

20 CENTS

VARIETY

VOL. LVII. No. 11

NEW YORK, FEBRUARY 6, 1920

PRICE 20 CENTS



Miriam Cooper

KARZAN

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KARZAN

Words by
HAL ARTIS

Music by
WILL E. DULMAGE



Kar - san, men-o-ries of hap-py hours — You bring when moon-beams steal thru the
 Khr - san, san-i-men-tal won-der-land, — Where love came creep-ing in - to my
 sky, — Kar - san, — un-derneath your trop-ic bowls — I spent in
 heart, — Kar - san — or-l-en-tal splen-dor grand — My vows I'm
 day dream — my love and I, — Long - ing-ly I years once more to be.
 sleep - ing — I'll soon be - part — Nev - er - more, I'll leave that sun-ny shore.
 CHORUS
 In Kar - san, land of dream, — Till the dawn, there, it seems, — Hearts are
 care-free, and all its mys-ter-y — Seems to en-chant me, — While in-tense rare is ev-ry-where. When the
 world goes to sleep, — When the soft shad-ows creep, — Then in dream, it
 seems, A dark-eyed maid is call-ing to me in. Kar - san. — In Kar - san. —

Write or
wire
for song
or
orchestra-
tion
in any key

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VARIETY

Vol. LVII, No. 11

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NEW YORK CITY, FEBRUARY 6, 1920

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POPULAR PRICED PRODUCERS AT DANGER POINT IN CHICAGO

**Conditions Are Driving Them Rapidly Out of Business.
Before War, 70 to 100 Attractions Toured from There.
Profits Ran Into Thousands. Six Now Running.
Actors Seek Other Work. Cost of Stage
Hands Blamed in Part. Nine-Show
Contract Discussed.**

Chicago, Feb. 4. Producers of popular-priced attractions in Chicago face a crisis which may drive them out of business.

Various causes have brought about a situation which makes it practically impossible for the smaller managers to earn profits with their attractions.

Before the war, between 70 and 100 attractions were going on road tours out of Chicago. The profits on these companies ran into the thousands annually.

At the present time there are less than a dozen companies traveling out of Chicago.

According to one of the local authorities, these are the survivors of a once prosperous business:

Two companies of "A Night in Honolulu," put out by Howard McKent Barnes and Tom Keeney.

One company of "Freckles," put out by Darrell Lyle.

One company of "Peck's Bad Boy," put out by William Jost.

Two companies of "Daughter of the Sun" and one of "Revelations of a Wife," put out by Gatts & Peck.

Robert Sherman, who has been in the business of producing popular priced attractions for 30 years, who had three road shows out last season, has none this season.

Eugene McGillan, Charles Primrose, Ralph Kettering, Lorin Howard, Ed. Rowland, Frank A. P. Gascillo and Gaskill & McVitty, all prolific producers of this style of attraction in the past, have nothing out at the present time.

From Milo Bennett, head of the Bennett Dramatic Exchange, it is learned that a number of actors who worked in shows of this type, failing to get employment, have gone into "trade."

Mr. and Mrs. William Echols are employed at Marshall Field's. Harry Royal is a paper salesman. Fred

Armstrong and John Hammond are machinery salesmen. Carl (Flaming) and Ernest Walker are selling auto supplies.

Many others have deserted for vaudeville and burlesque. Others are just laying off.

"There are two principal reasons for the present condition," Mr. Sherman told a VARIETY representative.

"One is that a large number in this section have gone into pictures, making it extremely difficult to get consecutive bookings.

"Another is that managers are discouraging the booking of large attractions because of the cost of stage hands.

"Joe Rhode, manager of the Rhode opera house at Kenosha, Wis., told me that he had to cancel 'The Bird of Paradise' recently because the stage hand cost would have been \$215 for the date.

"The Mishler, manager of the Mishler, Altoona, Pa., has sent out word that he would book no more large shows in his house, for the same reason. He wrote that he would be willing to book small shows which did not require a large number of stage hands."

Mr. Sherman then took up recent demands made by the Actors' Equity Association, and their effect on the business.

"One of the demands is that the actors be paid while the company is laying off. Inasmuch as it is absolutely impossible at the present time to get consecutive bookings in this territory, this demand, while it is not unjust, makes it impossible to get any profits with a road company unless it has a remarkable appeal.

"Mr. Gilmore, while he was in Chicago recently, addressed us on the subject of a contract based on nine instead of 14 shows a week.

"We would be willing to do this if (Continued on page 5)

"LIGHT" CLOSES—\$100,000 LOSER.

"The Light of The World" closed Saturday at the Manhattan after a run of four weeks. The failure of the piece was a keen disappointment to Comstock & Gest, its producers. The piece was a drama on the "Passion Play" by George Middleton and Guy Bolton. It opened out of town late last spring and was looked on as a cinch success. Starting the first week in January at the Lyric the show caused a flurry but at no time did the box office show strength. The play was compelled to move to the Manhattan last week but though an intensive advertising campaign had been started the managers decided to close it. "Light of The World" stands a total cost of around \$100,000 including losses since opening. It may be reorganized and sent to the road later.

\$35,000 IN ONE ACT.

Maxine Douglas is no longer with the act which bears her name and which is on the road. Something like \$35,000 was put into the turn which is of the girl-act variety carrying its own production. Miss Douglas asked \$1,000 weekly for it. With a smaller price set on the act Miss Douglas placed a new lead with it. She is studying music in New York and intends going abroad next summer to finish her training.

CLARK SUITS SETTLED.

The controversies pending in the State courts for nearly three years between Edward Clark and Variety were last week settled amicably and to the satisfaction of all concerned. The first action was based upon an article appearing in an issue of Variety in March, 1917, which stated that Clark was said to have reserved box seats at a White Rats Ball for the members of the cast of "You're in Love" of which play he was co-author and stage-director, and later billed the principals for their pro rata share of the expense. The second action followed a later issue the same year reporting among other things that Clark had sued the United Booking Offices for conspiring to prevent him from appearing in vaudeville, although Clark had testified while a witness in the Marinelli suit that his acts were "shown" but were deemed unsuitable by the managers.

Subsequent developments proved that both articles were founded on misinformation and were untrue. Clark did not ask his guests at the White Rats Ball to reimburse him, nor did he testify in the Marinelli suit as reported. Variety being satisfied that an injustice was done to Mr. Clark, wishes to correct the error.

THAT BOOKING COMBINE.

The rumor is once more actively revived that Sam Harris, A. H. Woods, the Selwyns and Arthur Hopkins are forming a booking alliance to combine for the purpose of securing time for their attractions in New York, Chicago, Boston and Philadelphia without paying a booking fee to either Klaw & Erlanger or the Shuberts.

What is said to concern both A. L. Erlanger and the Shuberts at present is the lack of sufficient theatres for housing the attractions they have on hand at this time. Both these concerns have stopped producing for an indefinite period due to a paucity of theatres.

The large number of theatres announced for immediate construction, according to a well informed individual, will encounter considerable difficulty in securing steel for their structures. The principal stockholder of one of America's largest steel corporations who is erecting an office and theatre building, this week made a personal appeal to the president of his steel concern for delivery of his girders and the best date he could secure was next September.

MISS DAY DECLINES STARDOM.

Chicago, Feb. 4.

An incident, perhaps unprecedented in theatrical tradition, went on record when Juliette Day, featured member of "Oh, My Dear" at the La Salle, declined an offer from her manager, F. Ray Comstock, to star her, preferring to have her name remain beneath the title. Comstock handed her a contract for next season providing she be starred in "The Cave Girl." Miss Day accepted the salary and the part, but asked that he refrain for at least another season from saddling her with the responsibilities of stardom, as she felt not yet ready for such a burden or yet deserving of such distinction. Comstock complied with her amendment. Miss Day received extravagant notices from the Chicago critics here.

PROHIBITION PLAY RACE.

A new cycle of plays with the same theme is impending. No less than three producers are preparing shows dealing with angles of prohibition and there is a three-cornered race to reach Broadway first. The trio of managers in the contest are A. H. Woods, G. M. Anderson and the Selwyns. Anderson's show is called "Stand from Under," and will have its premiere Feb. 13. The present title of Woods' piece is said to be "No Liquor, No Love." The Selwyn piece may be "Rollo's Wild Oats" (already open).

CABLES

WITHERS AND CATLETT FIGHT TWO MEN OUTSIDE THEATRE

One Was a Baggage Mover, Said to Be Relative of Agent. Withers Has Had Trouble and Legal Difficulties in London. His New Sketch Goes Well at Palace. His Assailant Remanded.

London, Feb. 4. Charles Withers and Walter Catlett were assaulted by two men outside the Shaftesbury Theatre. They held their own and succeeded in capturing one man, who proved to be a baggage mover named Cavallo, supposed to be the brother of a well known agent. Catlett was slightly injured, but his assailant required the services of a police surgeon. The case was brought before a magistrate, and the prisoner remanded.

The affair is believed to be a frame-up to "get" Withers, arising out of Withers' recent legal difficulties.

Some time ago Withers had an encounter in his dressing room at the Palladium with a representative of a vaudeville agency, who is alleged to have threatened him for refusing to book through a certain booking agency. It is understood he is being sued for damages.

Withers has just introduced a new sketch into "The Whirligigs," a revue at the Palace. It went very well. He is now practically the whole show and one of the few remaining members of the original cast. Emma Trentini finished with it Jan. 31 and Daisy Lyon now plays her part. Don Barclay is out of the show and has returned to vaudeville over here.

NICE LEGAL POINT.

London, Feb. 4. Will Marion Cook, owner of the Southern Syncopeated Orchestra, is seeking an injunction to prevent Albert de Courville breaking his contract and at the same time re-engaging four of the orchestra. A nice legal point is involved.

De Courville brought the orchestra over here to play for a club at the Philharmonic, but after a few weeks repudiated the contract. He retained four leading member of the orchestra, however.

The case was adjourned for the period of Mr. De Courville's absence from town.

CLOSINGS AND MOVINGS.

London, Feb. 4. "Tiger Rose" at the Savoy, "Little Women" at the Holborn Empire and "Pompey" at St. Martin's finished Jan. 31. "Arms and the Man" closes at the Duke of York's Feb. 7, and after the holiday Robert Lorraine will produce "Henry V."

"Sylvia's Lovers" moves from the Ambassador's to the Duke of York's Feb. 9. "Three Wise Fools" goes from the Comedy to the Ambassador's.

Andre Charlot's tenancy at the Comedy will cease early in February.

BARRIE WRITING SEQUEL.

London, Feb. 4. J. M. Barrie is writing a sequel to "The Admirable Critchton," it was announced when that comedy was successfully revived this week. Sir James said he hoped it would be played by the same cast.

BERNHARDT AGAIN.

Paris, Feb. 4. Mme. Sarah Bernhardt returned to her native stage in "Rossini" by Rene Fauchois at the Theatre des Celestins in Lyons, Jan. 27. She was so interested after reading the role she offered

her services to the author. The play describes three incidents in the life of a musician. The scenes are in Rome, Boulogne and at the Lago di Como. The author played the part of the musician, Mme. Bernhardt the invalid wife.

"INNOVATIONS" IN "HAMLET."

London, Feb. 4. Edward Benson produced "Hamlet" at St. Martin's Feb. 2 with only moderate success. He was severely criticised for introducing innovations in the text.

DENIES CARPENTIER ENGAGEMENT

London, Feb. 4. The daughter of Fanny Ward denies the rumor of her reported engagement to marry Georges Carpentier.

GROCK BACK AT COLISEUM.

London, Feb. 4. Grock, back from his American tour, opened at the Coliseum Feb. 2.

OPERA AT SURREY.

London, Feb. 4. The Surrey opera season opened Feb. 2 with "Faust."

"Red Mill" Finishing at Empire.

London, Feb. 4. "The Red Mill" finishes at the Empire, Feb. 14.



FRANK VAN HOVEN

All alone in a wonderful café in the Latin Quarter, I'm writing on the back of the menu and the music is simply heavenly. There's a big hick all dandoned up and letting the old knife and fork bang all over the plate and calling the garçon, George. Everyone near is smothering a laugh.

When she first tried to break me of the knife stuff I thought she was kidding and when I saw the waiter smile and notice her blush when I ordered "Rockford" cheese I didn't get them at all, but it's as plain as day now and I must have been a job. That hundred and a quarter the first tour of the Orpheum Circuit certainly was a lesson to me.

I love to sit here alone and dream and listen to the music, and it's really so wonderful, and now there's a couple of Apaches dancing. The hick thinks it's funny. Just think—he'll die and never know.

THE CAPTIVE.

Paris, Feb. 4. "The Captive" was given on Jan. 29 at the Theatre Antoine following the successful run of "Aux Jardins de Murcie," the presentation which achieved a success being made by Firmin Gémier. It is by Charles Mere and is a powerful piece dealing with the anguish caused a mother by the war and showing the ultimate conciliation.

The mother was first married to a Frenchman and then to a German and had children by both marriages. formance in "The Doll's House," took Susanne Despres, noted for her perfect leading role.

PRODUCING IN PARKS.

London, Feb. 4. The League of Arts will produce Shakespearean and Folk Lore Plays in the parks during the summer. Famous stars will be supported by factory girls.

REPLACES ADA REEVES.

London, Feb. 4. Ada Reeves is ill and her part in "Medorah" has been taken by Kitty Fielder.

PRINTING "CAESAR'S WIFE."

London, Feb. 4. "Caesar's Wife," by W. Somerset Maugham, the play in which Billie Burke has been appearing in America, will be issued this week in book form.

SAILINGS.

London, Feb. 4. Willie Edelman and Charles Cohan sail on the Lapland, Feb. 9. Percy Standing on the Imperator, Feb. 21.

CHANGING MEDORAH CAST.

London, Feb. 4. Leslie Stiles finished in "Medorah" at the Alhambra Jan. 31. One other change in the cast is expected.

GROSSMITH AND LAURILLARD.

London, Feb. 4. Grossmiths and Laurillard, have bought the Apollo for approximately \$516,000. They will produce comedies there.

ENGAGES WOMAN MANAGER.

London, Feb. 4. Lady Forbes Robertson (Gertrude Elliott) will have a woman business manager, Miss Robinson.

PRINCESS TO PRODUCE.

London, Feb. 4. Princess Bariatsinsky has escaped from Russia and will recommence producing here as soon as she finds a theatre.

Grand Madrid, Burned.

Madrid, Feb. 4. The Grand Theatre here was destroyed by fire this week after the audience had left.

Lowell Thomas Sails.

London, Feb. 4. Lowell Thomas sailed on the "New Amsterdam" Jan. 31 to give a lecture course in America.

LEON

ERROL

Playing a couple of previous forms for a fortnight, but now he's changed and Valsing New York. Direction, M. S. BENTHAM

IN LONDON.

London, Jan. 15. With the reduction of London's floating population to something like its normal state the boom in theatrical entertainment seems to have reached its greatest height and business is slipping back to the usual.

"The Dear Little Lady" failed to draw and "Once Upon A Time" which followed it comes out of the St. Martin's bill in a few days to make way for Sir Frank R. Benson who will return for a London season after a good many year's absence in the provinces. He will produce John Masefield's play "Pompey the Great" for a short season.

After a brilliant opening the business at the Surrey has not justified the high expectations of the new managers and Bromley Chalmers with "When Knights Were Bold" finished Jan. 10. Melville Bros' Lyceum, melodrama, "The Female Hun" takes its place.

Leo Dryden, a veteran of the vaudeville stage sang "The Miner's Dream of Home" from the plinth of the Nelson Monument in Trafalgar square on New Year's to an audience several thousand roysters. A strong body of police kept the crowd a respectable distance and the somewhat unique extempore performance has been followed by a Royal Command.

The revival of Shakespeare's "Julius Caesar" at the St. James on Jan. 9 by Henry Ainley and Gilbert Miller was a truly excellent performance in which sound acting, eloquence and dignity of staging are of more consideration than costly spectacle although neither scenic effects and the employment of "extras" were made. Henry Ainley as Marc Antony gave a fine performance, his treatment of the Forum scene being a fine example of impassioned acting. Basil Gifford played Brutus as well as ever which is saying much. Milton Rosner was excellent as Cassius, and the Portia of Lillian Braithwaite delighted the distinguished audience.

Another production which can claim big success is "Mr. Pim Passes By" by A. A. Milne (a member of the "Punch" staff), produced by Dion Boucicault at the New Jan. 5, and served to bring Irene Vanbrugh back to the legitimate stage from which she has been absent too long. The comedy is delightfully fresh and never loses its grip or slackens in interest. Miss Vanbrugh scored a big success as did Gergette Cohan (playing "Peter Pan" at matinees on the same stage) and Ethel Griffies who had far too little to do. Among the men Ben Webster (also playing matinees in another new production "His Happy Home" at the Comedy), in a part quite out of his usual line, played valiantly, and Leslie Howard made a hit as the young lover. "Mr. Pim" should remain for a long time.

(Continued on Page 6)

London Agents in Paris.

Paris, Feb. 4. George Barclay, the agent, together with Ernest Leppard and George Mitchell from Moss, London, are visiting the shows here.

Beatrice Fillie Leads.

London, Feb. 4. Beatrice Fillie will play the leading part in Leon Pollock's production "Sweethearts."

THE ASSOCIATED OFFICES

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LICENSES FOR CONCESSIONS DELAYED AT MADISON SQUARE.

Denied on Monday, They Were Granted Later. Figured as "Gravy," Halt Put a Crimp in Curley & Bernstein's Hope of Profits. Former Puts Up \$5,000 Rent for Week. Wrestling a Feature.

The "World's Greatest Athletic Carnival and Circus" opened at Madison Square Garden Monday as scheduled, but the promoters, Jack Curley and Freeman Bernstein, were given a jolt when men from the license commissioner's office refused to permit the concessions to operate. These concessions, including the various wheel schemes, were quartered in the basement. As revenue from the concessions was figured to be "gravy" the chances of success without them operating was in doubt, until Tuesday when most were permitted to "go" according to Bernstein.

More than a score of acts made up the show, which consisted of aerial, acrobatic and dancing acts, the arrangement being that two acts of similar routine could work on the platform at the same time. Those listed for the show, including clowns, were: Roland and Bowin, Raymond Trio, Albert Rouget and Co., Mirano Brothers, Daddy Evans, Three Kilkillos, Flora Brothers, Downey's Elephants, Herman and Engel, Dell and Gies, Dan Leon's Ponies, "Tangled Army," Apollo Trio, Capt. Betts' Seals, Berzac Circus, Nettie Carroll Troupe, The De Motts, Gordon's Kangaroos, Heliotts Bears, Seven Tasmanians, Ducas Brothers, Averez Duo, Three Weldonas, Theresa Circus, Mikado Japs, Gas Stimpson, Marvelous Melville, Taiton Troupe, C. Neilson and Co., Gene Fowler and Rudi Bellopp Duo.

The week's rent for the Garden is \$5,000 which Curley put up. Wrestling was an important feature of the affair with the "comedians" of the mat being present. The big card of the week was scheduled for Saturday night when Joe Stecker, the world's champion, is due to appear.

DIVORCES IN CHICAGO.

Chicago, Feb. 4. Mrs. Belle Bannister (Belle de Monde), of "Look Who's Here," sued Harry C. Bannister ("Business Before Pleasure"). The bill charges the husband with misconduct with other women.

Both of the Earle Sisters got divorces in Judge Dennis E. Sullivan's court. Verna Earle divorced her husband, Arthur S. Randolph, on charges of cruelty. Eva Earle was granted a divorce from Charles Earle on similar charges.

Kate Bastenberg, member of the Boston Symphony Opera Company, given a divorce on statutory grounds, from her husband, Kead Schoelle.

RULE RELEASED.

Lieut. George E. Rule, recently released from military arrest by President Wilson after having been convicted of selling his services to enlisted men fraudulently to obtain their discharge from the army, prior to their entry in the service was in vaudeville. At one time he appeared with May Melville under the team name of Melville and Rule and later appeared in a turn with the former Mrs. Ralph Herz. Upon his release from arrest he was restored to duty.

Rule at the outbreak of the War was assigned to the 82nd Division at Camp

Gordon, Ga. When that organization left for overseas he was then sent to Camp McClelland, Ala., where the arrest was made.

TEN SONG WRITERS IN ACT.

The ten song writers reported last week as forming an independent music publishing organization to supply the Broadway and other ten-cent stores have framed a vaudeville act. The turn opened at the Palace, Newark, Monday.

Those reported appearing were Nat Vincent, Sam Ehrlich, Billy Baskette, Will Donaldson, Bobby Jones, Al Siegel, Bernie Grossman, Billy Frisch, Jimmy Brown and Leon Flatow.

The act employs five piano players along the lines of the old Pianophiles, and is called "All Aboard for Helland." The Woolworth connection is denied.

ALIENATION SUIT DISMISSED.

Judge McCook in the Supreme Court dismissed the \$50,000 damage action brought by Elsie Rigney, a circus performer, against Louis Blake Stowe, who was the defendant in the suit, having been charged with alienating Miss Rigney's husband's affections. H. J. & F. E. Goldsmith appeared for the defendant.

ORAL ARGUMENT FEB. 16.

Washington, D. C., Feb. 4. Oral argument in the matter of the Federal Trade Commission against the Vaudeville Managers' Protective Association and others, has been set for Feb. 16 (Monday) at 2 p. m. before the commission in this city.

It is the final proceeding in the vaudeville investigation, preceding the findings by the commission.

BECK AND SINGER VACATIONING.

Martin Beck, president of the Orpheum Circuit, and Mort Singer, the Orpheum's general manager, left New York Tuesday for Palm Beach, for three weeks.

Both executives plan to enjoy a complete rest after their recent business activities which included the reorganization of the Orpheum Circuit and the stock flotation.

KEITH IN PAWTUCKET.

The Keith interests, controlling the scenic, vaudeville at Pawtucket, have purchased a lot in the center of that city for a new Keith theatre. The price paid for the new site was \$150,000. The new house, planned some time ago, will have a seating capacity of 2,500, will be four stories high and have nine stores on the street floor.

Santley and Sawyer with New Act.

Joseph Santley and Ivy Sawyer, now starring with "She's a Good Fellow," will return to vaudeville March 1 with a singing and dancing revue and a company of six.

Harry Weber arranged the bookings.

Lee Children Appearing.

The Lee Kids, appearing in pictures for the last four years with Fox, broke in a vaudeville act last week.

Max Hart has charge of bookings.

FLOP AND MAKE GOOD SAME DAY.

Farr and Farland, an English double male comedy turn, brought over here by Harry Fitzgerald, closed after their opening performance at the Bushwick Monday afternoon, following demonstrations of disapproval by the audience. For the first two or three minutes after the turn started the audience listened attentively, but upon several young-hoodlums in the middle of the house facing out newspapers and starting to read, other sections of the audience became restless and followed suit. The act continued, not noticing the action of the newspaper readers until some one started to applaud. This was taken up in unison by the greater part of the orchestra and the entire gallery, the racket becoming so loud the turn was forced to quit.

Monday night Farr and Farland were switched to the Riverside, where they passed without any trouble. Next week they play the Palace, New York. For an Cunningham, at the Riverside Monday matinee, were transferred to the Bushwick Monday night.

It was reported Groat quit at the Bushwick on Thursday instead of finishing his week out shortly before sailing for Europe, because of similar rowdy tactics by the Bushwick audience.

BREACH OF PROMISE CASE.

Agnes K. Mack, vaudevillean, has filed a \$25,000 breach of promise action in the Supreme Court against George P. Whitfield, the professional.

Miss Mack complains she was wooed for ten years by the defendant, who finally set the date of marriage for last June, but called things off later.

CONTRIBUTION FOR H. WARD.

Joe Barton, of "Always You," took up a collection at the N. V. A. club last week in behalf of Harry "Crepe" Ward, the comedian, who has been totally blind for two and a half years. Ward is now an inmate of the City Hospital, Blackwell's Island. The money will be used to further his comfort.

SHARROCK HAS STROKE.

Chicago, Feb. 4. Harry Sharrock (Harry and Emma Sharrock) suffered a partial paralysis of the right side here while playing the State-Lake. Despite severe treatments and extreme pains he played out the week, working with one hand and arm on the stage and in the audience without making his condition apparent. The injury is not regarded permanent.

JULIUS MARX MARRYING.

Julius Marx (Four Marx Bros.) is to be married this week in Chicago to Ruth Terrel, non-professional. Jo Swerling will be best man.

Lauder Not Playing in New York.

Harry Lauder will sail for London on the "Imperator" Feb. 21. The Lauder show will not play New York City, through Lauder's South African contracts necessitating his sailing two weeks earlier than expected. The Lauder tour will close in Brooklyn, where the show plays the Academy of Music Feb. 19-20.

Arthur Gordon Formerly in Trio.

Chicago, Feb. 4. Arthur Gordon, who replaced Irving Fisher in Nora Bayes "Ladies First," has been with the Bessie Clayton act in its trip around the Orpheum Circuit. He was formerly of the trio, Fisher, Gordon and Lucky.

Dooleys Return to Roof.

William and Gordon Dooley will return to the "Midnight Whirl" on the Century roof Monday. The Dooleys have been with "Monte-Cristo, Jr.," and are succeeded in that show by Miller and Mack.

ACT OF "FOLLIES" GIRLS.

An act is being prepared for vaudeville by Frank Hale with several of the principals formerly of the "Frolie" on the Amsterdam Roof. Among them are Yvonne Shelton, Dorothy Leeds, Nina Whittemore, Betty Brown and Pearl Eaton. Two others were of the Moulin Rouge entertainment. They are Natalie Bates and Helen Higgins. The only man in the production will be Hal Hixon.

The vaudeville act will be the reproduction of "A Bachelor's Dream" as attempted upon the Amsterdam Roof at one time with Holbrook Blinn in the main role. The number was shortly after taken off through the roof being against it.

It is said Hale is asking \$2,000 for the turn which will break in the latter end of this month.

Charlie Morrison, of the Ray Hodgdon office, is attending to the bookings.

THEATRICAL BALL LEAGUE.

A theatrical base ball league is being agitated to include the Lights, N. V. A. and Friars Clubs, "Variety," Keith Office, and Universal Film Co. The plan is to have each applicant put up a bond to forfeit if "ringers" or professionals are injected into any of the clubs during the season. No one but boni-fide members of the firms or members are to be eligible and a player limit which will allow for substitutes in case of necessary absences. Last season "Variety" combined with the "Jew" office and put a pretty fair ball club in the field which had fast competition from the Lights, N. V. A. and Universal teams. A meeting of those interested will be called at the N. V. A. club in a few weeks when the proposition will be submitted and a schedule drafted. It is planned to play Saturdays and Sundays and a local diamond will be secured.

HELEN KELLER, AN ACT.

Helen Keller, the deaf, dumb and blind girl, has been booked in vaudeville by Harry Weber. Miss Keller will give demonstrations of lip reading and through her instructors tell of how she succeeded in learning to read and write despite her affliction.

Miss Keller will be due at the Palace about March 1.

"OVERSHOE FAD."

Boston, Feb. 4. The actors playing here are avoiding what Bostonians know as the "overshoe fad."

"The students at Harvard, and those who ape them, are wearing their overshoes with the buckles unfastened and move about with a clinking sound."

Clinton and Rooney Object.

Clinton and Rooney have left the Lawrence Schwab act "Last Night" and will resume their vaudeville bookings as a team. It is said they objected to some of the time laid out for the act and declined to play any three-a-day bookings.

The act will resume its route after replacements have been made.

CHICAGO PRODUCERS.

(Continued from page 3) it were "an average of nine shows a week."

"Some weeks we play only six shows. If we're lucky enough to get bookings for a week of 14 shows, that's our only chance to break even or make a little money. If that's taken away from us it'll be suicide for us to try to put out any shows. There has been no new blood introduced into the business of producing popular-priced attractions in Chicago. And all the old-timers are laying off.

"What's the answer?"

VAUDEVILLE

PUBLIC SAFETY DIRECTOR REFUSES READE A LICENSE

Trenton Official Says Former Walter Rosenberg Must Withdraw from Trent and Taylor Management. Has Investigated Record. Local Career of Manager Has Been a Stormy One. Called Capital Residents Hicks.

Trenton, N. J., Feb. 4. Director of Public Safety G. B. LaBarre has served notice upon Frank V. Storrs, associated with Walter Reade (formerly Walter Rosenberg), that Reade must withdraw from any connection with the management of the Trent Theatre and the Taylor Opera House on or before Feb. 15, when the existing licenses expire. LaBarre some time ago started an investigation of Reade's theatrical pedigree and claims to have unearthed the fact that Reade has been a frequent violator of the law with respect to the conduct of various theatres under his management. Reade's theatrical management in this city has been a stormy one. He generated considerable local antagonism by referring to the natives as "icks" and later refused to recognize the orders of a fireman at the Taylor Opera House with regard to alleged overcrowding.

CHICAGO AGENTS REPORTING.

Chicago, Feb. 4. The Western Vaudeville Managers' Association has served notice on all agents they must report every day and register their appearance on the floor. This official notice reveals fifteen accredited agencies.

HORWITZ' TOUPEE.

Arthur Horwitz has been troubled with colds of late. He consulted his physician. The doctor asked the agent where he had the colds. In the head, said Arthur, and it looked as though they were there for an indefinite run. The physician told Horwitz he would like to take a look at a head with so much room in it. When Arthur uncovered, his doc observed his patient was shy on the hair equipment. Horwitz said he knew it, but that he had never removed his hat before excepting when asleep.

Then the doctor suggested a wig and Horwitz obeyed. Now there is a line in front of the Horwitz & Kraus office door, composed of people in the Putnam Building, who are waiting their turn to have a look and laugh.

New Houses in Springfield, Mass.

Springfield, Mass., Feb. 4. Springfield will have the largest vaudeville house on the Poli's circuit. S. Z. Poli has purchased the block between Main, Taylor and Worthington streets, running 270 feet on Worthington and Taylor streets. The property purchased includes the present Poli's Palace. The Palace will be enlarged.

William Fox recently announced a new theatre here of 3,500 capacity. The new Capitol, a picture theatre seating 2,000 lately opened.

Dividing Nova Scotia Bookings.

The bookings of the Nova Scotian houses formerly handled in the Keith Family Department by Fred Mack have been divided between Roy Townley and Jeff Davis, with Mack supervising.

Townley is supplying the bills for

the Opera house, St. John; Strand, Halifax; Empress, Moncton; Davis is booking the Palace, Sydney; Empress, Amherst; Acker's, Halifax; Academy, New Glasgow, and Princess, Truro, besides his other New England houses.

MEMPHIS, ONLY, CLOSED.

Memphis, Feb. 4. Theatres here which were closed last week because of the influenza epidemic have failed to reopen and up to today there was little prospect of the closing ban being removed for another week. There were no reported additional theatre closings anywhere up to Wednesday.

RIALTO, ST. LOUIS, BOOKINGS.

Chicago, Feb. 4. The Rialto, St. Louis, heretofore on Charles Freeman's Association book, becomes an Orpheum booked house, Feb. 23, booked partly in the east and the remainder by Sam Kahl, two shows daily excepting Saturdays and Sundays, when three performances will be given, but not continuous.

This is the first of many policy changes due through the west in carrying out the plans of the Orpheum combination.

Albert Kane Claims to Be Actor.

Albert Kane, who claims to be an actor and who gave a New York address when arrested, was held in \$1,000 for the action of the Grand Jury when arraigned in court here last week on a charge of laying down a bad check in one of Boston's hotels. The check was for \$100. Kane told the police he had played legitimate and vaudeville and was in town to join a show.

They claim, however, to have found a record in the "rogue's gallery" here which precludes any great amount of traveling on his part of late as, according to the records, he has done time in Rhode Island and New Jersey.

W. & V. Theatre in Trenton.

Wilmer & Vincent in association with the Keith interests have purchased a site near the Taylor opera house, Trenton, N. J., and will erect a new 3,000 seat vaudeville theatre. Construction work starts April 1.

Sue's Gilding Studios.

C. C. Wade, of Wade and His Diving Girls, is suing the Gilding Scenic studios, through Alexander R. Tendler, his attorney, asking a writ of replevin, to recover a tank in the possession of the Gilding Studios.

Keith's Cleveland Plans Gone Over.

Cleveland, Feb. 4. J. J. Murdock was here until Monday going over specifications for the building of the new Keith theatre. He left for New York on Tuesday.

Maurice Rose Representing Charlot.

Maurice Rose of Rose & Curtis has been appointed American representative for Andre Charlot.

Eva Lynn Going to Australia.

Eva Lynn has been booked for Australia for one year to appear in American productions.

AKRON'S TWO NEW ONES.

Akron, O., Feb. 4. The Feiber-Shea Co., controlling three houses here—the Grand, Music Hall and Colonial—will have opposition within the next year in the B. F. Keith interests, it was announced today. Plans for a 16-story fireproof building to contain a modern theatre operated by the B. F. Keith interests, is to be erected in East Market street. The Van Sweringen interests of Cleveland are said to be back of the project. The Grand is Akron's only playhouse offering road attractions, while the Colonial is the only vaudeville house in the city. The Music Hall is the home of permanent stock. Aside from these three houses all other theatres offer pictures exclusively. Akron's population is now close to 200,000. Plans for the proposed Prospect hotel and theatre, which involves in lease of the ground and really approximately \$3,000,000, to be erected at East Market avenue and Prospect street were announced by R. K. Crawford promoter. The hotel will be ten stories high and contain 800 rooms. The theatre is to be known as The Prospect with a seating capacity of 2,500.

Canton, O., Feb. 4.

With the incorporation at Columbus of the Abrams Co., comes the announcement a picture theatre will be erected in downtown Canton, and that the company within the next year will start erection of a big-time vaudeville theatre for the city. A. H. Abrams, owner of the first film theatre in Canton is president of the newly incorporated company.

"MAURETANIA" DELAYED.

Nearly 100 men of stellar prominence in the theatrical and picture producing field, who were booked to sail on the "Mauretania" last Friday inadvertently had to delay their sailing while waiting for the boat to take on coal.

The inability to fill the huge ship's bunkers came about as a result of the unwillingness of the longshoremen to stoke her during the intense cold wave that passed over New York City Friday and Saturday.

Scheduled to leave the following Tuesday she was again reported delayed and did not actually depart until the latter part of this week.

LEAVING HOWARD AND CLARK.

Maurice Diamond tendered his notice to leave the new Howard and Clark act at the Riverside next Sunday night. Ruth Reid will also leave the act with Diamond. Diamond was dissatisfied with his billing while the act played the Palace.

Martin and Fabrin, a dancing team who recently joined this act, tendered their notice to become effective Sunday night at the Palace. It was understood that Clinton and Rooney recently with Lawrence Schwal's "Last Night" will replace the latter team during the Riverside engagement.

HONORED BY KING.

Stephen Cortez (Cortez and Peggy) of "Always You" has received an engraved coat of arms from the King of Spain for introducing the Spanish ball room dance "The Fado."

The King witnessed the dancer's performance last August and the coat of arms was presented last week by the Spanish Ambassador representing the King.

ENGAGED BY WIRELESS.

After Charles Cochran sailed last Saturday, negotiations were completed by wireless for Evans Burrows Fontaine, the dancer, to follow on the next available boat, to appear under Cochran's management in London. Charles Bornhaupt acted for Miss Fontaine on this end.

IN LONDON.

(Continued from page 4)

"His Happy Home," presented at the Comedy on the afternoon of Jan. 5, is a horse of quite another color. It is just the usual farce-comedy with all the usual Palais Royal situations and is, of course, adapted from the French. Ben Webster, as the love-making poet, has a part quite to his taste and gives a brilliant rendering. Other roles were more or less well played by Sue Vaughan, Mary Forbes, David Miller and John Wickens. "His Happy Home" in no way interferes with the evening show, "Three Wise Fools," which continues its successful career.

Owing to the success of "Arms and the Man" Robert Lorraine finds three matinees weekly necessary at the Duke of York.

The management of the Globe announce that Marie Lohr will be out of the cast of Robert Hichens' "The Voice from the Minaret" for some weeks having been ordered away by her medical advisor. During her absence Susan Claghton will take her part.

Sir James Barrie has fallen a victim to the Russian ballet and has written a one-act play, "The Truth About the Russian Dancers," in which Thamar Karasvina will appear at the Coliseum March 15.

George Robey's Hippodrome contract holds him there until May so he has sometime to wait for the new Alhambra revue. Up to now it seems certain that Violet Lorraine, now in Monte Carlo, will not return there.

When Andre Charlot produces his new musical play Phyllis Monkman will return to the Westend stage. For some time she has been playing in Paris.

The old alleged feud between church and stage is rapidly coming to an end. Recently the Bishop of Bristol met members of a local pantomime company at the station and welcomed them to the city. The other evening Canon Scott went onto the stage of the Palace, Manchester, and personally invited the company to a special service for members of the theatrical profession to be held at the Cathedral.

Matheson Lang, now busily engaged in rehearsing "Carnival" for production at the New, has been the victim of a peculiarly heartless, practical joke. Some idiot purporting to be his son sent notices of his death to the newspapers and press representatives. The actor has no son.

MAYNE'S DEATH DENIED.

The report of the death of Lester D. Mayne published in VARIETY last week was found to be incorrect upon investigation. Following the publication of the report of Mr. Mayne's demise, VARIETY received a communication signed Mrs. Lester D. Mayne asking the report be denied. The letter contained an inference that Mr. Mayne might know something about the false report of his death, received by VARIETY in the form of a letter. Mayne called at VARIETY's office on Monday in person to deny the report.

NOT FOR WOOLWORTH.

Bernie Grossman, Billy Baskette and Billy Frisch deny the report that they are looking for Woolworth. The boys are members of the new act "Hitland," composed of ten song writers, and point to their agent Pat Casey as the answer to the Woolworth rumor. As Casey is general manager of the Music Publishers Protective Association it is hardly possible they would seek him as their vaudeville representative if they were planning a war against the music publishers.

VAUDEVILLE

7

MILLION COPY HIT PROMISED BY NUTTING TO PUBLISHER

Other Music Publishers Are Not Worried and Declare They Will Not Abolish 30-Cent Price to Meet Competition as Result of Special Plugging of Oriental Number. Other Cheap Stores Not Expected to Support Woolworth.

That E. Z. Nutting of the Woolworth chain stores means business in his alleged tilting of a ten-cent song to a 30-cent number, is attested by his promise to a New York music publisher that Woolworth's will make this particular publisher's current "plug" song, (Oriental number) a "million-copy hit," if not selling two million copies of it. Nutting expressed himself to the publisher to show the other and more independent music men he has it in his power to make any number he cares to. The Woolworth stores were one cause of the current 30-cent scale for popular music. Nutting is in charge of that Woolworth department.

The other music publishers, having wind of Nutting's agreement to "plug" this particular song, are not worrying much. Almost to a man they state they will never abolish the higher price song, knowing the other chain stores, Kress, Kresge, Grant, McCroxy and the Metropolitan chain stores are with them. The report Woolworth would seek an alliance with these other five important chains is not considered plausible as there is no love lost between them.

As for the statement that Woolworth would publish, that too is believed improbable by the regular music publishers. The Woolworth creed for a long time has been never to manufacture. It is a buy and sell institution at a five and ten cent scale. The most probable of any reports anent this Nutting talk is that Woolworth's might back a songwriters' combination, the songwriters to publish for themselves on the face of it.

In the case of the Oriental song, the publisher as much as stated he would ordinarily have put it out at the 30-cent scale although it might take him over a year to popularize it. A worthless song number can never be foisted on the public. Publishers have tried it to their sorrow. The song in question is meritorious, with the melody lifted from a classic. The song, out only a couple weeks, has brought advance orders from Woolworth of 600,000 copies.

W. B. & S. WINSLOW SUITS.

Max Winslow, through O'Brien, Malevinsky & Driscoll, has begun two action against Watson, Berlin & Snyder, as a corporation, and against Henry Watson as an individual, in which he seeks to recover various sums of money alleged due him. In his action against the corporation, he claims \$700 still due for back salary and \$9,000 royalties on "Back Home In Tennessee" which rights he controlled. Answering through Thomas F. McMann, the defendant charges Winslow is \$2,000 in debt to them, having overdrawn that amount on his yearly salary of \$10,000. As for the "Tennessee" number, the W-B-S firm claims Winslow never owned any rights in the song. They further charge Winslow received settlement in full last March when he severed connections with the corporation prior to affiliating himself with Irving Berlin, Inc.

The plaintiff's second action against Mr. Watson as an individual alleges a contract of January 2, 1912, whereby

it was agreed fifty shares of stock in the corporation were to be transferred to Winslow who was to receive dividends on them up to Jan. 2, 1917. The plaintiff avers he was never declared in on any dividends and is suing to recover \$30,000 estimated to have been his share on these 50 shares.

The defendant, through Mr. McMann, answers Winslow never paid anything for the stock, it being purely a gift, and that it was later returned to Mr. Watson. The defendant has filed a motion that the plaintiff state in his reply whether he actually paid anything for the stock or whether it was a gift. Argument on the motion is due Feb. 6.

VARIETY'S NEW OFFICE.

"This is a pretty bossy looking layout for a newspaper dump," said Bill Werner, the He-vamp, as his feet touched carpet when walking into Variety's new office at 154 West 46th street.

"You guys must be trying to get in wrong with the public at large or to get in right with parties unknown to me," added Bill as he sniffed at the mirrors on the lower floor. "How do you expect those dames to be doing any work?" asked Bill, as he watched a Jane Jan the powder all over her map. "This is terrible," said the He-vamp. "Take me upstairs and away from the women."

William was a bit disappointed in the girls passing him up at the first glance. On 38th street the He-vamp has been a riot for years according to the girls there and he believed it strongly enough to stake them to a drink when he wouldn't stake them to anything else. The 38th street episodes and romances he had figured in were mentioned to Bill, but he thrust them lightly aside. "Don't think I tell for that stuff," said Bill, "for I didn't; that is not for much. Yes, Violet phoned me the other day saying she wanted to blow the John and come back, but I told her to stick where she was while the sticking was good. But what's the use of digging up my past. Show me the plant."

Whereupon the He-vamp was led to the second floor. As he got a flash of the long oblong room, the He-vamp exclaimed: "That's enough. I'm off you for life. I've fixed up many a joint myself but I never had the nerve to stand for this kind of stuff. Are they all regulars here?" asked Bill, looking the bunch of male typewriters over. "Are they the staff, and if they

It behooves me to speak—
I'm very lonesome—and there's a reason.

CHARLES WITHERS

IN AND OUT.

Frankie Wilson left the Boston Theatre show Monday, Ill.
Beck and Trust were obliged to cancel around Boston, owing to the death of one of the boys' mother.
Margaret Sylvia was unable to open Monday at Keith's, Philadelphia, on account of illness.

Frank Brown was unable to open at Loew's Boulevard, Monday, through delayed baggage. He went into the bill Tuesday matinee.
Roscoe Ails left the last half bill at Elizabeth, N. J., last week, but recuperated in time to open Monday at the Orpheum, Brooklyn.

Valeska Suratt was unable to open at Washington, D. C., through illness. Nonette substituted. "The Girls Club" was taken out of the bill at 23d St. and added to the Washington bill.
Anna Held, Jr., and Emmett Gilfoyle replaced Sylvia Clark at Keith's, Philadelphia, this week. Miss Clark had not recovered from her illness of two weeks before.

Irving and Jack Kaufman were unable to appear at the Fifth Ave. Monday due to illness of one member. Arthur Fields was off the bill for the same reason.

Pat Rooney retired from the Colonial Wednesday last week with an attack of gripe. His revue was replaced by Sophie Tucker and the Mosconi Brothers.

Keith's, Philadelphia, lost two of its featured acts owing to illness this week and it was not until Tuesday night that the bill was whipped into a permanent running order. Margarita Sylvia, the headliner, failed to appear Monday, being detained in New York by an attack of the flu. Anna Held, Jr., was rushed over and played Monday night. Tuesday, Emmet Gilfoyle was forced to quit when his throat closed up on him and Miss Held was compelled to cancel. The Arra Sisters were brought down from the Grand opera house for the matinee and Emma Haig and Jack Waldron assumed the headline position Tuesday.

BIRTHS.

Mr. and Mrs. Davey Jamison, at their home at Portland, Ohio, Jan. 25, son.

Mr. and Mrs. Harry P. Rousseau ("Chin Chin") at their home, Baldwin, L. I., Jan. 13, son.

Mrs. and Davey Jamieson, at Portland, Ore., Jan. 23, son. The Jamiesons are on the Pantages circuit.

Mr. and Mrs. Hal T. Usher, at their home in New York, Jan. 17, twins, both girls.

Mr. and Mrs. Roscoe E. Munson, Jan. 31, son. Mrs. Munson is a non-professional.

are, are they going to stand for this, carpet on the floor, lamps around, mirrors on the walls, and a tapestry painting? Who ran this dump before you got in? A dressmaker? Is that the excuse. And is that the reason for the stage in the rear there? She used to show her model gowns there. What are you going to show? Not spoil the looks of the room. You will probably all be spoiled very soon, if not ruined.

"What are you trying to get away with. No kidding, this looks like a joint to me. If you get me away from this door you're a wonder. I'm ready to take it on the run."

"Why didn't you stay at the old office? You looked human over there. Here you look awful. I've seen enough. Take me out. Who made those shades for the lamps? He must have been color blind."

"Good-bye, kid. Do you mind if I call you sweetie? Your office is so cute? When shall I bring the gals up from 38th street. Are you serving anything? Hold me out some tea and biscuits. If this is an office, then I'll pass."

ACTS STAND BY JENIE JACOBS.

A large number of the vaudeville acts represented by Jenie Jacobs in vaudeville, are said to have wired protests to E. F. Albee, of the Keith office, against the office's action in notifying Harry Weber Miss Jacobs could not have the privilege of the Keith agency "floor," through having left the Pat Casey Agency to join Weber, without obtaining the consent of the booking office.

When Miss Jacobs was advised of the booking office's action last Friday, she wired her acts stating the circumstances. It was suggested to the turns if they deemed the Keith agency action unjust to her, that wires be sent to Albee to that effect.

Some of the acts Miss Jacobs had represented for nearly as many years as she had been with the Casey agency, about 12. At the time she was forbidden the floor privilege of the Keith office, Miss Jacobs was representing about 40 acts, many of them headliners.

Up to Wednesday no further action had been taken by the booking office and this was believed to have been through Mr. Albee having been kept at home by a cold.

Miss Jacobs resigned from the Casey agency about the first of the year. After sending in her resignation she heard nothing from Casey and left for the Pacific Coast, in connection with picture plans she had in mind. While west it is said Harry Weber wired her a proposal to join his agency, at a considerable increase in guarantee and terms over that received by her when with Casey. She accepted and returned east, starting to work in the Keith Agency as representing the Weber office. A week or so after she had commenced, Weber is reported to have been informed Miss Jacobs could not represent him in bookings, with the presumption among the booking agents at the time that Casey had lodged a protest against Miss Jacobs going to Weber and taking her acts along. There has not appeared any report of claim made by the Casey agency Miss Jacobs held any acts she did not personally secure for representation while with Casey.

With the floor privilege removed from Miss Jacobs as an attaché of any agency but Casey's, it looked as though Miss Jacobs either would have to return to the Casey agency, if that agency wanted her to return, or be barred from longer working in big time vaudeville as an agent for any other agency nor for herself, since it is said the Keith office refused to give Miss Jacobs a franchise for herself.

During her years in vaudeville Miss Jacobs has been a very diligent worker, pleasing both her acts and the managers she did business with. Thoroughly understanding vaudeville, her services have been of considerable value to the big time stages through her ability to secure new material for vaudeville programs, mostly in the way of "names."

In one wire to an act she represented, Miss Jacobs said in part: "After leaving the Pat Casey agency and joining the Harry Weber staff, where I considered I had the opportunity of my life, I have been deprived of that position and my only means of earning a livelihood taken away from me through E. F. Albee's decision to-day that I could not remain with Weber or anyone else. If you believe I have given you faithful service in representation, will you please wire protest to E. F. Albee against the action in this matter. Under the decision depriving me of the privileges of the floor as representative of the Weber agency or for myself, personally, I am without at present any means to represent you in vaudeville."

GOOD-BYE TO CABARETS SEEMS MOST LIKELY SWAN SONG NOW

No Trade to Support Big Revues Now. Boozeless Menus Keep Checks Down. Lack of Real Eats Has Kept Good, Solid Family Trade Away. Booking Agents Out, Too. Nothing to Book, the Answer.

With the fatal January 16 gone, the cabaret agents and proprietors are looking about them, giving their prospects a self-once over, as it were. And unanimously to a man, they admit the business on the whole is "rotten," to quote them. The agents say they know of but half dozen places locally that can afford a revue profitably with the revenue and profits being honestly derived by virtue of the good food and patronage these places are associated with.

As far as the cabaret booking agent is concerned, their number has been and will be considerably decreased for the simple reason there are not many cabarets to be booked. It is only the agent who has one or two going, several orchestras and clubs who can make a go of it in that field.

From the restaurateur's standpoint, the one who has built up a "family" patronage, consisting of a regular flow of people who come to one particular place for the food it dispenses, the musical and entertainment trimmings being secondary in their esteem, a continuance of the former success may prevail. This type of folk come not for "wild parties" but for food, willingly paying for the pleasant surroundings and the good music. The covert charge—one form of gentle graft—finds no one complaining to any extent.

That a number of cabarets have changed and are in the process of changing their policies must only be interpreted that they depended on their revue and the booze to fetch 'em flocking. With booze tabooed, the menu apparently is not very popular. This deficiency on the "eats" returns prohibits the maintenance of the show with the result that they have been compelled to close or change policies. When as famous a landmark as the Cafe de Paris (or Rector's) must change into a Palais de Danse, one may acquire an idea that all's not well in cabaretdom. This accounts for the numerous "creep joints" that have sprung up on and about Times square.

The average Broadway frequenter craves excitement and with liquor banned, late hours and festivities present themselves as but poor alternatives. With the report that midnight vaudeville is to be a feature comes the intention of several cabaret proprietors to hold late hour dancing parties. Where one o'clock was the deadline at liquor dispensing resorts, cabaret and restaurant men contemplated extending the spicing privilege another two hours or so now that the "wet" stuff is no more—legally. Afternoon dancing is becoming more and more the vogue in places where an orchestra only presided evenings formerly.

The outlook for the cabaret business is not very bright, the restaurant men believe. Plans of revues and star attractions have been discarded one by one as impractical. People seem to frequent cabarets—that is those that will do—for the food a particular resort may be noted for, or because they have no other place to go.

Loon on Upper Broadway.

A new theatre for Marcus Loew is contemplated on the southeast corner

of 100th street and Broadway, it is said.

NEW ACTS.

Donnelly and Tierney, two-act. Johnson and Chester, two girls. Alfred H. Walton, sketch. Tracy and Mohr, songwriters. Olga Zarnes and Co. (3) ring act. "The High Flyer," sketch, 4 people. "Fists for Two," singing, 3 people. Pealsen and West, new act. George Miller, singing and dancing. Cleo Lewis, singing single. Auburn and Lovelle, sister act. Nell and Elsie Gilbert, sister act. Barry Maxwell and Hart, three men, singing.

Lyons and Lee, two men, singing and talking. Kelly and Post, two men, singing and talking.

Snitz Moore and Gladys Sears, two-act.

Japle Miller and Co. (3) comedy sketch.

Henry Marshall and Co., singing, 3 people.

Zaza and Adele, dancing. Formerly with "Broadway Echoes."

Thomas Saxotet with Eva Hale (Charles Bornhaug).

"An Innocent Eve," girl act. (Wm. Brandell).

Valda (formerly Berk and Valda) singing and dancing with Lynn Burns, pianist.

Billy and Nellie St. Clair ("The Lone-ly Romeo"), dancing act. (Rosalie Stewart).

Johnny Muldoon and Peggy Franklyn, assisted by the Six Georgia Jazz Beaux (Jack Lewis).

Loretta McDermott, Eddie Cox and the Masque Five Band. Hale is with six girls.

Randolph and Holcomb, two girls. The former—formerly appeared with Johnny Ford, and the latter with Will Ward and Girls.

Harry Richards (Roehm and Richards) has written a new act for McDonald and Cleveland called "The Actor Clerk."

Harry Richards has purchased "Mr. Jazz," a novelty act featuring Dot Taylor & Enslie Jackson, and nine people.

J. Chris Lonson, and Mildred Manning, the latter having appeared with "Happy Days" at the Hippodrome, dancing.

William Brandell has again placed his latest girl act in rehearsal. It will feature Eva La Rue. The turn will carry 12 people, the production to cost around \$10,000.

Princess Wah-letta, a Cherokee Seers, who appeared with the Mercedes road show, made her vaudeville debut at the Hippodrome, Pottsville, Pa., last week. The act was booked for three days but was held over for the week. (Henry Bellett.)

Harriet Loraine arrived on the Mauretania Monday after a seven months' tour of Europe. Miss Loraine experienced some difficulty, being held up by the Custom officials for failure to declare some wardrobe. After paying \$300 duty she was allowed to land. Miss Loraine will be seen in vaudeville.

ARTISTS' FORUM

Sydney, N. S. Jan. 25.

Editor VARIETY:

A line or so from the land of forty below.

To add to the misery of bad hotels, impossible theatres, etc., we were treated to an exciting experience at four a. m. today, on our way from Truro to this place. The entire train left the track just a few miles out of Antigonish, N. S. At the time tucked away in our berths we were suddenly awakened by the jumping and bouncing around of the train and when assured no one was hurt we found our coach safely lodged in the snow drift about thirty feet off the track, but right side up.

Every one of the eight cars had left the rails, some were twisted in bad shape but there was no one injured and the baggage so far as we know now is still intact.

Five acts including ours, Manning and Lee, Alice Manning, Wm. Marrow and Co., Toomey Bros., and Louis and Mitchell (now playing for Jeff Davis) were on the ill fated N. S. Limited leaving Truro at midnight Saturday night due here at 9.40 a. m. Sunday. After the usual conversation relating former experiences we all resumed our slumbers until 10.30 a. m. when we were loaded on some second class cars and taken to town for tea and some other food we could not eat and thence to Sydney, arriving at this place, which is about three minutes from Ireland, in time for supper. While we have to open in streets clothes, we are all mighty thankful we are here and unhurt.

It is 22 below today but there is plenty of good Canadian Club and Scotch to be had at four bucks per.

Larry Lee.

Boston, Mass., Feb. 2, 1920.

Editor VARIETY:

In last week's VARIETY I read a criticism by Con on the act, "McManus and McNulty." They are credited with special material, outside of Jimmy Duffy's "Dirty Neck Bit," they are using a song of mine called "I've Been on the Bum Ever Since." This I have done since 1916.

I had a complaint against them in the N. V. A. and in the presence of Mr. Henry Chesterfield, Mr. McNulty promised to take the song off.

I purchased the song from the late "Harry Cutler," wife and I have done it on every popular price circuit in the country.

Thanking you for publication of this letter.

Yours truly,

Dave Thursby.

Boston, Jan. 20.

Editor VARIETY:

In the review of "Anna Ascends" from Boston there was a slight error. I played the part of John Stead and not Mr. Owen Hewitt, as stated.

Playing here in "The Unknown Purple," I was called in late and no doubt there was no time to alter the name already programed.

Harry Redding.

New York, Feb. 2.

Editor VARIETY:

In Sime's review of Doherty and Salvatore, he mentions Miss Doherty was trying for Miss Heiford's Matinee number.

I want to say that my sister, Anna, and I, known as the Doherty Sisters, have done this Matinee number since 1910 and I have been doing the number single since 1913.

Lillian Doherty.

Lexington, Ky., Jan. 22.

Editor Variety:

It doesn't make any difference what

part of the country I am in, I always get Variety every week and I read it from cover to cover—that's why I never miss anything.

I see in Variety of Jan. 16 your criticism of the Fifth Avenue bill. In speaking of Felix Adler's act, you mention Mr. Adler doing mental telepathy. Felix Adler is a comedian and if he is doing mental telepathy, I imagine he is doing it in a comedy way, using a burlesque code, etc. If such is the case, Mr. Adler is then interfering with me, same as Wellington Cross did for nine weeks on the Keith time last season. After hearing Mr. Cross was doing my version and using my idea, principal points and burlesque mode on mind reading, I made a special trip from Philadelphia to Brooklyn and saw Mr. Cross use my material at the Orpheum.

I cannot understand why some of these clever comedians, who claim to be original and have a Broadway reputation, will deliberately use another man's material, knowing the man and knowing he has been doing this certain comedy bit for years and identified with it all over the United States, Canada, England and South Africa.

You, as well as hundreds of other newspapermen and thousands of artists, know that for at least ten years I did burlesque mind reading and second sight with Marie Hart. Before I worked with Marie I did this bit with Gus Hills "Masqueraders," Bob Manchester's "Crackerjacks," T. W. Dinkins' "High School Girls" and also for J. G. German away back in the days of variety and museums out west.

There is no comedian who can go out among an audience, select or collect articles or anything brought into a theatre and use a comedy burlesque code without doing this as I am doing and I would have been doing it for so many years. I have covered everything from a toothpick to a live dog.

It would be silly for any one to say "I do this bit different from the way Hart does it." I claim only what rightfully belongs to me. This is my 37th year in the show business, and if any performer can date further back and show proof as I can, doing comedy, burlesque, mental telepathy, then I will put camphor balls on my memory and say no more.

Billy Hart.

MARRIAGES.

Myrtelle Gabrielle ("Not Yet, Marie" Co.) to Kennedy Bailey, non-professional, Memphis, Jan. 29.

Thomas MacDonald (Eugene Nolan), pictures, to Irene Burrough, non-professional, at Washington, D. C., Jan. 31.

Robert Gilbert (Gilbert and Saul) to Fannie Gartner (non-professional) at Schenectady, N. Y., Jan. 29.

Isabel Rhys to Robert Parker both of "Monsieur Beaucare," Nov. 19, in London, announced Jan. 28.

William J. Thomas, electrician at the Capitol, New York, to Edie Allan (dancer) last week in New York.

Lieut. A. T. Westerfield (non-professional) to "Sammy" Sample at Houston, Jan. 15.

Rachel Barton Butler to Boyd Agin (professional) in New York, last week.

The bride is the author of the Harvard prize comedy, "Mamma's Affair."

STOCK AT BOWERY.

Miner's Bowery, acquired by P. F. Shea on a seven-year lease from Antonio Ferri, who bought the property from the Miner state, will not open until August. Shea takes possession of the house May 1. It will play stock burlesque, with Yiddish shows Sundays under the direction of Edwin I. Reikin.

ON VAUDEVILLE

Kyra is doing a shimmy dance on the Century roof that is a wonder, as a shimmy, which it isn't, or as a dance, if one wishes to so class it. Kyra also does her snake dance, earlier in the performance. But when she reaches the shimmying moment, Kyra cuts loose in quiet way, fitting the tempo of the dance to the varying strains of the oriental music. As a shimmy dance it's quite the broadest yet seen and is helped along through the snugly made clinging gown the dancer wears.

Is Frisco over-imitated? His mimics have been as plentiful as were those of Eva Tanguay in her day and George M. Cohan in his. Some people have seen so many "Friscos" they believe it isn't a jazz dance unless the dancer has a cigar. Imitation is the sincerest form of flattery, and good publicity when bringing the original into first notice, but after awhile it palls, like a melody too often played, and then the original usually suffers, especially in this instance of Frisco, a dancer with a set routine. Frisco, however, is breaking forth with a new act, composed of himself and four young women. That may bring out something different he will do. New York was good to Frisco, who came from Chicago. It's funny how many jazzers and shimmyers of both sexes came from Chicago, to find more or less fame in New York after they had been unable to even make themselves heard outside of cabarets in the Windy City. Which could be said to say that after all Chicago is the wisest town.

The Health Commissioner's order last week to stop smoking in the theatres through the prevalence of influenza was handled by various theatres in various ways. Most theatres which permitted smoking posted signs prominently inside and outside the theatre proper that smoking had been forbidden. Some theatres kept the order in mind but politely informed patrons who started to smoke, after they were inside, that the Health Commissioner had requested smoking stopped. The people stopped smoking and remained to see the performance. Many of those who saw the signs outside walked away. And as all theatres obeyed the order, it seems to have been merely a matter of business judgment by those in charge of the front of the theatre or that department of a circuit.

"Getting away with murder" as an expression to cover a lot, is nothing to what was done lately by a traveling indoor circus. This circus usually appears under the auspices of a local society. In one town that looked promising the promoter got in with the leading order of the city. Meeting a committee, he outlined the campaign and informed the committee members the usual way was to give the society 25 per cent. of the receipts. The percentage was agreeable to the committeemen and other details were completed on the spot. Then the promoter pulled his ace. He bluntly told the committee that through the high percentage it was unlikely his show could make any money on the engagement and it was customary when that large percentage was granted for the circus to have side attractions, "little devices and games" where the townspeople could innocently gamble, but that the circus made it an inviolable rule that no one should wager over 50 cents at any one time, to prevent any heavy winning by the circus. As proof of good faith, the promoter said, the circus insisted that the society furnish the cashiers for these games and devices, as the society's percentage of the winnings would be the same,

twenty-five. He insisted the committee appoint the cashiers, as his circus never permitted anything else and was known all over the world for the fair way they dealt. The circus played the stand, everything was allowed to run wide open, and when it was all over, every game showed a loss. This happened through the circus having its shillies (or "cappers") make all the winnings to take up the losses of the natives, with the cashiers' sheets showing deficits. After the circus engagement was over the committee called the promoter before it. They expressed their regret the circus had suffered such a heavy loss at the games and it looked to them as though the engagement had been a losing one, so would the circus accept an invitation for a return date under the same agreement, excepting the society would only exact a percentage of 10 per cent. the next time, to aid the circus in recovering. And the circus made the return date!

Wild tales of wholesale decapitations in the Western Vaudeville Managers' Association (Chicago) organization are childish. Sam Kahl will be booking chief and John J. Nash will continue as business manager. Tom Carmody's position is the only important one still dubious. He continues to act as booking manager, but just what goes with that is not clear, except that he may act as chairman of the daily bookers' caucuses, which, for the first time, are now really in session daily, from 3 to 4 p. m. It would surprise no one if a berth is provided for Tom in some capacity connected with theatre management, at which he is a veteran expert. Unless some such change is contemplated he will continue on as he is now doing.

The Fair and Park department will not be moved to New York, but its office will be moved downstairs with the rest of the departments. Charlie Freeman will come out bigger than ever. Several legitimate emoluments have been cut off his weekly gross by switches from his list to Kahl's, but the Association is making it up in salary and he now is responsible to the Association alone.

There is no question that vital reforms have transpired in the booking methods since conditions some months back caused a bit of unsavory talk. The houses now are all prospering, and full salaries will be the rule instead of the exception. The try-outs will still prevail at the American and Lincoln, but acts will not be made to play both, as it was formerly charged they had to, to show, and such turns as appear at these houses from the regular, accredited acts will be paid the same on Kahl's sheets as on the others. Martin Beck made it clear that above all far beyond a profit balance—he wanted the Association to be managed so that its sponsors would be proud of it, and that individuals were to be submerged and absorbed as only factors in the institution. The same policies must be followed which are set for the parent circuit, the Orpheum. On this line it should soon come to pass that the Middle West will cease to be a bugbear.

The spectacle of a young woman in a production act at the Palace Monday night in a condition that seemed quite plainly attributable to intoxicants was realized by the entire audience, long before the act finished. The inexplicable of it was that the girl was allowed to go on. If she could not hide her mental state before the audience, she certainly could not have done so back stage, and whoever has charge of the act or stage manages it (not the theatre's stage manager) should have been aware of the facts.

ILL AND INJURED.

Nils Granlund, press man of the Loew Circuit, recovered from "flu."

Julia Rooney (Rooney and Clinton) was taken ill Monday with influenza.

Payton and Ward are confined to their homes in New York with gripe.

Grace Tremont did not play last week owing to an attack of flu.

Little Billy, the midget, is confined to his room at the Friars' with an attack of influenza.

Bert and Patty Taub are in Denver, suffering with throat trouble and nervous breakdown.

The wife of Victor J. Morris, manager of the Orpheum, Boston, will undergo an operation this week.

Eddie Foyer, having recovered from the operation on his eye, opens at Keith's, Washington, D. C.

George Lane (Lane and Moran), taken ill last week, is recovering and opens next week.

Tommy Curran, booking on the United floor, is ill at his home with a severe cold.

Mrs. Minnie L. Cummings, formerly a well-known actress, now 70 years of age, is in Mount Sinai Hospital, New York, in a serious condition.

Sam McGee, assistant manager of Loew's Orpheum, Boston, is back at work after a three month's siege of rheumatism.

Harold Goldberg, assistant to Edgar Allen, of the Fox office, was operated on for an abscess by Dr. Ennis at a sanitarium on West 72d street.

Frankie Wilson is recovering from influenza and intestinal trouble, from which she has been suffering for the last five weeks.

Flo Lewis playing with "Tick Tack Toe" was stricken with pneumonia Sunday in Atlantic City. Pearl Eaton will understudy for Miss Lewis, until she recovers.

George Le Maire was out of the Ziegfeld "Follies" for several performances because of incipient "flu," and Gus Van blacked up and played his several scenes.

Four girls in "The Sight Seers" met with an accident in Montreal when their sleigh collided with a trolley car.

They were Betty Adams, Shirley Young, Marie La Mont and Lillian Isabell.

Carleton Macy (Lydell and Macey), while laying off at Memphis due to the fact the theatres were closed by influenza, became ill and the act cancelled its date at the Orpheum, New Orleans, this week. Manager Arthur White secured Edith delays, leading soprano of the French opera troupe, to replace the turn.

The American Theatrical Hospital, Chicago, reports following cases under supervision of Dr. Max Thorek: Jack Cooledge, secretary American Theatrical Association, influenza; Mrs. Harry Waterfall, wife of the ticket broker, discharged after operation; Art Northrup, Jimmy Hussey company, pneumonia; Harry Hirsch, treasurer Wilson Avenue Theatre, hernia; Jack Block, theatrical newspaper man, abscess of ear; Ben Benjamin, carnival manager, hernia; Harry Heicks, Al Barnes' Circus, treatment for heart disease; Freda Knore, operation.

A one-act for the Beth David Hospital will be held at the Plymouth Sunday (Feb. 8) and the following artists appear: Sophie Tucker, Avon Comedy Four, Harry Fox, Anna Chandler, Donald Bryan, Lloyd and Christie, Kohn Sisters, Gilda Gray, Kaufman, Fields and Kaufman, Nonette, Julia Keely, Nip and O'Brien, Frisco.

I. A. T. S. E. NO. 2 BALL.

Chicago, Feb. 4.

Local No. 2, I. A. T. S. E., will give a benefit ball at the First Regiment Armory, Feb. 12. The profits will go to the sailors' and soldiers' fund of the union. Vaudeville and musical comedy notables in town at the time will participate and give a show.

WITH THE MUSIC MEN.

Harry Stepp has joined the piano playing staff of Joe W. Stern & Co.

Bob Ruskak of the Jack Mills forces left on a western trip today for his firm.

Billy Travis has joined the professional staff of Gilbert & Friedman.

Chas. K. Harris has signed a year's agreement with Hatchette & Co., of Paris, for the latter firm to handle the Harris catalog in France.

McCarthy and Fischer have been awarded the music publishing rights for Herman Finberg's "Tick Tack Toe" and John Golden's "Dear Ma."

Harry Hoch and Arthur Behn have written a song after the picture titled "At the Rivers End." Both are of Waterson, Berlin and Snyder's staff.

Mose Gumble left New York this week on a trip for Remick & Co., who will embrace the principal cities where that firm has branches. Mr. Gumble's first stop was Baltimore.

George Meyers and Artie Mohlenger will dissolve as a vaudeville team after playing the Orpheum next week. Mohlenger will join the Remick professional staff. Meyers is also connected with it.

Billy Jerome and Harry von Tilzer have written a new comic based on the present epidemic of grass, entitled "Oujia, Oujia, Tell Me Do." Harry Lewis will introduce the new act.

At the "The Privileges of 1920."

Al Bellen, the new professional manager of the Broadway Music Corporation, is spending his vacation, which was presented him at a banquet by Chicago business men, prior to his departure for New York. Mr. Bellen was formerly manager of the Windy City branch of the Broadway Music Corp.

Max Stark and Ruben Cowan, Incorporated their new offices on the ground floor of the Plantadon Building to the profession Tuesday. Cowan handles preparing most of the present catalog, is taking care of the professional staff as assisted by Billy Joyce. Stark is looking after the business end. The new firm is styling "Oh, Doctor, 'Til You'll Come Back," "You Can Stay" and "Buddy."

Pete Wendling, the song writer, is meeting with much embarrassment lately owing to an impostor, passing himself off as Mr. Wendling, has been purchasing photographs and supplies at various places, paying them with bogus checks or having them delivered on credit. Mr. Wendling, who is known by the name to the trade through his connections with the Q. R. S. Co., is at a loss as to how to deal with the impostor.

In the way of credit, and the impostor has been trading on this fact. Christman & Co. have shipped a talking machine to Eugene in the name of Mr. Wendling. Mr. Wendling has engaged Abner Greenbaum, his attorney, to take care of any legal entanglements should they arise.

CRITICISM.

Trimmed in Scarlet.

A comedy in four acts by William Harbut at the Elliott, February 5.

Mr. Harbut has set Miss Elliott no easy task, for his play is not very pleasant, not very smooth, not strikingly true to life.

About all the fallacy and statements that could possibly be crowded into the three hours of a bit of stage fiction made difficult the homage which the audience was eager to pay to Miss Elliott's perennial radiance.

My Golden Girl.

A musical comedy in two acts. Book and lyrics by Frederic Arnold Kummer; music by Victor Herbert; at the Nora Bayes, February 5.

"My Golden Girl," staged high in the air, carries a fair promise of high rank among the season's frolics.

As a comedy "My Golden Girl" achieves a degree of success before its final curtain.

The Night Boat.

A musical comedy in three acts, founded on a farce by A. Blason; book and lyrics by Anne Caldwell; music by Jerome Kern; at the Liberty, February 5.

"The Night Boat," launched last night at the Liberty Theatre, ought to enjoy a long cruise.

This is the funniest musical comedy of the season.

May Wirth, with the Wirth Family, had double hard luck during the act's recent Cleveland date. In addition to the death of one of her prize ring horses which was a present from John Ringling, Miss Wirth also lost the diamond from her engagement ring. She was married to Frank Wirth (Wirth) in New York last Thanksgiving Day.

BURLESQUE

BURLESQUE REVIEWS

THE BEAUTY REVUE.

The "Beauty Revue" at the Olympic last week certainly has it on the attraction of similar name on the Columbus in the matter of "looks." The title applies not only because the three feminine principals are "there," but there are youth and comeliness in the chorus to a more generous extent than is found in the average show on either wheel. Also the show is costumed on more fetching lines than the bulk of American wheel troupes and measures up in a degree with some of the better first wheel shows.

Sam Levey is presenting the "Beauty Revue," but this season Jimmie Cooper is back of the organization and is said to have a "piece" of it. That is quite probable from the way he works. Jimmie got out of the service just about a year ago, but didn't appear until the start of this season. Cooper always classed as one of the dressers in burlesque and still heads that rank. He staged the show and his idea was speed and lots of it. In that he has been successful.

There are changes of pace, however, when the comedians are operating. Cooper—being straight and general speeder—has a quantity of comic working and to make good use of it. Collins ("hot dog, let 'em ride") and Ed Hall, both of whom appear in much of the fun. Both registered, with Collins standing out as the star. One of his shows was the cat with a garter hit. Helen Stanley, the ingenue, was showing her legs in a scene in memory of each of her four husbands. When she lifted her skirts to show her knee to show the third garter, Collins, who was standing at stage right close to the abutting box, turned and said, "Oh, I beg your pardon; I'm standing right in your way." The house roared and so did the people in the box.

Morris Tolen, a young comic, was not so good as a framer, but did show very well as a Hebrew lad in the school room scene and gives promise of developing into a funny comic. One of his scenes had a number which sounded like a Yiddish chant, rather than a song, and a Yiddish in a scene, but he was a good voice. He strummed a ukelele and was a general voice of the show's strong points. Billy Cusack, a vaudeville comedian, was useful, but failed to materialize as the "assassin of grief and sorrow."

The moving picture is retained, but made much better use of than formerly. Both choristers and cast appear in the sales of noted picture stars. Every girl has a line or two on her entrance which is a chance for "finding" talent and yet not employ the "pick-out" idea. Several of the girls showed good speaking voices. After each entrance of the picture "stars" the comedians have a chance to say, alternating, and there were a number of laughs brought out. One sounded fresh. It was "When is a cow a widow?" Answer: "Why, when somebody shoots the bull." Most of the costumes used in the bit looked well.

The show opened with Cooper jangling things at a great clip with "Port Shakes That Shimmy Here," with all the cast in on the number for repeated encore. Quite early Cooper, Ada Lam and Ed Hall figured in a picture bit called "Moving Picture Stars Revue." It was funny. Ada, who started out as a vampire in the "first reel," was set down as an A. K. for the third reel. That brought attention to mention. In last week's "Vanity by line of A. K.," she admitted he is in the A. K. class, though he probably had a reason. And for support he put in Jolo, Bell, the Brooklyn pedestrian and the writer in the same class. It's not the question of defending the others. That would be time wasted. No one will admit that A. K. thing excepting those who look the part so perfectly he got a Christmas card from Campbell's funeral church. But as a personal defense the writer is one of the kids of the staff.

Miss Lum was introduced by Cooper as the "only Chinese prima donna," which may be kidding. But she's very good to look at. Miss Lum belongs to that class of princeling which was supposed to be the emblem of burlesque beauty. These girls are of all looks who have the call. Miss Lum is of that style and Ina Hayward and others belong. Helen Stanley belonged in the subreel role and Rose Henley was another personable. The end of the show.

There was a quartet dancing number in which four of the best lookers in the chorus figured. One was Marion Livingston, formerly of the bicycle act of that name. Ada Lam, who has been now working for Sam Scribner, Cooper said. Dot Dan, from the chorus, had one special singing, "All We Meet Again," and it drew solid returns. Miss

Dean was formerly ingenue in stock burlesque at the Olympic. Cooper has pyramided his climaxes cleverly. All are strong and get over with a smash. "The Beauty Revue" classes with the best on the American Wheel. Last week it looked good enough to switch to the other circuit and deliver. —Des.

BURLESQUE WONDER SHOW.

Of course nobody takes a burlesque show title seriously, but it certainly seems puzzling how Joe Hurtig, who presents the "Burlesque Wonder Show" at the Columbia this week, arrived at such an exagerrated moniker for his production. In the real sense of the word it isn't a "Wonder Show" but an old-fashioned farce with numbers. As far as the "Wonder" thing is concerned—that's all wrong, too. And when it comes to "show," it just about manages to get within that class by a hair. George P. Murphy and Primrose Semon are featured. Murphy does an acrobatic twice, the same he has been doing in burlesque for ever so long. Whenever the lines and situations in the book by Joe Mitchell permitted, Murphy was funny, in some instances legitimately, but this was at infrequent intervals in the second part and hardly at all in the first.

Unlike the majority of the shows that have played the Columbia this season, "The Burlesque Wonder Show" is not a "clean" but is "dirty" but it is "spicy" two or three spots and openly suggestive of the questionable material he makes a special effort. The suggestion is there, unmistakable, but the unspicified. The strongest piece of double entendre is in a comic song about a Ford auto, sung by Murphy in the second part. Whoever wrote it turned out a masterpiece for "tag," but it doesn't belong in a theatre. The song was a clean-up for Murphy, who after singing three verses had to be off with a speech. This "giving" was what they wanted, but it was "let this same catering to the narrow forehand element that kept burlesque in reproach for years. In the dialogue of the show, however, it is repeated into numerous lines which if repeated without the suggestiveness accorded them would seem harmless enough. This was done principally by implication.

The book itself entitled "My Wife Won't Let Me," and concerning the marriage of an old man (Mr. Murphy) to a young girl (Miss Semon) for the purpose of carrying out the terms of a will, or something like that. He filled with lines where Murphy is called upon to refer to matters relating to the relations of man and wife. Some of these lines are a bit out of the subject and phrased as a result of the subject under discussion, and when shaded by Murphy just short of becoming dirty, hovering between that and suggestiveness more than once.

The only comedy outside of that provided by Murphy came in the first part. This was a rube number "Slipping Older" by Arthur Conrad, who did a Patey Bolivar character throughout. Assisting him were seven choristers, each contributing a stunt after the fashion of the chorus girl contest idea. One of the girls, a lively pony, did a short "thick" bit, another slipped over a song, etc. Conrad meanwhile keeping up a running fire of comment that kept the laughs coming his way continuously. The number pulled several legitimate recalls. It was the only one to get anything, all of the other numbers dying with a scattering here and there.

"Frazer Makes You Mine" done as a double by Primrose Semon and Frank Martin and a single singing specialty by Miss Semon each brought bigger returns than all of the numbers combined, with the exception of the above mentioned chorus girl contest. The flopping of the numbers appeared to be equally due to the way they were costumed as well as the manner in which put over. Eighteen girls are carried. As an aggregation they fall considerably below the Columbia standard on looks and shapeliness. The stepping in motion picture numbers also displayed lack of team spirit. In the first moving picture, in which she felt so inclined and inclined in tending them in the opposite direction. The costumes with two exceptions, one favors the old style pink tights and the other the new style. The popular in burlesque, when Sam T. J. came to Broadway. "All the Quakers are Shouting" was a simple but effective number. The Irish was led by the girls in blue and white checked character straight roles, each efficiently. Frank Martin, the juvenile, is a mainly appearing chap, but possibly through lack of ability, but possibly through a shade better than the average acrobat. He owns a good singing voice, but lack (Continued on page 23)

TULSA REMAINS IN PROBATION.

Arrangements were made last week by the American Wheel officials and Mr. Butler, head of the company controlling the Grand opera house, Tulsa, Okla., to retain the Tulsa stand in the American route at least until March 1. Tulsa is guaranteeing the American shows \$1,500 weekly.

Whether Tulsa, which was slated to be dropped next week, remains in the wheel after March 1, depends on the business done in the next four weeks.

BURLESQUE CHANGES.

Hilda Le Roy closed with "Girls De Look" at the Columbia last week. Harry Mendel, of "Grown Up Babies," for Union Square stock.

Wen Miller, straight, for National Winter Garden, New York. Amanda Hendricks has replaced Kathryn Pearl as leading woman with the Al Reeves show.

GALLAGHER ALSO INSPECTOR.

George Gallagher, general manager of the American Burlesque Association, will leave New York Saturday for a three weeks' inspection tour that will carry him as far west as Kansas City.

I. H. Herk, president of the A. B. A., is now in the middle west on a similar inspection mission.

HASTINGS' NEW BOOKS.

Harry Hastings' three American Wheel shows, "Kewpie Dolls," "Hastings' Big Show" and "Razzie Dazzle Girls," will be refitted with new books and productions next season.

Dan Coleman will be starred in the "Big Show," and Tom Howard similarly billed with the "Kewpie Dolls."

SIMONS' DIVORCE.

R. M. (Bob) Simons and his wife, Agnes Frawley, were divorced Jan. 20, last, in Boston. Judge Fosdick, in the Superior Court, granted the decree. They were married June 11, 1917.

Miss Frawley is with "The Frolics of 1920" at the 44th Street theatre, New York.

Burlesque Club Initiation Raised.

At a meeting of the Burlesque Club Sunday the initiation fee was raised from \$5 to \$10. This becomes effective immediately.

A resolution was also adopted tilting the annual dues from \$9 to \$12, beginning May 1.

A special meeting will be held Sunday, Feb. 8 to complete arrangements for the benefit, around March 15.

Al Reeves Able to Go Back

Al Reeves, who has been out of his show resting up for the last five weeks, will rejoin next Monday when the troupe opens at Hurtig & Semons. Robini and Ross, who replaced Reeves in the olio, will be retained.

To the announced Al Jolson impersonation given by Miss Semon in her single specialty, she also does a continuous "Jolson" in all of her vocal numbers. This inclination toward the Jolson mannerisms tended to take the edge off the announced impersonation. Miss Semon's "Eddie Foy" was fair and her rendition of "Dangerous Dan McGrew" in rag tempo the best number of her individual turn. She changed frequently and in good taste. In the second part she appeared as a boy for a few minutes, carrying male garb extremely well.

The other female principals were Charles Douglas and Ed Green. Neither displayed more than passing ability in leading numbers. Miss Douglas, the least approach to a prima donna, showed a good voice and personality. Most of Miss Green's costumes were lacking in sex appeal, but she sang well.

Joe Mitchell and Lloyd Padlock play character straight roles, each efficiently. Frank Martin, the juvenile, is a mainly appearing chap, but possibly through lack of ability, but possibly through a shade better than the average acrobat. He owns a good singing voice, but lack (Continued on page 23)

CHORUS GIRL MURDER.

Cleveland, Feb. 4.

The local police are working on what they believe to be a murder case in the affair of Frances Altman, 22 years old, a chorus girl who played here with Thomas Beatty's "French Frolics," an American Wheel show at the Empire.

The girl's body was found in the yard of a rooming house at 2232 East 35th street about noon Sunday (Feb. 1) and was identified by Victor Cohen, a theatrical man, and Jack Bowers, manager of the "Blue Ribbon Girls," staying overnight Sunday.

Physicians pronounced that death had occurred about five hours previous to the discovery of the body and evidence of foul play was discovered by the police, in marks on the body and blood under the finger nails believed to have been collected in a struggle.

A coroner's autopsy performed Monday at the County Morgue revealed bruises on face, neck and body.

Dr. P. A. Jacobs thinks might have been made by a stranger but were insufficient to cause death. He found indications of poisoning and ordered a chemical analysis of her stomach, the result of which has not been revealed. Another theory was the possibility that the woman froze to death after being left unconscious in the snow.

The woman, the "Broadway Belles" a month ago and joined the "French Frolics," which finished a week's engagement here and jumped to Detroit. She had been staying at the Hotel Moreland and was registered under the name of Mrs. Stockwell, believed to be her married name, as she carried tattoo marks on her right arm reading "I love W. B. Stockwell" and the left arm "Billy Stockwell with Love" and underneath, the design of a rose. On her right leg just above the knee was tattooed, "Francis F. Altman."

The girl was last seen alive at 11:45 Saturday night when she checked out of the Hotel Moreland and returned a few minutes later to check her traveling bag, telling the clerk, she would return in a few minutes. She was seen by Bowers and Cohen to meet a man in sailor's uniform just outside the hotel and disappeared until the time her body was discovered.

Late Monday the police questioned a man dressed in sailor's uniform regarding his acquaintance with Mrs. Frances Altman Stockwell. The sailor told of having met Mrs. Stockwell last Friday night but denied that he had seen her since. The description of this man doesn't tally with the Bowers-Cohen description of the man seen with her Saturday night, the police said.

In the baggage of the dead woman numerous letters from theatrical people were found and a letter signed "C. H. E." which read: "If you come out of this don't ever come back to your little hubby in Denver." Joseph Levitt, manager of the "Broadway Belles," and the other members of the company are collecting funds to insure proper burial in the event that no relatives are located to assume charge of the body.

THE ILL.

Harry Dittmar, manager of Harry Hastings' "Big Show" was stricken with influenza in Detroit last week. He was reported very ill.

Charles Edwards, general manager for Harry Hastings, influenza, confined at his home in Staten Island.

Bob Simonds, manager of James E. Cooper's "Rosalind Girls," joined the show at Miners, Bronx, last week after recovering from a severe attack of pneumonia. Art Moeller filled the vacancy during his absence.

Jeff Davis is back at his desk in the Keith office, after two weeks of influenza. Roy Townley handled the books while he was away.

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Traveling actors and artists and traveling salesmen—all who have to maintain a dual living scale—should be allowed to deduct from their income tax their extra expenses. "To be specific: a vaudeville actor who has to pay hotel expenses on the road and also maintain a residence at home for his family should be permitted by government regulation to deduct his traveling expense from his income. This is simple justice."

The allowances now made for a man with a wife and children and others dependent on his support are slight enough. It is a manifest injustice to force him in addition to pay a premium for providing this very support. Traveling expenses, such as board and room at a hotel, is such a premium. It is immeasurably higher in cost than what he could live for at home and the government should recognize the duty done to the country in raising a family and providing for it in such manner as suits him.

It is easy to say all this. What is needed is action. The vaudeville interests have provided an elaborate clubhouse for members of that branch of the show business. Many legitimate and many picture managers are showing an interest in their employers as considerate and wholesome, but in this matter of a government allowance in deductions they can do a little real help.

Scattered everywhere at this time, the actors are in no position to make a concerted effort. Their own organization could well combine with the managers' associations in bringing pressure to bear on Congress and the Treasury Department. Such pressure would be effective. Individually, the managers here are heavy property owners in a position to demand a hearing from Representatives and Senators. The picture people, moreover, are close to the Government, which is asking their support to combat the spread of Bolshevism.

Actors know how heavily the present arrangement rests on them. They should begin immediately demanding action in this matter. The sooner action begins the sooner results will come about. The managers themselves could do nothing better than come forward of their own accord to set this ball in motion.

The scheme of "razzing" acts at various vaudeville houses in Greater New York is assuming serious proportions. The Colonial has been an offender in this respect for some time and it now seems to be a regular thing to accord such treatment to unknown artists at the Bushwick, Brooklyn, especially to performers from England. Not so many weeks ago Grock, the European musical clown, who registered a big success elsewhere, was compelled to quit in the middle of the week at the Bushwick and Monday afternoon of the current week Farr and Farland, a two-men straight and "nut" team were driven off the stage there. In the evening they were transferred to the Riverside, New York, where they were courteously received and

made a successful metropolitan debut. In the old days such receptions to acts was a regular thing and considered funny. It resulted in keeping the better element away from any house that permitted it to continue and could only be stopped by such managers who had the courage to adopt drastic measures to curb this nuisance. The only known measures to cope with such a condition in the olden days was the judicious application of a blackjack to the ringleaders in the galleries. A proper resort to law and order can be applied at the present time by the presence of officers of the law, who will single out the aforesaid ringleaders and bringing them before a police magistrate. The Bushwick section of Brooklyn includes many Germans.

Allen & Green are now booking the Lyceum, N.Y.C., playing six acts Wednesday and Saturday only.

Sam Kerner has severed his connections with Tom Jones, and is now associated with Jack Potsdam.

The Six Day Riders closed their ten-weeks' vaudeville tour, in Newark, Feb. 1.

Reamond Thompson (Mrs. Charles Richards) and her daughter sailed for England Jan. 27.

Sir Oliver Lodge, who is on a lecture tour over the country, is under the management of Lee Keedick.

Michael Fox, father of William Fox, is back at the Folly, Brooklyn, after a three months' vacation.

Marvin Welt, formerly a vaudeville agent, is now with Rose Mullaney in picture agency in Los Angeles.

Edward F. Hawley and Company opened a tour of the Fox time booked by Harry Shea, on February 2 at the Audubon.

Tony Ferri, formerly of Proctor's, Mt. Vernon, N. Y., staff, is now representing Harry Burton in the Keith office (fifth floor).

Anna Windsor, assistant treasurer of the Strand, New York, is to be married in Montreal Feb. 9 to Albert O. Franklin, non-professional.

Sam Fried, manager of the City theatre for several years, has resigned. He was succeeded by Frank Dean, formerly at the Davis, Pittsburgh.

There are no new developments in the mystery surrounding the disappearance of A. J. Small, the Canadian

milli-gaire theatrical man, and his secretary.

George Lane, who collapsed while playing the Alhambra last week, is out of bed and convalescing. Lane and Moran will resume their bookings next week.

Lee Kraus returned to New York this week, after spending three weeks in his home town, Chicago. Lee wasn't lonely for that town; he wanted more acts.

Seventeen-year-old George Blackwood, Canton's (Ohio) boy actor, is with "Aphrodite" at the Century, New York. Less than a year ago he was a bellhop in a Canton hotel. Eleven months ago he joined the Selnick picture forces.

W. E. Smith has resigned as manager of William Fox's Star, now playing vaudeville. He was replaced by Louis Williams, who has been manager of the Comedy, Brooklyn. Eddie Cline, treasurer of the Crotona, has been appointed manager of the Comedy.

Guy Bates Post, while in Kansas City recently, kept a special train which was to convey him and "The Masquerader" company to St. Louis waiting over six hours while he and a number of friends went to the studios of Hipon-Connelly, the photographers who had turned out some pictures of Mr. Post which he expressed as being so fine "they almost talked." Mr. Post ordered 100 of these pictures before he left the studio.

Mark Luescher, who is handling the publicity for "The Night Boat," together with several other Dillingham attractions, started the show off at the Liberty Monty with a nifty device to attract attention. Resting on top of the canopy at the theatre's entrance is a replica of an Albany night-boat with illumination coming from the port holes. On the "bridge" is a small searchlight which describes an arc, is the feature of the novel effect which stands out from the many signs which light up 42d street.

Office rents in the New York theatre buildings have been raised from 100 to 200 per cent, tenants having been advised of the increases last week. The building recently passed to control of the Famous-Players-Lasky corporation. Due to shortage of office in Times Square a number of vaudeville and theatrical agencies have moved into the building within the last year. The offices there are so arranged that much of the room is waste space and there is no practical way to increase the revenue therefrom save through rentals. Some of the office buildings in the theatrical district intend raising rents 150 per cent.

FRIDAY CIRCULATION.

With this issue VARIETY again circulates in Greater New York on Friday and will continue on that day until further notice.

TOMMY'S TATTLES.

By Thomas J. Gray.

There must be a lot of money in America. German marks and Irish Liberty Bonds are both selling very well.

Since ball room dancing has passed out, you don't hear of so many "Society" girls running away from home to go on the stage.

We often wondered what society these girls ran away from.

A lot of people are making a fuss over one Austrian violinist who is appearing in America, while there are any number of Germans posing as Belgians and French before the public. You can tell by the Liberty Loan buttons they still wear on their coats.

See where a theatrical company was stranded before it opened, which should go a long way toward proving that show business is far ahead of itself in every way.

The Evolution of Comedians—

Makes hit in act with partner.

Quits partner—hires straight man.

Gets job in show.

Makes hit.

Fights with management.

Quits show.

Lays off.

Decides to put out own show.

Looks great at rehearsals.

Puts all his own stuff in.

Show opens.

Trouble starts.

Begins to wonder if it doesn't take brains to be a manager after all.

Guess everybody who travels wonders why, if there is a child on a night train, that it has to be in the same train with them.

Another nice thing is to have someone with a cough eating a box of crackers while they read three or four newspapers in the berth opposite to you.

It seems the newer single men acts, like the black-face comedians, all work the same way, and do mostly the same stuff, with one or two exceptions. Now if the boys would all go to the same tailor everything would be uniform.

It must take an awful lot of nerve to do that "All-the-other-actors-are-in-the-e-listening-so-please applaud me" gag. But now that T. Roy Barnes has gone in pictures the boys who took it may feel easier about it.

Funny speeches:

"I will now sing my latest success."

"If you will pardon me for stepping out of my character."

"What will I do now, folks."

"A trick which my partner originated."

Some actors will never be satisfied to work in moving pictures, regardless of the salaries, until they find some way to allow them to take curtain calls or bows.

Many people wonder why the cartoon section of the Sunday dailies are called the "Funny Section."

Lots of authors with bad shows are going to blame it on the Flu.

Reports from Cuba say everything is going "well down there. The ticket speculators have not yet arrived.

VARIETY'S OFFICE
IS NOW AT
154 WEST
46th STREET
(EAST OF BROADWAY)

LEGITIMATE

HATTIE LORRAINE SUES NOBLE HUSBAND CLAIMING MORE MONEY

Legal Separation Agreed On With Louis de Wardman Hollub Gave Her \$152,000. She Claims His Wealth Is Such He Should Give Her Much More. Messrs. Goldsmith Will Bring Action Through Italian Legal Channels.

Hattie Lorraine, of musical comedy, who returned to the States on the Mauretania - Saturday, has retained Henry J. and Frederick E. Goldsmith, her attorneys, to bring legal action against her husband, Louis de Wardman Hollub, an Austrian nobleman, to set aside a separation agreement entered into by both parties Sept. 22, 1914, in Italy on the ground of fraud and misrepresentation. By the terms of this agreement Miss Lorraine received a cash settlement of \$100,000 and the Hollub jewels valued at \$52,000.

Signor Hollub gave his reasons for the separation to be matters concerning low finances, averring he could not support a wife as befits a nobleman. Miss Lorraine, who visited her titled husband's chateau in Allassio, Italy, from whence she has just returned after an investigation, claims his financial representations were fraudulent and that he is wealthier than ever.

The action will be conducted through Italian legal channels by the Messrs. Goldsmith.

"RIVER'S END" IS WAGNER'S.

The play that will bring Charles L. Wagner, concert agent for Galli-Curci and John McCormack, into the legit field, is entitled "The River's End," by James Oliver Curwood.

It is his intention of producing one play a year and Wagner also expressed a probability that he would do it in co-operation with A. H. Woods.

THE ILL.

Robert Stevenson, treasurer of the Morosco, is ill with influenza, reported a serious case.

Louise LaSalle, assistant treasurer of the Little theatre, is seriously ill with influenza, and was removed to the Park Hospital last week.

Vera Leonard ("Aphrodite") the "flu." Arthur Bell has returned to "The Man Hunt" after an attack of influenza. Charles Dillingham has gone to French Lick Springs, suffering from a severe illness.

Florenz Ziegfeld was still confined to his home in Hastings, N. Y., the early part of the week, but was expected in the city in a few days.

Marc Klaw, although ill, went to Baltimore to attend the opening of "Dere Mable."

Lee Shubert has gone to Florida for a rest, following his illness of last week. Mrs. Paula Hoffman (Jewish Stock, Lyric, Brooklyn), ill with influenza.

Marion and Helen Leland ("Monte Cristo, Jr."), with influenza in Canada for the last two weeks, are recovering.

Jerry Flynn, assistant treasurer of the Hudson Theatre, has recovered from influenza.

Salt Lake City, Feb. 4. The "flu" is making inroads here and the local papers are playing it up. "Parlor, Bedroom and Bath," here last week was noticeably off, and the Orpheum always doing a capacity business every performance, also seemed affected.

Traveling agents report that the "flu" is hitting the western belt very perceptibly and that the shows in towns centering around this territory

like Boise, Ogden, etc., are not doing the business they should under normal conditions.

Fresno, Feb. 4.

Theatres in interior California taking in towns like Mercedes, etc., affected considerably by the epidemic, the attendance dropping off while the newspapers are giving front page "stuff" to instructions and earnings from health authorities.

ZIEGFELD'S ROOF KITCHEN.

When Flo Ziegfeld fully recovers at Hastings, N. Y., home and will rush work on the new "Nine O'Clock" and "Midnight Frolic" to open there, with date now unset. The Amsterdam Roof will be reconstructed and a kitchen installed, that, says Ziegfeld, will be second to none anywhere. A French chef is on his way here from Paris to take charge and there will be other cooking specialists from abroad engaged.

Mr. Ziegfeld wishes to correct the error he has a contract calling for Eddie Cantor to be starred. Mr. Ziegfeld remarks the Cantor agreement starts after the run of the present "Follies," that the agreement is for two years and provides that Cantor shall be featured in a musical comedy.

TO ARTISTS GOING ABROAD.

It is the wish of the Trustees of the Actors' Fund to call to the attention of all artists who go abroad and are asked to participate in the ship's concerts, which is customary on every trip; to think of their own charity, the Actors' Fund.

Requests should be made to the pursers that one-half of the proceeds of these performances be sent to Daniel Frohman, president of the Actors' Fund, and that a memorandum be sent as a voucher.

The success of these ocean entertainments depend entirely upon professionals' aid and their own charity should reap some benefit from the proceeds, says Mr. Frohman, president of the Fund.

STERN HAS OPERETTA RIGHTS.

Jos. Stern & Co., the music publishers, have secured the American producing rights for "Count Habernicht," an operetta, which has passed its 300th performance in Berlin and 200th in Vienna.

The piece, with book by Jean Kren and music by Robert Winterberg, is reported from Europe to be another "Merry Widow."

H. H. Frazee and Chas. Maddock have both made bids to produce the piece over here.

"SUN-HERALD'S" DRAMATIC MEN.

The first edition of the Sun-Herald Sunday was the first publication of the Sun and the Herald combined. It attracted much attention in and outside of newspaper circles. John A. Logan ("Herald") and Lawrence Reamer ("Sun") are both retained. The latter has been appointed the Sun-Herald dramatic critic while Logan, formerly of the Herald, is now the combined daily's dramatic editor.

"ANGEL FACE'S" UNIQUE RECORD.

"Angel Face" is leaving the Knickerbocker next week for a tour which will include the coast. It has established a unique record for New York.

In spite of influenza the box office pace has not approached the stop limit and it is claimed that it will have been the only musical organization at the Knickerbocker which went out without going under the minimum figures set in the sharing contract.

"Angel Face" also is one of the few pieces going to the road without first trying for aid from the cut rate agencies.

An offer from the Public Service agency to handle \$2,000 weekly for cut rates was not accepted.

The Geo. W. Lederer show is figured, an exceptionally good road attraction.

NINE SHOWS AT WINTER GARDEN.

Through an agreement reached Monday between the Shuberts and representatives of the Chorus Equity Association, a special contract to cover the Winter Garden was arranged. Starting Monday Chorus Equity members appearing at the Winter Garden will play nine shows without extra compensation, instead of eight. The Chorus Equity contract arranged following the strike last fall called for eight shows at the Winter Garden and one-ninth pro rata extra for the ninth performance. The Shuberts put in the claim that the Winter Garden had always given nine performances and it was "the custom of the house."

In return for the concession the Shuberts agreed that a clause be inserted in the new contract whereby all Chorus Equity members be guaranteed 15 weeks for all Winter Garden shows.

RALPH KOHN FUND.

Upon the death last week of Ralph L. Kohn, of A. H. Woods office, the producer immediately started the founding of a trust fund for Kohn's family. Telegrams were sent to all those in the Woods productions and the response was so heavy that over \$20,000 was received by the end of the week. It is Mr. Woods' idea to establish an endowment fund of \$50,000 with himself and Mrs. Woods making up the deficiency between the amount collected and that figure. That means that the manager may subscribe around \$20,000. The interest from the fund is to be given Kohn's widow for the support of herself and a year-old child and also a posthumous child expected. Should Mrs. Kohn re-marry the interest will go to the support of the children with the principal given over to them upon attaining their majority.

"THIRD ATTACHMENT.

For the third time within some four months, William Cary Duncan, author of "Sunshine," the Ted Shaw-Alex Johnstone production starring Richard Carle, has had occasion to attach the box office receipts of the show in order to recover back royalties.

The last attachment occurred in Paterson, N. J., Friday, the amount being \$540, which was immediately paid. Only a fortnight previous Duncan attached the show in Atlantic City, it being also paid at once. However, hearing on the first attachment which occurred in Muskegon, Mich., last November, is due shortly. Malévinsky & Driscoll represented Duncan.

J. J. DELAYED.

The illness of J. J. Shubert's young son has caused an indefinite postponement of his trip to Europe. He was to have started overseas this week.

Mr. Shubert stated, however, that it had never been considered for Rufus LeMaire to accompany his abroad.

BROADWAY STILL TIED UP.

Although the wise ones figured that bookings would again be normal after the first of the year, conditions are as chaotic as ever. More shows than ever apparently are waiting to get into New York but with few exceptions the proposition seems hopeless, unless the producer is especially favored. The only remedy is to raise, for the time being, the stop limit of \$10,000 for musical pieces.

Of the shows headed for New York, those on the K. & E. string are worse off than those booking for the Shuberts because, firstly, there are fewer of the former houses in New York and, secondly, most of the shows listed in the K. & E. box are making too much money to be withdrawn. The first break came when "Angel Face" was slotted out of the Knickerbocker, headed for Baltimore. Its place is to be taken by "Shavings," which has drawn quite well on the road and is looked upon as a good hit. But that it is going in the Knickerbocker shows what condition bookings are in, for that house is recognized as a musical comedy house and it is also, too large for a more or less intimate comedy.

There seems to be no other break in the K. & E. box imminent for some time and there are three or four shows doing exceptional business on the road that would apparently draw well on Broadway. One is the Ed. Wynn Carnival, now out for ten weeks. Willie Collier in "The Hotentot," getting big money in Philadelphia mixes for the assertion that it looks like the best piece Collier has had in five years. So far there is a rumor on the street that he may follow Laurette Taylor in "A Night in Rome," at the Colan. These and more want to get on Broadway but apparently they'll have to pitch a tent in Times Square, if they want to do it. Another attraction that looks strong for New York waiting time is Marc Klaw's "Dere Mable" in Baltimore where it opened at the Academy it did \$13,000.

O'BRIEN'S MINSTRELS IN N. O.

New Orleans, Feb. 4. Neil O'Brien's Minstrels have been patrolling the tanks for some time and slipped into the Tulane here Sunday when an overflow assemblage, greeted them. The show is there for the tanks, but not for the big places, according to local critics. It lacks the essentials of modern minstrelsy. The humor is of the almanac type and is bereft of sparkle.

CANT CAST "THREE KISSES."

"Three Kisses," the second piece which Winler & Romberg were to have essayed is off. According to an executive of the firm, inability to cast the leading roles with the proper talent is the reason.

Instead the next piece which is to be done is a play by Ben Harrison Orkow called "Radio," changed from the original title of "Right Angle."

WALTER JORDAN'S THEATRE.

Walter Jordan will begin the erection of a theatre on West 41st street, directly opposite the stage door of the Amsterdam.

WILLARD MACK RECOVERING.

Willard Mack is now understood to be recovering from a serious illness which began sometime since. The fact of his illness and its seriousness has been secret closely guarded by his friends.

John McCormack III in Cleveland.

Cleveland, Feb. 4. Bronchitis prevented John McCormack from appearing here Sunday. Since then he has been confined to his hotel, but is expected to be in condition to leave there today or tomorrow.

SHOWS AT THE BOX OFFICE IN NEW YORK AND CHICAGO

The Scare Causes a Decided Drop in Takings. Off on the Average About \$1,400. Requests for Exchanges Till Later Dates Come Frequently. Reports from Chicago Better. New Attractions Fail to Draw for Stars.

It took the raging influenza epidemic to bring about the first general slump in Broadway's exceptional season. Starting early last week the indications were plain that markedly off and by the end of the week there were less than half a dozen attractions which hadn't been seriously affected. With perhaps more than 30,000 persons in New York down with "flu" and triple that number concerned through illness in their families box office lines were at once slowed down.

Takings were off on the average about \$1,400. Some attractions claimed not to have lost over \$500, but it was known that others were hit to the tune of \$2,000 and more while at least two shows slumped down \$4,000 and more. Requests for exchanges for later dates were frequent which for the most part took no actual money from the box office, but still reduced the current grosses. In one case of an attraction closing last week nearly \$300 was refunded.

Indications early this week were that the slump would continue certainly until next week if not longer. Reports from Chicago showed better conditions.

The feature of Broadway's general business was the failure of several new attractions featuring stars to attract big business.

Yasviri's estimate of last week's business was:

"Abraham Lincoln," Court (8th week). Qualifies as the money leader of non-musical attractions on Broadway. Capacity, through a rearrangement of seats, is now around \$16,000. In demand this piece figures with the first three or four leading offerings.

Heavy advance sale prevented dropping last week when nearly \$18,000 was received, although the influenza epidemic slowed down the box office sale line markedly.

"Adam and Eve," Longmore (21st week). Like over ninety per cent of Broadway's attractions this one failed to escape the slump brought about by the influenza epidemic. Takings were off \$1,000 or more over the preceding week. Aided by a strong week-end business, however, last week's gross went to around \$8,000.

"Always Yes," Lyric (6th week). Moved over from the Central last week. Though accorded a good show, it has not for some reason caught on as yet and last week when the takings were due to mount the epidemic spoiled chances. Show is at the Lyric on a five weeks' arrangement and has three more to run. Will go out if pace does not pick up.

"Angie Face," Knickerbocker (6th week). Has record among musical attractions in that it has not been placed in out rates. While the Lederer show has not dropped to its stop limit, it leaves for the road after next week and is going to the coast. Should clean up on tour. Last week business was hurt in the general slump, but gross went to \$11,000.

"As You Were," Central (2nd week). Tagged as a real hit with Irene Bordoni and Sam Berner the featured players. Opened Tuesday night last week with capacity and which took in \$14,563, which pace is better than \$18,000 weekly. A. H. Woods is "in" on the show and it looks for the next two pieces since "Madame Sherry" that he has been connected with that is "over." B. Ray Goetz is the show's producer, having bought the American Rights to the piece in London when he was there last summer. M. S. Benthall also involved.

"Aphrodite," Century (10th week). An extension of the agency "buy" for this attraction will run for the next two months. Last week the epidemic was felt more than in the previous week with \$17,000 in the drop was approximately \$6,000. Show is said to break even at last week's takings, however. It is claimed to be better than \$10,000 ahead since opening. Not due to go to

the road until next season and figured to remain in New York until spring. Mecca, which was to have succeeded it, announced as postponed until next fall.

"Apple Blossom," Globe (18th week). The epidemic hurt a little at the start of last week, but aside from the Wednesday matinee the box office was almost as active as ever for the rest of the week. With about \$10,000 in the takings topped the other musical shows on Broadway, barring the Winter Garden.

"Buddies," Selwyn (15th week). Off too early last week, but came back strong. With last week's gross going to \$7,000. That is a little under \$1,000 from the previous pace and the epidemic alone is responsible.

"Big Game," Fulton (3d week). Never graced this season's first going and the slump of last week helped the decision to take it off at the end of this week. "Mamma's Affair," the successful comedy at the Little, will move over Tuesday night with Florence Moore featured.

"Blossoms," Hudson (20th week). It still a big money maker, but not the sensational success of its early run. Business was hit by the epidemic last week when \$11,500 was in. That indicates a drop of more than \$1,000. With normal conditions pace should pick up and show looks good for balance of the season.

"Declasse," Empire (18th week). Fell off in a measure last week, the takings being affected by the slump about \$1,000. Last week's gross was \$14,000. That figure gives it rank with the strongest.

"East is West," Astor (8th week). The bad conditions did not affect this show. The gross went to nearly \$14,000.

"Famous Mrs. Fairs," Middle West (1st week). This attraction figures as one of the best sellers on Broadway. Rearrangement of seats permits between \$1,500 and \$1,800 nightly, the gross changes from \$10,000 to \$12,000. The show is better seats its virtual capacity. Last week around \$14,000.

"For the Defense," Morocco (7th week). Business with this drama has been good, though not exceptional. With the show itself well spoken of there is some surprise that Elsie Ferguson is due to succeed it in "Soured and Frozzen Love," Feb. 22. A switch may send the latter attraction, also controlled by Famous Players-Lasky, into another house.

"French Players," Parisian (12th week). This company of French players will take to the road after next week, although the booking originally was framed for a 20-week season. Business outside of the subscription list has not been heavy of late. The Russian "Tabu" troupe follows for one week and then "The Passion Flower" moves up from the Greenwich Village theatre.

"Frivolities of 1920," 44th St. Theatre (5th week). This attraction was one of the hardest hit by the epidemic. The gross was \$14,000 last week, which represents a falling off of around \$1,000 from the previous night, too, hurt in previous week's business was true in some other houses as well.

"Gaiety," Lyceum (19th week). The camp comedy of the season with capacity and more the rule at every performance. The show is not grossing by the epidemic with last week's figures at \$15,300. Standing room is reported to be in that gross.

"Happy Days," Hippodrome (24th week). The Hip was lucky to escape the slump from the epidemic, although figured to be the first attraction to be affected. House was sold out of the New York City Bank for \$5,000 early in the week. That speeded the show's business that night to later performances. Gross went to around \$6,000.

"His Honor," Alhambra (17th week). This has been the "ace" attraction of the A. H. Woods' stable so far as his new productions are concerned. Show has been doing excellently at this small capacity house. Last week business dropped in equal proportion with other shows and about \$1,500 was drawn. Shaw may be switched to a bigger theatre next month and top scale at \$3 lowered.

"Irene," Vanderbilt (12th week). This show the leader in demand of all musical shows in town and with a larger house it would probably out-gross the musical field. Not affected last week and \$14,500 drawn, which is the capacity pace.

"Little Whopper," Casino (17th week). Played to \$10,000 last week and evidences are that this attraction will safely top its stop limits until next month. Attractions have been waiting for a chance to succeed, but the "Whopper" continuously proved it had "snag" power to tack down a good run.

"Lightning," Gaiety (7th week). The run leader of Broadway with no better record and smaller number of seasons. Hit in a measure by the slump last week, but there is little chance of it leaving before spring when time for the road is scheduled to be taken up.

"Magic Melody," Shubert (18th week). Getting ready for the road. This attraction has been played to a considerable good though not big business. Has been averaging \$15,000 weekly with last week's takings off in similar proportion to the others.

"Mamma's Affair," Little Theatre (3rd week). One of the few attractions which were not affected by general conditions. With \$10,000 in the show did virtual capacity at every performance. The latter show moved to the Fulton next week with the idea of gaining in gross through larger capacity.

"Midnight Frolic," Amsterdam Roof (15th week). Went around \$4,900 last week. The catering gross was \$6,500. As the attraction gets 35 per cent of the caterer's gross, the latter shows the show was around \$12,000, which means a good profit. The "Nine O'Clock" show has been postponed through illness of Flo Ziegfeld, Jr.

"Milk and Honey," Roof (12th week). Playing to something over \$5,000. Show being again strengthened by William Gordon Doudy, returning to the roof next week.

"Musical Comedy," 18th week. Last week the takings were a little under \$17,000, which means that the influenza plague cut down the draw about \$300 from the previous week. Since the average drop was minimum it is that figure which is excellent for well.

"Lady Friends," Comedy (10th week). Counted a comedy hit and has been going between \$10,000 and \$11,000 weekly. This attraction held up for this house of limited capacity and "My Golden Girl," Bayes Theatre (1st week). Opened Monday night, being the last of the season's new productions. Without the unusual atmosphere of the "Greenwich Village Follies," which attracted \$10,000 in its first week, the theatre on the show map, the draw of the picture was not as interesting.

"Night Heat," Liberty (1st week). New musical offering produced by C. B. Dillingham opened Monday night. Show given strong notices from out of town. Opera Comique, Park (17th week). Season has been satisfactory though not quite so good as last year. "Ruddiger" held over for the third week. American Singers' arrangement for house expires next month, though season may be extended.

"One Night in Rome," Cohan (10th week). Suffered a reversal of form from the increase which followed the switch of this attraction from the Criterion. Last week the gross was under \$8,700, showing a drop more marked than other shows of its class. Epidemic largely blamed.

"Passing Show of 1919," Winter Garden (15th week). This edition of the "Passing Show" regarded as one of the best. Business pace has had slump, but house has a guaranteed draw from visitors and gross always attains profit making size.

"Petra," Criterion (3d week). Reviews are complimentary that show does not fitted for star of Ole Skinner's call. The show is held to cover playing this season's high standard. Around \$7,500 last week. Agency buy support should help. Planned to cover attraction in for "plugging."

"Reveries," Theatre (21st week). The placing of this attraction in a small house and charging \$3 top was figured to keep it in the money for season. Thus far "Reveries" has played to that form, but doing big business and is a big profit maker. Last week on the "Boer," Republic (6th week). Accorded a good show, but business has been going at a \$3,500 pace until lately. Last week it drew around \$7,000.

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"Lightning," Gaiety (7th week). The run leader of Broadway with no better record and smaller number of seasons. Hit in a measure by the slump last week, but there is little chance of it leaving before spring when time for the road is scheduled to be taken up.

"Magic Melody," Shubert (18th week). Getting ready for the road. This attraction has been played to a considerable good though not big business. Has been averaging \$15,000 weekly with last week's takings off in similar proportion to the others.

"Mamma's Affair," Little Theatre (3rd week). One of the few attractions which were not affected by general conditions. With \$10,000 in the show did virtual capacity at every performance. The latter show moved to the Fulton next week with the idea of gaining in gross through larger capacity.

"Midnight Frolic," Amsterdam Roof (15th week). Went around \$4,900 last week. The catering gross was \$6,500. As the attraction gets 35 per cent of the caterer's gross, the latter shows the show was around \$12,000, which means a good profit. The "Nine O'Clock" show has been postponed through illness of Flo Ziegfeld, Jr.

"Milk and Honey," Roof (12th week). Playing to something over \$5,000. Show being again strengthened by William Gordon Doudy, returning to the roof next week.

"Musical Comedy," 18th week. Last week the takings were a little under \$17,000, which means that the influenza plague cut down the draw about \$300 from the previous week. Since the average drop was minimum it is that figure which is excellent for well.

"Lady Friends," Comedy (10th week). Counted a comedy hit and has been going between \$10,000 and \$11,000 weekly. This attraction held up for this house of limited capacity and "My Golden Girl," Bayes Theatre (1st week). Opened Monday night, being the last of the season's new productions. Without the unusual atmosphere of the "Greenwich Village Follies," which attracted \$10,000 in its first week, the theatre on the show map, the draw of the picture was not as interesting.

"Night Heat," Liberty (1st week). New musical offering produced by C. B. Dillingham opened Monday night. Show given strong notices from out of town. Opera Comique, Park (17th week). Season has been satisfactory though not quite so good as last year. "Ruddiger" held over for the third week. American Singers' arrangement for house expires next month, though season may be extended.

"One Night in Rome," Cohan (10th week). Suffered a reversal of form from the increase which followed the switch of this attraction from the Criterion. Last week the gross was under \$8,700, showing a drop more marked than other shows of its class. Epidemic largely blamed.

"Passing Show of 1919," Winter Garden (15th week). This edition of the "Passing Show" regarded as one of the best. Business pace has had slump, but house has a guaranteed draw from visitors and gross always attains profit making size.

"Petra," Criterion (3d week). Reviews are complimentary that show does not fitted for star of Ole Skinner's call. The show is held to cover playing this season's high standard. Around \$7,500 last week. Agency buy support should help. Planned to cover attraction in for "plugging."

"Reveries," Theatre (21st week). The placing of this attraction in a small house and charging \$3 top was figured to keep it in the money for season. Thus far "Reveries" has played to that form, but doing big business and is a big profit maker. Last week on the "Boer," Republic (6th week). Accorded a good show, but business has been going at a \$3,500 pace until lately. Last week it drew around \$7,000.

700, the epidemic being responsible for a drop of about \$200 from the previous week.

"Smiles," Through" Broadhurst (4th week). The epidemic hit this attraction more than \$1,000 last week when the gross was \$11,700. Not far under exceptional notices upon opening, but has held to excellent business from the start.

"Son-Daughter," Biscano (12th week). Stands up as one of the strongest attractions current, but with the majority it felt the epidemic last week when the gross was \$14,200. Not far under the business of the leaders.

"The Acquainted," Cohan & Harris (5th week). An exception that proved the rule last week. The third week in January it drew \$11,000, but last week the takings jumped more than \$200. Is one of the most interesting dramas of the season and looks strong enough to run until summer.

"The Jest," Plymouth (20th week). Run extended for another week, making two more to go. Change made through illness of John Barrymore. A substitute lead and epidemic brought gross tumbling down with last week's takings under \$4,000. "Richard III" due to be in the month or early March.

"The Power of Darkness," Garrick (2nd week). Has drawn fairly, being practically confined to the Parisienne attraction being readied. It will be St. John Irvine's "June Clegg." This play has been running several seasons ago, but never brought into New York. Is regarded as a good piece of property.

"The Passion Flower," Greenwich Village (4th week). Show has been doing better than \$1,000 in the Village Theatre. Due to the epidemic, the uptown house is former Belmont and may revert to the name when it opens.

"The Purple Mask," Booth (5th week). Has been going at capacity pace until the slump of last week when nightly capacity was off around \$200. Last week's business around \$11,000, which is \$1,000 under the sell out mark. Piece should recover with passing of epidemic.

"The Storm," 48th Street (15th week). Went close to \$10,000 last week, but that it was not as much affected by the epidemic as most of the other attractions. Piece has been doing consistently well. Being a small cast play it is turning an excellent weekly profit.

"Trained in Fear," Maxine Elliott (1st week). Opened Monday night. Variety comment resulted in the consensus of opinion being that the star was good, but the play inferior.

"Wedding Bells," Harris (13th week). Hit in the name of the season's new show, and last week showed a gross of nearly \$17,000. Is a successful farce and has been playing to nearly \$3,000.

SHOWS IN CHICAGO.

Chicago, Feb. 4.

"Clarence," Blackstone.—Promotions to remain away from public theaters took a little off the gross here as with other shows; got \$14,700 (5th week).

"Sinbad," Auditorium.—About \$30,000, with a heavy ad campaign to encourage purchase of upper floor tickets. Jolson should reach \$55,000 next week as flu scare diminishes. The gross this week more than doubled that of any other show in town except the Folies (1st week). But capacity was not solid by the end of the week in the big house.

"Ladies First," Cort.—Light business. The Nora Bayes show leaves next week for the new Grace La Rue show, "Dear Me."

"39 East," Princess.—About \$6,000; (12th week).

"Hello Alexander," Garrick.—Dropped below \$20,000 for the first time in several weeks, but still doing enough to make the run very profitable; \$19,000.

"Folies," Colonial.—Playing practically to capacity; \$38,000 (7th week). Some vacant seats, but the scalpers stuck.

"Civilian Clothes," Olympic.—Under \$10,000; Thurston is due to come in Feb. 15.

"Welcome, Stranger," Cohan's Grand.—Maintaining a great pace (6th week). Most consistent sell-out in town. Got \$18,148 last week.

"Oh, My Dear," La Salle.—Doing very well; about \$12,000 (3d week). Light show to compete with huge revenue.

(Continued on page 27)

LEGITIMATE

INSIDE STUFF

ON LEGIT

Arthur Hammerstein's plan for his first musical show next season indicates a departure from his former production scheme. The feature will be a battery of comedians to number four or five, and they will support Frances White, whom the producer recently placed under contract for five years, starting in the fall. The multiple comedian idea has always been a cardinal feature in burlesque and has been employed in the legitimate for revues.

Musical production seems to be a constant lure to A. H. Woods. He tried any number of times and regularly turned out a div. Less than two seasons ago Woods swore in all sacredness that he was forever done with musical shows. That was after he started shuffling with "See You Later," which he sold to Comstock & Gest. Now it looks like he was on a real winner since he has 50 per cent. of "As You Were." Since "Madame Sherry" it's the time he landed on the long end of musical comedy, but Woods didn't produce this one.

Olivier Morosco in moving "Mamma's Affair" out of the Little to the Morosco, succeeding "Big Game" next week, caused some surprise in booking circles. Theatrical "politics" back of the switch. With the Morosco Theatre under a guarantee arrangement for productions by Famous Players-Lasky (though the film corporation's name is not used in the presentations) Morosco still retains booking control of three theatres by the move. The houses are his own, the Little (under lease to him) and the Fulton. "Mamma's Affair" is regarded as a hit and should finally give the Fulton a run attraction. It is said the latter house "passed up" "As You Were" and "Abraham Lincoln" probably through failure to agree on guarantee terms. "Big Game" never showed box office strength during its three weeks. Rachel Crothers' "He and She" is listed as the next attraction for the Little, and it may be ready next week.

Joe Drum is accused in press agency reports from Philadelphia of being caught buying soda water in a Walnut street drug store and then kicking about paying the tax. Joe has been over there ahead of the "Greenwich Village Follies."

Olivier Morosco closed his eastern "Civilian Clothes" company (or is about to) because of road conditions, in the face of the creditable New York run. Never before in theatrical affairs would such a thing have been done. He will send the main portion of his western (Chicago) company into Boston, figuring that William Courtenay will outdraw Thurston Hall, who created the role originally in Los Angeles and then recreated it in New York, enough to outbalance the difference in salaries. Olive Tell's heavy wages will also be saved, thus. Four or five of the New York cast will replace respective players in the company which was originally Number 2—in fact, Number 3, for the Los Angeles company is still playing. This troupe broke all known records, running into some 30 weeks at the Morosco, in Los Angeles.

Charles King is figuring with Harry B. Smith on a musical comedy of the intimate sort for himself and his sister, Mollie, who recently induced her wealthy Kentucky husband to abandon his peaceful estates and their peaceful estate down south and come with her back to the lure of the lights. It

is remotely hinted that aforesaid wealthy husband will take an interest in the venture, just to have a hand in his bride's business affairs, so to speak.

The McIntyre and Hesh show will very likely be transported about as it stands to England next summer. London always liked blackface American comedy. (Some day some one will think of surrounding Walter C. Kelly, greatest of all U. S. favorites in the 'alls, with a "nigger show"—calling it "The Virginia Judge," starring Kelly, and cleaning up a lot of pounds sterling in Lannon and the provinces.

Yet, it must be true that dramatic critics take themselves seriously. Once upon a time it seemed impossible as may be it is with reviewers outside New York, but these New York critics are seriously inclined guys, in the theatre or at their desk. No matter how many flops they pronounce a success at the present they keep right on flopping themselves and that's about the only thing in their daily or weekly lives they see nothing serious in. But when the dramatic writer gets down to his "resume" is where he or his readers should laugh. Sometimes they take it from the "art" end and at other times from other ends. One fellow with a "resume" off his typewriter wanted to know why he liked so many plays of that kind and disliked so many of another sort, or why one piece of a certain design got over (because he liked it) and several more of the same or similar design did not. Why ask his readers those questions? They don't know. They don't even stop to analyze dramatic critic or his writings. If they did there would be no dramatic critics. The idea of a writer of the theatre, practically living in the theatre, seeing all the new shows, attending nearly all the first nights, becoming saturated and disgusted with his vocation when the performances run heavy, wondering why he doesn't like that or this. He doesn't know. After three consecutive nights all he wants most likely is a night off. And then to sit down at his machine and attempt to turn out coherent essays on the plays of the week or the reason why. The dramatic writers who secure any real attention from their readers are those who have the commercial side bearing down on their thoughts—those who know that the managers are in the show business for the money there is in it, and the best thing the legit managers can do is to admit that—come right out, say it is a business, with the box office always the first consideration, leaving Art for those who bury their thoughts in it. The writers who remember this turn out a new page even on a Sunday. Those who don't just dribble along and their stuff reads as though there never had been Prohibition.

Grace La Rue is said to be the plaintiff in a divorce action started against Bryon D. Chandler in Westchester county, New York. Chandler is a non-professional, once known as "The Millionaire Kid" through his free spending habits. When Myrtle Tannehill Hamilton, wife of Hale Hamilton, named Miss La Rue as the defendant in an action for \$100,000 damages, alleging alienation of Hale Hamilton's affections, the other side lines of the Hamilton-La Rue-Chandler affairs came out. Miss La Rue and Mr. Hamilton are co-starring in John Golden's "Oh, My Dear." Mrs. Hamilton is the daughter of Frank Tannehill. Within the past few months, (Continued on page 22)

JOHN R. POINTS TO HIMSELF.

"Merrily Yours" John R. Rogers is back in the lime-light of Broadway. He is probably seeking a regular managerial job from the curious circular letter sent to the offices of a number of producing firms last week.

John R. admits to something over 75 years of age, but always maintained that liquor never stultified his head nor smoking his growth.

He proves his point of self determination in the circular which starts out in one line sentences: "Many people. Many ideas. Many viewpoints. What is yours? Who knows anything. Think of the following great men of their day." Then follows a tabulation of over 50 great men in theatricals who have passed on. Under the list is written: "They told me: 'You should not keep such late hours. You mix too much. You live too fast. Who was wrong? Who knows anything?'"

"They have all gone traveling—taking no money—wardrobe nor scenery. Who will be next? Look me over, Merrily yours, John R. Rogers." The final line qualifies the rest. It is: "There are three great liars left. I am one and I know the other two."

BUSINESS AT DINNER.

The rights of a play by Samuel Shipman called "Blue Blood and Red" have been secured by Doris Keane. The deal was consummated under peculiar circumstances, both Shipman and Miss Keane being guests at a dinner tendered by Anna Fitzgibbon at the Commodore. During the course of the evening Shipman outlined the plot and later furnished a scenario, which was accepted by Miss Keane.

PATCH'S "HIGH AND DRY."

Rehearsals for a musical show to be produced by William Moore Patch will begin next week. The piece is called "High and Dry." The book and lyrics are by Augustin McHugh, Douglas Leavitt and Edward Paulson and the score was done by the late Manuel Klein. "High and Dry" is aimed for a Chicago showing in the spring.

LEDERER'S NEW SHOW.

George W. Lederer will shortly start casting a new musical comedy. He does not care to divulge the name of the authors for the time being, but the composer is Victor Herbert.

It will open for a spring run in Philadelphia and is designed to have a summer run in Boston, coming to New York in August.

"TILLY OF BLOOMSBURY."

"Tilly of Bloomsbury" is off for the present time and cancellation of prospective bookings were made by the A. H. Wood's office following the illness of Eva La Gallienne. The piece will be recast before presented in New York.

GEORGIA MONATT'S NEW NAME.

Providence, R. I., Feb. 4. "Betty Behave," here this week, will move to the Princess, Chicago, after completing the local engagement.

With the change of base, Georgia Monatt, one of the successes in the production, will alter her stage name to read Georgia Hewitt. Hewitt is her family name and she will be programmed under it starting with the Chicago run.

ALIENATION SUIT.

Shirley Weber has brought a \$50,000 damage suit in the Supreme Court against Mr. and Mrs. Henry Birnbaum of New York for alleged alienation of her husband's affections. The plaintiff is married to the defendant's son. She charges they have sent him to California. Miss Weber is a professional.

CHORISTERS REINSTATED.

The Shuberts rescinded this week notices given last week to six choristers in the "Hello Alexander" show. Intervention by Henry E. Dixey is reported to have influenced the Shuberts in withdrawing the notices. The matter had been brought to the attention of the Actors' Equity Association in New York, through its Chicago branch, but the matter did not go before the Producing Managers' Association for final adjustment. A representative of the A. E. A. in New York called on Sam Harris of the P. M. A., but Harris suggested that before it be made official, the Shuberts be consulted.

A Chicago daily ("Journal") tried to make the incident sensational through publishing a story saying a strike might result. The matter came up through choristers alleging they had not been paid for extra performances with the show in some of the middle western cities, with the girls saying that, following their demands, and after the Shuberts had refused to make settlement on that basis, notices were given them.

MACKEN-ATWILL BETROTHAL.

Chicago, Feb. 4. A romantic secret is behind the exchange of Elsie Mackay and Betty Murray between the Chicago and New York companies of "Clarence." The soft impeachment is that Miss Mackay was transferred to Chicago because "Tiger, Tiger" is playing there, and in that drama Lionel Atwill is the leading male figure. The marriage of Miss Mackay and Atwill is privately scheduled to be solemnized here before "Tiger, Tiger" takes to the road, at which time Miss Mackay will retire, at least temporarily, from the stage, and Miss Murray will return to the company at the Blackstone.

CHRISTIAN SCIENCE PLAY.

Chicago, Feb. 4. John Golden's latest acquisition is a piece entitled "Flowdy's Folks" by Pearl Franklin, which has been booked for a run at the Olympic, opening March 7.

The piece is a typical American comedy based on the Christian Science theme. Preceding the Chicago run it will play a week in English's, Indianapolis.

"CLARENCE" SWITCHES.

Helen Hayes, the youthful player in "Clarence," for whom stardom is promised, leaves the Booth Tarkington comedy this week to feature the cast of "Babe," a dramatization of Mary Roberts Rinehart's, by Edward Childs Carpenter, which Arthur Hopkins is producing. George Tyler may have a piece of the latter show.

Viola Parks, who has been out in "Polyanna," replaces Miss Hayes in "Clarence." Elsie Mackay is also out of the New York "Clarence," but is now in the Chicago cast having exchanged with Betty Murray. Miss Mackay advised Mr. Tyler she was going to be married in Chicago and the manager suggested she continue in "Clarence" in that city nevertheless, which brought about the switch of players.

FENNEL'S WILL APPEARS.

Dorothy Parker, who appeared in "The Woman in Room 13" has instituted suit through Robert C. Moore, her attorney, to have the will of her late husband Robert Fennell set aside. It was believed Fennell died testate, and his wife was appointed executrix of the estate, to which she was the sole heir. Some months later, a brother of Fennell filed a will asking it be admitted to probate. According to the will, Miss Parker does not receive any of her husband's estate. The case came up before Surrogate Cohan and Foley Feb. 4.

NEWS OF THE DAILIES

The B. S. Moss offices have been moved to the Broadway Theatre Building.

Cornelia P. Lathrop has been appointed press representative for the Theatre Guild.

A benefit performance in aid of the Catholic Actors' Guild will be held at Cohan's theatre, Feb. 15.

Wilner & Romberg will produce immediately a comedy "Radio," by Ben Harrison Orklow and Albert Lewis.

A vaudeville performance has been arranged for the Bath Davis Hospital at the Plymouth, Feb. 8.

Alexandra Carlisle will return to the stage in a series of special matinees at the 35th Street, beginning Feb. 17.

Charles T. Schneider, the costumer, has returned from England, where he spent two months for Constock & Gail.

Kitty Gordon will return to musical comedy in a new play called "Lady Kitty, Inc."

Chas. E. and Harry Clay Blaney started rehearsals this week for the play "The One," a dramatization of the Forrest Halsey novel by the same name.

John Golden's "Howdy Folks" will have its premiere at Indianapolis, March 1, after which it will go to the Olympic, Chicago.

Oliver Morosco has engaged Priestly Morrison as general stage director for all Morosco productions, the contract to take effect August 1.

"The Hick" is the title of the next Triangle feature in which Charles Ray is starred. The release date is set for February 23.

Mrs. Oscar Hammerstein has been elected president of the National Opera Club, which will aid in raising subscriptions to the Oscar Hammerstein Memorial Fund.

"Honey Girl," a musical comedy with book by Edward Clark, lyrics by Nellie Flesoon and music by Albert Von Tilzer, will be produced at Atlantic City February 15.

"The Isle of Surprise," the Princeton University Triangle Club melodrama presented during Christmas week at the Waldorf-Astoria, will be repeated, February 13.

Fear that "Fannule" having done away with liquor will now direct their attacks on the theatres is expressed in the current issue of Equity, official organ of the A. E. A.

The New York Theatre Guild will withdraw the "Power of Darkness" from the Garrick after two more weeks. Rehearsals have started for "Jane Clegg," by St. John Ervine, author of "John Ferguson."

Edwin Carty Banck, formerly dramatic editor of the Brooklyn "Eagle" and now associated with "Alanslee" and still more recently press agent for the Theatre Guild, resigned last week. He is succeeded by Mrs. Cornelia Lathrop.

Charles Dillingham has started rehearsals of his musical version of the late Richard Harding Davis' "The Dictator," adapted for "girl and music" form by Frank Craven and being staged by R. H. Burnside. The title is to be announced later.

James K. Hackett has obtained from the widow of Capt. Samuel E. Gross the exclusive production rights to "Cyrano de Bergerac" in the U. S. and Canada. He will make a production of the play in the late spring with himself in the leading role.

The New York Theatre Guild and the New York Drama League tendered a dinner Monday night to St. John Ervine at Keen's. Among the speakers for the evening were St. John Ervine, George Hamilton, Philip Moller, Kenneth McGowan and Gilbert Cannan.

Suit has been entered in the Superior Court for the County of Suffolk by Miss Lambert against Gilbert M. Anderson, in connection with an agreement for the employment of Lambert as advance agent for the season of 1913-1920. Edward M. Dangle represents the plaintiff.

Eleanore De Cimeros will shortly start suit for \$20,000 damages against the Pathé Freres Phonograph Co. Miss Cimeros declares the contract between herself and the company was breached by the latter owing to their failure to undertake a concert tour in which she was to be starred.

John Massfield's play, "The Tragedy of

Nan," is to be presented by Walter Hast and Morris Rose at a series of special matinees beginning Feb. 17 at the 35th Street. Alexandra Carlisle will be in the title role. Others in the cast are Philip Hertz, John Harwood, Beatrice Neve.

William A. Brady has accepted for immediate production "The Red," by Harry Chapman Ford, a new author. Feb. 19 he will give a trial performance of "The Wedding Ring," by Owen Davis, at the Plymouth, Boston, and on the following night at the Lyric, Philadelphia. He will present James L. Crane and Alice Brady in "Opportunity." Mr. Brady will also produce "Man and Woman" the latter end of this month. The play is by Benjamin F. Glazier and Carlos Bonhomme, with Mary Nash and Hubert Hann.

Various changes were noted in the editorial policy and the staff members of practically every department of the "Evening Telegram," as it is now operated for the first time under Frank H. Madison. Following the closing of the reading matter was devoted to the theatrical and musical department. It is proposed giving a full page to this department daily. Under the new policy the "Herald," following the closing of the "Herald," in charge, while Robert Gilbert Welsh, for many years dramatic editor, still retaining that capacity, is now sporting department; formerly under Bill Watson, writing the "Herald" staff, and Francis editing "track" events, are out. Succeeding them are the sporting writers who have been on the "Herald" staff since he merged the "Press" with the "Sun." There has also been a change in managing editors. Snowden H. Summers, who became managing editor of the "Telegram," following the demise of the younger James Gordon Bennett and replaced H. Cooper, is also reported out. With John Donlan, formerly on the "Evening Sun," replacing him. Andrew W. Ford, husband of the late Nicola Grealy Smith, and city editor of the "Telegram," will retain the post. In the city staff a number of "Evening Sun" men have gone over to the "Telegram," but practically the entire city staff of that daily who were there before the merger are still on the "Telegram."

The dramatic department of the "Herald" has been well merged with the "Sun," with John Logan going over to that daily. He takes charge of the dramatic department as editor, while Lawrence Reamer will continue as the regular critic. Gossip in newspapers row added to the fact that Charles Dillingham acted as spokesman for Logan with the deal, though in his favor, the society department of the "Herald" finds two of its men on the "Sun" staff. Frank Vreeland, assistant to Lawrence Reamer, will continue in the same capacity. Theatrical picture producers have noted the change with the merger of both papers, and a saving of hundreds of thousands of dollars in advertising appropriation is easily foreseen by this. No advance in the "Herald" straight advertising is looked forward to by them. There is also a report in the Park Row district that Heywood Brown, dramatic editor of the "Tribune" has made an effort to release himself from his contract with the daily. It is also said that overtures have been made to him by the "Evening World" to conduct a book column. The deal, however, has not been consummated due to the "Tribune's" unwillingness to release him. Other pertinent gossip points to Robert Benchley, formerly on the staff of "Van-Pair," going over to the "Morning World" as a reviewer of books.

FERRIS-STONE RECONCILIATION.

Fort Worth, Tex., Feb. 4. Florence Stone, the stock star, and Dick Ferris, now a prominent stock exchange manager here, her former husband, are reported either reconciled or about to be.

The separation followed a colorful episode in Minneapolis, where Mrs. Ferris was playing, and which involved a banker who later was sent to prison. Miss Stone was a witness and gave a sensational testimony when asked to account for valuable gifts which it was charged, the defendant lavished on her.

\$7,500 Reported "Follies" Ball Profit. The "Greenwich Village Follies" Frolic, which took place Saturday night at Delmonico's netted \$7,500 profit, it is said.

Jack Hughes Now with J. J. Jack Hughes, formerly associated with Walter Wanger and the latter's enterprises, has severed his connection, going over with J. J. Shubert.

A. E. A. MEETING AT LOS ANGELES.

The Actors' Equity Association held a meeting at their headquarters at Hollywood Sunday. Milton Stills presided. There were 85 present.

Frank L. Gilmore reviewed the strike in New York and raised several laughs at the expense of E. H. Sothern. He also thanked the local picture actors for their remittance of \$20,000 sent to New York at the time when the Equity's bank account was tied up.

Harry Mountford made a strong appeal for actors to join the Equity, but met with little success. He finally asked those present to canvass the studios and bring in as many applications for membership as possible to the next meeting.

TICKET TRADE, WITH BONUS.

Montreal, Feb. 4. "Chu Chin Chow" maintained its remarkable road pace here last week at His Majesty's. Wednesday an advertisement appeared in the Montreal "Star's" miscellaneous want column in which an offer was made to exchange four tickets good on Thursday's performance for an equal number of tickets for Saturday night, the advertiser offering to pay a bonus of \$20. With no "specs" here, the want columns are sometimes resorted to for exchanges.

MEMORIAL FOR JACK LONDON.

San Francisco, Feb. 4. Through the efforts of many of the leading artists and writers in California it is expected a Memorial Library will soon be erected to the memory of Jack London in Glen Ellen. A site has already been provided for by a resident of the little town where London lived for many years.

MUSICAL COMEDY AND FILM.

Frank Folsom is taking out a musical comedy called "Papa's Baby" in conjunction with a six-reel picture. He will have a company of 16 people, and will play three night stands through New York, opening Feb. 25.

"KITTY GORDON, LTD."

The Alexander Producing Co. is to present the new Kitty Gordon show which is to be called "Kitty Gordon, Ltd." In the cast are Donald McDonald, Fay Marbe, Jack Wilson, Wm. Merkle. The show is being staged by David Bennett.

GREETERS ENTERTAINING.

The Greeters, an organization composed of hotel clerks, will give an entertainment and ball at Hotel Biltmore Feb. 11. A large array of talent from various musical productions will appear at the affair. Some of the guests will be Chas. E. Dillingham, Flo Ziegfeld, David Belasco, Geo. M. Cohan, Governor Al Smith, Governor Edward I. Edwards of New Jersey and Mayor Hylan.

TWO IN REHEARSAL.

The production of "Richard III" began active rehearsals Monday. Another piece to go into rehearsals was "Sophie," which George Tyler is producing with Emily Stevens as the star.

"Bucking the Tiger" Stops.

"Bucking the Tiger," will not see New York for the time being. It was called off because of the inability of securing a Broadway house. This was the reason given by the sponsors of the piece to the players, who are back on Broadway looking for new engagements. It may reopen under more propitious circumstances.

Play by Mrs. Nathan.

A new play by Annie Nathan Meyer called "The Span" was accepted for immediate production by Walter Hast.

"WHAT'S NEXT" ENDS TO LOSS.

"What's Next," the amateur revue at the Princess put on with the backing of a group of Manhattan society women, closes Saturday, although the backers have the house under lease for two more weeks.

The outlay incurred for production and other expenses is around \$35,000, including five weeks' rent of the Princess. Last week (the first) the attraction drew around \$6,000, the high price scale keeping down the possible capacity. With this week's business the show will hardly do more than \$11,000 gross on the engagement.

It is understood Antoinette Freauoff, one of the leading social lights interested, will turn over the gross to the charity intended to be benefited by the show and pocket the losses.

"What's Next" is claimed to be good property for professional presentation and may be put on regularly later.

LUESCHER AND LONG REMAIN.

The decision of Mark Luescher to remain with the Hippodrome publicity forces leaves Sam Conway, who was associated with Luescher at the Hipp, in sole charge of the Orpheum publicity forces. It was Martin Beck's idea to have Mr. Luescher take charge of general reorganization work with Conway handling the publicity end entirely and assisting Luescher in the executive capacity. A peculiar feature attending Luescher's decision to remain was the fact that Ralph Long, who had served notice of vacating on the Shubert's was to succeed Luescher at the Hipp. Both Messrs. Long and Luescher were handed large salary increases and as a result reconsidered simultaneously.

STAGE HANDS RULING.

A new ruling has been made by the Central Manager's Association affecting one-nighters and split week stands. The order is in reference to employment of stage hands. Hitherto, the house has had to pay for all men required backstage. Now they furnish eight only, carpenter, three grips, electrician, fly and propertyman and assistant, and the company must share the rest.

The decision comes because agents would request 20 men to work the show and these 20 had to be paid, although in instances fewer men were required.

HITCHY ADVERTISING.

Philadelphia, Feb. 4. Raymond Hitchcock has evolved a new idea in the way of advertising. Whether by that medium the show is getting the gowns free in return or not nobody knows. But Hitchy in the last act of the "Koo" show carts out a flock of gowns and mentions their structural design in detail, mentioning the name of the maker, a Fifth Avenue dealer. He even goes so far as to say that the dealer in question is going to open a shop in Philadelphia.

J. P. Morgan Show.

The annual show of the J. P. Morgan Employers' Association was held at the Hotel Pennsylvania Thursday evening. It consisted of a musical comedy revue written and produced by Walter Irving, entitled "In The Land of Make Believe." A. Louis Mouquin was the musical director. At the conclusion of the program the employees received bonus checks of 100 per cent. on their salaries.

Rita Gould Heading a Comedy.

Rita Gould, formerly in vaudeville, who opened with "Aphrodite" at the Century, is to feature a comedy to be produced by outside backing.

The show is being written by Jack Lait and may be put on late this season, although set for a showing next fall.

LEGITIMATE

SHOWS IN PHILLY.

Philadelphia, Feb. 4. Business was still off a bit this week in the legitimate houses, the opening of four new shows failing to spur much more than average interest. "The Greenhills Village Follies," with its host of vaudeville favorites, started its four weeks' run at the Shubert to an almost capacity house. It was given the same attention by the reviewers that is awarded other "bit" shows offered previously this season and will probably improve in patronage with very little against it in the other houses.

"The Crimson Alibi" had a fair opening at the Adelphi and as there has been a dearth of dramatic offerings recently, the piece is expected to do well. The press comments pronounced it a genuine thriller, rather heavy in texture, but interesting and well played.

"Somebody's Breathin'" opened at the Chestnut Street opera house to a fairly well filled house, and the piece was warmly received. The music particularly came in for warm praise by critics and public.

"Tillie's Nightmare," with Marie Dressler, was revived at the Broad and pleased good sized house. Some changes have been made and Miss Dressler is credited with the best of the piece. The piece, however, is of an old brand of comedy and the supporting company is only fair.

Of the hold-overs, Alice Brady in "Forever After" is still in the limelight. Lurie, where she is doing fine business in her third week. "Three Wise Fools" is winding up its business at the Broad to good business. Elsie Janis comes next week. "Hitchy Koo" is playing to fairly good business, the "Follies," but the show is well below the standard. "Ben Hur" comes Feb. 10.

John Drew remains at the Philadelphia with "The Cat-Bird" and will be followed by "Rollo's Wild Oats," a Selwyn production, with Roland Young featured.

Fiske O'Hara began a two week at the Walnut in "Down Limerick Way." The house was crowded for the opening nights performance and a heavy advance promises two weeks of good business for the Irish actor.

JUDGMENT FOR CASH ADVANCED.

George E. Brown, of the Music League of America, Inc., recovered judgment for \$1,804.04 in the City Court Tuesday as a result of his suit against Loretta Del Valle, a coloratura soprano, who had been under the plaintiff's personal management. Brown, through his counsel, H. J. & F. E. Goldsmith, charges he advanced the sum in question to the defendant for expenses, publicity work, advertising and cash loans, which was never returned to him. Miss De Valle gave up her concert work in favor of conducting a studio.

"ROLLO'S WILD OATS" PRODUCED.

"Rollo's Wild Oats," a new comedy by Clare Kummer, had its premiere at Rockaway, L. I., Friday night. The show played Syracuse the first portion of this week. The Selwyns produced it with Roland Young featured. The latter recently left "Buddies" for the "Rollo" role. He was succeeded by Ralph Morgan. In support of Young in the new play are Lotus Robb, Cecil Yapp, Margaret Sumner, John Ivan King, Geoffrey Douglas, Malcolm Dunn, Alice Chapin, John R. Waters, Dorothy Dorr, Ivan F. Simpson, Charles Sellon.

ENGAGEMENTS.

Saxon Kilg, "Shavings."
Edward B. Reese, "East is West."
Roy Gordon, "Little Miss Charity."
William Kemble Cooper, "The Night Boat."
William Halligan, "Little Miss Charity."
Edward Martyn, for "Three Faces East."
Edward Daly, replacing George Gaul in "The Storm."
Ethel Allen has signed with J. & N. Tait to play in "The Millionaire" at the "Rose" in Australia. He sails on the Ventura Feb. 10, for San Francisco, to open in Sydney March 10.

Harry and Grace Ellsworth joined the cast of George "The Cat-Bird" show the Tuesday evening performance in the Colonial Theatre. They will replace another dancing team in the act.

PRODUCTION ENGAGEMENTS.

William Nunn has been added to the cast of "Scarlet," the Jack Laist modified version of the play of same name which is featuring Valeska Suratt.

BROADHURST'S FLOOR SINKS.

The Building Department early this week issued special permission to the operators of the Broadhurst theatre to keep its doors open following the filing of a report with the department from one of the inspectors who pronounced in such a report that the orchestra floor was in an "unsafe condition."

A perceptible undermining in a section of the orchestra was noticed by officials of the theatre last Thursday, when some time before the performance the floor sagged in.

The inspector further in his report indicated to the owners of the theatre and the lessees the modification that would put the orchestra in shape again. His report says: "By taking up the concrete floor over all that portion of the orchestra, that is undermined, and fill in all the voids under same solidly, and replace concrete floor to proper grade."

The undermining of the section of the orchestra caused the management to rope that section, with the seats withheld from public sale.

In his report to the Building Superintendent, J. O. Lewis, Engineer Inspector, filed the following report:

"On examination of this building I found that a part of the orchestra floor has dropped about 10 inches from its normal level. So far as I could learn this is due to the fill under the floor settling."

"A ramp has been constructed in the aisle under the carpet so as to remove the step due to the crack in the concrete floor, and the seats over the part of floor where cracked have been withheld from sale and the manager stated that he would station an usher at this point to warn persons to be careful when walking over this part of the aisle."

"Also it is stated that arrangements have been made to take up the floor and fill it under same on Saturday night and Sunday."

"I have this date filed an unsafe order requiring this floor to be made safe and recommend that arrangements be made to have an inspection be made on Sunday morning to see that all of the concrete that is undermined is taken up and that the void is properly filled in."

(Signed) J. O. Lewis. Discussing the incident, Mr. Miller, Superintendent of the Building Department, declared that inasmuch as only a section of the orchestra had been undermined and that the management had complied with the Building Department in laying a temporary floor, until more time was to be had by the management in laying a new concrete base, they had given the management special permission to keep the theatre open.

The theatre is leased from the William Waldorf Astor Estate, the trustees for which is the Farmers Loan and Trust Company. J. J. Shubert is the lessee as is also Thomas Broadhurst, with the former, president, and the latter, vice-president, of the corporation.

SHOWS IN BOSTON.

Boston, Feb. 4. There were three changes in bookings at the legitimate houses this week. George Arliss in "Jacques Duval" came to the Hollis: "The Rose of China" to the Shubert, and Ed. Wynn and his show to the Tremont. There are several more changes due the coming weeks as Lander is due at the Boston Opera House next week, Charlotte Greenwood in "Linger Longer Letty" to the Majestic, "39 East" to the Wilbur, "The Royal Vagabond" to the Colonial and Helen Hayes to the Hollis.

Paul Dullzell, A. E. A. Appointee. Paul Dullzell has been appointed assistant executive secretary of the Actors' Equity Association. He was formerly traveling secretary.

COURT RULES IN ROYALTY ACTION.

In a suit started by the Dalton Enterprises Co., Inc., controlling "Tillie's Nightmare," in which the plaintiff asked a restraining order against A. Baldwin Sloane, Witmark & Sons and the Witmark Music Library from interfering with the show, Justice Bijur, Monday ruled the several attachments made against the show by the defendants for royalties could be bulked provided the Dalton Company put up securities for the amount of royalties in contest.

In September, 1919, J. H. Dalton (husband of Marie Dressler) agreed with Sloane to revive the show, and for such rights Sloane was to receive three per cent. royalty each week. Sloane then assigned the royalties to the Witmarks.

Dalton complained the song numbers supplied by Sloane were not satisfactory and later in the month royalties failed to be sent the Witmarks. This resulted in "Tillie's Nightmare" being attached in several towns, including Chicago and Detroit. As a counter action Dalton asked for a restraining order through his attorney, Guggenheimer, Untermyer & Marshall. In the complaint Dalton stated that the musical numbers were not satisfactory.

Nathan Dalton, managing for the defendants, stated in no case recorded yet in production was an arrangement made with a composer whereby the score must be "satisfactory" to the manager. He stated that approximately \$5,000 in royalties were due and unpaid and that in view of royalties to accrue for the rest of the season the defendants should be granted judgment for \$5,000.

It will be some weeks before the trial is actually reached on the calendar.

The show's backers have sub-leased the Princess for the next two weeks to the Workers' Theatre Guild, which has been offering a series of playlets at the Provincetown Players Theatre on MacDougal street.

FRENCH OPERA ENDS.

New Orleans, Feb. 4. French opera in this city ceased to exist last week when the company brought over from France refused to go on the stage again until their salaries were guaranteed.

Before the curtain was scheduled to rise at the Athenaeum on the presentation of "Louise" a representative of the company appeared before the management and asked for the guarantee. Impresario Verande stated this was impossible.

Verande announced all salaries had been paid to date and fares to the musicians would be paid back to New York.

The French opera season was transferred to the Athenaeum after the burning of the opera house, but the attendance was pitifully small.

SHOWS IN SAN FRANCISCO.

Alcazar—"Bought and Paid For" (stock) with Clay Clement and Fay Courtenay.

Casino—"Will Kin" Co. (37th week) and A.-H. vaudeville.

Curran—San Carlo Grand Opera Co. (first week).

Columbia—"Turn to the Right" (first week).

Majestic—Geo. X. White Musical Comedy Co. (stock).

Maitland Playhouse—Stock.

Princess—Bert Levey vaudeville.

Savoy—Grossman Yiddish Players (Friday and Sunday night).

Wigwam—A.-H. vaudeville.

Manhattan Opera Co. Reopens.

The Manhattan Grand Opera Company, under the direction of Mark Bryn Jr., reopened its suspended tour at Wilkes Barre Feb. 2.

The company carries 50 people and opened with "Aida."

DEATHS.

Alfred deManby.

Alfred deManby, well known singer, who achieved a huge success in New York at the Risio when it opened, remaining there for several seasons, died Feb. 2, rather suddenly. During the present season he had acted as manager of the Rio theatre, a picture house at Broadway and 160th street.

Mrs. Edith Wever Julian.

Mrs. Edith Wever Julian, stock actress, died in Chicago last week, aged 58 years. The funeral was held in Venterville, Ind., where she was buried beside the body of her husband, who played with her in stock in Chicago for 15 years.

Bert Clark.

Bert Clark died suddenly Jan. 26 at St. Mark's Hospital, New York. The deceased was 34, born in San Francisco. He was a well-known child actor and appeared for many seasons with James A. Hoarn.

Edward Le Hoen.

Edward Le Hoen, who retired from the show business ten years ago, at which time he disposed of the Empire and Recreation Park, Fresno, Cal., died Monday, Feb. 2, at the age of 64 years. He is survived by a son Max Le Hoen (Le Hoen and Du Preece).

The infant daughter of Mr. and Mrs. Percy Marmont died last week.

STOCKS.

Ninita Guy Bristow, Blossom Baird, Barbara Bertrid, Dorothy Burton, Ella Cameron, Bessie Eytton, Antonnette Rohte, John A. Butler, Edouard, D'Oire, C. Nick Stark, Frank Ford are engaged by Harry Clay Blaney for the Yorkville and Prospect stocks.

William A. Brady has arranged with Jessie Bonstelle to conduct a string of stock companies in large cities next summer.

Corse Payton is going to Providence, R. I., for P. F. Shea, and will open Feb. 22 with "Come Out of the Kitchen." Payton will take his own company with him.

BAGGAGE CAR SHORTAGE.

The shortage of baggage cars reported as hindering movements of traveling companies throughout the country several weeks ago has grown considerably worse in the past fortnight. Hundreds of traveling shows, according to the Railroad Administration offices, have been put to double expense in making jumps through inability to secure baggage cars, and being forced to hire box cars. The double expense item is caused by the box cars being 35 feet in length and the baggage cars 60 feet. It takes two box cars to carry as much as one baggage car.

More People in "Sweetheart Shop."

In recasting "Sweetheart Shop," Lawrence Wheat will replace Albert Brown, Mildred Richardson replaces Estelle McNeal and Joseph Latour replaces Robert McLeelan.

The show will open Monday in Wilmington first half and Atlantic City, the second half.

Roger Ferri to handle the publicity of the Bowery Theatre, for P. F. Shea.

Roger Ferri is to handle the publicity of the Bowery Theatre, for P. F. Shea.

Reckless and Arley have been booked for a twenty-five week tour, over the Loew time, beginning February 22. Abe Feinberg booked them.

Anna E. Lipkowitz, daughter of Harry Lipkowitz, manager of Fox's Folly, graduated at the Bushwick High School, winning the highest honors ever awarded a student of the school.

Minnie	Marie Reagan
A Workman	Irving Carpenter
Mrs. Maxim	Ada Lewis
Barbara	Louise Groody
Mrs. Hazel White	Stella Hoban
Freddie	Hal Bessie
John Demsey	John Scannell
Bob White	John E. Hassard
Captain Robert White	Ernest Torrence
The Steward	Haneford Wilson
Dora De Costa	Lillian Komba Cooper
Frances De Costa	Arline Chase
Betty	Lots Leigh
Susan	Mildred Sinclair
Molly	Bunny Wendell
Jane	Geraldine Adams
Esther	Lydia Scott
Folly	Mrs. John Findlay
Mrs. De Costa	

According to the program, "The Night Boat" is taken from a farce by Alexander Blisson. The libretto was written by Anne Caldwell, and it has been surrounded by a number of catchy songs by Jerome Kern. The stamp of Charles Dillingham's showmanship is imprinted upon it.

Ada Lewis has die plot in a nutshell. While the situations may be threadbare, no one can deny that they were accepted with many hearty laughs, more especially as John E. Hazzard was the erring husband who impersonates the night boat's captain. Mr. Hazzard was always humorous, but never more so than when he was decked out in the uniform of the rightful skipper (Ernest Torrence), who is considerably over six feet. As mother-in-law (Ada Lewis) remarked he looked like "the carriage painter."

Miles Lewis as the rasping mother-in-law was always amusing. She is funniest when she eats out of a basket of fruit and discovers its contents are intoxicating. The souse which followed was wonderfully realistic, and many a sigh went up in the audience. Stella Hoban was particularly attractive as the left-alone wife and sang a number of catchy songs.

In the second act the specialties ran away with the plot. There were children who turned flips, Scottish barpipers, a negro who made music by blowing in a jug, and a dance, a gavotte perhaps, performed by some collier, each with a character as the other. The dancing in and out with precision and seemed to enjoy their part of the performance. The elongated Ernest Torrence, as the real captain; Hansford Wilson, as the valiant for knockabout were two others who helped to make "The Night Boat" an enjoyable trip.

Mrs. Todd (Mollie) Percy Payter
Nurse Maid Luella Moren
Mrs. Kepp (Ruth) Katharine Stewer
Revere Wayne Lumen Hare
Bally Pierce Sylvia Newton
Dobbing Sidney Blackmen
Housemaid Gwendolyn Valentine
Archer Kingston Gertrude Grant
Cordella Maxine Egan
Charlie Knight Stanley Warrington
Janitor Byron Egan
Blackburn Charles Hann
Benjamin Ebbing Montague Rutherford

Before an exceedingly smart audience, Maxine Elliott returned to the theatre bearing her name after a considerable absence in a play by William Hurlbut who is to be remembered for his "Romance and Arabella" and "From Saturday to Monday." The piece is called

- Of the four acts, each a single scene, the second by far is the brightest, both in comedy and situation. As usual, this is a society piece of a type with which Miss Elliott has long become identified. And conversely the epigrams and "smart" stuff, those of the smart set devoured with relish the first night, will fall as platitudes on the ears of the more mundane audiences that will follow.

Mrs. Prudences stumbles into the identity of her son who is being maliced by blackmailers to save his unknown mother from a scandalous exposure. The infamous lies as he believes them to be. As a result of which, the lad haams himself into a position where he has to pay the leeches that preyed on him. The young fellow, supposed to be only nineteen though looking considerably older, is taken to a prison and the shame of his mother's shame through the intervention of "Mrs. Prudence." The father, who had been his parent. The son denounces his father, who refused assistance in such a dire situation, clings to his mother and endures the same treatment at the hands of Lumsden Hare, as of yore the willing swain, though somewhat antiquated as regards his notions, still remains concerned about his son.

The production, evidently sponsored by the star herself, carries three substantial interiors designed by Ernest Albert and built by Herbert W. Surridge. Winifred Sullivan is credited for the women's creations which were becoming on the whole, particularly those Miss Elliott sported.

"Trimmed in Scarlet" may hold some attraction for the star's followers and the "smart" folk but will not appeal to the masses, as a rule.

Wilson	Robert O'Connor
Blanche	Dorothy Tierney
Kitty Mason	Evelyn Cavanaugh
Capt. Paul de Basin	Richard Dore
Arthur Mitchell	Victor Morley
Peggy Mitchell	Marle Carroll
Martin	Raymond Barrett
Mr. Hanka	Ned A. Sparks
Mr. Pullinger	Edward Se...

Helen Randolph..... Helen Bolton
 Howard Pope..... George Traber
 M. Addison Schell, Edna May Oliver
 Mr. Clarence Swan.....
 Mildred Ray..... Victoria Whit
 Lola Booth..... Adele Bonia
 Guests—Trixie Packard, Yvonne La
 Gary Hart, Eileen Adair
 Caroline Holton.....
 Howard, Jeannette Dietrich, Robin
 Davidson, Peggy Schramm, Marc
 White, Loretta Walsh, Norma Eve
 Warrington, Robert Archibald, East
 man McCoy, William Strubain.

In opposition to Charles Dillingham's production of "The Nightboat," at the Liberty, and the return of Maxine Elliott to her own playhouse, after an absence of ten years from the American speaking stage, in a piece called "Trimmed in Scarlet," Harry Wardell launched his own offering—"My Golden Girl"—for

With the exception of the "Sun" man, no other dailies were represented by the regular staff members, while the customary attendance of the spectators were also noticeable by their absences.

The piece is lacking in a good book, albeit its authorship is credited with the name of Frederic Arnold Kummer, also responsible for the lyrics. The plot, while having a vestige of originality in constructiveness, does not savor of any depth to be appropriately called a "musical play," and, therefore, does not qualify as a convincing background.

There are some lines of originality epigrammatic in essence, the reported between the lawyers setting somewhat of a pace in creating the fun: A good deal is, however, stale, and here lies the seeming fault more than in any other part of the show. The introduction to the new season is a little like the old fashion, subtracting somewhat from the usual expectation preferred by an audience for this form of entertainment. The rewriting of the book in the immediate present and with the reputation of Herbert may provide a better opportunity for the production's remaining

The show got under way at the usual 8.30 hour, with the composer himself walking down the left aisle toward the pit, where he greeted the conductor. He was offered the baton, while the house seemingly composed of a friendly audience, did not spare itself in measuring out its applause.

As the opening number in the second act rot under way, the vivaciousness of Jeanette Dietrich caught the audience's attention, and then the incident that brought her into the limelight on the road repeated itself here. The number was "Shooting Star," with Miss Dietrich holding up the left end of a row of about 10 girls, while Marie Carroll sang the solo part.

First came an encore, and then another and another, and finally it became a matter of time before someone else than Miss Carroll, for the chorus was ushered in with the beautiful first note of Miss Dietrich came in with a flourish, and for the applause continued. Three more encores followed with Miss Carroll in the center of the chorus, and the number with sufficient margin to leave Miss Carroll and the other girls go on. The girls were in the center of the chorus seemed somewhat of a "claque" movement in the rear. Then Miss Dietrich came on again leading Miss Dietrich, Rich, and the other girls in a hand clapping. Finally Miss Dietrich came out by herself for a short bow and a graceful dance. Miss Dietrich dancing was graceful, spirited and

The cast shows qualified taste, yet it is difficult to pick out the applause winners, since the respective players find themselves in roles well suited to them. In the order of their appearance Robert O'Connor and Dorothy Tierney, as the jazz butler and maid, scored, the former especially in some neat dancing to the accompaniment of a phonograph record from a correspondence school on dance-

As the two lawyers, Ned Sparks and Edward See, might easily have stepped out of the show in their dialog and traveled over to the Palace. It was good fun all the way, the laugh getter of the two...however, being Sparks.

Helen Bolton and George Trabant as the couple that find themselves at last offered two pleasing personalities. Both sang and danced well. Mr. Trabant has a tenor voice of sweetness and able to reach a falsetto. His appearance, however, is slightly negative. His carriage is entirely too erect while the clothes that he wears do not seem to fit into the present modishness that might be ap-

Victoria White, Adele Boulais and Raymond Barrett handled some short

The piece is in two scenes with the curtain lowered in the first to denote the lapse of time. The first transpires in the Mitchell's country home on Long Island, while the second is that of the private beach of the same family.

Who is responsible for their construction has turned out a creditable piece of work, although the back drop denoting the sea detracts materially from the scene in the last act. The piece has been effectively staged by J. Clifford Brooke while the musical numbers are by Julian Alfred. As they were danced by the chorus and principals, the entire effect is one of studied competency.

A better dressel chorus, despite the simplicity, would be hard to find. *Stop.*

Raphael Bates.....	Harry Hanson.....
Terry.....	Tommy Mead.....
Harry Gettel.....	Vernon Daniels.....
Emily Duval Bates.....	Florence Moore.....
Benjamin Colby.....	Will Deming.....
Gloriana Gorgeous.....	Clara Verden.....
Irene Anderson.....	Gladys Gilbert.....
Jack Marston.....	Leon Gordos.....
General Koschnoduff.....	C. Hooper Trask.....
Beth Latimer.....	Fred Strong.....
Grace Nicholas.....	Julius Spall.....
Maxie.....	Alvin Lewis.....
Camera Man.....	J. O. Hewitt.....
Justice of the Peace.....	Waldo Whipple.....
Police Officer.....	William S. Ellis.....

Florence Moore is probably the greatest female clown known to the English speaking stage. If there exists any doubt in the minds of any person he has only to see "Breakfast in Bed" at the Eltinge. It is a farce in three acts by George Feydeau, adapted for the American stage.

The piece has a plot that is so hackneyed and trite it would not be accepted for the cheapest kind of vaudeville these days. A smart young man is heavily in debt. He is heir to a fortune which is in the custody of an elderly uncle, who is to pay it over on the day the young man is married. The young man borrows the fiancé of a friend for a moon marriage so he can secure the big check from the guardian. Quite original!

To pad out this situation the American adapters resorted to all the ancient afterpieces like "Raper Jim." Over the top, Charlie Chaplin, for example, has the "released" Joe Perrier tell him to walk conversation vaudeville comedian during the past generation. Here are a few: "Haven't I seen your face before?" "Where?" "I was married to it." Three hundred thousand dollars." "Three million." (Speaking to a man with long whiskers), "What do you do with them when you go to bed, when them out of them in the night?" "See who can make the funniest face—look, look, look, look, have!" "You're not as thin as you used to be, you're thinner!" "That's my story and I'm going to stick to it!" "Do you see the same thing I do?" "He has no—"

(Continued on page 22)

NEW ACTS THIS WEEK

Talbot O'Farrell.
Songs and Talk.
16 Mins.; One.
Orpheum.

Talbot O'Farrell is an English importation. He was scheduled to open last week at the Palace, but through the Mauretanian arriving a day late cancelled the Palace date, electing to make his American debut at the Orpheum this week instead. O'Farrell got over for a real hit at the Orpheum Monday night, his voice, a beautiful full round tenor, somewhat resembling John McCormack's in quality, landing him safely across the line. O'Farrell's appearance also counted considerably in the run total of his success. He is a hefty chap, slightly over six foot in height, and tipping the beam in the neighborhood of 250. Clad in high white plug hat, black frock coat, light trousers, and carrying a cane, O'Farrell gave the impression at first he was about to do an eccentric turn. This was further heightened when he opened up with a comedy story, followed by three or four gags. The talk, delivered in a convincing Irish brogue, at times almost too thick to be understandable, brought little. It was when O'Farrell started to sing, however, that the audience began to sit up and take notice. His first number, "Kingdom of Your Eyes," with several high Cs, all brought out clearly and without effort easily established him. The other two numbers, "Just an Old-Fashioned Lady" and "Come Back to Erin and Me," both landed for bull's eyes. At the conclusion of his act O'Farrell was brought back for "speech," during which he stated he had just arrived and in time trusted he would succeed in estimating the type of songs best liked over here. O'Farrell either cut his monolog to a minimum or else omit it. His voice and personality will be sufficient to get him over any where on this side.

Bell.

Two Carlos.
Acrobatics and Posing.
13 Mins.; Full Stage.
125th Street (Jan. 30).

This two-man acrobatic combination, attired as artists, starts in a parlor set with props, easels, etc. One is sketching an athlete. The figure is mounted on a pedestal. The other is playing a mandolin. After some pantomime they remove jackets and hats and go into hand-to-hand stunts from floor to upright, etc. They do several difficult looking throw-ups. One member makes a strip change off stage and replaces the athletic figure while the stage is darkened. At lights up he goes through a series of muscular postures that reveal splendid development. After a few more double stunts they resume the opening occupations at the curtain. It's entertaining and classy enough for the best of the bills.

Com.

Morelle's Toy Shop.
Dogs.
14 Mins.; Full Stage (Special Drop and Borders).
125th Street (Jan. 30).

A toy shop scene with toys painted on the drop and borders. Morelle makes an entrance as Jack-in-the-Box in clown attire. He has some excellent trained dogs in a conventional routine of stunts. Morelle is constantly moving and does a little dancing step while cueing the dogs. One dog does a hand stand on a bar. Another featured trick is a dog hurdlings two others on its back legs. The act lacks a big punch and will have work following the strong dog acts seen on the better bills. It's a first class turn now for the smaller circuits.

Com.

Farr and Farland.
Talk.
15 Mins.; One.
Riverside.

An English team. Opening at the Bushwick, Brooklyn, Monday, they drew hand-clapping at the wrong time and the act was immediately switched to the Riverside where it was figured the men would find more polite attention. That worked out as expected, but at the finish of the act the returns were mixed and as the men took several "bows" there was both applause in good measure and hissing which came from the lower floor. There was no real reason for the demonstration for Farr and Farland were amusing to a good percentage of the house. Perhaps their style of comedy was not understood. Even then negative returns are not often expressed in big time houses. There is a possibility the men found disfavor because they were English, but there was no billing and merely a card with their names could not divulge to the average patron the fact that it was their first showing here. One of the men enters to explain that his partner is not on the job but the missing chap wanders on with a gag. He informs the straight man that he is a liar and after verbal exchanges anent the liar charge the straight asks the comic to "pop off," changing it to run off. But the jagged one remains to listen to riddles. The telling of riddles with interruptions from the comic furnish the body of the material. This was amusing especially as the routine grew. There was no pitch to the act, however, and no attempt at a finish, which is not unusual with English turns. They will probably get a much better break than at the Riverside Tuesday, but the men then showed no indications of being able to get across with a rave.

Idee.

"Black and White Revue." (7)
Minstrel Show.
20 Mins.; One.
American Roof.

Regulation minstrel show with a circle containing four girls, a male interlocutor and two end men. A harmonized chorus of a pop song by the company before the drop rises. Then the usual opening "walk around." "Somebody's Waiting for Someone" soloed by Cora Neilson, a little girl with a particularly sweet voice, landed. The chorus harmony in the encore was very ragged, someone with a bass voice singing off key. A nicely harmonized double "Where the Morning Glories Grow" by Janet Sisters brought substantial returns. Both end men have a number and each a few minutes of gagging. The best specialty is toe dancing by Alma Neilson. Miss Neilson also builds a real finish with a contortionistic dance. All except the end men appear in white face. The act holds a good measure of entertainment, but could be greatly improved by adding more and better comedy. A fair feature turn as it stands for the smaller pop houses.

Bell.

Nat Mortan.
Songs.
14 Mins.; One.
American Roof.

Following the playing of three introductions by the orchestra Nat Mortan enters hurriedly wearing hat and overcoat and announces he will return in a moment and explain why he was late. Returning minus the hat and coat he tells a prohibition gag. The opening means nothing and slows up the start. Four pop songs follow in a row. A "Ladies and Gentlemen" announcement before "Blues My Baby Gives to Me" should be dropped. Mr. Mortan has a pleasing singing voice but lacks presence and knowledge of delivery. His enunciation is poor. A partner and a year or two of stage experience would seem to be the answer.

Bell.

Bessie Leonard and Edmund Porray.
Character Songs.
14 Mins.; One.
Fifth Avenue.

Bessie Leonard has evidently framed a vaudeville turn from observation while entertaining for the A. E. F. in France. In doing this Miss Leonard appears to have made but a 50-50 routine. The first half of the turn does not reach, while the second half sends her over. It works in another way also, in that during her first two numbers the audience does not warm up to the girl while in the latter two songs, they want to give her a hug. It's peculiar in a way how this act runs in two. Miss Leonard's first two songs are impersonations of French girls. Her final two are impersonations of the doughboy in uniform. That should have suggested to Miss Leonard long since that her male impersonations are so superior to her female the latter should be dropped. Starting with a Frenchy number with hair down her back, Miss Leonard didn't get much, and not any more when singing a briskeer number of a French girl at Brest. But as the doughboy in the uniform, singing "When I Joined the Army," Miss Leonard was another person. She had snap and personality, did the military thing with precision and it made the finish easy for her. That was another song and a lively one, with good humor the way the girl did it. If Miss Leonard won't be offended, the reason for the difference in reception of the two parts of her act may be explained. It is possible that since she seems to lose her personality as a girl, looking much older in the French impersonations than she really is even with her hair down her back and there is no sympathetic appeal in the French thing while as the soldier boy, she's cute, full of personality and pep, that the second half surprises the house, giving it the big advantage. If that should be true then Miss Leonard should do naught but male impersonations and since the French girls' look useless for her, why not be a sailor of the U. S. at the opening and a soldier for the end? Her present finish is certain, for Miss Leonard looks to have quite some ability in creative imitations and that should extend to any male character she assumes. As a boy as well she is a very pretty girl and that helps a lot. Edmund Porray is the pianist, unassuming and business-like with one solo permitting Miss Leonard's change. He got away with it very nicely and kept both hands on the piano all the time. The act through being away from anything else can now go in the early part of the lesser big time bills, but Bessie Leonard has the foundation for a big time novelty act, made so by herself. She should go after that.

Time.

Ward and Gowry.
Musical.
15 Mins.; One.
American Roof.

Two men with violin and banjo. The violinist plays exceptionally, pop and classical with equal facility. The banjo player is also a capable performer. A fast jazzy number as a double for opening, then a difficult Hungarian Czardas by the fiddler as a solo with the orchestra. Imitations by violinist next. Raggy solo by banjoist merged into a double by violinist joining in with a freak fiddle, consisting of a violin neck, strings and horn arrangement, the latter giving the music a deep mellow sound. The fiddler walks through the auditorium, playing the freak instrument just prior to the finish. Equally good results could be obtained if the audience thing were omitted. Act a solid hit on the Roof.

Bell.

House of David Band (25).
19 Mins.; Full Stage.
State-Lake, Chicago.

Chicago, Feb. 4.

Ernie Young created the weird idea of bringing into vaudeville the musical organization of the House of David, the religious sect of Benton Harbor, Mich., regarding which rivers of ink have been spilled in the midwest. The men are vegetarians and celibates and they wear flowing hair down their backs and long whiskers. They are decidedly untheatrical in their mannerisms, though their beards and coiffures are a flash. Without any fuss or "showmanship" the curtain rings up on 24 of the men in green band uniforms in gold chairs with instruments ready. The leader, who has whiskers to his waist and hair to match it behind, enters without any to-do, swishes his baton and let's 'er go. For a moment there is fine, solemn instrumentalism, then the gang tears into a jazz that lifts folks out of their seats. This is an advanced stage of jazz that a lot of syncope music has been heard. But these cranks combine into as lilting and catching jazz as ever was experienced anywhere. The band has it at over most of the soldier and sailor bodies that have invaded vaudeville. Much could be done in comedy and novelty directions, but without any of that the act is a rattling feature worth about it, and it is certain that the act would draw money, as its publicity features are immeasurable and it causes discussion. In playing value it stacks up like four aces, too. No question that a big turn for at least one around the big-time houses has been added to the available list of vaudeville's assets. And when the strange folk get used to audience their opht will give many an established organization a run for laughs and thrills, as it already does in applause.

Loit.

Honeysuckle and Violet.
Comedy Singing Act.
15 Mins.; One.
American Roof.

Honeysuckle and Violet, eccentric tramp comics, are using an opening almost exactly like that of McManus and McNulty, also tramp comedians. This consists of the orchestra playing a classical introduction, with bird whistle effect, etc., of the sort usually preceding a posing turn. The lights are lowered and a girl clad in black tights appears at the left entrance with a card reading "The Sculptor's Dream." The drop rises and the team are discovered posing. Old-fashioned tramp make ups are worn by both men. Opening with a double comic, a bit of talk follows. Next a parodied medley, which sounds as if written several years ago, containing old ballads. Closing parodies on "Oh What a Gal Was Mary" and "Tell Me," both a bit rough but funny. The team took three bows at the Roof and could have easily stretched things out for a couple more. As the parody thing has lain dormant for several years, the turn looks sure for the pop houses.

Bell.

Murel and Rex.
Comedy Acrobats.
8 Mins.; Full Stage.
125th Street (Jan. 30).

Man and woman with a familiar contorting, comedy falls and table stunts. He effects a clown make-up and she wears silk jacket and knickers. Both are good athletes. The woman does some worth-while contorting on a chair. Good small time opener.

Com.

NEW ACTS THIS WEEK

19

Friscoe.
Xylophonist.
17 Mins. One (Special Drop).
Riverside.

On the program it was "Sig. Friscoe," the signor abbreviation probably being designed to differentiate the xylophonist from the jazz dancer who insists he too has a right to the name of Friscoe. But Friscoe has made other changes. He has gotten away from the idea of a straight routine of playing. He aims for comedy and gets it, also he introduces a novelty. This came shortly after the opening selection. Friscoe explained in tones too weak to reach the rear of the house that he had made a record for a talking machine and that he would demonstrate the number on the xylophone and at the same time have the record played, stating that it was not possible to distinguish the difference. A circular opening in a special silken drop then disclosed a regulation graphophone which was in operation. Friscoe using padded mallets accompanied on the xylophone and at times stopped while the machine ran on. It proved a clever stunt for the time synchronized to a nicety. For the comedy section several plants were used. Friscoe asked what number the audience liked. A woman in the balcony called for "Himoresque." Friscoe asked which version was wanted and the women replied it "runs like this: di-de, di-de; di-de" and a real laugh was produced. One or two male plants got into the going. One asked "Have you got freckles?" When Friscoe asked another how a called-for number was desired the plant said: "I'll take mine straight and if you furnish the price I know where to get it." On the whole Friscoe has done very well in improving his turn. In announcing the talking machine record stunt he should speak more clearly and loudly and he might get off a sure fire number for finish as in his former sign. That's about all the new act needs. *Ibee.*

Mac Mavin.

Songs.
11 Mins.; One.
23rd Street.

Mac Mavin is a single woman with a fair voice and a poorly selected song routine. Opening in an orange opera cloak with a blue ostrich fan she sings a medley of old and new popular songs, the main theme being prohibition. "He May Be Lovin' But He Broke My Heart," a semi-comic with lyrics was next. An announcement by Miss Mavin the next character was taken from the screen and adapted to the stage, followed by "Why Don't You Leave Me." Miss Mavin dons the cloak and is in black shimmer de-collette for this number, delivered in ultra dramatic manner in a green spot. The character seemed to be the familiar "vamp." After a quick change to a black kimono-appearing gown she sings an anti-Bolshevik song, also received quietly. Miss Mavin's song selection will have to be edited and her vaudeville experience augmented before she can hope for the better bills. With her present act she just about qualifies for the pop houses. *Coa.*

Howard Martell and Co. (1).
Ventriloquist.
16 Mins.; Two.
American Roof.

Howard Martell works with a single dummy, eating and smoking for the better part of the act. He is assisted by an attractive woman, who exchanges a few lines of dialog, just about sufficient to give the turn a slight skit structure. Mr. Martell's conversation with the dummy follows the conventional lines, the talk holding an average number of laughs. An effective finish is achieved by Martell walking half way up the aisle, with the dummy singing. Good small time. *Bel.*

Edith De Lys.
Songs.
10 Mins.; Four.

Orpheum, New Orleans.

New Orleans, Feb. 4.
Miss De Lys was leading soprano of the French Opera Company, which closed here last week. She was lured into vaudeville by Arthur White, manager of the Orpheum, who appreciated her drawing value locally. Her present engagement in vaudeville will probably be her last because she is distinctly of the opera, and in that field she has been endowed with superlatives and paeans of praise. It would take quite some time, however, to school her into variety ways. She is offering for her twice daily debut two operatic selections and an encore of "Swanee River." Her voice is of excellent texture being especially colorful in the upper register. Miss De Lys is bizarre in appearance with a certain odd distinguishing point that is distinctly French, although she is an American girl by birth who spent most of her years on the other side. Vaudeville can use several operatic satellites with real voices, considering its present forward trend, but vaudeville demands finesse of its own in point of presentation and that Miss De Lys unfortunately does not possess. *Somuel.*

Swiss Yodlers. (5)
10 Mins.; Full Stage (Special Drop).
125th Street (Jan. 30).

Three men and two women in native costume open in full stage grouped around a table. A drop is the exterior of a cabin with the Alps in the background. A double-necked banjo and a native stringed instrument are played by the men. A girl introduces one of the males as a medal winner of a Neuf Chatel yodeling contest. A couple of ensemble vocal numbers and folk songs and a native dance done by the younger male and the two girls complete the offering. The ensemble vocalizing was off key, one or two of the male voices sounding flat. There isn't a big voice among the five and the act is only mildly entertaining. *Coa.*

James and Etta Mitchell.

Ladder Balancers.
12 Mins.; Full Stage.
Colonial.

Man and woman who perform the familiar routine of ladder balancing on a revolving ladder. The man adopts a semi-grotesque dressing arrangement and gets comedy by his apparent fear when the girl shakes the ladder after stunts. The value is greatly enhanced by the girl's appearance in tights and a one-piece sweater. She makes a pretty picture. The feature trick is spin and breakaway with both hanging at the finish on one bar of the dismantled apparatus. It's a good opener. *Coa.*

Mills and Smith.
Crossfire, Singing.
12 Mins.; One.
American.

Two men made up as ancient rubes, who do sidewalk conversation interspersed with warbling and a bit of yodeling. Very good characterizations and with a little smartening up of their material would be sure-fire turn almost anywhere excepting the big time. *Jolo.*

Winkel and Dean.
Piano, Singing, Talk.
12 Mins.; One.
American.

Two men, singing and crosstalk, one playing the piano. Enter with bar-tenders coats and aprons, with mourning hands on arms; solo and duet vocalizing. Blatant voices and crude workers. *Jolo.*

Al Plantadosi and Bert Walton.

Piano Act.
16 Mins.; One.
58th Street.

Another songwriter combination and like all turns of this type it interests throughout. With Mr. Plantadosi's reputation and Bert Walton's clever showmanship all is "jake" for the duo. As they stand they can hold down an early spot in the better houses. Mr. Walton seems to have a spontaneous "wise cracking" sense of humor getting over quite a few comedy points that were really extemporaneous. Of course the hoke stuff on the preceding sketch turn evidently was prepared but started things humming right off the reel. The first number offered by Mr. Walton, Mr. Plantadosi presiding at the ivories, was "I'm the Good Man That Was So Hard to Find" that brought giggles from the girls in the audience. "I'm Always Watching Claude Roll By." Mr. Plantadosi's new ballad followed, also rendered by Mr. Walton. Mr. Plantadosi having wisely eschewed all vocalizing, considering his vocal limitations. A very cleverly arranged medley of Plantadosi's former song successes, replete with numerous comedy points, held up the turn at this point and was a good deal away from the usual medley arrangement. The boys encased with a new number about the girls who used to hula hula doing the shimmy now into it. It looks like a comedy knock-out. Walton, however, should tone down the attendant business. *Jolo.*

Sam Milton.
Talking and Singing Comedian.
12 Mins.; One.

Sam Milton was in a three-act-out west and is taking the plunge as a single with some excellent material for which Andy Rice is responsible. After an announcement in which he introduces a speaker, Clarence O'Brien, he exits and returns as the speaker going in a Hebrew gabfest which touches on all the topical subjects. It is well written and equally well delivered. The youngster knows how to put his points across and gets full value from his material. A parody on "Oh, What a Pal Was Mary" and another comedy song, "Rosie Rosenkrantz," were sold in clever fashion. He also handled a ballad acceptably. Milton has an excellent dialect and when he grows accustomed to being out there alone will be an excellent feature for the pop houses with big time as a near possibility. *Coa.*

Anna Francis.
Singing and Dancing.
11 Mins.; One.
American.

A slender, keen, emphatic and incisive little comedienne who sings, dances and gives "impressions" of better known vaudeville celebrities. The two she offers are Pat Rooney and Friscoe, both well done. Her kid numbers and other things do not class with the imitations and she might fare far better by elaborating that portion of her turn and omitting some other things. With suitable material and direction this young woman has possibilities. *Jolo.*

Ross and Cunningham Sisters. (2)
Talk and Songs.
11 Mins.; One.
Columbia (Feb. 1).

Two girls and a boy, in usual small time three-act. To go beyond the small time a three-act of this sort would have to do something different, which this turn doesn't. The nearest any get to that is the boy trying for a boob kid, but the best thing he does is to dance. The girls sing and they all talk. The best the girls do is to look nice. That leaves the turn all right for the three-a-day. Better time will ask for better material and make talent. *Stine.*

Riggs and Ryan.
Talking Skit.
15 Mins.; Two. (Special).
American Roof.

Man and woman in a well written comedy talking skit. A special set represents the interior of a railroad station, and all of the talk relates to railroad service, travelling, etc. The man is the information clerk and the woman a prospective passenger. At the opening the man holds the stage for three or four minutes with chatter over the phone. Following the entrance of the woman the pair go into a natural conversation, holding a succession of laughs. There are but few gags, the laughs coming mainly from the humor contained in the dialog. None of the material used is familiar and all is bright. Whoever wrote the act should receive credit for refraining from "lifting" from any of the numerous railroad station skits which have preceded it. Mr. Riggs, in addition to possessing a finished light comedy method, has appearance also. Miss Ryan makes an excellent straight. The turn looks right for No. 2 or even better on the big-time bills. *Bel.*

Wallace and Du Bel.
Talk, Songs, Dances.
15 Mins.; One.
125th Street (Jan. 30).

Two newcomers with all the sure fire gags of a dozen acts. The comedian has a nasal delivery which also handicaps his singing efforts. He lacks personality and looks awkward when dancing. The straight has possibilities and is an unusual eccentric dancer. A long-winded travesty recitation by the straight was kidded. None of the talk scored and they flopped up to the finish when a double eccentric dance was done. The straight rocked the house then with a shoulder hop-off. They took numerous bows on the strength of it. The act in its present form is hopeless, owing to the inexperience of the producers. The straight man will be heard from. *Coa.*

Herberta.

Wire Walker.
12 Mins.; Full Stage.
American Roof.

Herberta is a female impersonator, but through a convincing characterization this is not disclosed until the finish. Act consists of a series of dances and acrobatics on the tight wire, well executed and handled with good showmanship. Opening with a fast bit of stepping to rag tempo, a waltz, skirt dance and acrobatic dance follow in order. These are all performed on the slender wire and with quite as much ease as if on solid ground. One of Herberta's best tricks is running swiftly to and fro across the wire several times and sliding into a "split." For his closing stunt he jumps over a chair held by an assistant. Opening the show on the Roof the last half the act made an excellent impression. *Bel.*

Lester Raymond and Co. (1).
Juggler.
9 Mins.; Full Stage.
American.

Eccentric comedy juggler, with girl assistant. He does tumbling, juggling, comedy talk, plays the piano, juggles three oranges standing on his head, tumbles while juggling, tears paper while chin balancing, acrobatic rope jumping, etc. And the girl changes her costume. Some mechanical props and comedy sayings on the back of a series of vests. Regulation opening turn, neither very good nor the reverse. Suitable three-a-day opener. *Felo.*

(Continued on page 23.)

Artie Mehlinger and Geo. W. Meyer were fourth. The duo had time for just four numbers. They opened with a Southern number, which sounded new, and Artie followed with "A Dream of the Past," which drew the best return. "Falling for the Other Fellow's Wife" and the medley of Meyer numbers completed the routine. Mehlinger is putting

The bill was not up to the average. Its main weakness was the absence of comedy-getting laughter. Two very quiet acts following one another in the first section was a handicap that was not overcome up to intermission in spite of Sophie Tucker starting something at that point.

The Alhambra bill this week has a superabundance of dancing acts and dancing permeated the program until the audience seemed dance weary and the continuity of the dancing acts caused a deduction in dancing versatility. The headliners are Sam Mann and Co. in a very old act which he has played off and on for five years or so and which was laid away for half a dozen, and Anna Wheaton and Harry Carroll, while the north side of the sign flashes Wellington Cross, who stepped in on a hurry call replacing Roy Rice and Mary Werner.

Lloyd and Christie were fourth and fifth place winners in the 1950-51 season, pleased with a similar routine to the one used in the old Avelling and Lloyd act. Christie makes a good comic, although working in a different manner than the late Chaplin. The present partnership doesn't tick up the big money like the decedent, but gets results, nevertheless, with the almost sure fire material. They rolled up an impressive laugh total.

"The Love Shop," a George Choo production, featuring Eddie Vogt (New York City), closed the first half.

The second half was followed by George Austin Moore, opened after intermission. Moore in an A. E. F. uniform

and armed with a flock of good stories about "Alexander," a Southern dorkie who was in one of the colored divisions of the A. E. F., went over the top successfully. Some of the stories have been heard, but the majority were new to the Colonial patrons and registered strongly. The singing finish cinched the good impression. The unie is excess now.

KEITH'S PHILADELPHIA

Philadelphia, Feb. 4.
Attack of illness, poor railroad service and last-minute cancellations are bumping bills all out of shape these days and a manager is lucky when he gets his whole show on the stage at the opening performance. It was Marguerita Sylva, the heavily advertised headline feature who was out of this week's bill, an attack of the "flu" being announced as the cause of her absence. Anna Held, Jr., was substituted and reached here in time.

The change caused a general shifting about, but it was whipped into a very good show, with a well filled house on Monday night.

Monday night. He was looking for an early spot, "Ye Song Shop" was dropped into seventh place because of its flashy appearance and the fact that it was a new show. He received the idea for "Ye Song Shop" and it is a clever one, but it is still in need of the speed that the other purveyors of light have. The only time it gets near to this point is when one of the girls pulls a bit of "shimmy" which is surefire. The other girls are all dressed in costumes with some good looking girls in a variety of pretty dresses and a couple of boys. Warren Jackson and Robert Adams, who are the two main vocalists, have some good voices and one does a neat bit of stepping, but speed is needed here to give the contract between the old and the new a better turn and the turn and was liberal in its reward.

[illegible]**KEITH'S, BOSTON**

Boston, Feb. 4.
Leon Errol, too long absent from Boston, had things his own way Monday night with his droll drunk bedroom specialty, played here many times before but still as hilariously irresistible as ever before. He topped a bill that was more than fair.

The surprise of the bill was furnished by Nelson and Cronia. They were given place far up on the bill, but were not really helped by the placement. Cronia entered on with a snappy little introductory song. Possessing fair voices and an extraordinary personality, they proceeded to sing a selected song, but the crowd after song with a crash. They closed a riot.

Ray Eleanor Ball and Brother followed. Errors in next to closing and it proved to be an ideal spot for a legitimate musical act. Mona and Mme. Alf. W. Loyal's dog act opened the show, traveling very slow for nearly five minutes before winning the crowd. The dog's aerial somersault being a real

remarkable bit of training. Catherine Powell, with her brother Alfred followed, and received a remarkably good hand in closing considering the limited dancing novelties she submits and the fact that she is a first time dancer. Her with his attempts at singing. Anger and Parker turned out to be a snappy act that hit the house just right and their patter was modern and to the point. The Cogan's, a well given present in oiling in with Errol, was given a cordial hand when she appeared and her abridged version of her famous success entitled "Forget Me Not" many, many years ago, proved to be all around a winner. After five minutes of explanatory dialogue, The Four Bards closed a fairly early show to a heavy walk-out.

FIFTH AVENUE

The first half bill ran in fits and starts with some dull acts on it. Two or three were lively enough and one or two more thought they were much better than they are, and were fortunate to receive the Fifth Avenue showing that will not land them on the big time.

[illegible][illegible]

Joe Keaton, Muskegon, Mich. Dear Joe:—You have got some kid and he always was one. Tell Myra and also Butt, if you want to. Without recalling sad memories, Joe, don't forget that Butt is to you what Gus Sun is to Van Hoven. Yours in Dry Belt.

[illegible]

Kennedy and Rooney were next to closing with a conglomeration including some new matter and some of the old inclusive of the piano stuff. Kennedy

and Rooney were noted for in the old days. The wait at the finish remained the same and seemed to send them over for the best and while the turn around took a long opening in "one" with Mr. Kennedy being a single, going into a parlor and back to "one" for the finish. The house apparently enjoyed it. Miss Rooney looked nice in a couple of changes.

[illegible]

AMERICAN ROOF.

There were two exceptionally good acts on the American Roof the first half of the current week—Jessie Hayward and Co. in "Air Castle Kate," and Shelton Brooks, colored comedian, assisted by Horace George. The "Returned Sailors' Revue" is also quite out of the ordinary so that the program was out of the conventional and hence interesting and entertaining.

The Hayward sketch is so good, so perfectly natural and human, with so smart a kick for the finish and so well played that one would travel far before encountering another offering in the three-day that would compare with it. Why not elaborate the story into a full three-act play? It has all the ingredients and enough plot and heart interest. It would require very little ingenuity on the part of the dramatist to pad it out.

of a seasoned playwright to Walter Shelton Brooks, who plays a wicked jockey clarinet while Brooks tickles the ivories and sings his own compositions. Brooks also prances about bit. This pair of colored comedians will entertain you many times over in the world. Their 15 minutes of genuine "characteristic" amusement is alone worth the price of a seat. Brooks manages to score with apparently no effort. With the least of any person's action and a careful avoidance of rancorousness, he lands his points with an ease that seems incredible.

The "Returned Sailors' Revue" comprises ten "gobs" who entertained President Wilson on the steamship "George."

Washington." Half a dozen are made up as chorus "girls," there is a leading "lady," a straight man and a comic, and so on. The leading "lady" has a good falsetto voice for a saloon singer and faintly but she is an attempt made to please the audience and it is doubtful if these ex-sailors could actually impersonate women well enough to go before the footlights on their artistic merits. With the naval prestige the routine serves as a novel bit of entertainment, a small time table for the evening.

The New Acts are Mills and Smith, Winkler and Deane, Lester and Co. and Anna Francis.

[illegible]

58TH STREET.

As fans the Tuesday night audience at the 58th Street was concerned, the "du" and Dr. Copeland's warning against congregating in the crowds were strange things to them. They were standing in the lobby of the Waldorf-Astoria. The feature film, "The Mystery of the Yellow Room" and the Plantadosi-Walton combination must have been their drawing attraction. The songwriting set forth on a three-sheet in the lobby. It invites the submitting of song titles to the management before a certain time. The best of the songs will be by Mr. Plantadosi and Mr. Walton and to be written up by them. The best of

the three will be granted a royalty contract.

James B. Donevan and Marie Lee, the two high spot of the bill, holding down the time to closing spot, got away with some blue bugs. The house, however, was unusually receptive. May Foster, the second time around, did not do so well. George Stanley and Sister, following, fared exceptionally well with their songs, stories and banjo work. Mollie Fuller, assisted by a company of four, did a sketch which, though her audience seemed to please throughout. For a tagline, the man playing "opposite" her remarks that the little story set forth is just like the regular sketch. Mollie, in reply, made a naïvely remark, "No, not a regular play plot, but it might do for a vaudeville sketch, don't you think?" across the

Chapelle and Stennette, the colored brothers, were in their usual places, although the man could have strengthened his offering further by the retention of his former "Can't You Hear Me Calling Caroline" number. That was always a k. o. and might be retained. Then, too, he has a habit of crouching sort of protectively over his partner in the double numbers, which does not look good. In the male quartet, Pistone, Lee and Waton (New Acts) and Donovan and Lee followed in the order named. The Donal Sisters closed to an interested house with their acrobatic routine.

23D STREET.

The videotape portion of the 7 act bill got under way Tuesday night at 8:35 with the lower floor filled and the balcony and upper boxes a trifle lighter. King and the Topicals' presence, followed by Willis Han and Broderick, started the human part of the program. It gave the show a good start. Max Sullivan (New Acts) showed things up by taking the stage but he was well assisted by Rica Scott, got them with Dan Kussell's clever one-act comedy sketch. Sullivan in this vehicle has a superb sense of timing and a few variations that appeal to most any type of audience. As the husband who retires from manual labor after two weeks of work life Sullivan has a delicate touch with real artistry. They were warmly received.

R. C. Faulkner found the going tempestuous following and didn't get much with his monolog and Wilson characterization until he hit the kind applause finish. He just managed a howl.

men. As Jack mangled the bow of the boat, the crew of the "Harold" struggled, but their dancing and "hallelujahs" merriments got them over. On the shore, the merriment was joined by a crowd and had to take his part. Unfortunately all the doubles. He is a clever dancer and did not allow himself to be buck steps without cheating. The crossfire talk doesn't hold many red coral. The crowd of people was placed if the colored boys hope to climb.

Aleen Bronson and Co. In "Late Again" the closing assignment and pulled down the curtain.

Bronson has found the points in her new vehicle and is working with sureness and grace which is a perfect example of impersonation is an excellent bit of character work and she is superbly supported by the girl who plays the sister. Aleen as the precocious youngster is in the light to her shade making it a real

Maurice Tournours' "Victory" opened to the picture fans and held the majority

to the picture lands and held the majority
Com.

ORPHEUM NEW ORLEANS

New Orleans, Feb. 4.
The current Orpheum program is minus an essential comedy element which militates against the composite impression. An added feature is Edith De Ly (New York).

Regay and Lorraine appeared initially in the dance divertissement, which was something through opening in "one" an evolutionary dancing suit. Their costumes quires space and never appears when brought too close to the footlights. Eventually they managed to please. Another who did not approximate stage limitations properly was Carl Emmy, who opened and closed in "one" with talk that meant nothing. His moment with his dogs, however, was highly appreciated.

Ethel Clifton in her own melodramatic playlet, "Diamond Cut Diamond," was watched with stupefaction, because of the revelation of two feminine burglars. The denouement wherein one proves herself to be a detective, leaving the other somewhat befuddled even with the necessary explanations. The late Paul Armstrong could have made this sketch classic with his knowledge of crook rackets. Jadea Trio were in good favor with the audience, and the quartet, "I Liked," "Not Yet Marie" was mildly liked and had have done better if produced in more comprehensive manner. It is not cumulative running up and down

Miss De Lys was next to clean
Ergotie 'Lilliputians gave the show
tag, the diminutive ones doing rather
nicely in conclusion. Samuel

(Continued on page 23)

(Continued on page 23)

(Continued from page 17)
laughs last, laughs last"; (to a man pac-
ing back and forth), "You forgot to
teach your dog to bark."

often head, etc., etc. The story is a farcical narration of plot and dialog one would imagine the entertainment to be hopelessly uninteresting. Not so. As a matter of fact, there is a lot of fun and a focus, and the plot is not too complicated. The piece is a masterpiece of technique and complications played on ingeniously and perpetrated by a modern, high-grade Broadway farce cast that may put the piece over. Remember, this is a farce, and it is played by the inimitable Moore, farcuses par excellence, who could make a blind mule laugh. It is a one part piece—that is, it is a one act play. (The word "comedian" if one must be technical) with a splendid cast of actors and actresses all doing "straight" for her

It would be superfluous to single them out for special mention. They all work "herculean" as the old saying of the utmost praise. Miss Moore was on the stage practically all the time, shooting the smart comebacks to their feeding, and if one just wants to laugh as one does at a talking team in vaudeville "Breakfast in Bed" is a diverting evening's entertainment. The highbrow will sniff scornfully—but he can't deny he laughs. Jolo.

(In "The Illusion of Love.")

Marie Chardin.....	Mme. L. Bataline
Andrew Lugansky.....	S. Troyanowsky
Jemchusin.....	M. Levine
Nounou.....	Mme. E. Evgenyeff
Miss Aylo.....	Mme. N. Orloff
Mrs. Black.....	Mme. R. Rosine
Pandaroff.....	M. Karlin
Lacy.....	Mme. E. Lvoff

An organization of Russian artists, some from the Moscow Art theatre, and who have appeared in the principal capitals of the Russian Empire, both under the regime of the deposed Tzar Nicholas and Lenin-Trotsky, began an engagement at the Dutch and Irish Jan 26

[illegible]

Not since the days of Orleanoff, who brought Nazimova to this country, has there been a permanent Russian theatre in this city. The new company opening under adverse circumstances, first by being refused the necessary authority to play Sunday shows at the 59th Street theatre, and secondly moving into the Punch and Judy almost on a moment's notice, immediately secured for themselves another occasion. In the interim, however, they only fail to endorse Mme. L. Bataline and M. S. Troyanowski as artists of a high order, and the Russian and therefore sincere in its tenets.

The repertoire calls for a weekly change on Thursday and includes some of the best plays from Russia's orthodox writers better known to the Western world.

Step.

The much heralded "Russian Isba," a form of entertainment which is said to have had its inception in Switzerland, where under the auspices of the Y. M. C. A. a number of Russian students gave some impromptu entertainment for the benefit of themselves and those onlookers from the Alps and the surrounding vicinity, gave their premiere American performance Saturday night at the Academy of Music, Brooklyn.

They came direct to America after having appeared in Paris and in London (at Queen's Hall).

The entertainment is unique in many respects, but is hardly the kind that may venture into a Broadway house for any longer period than a week or a fortnight at the most. Realizing this, perhaps the management they are now under (Mrs. Norma Knupfel-Lutgs) has booked them in the Belmont for a week opening there shortly, and the possibilities of going into another house for a longer period is also assured, but not definite.

The entertainment is divided in a program of three parts, the first devoted to choral and solo singing of Russian holy songs off and on stage against a background of an entrance to a Russian

cathedral. The first number, "Holy Father, God Almighty," by Tchaikovsky, immediately disclosed the calibre of voices: finished and harmoniously blending into the typical songs of that coun-

The paramount feature is the second part, transpiring in the home, supposedly of a peasant in the same village. At this stage the songs were those most popular with Russians and the characteristic folk dances seemed to inspire the audience into prolonged and enthusiastic applause. The dances particularly of Mlle. Nina Sergeeva, Messrs. Adesgelm and doff and Mlle. Zimeleva evoked such en-

The third part is devoted to Gypsy songs and dances against a background showing the towering rotund steeples of the church bathed in a mechanical darkness. The performers squat in Gypsy fashion, hugging a campfire while another group sit opposite occupying the full stage. This scenery shows signs of wear and, while it offers a contrast between domestic and foreign makes, it will need embellishment.

The Russians are headed and directed by Serge Borowsky of the Moscow grand opera. He conducts in full view, taking the center of the platform and also sings some solo music. His voice is by no means on a par with the baritones in the operatic world who are now making history in America, but has a quality

For its initial appearance the "Tsba" has been strengthened by the addition of the Russian Balalaika Orchestra, longer resident in this country, and in its contribution helped materially to give it a needed contrast.

Bolled down to 35 or 40 minutes this form of entertainment should be welcome in big time vaudeville. *Step.*

Paris, Jan. 17.

That newly formed Nouveau Theatre Libre that Pierre Veber founded has not been precisely lucky in the selection of plays presented. The latest attempt to introduce a young author, though praiseworthy, is not successful.

The three-act comedy, "The Renouncement," by Theo. Bertrand, is not precisely fresh and is more suitable for pictures.

A manufacturer, Delord, has two sons, Maurice and Michel. The former, 19, a weakling, has devoted his energies to the factory which was highly prosperous during the war turning out munitions; the second has been a scamp, but did his duty as a soldier, returning as an officer with several medals. Formerly he wanted to marry a café chantant singer and committed a forgery which was the main cause of him being turned out of the home by a frantic father.

On his return after the war the father finds him in his arms and kills the father offering him a position in the factory.

Maurice is in love with Jacquelin and wishes to marry her, but this friend of Jacquelin's, who is a tramp, tells Maurice as a snicker and is partial to Michel's attentions. Poor Maurice is disgusted and says so in a fine speech to Jacquelin, on which Michel and Jacquelin, upon whom Jacquelin decides to disappear, leaving the clear for his brother, but Jacquelin protests. She loves Michel, says so.

Thus Maurice in turn, considers it the proper course to foster the marriage of the two lovers and renounce his first love to Jacquelin's hand. This is the "Reconciliation" which pleases the couple of matinees at the Theatre An-

Paris, Jan. 16,

The foreign theatrical press was not invited to the special rehearsal of "Les Châliques" at the Comedie Francaise, so the manifestation which took place during the performance Jan. 14 was purely a local affair. This work of Georges Bourdon, in one act, was delayed at the request of the censor, the subject dealing with an internationalist of pre-war days who, however, became a fervent

The story portrays, in its development, the internationalist after escaping from a German prison returning home to again meeting a Polish woman with whom he had a love affair. He repudiates his former political ideas and opposes his new doctrine. Her arguments are so violent that the man tries to strangle her. He is finally able to have the woman move to a more pure political atmosphere to advance towards the light, as he explains.

And the Polish woman laughs sarcastically.

Some of the doctrines uttered by the woman caused the trouble in the theatre. The truth is not always pleasant. Some approved, others protested, and the most interesting part of the show occurred in the auditorium. Consequently, the short play, of great merit, has since been toned

Mme. Second Weber is the Polish internationaliste, though it was perhaps written for Mme. Lara. She dominated the interruptions and was finally applauded. Alexandre is splendid in the part of the so-called reformed soldier.

Kendree.

Paris, Jan. 17.

This charming book of Anatole France has been adapted as a lyrical drama by Georges Docquois, music by Charles Levade, and created at the Opera Comique (as reported by cable). Thus given in five tableaux the work has lost much of its philosophical force, but the lyrics are agreeable and as a stage-production may entice many to read the novel.

The series of sets explain how M. d'Astarrac, alchemist, (Lafont), is a sort of spiritist. He finds a salamander in the chimney of a cook shop, which no doubt inspired the title, and he has a lot to say about it. He then prevails on the principals, Abbé Jérôme Coignard (Jean Perier), Jacques, the cook's son (Marny), the hellenist to visit his great pleasure is to

At the castle Jacques meets the gipsy girl Catherine, who has been sequestered at a plaything by the naughty old alchemist. A supper is given for the gipsy and her friends, the Guerltaude, her financial protector. It is a gay party with the Abbé Jacques as the guest of honor. The subject of the latter being the preferred lover of the feckle Catherine. The meal is interrupted by the entrance of the alchemist, who subjects to the merriment for which he pays but is not invited; so the Abbé (who is in love with Catherine) is obliged to take a flask over his head and lays him out.

for a time. The men escape and poor Catharine is seen in prison. The male principals are taking Mme. Jahel, but are pursued by Astarc, anxious to recover his lost bird. This angry alchemist catches the Abbé and puts a sword through his body. The gates of Heaven will open for him and he will find in paradise what he loved best on earth: books and grape juice. The mounting of this lyrical drama is newsworthy, well sung. Brothers, Solal and Albert Comique, directors of the Opera Comique, relieved of anxiety by the closing the Theatre Lyrique, have produced the work in fine style. It is a success, but it is better to read the book before seeing the musical version.

Andrew.

(Continued from page 10)

of knowing how to handle it made his efforts.

There isn't a single "bit" in the show, the story which is carried through both parts being depended upon for comedy. For the first 30 minutes there were five laughs Monday night by actual count. The audience was colder than the heart

The first part is played in one scene, a worn looking garden set, parts of which look as if it has seen hard service. The second part has three scenes, the first an interior, the second a drop in one and the third an ordinary appearing exterior. The action starts in New York, and the second act finds the company in Miami. It used to be Paris, then Palm Beach, so maybe Miami was chosen as a

try for novelty. "I'm not going to tell him using his old cliché 'For Gawd's Sake,' but not overdoing it. That he could be just as funny if not funnier without suggestion is proved by the fact that he can do it in his dialect alone. In the second act he also has a particularly funny scene with Miss Fawcett in which he uses a lot of twisted language legal terms. That was all clean, and got just as much as the other stuff. I think it's a very good comic but his present idea is all wrong. Monday night about a quarter of the house was out. The first act was a final curtain, and the rest were reaching for their headgear before the tag line was out. The second act was a farce, and the final fifteen minutes. If the Columbia Wheel officials are really in earnest, they should make it a sure thing by being a good idea for some of them to drop in at the Columbia Saturday and Sunday nights."

Summed up as an entertainment, the "Burlesque Wonder Show" would be a fair American Wheel attraction.

(Continued from page 14)

when Mr. Hamilton and Miss La Rue were on the Coast, a report of their contemplated marriage crept into print without either entering any denial. The report was published in the New York end at the time said she thought it would be peculiar if it could be done. During the friendly married life of the Chandlers, when Bryon D. Chandler, who was the first to go to New Haven to see a football game, Mrs. La Rue-Chandler, it was reported at that time, freely acquiesced, and then engaged a chair in the room occupied by her husband and several others. That started something internally at the time, but Chandler was said to have squared it through the influence of the relatives from another New England relative. Chandler received so many inheritances from wealthy relatives who passed on but did not forget him, that it would have been had all of his relatives outlived him.

Morris Gest received a letter from his father, who lives in Russia, the first communication from him in six years. The letter was sent to Constantinople and forwarded by friends from there. One fact mentioned was that sugar sold at 60 rubles per pound. At the former rate of exchange that would amount to \$30. Sam Gest, a younger brother, who went to Russia on a business trip early in the war, was taken into the army immediately upon landing. He was a first lieutenant and took the rank of captain as an interpreter. Sam, who is still in Russia, was married at the end of the war and now has a young son.

A Broadway press agent who injects a vein of humor in his yarns successfully routers the risibilities of dramatic editors enough to print most of his stuff, is now handling the publicity of a musical show which isn't doing very well. He came out as a booster for Dr. Copeland's anti-influenza advice last week, saying he'd like to insert the following notice in the dailies: "Follow Health Commissioner Copeland's advice, keep away from the crowded theaters, the Blank Theatre. He explained the idea to the show's producer, which brought forth a hearty laugh. The 'street' laughed, too, when the story got about.

Perhaps the piano has been the direct cause of more outside money investing itself in musical comedies than any other factor. The reason is the son is the most often cited as why "angels" fall. A prospective backer of a show with music generally first asks the manager, "What angels?" It sounds pretty good there, whether it sounds the same way any other place. "Angels" are the angels of the music, everyone connected with the music, tells him how great it is in rehearsal, and the check follows. Quite often the manager has to be well to an audience when played by an orchestra, and the show doesn't live up to its advance claim on the angels. The manager then has to say "angel" good for a second try, since he believes the public is at fault, as he thought the piece was a failure. Only in New York (and a few places away from the "angel" put) but up to \$20,000 or more for a musical comedy hearing the music score piano played.

Anthony Paul Kelly, author of "The Phantom Legion," still believes in his play and is negotiating for a production of the piece in London, changing the locale to Canada, making the three sons Canadian soldiers instead of Americans.

CABARET

The restaurants have kept pretty dry since Jan. 16. There is an oasis here and there, but it cannot be located by a stranger, and even those with a mere passing acquaintance in those places find it impossible to be served. The personally conducted bottle into the restaurants has disappeared, but the hip pocket flask is still popular. Some fellows seem to have more than two hip pockets. Quite often a party at a restaurant table may be seen to be liquoring up without the assistance of the house. The price of whiskey has reached its highest point, though it may advance. Standard brands of Scotch carried an asking price of \$200 a case (12 bottles) and likewise rye, \$150. Dealers anticipate a drop in these prices if certain things eventuate. Several of the restaurants are bone dry, without a drop of booze in them. They removed everything to be away from temptation. One of the restaurants the other night, always known as a "spending place," a party of five, headed by a man from out of town, dropped in for dinner. The manager of the restaurant ordered the dinner and "sent" him as far as he could, but couldn't pile up the check beyond \$34, after giving the party all they wanted, without drinks. Ordinarily this "stopper" from afar, when hitting the big burg, ran through his bankroll and would have been good with a party of that size in the old days for between \$300 and \$400. The proprietor of the restaurant, as the party moved out, asked the waiter the size of their check. When hearing the gross touched \$34, he moaned, put on his hat and did not return during the night. The lunch and dinner business at the restaurants have been holding up, but the after-theatre crowd has not been a crowd at all. They drop in late at night, look over the other lonesome people, see the revue if there is one and fade away, wondering what is going to be the finish. Where there is a show on the floor, that looks different now, without the liquor side issue. People who may have never before witnessed a restaurant revue sober, now know what it looks like. The principals and the choristers feel the difference as well. Formerly they heard applause, though the clappers might not have been looking at them. It was just the stimulant inside. Nowadays the diners watch the performance and keep quiet, with their thoughts and their hands. The chorus girls, who preferred the cabaret salary with the "parties" that often went with that, must place a heap of blame upon Prohibition. The munition fellows with their unlimited bank accounts have grown accustomed to their wealth by this time, and their successors, if inclined to throw their money around, are held in restraint through inability to get started via booze. These are terrible days in the restaurants. Everyone in the restaurants agree on that. "Where do we go next week?" is now as popular in a cabaret as it is in vaudeville.

Healy's De Dance Club, on the Balconades floor under the direction of Ben Ueberall, had its formal opening last week, with a big attendance attracted by the Ueberall invitation. The rearrangement makes it very inviting, and, as Benny says, he has placed "atmosphere" in the room, although Benny also claims his room always had "atmosphere," which is pretty near right, for Benny has been in charge of that room for Tim Healy since it opened seven or eight years ago.

Kathryn McCarthy and Jet Hahlo have announced Tea Dances at the L'Aiglon Club on 55th street. Music is supplied by "Sneeze" and Palmer Jones. Miss Hahlo is a sister of Sylvia Hahlo, Martin Beck's private secretary, and Jet some time ago was private secretary herself to Elisabeth Marbury. "Kittens" McCarthy has a wide circle of friends.

Arthur Haines is rehearsing a new show for the Pekin to replace the one he has running at present. It is called "The Dardanells" and will have 14 people, 8 in the chorus. Rose Bernard, Sam Fletcher, Julia Shideker and Effie Fredericks will be featured. The Musical Hunters will continue furnishing the musical program. Phil Gerton and Olivia Daly will act as host and hostess.

Joe Ward's cabaret in the Bronx, called "Orange Grove," has been changed to "Orangeland," and the resort has been converted into a combination cafeteria and dance hall. No admission is charged, but "spiciers" are taxed five cents per dance.

Willie Moore and Frank Hale left Wednesday for the Pacific Coast.

James Watts is out of the Century roof revue.

SHOW REVIEWS. PALACE, NEW ORLEANS.

New Orleans, Feb. 4. Little merit to the Palace first half program. The auditors were walking out continuously during its unfolding. Petty Beat and Brother opened with xylophone endeavor and playing of musical bottles. The rewards would have been greater with fresher selections. The publishers seem to have overlooked this turn. Harry Von Fossen still treads the paths of yesterday in his blackagade-mensation. Some scattered laughter for his few modern puns but the finish found them cold. Arthur Pickens and Co. exemplify the limitations to which artists will descend for laughter. Their sketch was but irrelevant horse play without rhyme or reason. Harvey and Caryl could improve their vehicle by quickening the tempo, which is much too slow. Harvey is doblonnair and Miss Caryl is good to look upon also, but the act proceeds without the essential sparkle. The house received the turn thus. Four Roeders stood head and shoulders above the numbers preceding them and were most acclaimed. An excellent picture, "Desert Gold," held business normal.

CRESCENT, NEW ORLEANS.

New Orleans, Feb. 4. The Mimic World" shone luminously at the Crescent the first half. But two other turns were employed to supplement it. Daily Brothers and B. Kelly Forrest. The Dailys opened. They are acrobats. From the costumeing and routine viewpoint all was well with them, but the persistent pulling out of his shirttail by the smaller of the twain proved depressing. Followed the olden tramp form, with buttons adorning sudden hilarity. He wears no shirt, but received friendly attention and could do better by bringing himself up to date. The Mimic World records not passing events. It still has Oscar Hammerstein present the various numbers, and also brings to view Rock and Fulton, but one forgets the lapses in the fast moving panorama that keeps its youthful girls busy and serves to disclose the most prominent comedienne of the season in Alice Morley, who was everything and dwarts most of the 11 comedy shooting actresses by comparison.

"The Mimic World" held them fore and aft, the unanimous applause at the final curtain.

Samuel.

NEW ACTS.

(Continued from Page 19)

"The Love Shop" (11).
Fashion Revue.
28 Mins., Full Stage (Special Sat).
Colonial.

Another George Choos production and reminds much of "The Bride Shop." In a special set representing the interior of a modiste's shop the act, of the fashion type, is laid. There is a raised platform at the back for the mannikins and the girls make several changes. A lingerie number was sumptuously produced. Eddie Vogt is featured and handles a light comedy role in finished style. Another male principal does an Englishman who is about to marry the heiress from Kokomo, but she fools him and marries Vogt. The latter is a tall, thin comic who introduces the different choristers and has a couple of vocal contributions. The book is by Walter L. Rosemont with lyrics by Darl MacBoyle. "Bokeo" was the, tinkliest of the tinkiest of the tunes. The chief appeal is through the production and it registers in the pleasing column mildly.

Warren Sisters. (2)
Piano Act.
14 Mins., One.
Jefferson.

The girls were formerly of the Wayne and Warren Sisters act, and more recently with the "What Girls Can Do" sketch. They are seasoned performers, not lacking in showmanship. The sisters doing comedy cleaned up by the "by gosh" number Charlotte Greenwood does in "Linger Longer, Letty." Other songs also scored. The encore was equally effective, although the number employed was rather ancient. The girls can hold up a pop bill.

Chuck Haas.
Lariat Spinning.
14 Mins., One (Special Drop).

Chuck Haas does all the, familiar routine seen with the lariat and some that hasn't. He ties knots, spins two lariat simultaneously, does the lariat dance, etc. Haas works before a special drop depicting a Western scene and keeps up a continual monologue. His method of handling dialog is similar to the Western types seen around he has a pleasing personality and quite some showmanship. Haas is a set up for the smaller houses and had he arrived before the migration of the rope spinners his future possibilities would have been limitless.

Nakae Japs (3).
Jiu-Jitsu.
12 Mins., Full Stage.

These three Japanese men are presenting an interesting opening turn. They inaugurate the offering with several minutes of a wrestling bout, one of the trio acting as referee while the other two members take to the mat. Closing there are a few minutes of illustrating jiu-jitsu holds and finally a demonstration of how a Jap policeman versed in the art manages to handle two armed ruffians. There are innumerable comedy touches that make the turn particularly desirable.

La Dore and Beckman.
Trapeze.
8 Mins., Three.

A man and woman. Miss La Dore, wearing a blonde wig, opens with a little song and dance. Several stunts on the trapeze and a sort of dance on the suspended rope complete their routine and entertainingly took up the allotted time. While doing her dance on the rope, she discards her wig, revealing her loose titian tresses, after which she sings a "rose" number in none too strong voice. However, the duo pleased.

Sheldon and Haslam.

Playlet.
15 Mins., Three (Special Cabin Sat).
Jefferson.

The turn is entitled "Samson and Delilah." The man's name is Billy Sampson. He has brought the fiancée of his best friend to a hunting lodge for the express purpose of teaching her a lesson and showing her what a "red-headed vampire" she really is to flirt so outrageously and hurt his pal Ted's feelings. Obviously that is the only reason, but it develops Billy is really in love with this titian-haired minx and has prolonged his visits in the East for one reason—that he may be near her the longer. The turn concludes with both enwrapped in each other's arms, the intervening situations sustaining interest and the bright quips and comedy business bringing laughs, one on top of each other. The sketch is big time.

Wright and Wilson.
Comedy Acrobats.
9 Mins., Full Stage.

Two males clad in kilts who run through a difficult routine of ground tumbling and forward and backward twisters. The comic does the Melrose fall, getting as much out of it as the originator. Some fast ground work follows. Both are acrobats par excellence and the act is head and head with anything of its kind now playing. They stop at the show at 125th Street in the opening spot.

Judge Donnelly, in the Supreme Court, reserved decision Monday in the suit of Sanger & Jordan against the Bobbs-Merrill Co. to recover \$2,000 alleged due them as Agents' commissions for disposing of the dramatic rights to the defendant's novel, "Nothing But the Truth." The complaint avers H. H. Frazee, the producer of the dramatization of the novel, turned over some \$20,000 to the publishing company, to which Sanger & Jordan have entered a 10 per cent. claim, by virtue of a contract executed February, 1916. The Bobbs-Merrill's share is figured on a 2½ per cent. royalty on the gross receipts of the play.

An announcement has been made by Director R. G. Cholmeley-Jones, of the Bureau of War Risk Insurance, of the new provisions of lapsed or canceled insurance. If insurance has been allowed to lapse or cancel within 18 months from the date of discharge, it may be reinstated on the payment of two months' premiums, provided the insured is in good health at the date of the discharge or expiration of the grace period. The provision that discharged service men are permitted to reinstate at any time within three calendar months following the month of discharge by paying the two months' premiums, without making a formal application or a statement as to health, is also in force.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office. The first name is that of the judgment debtor; the second the judgment creditor, and the amount of the judgment.
Britton N. Busch, v. B. Trimble; \$321.70.
Zing Film Corporation; M. Brill; \$525.00.
William Moore Patch; A. G. Fontana; \$1,595.81.
Howell Motion Picture Corporation; Bauman & Co.; \$106.70.
Rogers Film Corporation; Bauman & Co.; \$242.45.
Edgar Dudley; Lewis Publishing Co.; \$1.40.
Harry Fox; A. Lee; \$2,038.57.
Fervical Knight; J. H. Tooker Printing Co.; \$702.22.
Corn C. Wilkenning and C. C. Wilkenning, Inc.; Flushing National Bank; \$1,925.58.

BANKRUPTCY PETITIONS.

Raymond M. Snyder, motion picture manager of 58 West 135th street; liabilities, \$7,445; no assets.
Jimmie Lucas, an actor, 1564 Broadway; liabilities, \$14,000; no assets.

OBITUARY

Charles Brown.
Charles Brown, general manager for H. B. Marinelli, Ltd., died at Bellevue Hospital Feb. 4 at 3:45 a. m. of pneumonia after a brief illness. He was with Marinelli for the past 16 years and until stricken with his fatal illness had never missed a day. His age was 55. The funeral is scheduled for Friday at one p. m. at Campbell's.

IN FOND MEMORY
of
**MY PAL AND BROTHER
BERT CLARK**
May God rest your soul.
FRANK CLARK

Hiram ("Hi") Henry.
Col. Hiram F. ("Hi") Henry died Jan. 30 at his home in New York from heart trouble. The deceased was 76 years of age. In 1870 he organized the Hi Henry Minstrels and toured for many years. Up to a few years ago he always appeared himself to do a short specialty with the cornet.

IN LOVING MEMORY
of
**OUR ADORED BROTHER
BERT CLARK**
Who has left us for a little while.
MARY and ANN CLARK
(Our hearts' appreciation to our friends for their sweet thoughts in this, our lonesome hour.)

Martin Healy.
Martin Healy died Jan. 20 at Ardmore, Okla., from heart disease. For nine years prior to his death the deceased was the original Jeff with Gus Hill's "Mutt and Jeff." Mr. Healy had been in the theatrical business for 35 years. For several years he was of Wood and Healy, acrobatic turn.

IN LOVING MEMORY
of
My Darling Brother
God must have needed you, dear.
That's the only solution.
MRS. G. N. RYAN
(Allie Clark)

Evelyn Kellar.
Evelyn Kellar, of Kellar and O'Neil, died Feb. 2 at Grand Rapids. Miss Kellar is a sister of Betty Morgan (Jim and Betty Morgan) and has appeared with Bobby O'Neill. She came to New York from San Francisco. Pneumonia was the diagnosis.

IN MEMORY
of
**OUR PAL
Charles R. McCarron**
Gone, but not forgotten.
**CLAS A. WHITNEY
TED BONNELL**

Ida Florence Patton.
Ida Florence Patton (Florence Campbell) died Jan. 23 in Chicago after a brief illness. The deceased made her debut on the stage in juvenile roles. For the last few years Mrs. Patton had devoted her time to dramatic writings.

Dick Curtis.
Dick Curtis (Anger and the Curtis Boys) died Jan. 31 at the home of his parents in Philadelphia from plural pneumonia. The deceased was formerly with the 4 Melodious Chaps, Melody Monarchs and Dorothy Wahl.

Helen Leach Wallin.
Helen Leach Wallin (Helen Leach Wallin Trio) died Jan. 29 at the Virginia Hospital, Richmond, after an illness of one week. Death was due to pneumonia.

IN LOVING MEMORY
of
EVELYN KELLER
Our Darling Sister
May she rest in peace.
JIM and BETTY MORGAN

Richard Curtis.
Richard Curtis (Lane Eager and Curtis Boys) died at his home, 529 West York street, Philadelphia, Feb. 1, from pneumonia. He is survived by a wife. The act will continue as a double.

Al Northrop.
Al Northrop, pianist with Jimmie Hussey's act, died from influenza at Grand Rapids Jan. 26. The deceased was ill but a few days. He was formerly with Yerke's "Jazzarimba Band."

In Memory of
My Little Partner
EVELYN KELLER
Died February 2nd.
May her soul rest in peace.
BOBBY O'NEILL

Mrs. Hattie Pierce died in the City Hospital, Boston, last week from an operation for cancer. The deceased was 61 years of age and sister to the late George Learock, professional, and Henri Learock, professionally known as Tony Williams.

IN MEMORY
of
A Real Friend and a Good Pal
ALFRED DE MANBY
Who passed on, February 2nd, 1928.
One of His Many Friends
JERRY VOGEL

Ben Warendorf, Jr., son of Ben Warendorf and Agnes Miles, died Feb. 2 at the Lutheran Hospital, New York, from pneumonia. The deceased was 24 years of age.

Mary E. Powell, aged 63, mother of Paul B. Powell, agent, of pneumonia, in Chicago, Jan. 23; buried at Oakwoods.

IN LOVING MEMORY - OF OUR FATHER
ED. LE HOEN
Died February 2nd, 1928, at Fresno, Cal.
**WAX LE HOEN and
LEONE DU PRECE LE HOEN**

The father of Jack Trainor, the featured player in "Help," in vaudeville, died in Chicago, Jan. 29, at an advanced age.

The mother of Selma Hugo and Richard Conn died Jan. 31 at her home in New York.

AMONG THE WOMEN

George, Miss Stewart's young brother, is now in pictures in William Russell's latest film.

"Wilda Bennet, of 'Apple Blossoms,' was ill last week. Dorothy South played her part.

Howard and Clark's act at the Palace has improved greatly since its opening at the Colonial. A dancing team having been added and the finish is brighter. A handsome gown was worn by one of the girls, the skirt being white satin slightly draped with a long train of chiffon copper shade loops of pearls hung from the waist. The bodice was of sequins. A small white hat with large white plumes added to the beauty of the costume.

It seemed a shame that the young woman who does the Frisco impersonation in William Seabury's act was allowed to appear Monday evening in the condition she was in.

Belle Baker had a hard task, the only single act on the bill and on last but one, but Miss Baker's reception must have been very gratifying to her. Miss Baker's gown was not well chosen. It was inclined to give her a plump appearance. The skirt of oodeni green was long and very full, with a plain bodice.

Dorothy Shoemaker for a brief moment wore a becoming dress of dark blue velvet, the skirt being heavily embroidered in steel beads.

At a party the other evening, the conversation led to what Xmas presents the women present had received. Perhaps the most generous presents given were to a well known press agent who is confined to her bed, the shape of the present being two photos (post card size). A dollar bill accompanied each picture with a note for the press agent to buy herself something useful.

Why is it that some of the American public (if they are Americans) dislike the English. Of late their feelings have been shown in the theatre. Because one or two English artists do something un-British, surely it isn't necessary to put the spite onto another Englishman. For instance, at the Riverside Tuesday evening two English boys, Farr and Farland, went splendidly, laughter greeting nearly every word, yet at the end of the act hisses were heard at the back of the theatre.

Sophie Tucker's gowns are the same as when at the Colonial, except that Miss Tucker now makes her entrance in a handsome mink coat. Miss Tucker has omitted her talk with the conductor, an improvement. Maud Powers (Powers and Wallace) wears a pretty frock of flowered chiffon draped slightly at the sides, a hat was worn to match. The Spanish Revue boasts of some beautiful shawls. Two worn by the dancers were draped tightly round the figure, the fringe forming the skirt.

Anna Francis, at the American (first hall) is a dainty little miss, of no small ability, but her act needs fixing for better returns. If Miss Francis were to omit taking so many bows after each song and go straight into her dancing, it might help. Winkler and Dean have an awfully funny entrance, dressed as two bartenders with black bands on their arms, but this is the only funny thing in the act.

The Myrtle Hanson Trio, girls are an act alone. The tricks are very crude. Jessie Hayward has a good sketch, and Miss Hayward is splendid. The young girl wears a pretty summer frock of white net.

Valeska Suratt at the Palace has returned to vaudeville with a splendid sketch, "Scarlet." Miss Suratt's voice becomes very monotonous at times, especially when she has a long speech. In an ermine cape lined with red velvet, Miss Suratt made a striking picture. A pink tissue dress was handsomely made, tight with long loops at the back. Lorraine Landee in the same speech wears a pretty wedding gown of white beaded material. A Russian headdress was becoming. Miss Landee's makeup was not good Tuesday, the red being too near her eyes.

With two or three numbers out of the William Seabury act, it will be a better act. At present it is draggy. The impersonations of different dancers by the girls was not good original. Some of the dresses are lovely. The girl representing a milk nor looked sweet in a hooped dress of silver lace with bow knots of blue on the skirt; a long pink train hung from the side. A vamp costume was significant of white satin draped tight around the skirt, with a pearl bodice. The bottom of the train was hand painted, an odd headdress of pearls was worn.

Florence Moore, in her new play, "Breakfast in Bed," has some amusing lines and situations, Miss Moore is funny and would be more so if she did not clown quite so much. A little is funny, but all through the show it becomes very tiresome. Miss Moore wears a very pretty wedding gown in the last act, of white satin, the skirt draped round the front into a point at the back, a lace train is worn, one end forming a panel in front, edged with pearls. A long white stick is carried with a bouquet tied at the top. A silver blue satin was Miss Moore's first frock with copper trimming, blue shoes and stockings would be a prettier match than the yellow worn.

Anita Elson has left the Hippodrome, London, and taken the part at the Palace originally played by Wanda Lyne.

Although Constance Talmadge is the star in the picture, "Two Weeks," the honors for acting should go to Conway Tearle. Miss Talmadge looks sweetly pretty in a semi-evening gown of light material. The skirt was of chiffon, very full, while the bodice was tight fitting, of taffeta with little puffed sleeves. A summer frock of net was dainty. It had the double-skirt effect with six narrow bands of ribbon on the over-skirt. The bodice was also piped with the ribbon. For the rest of the picture a tailored blue serge one-piece frock was worn with white collar and cuffs.

Money evidently has no attraction for Godfrey Tearle (late star of "Garnival"). He was offered \$3000 by Joe Schenck to play opposite Norma Talmadge, but when it came to signing the contract Mr. Tearle began to feel homesick and informed Mr. Schenck he was afraid he could not sign, whereupon he was offered \$10000, but Mr. Tearle had made up his mind and sailed for England on the "Mauretania."

Last Friday Valeska Suratt was taken ill with bronchitis. Pneumonia is feared. Although Miss Suratt's sketch played only five nights last week, each member of her cast received a full week's salary.

George Carney, an English comedian, is expected here in March to play in pictures. Mr. Carney was with Karno at the same time as Charlie Chaplin.

Virginia Norden is in Los Angeles to join the Anita Stewart company.

The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearance as heretofore noted.

20 West 33rd Street, New York City
The report below is of the proceedings

THURSDAY, OCTOBER 16

JOSEPH L. BROWNING

ON THE STAND—(Continued)

FEDERAL INVESTIGATION

Q. In other words, as a general thing, of course, there are exceptions, but the talent offered in the small time theatres is of very much lower standard merit than in the big time?

A. The general rule; there are some exceptions, I think.

Q. But you think that is so as a general rule?

A. Yes.

Q. Did you ever employ a personal agent or representative to procure your time in the United Booking Office?

A. Always have had one.

Q. You have always have had one?

A. Yes.

Q. Did anybody ever request you to employ one?

A. No.

Q. Why did you have an agent, or have you always employed one?

A. Well, to begin with, he can do business much better for me than I can do myself. Besides, I am a traveling man, my business necessitates traveling, there is so much competition that where we try to do it by mail I don't think I would get the proper results. And I have often, many a morning, been called out of bed during the week by a telephone call of my agent having secured next week for me.

Q. Have you had any troubles about cancellations of contracts with any vaudeville managers?

A. Not that I remember.

Q. I understood you in answer to some questions to say that you tried out your act somewhere at various times or broke it in?

A. Well, I have not done that for the last two years.

Q. I have not found it necessary to break in your act?

A. No; not since I have been doing a single act, these last four years.

Q. Were you a White Rat, or were you ever a member of the White Rats Actors' Union?

A. I was a member of the White Rats, yes.

Q. Did you resign, or what?

A. Yes, sir; I automatically dropped out, something to that effect when they called the strike.

Q. What do you mean you automatically dropped out?

A. Well, I just had a wire.

Q. Well, you did not pay any dues?

A. I don't know. I had a wire to go out on strike and I didn't go out, and I have never paid dues since or anything like that. I did not resign. I guess I was just automatically dropped from the books.

Q. Did you have a contract at the time you were asked to strike?

A. Yes, sir.

Q. Where were you playing?

A. At Folie's Theatre, in Wilkes-Barre.

Q. Have you got that letter with you, the letter you received asking you to go out on strike?

A. No, I tore it up. The manager of the theatre came to me and asked me if I had a telegram and I said "Yes."

Q. Was it a telegram or a letter?

A. Not a letter but a telegram.

Q. Do you remember what the telegram said or contained?

A. I cannot remember the exact wording.

Q. Who was it from? Do you remember who it was from or how it was signed?

A. Well, I don't think I can answer that because I don't remember. I don't remember how it was signed, but I got a wire.

Q. Was it during the strike of 1917 or 1918?

A. 1918.

Q. Well, what did the telegram say, or was it anything—did it say anything to indicate that it came from the White Rats?

A. I think it was.

Q. And you don't remember the name of the signer?

A. Well, I think it was Mounford.

Q. What did it say to the best of your recollection?

A. I cannot remember the exact wording of it.

Q. Give us the substance?

A. The substance of it was that acts will walk out on strike tonight.

Q. Tonight.

A. Yes.

Q. And you said you had a contract for that night or for that week?

A. For that week, yes.

Q. Do you remember how much you were getting that week?

A. Yes.

Q. How much?

A. \$150.

Q. Didn't walk out; you played your contract?

A. I played my contract, yes.

Q. Did you after that ever receive any other communication from the White Rats?

A. No; never.

Q. You never received a notice that you were dropped from the membership list, or anything of that sort?

A. No, sir.

Q. You understand what is meant by the closed shop in vaudeville?

A. I think I do.

Q. What is your understanding of it?

A. Well, that no actor or artist or not can play a theatre

unless it is a member of the organization that represented the White Rats or Equities or whatever it may be.

Q. Are you in favor of that condition?

A. Very much against it.

Q. And why?

A. I think that it would be—that it would have a tendency to force managers to play acts that would be of inferior quality in some cases; that they would have to look against their will, which would not be good business as far as the theatres are concerned, and I think that fundamentally it is wrong, and eventually that there would be a tendency to ruin the profession, ruin the business that I am making a living in.

Q. Well, how do you understand that the manager would be compelled to play a more inferior quality of act or inferior acts; how is that brought about?

A. To begin with from what I remember, the White Rats organization took in almost anybody that paid dues—if only they paid their dues whether good or bad, good actor or not, they would be included, and as I understood whoever paid their dues they should be taken in and they were members.

Q. Was there any weekly publication or published statement of the White Rats inviting any actor to membership on the payment of a certain fee of \$5 or \$10?

A. Yes; I remember that. I know there were a lot of people belonging to it that were not members of the profession at all; they were not actors.

Q. Your theory then, is it there was a closed shop that only members of that organization could be employed, that the manager would only have a choice, a chance to choose from those which are in the organization?

A. Yes; and being very much opposed to it, if I were not a member, I would not be able to get a position in any of the theatres.

CROSS-EXAMINATION.

By Mr. Walsh:

Q. You say that there were a great many of the White Rats who were actors, is that right?

A. Yes.

Q. Whom? Name some of them?

A. Well, I don't know their names; I don't know their names; I know I have seen them there hanging around weeks and weeks.

Q. And still you say there were a great many, but you cannot name them?

A. I didn't make it my business to find out their names and addresses; but I know they were not in the profession. I know from the general talk.

Q. But you are under oath now, Mr. Browning. You say there were a great many members of the White Rats who were not actors at all. I am asking you to search your memory, under oath, and tell me among the great many, some of them who were not actors at all; if you can?

A. Well, I cannot remember the names.

Q. You cannot remember?

A. No.

Q. Were you familiar at the time of your entry with the constitution of the White Rats Actors' Union?

A. I joined it quite a few years ago.

Q. Have you any recollection that there was a provision that applicants for membership had to be guaranteed as legitimate vaudeville actors by a certain number of people in the craft?

A. Yes, sir; had to have the signatures.

Q. Ten or eleven?

A. And they had to have at least ten people in the craft or those in the organization who would guarantee that they were actors?

A. Yes.

Q. What do you say as to that, how do you reconcile that with the statement here that there were many in it that were not actors at all?

A. The more fact that it was so easy to get signatures, because I remember distinctly of people walking up to me and saying, "Put your name down here, I know this party; he is all right; he does so and so." I have seen that time and again; in other words, I have done the same thing myself on several occasions.

Q. Meeting with a friends of yours, he would bring an application to you and tell you here is Mr. So and So, who is an applicant for membership in the White Rats, and he is all right, duly qualified?

A. If he said he was all right I would sign for him if he was a friend of mine.

Q. You say that an organization of this kind would limit the manager in the selection of acts; that is one of your objections?

A. Yes, I think it would.

Q. Well, now there was nothing in the organization of the White Rats which compelled a manager to accept any one for the simple reason he was a White Rat?

A. Not necessarily that.

Q. For instance, if I, who have not any ability as a actor, was a member, by some hook or crook got into the White Rats, there would be no obligation on the part of the manager to accept my act because I had a membership card?

A. That is true enough because he could not book me because I am not a member that limits his supply.

Q. That would be a question of closed shop, perhaps?

A. Absolutely.

Q. Your objection goes only to the question of the closed shop?

A. The closed shop, that is the idea.

Q. The closed shop, as a matter of fact, was never put in operation in the vaudeville industry, was it?

Mr. Goodman: "Well, wait just a moment. I object to that unless the witness knows of it. The theatres at which these contracts were presented, because I think the proof is that there was one, two or three that accepted those. For instance, Oklahoma is one of those; that is another one, I think." Some of the contracts were signed for the jobs.

Q. When you played on the Pantage Circuit, were there a great many actors who played on that circuit who were alternating between Pantage and the Orpheum and Keith circuits?

A. Well, I can only speak for myself.

Q. I am asking you about general conditions?

A. Yes; I think so.

Q. You think so.

A. Yes; went from one to the other and back again.

Q. As a matter of fact, Pantage put on pretty high-class talent on their shows?

A. Sometimes, sometimes.

Q. Very few of them at that time had a show as the Orpheum put on?

A. Sometimes better.

Q. How would you say they would compare, Pantage and Orpheum as to the character of the talent?

A. Speaking in a general run, are you?

Q. Yes.

A. I don't think there is any comparison. From what I have seen there is something which we call atmosphere about a small-time theatre which cannot be produced in the big time—theatre. In the reverse, the atmosphere of the big-time theatre cannot be produced in the small-time theatre. I don't know what it is, it is not there, that is all.

Q. You say that perhaps has to do with the capacity and character of the clientele?

A. Well, no; I would say that there is so much shifting about, people coming and going, two shows following one another, and all that sort of thing, and in the first place the orchestra in most of these small-time theatres is not as big; and there is an atmosphere about the front of the house and the back of the house, and at any rate, people are coming in and going out all the time, and it is not the same thing.

Q. A great deal of confusion?

A. Some sort of confusion going on all the time.

Q. As a matter of fact, it is much harder for an actor to work in a Pantage Circuit than some others?

A. Yes.

Q. You don't have to be as careful?

A. You get careless.

Q. You get careless?

A. You get careless automatically. When you have done your first one you say, "Oh, hell, there is another one to be done," and you go and sleep down and sleep through it mechanically. That is all.

Q. Did you ever do more than three shows a day in Pantage?

A. Oh, yes; I have done five in Pantage.

Q. What was the circumstances in reference to cutting your act when you had four of them?

A. Well, if I remember rightly, I think about twenty minutes to each performance, and that is enough in itself to ruin any act. You lack your magnetism and personality and become apathetic. In fact, I ran in off the street and right in onto the stage and did my few minutes and walked right off the stage and out the door again.

Q. Then how did you come to cut this down so short; did the manager ask you to?

A. Through the advice of the manager. He said: "If you do the full act we cannot give five shows." If the show runs one and one-half hours each act would have to be cut accordingly to come within the hour and a half.

Q. Of course, that meant that the work is really a detriment to a man in preparing—an actor, I mean—in preparing his work for big time, is it not?

A. I could not exactly say that in that way. I might say he might adapt himself to circumstances. You say you play small time for one week, and for this week adapt yourself; you come down to the audience and give them what you think they want and work accordingly. If I go to big time for a week, next week, and it is a nice place and a nice class of people and a big house, I become a little more polished, and what I do is what we call roughing it up or gassing it up for the small time.

Q. Now, you related here the scale of increase in salaries to yourself, Mr. Browning?

A. Yes.

Q. How long have you been in vaudeville?

A. Twelve years.

Q. Constantly in vaudeville?

A. Constantly.

Q. I wonder if you will be good enough to tell us what has been the scale of the admissions of the big time vaudeville theatres during the period of twelve years?

A. If I remember right, Tony Pastor charged ten and twenty up to fifty cents, I think. Keith's Union Square, I think, charged twenty-five cents—I think fifteen cents in the gallery and twenty-five up to fifty cents and a dollar. I am not very sure of that. A pretty fair, always the best that could be had, the best that could be got.

Q. What year was that?

A. I speak of my first year in vaudeville, that was, I think, in 1906.

Q. It was a good show, was it?

A. I did three shows a day, it was a supper show in there I know, and there was good acts on the bill.

Q. How did the price of admission advance. I want to get that scale on the record now comparatively with the rise in the wages or salaries of the actors?

A. Well, I don't think that they advanced much in comparison to what the actors are getting.

Q. Well, I am asking you what they were?

A. Well, they were at that time up to one dollar, I think. I think it was, and I think that was the limit, seventy-five cents, if I remember rightly, either seventy-five or one dollar, I am not sure which.

Q. And then what was it?

A. From then on?

A. Well, I could not answer that intelligently. I think it was fifty or seventy-five cents, I am not sure which it was.

Q. You are not sure?

A. Maybe it was one dollar.

Mr. Kelley: Mr. Casey or Mr. Walsh can answer that question for you.

Q. The capacity of the theatres have not been enlarged during that period?

A. Oh, yes, they have, very much so.

Q. Very much so?

A. Yes.

Q. So the theatres that are patronized very much better, that is the vaudeville theatres are very much better patronized than they used to be?

A. Yes, very much more.

Q. So that the earnings opportunities is considerably increased in that respect?

A. I should imagine so.

Q. Both in the price of admission and the capacity of the theatres?

A. Oh, yes.

RE-DIRECT EXAMINATION.

By Mr. Goodman:

Q. The Keith theatre in Boston has not been enlarged, has it?

A. No.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

MANAGERS' ASSOCIATION MERGES.

Chicago, Feb. 4. The Chicago Theatre Managers' Association is no more. It has been merged with the association known as the Allied Amusements of Chicago, which embraces the film and vaudeville houses. The organization now covers all branches of the profession. The directorate includes fifteen men representing the film field and five who represent the larger theatres. These are Harry J. Powers, John J. Garrity, Harry J. Kidding, U. J. Herrman and Aaron J. Jones. Sam Atkinson, vice-president of the organization, will be the general representative of the alliance and will devote his entire time to the organization.

BARKER BARKS AT THE DRAMA.

Chicago, Feb. 4. Musical comedies in particular and the American theatre in general were put on the pan by Granville Barker at a meeting of the Evanston Women's Club this week. "Musical comedies are ruining the theatre in America," Mr. Barker said. "The commercial relation between the audience and the stage must be eliminated. The modern drama is decadent—it is destroying itself." As a panacea for the situation, the British playwright advocated the establishment of community playhouses. "Such an institution fosters dramatic art," he said. "The plays produced should be written, acted and produced by persons of the community."

EMIL'S INCOME.

Chicago, Feb. 4. Emile De Recat, Chicago producer of vaudeville acts and cabaret revues, enjoys an income of \$35,000 a year from show business. So alleges Mrs. Beatrice De Recat, who filed a bill this week for separate maintenance. The bill states that the De Recats were married in 1917, and lived together until last Thursday, when Mrs. De Recat charges that her husband said "he was through."

WOODS DEAL CLOSED.

Chicago, Feb. 4. A. H. Woods has announced his new theatre and office building deal has been closed. The theatre will be on the McCormick property at the southeast corner of Dearborn and Randolph streets. The site is diagonally across the street from the Woods' theatre. Woods' selection for a name for the new playhouse is at present the Chicago theatre. The old house which formerly had that name is now called the Aryan Grotto. A deal for a third Woods' theatre is pending.

Webster Grabs Grand.

Chicago, Feb. 4. George Webster, whose small-time circuit is increasing by leaps and bounds, last week stole a march on his competition by annexing the famous Grand, Chicago. This is the house which has an all-negro audience and was heretofore booked by Lou Cantor through the W. V. M. Webster is said to be planning an aggressive attack after houses, sparing no organization in his onslaught.

"Follies" Girl's Romance.

Chicago, Feb. 4. The engagement was announced this week of Jane Reed, show girl with the "Follies," to Fred "Cud" Gardner, young collegian and one of the best known young men of the North side. Gardner is associated with his father in the Gardner Mills Company. Miss Reed joined the "Follies" in Chicago. She was formerly in the chorus of "Honeymoon Town."

COMING ATTRACTIONS.

Chicago, Feb. 4. Following is a list of attractions booked for Chicago theatres in the immediate future. Feb. 8—"Dear Me," by Hale Hamilton and Luther Reed, with Hamilton and Grace La Rue leading the cast. Robert Lowe, Henri Leon, Marion Kirby and Mart Hely are in the cast. At the Cort. Feb. 15—Raymond Hitchcock in the new edition of "Hitchy-Koo" at the Illinois. In the company will be Sylvia Clark, Florence O'Denishawn, Lillian Kemble Cooper, Charles Howard, Ruth Mitchell, and Eleanor Sinclair. Feb. 15—Thurston, the Magician, at the Olympic. Feb. 16—Edward H. Sothern and Julia Marlowe will come to the Studebaker with "Twelfth Night," "Taming of the Shrew" and "Hamlet." March 3—"Howdy, Folks," by Peg Franklin and Elia W. Peattie, at the Olympic. This was formerly titled "Thunder and Sunrises."

HARRY LANG, CORRESPONDENT.

Chicago, Feb. 4. Harry Lang, in vaudeville, is named as one of several correspondents in a divorce bill filed this week by Peter J. O'Toole, a railroad conductor, against Mrs. Elia O'Toole. The declaration states that last September Mr. Land and Mrs. O'Toole went to Milwaukee and represented themselves to be husband and wife.

NEW CHICAGO COLUMBIA STAND.

Chicago, Feb. 4. The Victoria, an outlying house which has tried many policies, becomes a Columbia Wheel stand, Feb. 15, "Follies of the Day" being the opening burlesque attraction. The prices will run to \$1 top. Frank A. P. Garzolo, formerly an important ally of the Stair-Hazel combinations here, owns the house and will operate it. The Victoria is about five miles from the Columbia and equally distant from the Star and Garter, in a home-neighborhood of middle class folks.

Scalper Fined \$50 and Costs.

Rollo Timponi, manager of the Colonial, appeared in the municipal court this week against Sol Harris, a free lance ticket scalper. Timponi caused Harris' arrest Friday night when he found him scalping Follies tickets in front of the house. Harris was fined \$50 and costs.

DEATHS.

Lucy Lucier (Mrs. Chas. Ellsworth) of the Lucier Trio, died in Chicago, Jan. 26, of pneumonia. Remains cremated at Roschill Semetary, Jan. 29, then shipped to Ellsworth home in Oakland, Calif.

T. G. La Varre, of Great La Varre and Company Palace of Mystery shows, aged 52, died in Chicago of pneumonia, buried in Springfield, O. Retired six years ago, but continued in active touch with magical affairs.

Hazel Hand (Hand and Bernard), aged 24, died Jan. 27 at Brevoort Hotel, St. Louis, pneumonia, after very brief illness; burial at Kansas City.

Ben Mann (Ben and Mann) died in Omaha of toxic poison following a tonsil and adenoid operation; buried at Monroe, La.

Fred Ulrich (Fredericks and Van), husband of Irma Ulrich, formerly of Tyler-St. Clair Trio, died in Los Angeles of appendicitis, aged 22.

The wife of Alfred Nace, of the Three Naces, died at Syracuse last week. The turn was playing on the initial bill at the new Keith house there. The deceased traveled with her husband but did not appear in the act.

ORPHEUM, SAN FRANCISCO.

San Francisco, Feb. 4. Singing and dancing dominated an Orpheum program this week. Somehow seemed to lack the usual punch, although Charley Grapewin, sharing the top billing with Lois Josephine and Len Henning, received heavy laughs with his bright new lines. Grapewin's established ability so capably backed by his wife scored a pronounced success. As for the Josephine-Henning offering of classically presented dances with songs and recitation refreshingly interpolated. It was well received due to Miss Josephine's animated style and Mr. Henning's neat work. Fay Courtney got a big hand for her clever rendition of ducky songs, finishing her turn with a heavy ballad in an excellent deep full voice. Bert Fitzgibbon also went over in his usual fine fashion of next-to-closing position, his wife helping him out by singing from a box. Fitzgibbon himself worked more along legitimate lines and less in the nut fashion that has heretofore characterized him. Francis Renault's elaborate costumes were the outstanding feature of his act and he was called back on disclosing his identity for an encore. The balance was good, the faience well received. Stein and Wilson, in clever straight and comedy patter, played a return engagement after their Oakland and Valley dates, opened well in good popular and harmony singing. Ivan Bankoff and his company, featuring Miss Peasum, also appreciate honors. Bankoff got most of these but Phoebe, a Frisco girl, scored on her dancing.

HIPPODROME, SAN FRANCISCO.

San Francisco, Feb. 4. A pleasing show at Loew's Hippodrome this week. Violent and Charles, a mid-westerner, opened with a flying rings and tumbling routine, displaying versatility in the most popular and dance featured by the man and the woman's iron jaw whirling brought the biggest main trio, pleased with a snappy program of vocal selections. The adoption of a vast improvement in the way of wardrobe. Broughton and Turner, another man and woman combination, fared only passably well with their Irish song medley finish sent them off big. Charles L. Millard and Co. have good entertainment in their act, which is replete with comedy. Louder number, featuring a man and a woman, would bring bigger results. Bertie Fowler, next to closing, mopped up with his song stories, his greatest "house" number being very effective. The orchestra, particularly on a good note, handles them cleverly. La Pollette closed. He was at his best with the program work at the beginning. His great men impersonations being only fair. The Oriental finish and attendant familiar magic stunts were but indifferently received. Jack Josephs.

PANTAGES, SAN FRANCISCO.

San Francisco, Feb. 4. Pantages this week had a nicely balanced show and it got a good reception. The Geill Tronpe, though an acrobatic offering, headlined in fine fashion. Great tumbling, classically presented with comedy in keeping with the classy atmosphere, maintained throughout. Closed and proved the show's hit. The Hendrix Belle Isle Co. was a fast moving school act with slap-sticks bringing laughs and Taffer's acrobatic dance registering strongest. Irene Trevette, with songs ranging from one sung in a foreign tongue to several rather spicy but judiciously handled, got by for big applause. She was an attractive appearing next to closing. Roach and McCurdy entertained successfully with a comedy routine including magic stunts exposed. The characters assumed were those of a rude father and son. The old man's mannerisms especially won big laughs. Patton, Tantis and Rooney were a nifty appearing girl trio and scored easily with excellent harmony singing, also displaying marked ability with comedy numbers. Frank Shield opened well with his larlat spinning while balancing on a globe and ladder finishing well executed flips to a big hand. Jack Josephs.

BENNETT STOCK LEASES.

Chicago, Feb. 4. Milo Bennett reports the lease of the following stock plays: "Going Straight," "Unkissed Bride" and "Quincy Adams Sawyer" to the Hippodrome Stock, San Lake City; "Unkissed Bride" and "Peaches Valley" to the Shubert Theatre Stock, Milwaukee; "Girl Without a Chance" to Dubinsky Brothers Stock Company, St. Joe, Mo.; "Her Unborn Child" and "Little Girl God Forgot" to Anderson-Gunn Stock, Ashland, Ky.; "Her Unborn Child" to Ed. Williams Stock, Marion, Ind.; "Help Wanted" to Chase & Lister Stock, Nebraska.

OAKLAND'S COMEBACK.

San Francisco, Feb. 4. Oakland appears to have comeback as a remunerative field for legitimate attractions, Kolb and Dill in their new show "Wet and Dry" breaking all records for receipts at \$1.50 prices on their recent week at the Ye Liberty, and J. J. McArthur, manager of the Ye Liberty, bought the "Bird of Paradise" outright for week of Feb. 9, paying \$4,200, and is said to have offered \$5,000 for "Turn to the Right" for a week following the San Francisco engagement.

MINISTER IN HEART SUIT.

San Francisco, Feb. 4. William G. Smeltzer, former manager of the Savoy, has filed a \$50,000 alienation of affection suit against Rev. John F. Poucher, in which the minister is accused of winning the love of Smeltzer's wife. Poucher's pulpit was formerly the one from which Rev. Paul Smith launched his anti-vice crusade here several years ago. The affair bristling with serious charges has been featured on the front pages of local papers.

Pemberton Managing at Salt Lake.

San Francisco, Feb. 4. Grant Pemberton, formerly assistant manager at the Hippodrome, Sacramento, has succeeded Lester Fountain as manager of Loew's Casino at Salt Lake. Mr. Fountain has returned to California for a rest and will later resume the management of one of the Loew's theatres on this coast.

San Francisco, Feb. 4. Belle Bennett, who has been absent from the Alcazar for four weeks after completing 14 consecutive months as leading woman, returns to head the stock company next Sunday. Fay Courtney, who came on from New York in Miss Bennetts place, ends her engagement this week.

Dorothy Caldwell Has Divorce.

San Francisco, Feb. 4. Dorothy Caldwell of the King show was granted a divorce last week from her husband William H. Neindorf. They were married in April, 1919.

ORPHEUM'S SCALE UP.

San Francisco, Feb. 4. The Orpheum prices here have been boosted from \$1 to \$1.25 for Saturday. Sunday and holiday performances for orchestra, boxes and loges.

SWEET SCENTED HUSBAND.

Chicago, Feb. 4. Alice Owens of "Look Who's Here" at the Studebaker, sued for divorce this week from Harry O. Owens, non-professional, in the circuit court. Mrs. Owens, a daughter of Errett Bigelow of the Bigelow Theatrical Agency, charges cruelty, asks alimony and the custody of their child, James. In her bill Mrs. Owens recites that her husband is "the kind of a man who uses excellent cologne and sleeps with a stocking firmly pressed over his hair so that he may not destroy the splendor of his pampadour."

SHOWS IN CHICAGO.

(Continued from Page 13) vue opposition, but standing up nicely. "Tiger, Tiger," Powers.—The Frances Starr piece has not caught on. Got under \$9,000 (3d week). "Dear Brutus," Illinois.—Despite lavish press notice and editorial endorsement of two papers and special ads, the gross couldn't go over \$9,000 (3d week). "Voice in the Dark," Woods.—The 39 stage-hand mello dragged down \$12,000 (3d week).

BILLS NEXT WEEK (FEB. 9)

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 position.
*Before names indicate act is 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
Marie Cahill
Roscoe Allen
Belle Baker
"Rose Cochran Co."
"Farr & Farland"
Demarest & Collette
Kraus & La Salle
The Magley
Keith's Alhambra
Black & White
Dotson
"Paul Decker"
Tighe & Francis
"Love Shop"
"Rose Clara"
Wm Seabury Co
Harry Hines
Felix & Fisher
Keith's Colonial
"Frank Brown"
Johnny Small & Si
"Rockies Eve"
"Georgia O'Rourke"
Hals & Waldron
Allen Brooks
"Harry Fox"
Curran Sisters
Keith's Riverside
Lucy Gillette Co
Curran
Harry Langdon Co
De For Boys
Sophie Tucker
Whipple Huston Co
Sylvia Clark
Howard & Clark Rev
Willie Brown
Keith's Royal
Eva Tanguay
Donald Siders
Sibonette
Ardell Co
"Paul O'Farrell"
Swift & Kelly
C & P Fisher
Wheeler S
Keith's sister S
3 Moranos
Herbert Brooks
"Full of Fire"
McFarland Sisters
Floyd & Christie
"Spanish Revue"
Keith's H. O. H.
2d half (6-8)
Ed Marshall
Dobbs & Welch
J Black & D
M & A Clark
"Hallel Day Artists"
1st half (9-11)
Wright & Wilson
Orben & Dille
Georgia Campbell
Mullen & Francis
(Others to fill)
2d half (12-15)
Warden Bros
Sailor Reilly
2d half (6-8)
"Seabury & Pearl"
"Puppy Love"
Tony
Mullen & Francis
Dixon & Bowers & D
(Others to fill)
1st half (9-11)
J & E Mitchell
Edmund Dalby
Rahn & Beck
1st half (12-15)
Stockton's Terriers
Jack McLaughlin
French Girls
(Others to fill)
2d half (6-8)
Arthur Hill
"Love Evans & S"
Mattie Ferguson Co
Fargo & Richards
Nina Payne Co
"Pantaloens & W."
Nance
1st half (9-11)
Otto Bros
Burke & Toubey
E & B Gordon
Allen Brownson Co
Oscar Mirano S
(Others to fill)
2d half (6-8)
B & L Walton
A J Jerome
Will H Armstrong
"Haunted Violin"
Kramer & Boyle
Jim
1st half (9-11)
Ed Marshall
Lamont & Wright
Bell & Belgrade
"French Girls"
(Others to fill)

We Have Placed
the Following in Productions:
Harry Minton
In A. H. Woods' "The Blue Flame"
In "My Golden Girl"
Under Our Exclusive Management
Ed DAVIDSON
RUFUS R. LeMAIRE
1493 BROADWAY TEL. BRVANT 641-542

BUFFALO
Shears
Danong Jordan
Reed & Tucker
C. Frederick
Dickinson & D
Dugan & Raymond
Walter C. Kelly
Bailey & Cowan
3 Nites
CHARLESTON, S.C.
1st half
Columbia
2d half (12-15)
Hally & Yando
Cumbe & Nevins
Harris & Arnold
Whiting & Burt
1st half (9-11)
Tony
Low Dockstader
(Others to fill)
2d half (12-15)
McFarland & Palace
Allen Brownson Co
Maxina Bros & B
(Others to fill)
BIRMINGHAM
Orpheum
McClintock & Co
Adams & Griffith
Walter Law Co
Allen Brownson Co
Time & Title
Robt Swan
Holmes & Holliston
McClintock & Co
"Under Apple Tree"
Turner & Grace
Al Latell Co
Joe Browning
ATLANTA
1st half
Proper & Maret
Gray & Byron
Harry Bond Co
Eddie Ross
Nevels & D Co
AUGUSTA, GA.
1st half
Grand
(Macdon Split)
1st half
Barnfield Miras
Pentelle & Cecil
Nevels & D Co
Chas F Simon
Ely Co
BALTIMORE
Myland
Chong & Moey
Perman & Shelly
Langford & F
Patricia
Henri Scott
Pat Rogers Rev
Fenton & Fields
"Gems of Art"
BIRMINGHAM
A.L.A.
Lyrle
(Atlanta Split)
1st half
Helen Jackson
Shaw & Campbell
7-Honey Boys
Timothy Conn & C
Sully Rogers & S
B. F. Keith's
Daley & Serlow
Hugh Herbert Co
Dillon Jack Farmer
Ann Held J
Willie Bard
"French Girls"
(Others to fill)

DENTIST
DR. M. J. CARY
Special. R. to the
Profession
McVicker's Theatre Bldg.

CHICAGO
B F Keith's
Anderson & Noel
Jackie & Hillie
Beatrice Meara Co
Ledy Sen als
Kane & Herman
Glee Club
A. Robbins & Partr
Ballot 3
Keith's Palace
Art impressions
Duncan & Casser
McCormack & W
Page & Gray
Clintmoh & Malda
Diamond & Bren
Sterling Rose 3
CLEVELAND
Aerial De Grofts
J C Nugent
Dane & Rubini
Hunting & Francis
Mabel McBride Co
E & M Dunbar
Mabel McCane Co
Tricie Frigance
Jimmy Hussey Co
COLUMBIA, S. C.
Columbia
(Charleston Split)
1st half
The Grays
Creamer Bard & S
Leine & Harper
Frank Galy
Walter Meredith Co
COLUMBUS
B F Keith's
Soebach
Harris & Stanton
Timothy Conn & C
Patricia & Meyer
"Kiss Me"
Walter Brower
Herbert & Dare
DETROIT
Temple
Stanley & Derna
C. C. C. C. C.
Bessie Clayton Co
Bellocclair Bros
(Others to fill)
EASTON, PA.
Albee H O
Robt Swan
Holmes & Holliston
McClintock & Co
"Under Apple Tree"
Turner & Grace
Al Latell Co
Joe Browning
ATLANTA
1st half
Proper & Maret
Gray & Byron
Harry Bond Co
Eddie Ross
Nevels & D Co
AUGUSTA, GA.
1st half
Grand
(Macdon Split)
1st half
Barnfield Miras
Pentelle & Cecil
Nevels & D Co
Chas F Simon
Ely Co
BALTIMORE
Myland
Chong & Moey
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"Gems of Art"
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A.L.A.
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(Atlanta Split)
1st half
Helen Jackson
Shaw & Campbell
7-Honey Boys
Timothy Conn & C
Sully Rogers & S
B. F. Keith's
Daley & Serlow
Hugh Herbert Co
Dillon Jack Farmer
Ann Held J
Willie Bard
"French Girls"
(Others to fill)

Shirley Sla & B
Ash & Hyams
Marty Florence
JERSEY CITY
Lana & Moran
"Oh!
1st half (6-8)
Stewart & Mercer
Top Top 4
McCormick & Irv
Lana & Moran
"Oh!
1st half (6-11)
Stockton's Terriers
Wm Slaton
"Blind Goddess"
Anger & Tacker
(Others to fill)
2d half (12-14)
Wright & Wilson
Burke & Toubey
(Others to fill)
KNOXVILLE
Bijou
(Chattanooga Sp)
1st half
Mack & Maybelle
Murray Girls
Yvette Co
Merlin
Haystack Bros
LOUISVILLE, KY.
B F Keith's
Royal Gascoynes
Raymond & S
H Harris & Le Vere
Gardner & S
Masters & Kraft
Valerie Bergene Co
Saulini & Goodwin
Bert Melrose
Adamsville
(Nashville Split)
1st half
Victoria & Georg
2 Rosellas
J & M Harris
Slater & James
3 Weber Girls
LOUISVILLE
B F Keith's
Great Richards
Jennie Middleton
Conlin & Glass
K. K. K. K. K.
Mr & Mrs J Barry
Ryan & Healy
Gautier Erickson
MACON, GA.
Lyrle
(Augusta Split)
1st half
3 Stewart Sls
Reif Bros
K. K. K. K. K.
Whyne Marsh & C
Aerial Belmonts
MOBILE, ALA.
Lyrle
(New Orleans Sp)
Devore & Taylor
Gladys
Nursery Land
Mack & Earl
Herbert Lloyd Co
MONTGOMERY,
Grand
Petty Read & Bro
Harry Van Fossen
Arthur Pickens Co
Arthur & Carry
4 Readers
2d half
Texas & Walker
Harry Mayo
Dunn & Wheeler
Great Lester
Gorgallia S
MONTREAL
Princess
Barbette
Stone & Kallas
Rosemond J Co
Zardo
Arthur Sullivan
Boyar Tr
Robbe & Nelson
(Two to fill)
MT VERNON
1st half (6-8)
"Kaufman Bros & F"
Patricia
Loretta McD Co
(Others to fill)
Whiting & Burt
(Others to fill)
2d half (12-15)
J & E Mitchell
4 Buttercup
Maybelle Adams Co
NEWARK
Fletcher Co
Marie Gaspar Co
Maxine Bros & B
(Others to fill)
2d half
Tony
(Others to fill)
Princess
(Louisville Split)
1st half
The Brannums
Mack & Lane
New Teacher
Silver Surfer
Liaz Monks
NEWBURGH
Palace
(Mobile Split)
1st half
El Rey Sls

El Costa
Beauty Vendor
Snow & Yelmar
Sam Yee Jr
NEWPORT NEWS
Olympic
(Petersburg Split)
1st half
Sheldon & Daly
Nadell & Follette
Emmett Briscoe Co
Yates & Reed
Ogle's Leopards
NORFOLK, VA.
Academy
(Richmond Split)
1st half
Cutty & Nelsa
"Janet of France"
Kirby Quinn S
Mang & Snyder
(One to fill)
OTTAWA
Domalun
Eldora
Newell & Most
"The Cat"
Jack Ingles
Page Mack & M
Petersburg
Century
(Newport News Sp)
1st half
"Myrtle"
Countess Verona
Gardner & S
The Lightnings
Lee Stoddard
Saulini & Goodwin
B F Keith's
Aerial Leids
Toto
Wilton Sls
Wm Slaton Co
Rockwell & Fox
Frank Harrison Co
Allen Rogers
Vera Salina Co
PITTSBURGH
Potter
Mabel Burke
Mabel Burke
Hendricks & Stone
Mason & Keeler
Vic Quinn Co
Danolise Sls
PITTSBURGH
Johnston (Split)
1st half
Hyman Ador Co
SM Townes
K. K. K. K. K.
(Others to fill)
PORTLAND, ME.
Wilson Aubrey 3
Gaynell & Mack
Samuel & Leonard
Ann Gray
Gladys
Silver Bros
(One to fill)
PITTSBURGH
E F Albee
M & A Dundin
Bures & Furan
Corinne Fulton
Haley & Burs
"Heart of a Wood"
(Others to fill)
READING
Majestic
Rettie House
Jack Reddy
Black & White Rev
Kellam & O'Dare
McCarton & Marone
2d half
Harmon & Harmon
Rose & Moon
Duffy & Sweeney
Loyal's Dogs
RICHMOND
Lyrle
(Norfolk Split)
Young & April
Chapin & Lizon
Wm Lampe Co
Vardon & Perry
ROANOKE
Temple
(Charlottesville Split)
1st half
Willing & Jordan
Ben Norworth Co
B Montrose Co
Miniature Rev
ROCHESTER
Temple
Herberts Logs
Adler & Dunbar
Dor Branner
Wm Brock Co
Cooper & Richards
Geo Kelly Co
Frank Hurst
Grey & Rose
SAVANNAH
Hendricks & Stone
(Jacksonville Sp)
1st half
Dancing Kennedy
Murphy & Barst
Curtin & Wood
Mitt Collins
Scott Leslies
Silver Surfer
B F Keith's
The Karmans
Kharman & Parker
Dew McElroy
Sully & Houghton

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Jazzland
TOLSON
B F Keith's
Novelty Clintons
Bert Hamard
Lida McMillan Co
Tracey & McBride
Lida Morris
Annotl Fredrick
Walter Weems
Althos & Reed
TOLSON
Kitaro Japs
Lo Tey & Albee
Oto & Sharihan
Rae Samuels
Geo Toman
T & K O'Meara
Crutcher & Brod's
Juliette
WASHINGTON
B F Keith's
De Witt Burns & T
J & B Morgan
Vaudiville Exchange, Chicago
BATTLE CREEK
Charlotte Perry
Billie MacParlane
Minette & Sidel
Charlotte Trio
Robert & Robert
Hailiday & Burns
Sam K Nagel
3 Melford
Oliver & Oip
Brincoe & Raah
Romas Troupe
2d half
Caroline Bros
Skipper Kennedy & R
Ward & White
Jeanette Childs
Resista
BAY CITY
Bliss
Aerial & Arlis
Bell & Arlis
Resista

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Lewis & Morton
Whitfield & Ireland
Frank Mullane
6 Billfords
2d half
Jack Hanley
Lee & Bennett
"In the Dark"
Jean Boydell
Charlotte Trio
BRANTFORD, CAN.
1st half
Flying Yards
Weston & Young
"Prosperity"
Jury Curtis
Ferry
CRAWFORDS
VILLE, IND.
2d half
John Geiger
Gaylord & Horton
7 Serenaders
Palace
Bell & Caron
Bob White
Manning & Hall
Virginia Belles
Roy LaPearl
Thalerous Circus
(To fill)
Aerial Edgys
Bert McElroy
Sam K Nagel
6 Billfords
(To fill)
FT. WAYNE
Palace
Wanda
Loos Bros
Wilson & Van
LEO BEERS
Playing Principal Cities in the World with
Julian Hittage Co.
(Continued on page 32)

COLOSSAL

FOX-TROT

**For EVERY
character
of act**

CLOUDS

(THAT PASS IN THE NIGHT)

SONG

By LEE DAVID

FOX-TROT

**A phenomenal
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melody and rhythm**

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DAYTON
 Dayton
 Stanley
 Grey & Klumker
 Fox & Neville
 Willard
 Jack Levy Girls
DETROIT
 Colonial
 4 Victors
 Bennett Twins
 Mack & Sallie
 24 half
 Pearl Abbott Co
 Marie Russell Co
 Dore's Celebrities
FALL RIVER
 Fritchie
 Lella Shaw Co
 Doyle & Elaine
 Ward Bros
 Russo Ties & R
 24 half
 Bernard & Morrill
 Gerald Griffin Co
 Mason & Gwynne
 Myrtle Hanson's
 (One to fill)
FRESNO
 Hippodrome
 4 Falcons
 Garvin & Bath
 Kuro
 Curtis Fredericks
 Villani & Villani
 Gypsy Revue
 24 half
 Buster & Eddy
 Saxe & Wood
 Billy Dalley
 Tom Brown Co
 Estelle Sully
 Tybell Sisters
HAMILTON, CAN.
 Loew's
 Mason & Bailey
 Almas & Nevin
 Married Via Wire
 Laurie Ordway Co
 Fashion De Vogue
HANFORD
 Hippodrome
 (10)
 Buster & Eddy
 Saxe & Wood
 Billy Dalley
 Tom Brown Co
 Estelle Sully
 Tybell Sisters
HOBOKEN
 Loew
 Hearts & Flowers
 Cunningham & B
 Fred Ferdinand
 Primrose Minstrels

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PITTSBURGH
 4 Renee Girls
 Kingsbury & M
 University 1
 (Two to fill)
HOUSTON, TEX.
 Princes
 Wilfred DuBois
 Delight Girls
 "Half Past 8"
 Weston & Elise
 Frank Stanford Co
 24 half
 Cook Mortimer & H
 Billy Devere
 Morgan & Gray
 Monte & Lyons
 Allen Clifford & B
KANSAS CITY, Mo.
 Gardens
 Sansone & Dallan
 Burns & Garry
 Russell & Titus
 Mabel Darrell Co
LOS ANGELES
 Hippodrome
 Electro & Co
 Bernard & Erickson
 "The Day Girls"
 Bill Fruit
 Bennington & Scott
 24 half
 Devereux Frirn's
 Chas Barney Co
 Billie Bowman
 "On Manila Bay"
 Cleveland & Faye
 Ed & Edna Fanton
MODERATO
 Hippodrome
 24 half
 Buster & Eddy
 Saxe & Wood

SALT LAKE
 Carles
 Harris & Harris
 Collins & Dunbar
 Leo Haley
 Harry Mason Co
 Wood & Lawson
 6 Serenades
 24 half
 Monroe Bros
 Van Orden & F
 Joe De Vaux
 Montana Four
 Moe Theo & Dand's
SAN ANTONIO
 Princes
 Dolly Bros
 B Kelly Forrest
 "Mimic World"
 24 half
 Wilfred DuBois
 Delight Girls
 "Half Past 8"
 Weston & Elise
 Frank Stanford Co
SAN DIEGO
 Hippodrome
 Electro Co
 Bernard & Erickson
 Frank Day Girls
 Billie Dalley
 Bennington & Scott
 24 half
SAN FRANCISCO
 (Sunday Opening)
 Evans & Deas
 Tom P. Almond
 Regier & Armat's
 Clark & Lorraine
 Virginia D & B
 Robt Dorn
 24 half
 (Sunday Opening)
 Greta & Lorraine
 Topsy & Uno
 Joe & Agnes Riley
 Clark & Lorraine
 Smith Lynch & S
 Blaine Trio
SPRINGFIELD
 Broadway
 Monte & Fard
PANTAGES CIRCUIT
 New York and Chicago Offices
BUTTE
 (7-10)
 (Same: bill plays
 "Ancestral 12"
 Spaul 121
 Allen Lindsay Co
 "Four of Us"
 Lorraine Girls
 Nell McKinley
 Great
CALGARY
 Pantages
 Phil Bert
 Perrone & Oliver
 Patrick & Overy
 Alcock Fambles & P
 Quinn & Catterly
 "Oh, Mill Hill"
DENVER
 Pantages
 "The Day Girls"
 Bernivoli Bros
 Chas Mack Co
 Carlo & Nell Bell
 Joe Whitehead
 Harry Gerard Co
EDMONTON
 Pantages
 Gypsy Trio
 Mauden & Manley
 Walter Penner Co
 Gorman Bros
 Chas Althoff
 Durkin's Dogs
GREAT FALLS
 Pantages
 (10-11)
 (Same: bill plays
 Helens 10
 F & A Pilot
 Royard & Jordan
 Perella Sextet
 Sherman Van & H
 Bertie Glone
 Florence Rayfield
LONG BEACH
 Pantages
 Novelty Bros
 Robinson's Eleph's
 John T Ray Co
 Mel & Gibson Sis
 Cavanaugh Duo
 International 9
LOS ANGELES
 Pantages
 De Pato & Yokor
 Mary Dorr
 Howard & White
 Dancin Dewey
 Hickman Bros
 The Comedians
MINNEAPOLIS
 Pantages
 (Sunday Opening)
 Four Laura
 Green Fred
 College Quintet
 Foley & O'Neill
 "On His Feet"
OAKLAND
 (Sunday Opening)
 Frank Shields
 Harmony Trio
 Roach & McCurdy
 Sanders & B B
 Gellit Troupe

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 Coffman & Carroll
 Ed Blomfield Co
 Holiday in Dixie
 Chas Gicott
 Bud Snyder
VICTORIA, B. C.
 Pantages
 Supawa Girls
 Danny & Donegan

INTERSTATE CIRCUIT
 Palace Theatre Building, New York City
DALLAS, TEX.
 Harris & Lyman
 The Mirzian
 Edmunds & Rogers
 Sasaki Japs
MEMPHIS
 Pantages
 Keno Keyes Moir
 Pianoville
 Gene Gorman
 Hackett & Delmar
PITTSBURGH
 Pantages
 Lorraine & Dupree
 Harris & Lyman
 Edmunds & Rogers
"The Miracle"
 Weston Sisters
SAN ANTONIO
 (One to fill)
 The Vilians
 Barry & Whitledge
 Crosby & Dwyer
 Clara Howard
 Duhann & Marger
 Will Cressy
 8 Nighting
TULSA, OKLA.
 Pantages
 Frank Wilson
 Keno Keyes & M
 "Pianoville"
 Hackett & Delmar
 (One to fill)
 Butter & Dell
 Browning & Davis
 Oscar Lorraine
 Eregott's Lulliput's
WACO, TEX.
 Pantages
 "Color Gems"
 Lorraine & Dupree
 (One to fill)
 Two Jesters
 Sarah Padden Co
 Wino Greener
 Pink's Mules
 Gena Greener
 Regay & Lorraine S

UGID CENSORSHIP FOR VIRGINIA
 Richmond, Va., Feb. 4.
 There is hope among the motion picture exhibitors of Virginia. They are threatened with the most rigid censorship any state legislature has yet imposed upon the motion picture art and industry. They know that they have every reason to fear the passage of the bill which was introduced in the General Assembly last Friday because the movie censorship bill introduced at the last session failed of passage only because it did not reach a vote in the house after it had passed the senate by a unanimous vote. The fight over the salary of State Probation Director Peters in the eleventh hour before adjournment was all that prevented the bill from being enacted into a law.

This year they have even a worse bill to fight, the picture men say. They complain also that the women and ministers, who are backing the bill, did not play fair with them. The bill was introduced without previous notice. It was "gunshod" so successfully into both branches of the legislature that it escaped even the vigilant newspaper reporters until the following day. The promoters of the measure, the movie men charge, then attempted to railroad it to its passage by rushing it by a hearing before the moral and social welfare committee the morning after it was introduced and before the motion picture exhibitors outside of Richmond even knew of its existence.

The "railroading" attempt was frustrated, say the movie men, by reason of the fact that Delegates Rew, of Accomac, and Nottingham, of Northampton, who had introduced it by request of a delegation of "uplifters," were so disgusted with the tactics employed, when they learned of the hasty meeting of the moral welfare committee, that they absented themselves, and Chairman Brown, of Lynchburg,

who was unaware of the fact that no notice had been given to exhibitors, not only insisted upon a postponement of the hearing, but ordered a full public hearing.

The hearing began today. It will probably extend through several sittings and the report of the committee is not expected for a week at least. It is charged by the exhibitors that women who are seeking place on the board of censors, for which the bill provides, are responsible for the attempt to railroad the bill through.

There are 500 motion picture theatres represented in the Virginia League of Motion Picture Exhibitors, of which Jake Wells is president. The fight made on the bill at the last session cost the exhibitors about \$5,000. One lawyer's bill amounted to \$3,000. The movie men will probably be called on again to provide a fund for fighting to preserve legislation affecting their business. In the bill now before the legislative committee is passed and is signed by the governor the new law will drive probably seventy-five per cent of the smaller exhibitors out of business, the picture men say.

Here are the essential provisions of the "by request" bill:

The censoring board is to consist of three members, one of whom may be a woman. Their compensation shall not be less than \$2,400 a year each. They are to be appointed by the governor, subject to confirmation by the Senate. They shall serve a term of two years.

The board shall approve all films that are of moral and proper tone and disapprove such as may be sacrilegious, obscene, indecent or immoral; also such as, in the judgment of the censors, tend to debase or corrupt the morals of the movie patrons of Virginia.

It shall be unlawful to sell, lease, exhibit or use any motion picture film, view or reel unless it has been submitted by the exchange and duly approved by the board.

For examination of films an advance charge of \$1. For each original and 50 cents for each duplicate is to be paid. All advertising matter used by exhibitors in connection with the films must be likewise submitted and approved before it can be used for advertising purposes.

For any violation of the law a fine of \$25 is prescribed for the first offense, \$50 to \$100 for each subsequent offense. For failure to exhibit on the screen of a theatre the seal of approval a fine of from \$5 to \$10.

COAST PICTURE NEWS.
 By HARRY.

Los Angeles, Jan. 11.
 Fred Starr is playing the heavy with Jack Dempsey.

Dave Kison is the latest addition to Marshall Nollan's staff. Kison is not a leading man. Even with that name he is a cameraman.

Lynn Reynolds has started work on "Luck," featuring Harry Carey, Carey has returned from a six week's vacation.

Al Santoli is producing comedy-drama on the U. lot bearing the title "Vamp a Little Lady." Lillian Rich is the lady.

George Irving and Edith Hallor arrived from New York and are making a picture for Steinick-Weber to be called "The Children of Destiny."

Edward Burns, who had an important part in "Male and Female," will soon be seen again in a production, this time supporting Friedla Dean.

Louis Chaudet, the director, started life in a Kansas dugout and has been digging new niches in the screen scroll ever since.

Here comes Karl R. Colledge, from a college. He is a Universal producer and specialist of hology at Stanford University.

Director Christy Cabanne has finished "Hunt-Wings." Universal produced featuring Frank Mayo, supported by Josephine Hill, Betty Hythe and others.

Frank Mayo started under the direction of "Hunt-Wings" and "The Girl in the Mirror." The "also rans" are Claire Anderson, Minor Fair, Harry Hilliard and Bill Montana.

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KITTY GORDON WINS DAMAGES.
In a damage suit against World Film for injuries sustained during the making of a battle scene in "The Beloved Adventurers" in May, 1917, Kitty Gordon was awarded \$1,400 and costs upon completion of the case this week.

THIS JOKE HAD WHISKERS.

Ernie Young, who promoted the vaudeville debut of the whiskered House of David Band, the musicians of that unique religious creed in Michigan, got to joshing with some of the hairy birds back stage at the State-Lake. The first one who introduced himself by name proved to be Young's grandfather's brother.

Combination Houses Opening.

San Francisco, Feb. 4.
The new combination houses in Turlock and Merced are due to open the early part of next month. Both theatres are modern and will have a seating capacity of around 1,400, and under the management of A. A. Richards and C. H. Douglass, respectively.

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I am placed in a peculiar position of living in New York City but never fortunate enough to play the best theatre in my town. Other acts who have helped themselves to "Miles" of my act have played around New York, time and again, which only shows that Miles does not always desert. I guess some day the big bookers will see me go over with a bang and wonder where I have been all these years, but, honest, I've been knocking on their door and trying to come in for ever so long. I never lay off, I'm true, but I would love to get a good crowd at the audience of the greatest city in the world.

CHARLIE WILSON
"THE LOOSE NUT"

Direction:
JO PAIGE and PATSY SMITH

Henlere Charges Copy.

Chicago, Feb. 4.
Herschel Henlere has filed a complaint with the N. V. A. against Bert Howard, charging infringement in Howard's opening minutes, when he impersonates a Frenchman at the piano.

Eather Walker Leaves Show.

Pleading illness, Esther Walker left "Hello Alexander" abruptly Sunday, going to Texas for recovery, she said. Holt and Rosedale and Boyle and Brazil filled in the vacancies left in the show by her departure.

LETTERS

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Barker Ambrose	Cole Dorothy
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Bimboe The	Cox Fie
Bimboe Chas	Coyle Bobbie
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Bliss James	Craner Opal
Blumenfeld Paul	Cunard Una
Bonner Burnell	Daly & Burlew
Bowles Ned	Darcy Misses
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HEADLINING

PANTAGES CIRCUIT

Sole Management

JOHN GOLDEN

Minneapolis "Journal"

Jan. 19th, 1920

by

CARLTON W.

MILES



The happiest moment I found in the vaudeville scene was furnished by a tall thin "rube" who played lividly and with novel feeling for the "vintage" notes. "The Last Rose of Summer" and "Swing, Swallow" were among the Gold's. Charles Althoff has a delightful feeling for caricature in his little impersonation of Pantages and his squaky voice, making and manner carry the act to laughing success. You will like Althoff in his impersonation of Pantages, but I believe you will like him best when he pulls out the fiddle and sings away laboriously at his chosen art. He is the headliner of an interesting bill.

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Floyd Wayne
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Hers J
Hill Joe
Hoen Leone
Holmes & Hollister
Holden Jack
Honey Boys
Hone Ruth
Horne Goulda
Housh & La Velle
Howard & Kellar
Hubbell Rita
Hufford Julia
Hughes Marie
Hynes Agnes
Johnson J L
Johnson Al
Johnson Ruby
Johnson H C
Jolson Al
Jordon Betty
Joyce Jack

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Garden Rae
George Maude
Germaine Mrs M
Germaine Mark
Giffin Faye
Glassmire Augustus
Golden Sam
Gordon Bert
Green Ethel
Griffin J
Griffin Gerald
Cress Lee
Gruet Marie
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Halger Lomax

Kahanau William
Kennedy Thos
Kerr C H
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Shaw Wina
Shaw Lella
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Newport Jos
Nicholas Clyde
Nye Adelaide
Oakley Emythe
O'Hara Tom
Old Homestead 4
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Towle Joseph
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Troutman Mabel
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Van Alta Vera
Van Hinkle Helen
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"ME AND MY WIFE"

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"Best Show in Town" 9 Olympic Cincinnati 16 Star & Garter Chicago.
"Blue Birds" 9 Empire Providence 16 Olympic New York.
"Bon Jour" 9 Gayety Boston 16 Grand Hartford.
"Bostonians" 9 Empire Toledo 16 Lyric Dayton.
"Bowery" 9 Columbia New York 16 Casino Brooklyn.
"Broadway Belles" 9 Cadillac Detroit 16 Englewood Chicago.
"Burlesque Reviews" 9 Gayety Kansas City 16 L. O.
"Burlesque Wonder Show" 9 Empire Brooklyn 16 Empire Newark.
"Cabaret Gips" 9 Empire Cleveland 16 Cadillac Detroit.
"Cracker Jacks" 9 Standard St Louis 16 Grand Terre Haute 17-21 Park Indianapolis.
Dixon's "Big Revue" 9 Penn Circuit 16 Gayety Baltimore.
"Follies of Day" 9 L. O. 16 Gayety St Louis.
"Follies of Pleasure" 9 Century Kansas City 16 Grand Tulsa Okla.
"French Follies" 9 Englewood Chicago 16 Haymarket Chicago.
"Girls in la Carte" 9 Gayety Detroit 16 Gayety Toronto.
"Girls de Look" 9 Empire Newark 16 Canton Philadelphia.
"Girls from Follies" 9 Empire Hoboken 16 Star Brooklyn.
"Girls from Joyland" 9 Grand Tulsa Okla 16 Standard St Louis.
"Girls Girls Girls" 9 Victoria Pittsburgh 16 Penn Circuit.
"Girls of U S A" 9 Orpheum Paterson 16 Majestic Jersey City.

"Golden Crook" 9-11 Park Youngstown 12-14 Grand Akron 16 Star Cleveland.
"Grown Up Babies" 9 Majestic 16-18 Armory Binghamton 19-21 Inter Niagara Falls.
Hastings Harry 9 Gayety Rochester 16-18 Eastable Syracuse 19-21 Lumberg Utica.
Hayes Edmund 9 Empress Cincinnati 16 Lyceum Columbus.
"Hello America" 9 Peoples Philadelphia 16 Palace Baltimore.
"Hip Hip Hurray" 9 Lyric Dayton 16 Olympic Cincinnati.
Hove Sam 9 Gayety St Louis 16 Columbia Chicago.
"Just Babies" 9 Gayety Baltimore 16 Folly Washington.
Kelly Lew 9 Gayety Omaha 16 Gayety Kansas City.
Kewpie Dolls 9 Gayety Minneapolis 15-17 Gayety Sioux City.
"Liberty Girls" 9 Gayety Toronto 16 Gayety Buffalo.
"Lid Lifters" 9 Gayety Brooklyn 16 Gayety Newark.
London Belles 9 Gayety Pittsburgh 16-18 Park Youngstown 19-21 Grand Akron.
"Maid of America" 9 Gayety Montreal 16 Empire Albany.
Marion Dava 9 Gayety Buffalo 16 Gayety Rochester.
"Midnight Maidens" 9 Gilmore Springfield 16 Worcester Worcester Mass.
"Million Dollar Dolls" 9-11 Cohen's Newburgh 12-14 Cohen's Poughkeepsie 16 Casino Boston.
"Mischief Makers" 9 Academy Buffalo 16 Empire Cleveland.
"Monte Carlo Girls" 9 Star Toronto 16 Academy Buffalo.
"Oh Frenchy" 9 Mt Morris New York 16 Majestic Wilkes-Barre.
"Oh Girls" 9 Columbia Chicago 15-17 Berchel Des Moines.
"Face Makers" 9 Gayety Milwaukee 16 Gayety St Paul.

"Parlarian Fillets" 9-9 Grand Terre Haute 10-14 Park Indianapolis 16 Gayety Louisville.
"Parlarian White" 9 Star Cleveland 16 Empire Toledo.
"Peek-a-Boo" 9 Casino Brooklyn 16 Peoples Philadelphia.
"Rasmo Dazins" 9 Folly Washington 16 Trocadero Philadelphia.
"Record Breakers" 9 Haymarket Chicago 16 Gayety Milwaukee.
Reveries Al 9 Hurtig & Seamon's New York 16 Empire Brooklyn.
Reynolds Abe 9 Miner's Bronx-New York 16 Orpheum Paterson.
"Roseland Girls" 9 Majestic Jersey City 16 Perth Amboy 16 Plainfield 16 Stamford 16-18 Park Bridgeport.
"Round the Town" 9 Bijou Philadelphia 16 Empire Hoboken.
"Sight Seers" 9 Empire Albany 16 Gayety Boston.
"Social Follies" 9 Lyceum Columbus 16 Victoria Pittsburgh.
"Social Maids" 9 Casino Philadelphia 16 Hurtig & Seamon's New York.
"Some Show" 9 Star Brooklyn 16 Gilmore Springfield Mass.
"Sport Girls" 9 Gayety Louisville 16 Empress Cincinnati.
"Sporting Widows" 9 Casino Boston 16 Columbia New York.
"Star & Garter" 9 Grand Hartford 16 Jacques Waterbury.
"Stop Lively Girls" 9-10 Berchel Des Moines 16 Gayety Omaha.
Stops & Pillard 9 Trocadero Philadelphia 16 Mt Morris New York.
"Sweet Sweeties Girls" 9-10 Gayety Sioux 16 Century Kansas City.
"Tempters" 9-12 Broadway Camden 13-14 Grand Trenton 16 Bijou Philadelphia.
"20th Century Maids" 9 Gayety Washington 16 Gayety Pittsburgh.
"Victory Belles" 9 Perth Amboy 10 Plainfield 11 Stamford 12-14 Park

Bridgeport 16-18 Cohen's Newburgh 19-21 Cohen's Poughkeepsie.
Watson Billy 9 Worcester Worcester 16 Howard Boston.
Welch Ben 9 Palace Baltimore 16 Gayety Washington.
White Pat 9 Majestic Wilkes-Barre 16 Majestic Scranton.
Williams Mollie 9-11 Eastable Syracuse 12-14 Lumberg Utica 16 Gayety Montreal.
"World Beaters" 9 Howard Boston 16 Empire Providence.

ATLANTIC CITY.

Rachel Crother's play, "He and She," once produced under the changed title "The Herefords," in Boston, is to be brought forth again at the Globe, Feb. 3-11, under the direction of Lee Shubert.

"Every Little Thing" is a lingerie affair by Wilson Collier at the Globe, Feb. 12-13.

"Sweetheart Shop" at the Apollo, Feb. 12-14, and "Dere Mabel," Feb. 6-11.

The Steel Pier announces its opening for Feb. 23. The Steeplechase Pier about March 20.

The latest rumor for the former Hotel Windsor site is a new theatre, said to be completed for the coming season and to be devoted to pictures. Former rumors have connected Stanley Company interests with being behind such a project.

BALTIMORE.

By F. D. O'TOOLE.
FORD'S "The Hotentot," nothing more than a vehicle for its star's fun.

NOTICE TO ARTISTS AND MANAGERS

Anyone knowing this person's whereabouts kindly communicate with me. I want to send him the bill for this Ad.

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ON ITS MERITS THE FIRST DAY IT WAS PUBLISHED!

"BLUE DIAMONDS"

WAS PLACED (ON A WAGER BY JACK CADDIGAN) IN
FOUR BOSTON MINSTREL SHOWS THE FIRST DAY WRITTEN

ORCH. READY-ALL KEYS

START LEARNING-SAVE TIME!

Voice

I have found a treas - ure,
Time might change the fu - ture

worth far more than gold Mine to have for - ev - er Jew - els of love un -
take all joy a way Leav - ing but a mem - ry of all I have to

told Dia - monds that na - ture gave me gave me to have and hold.
day Still I will have one treas - ure dia - monds that live for aye.

Chorus

Lit - tle blue dia - monds heav - en sent to me Precious as can

be, and so won - der - ful to see 'The they . are

on - ly lit - tle ba - by eyes They are Beacons on the

road to Par - a - dise Lit - tle blue

dia - monds, all the world to me, Rar - est of all

gems that shine God gave me Heav - en's great - est

pleas - ure When He gave to me this treas - ure Those lit - tle blue

dia - monds of mine. mine.

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making. William Collier makes the most
of it. Frances Carson, as Peggy Fair -
fax, especially good.

AUDITORIUM.—Charlotte Greenwood
in "Linger Longer Letty." William Ken -
nedy, who plays opposite Miss Green -
wood, proves to be an excellent foil for
her comedy.

ACADEMY.—This house has more
benefit nights than all the other houses
in the city. Some club had the house the
opening night and a large and enthu -
siastic crowd was on hand to see "Dere
Mabel," built on lines suggested by the
book of the same title. Louis Bessillon
and Hattie Burke are acceptable in the
leads.

MARYLAND.—Vaudeville.

PALACE.—"Twentieth Century Maids."

The Vagabond Players gave their first
February bill last night in their Little
Theatre in the St. James Apartment
House, including a morality play, a Ken -
tucky feud sketch and a Dunsany satire.
The audience was most pleased with the
Kentucky "thriller," entitled "Vengeance
Height." Edmond Nolley, Clapham
Murray and L. Patrick Riley are at their
best in the playlet.

The Hecht Players will open their
local season here on Feb. 16 at the Lyric.

BOSTON.

By LEN LIEBEY.

ORPHEUM, LOEW.—Pictures and
vaudeville.

BOSTON.—Vaudeville and a feature
picture.

BOWDOIN.—Pictures and "pop" vaude -
ville.

BIJOU.—Pictures.

ST. JAMES.—Pictures and vaudeville.

SCOLLAY OLYMPIA.—Vaudeville and
pictures.

GORDON'S OLYMPIA.—Pictures and
vaudeville.

GORDON'S CENTRAL SQUARE.—Pic -
tures and vaudeville.

MODERN BEACON CODMAN SQUARE.

STRAND, FRANKLIN PARK, EXETER
STREET, UMBIA, LANCASTER, WAL -
DORF, GLOBE, FENWAY.—Picture

PARK.—Second week, "The Copper -
head."

SHUBERT.—Opened Monday, "The
Rose of China," large house. Attraction
will more than likely go big here. For
a musical show it is the one best bet the
Shuberts have brought into any of their
downtown houses this season.

MAJESTIC.—Final week of "The Un -
known Purple."

Vivian **HOLT & ROSEDALE** Lillian

Are a Tremendous Hit in "HELLO ALEXANDER"

WITH

That NAUGHTY Waltz


Lyric by
EDWIN STANLEY

THAT NAUGHTY WALTZ.


(TAKE ME IN YOUR ARMS AGAIN
AND WALTZ, AND WALTZ, AND WALTZ.)

Musio by
SOL P. LEVY
Composer of "WHY"

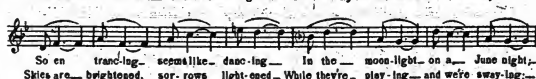
Slowly



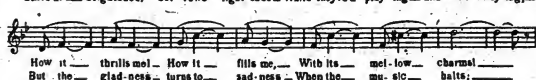
Slow Waltz time



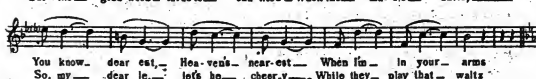
Hold me — tight-ly, — swing me — light-ly, — To that — naughty — waltz, —
To be — ev-er — thus to — geth-er — Is my — fond-est — dream, —



So on — trans-lu-cent — sea-like — danc-ing — In the — moon-light — on a — June night,
Skies are — bright-est, — sor-rows — light-est — While they're — play-ing — and we're — sway-ing, —

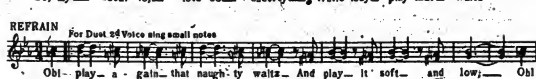


How it — thrills me! — How it — fills me! — With its — mel-low — char-mel —
But the — glad-ness — turns to — sad-ness — When the — mu-sic — halts; —

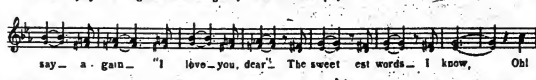


You know — dear-est, — Heav-ens — near-est — When I'm — in your — arms
So, my — dear-est, — I'll be — cheer-y — While they — play that — waltz —

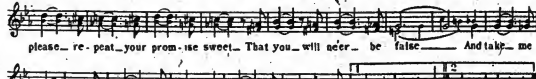
REFRAIN *For Duet or Voice and Small Ensembles*



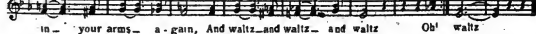
Ob! — play — a — gain — that naugh-ty waltz — And play — it — soft — and low; — Ob!



say — a — gain — "I — love — you, dear!" The sweet-est words — I know, — Ob!



please — re-peat — your prom-ise sweet — That you — will never — be false — And take — me



in — your arms — a — gain, And waltz — and waltz — and waltz — Ob! waltz —

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The current issue contains full particulars and conditions of the enlarged BLACK CAT MAGAZINE with particularity to call attention to Article 6 of the Conditions, which provides for immediate payment at regular rates for all stories submitted in the contest that are found to be acceptable for publication in the BLACK CAT.

Writers should read the contest conditions carefully before submitting stories. If your own dealer cannot supply you with a copy of the current issue, the publishers will be glad to send a copy on receipt of 25 cents; but as the conditions are fully set forth in the BLACK CAT, the publishers cannot enter into correspondence regarding the Contest.

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The new publishers of the enlarged BLACK CAT MAGAZINE wish particularly to call attention to Article 6 of the Conditions, which provides for immediate payment at regular rates for all stories submitted in the contest that are found to be acceptable for publication in the BLACK CAT.

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The Black Cat Magazine

220 WEST TWENTY-EIGHTH STREET
NEW YORK, N. Y.

WILLBUR—Last week of "Too Many Husbands" very well spoken of by those who saw the show. Did not draw up to expectations.

PREVOST AND GOULET
PLAYING INTERSTATE CIRCUIT
NEXT WEEK (Feb. 9)—MAJESTIC, DALLAS, TEX.
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pointed out what "might have happened" at Al Somerby, manager of the Bowdoin Square, this week founded out 20 years association with Dr. Lothrop, the proprietor of this house and the Howard, which is somewhat of a record in the annals of this day.

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COMEDY SONG
IN YEARS

GOOD FOR
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WHOA JANUARY
A RIOT OF
LAUGHS



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KEITH'S PALACE, NEW YORK, THIS WEEK (Feb. 2nd)

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5—THE COURT ARTISTS—5

ON HIS MAJESTY, THE SHAH OF PERSIA

BUFFALO.

By SIDNEY BURTON.
SHUBERT-PECK—"Civilian Clothes," doing well on the strength of its metropolitan reputation. Headed toward Boston.
MAJESTIC—"John Ferguson," drawing on somewhat unusual sources for audience. Opened strong with promise of good week's business.
SHEN'S—"Vanderbilt."
SHEN'S RIFLE—"Nastimova in 'Stronger Than Death.'"
GAYBY—"Harry Hastings's show with Dan Coleman."
ACADEMY—"Cabaret girls with Manny King, Dot Barnette and Fred C. Hackett."
GARDEN—"Merry Burlesquers."
STAR—"Imperial Review—Russian Ballet, Barlowa, Grace Leonard, Monrose and Willard, Ricardo, Tournour's 'Broken Butterfly.'"
OLYMPIC—"Perhaps You're Right," Williams and Taylor, Warren and Frost, Aldine and Wright, Dey and Co.
LYRIC—"Film 'The Grey Ghost,' Van-nerson's Venetian Four, Arthur Lavine, Bob Roberts, Lebar and Daughters."
FAMILY—"The Flame of the Yukon."
STRAND—"Polyanna," second week.

Julia Sanderson was out of the cast of "The Canary" from Tuesday to Friday last week with gripe. Babe Brown understudied.

The Monday afternoon show at Shea's last week was an hour late in starting and ran until after six o'clock. Delaying train service.

Florence Knoll and Helen Kumro, sisters at a local burlesque house were arrested this week and returned to their homes. Both girls had been reported missing by their parents.

Rumors are that a new picture and vaudeville house—General—is to be built in Main street, opposite Shea's Hippodrome. Harry Markey is said to be sponsoring the venture.

The death of Ralph Kohn, secretary to A. H. Woods in New York of last week, shocked a large circle of friends here. Kohn was born and raised in Buffalo and had a wide acquaintance here both in the theatre and outside. A number of Buffaloites attended the funeral.

CLEVELAND.

By J. WILSON ROY.
OPERA HOUSE—"A Prince There Was," starring Grant Mitchell. Next week—"See-Saw."

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PROSPECT—Joseph W. Payton Stock in "Parlor, Bedroom and Bath."
KEITH'S—Bessie Clayton, Elise and Edward Cassino, Joe Baker, Elida Morfin, Mason and Keeler, Creole Fashion Flats, Olsen and Johnson, Rice and Wagner, Stanley and Birnes, Pierlot and Schofield.
MILES—Royal Uyeno Japs Venetian Gypsies, Lady Alice's Pets, The Makranokos, pictures.

PRISCILLA—Zarrow's American Girls, Dewitt and Guther, Cordini, Daisy Dugas, Mabel Harper and Co., George and Tony and Co., pictures.

LOEW'S LIBERTY—Frances Rice, Taylor and Francis, Musical Waylands, Moretto Sisters, McLaughlin and Evans, pictures.

MILES GRAND—Geo. S. Frederick and Co., Ford and Truly, Howard and Helen Savage, Hannah and Stratton, Four Danubies, pictures.

EMPIRE—"Broadway Belles."
STAR—"Bostonian Burlesquers."
STILLMAN—All week. "Two Weeks."

EUCLED—All week "The Greatest Question."

MALL and ALHAMBRA—All week "Red Hot Dollars."
KNICKERBOCKER—"A Daughter of Two Worlds."

Leonid Andreyev's "The Sabine Women" was presented at the Playhouse, 24-2. The opening was marked by the illness of some of the cast.

The visit of Jule and Jay J. Allen, who head the affairs of the Allen Theatre enterprises, here last week is responsible for the belief that several more sites may be secured for picture theatres here by this organization. During their visit the Messrs. Allen completed arrangements for increasing the seating capacity of their new Allen Theatre by 500. The new house, it is expected, will open Labor Day. Pictures and music will be the specialties, and when completed accommodation will be furnished for 1,500 screen devotees.

DENVER.

By EDWARD T. GAHAN.
ORPHEUM—Vaudeville.
EMPIRE—Vaudeville.

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RIVOLI—"Pictures."
IRIS—"Pictures."
PLAZA—"Pictures."
LUX—"Pictures."
OLDEN—"Pictures."
THOMPSON—"Pictures."
WEBER—"Pictures."

Billy Sobule, overseas veteran with two wound stripes and citations, has assumed the position of treasurer at the Empress.

Booked to appear in Chicago last Sunday night, the Singer Midgots, completing their run at the Burns Theatre, the Springs until Friday, because of the prevalence of the "flu" further east. Mrs. Singer, wife of the manager of the company, is confined to a Denver hospital through illness.

Charles Morse, Colorado's pioneer theatrical billposter, is dead at his home in Pueblo, "Oklahoma," as Morse was called, began his career back in the days when one-night shows toured Colorado, regarding the services of an experienced billposter.

DES MOINES.

By DON CLARK.
Guy Bates Post in "The Masquerader" played to an audience of 1,000 at the Coliseum, January 28. Despite the handicaps of the building build for a complete production, the play was a huge success. Post was given the greatest ovation accorded any actor in Des Moines this season. Responded with curtain talk. Supporting company was excellent. Prices \$2.50, \$2.00, \$1.00.

Norman Hackett and Mildred Evans played to four big houses at the Berchel, 22-30 and 31 with Saturday matinee, in Des Moines for three. Piece was big hit, especially with the women. Miss Evans is a Burlington Iowa girl and former member of a Burlington Iowa girl and former member was given in her honor. Hackett invited to lecture at Iowa State College, Ames and Drake University, Des Moines. His talks were very popular.

"Polyanna," with Leona Powers in this role, was hit of season in stock at Princess. Capacity four days out seven. This week "Sinners." Next week "The Big Chance."

"Business Before Pleasure" at Berchel last three days this week. Next week Eddie Leonard in "Roly Poly Eyes."

"Pentecost" booked at Berchel for early March canceled because of state law prohibiting playing of children under 12. Nora Bayes in "Ladies First" will fill the dates.

Milo, Nitta-Jo headlining Orpheum vade bill this week.

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Oh, Allah knows my love for you
And he tells you to be true.
Dardanelle, Oh hear my sigh, my Oriental.
Oh, sweet Dardanelle, prepare the wedding wine—
There'll be one girl in my harem when you're mine.
We'll build a tent
Just like the children of the Orient.
Oh, sweet Dardanelle, my star of love divine.

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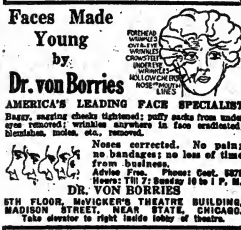
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MURRAY—Monte Christo, Jr.
RIVINGTON—The Duke of Magellan.
PARK—Musical Extravaganza.
RIVINGTON—Vaudeville.
LYRIC—Vaudeville.
BROADWAY—Vaudeville.
RIVINGTON—Vaudeville and pictures.
CIRCLE—Pictures.
Monte Christo, Jr. had a gay opening night Monday, February 1. The Shriner's bought out the entire Murat Theatre for a party.

DETROIT.
By JACOB SMITH.
Infanta hurt show business last week.
"La La Lucille" at the Detroit. Next, "John Ferguson."
Shubert "Gaieties" at the Shubert. Detroit, 13 top and capacity. May stay second week.
"Up in Mabel's Room" at the Garrick. capacity. Next week, "The Guest of Honor."
E. J. Eichenlaub has resigned as Pathe manager in Detroit and is succeeded by George W. Sampson, former assistant.

Frank Gehard has resigned as manager of the Strand Features to become business manager for the Michigan Motion Picture Exhibitors League.
Thomas P. Penniman, with backing of New York interests, proposes a two million dollar theatre building at Grand River and the Boulevard.
John H. Kunsky of Detroit has been elected a director of the First National Exhibitors Circuit.
Sid Laurence has been appointed manager of William Fox's Washington, Detroit, succeeding James Keough, who has returned to Chicago.
Paul Schlossman will build two new theatres in Muskegon—one in the town proper and another in Muskegon Heights.

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tions now point to a reopening of all theatres on Sunday, February 1.

Miss Myrtle Gabelle, with the "Not Yet Marie" company, which was booked to headline the present week's bill at the Orpheum, was married January 29 to Mr. Kennedy Bailey, a local automobile salesman.

Six of the present week's bill scheduled to play at the Orpheum are laying off at Memphis, the seventh act, Lydel and Macey, is laying off at St. Louis, account the sickness of Mr. Lydel.

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at any rate, upon a reputable legal firm's
note paper. The agents of the Justice
Department promised them life sen-
tences instead of the half million they
seek.

The Famous Players-Canadian cor-
poration is out with its prospectus
along lines previously indicated. There
is plenty of ready money floating around
here and it is not anticipated there will
be any difficulty in disposing of the
stock, especially as the boom in matters
theatrical is receiving such ample ocular
demonstration and support here just
now.

NEW ORLEANS.

By O. M. SAMUEL.
TULANE—Neil O'Brien's Minstrels.
LYRIC—William Samba's Comique
Opera Company.
DAUPHINE—Dark.
LAFAYETTE—Dark.
STRAND—Nazimova in "Stronger than
Death."
LIBERTY—"Yankee Doodle in Ber-
lin."
GLOBE—"The Teeth of the Tiger."
TRIUMPH—Trene Castle in "The In-
vincible Bond."

Owing to the defection of Lou Tellegen
in "The Last of Gold," Colonel Tom
Campbell booked in "Miss Blue Eyes" to
fill the gap next week.
Sam Denbrow has returned to New
Orleans with weird tales of the film
situation in Mexico. Denbrow states they
play a serial in two days, insisting on
about ten episodes daily. E. P. Jun-
nings, the silver king, is the main factor
among the exhibitors in Mexico City.
Denbrow sold him \$150,000 worth of
film, securing a \$10,000 deposit in ad-
vance.
Hein Thomas, one of the leading
satellites of Joe Gorman's revues in the

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week on account of the "flu" is taking
advantage of the situation by doing con-
siderable painting and redecorating.

MONTREAL.

By S. MORGAN POWELL.
Phonograph business at all theatres
last week. "Chu Chin Chow," at His
Majesty's, did in excess of \$28,000 ad-
vance sale, and Wilkie Bard over \$4,800
at the Princess (vaudeville). "Chu Chin
Chow" receipts totaled \$35,000 on the
week, and those at the Princess record
for that house. The Orpheum is sharing
in the general prosperity and played
"Remnant" to full houses daily. There
is somewhat of a lull in mixed vaude-
ville and pictures and the straight pic-
ture houses are falling off slightly.

Montreal continues to run Toronto a
close second as a fertilizing ground for

rumors about A. J. Small. At last, how-
ever, something tangible developed which
may lead to the unraveling of the mys-
tery. After having killed Small and
found his body in the gien, Toronto
papers decided that he was not dead,
after all, and promptly resuscitated him.
Now comes the Department of Justice
with special investigators to Montreal,
and the gist of the news gleaned from
this and other equally reliable, if some-
what close-mouthed, sources is that
Small was kidnapped by a gang organ-
ized by a man who had been in close
association with him for many years
and is now being held for ransom not a
hundred miles from Boston, Mass. A
demand for half a million dollars ran-
som has, in fact, been received, and
those who demanded it had the hardi-
hood or the humor—depends upon the
view point—to make their demand
through a firm of New York lawyers, or

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As protective as a woolen
muffler

Because Piso's pro-
tects us from chronic
coughs by soothing and
relieving throat-irri-
tation, too. Keep it in the house
for immediate aid. Piso's proved
its worthiness in grandmother's
day, and has been the reliable,
home standby ever since.

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opiate. Good for young and old

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SAN FRANCISCO

ERNIE STANTON,
Impress Theatre, Grand Rapids, Mich.
 Am sitting in Wolpe's talking to Betty at the moment, also Guy and Old Rose. We are reading your letter for entertainment. I go to Brooklyn every day, some days, with apologies to Brown.
 Have you seen Larry Kelly? Hugh Herbert is playing the Big Street Theatre. Would like to hear from Jack Eagle. We are going to call the theatre.
 Will send your check as soon as possible.
 Best to Val,
 Frank.
HOTEL JOYCE
 31 West 71st St. New York City

EDDIE McCARTHY
 AND
LILLIAN STERNARD
 "In Two Beds"
 EVERY LINE PROTECTED
 Direction, FRANK EVANS

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"Cave," has returned as one of the principals of the entertainment. Roy Mack is now interpolating several new bits in the revue.

The Dolly Sisters had a handicap named for them at the Fair Grounds last week and awarded the winner, "Tailor Maid," a silver trophy. The girls' warring proclivities cost them several thousand dollars during their week here.

The French opera troupe is giving a series of benefit performances at the Dauphine.

Hal Davis, who formerly appeared in vaudeville with Inez MacCauley in

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JAMES MADISON
 English Purveyors of
 Celebrities
WESTON & LEE

MARIE CLARKE
 AND
EARL LAVERE'S
 FRIEND MARIE SEE—
 I've been waiting steady—booked solid—all the time.
 Really worked so hard I have to a choreographer work upon my mind.
 So now I'm taking this a rest—
 Not do much until the first of May.
 Then into the great big field out
 And we'll drive our little mares
 AWAY.
 You know how it is with me,
 Thanks.
 Regards to Dr. Thompson,
 Marion, Ind.

FRED LEWIS
 HIMSELF
 Says: "I beat my wife up every morning; I get up at 4:00 and she gets up at 9:00."

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ARGO and VIRGINIA
 Costumes, Music and Settings
 by LESTER SHOP
 Direction, EARL & YATES

This Week (Feb. 2)—Kath's, Portland, Me.
 Week of Feb. 9—Kath's, Lowell, Mass.
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NORMAN JEFFERIES

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 Dear Sir:
 I am sick of playing the big time. What can I do to get back on the dear old small time?
 Ours Light.
 Finish your act with a Parody.
FRED ALLEN
 Fantasies Circuit Direction, MARK LEVY

When falling down
 a
SLIPPERY STOOP
 Put your head under your arm and trust in
PROVIDENCE
 Advrt.—Levin-Burg 2 E Inc.
 "Good Bye Fall River,
 Good Bye Fall River, etc."
LES MORCHANTS
 Moss Time Direction, MARK LEVY

At the close of the First Part of the
GREENWICH VILLAGE FOLLIES
 the audience is supplied with
 Toy Wooden Hammers with which to applaud.
 Never do on the Small, Small Time
 They would throw them at the Actors
COOK and OATMAN
 Moss Time Direction, MARK LEVY

DeGODFREY and SANDIFER
 "FUN IN A STREET CAR" Without Power
 A Laugh a Minute Costumes A-No. 1. Original Words and Music
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 MANAGEMENT, A. H. WOODS

slip!" next week. "The Wonderful Thing" at the Pitt this week.

The rumor that Tom Bodkin, former manager of the Pitt, had married Theda Bara, was denied by his mother here last week.
 Patricia Collings is playing her second week at the Duquesne in "Tillie." "Bring-up Father" next.

The past week at the Davis, featured by Alice Lloyd, Herschel Henlere and Alice Lloyd was as good as any there this season. Dealers gathered most applause. Besides originality and per-

Wife thought of a new finish last night: Bring Little On on for a hand!
OSWALD
 WOODSIDE KENNELS

ROXY LA ROCCA
 WIZARD OF THE HARP

Pauline Saxon
 SAYS
 I simply must make a success of my life—
 My power of will
 I'll stick with it
 I'll make a hit
 A boy would be so disappointed.

UNGA Wells, Virginia and West
 VARIETY A LA CARTE
 LOWE CIRCUIT
 Direction SAM FALLOWS

Jack Jennings
 THE KING OF HATS
 BOOKED SOLID

FAREWELL TOUR OF
JOHNSON BROS. and JOHNSON
 "A Few Moments of Minstrelsy"
 (With apocryph to S. Barhart)

sonality, his playing a la Chopin was true and classical.

GRAND—Pictures.
GAYETY—Burlesque.
LYCEUM—Vaudeville.
OLYMPIC—Pictures.
ACADEMY—Burlesque.
SHERIDAN SQUARE—Vaudeville.
LIBERTY—Pictures.
VICTORIA—Burlesque.
HARRIS—Vaudeville.

PORTLAND, ORE.
 By RALPH BILLOUT MILLER.
ALCAZAR—"The Red Widow."
HEILIG—"S. J. Mittel."
BAKERS—Filling Springtime.
PANTAGES—Vaudeville.

EDDIE CANTOR

SAYS THAT THE BIGGEST COMEDY SONG HIT HE
EVER SANG IN THE ZIEGFELD "FOLLIES" IS

"IT'S THE SMART LITTLE
FELLER WHO STOCKED
UP HIS CELLAR
THAT'S GETTING THE
BEAUTIFUL GIRLS"

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CINCINNATI
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KANSAS CITY
Gayety Theatre Building
MILWAUKEE
114 Grand Avenue
PROVIDENCE
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Verdict by New York Press and Bookers of the "UNITED" as a BIG TIME SKETCH. Now playing her 27th week for the B. F. Keith Circuit and booked by WALTER F. KEEFE to open on the PANTAGES CIRCUIT March 15 for 35 weeks.

WANTED.—Ingenu who plays piano and character man for "Margaret Newton Co." in "Olga Swanson," a Swede comedy sketch. Address N. V. A. Club.

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MARIE

McFARLAND

OPERATIC STARS IN A CONCERT PROGRAM

ALAN SCOFIELD, Pianist

KEITH'S ALHAMBRA
This Week (Feb. 2)

KEITH'S 81ST STREET
Next Week (Feb. 9)

HIPPIDROME—Vaudeville.
AUDITORIUM—Disco. Stella De Motte, Manuel Salazar.
PEOPLES—Film, "Follyanna".
RIVOLI—The World and Its Women.
LIBERTY—"Virtuous Vamp".
COLUMBIA—"Male and Female".
MAJESTIC—"Soldiers of Fortune".
STAR—George Loane Tucker, in "The Miracle Man".
CIRCLE GRAND, GLOBE, REX, NOV-ELTY, BURNSIDE, CASINO, SUNSET—Pictures.

The musical features of the Rivoli Theatre promise to become a regular feature of that house. The Sunday noon concerts will be the first in Portland to be produced by a symphony orchestra. The People's after its construction will open this week as an entirely new house, with "Follyanna" its opening number.

Charles San Francisco and Frank La Mare, eastern comedians, have contracted to play comedy roles for the Highway Film Co. of this city. The picture will be the Highway Film Co.'s first production, and in order to witness a bigger success the company will bestow enormous funds in carrying out every detail.

PROVIDENCE

By KARL E. KLARK.
SHUBERT MAJESTIC—"Betty Be Good".
OPERA HOUSE—Wilson Collinson's new farce, "Every Little Thing." Arthur Aylerworth, a former Providence boy in cast which also includes Paula Shay, Ione Bright, Constance Beaumar and Ruth Connison.
EMPIRE—"Ball Jaz Revue".
FAYE—Vaudeville.
ALBEE—Vaudeville.
EMERY—Vaudeville.

Providence Lodge No. 10, Theatrical Mutual Benefit Association, is planning for a concert, February 15, at the Shubert Majestic.

The Pastime, for years a film house in Pawtucket, is being demolished to make way for a business block.

Charging that they have failed to properly observe the building ordinances as regards exits, the building inspector

at Newport last week entered complaint with the city authorities against the Columbia and Bijou in that city. He declares that at one of the places a "serious fire trap" existed. He declared that ropes are used on stairways and across the main entrance to handle the crowd, which usually forms for the second evening performance. He declares that he personally cut these ropes down one evening and that they have been replaced. A committee of aldermen was appointed to investigate.

ROCHESTER, N. Y.

By L. R. KEEFFINGTON.
LYCEUM—Bertha Kalich, in "The Riddle Woman," first half; "The Royal Vagabond," second half.
TEMPLE—Vaudeville.
FAYE—Ballet troupe, Carey and Dowd, Jane Lowden Co., Kathryn Milley, Upside Down Millers, Weston and Young, "Blind Husband," screen feature.
GAYETY—Mollie Williams' Show.
COLUMBIA—"The Auto Girl".
VICTORIA—Vaudeville and pictures.
REGENT—Mary Pickford, in "Follyanna".
FAMILY—Mrs. Eva Fay, Quaker City Four, Capman and Mooney, The Jamesons, Herbert, first half; Three Robins, Foster and Clark, The Muses, Adler and Clark, second half.

The Columbia stock is still trying hard to live up to its announced policy of "Burlesque of the Better Sort." The company seems to lack a very extensive wardrobe, and the chorus members are easily more pleasing than the principal.

The Family, in addition to its regular program of pop vaudeville and screen features, is now presenting screen vaudeville, four acts weekly.

Extremely cold weather and heavy snows have materially reduced patronage. Poor street car service hurts conditions, too.

SEATTLE

By WILBUR.
METROPOLITAN—Underlined, David Warfield, "Bird of Paradise," Walker Whiteside.

MOORE—Vaudeville.
OPERA—Levy Musical Stock.
OAK—Farwell week of Monte Carlo Musical Stock.
LYRIC—Owens Burlesque Stock.
WILKES—Wilkes Players, in "A Full House".
PALACE HIP—Vaudeville.
PANTAGES—Vaudeville.
HIPPIDROME—Vaudeville.

Mlle. Phoebe (Brown), with Ivan Barckoff at the Moore Theatre last week, is a western girl, reared in Wenatche, Wash., where her father, now deceased, was a prominent attorney.

Elsie Brosche joined the bill at the Hippodrome Sunday.

The Mission Theatre will be razed to make way for an office building. The final curtain was rung down \$1.

John Hamrick, former manager of the Rex, will leave for an extended visit with relatives in Ohio. Hamrick recently sold the Rex to the Rosenburg Brothers, of film row fame.

Work is progressing on the Variety Theatre, in the University district. It is the newest of the chain operated by the G. & G. Theatre Co., a recently formed corporation.

SYRACUSE, N. Y.

By CHESTER BRAHNN.
WIETING—First half, "Rollie's Wild Out." If Clara Krummer's purpose in writing this play was to convey through the English idea of restraint a sense of reserve power, the end was accomplished with such deadly success as to conceal the suggestion of power—to create the suspicion of lack of sincerity. In short, highly respectable assemblage in town halls of English cathedral cities and university towns might find this rather thrilling and deucedly clever. It's a safe bet Americans will not. This may be the fault of the Americans, but "Rollie's Wild Out" will never form a breakfast dish for "fatted thestrogene." Last half, dark.
EMPIRE—First half, "The Royal Vagabond." Well worth waiting for.

Heaviest applause went to Mary Eaton. Last half, "The Fool's Game."

BASABLE—First half, "Maid of America." Bringing as it did Florence Rothen, former Valley Opera Company favorite, here, and Bobby Barry, the "Maid of America" can be forgiven for much—even that the show has changed but little as far as book and score is concerned. Barry, last season paired with Al K. Hall, is funnier than ever, and George Leon makes a satisfactory foil. But the "Maid" should have a new book next season. Last half, Clark's Indoor Circus. Next week, first half, "Mollie Williams Greatest Show."

R. F. KEITHS.—For its second week Keith's has a far stronger bill than graced the opening. Nevertheless, but two of the acts are new to Syracuse vaudeville fans. As far as popular favor went Monday, it's a toss up between Mlle. Diane, teamed with Jan Rubini, and Alan Brooks, who presents "Dollars and Sense." Judge! Walter Kelly and Jimmy Hussey's musical skit are the other two really worth-while acts on the bill, although Alice Hamilton, Delro and the Aerial DeGros found more or less favor.

TEMPLE—Vaudeville.
CRESCENT—Vaudeville.
STRAND—First part, "The Lottery Man." Second part, "The Cup of Fury."
TOY—First part, "Anne of Green Gables."

Attendance at the Temple and Crescent, the local three-day houses, failed to show a slump during the week, despite the opposition offered by the new Keith's. At the Monday matinee the Temple turned away patrons, and the majority went up the street a few hundred feet and bought Keith seats. The new house drew about three-quarters of audience Monday afternoon.

An oasis in the Sunday film desert at Binghamton was found on Sunday when the Regent opened for fresh performances. Manager Tony Lally explained that he had his Sunday show paid for and preferred to give his patrons something for nothing rather than "keep the show boxed up."

Completing Orpheum Circuit with Big Success
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Direction, JOHN C. PEEBLES

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sensation
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CHICAGO—Andy Williams
BOSTON—Chas. Tobias
PHILADELPHIA—Jack Scott
HARTFORD—Billy Redfield

The advertising writer for the Olympic at Watertown sprang a brand new one this week in his copy for "The Fall of Babylon," He described it as "valve with fountains sparkling with wine."

Irene Castle Treman, dancer and movie star, now sojourning in Ithaca, has donated a silver loving cup to be awarded the winner in the school children's essay writing contest fallowed by the War Department to stimulate interest in the Army.

The Syracuse Little Theatre Corporation, just organized by members of the Syracuse Drama League, has opened negotiations for the purchase of the property now used by the First Church of Christ, Scientist, in Fayette street. The building will be remodeled and used for a theatre if the deal goes through, as there is every reason to believe. The Drama League and Syracuse Colony of New England Women will present "Little Women" at the Watling here for these days, starting February 25.

The difficulties between the city of Watertown and the owners of the City Opera House over the remodeling of the theatre were satisfactorily adjusted late last week. The wrinkles were ironed out at a conference between Elv Eltinge, owner of the theatre, his architect, A. W. Johnson, his contractor, E. B. Anderson, and the chiefs of the municipal administration. Concessions were made by both sides.

Starting this week, a day and night force will be used in an effort to make the house ready for use on March 15. Eltinge, after the conference, issued a statement declaring that he had been admirably treated by the city authorities, and blamed the trouble to a misunderstanding on both sides.

Members of a Yiddish company, booked to appear at the Grand Opera House here on Sunday night, were vaccinated by the city health authorities upon their arrival in the city from Toronto, where smallpox has been giving trouble. A letter from Toronto advised that the troupe was coming here and had not been vaccinated. The health authorities met the company at the train and escorted them to the city hall.

Taken ill with pneumonia upon her arrival in this city a week ago Sunday, Mrs. Agnes Naess, wife of Alfred Naess, one of the "Three Naesses," an skating act, died at the Hotel Howard on Friday. Mrs. Naess was a native of Norway and had been in this country but six months. The act of which her husband was a member was on the opening week bill at the new B. F. Keith theatre here. Funeral services for the deceased were held on Saturday, with interment in Morningside Cemetery here.

VANCOUVER, B. C.

P. P. NEWBERRY.
EMPERESS—Stock, "Nancy Lee." Margaret Marriott, ingenue, given leading feminine role, but did not handle it very well. Part called for emotional ability.

AVENUE—25-28, May Robson, in "Tish," to good houses.
ROYAL—F. "In Mizoura."
ORPHEUM—Vaudeville.
PANTAGES—Vaudeville.
COLUMBIA—Hippodrome vaudeville.

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SCENERY BY EDWIN H. FLAGG STUDIOS

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The theatre to be built by the owners of the Empress Stock will have a roof garden. It is expected work will commence in April. The house will play road attractions. It is stated, while the Empress will continue with stock. The new Georgia Theatre will also play road attractions booked through the Trans-Canada Theatres.

The Players' Club of the University of British Columbia will present "Green Stockings" at the Avenue March 5-7.

Robert Athon, character actor with the Empress Players, will open the Vancouver Conservatory of Dramatic Art in the Colonial Theatre Building. Associated with him will be Edie Johnson (Mrs. Athon), also known as a stock actress on the Coast.

Local flimmen are wondering what effect the two new picture houses here will have on the business of the other four theatres located in the same district.

The new theatres will seat 5,000 more than the other four houses combined.

WASHINGTON, D. C.

By HARDIE MEAKIN.

KEITH'S—Vaudeville.

SHUBERT GARRICK—The first showing of John D. Williams' new production, "The Letter of the Law," founded on "La Robe Rouge," with Lionel Barrymore as its star.

SHUBERT—BELASCO—"Daddies." David Belasco's delightful comedy which first saw the "light of the theatre" in this city, returns for the week with the same exceptionally clever cast and no children's society, at least at this writing, making efforts to close the production, which, incidentally, is drawing excellent business.

POLY—Ernest Truax in A. H. Wood's "Joyous" farce, "No More Blondes," by Otto Harbach.

NATIONAL—Robert B. Mantell with a new production of "Julius Caesar," while in the billing Fritz Leiber is

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equally featured with Genevieve Hammer. The repertoire for the week is as follows: "King Lear," Monday night; "Hamlet," Tuesday night; "Merchant of Venice," Wednesday matinee; "Richelieu," Wednesday night; "Julius Caesar," Thursday night and Saturday matinee; "Macbeth," Friday night; "Richard the Third," Saturday night. Mr. Mantell draws good business here.

COSMOS—"Some Baby" and six other acts with supplemented pictures.

GAYETY.—Rose Sydell's "London Bullets."

FOLLY—"Round the Town."

LOEWS' PALACE—D. W. Griffith's "Scarlet Days."

LOEWS' COLUMBIA—Robert Warwick in "The Tree of Knowledge."

MOORE'S RIALTO—"The Shepard of the Hills" (second week).

CRANDALL'S METROPOLITAN—Nazimova in "Stronger than Death."

MOORE'S—Lionel Barrymore in "The Copperhead" (second week).

MOORE'S STRAND—Glady Brockwell in "Flames of the Flesh."

CRANDALL'S KNICKERBOCKER—Also showing Nazimova in "Stronger than Death."

"No More Blondes" had to postpone their opening Sunday night because of the failure of the scenery to arrive, not showing until Monday night.

A syncopated jazz concert by artists from the Victor Graphophone Co. are giving a concert here on the coming Sunday under the direction of one of the large music stores, Ansel Sloan & Turner.

Those appearing in the jazz concert are Henry Burr, Albert Campbell, John H. Meyers, Frank Croton, Billy Murray, Fred Van Eps, Monroe Silver, Frank Barrio and Singing Trio.

MOVING PICTURES

53

TWO WEEKS.

Lilliums Blair.....Constance Talmadge
Kenneth Maxwell.....Conway Tearle
Reginald Clonbary.....Reginald Mason
Jimmy Lewis.....George Fawcett
Billy Crane.....Templar Saxe
William Brady.....William Fredericks
Knowles (the butler).....Tom Cameron
Grete and Linda.
Florence Hope and Gertrude Doyle
Mrs. Maxwell.....Mrs. Wensley Thompson

The First National attraction presented by Joseph Schenck shows Constance Talmadge at her best. Incidentally, in this feature she has a sure enough plot, a reasonable story, competent direction and able support. She herself weaves into the telling so many pretty feminine touches the men are as certain to like the result as are the women.

As Lilliums Blair, Miss Talmadge plays a chorus girl with whom Reginald Clonbary is in love. Wealthy and young, he tries to get her behind the usual camouflage of providing a stage career. This arranged, she goes with him on a house party, where he pulls some rough stuff. She secures for protection to the bachelor lodge of three men, one of whom is Kenneth Maxwell, novelist and woman hater (well taken by Conway Tearle). Templar Saxe and George Faw-

cett gave first rate interpretations of the other roles, working up a continuous comedy interest with Miss Talmadge. How the thing works out into a love affair between the star and the author makes the climax, but this is no farce-comedy interest with Miss Talmadge photographed charmingly in scenes picturesque and well chosen. The director saw to it that every foot counted.

THE NIGHT OF THE DUB.

Ernest Truex is presented by Amadee J. Van Buren in this two-part comedy by Albert Payson Terhune. Without the aid of either of the latter Mr. Truex alone would score a marked success. He is at the top of the heap, standing with a foot on the shoulders of Charlie Chaplin and Harold Lloyd, but this does not mean that he has the universal appeal of the former or the very general scoring ability of the latter. Mr. Truex's methods are William Culler's on the legitimate stage. That is to say, he is there as an artist, but whether he will ring the bell in any but the highest class houses remains a question.

In this comedy Truex appears as a scared young clerk who buys in on the show his boss is taking the Harvard alumni to see, and then, when his boss

appears, holds him up, at the door because said boss simply has to have every seat in the house. He has to pay through the nose for those Truex has. The next day, instead of firing him, the boss says: "You trimmed me good last night. Wall Street needs men like you. Come in and share my office."

This is comedy, but Mr. Truex himself keeps the fun edged all the way through by his very genuine and superior method. Every exhibitor ought to give this comedy a try and watch the results carefully.

PICCADILLY JIM.

Owen Moore is starred in this Seisnick five-reel feature, with Zena Keefe playing opposite. The story appeared several months ago in the Saturday Evening Post.

It is a comedy theme which lends itself readily to the screen, but whether through the faults of direction or because the scenario has been loosely put together, much of the stuff has been overlooked. The continuity is ragged and no attempt has been made to mold the feature into a play. It still continues a story—a series of supposedly amusing incidents.

The airy plot, meanders along in in-

dependent fashion, with an occasional laugh here and there, and finally merges into the customary cliché at the end. Owen Moore as Jimmy Crocker, an American who is known as "Piccadilly Jim" by his companions in London, where he is supposed to be a high roller, has been seen in the roles which suited him better. Miss Keefe does what she can with her part, and appears vivacious and decorative at times. The other members of the cast do all that is asked of them, but the "meat" has been taken out of their parts, in order that the star might appear to better advantage.

A generous number of close-ups is in evidence, probably due to the fact that the slight picture story needed bolstering up from some direction, and appealed to the cameraman's art. The lighting, sets and locations are satisfactory.

But the opportunity to make "Piccadilly Jim" a really big picture has been lost.

DANGEROUS HOURS.

John King.....Lloyd Hughes
May Weston.....Barbara Castleton
Sophia Gerald.....Claire DuBois
Boris Bitchel.....Jack Richardson
Doctor King.....Walt Whitman
Michael Egan.....Lew Morrison
Andrew Felton.....Gordon Mullen

This feature again shows the picture warnings of picture directors of the scarlet red of terrorism as it affected the industrial element in certain sections of the United States, and brings home to an audience the moral that there are insidious forces ostensibly transported to America to sow the seed of discontent among the peaceful, toiling class, whose want it is to follow their occupations without complaint. The picture is aroused to a frenzied state of hysteria by the blind not leading the blind, but in advance of the vultures.

The picture is a Paramount-Aircraft release and is directed by Fred Niblin.

The exhibitor booking this feature must be prepared to handle a propaganda picture. To curb Bolshevism as it has been seen in this instance by a writer for the Saturday Evening Post, and scenarioed by the prolific C. Gardner Sullivan, is its main object.

Its story brings into action John King, an American, who has been indicted by the foreign element to become the figure head of a gang of so-called revolutionists, who use him as a tool to serve their own purpose. The incidents that carry him to leadership finally dissolve their "his seeing, the propriety of his fellow-comrades. He is disillusioned to the extent of turning on these comrades and saves the day from further pillage by hurling the bomb in the direction of those who would shatter everything in their path of destructiveness.

The film is grossly exaggerated in spots and could not in many instances be held up to actual incident for comparison, and therefore, it often sounds unconvincing. From its present length it might be cut to three reels to attain expedient climatic values. Its action in the last reels showing mass movement is an achievement in itself and will do much to get the film over. But the lateness of the theme and its release at this day may not find it a flourishing market.

Step.

AFTER PETTY LARCENY THIEVES.

The Famous Players-Lasky Corporation is going after the petty larceny thieves who have been causing much annoyance for several years. One Louis Sapper has been held for the Grand Jury on the charge of stealing lithographs and other "paper" from the F. P.-L. accessory department. After having first offered a 50-50 sharing agreement to a clerk in the F. P.-L. employ, who reported it. Sapper was framed so that he was caught with the stolen goods. Magistrate Joseph Schwab in the Seventh District Magistrates Court held him for further hearing. Elek John Ludvig, the F. P.-L. attorney, retained H. J. & F. E. Goldsmith to prosecute the defendant.

ONE YEARLY FROM MAETERLINCK.

Goldwyn has made a deal with Maurice Maeterlinck to write one original picture scenario annually for a period of years.

DEATHS.

The mother of Carol Dempster (Griffith Films), died Jan. 30 at her home in Los Angeles.

John W. Allen, general representative for Famous-Lasky, whose headquarters were at Chicago, died Jan. 30, after one week's illness. Deceased was 33 years old and entered the motion picture business as a camera man.



"It takes a mighty good screen actress to make me cry," a lot of exhibitors will say. Granted, but see Marguerite De La Motte in "The Sagebrusher."

"Roy Stewart's, fine in big outdoor pictures, but I can't picture him being romantic." Some will say that. Well, see him in "The Sagebrusher."

And as for Noah Beery: This fine actor just gets your heart so soft and sentimental in "The Sagebrusher" that you find it hard to keep from swallowing your Adam's apple.

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MOVING PICTURES

THE RIVOLI.

Music week is being observed at the Rivoli, with a specially arranged program of orchestral numbers. Outside of these the bill is made up of comedy features.

The program opened with the First Movement Concerto in D Minor by Anton Rubinstein. The feature of this number is the Ampico Reproducing Piano, a large grand, which occupies the center of the stage, above the orchestra. A piano lamp and music bench in front of the instrument adds effect. The only thing missing is the musician. When the orchestra has tuned up, the leader beats a few bars and the piano starts, followed by the orchestra. The effect is rather surprising and recalls to mind the old recitation "Rubinstein's Piano," which is a description of the playing by the author. All the solo parts of the Concerto are played by the pianist instrument, which keeps perfect time with the orchestra.

The Rivoli Pictorial includes many scenes of ice sports, also pictures of the American troops on the Mexican border. The marching part of the members of the graduating class of officers, at St. Cyr, the French military academy in review formation, drew some hearty applause.

In the "Gloaming," with scenic effects, was pleasantly rendered by Betty Arthur, a source of surprise. The feature picture, a Paramount-Artcraft production, entitled "Double Speed," (reviewed elsewhere in this issue), Charlie Chaplin in a "Burlesque on Carmen," produced by the Educational Film Corp., is one of the star's pictures of an early vintage. It was funny in spots, typically Chaplinesque. Scenes from the opera were played while the film was being exhibited.

March Harlequin was the organ recital, which concluded the program.

DOUBLE SPEED.

"Speed" Carr.....Wallace Reid
Sally McPherson.....Wanda Hawley
John O'Brien.....Carl Edwards
Donald McPherson.....Tully Marshall
Reginald Tobey.....Guy Oliver

This feature, at the Rivoli, bears the Paramount-Artcraft name, and the title suggests its character, with Wallace Reid as the author and Sam Wood directed, with Al Gilks turning the crank. This trio combines to make a comedy.

The plot is full of novel twists. The action doesn't lag and there is pretty little love story with humor aplenty.

"Speed" Carr is a young man who comes from New York to Los Angeles by auto to meet his uncle with regards to his inheritance. He is robbed of his car and belongings in the Western desert and arrives at his destination looking like a tramp. He is elected as an impostor from the bank where he goes to borrow funds. Later "Speed" Carr assumes the name of a notorious crook and becomes a gangster to the bank and president's daughter. How "Speed" Carr mixed up in a financial transaction that obliges him, still in his character of chauffeur, to pose as his real self and winning the heroine, is all worked out in an entertaining manner.

Wanda Hawley as Sally McPherson plays opposite the star and is extremely easy to look upon. Miss Hawley shares the honors with Reid, and the latter does not seem in the least reluctant to go 50-50 with his good looking leading woman.

It is a picture that has taxed the ability of the photographer, as it involves "shoots" of racing automobiles, a crash in which a summer house is demolished by a speeding car, and some colorful scenes on the Western desert. Then there are neat long shots with rich interiors and timely close-ups. Elaborate sets and good lighting distinguishes the production throughout.

STRAND.

The current bill at the Strand lacks the note of variety essential to a well balanced entertainment. This is due to the feature picture, "The Call Loan," (reviewed elsewhere in this issue), which relates to life on the plains, each having the principal characters in cowboy costumes. "The Call Loan" only precedes the Will Rogers feature by two numbers and a direct conflict is brought about as a result.

The overture this week is Wagner's "Rienzi," played in symphony orchestra fashion by Carl Edwards and one of the best musical organizations in the country. The Strand Topical Review, a composite of the week's headlines, is shy of news as usual, running much to winter sports in various countries. One of the really interesting bits is a series of motion photographs of an icebound ship in Lake Michigan.

"The Call Loan" follows. O. Henry was a master of short fiction, but "The

Call Loan" is far from representing this remarkable author at his best. The Strand Male Trio were next with "Round the Campfire," nicely handled and accorded appreciative applause. Then the Rogers feature, which treats of prohibition, but holds little that has not been done time and time again on the boose subject. Amanda Brown in the mad scene from "Lucia," rendered the favorite operatic classic splendidly. Miss Brown is a soprano and unlike most operatic sopranos hits the high ones easily, without the slightest sign of faltering. A scenic "Hoosing Through Klipsaws" proved interesting and a Bray cartoon showing how a bullet could be shot up to the moon was instructive as well as entertaining. A good comedy subject instead of the Henry would have given the bill the favor of real entertainment, noticeably lacking. Bill.

WATER, WATER, EVERYWHERE.

Billy Fortune.....Will Rogers
Hope Beecher.....Irene Rich
Arthur Haines.....Roland Lee
Ben Morgan.....Wade Boteler
Sam Beecher.....Marguerite Livingston
Sam Brainerd.....Victor Potel
Daddy Sammarti.....William Courtney
Red McCoee.....Sidney DeGrey
Fay Bittlinger.....Lillian Langdon

Will Rogers starred in this as afforded little to justify the get the uncanny comedy over that made him a real favorite. It is a Goldwyn production, directed by Clarence Brown. "Water, Water, Everywhere" was adapted from a play by William R. Lighton. As filmed the story is rambling and lacking in coherency. The entire action is laid in a western town, at a time when prohibition was just talked of evidently, instead of being the rather dubious reality of today.

At the beginning of a story is planted about a young doctor who is in love with the usual ingenue. The girl can't see the doc, however, because he is fond of the old red Rogers, as Billy Fortune, is a sort of rollicking "everybody's friend" who leaves the field clear for a sneaking regard for the heroine for the medicine man, when he realizes the girl is really in love with the boose drinking M.D. The doing real and the ring riding stunts, several close shots of the doctor, and the doing real dare devil antics, standing erect on a spirited bronc. The picture opens with a couple of effective scenes, similar to those usually found in the film industry. The first two reels are very dull. Some comedy is derived from a "Ladies Busy Body Society" out to put the doctor in the blink.

As most of the liquid amorphous are now a thing of the past the anti-boose stuff in the main is about as interesting as yesterday's newspaper. Some light stuff showing a mine accident, reveals the whiskey loving M.D. who eventually reforms, marries the girl, after making good a "first aid" surgeon in the mine accident and that's about all there is to it.

The story in addition to being a bit behind the current events of the day, in that it views prohibition in the future, is also very mechanical. Instead of a good strong climax there are a series of trivial incidents, with the finish tapering off very mildly. Rogers gets a laugh here and there through his own clowning. If he is to continue to grow as a picture star, he will have to be fitted with better yarns than this.

Irene Rich as the heroine and Roland Lee as the M.D. both contributed pleasing characterizations. Lillian Langdon overdid a meddlesome widow role. The others were satisfactory in colorless parts.

It would be wise for any exhibitor booking this one not to promise too much. It's just a picture and can not be expected to do more than get by. Bill.

RIALTO.

The most peculiar aspect about the Rialto's musical programs is that it can never welcome its Sunday crowds and invite them to hear the best that they can give in music, but that the first show must have performed a perfunctory rehearsal and the second and third shows amount to nothing less, so that Monday's crowd will find the orchestra better tuned, making for a totally different effect than the day previous.

This seemed so apparent with the first showing of a more pretentious musical offering in this week's show that at any other time. The offering in the "Grand Finale" of the second act of "Aida," with its principals and chorus of 20. It lasts no more than about 15 minutes at the most, but at the first showing there was so much volume in the orchestra and the baton of Dr. Reisenfeld did not seem to have much power over the orchestra so that singers and orchestra were very much out of time, and with the concluding crescendo it was difficult

to estimate which of the two factors were making more noise. The arrangement of choristers and singers in the first show found them hugging the center of the platform and seemed a bit incongruous, but with the first show at night this was altered with the chorus standing on the steps right while the principals had the center of the stage to themselves.

The other item of musical importance on the program was the much abused and beloved "Concert in E Minor" of Mendelssohn. Saesha Fidalman as soloist found a ragged accompaniment and did not play with the usual skill which he has oftentimes been heard on previous occasions. The ragged accompaniment found a stern censor in Reisenfeld, who, during the performance, issued instructions to the orchestra in full hearing of the audience not to play so "loud."

The magazine this week offers some interesting pictures of the French Army of Occupation in Turkey, making an entree into Constantinople. Another bit of film showing the destruction of several thousands of gallons of good liquor being spilled in full view of envious southerners caused a ripple of laughter through the house.

The comedy, "Excess Baggage," with Mr. and Mrs. Carter De Haven, proved one of those adroit pictures, having for its theme a young couple doing their best in trying to get rid of their visiting respective mother-in-law.

The Paramount-Artcraft picture "What's Your Husband Doing?" starring Douglas MacLean and Doris May, is the big feature this week. Reviewed as a private trade showing in the Paramount office.

BROADWAY.

The Broadway this week hasn't a show on a par with the usual excellence in programs maintained by that house. The much discussed fashion frolic, which they have been giving here is absent, and either because of this fact or the chill in the atmosphere outside precluded from getting a big house Sunday afternoon.

The first part of the show is as usual devoted to the overture, in this instance "Orpheus" by Offenbach, which proved a task for the Broadway's limited number of men. The Topical Review shows some interesting pictures, but nothing of a calibre to stamp them as being unusual, while the Literary Digest amalgamated witticisms from newspapers did not evoke the mirth that usually accompanies their reading.

The Johnny Dooley comedy (Tyrod) picture followed and was followed in turn by Harry Krivitt's skit with A. Seymour Brown and Co. In "Fardus Mc" the material of the book is somewhat old-fashioned by this time, although the dancing and general deportment of Brown himself, who is author of the book, lyrics and music seemed to arouse the audience from a lethargy.

The feature this week is "Dangerous Hours."

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MOVING PICTURES

55

NEWS OF THE FILM WORLD

Goldwyn has purchased the picture rights to "Bunny Pulls the Strings".

The Pioneer has signed Marie Doro to star for them.

Edward Jose will direct Anita Stewart in "The Yellow Typhoon," the Saturday Evening Post story, by Harold McGrath.

Alice Lake will be elevated to full-fledged Metro stardom with the release of her production, "Shore Acres."

Goldwyn has acquired the screen rights to "Bunny Pulls the Strings," the stage play by Graham Moffatt.

W. Harding, formerly associated with World Film, has joined the sales forces of United Pictures Boston Exchange.

Mark Larkin has resigned as publicity director for Mary Pickford and has taken a similar position with Mayflower Film.

Gordon Standing is leaving for the West Indies with The A. H. Fischer productions to make a new picture.

The New York branch of Realart Pictures has moved from the Gray Building to the Leavitt Building in West 44th street.

"Judy of Rogers Harbor," the Realart feature in which Harry Miller stars is started, will be released the latter end of February.

Wallace Reid has started "Sick A-Red," adapted from the stage farce by Ethel Watts Mumford. Clara Kennedy wrote the scenario. Sam Wood is the director.

Albert L. Grey, general manager for D. W. Griffith, announces the purchase of the picture rights to "Way Down East" for \$175,000.

Rod La Rocque and his director have returned from Chicago, where they made several scenes of their new picture "Little Miss-by-the-Sea."

Sylvia Drexler has been signed by the Mayflower for the leads in the pictureizations of Robert W. Chambers stories Sidney A. Franklin will produce.

Fox is going to release six special productions, "Solomon's Les Miserables," "The Honor System," "The Tale of Two Cities," "Cleopatra" and "The Daughter of the Gods."

Charles Ray has completed his last picture for Thomas H. Ince and will start immediately on the four releases he will make for distribution through First National.

Nat C. Olds has been appointed general press representative of the Goldwyn Pictures Corporation to succeed Ralph Block, who is abroad on a special mission.

Frederic and Fanny Hatton's "The Great Lover," in which Leo Dietrichstein starred under the Cohan and Harris management has been acquired by Goldwyn for pictureization.

The Kinogram weekly has made arrangements with Paul Irving to make a picture of him as he is making up. Mr. Irving is playing in "Rose of China," as a crippled Chinese gardener.

The Palace, Newkirk, Okla., has been incorporated with a capital of \$2,000. The incorporators are George Shreve, Clyde Cooper, Newkirk, E. F. Hoopner, Roosevelt, Okla.

Hugo Ballin will direct Madge Kennedy in her next Goldwyn feature, "Trimmed with Red," adapted from the Saturday Evening Post serial of the same name, by Wallace Irwin.

King Baggot has been signed by Metro to play opposite May Allison in "The Chatter," an adaptation by Lois Edinger of Henry Arthur Jones' notable stage drama "Judah." Henry Otto is the director.

George Pavetti has been engaged to direct Dorothy Gish in her forthcoming Paramount-Artcraft production "Her Majesty." Among those in support are Ralph Graves, William Riley Hatch, George A. Siegmann, Marie Burke.

Secretary of the Interior Lane and the members of the Senate and the House committee on education, Jan. 28, in Washington, viewed the first of the educational film dramas which are soon to be released all over the country.

Francis C. Bagley, former captain in the Canadian army, was granted an interlocutory decree of divorce against June Elvidge, pictures, by Judge Pendleton in the Supreme Court last week. The Bagleys were married in November, 1912.

John D. Williams started suit last week in the Supreme Court against Jesse D. Hampton, Robertson & Cole for \$100,000 damages. In his complaint Williams alleges he is the owner of exclusive rights to the play "Sleeping Partners" and Aug. 24, 1918, engaged Henry B. Warner to star in the production for a considera-

tion of 10 per cent. of the gross receipts. For several months, according to Williams, Warner appeared in the cast and the financial returns were more than satisfactory. Defendants then made Warner an offer which induced him to violate his contract with the plaintiff and to jump to pictures.

The Pathe Exchange, Inc., through its attorneys, Conder Brothers, has acquired the lease to the building about to be erected on the site, 15-39 West 46th street. This adjoins the present quarters of the Pathe people, 35 West 46th street. The lease is to exist from the time the

building is completed up to Jan. 1, 1942.

"Rainbow Isle" is the title of D. W. Griffith's second production for the First National. Included in the cast are Creighton Hale, Clarine Seymour, Richard Barthelmess, Anders Randolph, Kate Bruce, Porter Strong, Herbert Stubb.

"The Charming Mrs. Chase" is the first of the Mrs. Sydney Drew "After Thirty" comedies and is scheduled for release this month. There will be eight of these modern comedies, with John Cumberland starred. Mrs. Drew not only adapted but directed the comedies.

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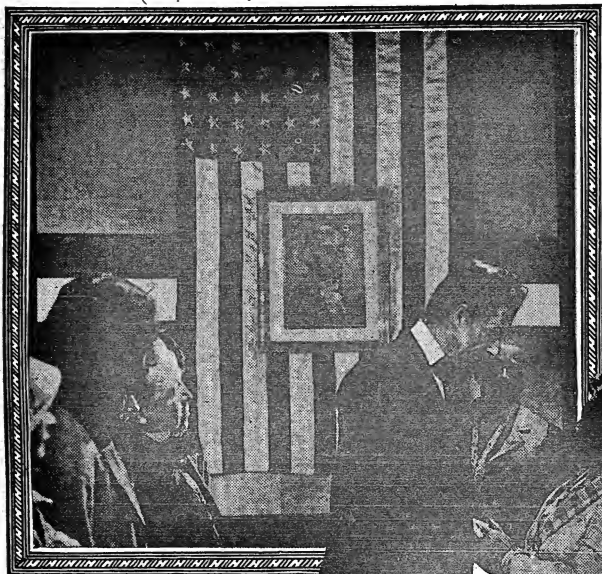
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MOVING PICTURES

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WALL STREET BATTLE SEEN IN FINANCE'S FILM INVASION

Morgan Group, DuPonts, Kuhn-Loeb and Others, All Said to Be Heavily Investing, with Supposedly Contrary Interests. L. J. Selznick Expected to Announce Deal With Important Backer. Fox Still Continuing to Go It Alone. Résumé of Rumors.

A wire from Denver early this week said Goldwyn has purchased the Tabor-Grand Theatre in association with the Bishop-Cass Investment Co., also the owners of the America Theatre, Denver.

It is generally conceded to be a "battle" between two big financial interests for control, or supremacy, of the film industry—the J. P. Morgan crowd on the one hand and the DuPonts on the other. Kuhn, Loeb and Co. figure but just how is a question.

According to the "dope," the Morgan people are financing Famous Players-Lasky, Loew, Inc., Realart, Metro; the associated directors or "big five," and it is still insisted the "Big Four" will be found in that line-up when the time comes for a count-up.

The DuPonts have Goldwyn, the new Pathe organization of some 3000 exhibitors, headed by Messmore Kendall as president. Color is being the DuPont connection with the Kendall organization by the fact that the owner of the Capitol Theatre is personal counsel for the DuPonts and interested with them in a number of commercial enterprises.

Everybody seems to be marking time and awaiting the outcome of the situation.

William Fox, who has not allied himself with anybody, apparently is playing the same game he did when he bucked, single-handed, the General Film Co. trust; Lewis J. Selznick with his Select and Republic exchanges; the First National, the United Picture Theatre, and so on.

Meanwhile the output of features is being materially curtailed. Famous only released eight or nine pictures last month, whereas, in the past, it was their custom to release 15 to 18 monthly.

From Chicago comes a report that as a result of their recent convention of sales managers, Famous will attempt to cancel their existing contracts for the star series and hereafter sell each picture on its individual merit.

From St. Louis word is received Famous is building a 3,500-seat house on Grand avenue. Directly across the street is the Grand Central theatre, owned by William Sievers, which is a First National franchise house. Located in that city is Harry Koplar, who controls from 16 to 20 houses.

From the coast is what is declared to be a well-founded rumor that William R. Hearst is making an agreement to finance the future Marshall Neilan productions when that director has concluded his contract to do four features for First National, the report carrying with it the understanding that Hearst has offered similar inducements to the other members of the "Big Five."

Also it is reasonably safe to paste the prediction in one's bonnet that the head of one of the biggest releasing and producing film organizations, who recently relinquished a controlling interest in his concern, will shortly be deposed by his board of directors and the actual management of the corporation placed in the hands of a man who is understood to have made an indi-

vidual investment of a million in the concern.

Almost any day now may come an important announcement from the offices of Lewis J. Selznick. It is rumored he is in active negotiation with one very wealthy man to invest a large sum of money in the Selznick enterprises, not with the idea of placing the stock on the market, but for the purpose of enlarging the present business into much more formidable proportions. No small factor in the scheme is the Selznick invasion on a large scale of the European market.

HOLUBAR'S STATEMENT.

Mr. Holubar made his first statement concerning his relations with Universal through his attorney, Neil S. McCarthy, this week. He said:

"The contract which Universal executed with me contains the following clauses:

"It is further understood and agreed that all advertising matter and posters of pictures made under this agreement shall bear the following inscriptions: 'Produced under the direction of Allen Holubar.'"

"Universal did not comply with this term of its agreement.

"Universal also failed to live up to the following clauses:

"All original scripts written by the Employee and accepted by the Employer to be paid for at mutually agreeable rates."

"With reference to this clause, Universal even denied at one time that I was the author of 'The Right to Happiness.' It now admits that I am the author, yet it has failed, after repeated demands for me, to pay me for the same."

"Furthermore, after I had produced 'The Heart of Humanity,' Mr. Laemmle threatened that if I did not sign the contract which he claims exists between us at the present time, that he would deprive me of all credit and publicity for the production of 'The Heart of Humanity,' a picture into the making of which I had put my heart and soul."

"Mr. Laemmle, in his article, claims this contract to be 'as honest and fair an agreement as was ever written.' On the contrary, it is not mutual, and is unjust, for it contains the following clauses:

"The Employee further agrees that he will direct as directed by the Employer, in and for the production of plays and scenes to be produced upon any brand or brands of moving picture film now manufactured or which hereafter may be manufactured by the Employer or otherwise, and such services being matters of art and taste, and subject to changing conditions, agrees to perform and render the same to the full satisfaction of the Employer at all times and that he will perform such services wherever required or desired as the Employer may direct, or find necessary or convenient in or to the staging of plays or scenes for such moving picture productions."

"The Employee further agrees that if, for any reason, the obligations, undertakings, covenants and condi-

IRISH PROTEST.

A printed circular hearing the heading of the Friends of Irish Freedom, New York Local Council, has been mailed to the managers of the picture houses in Greater New York, reading as follows:

December 1, 1919.

The Managers, Moving Picture Theatres, Greater New York.

At the regular meeting of the New York Local Council, Friends of Irish Freedom, held at the Yorkville Casino, 210 East 86th Street, New York City, on November 17th, at which delegates from 172 Irish and Irish-American Societies were present from all parts of Greater New York, I was directed to request that the picture known as "Kathleen Mavourneen" be not exhibited in your theatre.

This picture is produced by the Fox Film Company. It is a brutal caricature of Irish life, and not fit for exhibition in your theatre.

The request of this organization is reasonable, and trust that it will be complied with. Irish and Irish-American consider this picture an insult and strongly resent its being shown.

Truly yours,
John J. Buckley, Secretary.

THE ILL.

Rose Gibson is ill with influenza. Ralph B. Quive, Realart manager in Detroit, influenza. H. E. Wilkinson, Realart representative in Buffalo, influenza.

F. L. Features Announced.

To the sales managers of Famous-Lasky assembled in Chicago last week, Jesse L. Lasky announced as forthcoming productions for his concern, "The Heart of Maryland," "Declasse," "Civilian Clothes" and "The Crimson Alibi."

tions herein set forth, and on his part to be performed, or any of the same, shall not be kept, carried out and performed in a manner satisfactory to the Employer, then and in that event the Employer, at its option, may declare this contract terminated, and all rights of the Employee thereunder shall thereupon cease and determine, saving his right to compensation for any and all time during which services shall have been actually performed as aforesaid.

"Universal has been in the motion picture business for many years, and certainly knows the effect of these clauses, providing that my services must be satisfactory to it. The effect of these clauses is that it reserved to itself the right to terminate the agreement at any time it so desired, yet would deny the same right to the other party to the contract. I had no knowledge of the effect of these clauses until after Universal had broken the contract and I sought redress for this breach."

"In justice to other producers I believe that Universal is the only company that continues to issue what is known as 'satisfactory clause contracts.'"

"If this contract is not mutual, then there is certainly nothing binding between us. If, on the other hand, it could be assumed that the contract is binding, nevertheless, Universal was the first to break it."

"Miss Dorothy Phillips contract specifically provides that she shall be required to work under the direction of no other direction than Allen Holubar, unless it is mutually agreed between her and Universal that she shall do so. Yet, because Miss Phillips has persisted in maintaining this position, Universal has refused to pay her any salary since Universal broke Allen Holubar's contract and he ceased the actual directing of productions for them."

PICTURES CLASSIFIED.

Washington, D. C., Feb. 4.

Pictures are placed in the same class as printed matter by the provisions of the bill introduced by Congressman Walsh, of Massachusetts, which prohibits the transmission by mail or otherwise of indecent films and which passed the House of Representatives last week by an unanimous vote.

The bill amends Section 245 of the penal laws by adding the words "motion picture films" to the list of articles which were prohibited from carriage by common carrier from one state to another or through the mail, and which included indecent pictures and literature.

This action supports the contention of the Censorship Committee of the National Association of the Motion Picture Industry, that so far as censorship or any other form of regulation is concerned, picture films should be classified the same as newspapers, books or printed pictures.

FAIRBANKS THE AUTHOR.

United Artists has issued a denial of accounts crediting others than Douglas Fairbanks with authorship of "When the Clouds Roll By." It reads:

"The story was the original idea of Douglas Fairbanks and the scenario was written by Tom Geraghty. Numerous articles have been published giving Louis Weadock mention as part author and as assistant in the screen preparation."

"Weadock, it is declared, was engaged by the Fairbanks organization as an apprentice at a small salary, and was present at the studio during the making of the story. His ideas, however, did not come up to the standard required by Fairbanks and before the completion of the production he was removed from all affiliation with the company. He was not placed under a long term contract, as has been announced, and is not affiliated in any capacity with the Douglas Fairbanks organization."

INCORPORATIONS.

Educational Film Exchanges, N.Y., 5,000 shares preferred stock, 100 each, 20,000 shares common stock, no par value, active capital \$500,000; E. W. Hammond, G. A. Schinner, J. G. Schinner, 1476 Broadway, New York.

Capital Concert Bureau, Albany, \$5,000; L. H. Schutter, J. S. Gray, E. C. Wald, Albany.

Celebrated Authors Society, Ltd., Manhattan, pictures, \$10,000; D. E. Goldfarb, S. Lessing, S. H. Zimmerman, 25 Nassau street, New York.

Triangle Seaside Studio, Manhattan, \$17,000; R. Allen, B. Courrier, J. S. Ottenberg, 206 Broadway, New York.

Vestmont Film Laboratories Corp., Bronx, \$5,000; E. W. Ulman, H. Glickman, E. Horn, 432 West 160th street, New York.

CAPITAL INCREASES.

Majestic Theatre Co., Buffalo, \$15,000 to \$150,000.

AUTHORIZATIONS.

Roseland Amusement Co., Delaware, 3,000 shares common stock, active capital 10 shares; L. J. Brecker, 1600 Broadway, New York.

Change of Names.

Goldwyn Pictures Corp., Manhattan, to Goldwyn Producing Corp.

DELAWARE CHANGES.

Stanton Theatre Corp., conduct amusement places, \$350,000; M. M. Lucy, M. Butler, L. S. Dorsey, Wilmington.

McHenry Amusement Co., conduct amusement places, \$150,000; Hugh McHenry, Maurice Dain, Henry K. Poles all of Philadelphia.

Black New England Theatrical, Inc., \$1,000,000; T. L. Croteau, M. A. Bruce, S. E. Dill, Wilmington.

Chester Amusement Co., \$50,000; Oscar Ginnes, Solomon Margobin, Jules H. Rothschild, Wilmington.

"WAY DOWN EAST'S" BIG PRICE.

Despite reports, the announced price of \$175,000 cash for the film rights to "Way Down East" is correct. This marks a record price for the picture privilege of any play.

When the piece was originally produced by William A. Brady it was not a huge success and eventually Brady purchased the author's (Mrs. Lottie Blair Parker) royalty rights to for \$15,000.

VARIETY

TABOR GRAND IN DENVER COMING DOWN FOR GOLDWYN

Famous Old Landmark and One of Oldest Theatres in West to Make Room for Million-Dollar Picture House. The New Theatre Will Seat 3,000. To Be Called Colorado. Lease, Running Till September, 1921, May Be Abandoned by L. B. Vicroy.

Denver, Feb. 4. The Tabor Grand Opera House, famous old landmark of pioneer Colorado days, and one of the oldest theatres in the west, is to be razed to make way for a \$1,000,000 playhouse, according to Oscar D. Cass, president of the Bishop-Cass Investment Co. of Denver.

The Goldwyn Film Corporation and the Bishop-Cass Investment Co. have jointly taken a lease at a gross rental of \$687,500 on the old playhouse and will in the next few weeks start the erection of the new theatre. It will be under the management of Alvah G. Talbot, present manager of the American.

L. B. Vicroy, present manager of the Tabor, declares the lease does not expire until September, 1921, and he has no intentions of releasing the operation of the vaudeville house until the expiration of the lease. However, the investment company will approach Mr. Vicroy with a proposal.

When completed, the new theatre, which will be christened the Colorado, will seat 3,000 persons, with 600 seats on the main floor, and one balcony with a seating capacity of 1,400.

TROUBLE OVER CHECKS.

Ithaca, Feb. 4. A number of the Ithaca employers of Grossman Pictures, Inc., felt that they had been given a setback in their efforts to combat the high cost of living when Monday checks on a New York bank in payment of salaries which had been tendered them by Harry Grossman, head of the concern, which recently completed its local production at the Renwick Motion Picture studios were returned to them by local banks and business concerns with notification of insufficient funds to meet the payment. Mr. Grossman recently returned to New York City. Several of the employees got into telephonic communication with Mr. Grossman in New York City, and he assured them that he expected to deposit sufficient funds in New York to meet the payments which are said to aggregate several hundred dollars. At least it was understood that Mr. Grossman deposited two large checks in New York City several days ago to

meet the local payments, but that one of the checks had been given Mr. Grossman had been rejected by a bank in the metropolis because of lack of funds on the part of the signer.

LYNCH SELLS 135 HOUSES.

New Orleans, Feb. 4. The S. A. Lynch Enterprises as predicted in Variety were sold this week to Famous Players-Lasky. The deal involves 135 theatres in Southern states. S. A. Lynch, himself, retains a manager's contract with the new corporation for fifteen years and announces no change will be made in the operation of the houses.

The five film exchanges controlled by the Lynch concern were sold in a deal made some time ago and they will go to Famous in five years' time.

IBANEZ ILL.

Los Angeles, Feb. 4. Owing to the illness of Senor Ibanez, author of "The Four Horsemen of the Apocalypse," in Los Angeles, the filming of his novel by Metro has been temporarily deferred.

A Du Barry Engaged.

The Countess Du Barry, said to be a great grand-daughter of the Duchess Du Barry, has been signed for pictures in this country by the Wistaria Film Co.

Her contract calls for the making of six pictures, the first of which will be "The Norworth Mystery."

Simplex Factory Burns.

The Simplex projection machine factory in New York burned Saturday night, which will create a scarcity in machines for a number of theatres that counted on deliveries from that concern.

Wrestling Films' Light Start.

The championship wrestling pictures were shown at the Cohan Theatre last Sunday, and although well advertised, played to only \$500 on the day.

Goldwyn's Latest Plays.

Recent purchases of film rights by Goldwyn of well known plays, include Hall Caine's "The Christian"; "The Truth," by Clyde Fitch; "Bunty Pulls the Strings"; "A Tailor Made Man."

BLANK UNDECIDED.

Des Moines, Feb. 4.

A. H. Blank has reached no decision on the offer from Goldwyn to secure an interest in his Des Moines holdings.

If the deal goes through Goldwyn will build a new house in Des Moines at once to be operated by Blank, and Goldwyn will have booking rights in Blank's twenty Iowa, Nebraska, and Kansas houses.

The Blank-Frankle consolidation is still under consideration and will probably go through if Blank doesn't enter into some arrangements with Goldwyn. Frankle will build a house at once, if the merger with Blank is completed, he says.

In either case, Des Moines will get a new house this year, making three in one year, Blank's \$500,000 Des Moines, Loew's \$600,000 Alhambra, now under construction, and a Blank-Frankle or Blank-Goldwyn house.

FIGHTING CANADIAN CENSORSHIP.

Montreal, Feb. 4.

Efforts to increase the rigor of the picture censorship are being actively combated here. The trouble is that in many instances exchange and house managers find themselves awkwardly situated, in that they have not been so careful about observing the law in relation to their dealings with the board of censors' office as they should have been, and consequently cannot stand up and tell all they know—safely. It is generally conceded the day of the board is rapidly dying, and its removal is only a question of the spread of common sense and courage among those who suffer most from its operations.

INA CLAIRE RICHER.

With the passing of the screen rights of "Polly With A Past," to Metro for \$75,000, it became known that the transaction makes Ina Claire that much richer and not David Belasco, the producer of that piece. The circumstances through which Miss Claire acquired the screen rights, it is understood, was through the generosity of Belasco, who made her a gift of it.

Miss Claire will also enact the chief role when Metro produces it, although some time will elapse until that period. In the meantime, her salary has been fixed at \$50,000.

WILD OVER MUSICAL FEATURES.

Portland, Ore., Feb. 4.

The picture fans here have shown every evidence of having gone wild over the musical features presented in connection with the local film programs.

PETROVA IN HER OWN FEATURES.

At the expiration of her vaudeville contract in May, Olga Petrova will again begin making pictures.

This time Mme. Petrova will likely head her own organization.

FORBID SUNDAY SHOWS.

Binghamton, Feb. 4.

Mayor Thomas A. Wilson wrote the final chapter in the Sunday movie question at Binghamton when late last week he signed the King ordinance repealing an existing ordinance which permitted Sunday entertainments. The new law becomes effective at once, and was adopted in the face of strenuous opposition by Binghamton labor interests. Thousands of names were attached to petitions, asking that the Common Council permit Sunday shows. In addition, the Central Labor Union offered to stand the cost of a special referendum election on the proposition. The vote on the repeal of the existing ordinance was seven to six.

The Binghamton Morning Sun, of which George F. Johnson, multi-millionaire shoe manufacturer, is owner, carried a front page editorial the morning following the council's action, bitterly condemning the aldermen's attitude. Johnson but a short time ago forced the village fathers in Johnson City and Endicott, where thousands of his shoe makers live, to permit Sunday shows.

13 PER CENT. BAD.

Des Moines, Feb. 4.

Iowa clubwomen held a meeting in Des Moines this week to hear the report of the state committee on education, which has conducted a survey of moving picture films shown in the state. Mrs. George Jones, of Des Moines, presided.

Committee has inspected films in all parts of the state. Of the 785 films shown, 59 per cent. were good, 16 per cent. fair, 12 per cent. medium and 13 per cent. bad.

Infidelity and disregard of the marriage vow and objectionable exposure of person were most condemned.

Committee reported that most of the managers were willing to co-operate with people in securing best films.

LAW UNCONSTITUTIONAL.

Providence, R. I., Feb. 4.

The long-drawn out controversy over the law enacted a year or so ago relative to the pay of theatre firemen, has been brought to an end by a decision given by the Supreme court which declares the law unconstitutional.

TURNER & DAHNKEN'S BIG ONE.

San Francisco, Feb. 4.

Fred Dahken, president of the Turner & Dahken circuit, announced the purchase of a lot 155 x 310 feet on fourth street from Stevenson to Jessie, fronting 155 feet on Fourth, 310 on Stevenson and 305 feet on Jessie on which will be built a theatre containing a seating capacity in excess of 5,000.

New
Edition Ready

SECOND EDITION JUST OUT

What is the Hundred Thousand Dollar Packet anyway? Everybody in the industry is talking about it. They say that already "Empty Arms" has gone over with a smash even before anybody has even seen the film.

When am I going to receive my copy of the packet? You certainly are keeping me on the anxious-seat!

This is the gist of remarks made in telegrams, letters and long-distance 'phone calls.

We want to publicly apologize for the unfortunate condition which has made it impossible for us to fill all requests which have been received for The Hundred Thousand Dollar Packet advertising "Empty Arms." The first edition was "taken up" almost overnight, but the second edition is just out and copies are being sent to all those who have asked for them.

"Empty Arms" is a great film. It is the talk of the trade. It will be the most discussed film from the viewpoint of the "fans."

There is something to the story—something to remember. It is well acted, too!

PHOTOPLAY LIBRARIES, INC.

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500 Fifth Avenue, New York City

Lester Park &
Edward Whiteside
PRODUCERS

EMPTY ARMS

Starring GAIL KANE with
Thurston Hall J. Herbert Frank &

WILLARD KING BRADLEY Irene Blackwell EDITORIALS BY DR. FRANK CRANE

PERSONALLY SUPERVISED AND DIRECTED BY
Frank Reicher



JOSIE HEATHER

Orpheum
THE BEST IN VAUDEVILLE
Today 2:15—Tonight 8:15

PERCY
Bronson
WINNIE
Baldwin
Present
"VISIONS OF 1920"
MALETA BONCONI
LIBBY & NELSON
ED AND BIRDIE CONRAD
In "HONEY SONGS"
LOHSE & STERLING
HARRY ROSE
Julia-NASH-O'DONNELL-O.H.
"THREE G. M."
The Season's Comedy De Luxe
KINOGRAMS—TOPICS OF THE DAY

Josie Heather
Singing
Several Songs

"ENGLAND'S ANIMATED GUM-DROP"

JACK LAIT, in "VARIETY"

THIS WEEK (Feb. 2)
ORPHEUM, ST. LOUIS

NEXT WEEK (Feb. 9)
PALACE, CHICAGO

"WISCONSIN NEWS"

MILWAUKEE

January 27, 1920

"The Palace has a bill calculated to put the joy back into life, provided that has fled. Josie Heather is the chief disseminator of cheer. Josie, you know, is a Scotch singing comedienne, and a credit to her country."

"EVENING SENTINEL"

MILWAUKEE

January 27, 1920

GREAT PALACE—VAUDEVILLE

"One of the best comedy bills of its season is being presented at the Great Palace this week. Josie Heather, a charming English comedienne and singer, is the principal reason. Assisted by John McLaughlin and Bobbie Heather—just as good as their names—she has a fine outlay of songs, particularly a captivating Scotch number."

"NEWS SCIMITAR"

MEMPHIS

January 6, 1920

"Of course, Josie Heather stopped the show. Grown faster—so, more plump—the retentivity of her scotch voice, the sustenance of her recitative numbers catapulted her again into the heart of hearts of those in front."

NED COURTNEY.

"TIMES-PICAYUNE"

NEW ORLEANS

January 13, 1920

"THE GREATEST COMPLIMENT THAT CAN BE PAID TO THE OFFERING OF JOSIE HEATHER IS TO ASSESS THAT SHE HELD THE BIG AUDIENCE UNTIL THE VERY END OF HER ACT WHEN IT IS THE LAST ON THE BILL. IT TAKES A POLISHED AND MAGNETIC PERSON TO DO THAT IN THE ORPHEUM. MISS HEATHER'S SONGS AND HER WINESOME PERSONALITY ENTITLED HER TO THE DISTINCTION. SHE IS ASSISTED BY HER SISTER, BOBBIE HEATHER, AND WITH JOHN McLAUGHLIN AT THE PIANO, AND HER RECEPTION IS JUST AS CORDIAL AS THAT OF FORMER YEARS."

"COMMERCIAL APPEAL"

MEMPHIS

January 6, 1920

"Percy Bronson and Winnie Baldwin in a novel sketch, 'Visions of 1920,' and Josie Heather, the charming comedienne, always a favorite with local vaudeville shoppers, are allotted the headline positions, and share the honors. With the same radiant smile and charming voice, Josie Heather returns with some old songs and some new songs. It goes without saying that the new ones were welcomed and the old ones just as pleasing as when they were new."

NEW ORLEANS "ITEM"

January 13, 1920

"JOSIE HEATHER, WHO HAS LONG BEEN A GREAT FAVORITE WITH NEW ORLEANS AUDIENCES, IS BACK WITH A LOT OF NEW SONGS WHICH ONLY SHE CAN SING. SHE IS ONE OF THE MOST FINISHED ARTISTES ON THE CIRCUIT."

MILWAUKEE "JOURNAL"

January 27, 1920

PALACE—VAUDEVILLE

"One of the best bills of the season is being shown at the Palace this week. It is replete with comedy entertainment. Josie Heather is there and brings along a good singing act. An old Scotch ballad is sung delightfully. Other members of the headline company are John McLaughlin and Bobbie Heather."

JOHN McLAUGHLIN

AT THE PIANO

Direction:

M. S. BENTHAM,

SAILING IN JUNE FOR LONDON REVUE

20 CENTS

VARIETY

VOL. LVII, No. 12

NEW YORK, FEBRUARY 13, 1920

PRICE 20 CENTS

The central illustration is a black and white photograph of actress Mabel Normand. She is wearing a large, wide-brimmed hat and a plaid shirt, looking upwards with an expressive gaze. The photograph is set within a highly decorative, Art Deco-style frame. At the top of the frame, two classical figures in flowing robes stand on either side of a central medallion featuring a lion. Below them, a small temple-like structure is visible. The word "Pictures" is written in a circular medallion above the portrait. To the left of the portrait, the word "Variety" is written in a circular medallion, and to the right, the word "Drama" is written in a circular medallion. The entire frame is adorned with intricate scrollwork and patterns.

Mabel Normand
IN
HER LATEST GOLDWYN
PICTURE—"PINTO"

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN President

VARIETY

Boston "Globe"

He has for his "opponent" in the present play a "tough" chorus girl, Mayne Dean, from Hoboken, who breaks into musical comedy by her willingness to be agreeable to the powers that be. The part is played by Ida May Chadwick. Whatever may be one's opinion of her histrionic and vocal abilities there is no denying that she is a dancer of extraordinary ability. Her clog dance fairly set last evening's audience afire with enthusiasm.

Springfield "Union"

Ida May Chadwick, who has frequently earned her laughs in local vaudeville as the Hot New Out, shares honors with Mr. Timmer, especially in the athletic ballets already mentioned. It may also be said that no one dancing to-day can stay with the variety and routine abandon that Miss Chadwick is willing to display at any time the orchestra plays appropriate music. Miss Chadwick's songs are all comers, but she brings a pretty good voice to them.

Boston "Post"

Miss Chadwick Clever

There are several newcomers in the cast, but who quickly became favorites. Ida May Chadwick portrayed at first a pretty country girl with histrionic emotions, and later grew into the typical American. She is a very clever dancer, especially in her clog work, and she has much talent as a comedienne.

Brooklyn "Citizen"

Frank Timmer is well supported by Ida May Chadwick, and yet it would seem that even Timmer's humor would seem inadequate at times were it not for the excellent support given him by Ida May Chadwick, who not only sings and dances well, but has a line of character and repartee that makes an excellent foil for the comedian.

Boston "Traveler"

Ida May Chadwick, in a character part provided the best possible foil for Timmer, and their scenes together were the most hilarious ones of the play. Miss Chadwick also scored an individual triumph of good proportions in a solo number, "What Do You Have to Do to Get 'Em," and a buck and wing dance.

Philadelphia "Ledger"

Ida May Chadwick, as Mayne Dean, with whom the property man is madly in love, does a clog to a seemingly impossible precision.

Boston "Record"

Ida May Chadwick made the bones on the evening of her first appearance as the stage sweetheart, and she held it without difficulty the balance of the evening. Here is a personality that comes heavily in the profession.

Boston "American"

Ida May Chadwick, as an eccentric chorus girl, did a dog dance which positively stopped the show for about ten minutes.

Philadelphia "Press"

Nutcase, too, was the vivacious character work of Ida May Chadwick.

Philadelphia "Evening Ledger"

The hit made by Ida May Chadwick was well earned.

Philadelphia "Bulletin"

Ida May Chadwick is a buck and wing dancer of much skill; makes an excellent partner for much of Timmer's fun.

IDA MAY

CHADWICK

LATE COMEDIENNE

AND

APPLAUSE HIT

With "SOMETIME"

Baltimore "Sun"

Ida May Chadwick, as Mayne Dean, is a splendid dog dancer and a good comedienne.

Baltimore "News"

Ida May Chadwick, who proves amusing as a bawdy girl, also tends to strengthen the comedy.

Washington "Herald"

Ida May Chadwick, as Mayne Dean, has developed into a capable foil and their work together is one of the delights of the evening.

Baltimore "Evening Sun"

Miss Chadwick, who will be remembered by vaudeville patrons, is a real comedienne, and she is one of the best dog dancers ever seen here.

Newark "Ledger"

While, of course, Frank Timmer is the center of all the comedy, Ida Chadwick achieved a good stand-out as his foil.

Pittsburgh "Post"

Ida May Chadwick as a show girl in the part with Timmer and singing buck and wing, with her foot which the house liked to hear.

Cleveland "News"

He has a very capable "assistant" in his fun-making in Miss Ida May Chadwick, who not only makes him a fine partner on his foiling, but makes a big hit all her own account in a somewhat original way.

Baltimore "Star"

Frank Timmer, comedian par excellence, is with the company this year. So is Ida May Chadwick, and the two make a pair that is hard to beat.

Pittsburgh "Dispatch"

His skit with Ida May Chadwick in which they resort to some old stuff they easily scored the hit of the evening. Ida May Chadwick is a clever comedienne, and she introduces a dog dancing specialty that is a winner.

New Haven "Times-Leader"

"Sometime" furnishes several unusual features, excellent vaudeville numbers, novel scenes and some real good acting. Ida May Chadwick proves a clever little comedienne and dancer, and as Mayne Dean, the leading lady is exceedingly clever.

Pittsburgh "Leader"

Mayne Dean, a struggling sobriety, was Ida May Chadwick, and when she sang "What Do You Have to Do?" and did a buck and wing dance, she finally brought down the house. Miss Chadwick is well known here, and her efforts to please were successful.

Cleveland "Plain Dealer"

Ida May Chadwick and Frank Timmer are the comedienne and comedian, respectively. Miss Chadwick draws a lot of humor from the stage girl who seeks to "graze man with meat" and ponder how 'tis done. She also does a buck and wing that is the work of an artist.

Providence "News"

Any comedy, musical or otherwise, which contained in its cast either Frank Timmer or Ida May Chadwick should be a sure-fire success. When these two stars appear in the same musical production, the latter produced under the personal direction of Arthur Hammerstein, the result is the successful extravaganza now playing at the Theater-Market and titled "Some Time." Ida May Chadwick as Mayne Dean, actions to be an actress, is a delightful comedienne with considerable talent. She wins her scenes in a manner that never fails to draw encores after encores. Her dances are the hit of the show.

Providence "Tribune"

Amusing Timmer is Ida May Chadwick, and last evening she was in the mood for her work. The incidents in which she works with Timmer are hilarious ones and show Miss Chadwick to good advantage. She also scored alone in solo number of "What Do You Have to Do to Get 'Em?" and a buck and wing dance.

VARIETY

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Wm. J. O'Connell, Editor.

NEW YORK CITY, FEBRUARY 13, 1920

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CHORUS EQUITY AND FORMER WHITE RATS ROW AT CLIMAX

Question As to Which Shall Have Jurisdiction Over Choristers in Vaudeville and Burlesque to Come Before Executive Board of Parent Organization When Mountford and Gillmore Return. Dues Less in Equity, Though Musical Comedy Girls Get More Money.

As the result of constantly increasing friction between the Chorus Equity Association and the American Artists Federation (the latter formerly the old White Rats and more recently known as the "vaudeville branch" of the Four A's), the feeling between the two organizations reached the point this week where both of the disputants decided to seek a showdown, through a test of strength before the executive board of the parent Associated Actors and Actresses of America.

The point at issue is the matter of jurisdiction over the chorus girls in vaudeville and burlesque. The A. A. F. at the time of the strike was given jurisdiction over choristers in the two above mentioned fields. Since then the Chorus Equity has grown in membership in its own musical comedy field, but the A. A. F. has attracted but a negligible number of choristers from burlesque and vaudeville.

This, according to an Actors' Equity official who verified reports of the Chorus Equity's dissatisfaction over the jurisdictional ruling which it is claimed has kept hundreds of vaudeville and burlesque choristers out of the Chorus Equity, is due to the Chorus Equity having an initiation fee of \$3 and annual dues of \$4, making a total of \$7 yearly. A. A. F. membership costs \$12 yearly. There is also another reason.

While most of the chorus girls in vaudeville and burlesque would gladly join the Chorus Equity according to the A. A. F. officials, the jurisdictional arrangement between the two organizations prevents. It is also argued by the Chorus Equity that girls in burlesque who receive an average of \$22.50 to \$30 a week can hardly be expected to pay \$5 a year more for membership than choristers in the musical comedy field who receive a minimum of \$35, and in many cases \$50 to \$50 a week more.

The A. A. F.'s claim to jurisdiction over the Hippodrome chorus because that house has been ranked as "vaudeville" by the Four A's has been a source of frequent controversies between the C. E. A. and the A. A. F.

The A. A. F. takes the side of the Chorus Equity, over whom it exercises a sort of parental control. When the question of jurisdiction, due to come up before the Four A's executive board for consideration very shortly, comes to a vote, the Actors' Equity is expected to throw the full weight of its representation for a proposition that the "vaudeville branch" either create a special class for choristers with lower dues or else the Chorus Equity be given jurisdiction over vaudeville and burlesque.

That the A. A. F. will strongly oppose (Continued on page 9)

SOUTHERN FLU CLOSINGS.

New Orleans, Feb. 10. San Antonio closed this week because of influenza. Other southern towns remaining closed are Memphis, Asheville, N. C., Greenville, N. C., Clarksdale, Miss. (the latter three one night stands). Memphis is reported reopening Sunday.

A wire received at Gus Hill's office on Monday from the manager of Hill's "Flirting Princess" company stated the health officials of Raleigh, N. C., had ordered all theatres closed in that city, for ten days, as a result of the influenza epidemic. Other North Carolina towns reported as ordering theatres closed for ten days, on account of the flu are Greensboro, Winston-Salem, Lexington, Statesville, Salisbury, Mooresville, and Reidsville.

Spartanburg and Charlotte, South Carolina, were also reported as issuing orders closing the theatres.

WEEK'S GROSS AT GARDEN, \$2,500.

The "World's Greatest Athletic Carnival and Circus" which opened in Madison Square Garden, Feb. 2 and closed Saturday was a bloomer, financially. Promoters Jack Curley, Freeman Bernstein and Vaughan Glaser sustained a loss of about \$20,000. The receipts amounted to \$2,500, or an average of \$250 a day, excepting Saturday when the receipts reached \$1,000.

The promoters paid the New York Life Insurance Co., which owns the amphitheatre, \$5,000 in advance for the use of the building for the week which was very cheap. They usually charge \$2,500 a night. And often \$5,000 a night for a sport event. The six-day bike race was housed for \$10,000. The week's total cost reached around \$25,000.

The storm and poor press work contributed as a whole to dig a grave for the show. The tournament, including the entertainment cost \$5,000. The wrestlers helped to bring whatever little money was taken in, but no "big names" were there.

Curley did not make a cent on the world's heavyweight championship wrestling bout between Joe Stecher and Earl Caddock, a week previous. The receipts amounted to a little over \$50,000 but \$40,000 was paid equally to the contestants, and the remainder went for advertising and incidentals.

EIGHT-YEAR OLD DEFICIT.

Judge Lydon in the Supreme Court last week awarded Marc Klaw and Abraham L. Erlanger judgment for \$79,727.74 against the estate of the late Nat C. Goodwin as the result of a litigation based on the production, "The Captain," in which Goodwin was starred in 1912 at \$1,000 per weekly salary, with the understanding he was to receive 75 per cent. of the profits and Klaw & Erlanger the other 25 per cent. If the production proved successful, if a failure, Goodwin agreed to stand three-quarters of the loss. The play flopped. The deceased became indebted to the extent of \$5,848.54 which, with interest brings the judgment amount to \$79,727.74.

Mortimer Fishel, of Dittenhoefer, Fishel & James, appeared for the plaintiffs.

CANADIAN SCARE OVER.

Toronto, Feb. 10. The smallpox epidemic is virtually over. Nevertheless, the vaccination precaution has not as yet been lifted, but it is expected any day. Only those carrying paper, ring or anything signifying army service escape vaccination.

GOLDWYN BUYS CAPITOL.

Statements made early this week were to the effect that the Goldwyn Pictures Corporation had purchased the Capitol Theatre outright from Messmore Kendall, with whom the DuPonts are supposed to be interested.

The consideration mentioned is \$1,500,000 which figure is said will give Kendall a profit of \$1,000,000. Reports have it that within a few weeks S. F. Rothafel will succeed E. A. Bowes as managing director at the Capitol.

If the Goldwyn-Capitol deal is completed it will give Goldwyn an opening wedge on Broadway. Famous Players-Lasky now control the Rivoli, Rialto and own the New York Theatre Building. The Putman Building site is planned by Famous Players for a house of 5,000 capacity, matching the Capitol.

NO FIRST-NIGHT "PAPER."

Boston, Feb. 10. Managers of visiting attractions in Shubert houses were given a thrill through the latest edict from the Shubert offices which prohibits "papering" on first nights. The order, however, permits visiting attractions to buy first night tickets for distribution at \$1 per ticket.

The new order has been accepted anything but favorably by traveling executives. It is a regular thing for first nights to be liberally papered in several of the larger cities, including Boston and Philadelphia.

The patrons in those towns hold off for local reviews.

HARRIS SHOW IN SHUBERT HOUSE.

Boston, Feb. 10. "My Honey Girl" will be offered by Sam H. Harris at the Park Square, opening at the matinee on Washington's birthday.

The house is booked by the Shuberts. There was some surprise the attraction was in "against" the K. & E. string. The reason is that the latter office could not supply a theatre.

"My Honey Girl" is a musical version of "Checkers" which Sam Shannon tried out last spring under another title. Since then it has been entirely revised and staged by Sam Forrest.

FRESNO CLOSED.

Fresno, Feb. 10. Influenza closed up all theatricals here. The Orpheum and Hippodrome bills are laying off expecting a reopening next week.

CABLES

BRITISH GOVERNMENT MAY OFFER ITS OWN GREAT FEATURE PICTURES

D. W. Griffith and George Loane Tucker Possible Directors For Features Being Written by Rudyard Kipling—London Officials Wish to Popularize Whole Idea of Commercial Imperialism—King and Prince of Wales and Other Personages Would Appear—Scheme Discussed Here.

Through a roundabout sounding out of at least two prominent American directors it is now evident plans of the British government to make a monster feature surpassing in magnificence anything ever attempted before are gradually maturing. These plans were discussed tentatively during the visit of the Prince of Wales to this country. Another glimpse at their purpose filters through from conversations held with Rudyard Kipling.

It is probable the London cabinet intend to arrange a production along regular drama lines in which the King and Queen, the Prince of Wales, the royal family, the Duke of York, A. J. Balfour, dukes and nobles, Field Marshal Sir Douglas Haig, Admirals Lord Jellicoe and Lord Beatty and others will figure, not as principals but as extras.

Exteriors and interiors will be the real thing including Buckingham Palace, Balmoral, Sandringham, Marlborough House, the Westminster cathedral, the Houses of Parliament and last but not least the Indian Durbar and Egyptian scenes. It is understood scenes from the past will be re-shown, among them a great review in which the former German Emperor figured, but the fact seems to be this is no propaganda to establish the right of the British cause in the war, but to make popular the underlying and basic idea of the British empire.

It is felt the scheme's value to the world at large should be made clear in the simplest terms. Experts in the foreign office have thought that in a screen story of unparalleled magnificence everyone could be made to see the necessity of patrolling the world for purposes of commerce. The further fact that commerce is a means of bringing to everyone and spreading through all quarters the comforts to which men have become accustomed would also be emphasized.

The British feel they do this work that has to be done and do it in a broad minded fashion and with relative justice. To make the world see this would be easiest through a story in picture form.

Those who had any inkling of what was being planned at first concluded the proposition of doing something of this nature had been proposed to the English authorities by D. W. Griffith. It is now thought the proposal came from the British and that of directors considered Mr. Griffith was only one. George Loane Tucker is also mentioned.

The idea is to draft a series of three stories capable of running 12 reels. Rudyard Kipling would write them. In some manner not clear at present Messrs. Cunningham Grahame and A. E. W. Mason seem also connected with the project. Their part is to do no more than plan three long stories of love and action in which the official characters mentioned above would naturally make an appearance. This done, the actual casting would begin and an assembling of feature scenes.

Whether the English government would actually appear as the backer of these feature offerings is doubtful. However, permission will be granted

for using the great names figured in the cast for all their publicity worth. The attempt may have been prompted by rumors from Germany. These rumors state German authorities intend to dramatize the international situation as regards the Bolsheviks and show how Germany really is guardian of the frontier of civilization.

If the English will come frankly forward and explain in picture form the reason for their fleet, control of Egypt and so the Suez canal, shortest route to India, and their interest in Persia and the Far Eastern situation which is prompted by the necessity of protecting India from Russia, that should clear up a lot of doubt in the minds of many people. In addition, they should be able to turn out some superlatively interesting and well reasoned feature pictures that would sell for other reasons than the appearance in them of the King, Wales and other titled and well advertised personages.

VERHAEREN HONORED.

Paris, Feb. 10. A ceremony was held in Brussels last week to commemorate the death of Emile Verhaeren, the Belgian poet killed in a railroad accident in France during the war. It was attended by the royal family and all the dignitaries of the country. A delegation from the Comedie Francaise appeared at the Theatre du Parc with a local troupe in "Helene de Sparte," and also played at Ghent.

AGENT'S APPEAL DISMISSED.

London, Feb. 10. The appeal of Charles Green, a variety agent, at Bow Street Police Court against the County Council's refusal to license him was dismissed. He was ordered to pay ten guineas cost. It was proven Green took chorus girls to his office after business hours and stranded others.

BUD FISHER SUES.

London, Feb. 10. Bud Fisher has brought action in the Chancery Division to prevent Sir Alfred Butt and others from presenting representations of his comic characters, Mutt and Jeff, in their production "The Red Mill." The parts were being played by Little Tich and Ray Kay.

An understanding was given that pending trial the characters would not appear.

LEON EROL

Playing a Few Provincial Towns

Direction, M. S. RENTHAM

VICTORIA'S SPECIAL DIVIDEND.

London, Feb. 10. Shareholders of the £40,000 (\$140,000 at the present rate of exchange) of the reserve fund of the Victoria Palace, Limited, have been notified that this sum will be capitalized and distributed among them in the form of new fully-paid shares, ranking equally with the existing shares, on the basis of one new share for every two existing shares held. Fractions of a share will be paid in cash at par value.

ADA REEVE FAILS.

London, Feb. 10. Despite the first night enthusiasm, Ada Reeve failed to reach the "Mediterranean" and is out of the cast. The part is now being played by Clara Butterworth.

BENEVOLENT BENEFITS.

London, Feb. 10. All theatres and companies had special matinees last week for the benefit of the Benevolent Fund, managers giving the theatres and actors their services.

EXPECT KATHERINE CORNELL.

London, Feb. 10. Katherine Cornell is expected here to play for Charles B. Cochran in "The Man Who Came Back." She sailed from New York Feb. 9.

SEEN BY \$3,000.

London, Feb. 10. During the six weeks revival of "Peter Pan" \$3,000 people paid to see it.

COVENT GARDEN REOPENING.

London, Feb. 10. The Beecham Grand Opera Co., with many novelties promised will reopen Covent Garden Feb. 24.

SOUSA'S TOUR.

London, Feb. 10. A tour has been arranged for John Philip Sousa and his band following his London engagement. He will then go to the Continent.

HUNTING FOR TALENT.

London, Feb. 10. The Daily Mail is sending representatives to the provinces to dig up new comedians if possible. So far they report no luck.

Gulliver Greeting and Shawing.

London, Feb. 10. Charles Gulliver will present Euripides' "Trojan Woman" at the Holborn Empire Feb. 23 for a few matinees, later putting on Gilbert Murray's version of "Medea" and Bernard Shaw's "Candida."

De Courville Freed of Injunction.

London, Feb. 10. Albert de Courville was freed from the injunction this week preventing his playing the four members of the Southern Syncoated Orchestra at the Embassy Club, but defences must be prepared within 14 days.

Jessie Millward Going to New York.

London, Feb. 10. Jessie Millward is leaving shortly for New York on a business and pleasure trip.

Stoll License Granted.

London, Feb. 10. The Brighton magistrates have granted Sir Oswald Stoll the license to build his \$2,500,000 theatre there.

THE ASSOCIATED OFFICES

ERNEST EDELSTEIN T. F. DAWKIN

PAUL MURRAY JULIAN WYLLIE

5 LITTLE ST. LONDON E.C. 4

NEW YORK

HARRY J. BERNARD, 160 Broadway

REPRESENTING THE WORLD'S GREAT

ENTERTAINERS AND ATTRACTIONS

"PRETTY PEGGY" GOOD.

London, Feb. 10. Lew Lake's "Pretty Peggy" is a success at Prince's, but lasting success seems uncertain.

Critics remarked on the unusual smartness of the show. Many encores were demanded, but none given.

"TEA FOR THREE" A GO.

London, Feb. 10. "Tea for Three" was enthusiastically received at the Haymarket.

"PETER IBBETSON" AGAIN.

London, Feb. 10. The revival of "Peter Ibbetson" at the Savoy was a big success. Storms of applause greeted each curtain.

CHARLES HAWTREY ILL.

London, Feb. 10. Charles Hawtreys has been operated on and is now recovering.

"Sunshine of the World" Opening.

London, Feb. 10. Cuvillier's "Sunshine of the World" will open at the Empire Feb. 18.

Ethel Irving Reviving "Tosca."

London, Feb. 10. Ethel Irving will revive "La Tosca" in the West End in March.

IN PARIS.

By E. G. Kendrick.

Paris, Feb. 1. George Engles, manager of the Symphony orchestra of New York has been in Paris arranging for a series of concerts to be given here from May 4. The opera has been placed at the disposal of Walter Damrosch by the French Ministry of Fine Arts for May 4, 6 and 9, the orchestra being guests of the French Republic during its week's official stay in the city. The symphony men, under the direction of Damrosch, will tour Europe, visiting Belgium, Switzerland, Italy, England and probably other countries, and will constitute the first visit of an American combination of this character.

Severin, the pantomimist, is booked to open at the Olympia, February 6, in a new dumb-show work "Mains et Masque." The three clowns, Daria, Cerrato and Barlot, are appearing this week.

The suit brought by the dressmaker Doucet against Mlle. Henrietta Rogers has been postponed.

Marcelle Frappa, who has been playing "Ibsen's" "Hilda Gabler" at the Theatre de l'Oeuvre with Lugne Poe, has been engaged by Paul Cavault to play in Athalie at the Odeon during Easter week.

Sarah Bernhardt is also anxious to appear for Holy Week at her own Paris theatre as "Athalie," with Mme. Moreno as Josabeth, Mary Gray as Zacharie, Jean Froment specially retained for the role of Joad, with Decoeur as Abner and Baissac as Mathan. Mme. Bernhardt attended the first rehearsal before leaving for Lyons, to create Fauchois' "Rossini."

Mlle. Martal is now holding the role of Marie Bouin, created by Mlle. Guereau in Brieux' "Les Americains chez Nous," at the Odeon. The play is still making good.

Likewise F. de Curel's "Repas de Lion," which is to be revived at the Comedie Francaise, after certain changes in the script, is now being studied under the direction of M. de Feraudy, and it is expected the work will be ready for the end of February.

VAUDEVILLE

5

PLAYING TWO SHOWS NIGHTLY WITH NO MATINEE, AT ST. LOUIS

**Rialto Booked from New York, Unique Vaudeville Theatre
in Playing Policy—Three Shows Daily Saturday and
Sunday; Sixteen Performances a Week
—Orpheum Circuit House**

St. Louis, Feb. 10.
When the Rialto here starts with its vaudeville booked through the Orpheum Circuit's main office in New York, and that will be Feb. 23, the house will be unique in playing policy among the vaudeville theatres of the country.

The Rialto will play six acts for the full week, and will be rated as a big time theatre. It will give two shows nightly from Monday until Friday, with no matinee. Three performances, including matinee, will be given Saturday and Sunday, making a total of 16 shows on the week.

The Rialto is now booked by the Western Vaudeville Managers' Association of Chicago, an Orpheum affiliation. The association will continue to place two of the minor turns for the Rialto programs, with George Gottlieb in New York placing the other four turns on the weekly bills.

The Orpheum's New York office through Gottlieb also books the Orpheum here, a direct Orpheum Circuit. The Rialto is about three miles away from the Orpheum, and in the neighborhood of the Princess.

After the Rialto is under full running away, matinee business may be gone after, though just now that is not contemplated.

SOME ROUGH PARTY.

Indianapolis, Feb. 10.
Anna LaRue, appearing in vaudeville at a local theatre last week is the complaining witness in a police court case in which Martin Krug, Jr., local attorney, is charged with having threatened her life.

Miss LaRue, the police say, was found with marks of conflict upon her at the apartment house where Krug resides. Krug was gone. He was apprehended by the police later while in a brawl with a male companion over the ownership of an automobile.

The actress said, according to the police, that she was at Krug's home on a party, which grew so wild he chased her around a room with a knife, out a door and then knocked her down a flight of stairs.

DIVORCES IN CHICAGO

Chicago, Feb. 10.
Walter Percival (in Valetka Surratt's act, "Scarlet") was granted a divorce by Judge McDonald in the Superior Court this week from Mrs. Eva Pearl Johnson Lingenfelder Percival, on a charge of desertion. Percival was represented by Attorney Benjamin H. Ehrlich.

Jim Colisimo, cafe owner of Chicago, filed suit for divorce from Mrs. Victoria Colisimo, alleging desertion in 1917, after 15 years of married life. He was represented by Attorney Rocco De Stefano.

FARR AND FARLAND LOSE PALACE.

Farr and Farland, the English comedians, who left the Bushwick bill Feb. 2 after the matinee as a result of the antagonism of the audience, have lost the Palace, New York, engagement also. The team jumped to the Riverside the same night, and were reported as getting over.

The Palace cancellation for this week will not interfere with the play-

ing of their four weeks' bookings and it was denied in the Keith offices that it happened as a result of the disturbances at the Bushwick or had anything to do with Wilkie Bards' initial experiences.

HURT DURING SHOOTING ACT.

Chicago, Feb. 10.
Grace Rheams, singer at the Wither Garden, attended the Palace at the Tuesday matinee with her sister Henrietta. They sat in the first row of the balcony. While the Randalls (sharpshooting act) were on, Miss Rheams was struck with something in her eye, slightly cutting it.

"Silver King" Bill Roach, manager of the house, had her eye attended to by physicians, but they could give no relief. Wednesday she went to the hospital. Mr. Roach said it was possible a tiny piece of steel had been shot out from one of the targets. The Randalls deny this, saying it is impossible.

It was said at the hospital that Miss Rheams may lose the sight of her eye. The singer has engaged Attorney Robert Hulsman, who said a damage suit was being contemplated.

LILY LENA RESUMING.

A report gained circulation the Keith turn of Lily Lena had been called off, which proved to be untrue. Miss Lena opened at the Bushwick for one week and her material required some alteration for American audiences. This has been attended to and Miss Lena resumes her tour at Buffalo next week.

BILLING MISSING.

Sascha Piotov and Mlle. Moskovina, dancers with "As You Were," leave the show Saturday (Feb. 14) having canceled their contracts on account of the absence of feature billing by E. Ray Gortz.

The couple will return to vaudeville.



FRANK VAN HOVEN

I had been feeling rather sad and of late—sort of lonesome, you know—with my sweetheart in America, but when I received a cable offer from one of the New York agents I nearly died from joy. Some of those eyes must think I am still working on the Gus Sun time. In order to disabuse their minds of such ideas, I am publishing herewith my latest picture, showing the smile of prosperity and my silk shirt.

RAY LOFTUS COLLAPSES.

Ray Loftus, 23 years old, who had broken in a "single act" at the Steinway, Long Island, the last half of last week, was discovered unconscious in his room at 157 West 44th street, by Doctor Potter of Gerard Hospital, between midnight Saturday and 4 p. m. Sunday when he was discovered.

Harvey Green who books the Steinway called at Mark Levy's office to ascertain the cause of Loftus' non-appearance. Green and Joe Levy discovered the boy's plight upon investigation. The artist was reported as dying. His mother, sister and two brothers were summoned from Philadelphia.

Joe Levy secured a trained nurse and medical attention and Sunday Loftus regained consciousness but couldn't remember the events leading up to his collapse. The doctors diagnosed his case as mild asphyxia induced by worry and extreme nervousness.

He was later removed to Bellevue Hospital and is convalescing there.

Loftus was with the J. C. Mack and Co. act at one time and later was a member of "The Wishing Post."

JENIE JACOBS ADJUSTMENT?

Following the refusal of the Keith agency to permit Jenie Jacobs to be employed by any big time booking agency other than the Pat Casey office, from which she resigned Jan. 1, last, or to give Miss Jacobs a booking franchise for herself, it was reported negotiations were on Wednesday for Miss Jacobs to return to the Casey agency. There was nothing definite in the report.

LOEW'S KNOXVILLE OPENING.

The new Loew theatre at Knoxville, Tenn., playing a split week, will probably open around Feb. 3.

It will be the stand on the circuit just before Atlanta.

The Loew theatre at Nashville, Tenn., is slated to open March 7.

TEMPERAMENTAL SEPARATION.

Chicago, Feb. 10.
Greene and Myra will separate after their engagement at the Majestic this week. Sam Greene doubling with his wife and Helen Myra joining her sister Olga, with Carlos Sebastian. Temperamental misunderstandings caused the break.

Miss Myra consulted an attorney here and has prepared an injunction appeal against Greene continuing to use her name in his act which she alleges in the document he threatened to do.

SOPHIE TUCKER'S REVUE.

The revue thing still bobs around Sophie Tucker's bobbed hair. Now she is thinking of one for the spring, in Chicago, where she will receive a salary and 50 per cent of the net. What's left will go to Sam Shannon, who is to produce it, as the first of a series in each of which the Tucker name will be the only one in sight.

LOEW GETS ANDREW MACK.

Andrew Mack has been booked for the Loew Eastern time, through Harry A. Shea's office. He will play a full week in each house.

It behooves me to speak—

*I'm better than ever—and
there's a reason.*

**CHARLES
WITHERS**

LIGHTS REALIZE \$1,650.

The benefit held by the Lights Club at the Amsterdam Sunday night brought in \$1,650 at the box office. The competition was keen that evening, from other benefits and the weather.

The Lights spent but \$8 to advertise the performance, the management of the club deciding it was a gamble whether the break would be with or against the show.

The program as it ran held Leon and Mitz, Swift and Kelly, Florence Timponi, Leroy and Lytton, Ed. E. Ford, Senator Francis Murphy, Shay and Carroll, Al B. White, George Jessel and Harry Ruby, Frisco, Donald Kerr and Billy Gibson, Frankie Heath, Arthur Anderson, Margaret Young, Harry Hines, Sophie Tucker.

Manny Manwaring ran the front of the house and Mark Nelson handled the stage.

TAKING ADVANTAGE.

Providence, Feb. 10.
Foster Lardner, assistant manager of the E. F. Albee Theatre, on the B. F. Keith circuit, had a funny experience this morning. He was plowing his way to the office when a young woman just ahead of him slipped and fell in the snow. Naturally, Mr. Lardner played the gallant role of rescuer.

"Thanks," said the young woman, looking up at her rescuer. "Say," she added, "aren't you the manager of the Albee Theatre?" "Assistant manager," corrected Mr. Lardner.

"Say, can't you gimme a pass to tonight's show?" asked the young woman with a saucy smile.

Oncoming pedestrians picked Mr. Lardner up and revived him.

ST. LOUIS HOUSES LEASED.

St. Louis, Feb. 10.
It is also announced the Rialto and Grand opera house, playing continuous vaudeville, had been leased by a Delaware corporation, the Gelo-Pal interests, who formerly controlled the two houses, refused to reveal the identity of the company except to say that the company is investing \$15,000,000 in theatres throughout the Gelo-Pal interests.

Frank R. Tate said his firm would retain an interest in the management of the property.

MORE ORPHEUM HOUSES OPEN.

The Orpheum Circuit will establish a precedent this summer by keeping open all of its northwestern theatres, including Winnipeg, Vancouver, Calgary, Victoria, Portland and Seattle.

The other Orpheum theatres will close in May and June as usual, excepting San Francisco and Los Angeles.

PIANO ACT ABOARD SHIP.

The first of several new acts being produced by Ray H. Leason is in the way of a novelty for a turn of its kind. It is called "All at Sea," and though it will carry a special setting depicting the deck and bridge of a steamship, the two people in it will offer a piano and singing turn of the concert kind.

The pianist is Walter Eason, who while in the navy was detailed as "pianist to President Wilson and staff" during the peace conference. May Wells is the prima donna in the act.

Leason is also preparing a girl-act turn to be called "Dollars and Cents," seven people and special trick scenery. Tulsa Leason, the agent's wife, will stage the act, the score for which is being written by Arthur Longbrake.

Tot Quarters Likes New York.

When the Jimmy Hussey act was booked for engagements outside New York, Tot Quarters, one of its original members, decided to leave, not caring to travel away from home.

The next vaudeville production Miss Quarters will appear in will be the new Frank Hale turn, of "Frolic" girls.

VAUDEVILLE

HYLAN ORDER DODGED TO OPEN SNOWED IN NEW YORK THEATRES

Subway Circuit Attractions Move Baggage on Sunday— One Act Pays \$22 to Go From Pennsylvania Station to Colonial Theatre—Workers' Theatre Guild Members Carried Own Scenery to Princess.

Street car service and traffic conditions were so bad following last week's blizzard in New York Mayor Hylan issued a proclamation supposed to have become effective Sunday to the effect that all vehicles not used for the hauling of snow or the distribution of coal provisions, newspapers and mail should be kept off the streets until the snow banks were cleared. The order was "beaten" by the movement of legitimate shows on the subway circuit which completed the switches on Sunday before the police started general enforcement of the ban. But vaudeville movements between theatres were so badly crippled that hardly one bill in New York started on time Monday afternoon.

Artists arriving in town were able to evade the order and make tardy appearances at the theatres booked. In one case an act coming in from Far Rockaway finally induced a taxi cab to carry his two trunks from the Penn station to the Colonial for which he was charged \$22.

Acts playing the Manhattan circuit Sunday night found that the transfer men could not handle baggage but those booked out of town finally succeeded in getting their baggage to the nearby P. R. R. by dragging their trunks through the snow or wheeling them on baggage trucks.

With all bridges declared closed for everything but "essential" hauling two teams trying to reach Brooklyn via the Brooklyn bridge were held up and the drivers arrested. All sorts of devices were employed, one act using a meat wagon to carry its trunks.

There was but one case of trouble among the Broadway attractions and that was the movement into the Princess by the Workers Theatre Guild, presenting playlets there for two weeks. Members of the cast carried the settings from down town to the theatre. A music concern was intercepted carrying a piano from the same house and the movers were fined \$25.

The proclamation was made without warning and vaudeville managers were not informed about it until too late for a protest to stop hampering of Monday movements. Tuesday the transferring of moving picture films, via vehicles was added to the list of essentials, as a result of an appeal by the F. I. L. M. Club.

KALCHEIM EAST FOR W. V. M. A.

Chicago, Feb. 10. Nate Kalcheim left for New York to take his post as eastern representative for the Western Vaudeville Managers' Association. Kalcheim has been Sam Kahl's assistant. He has been connected with W. V. M. A. affairs for some eight years, starting as office boy, rising to stenographer and later working in with Kahl on the Finn-Heiman books. This selection further strengthens the several moves lately toward concentrating the booking power of the W. V. M. A. in the hands of Kahl.

Willie Berger, one of the younger bookers, succeeds Kalcheim.

POLICE RESERVE JAZZERS.

A jazz-band composed of police reserves has been engaged for two weeks at the Broadway, in conjunction with the picture, "The Great Air Robbery."

In the band are Dolly Pamm, Doro-

thy Doyle, Fay Walker, Joe Williams, Lou Thomas, H. Beissman, William Rams.

WANT ALL OF "LITTLE PALACE."

The Palace Realty Co., which has gradually from time to time taken over the lease of the various floors of the "Little Palace" building, has acquired the second floor of the building, and is at present dickering for the lease of the entire building.

Keith agents and interests at present occupy most of the building.

ASK SUNDAY SHOWS.

Worcester, Feb. 10. Petitions were presented to the License Board asking permission for the holding of pictures and vaudeville performances on the Sabbath under proper supervision. The petition which contains 50,000 names, including leading industrial men and workers, has the sanction of Mayor Peter F. Sullivan.

The sponsor is John E. Kenny, a city councilman. The time set for picture and vaudeville shows is between 5 and 10 p. m.

HOUSTON'S NEW HOUSE.

Houston, Feb. 10. Plans for the construction here by Neils Esperson, an oil man, of a 17-story building and theatre have been completed by architect John Eberson of Chicago. Work will begin April 1. When completed the new theatre will seat 3,000 with enough exits to empty it in five minutes.

The building will be located between the Bender Hotel and the Carter building on Main street.

AFTER PRIVATE HOUSES.

A movement has been started among the theatrical agents, bookers and producers who inhabit the offices around Times square by which it is hoped to offset the recent ruthless boosting of rents from one hundred to two hundred per cent. These agents are trying to rent private houses.

WOOLFENDEN PRODUCING.

William Woolfenden, upon his discharge from the Army Hospital, is going to accept the franchise offered him by the Keith offices.

Woolfenden intends producing big girl acts and miniature musical playlets. His first, however, will be a production for the legitimate in which he will star Walter Scanlan, now playing with "Always You."

AGAINST SUNDAY SHOWS.

Quebec, Feb. 10. A movement has begun to wage war on several amusement places here operating Sundays and charging admission fees. It is announced that the city authorities will take action under the Lord's Day Alliance Act.

From Stock to Split Week.

The Fifth Avenue Stock, Brooklyn, closed Saturday. The house, after being redecorated, will open with a split-week vaudeville policy.

Markus Booking Lyric, Newark.

Fully Markus is to take over the bookings for the Lyric, Newark, N. J., now handled by Wenonah Tenney.

ORPHEUM MOVING UPSTAIRS.

The new quarters of the Orpheum circuit offices in the Palace Theatre Building (10th floor) will be ready for occupancy about March 1.

The Orpheum staff at that time will vacate its present suite on the sixth floor.

Martin Beck, Mort Singer, Frank Vincent and the Orpheum Publicity Department will be located in the new section.

TOUGH NEWS.

Thursday of last week all tenants in the Putnam building were informed that starting May 1 the rents would advance exactly 100 per cent. Vaudeville agents in the building accepted the ultimatum from the superintendent as being the worst news since prohibition.

Most of the stores on the ground floor have leases which hold good for some time, also the Marcus Loew offices occupying the entire top floor.

With office rents soaring in all the other Times square buildings, the "boys" haven't been able to figure out how to beat the increase. Suites like that occupied by M. R. Sheedy have been \$2,400 and the new annual rent will be \$4,800. Horwitz & Kraus' rent jumps from \$900 to \$1,800. Single offices at \$30 will advance to \$100.

The new lease carries a clause permitting either landlord or tenant to give 30 days' notice.

PRODUCERS INCORPORATE.

Frank Hale, Charles Morrison and William Moore have formed a producing corporation and will incorporate for \$50,000 to stage and produce acts to be booked by Ray Hodgdon and Charles Morrison.

The first efforts of the new corporation is the Loretta McDermott, Eddie Cox and Jazz Band turn, due for a New York premier shortly.

LOEW'S F. P. BOOKINGS.

Future bookings of the F. P. L., features for Loew houses include "The Copperhead," "On with the Dance," "What's Your Husband Doing?" and "Mary's Ankle."

New Orleans Dauphine for Pantages.

The Dauphine Theatre, New Orleans, will in all probability be acquired by Pantages during the coming week. Louis Pincus, representing Pantages, left New York Sunday (Feb. 3) to complete negotiations for the acquisition of the house from Lew Rose. The Dauphine was recently closed by the police who objected to the form of entertainment showed there under the Rose management.

Trying for Actors' Colony in Florida.

Tampa, Fla., Feb. 10. Bert Melville ("Melville Comedians" canvas show) has purchased land and is building a \$15,000 bungalow. Victor Canares, Addison and Livingston and Mr. Olsen, members of the same company, are building homes adjoining Melville's.

Efforts are being made to create an actors' colony in the section.

Permanent Street Fair in Iowa.

Davenport, Ia., Feb. 10. Contracts are being let for the erection of the buildings for a permanent street fair or plaza on the levee in this city.

Charles Baskell, formerly manager of the "World at Home Carnival" Co., is now located here attending to the details.

New Victory, Tampa, Opening in March.

Tampa, Fla., Feb. 10. The new Victory now under construction will be opened in March, seating 1,800. There are eighteen dressing rooms.

MEDICAL AID FOR SOLDIERS.

Reports have reached the office of the U. S. Surgeon General that many discharged soldiers who have not thoroughly recovered from their wounds and who are entitled to free treatment by the Government are spending their own money and, in many instances, not securing the attention they should have.

The principal reason seems to be the men are not familiar with their rights under legislation passed since the War Risk Act, especially the recent legislation which provides for medical, surgical, hospital and sanatorium care by the United States Public Health Service.

The Public Health Service is particularly anxious to reach these men and have issued the following rules under which a discharged soldier may receive treatment:

"He can apply directly to the examiner of the Public Health Service in his locality presenting evidence in the form of an honorable discharge of his right to such treatment. He will at once be examined, treated and provision made for hospital care should such be necessary. The examiner will also instruct and aid him in making out the necessary forms to be forwarded the War Risk Insurance Bureau and also the necessary application to be made in order to become a claimant of the Federal Board for Vocational Education.

"The discharged soldier can apply to the Bureau of War Risk Insurance by letter requesting examination and treatment as his beneficiary. The War Risk Insurance Bureau then notifies the District Supervisor of this request who in turn notifies the patient to report to an examiner, giving the examiner's name and address, and issuing him transportation if travel is necessary to carry out the request. Upon presenting himself to the examiner, he is cared for in the above manner.

The discharged soldier can apply to the American Red Cross, American League, to his country or State Board of Health, or to other organizations interested in his welfare, who through the publicity of the War Risk Insurance Bureau and the Public Health Service, will either direct him to the nearest examiner of the Public Health Service or will take up his case with the Public Health Service of the district in which he resides, who proceeds at once to notify the patient to report for examination, as indicated under (2).

"The examiner is authorized to obtain the advice and services of consultants for the patient, should such be necessary, and if hospital care is deemed advisable, to place him in the hospital upon the direction of the District Supervisor, either locally if his case can be cared for locally, or in a hospital unit where the services of special consultants can be obtained. Upon the discharge of a patient from the hospital, a report of physical examination is submitted to the District Medical Officer of the Federal Board for Vocational Education, and the patient is notified of his rights as a claimant of that Board for training, and as he ceases to be a patient of the Public Health Service, his case is turned over to the Federal Board for further disposition."

4TH STREET STOPS SUNDAYS.

Sunday concerts were called off at the 4th Street night. Business had been off for some time. This leaves three houses on the Shubert Sunday night list, Winter Garden, Central and Lyric.

Loew's Ohio and Ky. Purchases.

A rumor has it that Marcus Loew is about to acquire by purchase five houses in Ohio and Kentucky to be opened under the Loew policy next season.

VAUDEVILLE

TAX REGULATIONS

Special Federal Revenue Agent Cadwalader Woodville will be stationed at Variety's office, 154 West 46th Street, beginning Monday, February 15, for the benefit of the whole theatrical district.

William H. Edwards is now in charge of the collections of internal revenue of the entire island of Manhattan, this taking in both income, excise and admissions taxes. This change means the merging of the third district office (formerly at 27th and Broadway) now located at 28 West 23rd, street with the second district, headquarters at the Custom House. The 23rd street office is to be mostly employed for the distribution of income return blanks and information.

Payment of income for the year of 1919, due March 15 or the first quarterly payment will be accepted at the 23rd street office but all subsequent payments are to be made by mail or in person at the Custom House.

For the convenience of theatrical people the department has again detailed a special expert on income tax, for Variety's office. In charge, as last year will be Cadwalader Woodville who will have special quarters at Variety's offices 154 West 46th street. Mr. Woodville will be on hand starting Monday next daily for one month at the expiration of which time income tax is due and payable.

This year there will no other income representative assigned to the theatrical district outside of Mr. Woodville. Originally it was planned to have men at the various clubs and booking offices but a shortage of men cancelled the plan and it was finally decided that Variety would be the sole tax station. Mr. Edwards and Commissioner Porter agreeing to that arrangement.

This year the rate charged on income taxes is 4 per cent up to \$4,000 of net income and 8 per cent on all net incomes above \$4,000—this applies for incomes during the year of 1919. Last year the rate was 6 per cent on net incomes up to \$4,000 and 12 per cent thereafter.

A schedule prepared by Mr. Edwards showing what is deductible for theatrical artists is appended below. The most important change from last year is that living expenses on the road are not deductible even though a separate home is maintained.

There have been several changes regarding the collection of the admissions taxes and taxes from theatre ticket agencies. The collection of admissions taxes and all taxes pertaining to theatres (seats taxes, etc.) is now assigned entirely to Augustus Barnes who is responsible for every theatre and place of amusement in New York. Mr. Barnes will have about a score of deputies under him. Monthly returns from theatres will be checked up each month. Heretofore the admissions taxes were checked up annually. Mr. Barnes stated that all places of importance have maintained scrupulously correct in following out the directions of the collector and that there were no attempts to defraud the internal revenue department. In the smaller places however there has been "cheating" which has led to the decision to check up all admissions tax returns. It is figured that something like 1,500 theatres and other places where admissions tax attain are located in New York.

Joe Prendergast, formerly chief deputy collector for the 3rd district has resigned along with collector Wm. McElliot and H. C. Stimpson remains

chief deputy under Mr. Edwards for both districts. The schedule of what is deductible for players is:

(Continued on page 23)

TRADE COMMISSION INQUIRY.

Washington, D. C., Feb. 10. Resolutions have been passed by the United States Senate by which a sub-committee of the Committee on Interstate Commerce has been appointed to inquire into the work of the Federal Trade Commission, such as the procedure it has adopted, the authority it has exercised and its attitude towards the business of the country. This committee will make a report respecting the value of the commission as a governmental agency.

A series of questions is being sent out by the committee to all those who have appeared before the Trade Commission. The gist of these questions are as to the workings of the commission, the way the hearings were conducted and its findings.

WEIL STAGING ACT.

Bickley & Sullivan are to produce another big act which will be staged by E. A. Weil. It will be called "Good Night" and will feature Al B. White and Alice Hayward. Book and lyrics are by Kenneth Keith and the score by Leon De Costa.

Burt Green Returning to Stage.

Burton Green rejoins Irene Franklin's act at Proctors Mt. Vernon, N. Y. next Monday (Feb. 16) after a long absence due to a nervous breakdown. In the interim Miss Franklin has been in vaudeville with Frank Farnum as an accompanist.



GEO. NAGEL JR.
Beloved son of Mr. and Mrs. Geo. Nagel (Nagel and Grey).
Born February 30th, 1917; died LaSalle, Ill., January 23rd, 1920.

The death of three-year-old George Nagel, Jr., only son of Mr. and Mrs. George Nagel, disrupted the picture promoted by his parents in which he had the leading part. The youngster was acting with some local stars in a studio at LaSalle, Ill. Jan. 27 he was stricken with appendicitis and died under the knife. The same day young Nagel was buried, the father was notified A. F. Schacht, the camera man of the company, had breathed his last at his home in Clinton, Ia. Mrs. Nagel is in bed at her home in Newark, N. J., heartbroken over the loss of her talented boy.

WELLS VS. HOBLITZELLE.

The suit of Samuel H. Halperin against Karl Hoblitzelle in the Supreme Court, New York County, Friday, Feb. 6, was dismissed upon failure of the plaintiff to prosecute the action.

Halperin, who is in the office of S. C. Sugarman, the attorney for the plaintiff, was the assignee of Jake Wells the Southern theatrical magnate, who sought to recover judgment for all the profits derived from the operation, control and maintenance of the theatre (Lyric, Atlanta) mentioned and described in the complaint.

According to the complaint, Halperin alleges the plaintiff and the defendant Hoblitzelle, on or about Feb. 10, 1915, and one Jake Wells and the defendant herein entered into an agreement, wherein and whereby the said Jake Wells and the defendant were to be and become co-partners in the conduct, operation and maintenance of the Lyric Theatre, Birmingham, Alabama. The complaint further alleges the defendant was to take over the lease of the house, supervise, control and operate the same, pay all of the expenses incident to such operation and control and all profits derived from such operation and control, were to be divided between the said Jake Wells and the defendant equally, and that any losses occurring by reason of such operation and control, would be divided between the said Jake Wells and the defendant equally. The complaint further alleged a weekly statement of the said theatre income, disbursements or profits should be made and a division of same at such periods as might be mutually agreed upon between them.

Furthermore upon information and belief that following the defendant taking possession up to the time of commencement of the action a large amount of profit had accrued and the defendant had collected all of the receipts and paid the necessary disbursements, but had retained for his own use all of the profits derived therefrom.

That the defendant had repeatedly refused to render statements of account of the profits derived from the operation of the said theatre, and has refused to pay over unto the said Jake Wells his just share of such profits.

The complaint was dismissed by Justice Nathan Bijur in the New York County Supreme Court. Dave Steinhart represented the defendant and filed an answer denying most of the allegations in the complaint, and denying the house showed a profit but a loss, following which Jake Wells elected to withdraw from the joint operations with this defendant by reason of the losses sustained as aforesaid and that since May 15, 1915, the said Jake Wells had never co-operated with the defendant in any manner or taken any interest in the operation of the said theatre, nor has he paid to this defendant or offered to pay, any portion of the losses sustained or incurred in connection with their joint ventures.

RECORD STARS.

A musical program will be given in Toronto this season, beginning March 5, by eight famous "His Master's Voice" record artists who will appear in person. Among them is Henry Burr, a New York tenor, Canadian by birth. He has made but few concert tours, having gained his international reputation through the medium of his records. His companions include Albert Campbell, tenor; John H. Meyers and Frank Croton, baritones; Monroe Silver, the "Cohen" story teller; Fred Van Eps, banjoist; Frank Banta, pianist, and Billy Murray.

Marcus Loew Returning.

Finishing with his coast trip, Marcus Loew is expected back to his New York office in about 10 days.

TOMMY LEARNS GOLF.

Tommy Gray, Variety's unquenchable humorist, beat the blizzard last week and struck out for the southlands arriving at Pinehurst, N. C., with James Plunkett and Max Hart in tow. Tommy's main idea in life for the present is learning the game of golf. In his first letter to snow-swept Manhattan he explained that players, when driving off, yell "fore," but that his drives were so weak he hollered "three." Early this week a second letter came addressed to Felix Adler. It tells of Tommy hitting the high spots:

"Dear Felix,
"Now that I am an old time golfer—of one day, I must explain the game to you. Stick to Kelly Pool. I'd like the game much better if they played on steam-heated links. This idea of walking over hills while the wind is pulling a Belasco off-stage howl, trying to find a moth ball in a closet full of old shoes, may be alright but my favorite outdoor sport is still assisting some dame into a taxi cab. The age to play golf is from sixty-five on because the first twenty years are the hardest and you never live to see them."

"The guests down here are very nice—the dames all have Y. M. C. A. faces and the men look like old Bevo bottles. A gay crowd. I'd like to see Henry J. Dixon here, just to see what would happen. Hart and Plunkett talk a very good game of golf. Max is handicapped by Plunkett's diamond pin, though Hart makes it almost as even though because he wears short golf pants and a small cap. He looks like one of those overgrown kid comedians you see in those Joe Woods' school acts or a member of a newboys' quartette."

"The place is quite expensive here. We are living American plan (its the only way they allow you to live) and every-time the meal bell rings we sing 'American plan we love you.' Love is great and we are doing fine. Love to Gerie and Eddie O'Brien."

"Your pal, Hogan in society,"
"Tom"
(Gerie is Mrs. Felix Adler.)

HORWITZ AND HIS WIGS.

The publication last week in *VARIETY* of Arthur Horwitz having purchased a wig that became a comedy toupee through his friends laughing over and at it, brought Mr. Horwitz a mass of letters from wig makers and hair restorers.

Most of the wig men wanted to know who had made Horwitz's toupee and guaranteed a better fit. One said it seemed from the story the color of the hair did not harmonize with Horwitz's complexion. That caused Mr. Horwitz to consult a beauty specialist, who after looking over the agent cruelly informed him he had no complexion. Horwitz, somewhat vexed, asked the specialist what he had on his face and the beauty man replied, "A dirty grin."

One hair restorer suggested Arthur have his hair placed back in his head, one hair at a time through a new electrical process. Horwitz thought well of this until his wife broke his heart when asking him how many hairs he had lost. Horwitz had forgotten to keep track as they fell out so he was unable to reply to the restorer's letter.

Monday Horwitz's toupee was doing much better. It looked as though with a mighty effort it had grown accustomed to Arthur and was willing to remain quiet while he kept his hat on. When Horwitz removed his hat the wig seemed to wobble as though looking around for another resting spot. Two or three of the other agents kept their hats on when this occurred.

Tuesday Mr. Horwitz confided to his friends a doctor told him to get rid of the wig or his wife would laugh herself to death. Tuesday afternoon Horwitz was preparing an advertisement offering the toupee for sale to anyone it would fit at \$35, and to anyone it did not fit, \$8.50.

VAUDEVILLE

IN AUSTRALIA

AMONG THE WOMEN

Sydney, N. S. W., Jan. 2.
Grace Doran, of "Doddies," was married last week to John Fernside, appearing in "De Luxe Annie."

"Chu Chin Chow" is to be presented during the year at the Theatre Royal. Robert Grieg is in London arranging with Oscar Ashe for its presentation here.

Irene Astor, appearing with the six most beautiful girls in Australia at the Tivoli, is a sister of Eric Isaacs, treasurer Fullers Theatre, this city.

Eva Lynn has made a success in Williamson's pantomime "The Sleeping Beauty."

"Little Red Riding Hood" is doing big at the Majestic. Nellie Kelle is principal boy, with Jim Gerald as the dame.

"Lightnin'" at the Criterion, is the biggest comedy success the Williamson Co. has ever handled.

Nellie Leach is singing at the Haymarket this week under direction Alex Lorrimer.

The first of the Snowy Baker-Wilfred Lucas pictures will be released this month under title of "The Man from Kangaroo."

"The Bing Boys on Broadway" has made an enormous success at Her Majesty's. A feature is the scenery, painted by Leslie Board, W. Little and G. Dixon. Fred Thompson and Harry Vernon are the authors. The latter, a famous actress, scored the hit of the show as Emma, Duchess of Dullwater. Her numbers include "The First Love" and "College Days." The last named was done amidst the gales and glowing color of the Astor Roof Garden. Dan Agar, as Lucifer Bing, works after the style of George Robey. He scored in the Indian rag as "U-Ka-Lup-Tus, Chief of the Wah-Wah." Gus Blum, the famous English comedian (Fred Bilett), gets his chance in this revue as Pottery Bing and makes good. Dave Dren and Muriel Hudson went over big. Mr. Dren getting the house with his dancing in the "Tiger Love" Highland and Jack Haskell produced the show.

"As You Were," a fantastic revue in two acts, founded on "Plus Change," by "Rip," and written by Arthur Wimperley, with music by Herman Darowicki and Edward Mathew was presented by Hugh D. McIntosh by arrangement with Charles Cochran at the Tivoli Dec. 30. It is the best dressed show the Tivoli management has put on and entirely different in plot to anything seen in this city. The dialog is smart, but lacks much in comedy. The show was rather a disappointment. "If You Would Care for Me" seems to be the hit, with "Heaven of Troop" a close second. The scenery and lighting effects in this revue are elaborate. The jungle scene in the last act is beautiful and stands out far above the rest. Bert Clark, Hugh Steyne and Marie Le Yarré scored individual hits.

The following acts are at the Majestic this week: Jack and Cora Williams, George Hall, Baron, National Duo and Ford and Nelson.

Clinton and McNamara, Artors Brothers and Corp. Joe Nathan have arrived under contract to Ben and John Fuller.

"The Little Demosel," a comedy presented by the Taites at the Palace, with Emma Volini featured, went over to a big hit Jan. 10. The play is sure of a long run.

Charles Workman has been engaged by Hugh D. McIntosh to produce "Odementia," a new London revue. The cast will include Arthur Allridge, Neil Flemming, Minnie Love and Billy Rego.

"Jossam Faddock" is getting good houses at Adelaide.

"Kissing Time" is to be put on this year by J. C. Williamson. Jack Haskell will produce it.

Arobie and Gertie Falls are appearing at the Empire and together with Al Bruce and his Rosebuds.

A special company has been engaged in London to appear here in "Tilly of Bloomsbury," under direction Williamson.

Sara Allgood has sailed for London.

William Anderson's pantomime is paying to capacity at the Tivoli, Adelaide.

Union Theatres Ltd., are presenting first release Paramount-Artcraft in theatre under the direction in conjunction with Haymarket Theatres, Ltd. Hoyt's

Ltd., who showed Paramount-Artcraft pictures during 1918 and 1919, are now presenting first release Goldwyn and Fox films.

Billy Maloney has replaced Ernest Leashbrooke in the Burgess Revue. Leashbrooke was injured Christmas Eve during a brawl back stage at Fullers and is now in hospital.

The Rev. Frank Gorman, billed as the "Singing Parson," has arrived under contract to the Fullers.

The Fuller pantomime, "Cinderella," is putting wonderful business at the Opera House twice daily. The show is rich in color and moves with snap. The Three Fishers, an imported act, have made a hit with their novelty, "A Florida Enchantment." Nat Philippe produced it.

Priscilla Verne, formerly of Armstrong and Verne, is breaking in a new act with a male partner.

BARD DENIES U. S. SLUR.

Providence, Feb. 10.
Wilkie Bard at the Albee last week denied intending to convey the impression in his Toronto speech that America did not play its part in the World War. "I never meant to convey the impression that Americans didn't do their share in winning the war," declared the actor. "I am very thankful for what America did," he added in a calmer tone.

"When I said 'the Allies won the war' I meant just what I said. I include the United States with the Allies, naturally."

The situation became so serious that Mr. Bard wrote his manager at the Palace Theatre, New York, concerning the advisability of putting his side of the case before the public.

Boston, Feb. 10.
Wilkie Bard met with no hostility here Monday when reporting for rehearsal at Keith's. His fellow professionals made no comment regarding his recent utterances. The local press had said nothing and as a result Bard received a rousing reception and has been booked for an extra week, the first repeat booking in this house in several seasons.

Bard's curtain speech was confined to a little comedy poem. The lobby and all boxes were draped with American flags. A few British flags were sandwiched in.

MARRIAGES.

Charles Howe (brother to Sam Howe) to Ada Rose, Feb. 5, in New York.

Harry Wilde to Kitty Star at the City Hall, New York, Feb. 3. Both of Bedini's "Peek-a-Boo" company.

Marion Aye, Mack Sennett's film beauty, and Harry Wilson, now with Bothwell Browne's Bathing Beauties act, were married in New York last week. The bride came east with Sennett's Bathing Girls and later joined the Bothwell Browne act. Wilson was the company manager for the "Yankee Doodle" in Berlin film and later became affiliated with Browne.

BIRTHS.

Mr. and Mrs. Lloyd Harrison, daughter.

Mr. and Mrs. David Loew, at their home in New York, son. The father is a son of Marcus Loew.

Mr. and Mrs. George Piantadosi, at their home Jan. 30, a son. Mr. Piantadosi is on the staff of the McCarthy & Fisher Music Co.

Mr. and Mrs. Joseph Castro, at their home Philadelphia, Dec. 6, daughter. Mrs. Castro was formerly Peggy Gallana.

A word of praise should be written about the audience at the Colonial Monday afternoon. Everything happened to tire their patience, the show not commencing until 240 (delayed baggage) and then the cards announcing the acts worked wrong, yet they were well behaved and greeted each act generously. When Adele Rowland appeared at 5.10, not over a half a dozen people left. Miss Rowland wore a handsome gown, copper shade, veiled, with dull gold net patterned at the bottom. The net was puffed at the waist. Miss Rowland might make a better choice of songs.

Georgia O'Kane wore a simple frock of white satin opening in front showing tucked chiffon. She works hard and might omit the laughter; also throwing kisses to the gallery when taking bows.

Emma Haig (Haig and Waldron) represents daintiness in her dancing and clothes. Miss Haig's first frock was perhaps her prettiest, of pale green net and short. Silver brand formed the shoulder straps with the ends laced down the front of the bodice. A large tulle hat was worn.

There were many pretty gowns in "The Rattle and the Snake" segment dealing with the Sun, Moon, etc.: Miss Summers' gown of mauve sequins had flounces of net at the sides with streamers of pale blue ribbon hanging from the waist.

Miss Driscoll (Driscoll and Westcott) at the American first half, although a big woman knows how to wear gowns. Her first of dark blue brocade, slightly draped at the back, was very good looking. Her blue sequin gown with tulle-draped at the side was handsome.

A cute young woman is Miss Sabbott (Sabbott and Brookes) whose dresses were all neat, but in need of cleaning. The back of her frills was dirty, showing pantafoes. Her large bonnet was of straw with a wreath of wild flowers round the crown.

Leon Stanton has some very amusing lines in his sketch but a great deal of the laughter is due to the clever acting of the character woman.

ILL AND INJURED.

William Blumenfeldt of the Wirth-Blumenfeldt office afflicted with influenza last week. Recovered.

Louis Samuels, ticket-taker at the Olympic, confined to his home with a severe rheumatic attack.

C. S. Hamilton, manager of Keith's, Portland, Me., is recuperating after a two weeks' illness from influenza.

William Quinn, known as the "demon" ticket taker at the Colonial is confined to his home with influenza.

Lou Archer (Lou and Jean Archer) has been operated upon for throat and nose trouble, at his home in Detroit.

Hugh A. Grady, general manager for Arthur Hammerstein, confined to his home for a week with several ailments, has returned to his desk.

Frank "Skeets" Martin, manager of the Empire, Syracuse, was taken to a sanitarium late last week. The affection was not divulged.

Jeanette Lawrence stricken with influenza, Jan. 23 while playing Syracuse, is convalescing at the Memorial Hospital in that city.

Helen Louise Lewis, of "Tiger Rose," following her recovery from the "flu," was operated upon for appendicitis at the St. Vincent's Hospital, Toledo, O.

Pearl Sindlar is ill at St. Francis Hospital. She was confined with pleurisy and in her convalescent period had an attack of appendicitis and was operated upon.

Rea Frussak, assistant treasurer of

the Capitol is confined to his home with influenza. Chas. Reis, the manager of the Capitol, has been ill for ten days with influenza.

James McAttee, assistant to Al Darling at the Royal is still ill with influenza. Ten other members of the Royal forces are incapacitated with various ailments.

Miss Gorman, the manicurist in the Putnam Building, was hit by a taxicab last week and is now confined to her home at 165 West 83rd street with a fractured rib. The taxi ran onto the sidewalk.

Mrs. D. F. Hennessey is recovering from pneumonia at her home in the Oregon apartments, 7th avenue and 54th street. The attack has kept Mrs. Hennessey confined since the first of the year.

Victor Leighton, booker for the Klaw and Erlanger exchange, was confined to his home early this week with influenza. Two of his children recently recovered from the affection. His wife was recently opened on and has now recovered.

Ward R. Perry, Chicago manager of A. J. Stansy Music Corporation, was seriously injured in an auto accident last week. He was riding in a taxicab with Eva Strague, a model, when the collision occurred. It is expected that Miss Strague will not recover.

Ad. Singer, son of Jack Singer, returned to work Monday after an absence of six weeks, spent in Yonkers' N. Y. Hospital. Young Singer originally entered the hospital for an operation for appendicitis. He recovered from this in three weeks, but contracted bronchial trouble just as he was about to be discharged.

Nonette was operated on in Washington, D. C., a small bone having been removed from her nose. Monday of last week the violinist went to the capital to replace Valeska Suratt at Keith's, although early that day she had been treated for an abscess under her arm and was under care of a physician throughout the Washington engagement.

IN AND OUT.

Donovan and Lee were unable to open at 125th Street Monday. Conway and Fields substituted.

The Five Violin Beauties to play the Star, Brooklyn, had to cancel because of the death of Hattie Kitchners mother.

Through Miss Santos of Santos and Hayes poisoning herself in some manner, the act could not open this week at Grand Rapids.

Farr and Farland were added to the bill at the Colonial Theatre this week, and Adele Rowland replaced Harry Fox, who was not quite ready to open.

Patricia and Myers did not open at Keith's, Columbus, this week. Illness of Davis Sisters and Stern substituted.

Harry Fox did not appear at the Century Sunday night concert for some unexplained reason. It was the second time the Fox turn did not appear there after billing.

Elida Morris, through continued illness, could not open at Keith's Toledo this week. The vacancy was filled through the Chicago office of the Keith agency.

PRODUCTION ENGAGEMENTS.

Earl Miller and Anna Francis have been engaged to replace Clinton and Rooney in "Last Night." The act reopened Thursday Feb. 12.

ENGAGEMENTS.

Paul Kelly, "Who Pays?" Louise Keller, "Look Who's Here." George Marion, "George Washington." Elsie Adler, "The Adversary." Vanda Hoff, "9 o'Clock Reveal."

CABARET

The *Hugos* proposition remained about the same last week along the line of the cabarets. Business was light, although the dinner (seven o'clock) trade held up. What was left of the after-theatre patronage dwindled away with the storm. If any places were selling, it did not become noticeable and few ventures to ask the question. The bottle on the hip trade was also slight. Liquor took a tumble during the week. The best scotch dropped to \$155 a case after having been held as high as \$225. The best rye was quoted retail at \$125 a case although a very good brand was disposed of at \$30 a gallon (equivalent to \$65 a case). Scotch was scarce and the drop in its quotation was attributed to the abnormal prices asked, placing it out of the reach of those who were without it. The dealers seemed to think those who could afford to pay the top price were already stocked up and the others preferred to go to some other drink or leave it alone rather than be held up. An up-state hotel asked \$16 for a bottle of rye, standard brand. When the clerk was told the price was too high, he asked the applicant why he didn't drink what he (clerk) drank, giving him a bottle for \$450 which the purchaser pronounced as good as any he could have procured.

Malshiner's, St. Louis, is presenting a "Revue of 1920" by Emile De Reat. It is the first time an entertainment on such an elaborate scale has been attempted in St. Louis. The restaurant is making every effort to keep up its patronage without the sale of drinks. There is a 50-cent cover charge. The revue goes on twice nightly.

Paul Salvain is strengthening the Palais Royal show despite prohibition. Midgie Miller, who has been associated with Roscoe Ails in his vaudeville act, and the Jazz Band, also of the act, have been added to the Palais Royal entertainment.

The **Parkway Palace**, Brooklyn, has a roller skating rink replacing its cabaret. Eugene Cirina and his Jazz Orchestra furnish music.

Charles Fink has sold his interest in the Ritz Cafe, Brooklyn, for \$10,000. A new revue opened there.

The **Hotel De France** has changed hands and the cabaret discontinued.

The **Tokio Cafe**, on 45th street, closed Feb. 8.

NEW ACTS.

Della Rose and **June Carney**, two-act.

"Aunt Jemima," skit.

"The Six Maxine Dancers."

Kelly & Post, two men, song routine.

Sheldon and Haslam, sketch.

Billy K. Wells, new monologue.

Al Weber featured in act produced by Harry Sauter. Five other people.

"The Love Tangle," B. Loeb with Harry S. Howard.

"All Wrong," featuring Oliver Bingham (Will Brande).

"Peek In" with Clay Crouch and 10 people.

Pearce and Ollie have dissolved because of the former's illness. Pearce is resting at Paterson, N. J., and Miss Ollie is appearing alone.

Edgar Atchinson Ely in "The Booster." (Evelyn Blanchard).

"The Rainbow Widow," musical comedy.

Kusso, Teis and Russo, dancing (Charles Fitzpatrick).

Harry Miller (formerly with Marie King) with Bill Dooley, two-act.

Ida May Chadwick and her father are shortly returning to take up a big

time route in the east. They recently left a production.

Al Rogers (Rogers and Lum), single turn.

Sammy Weston and **Betty Bond**, two-act.

Edna Nickerson Trio, singing and dancing.

"Peek In" with Clay Crouch featured. Ten people.

Harry Mitchell (Mitchell Grisold and Mitchell) and **Frank Burke** (Pierce and Burke), two-act.

Bobby O'Neil and **Marion Davis** (formerly Fern and Davis), two-act (Ray Hodgdon).

Johnnie Le Fevre and **Frances Hartman**, the former of Le Fevre and St. John, and the latter of musical comedy, two-act.

"Getting Unmarried," played by Gibson and Connell. Playlet first staged by Provincetown Players (James McKown).

William B. Friedlander is producing three vaudeville productions. One is "Fry and December." A revue will be entitled "Cave Man Love." Five principals. The third is a dramatic novelty with Irma Lerner featured.

INSIDE STUFF.

(ON VAUDEVILLE)

Tenants in the Putnam Building received notice this week that beginning April 1st rents would be raised approximately 125 per cent. The theatrical men are in a quandary, for the word has been passed that no agent will be allowed to move into the new State theatre building when completed at Broadway, between 45th and 46th streets. Sully, the barber's, rent will be \$200 monthly from May 1, if he remains. No one spoke to Sully for three days after he received the notification.

Taking advantage of the dismantling of the old Bartholdi Inn at 45th street and Broadway an act probably stopping at the ancient "boarding house" put over some Broadway advertising without cost. Up near the roof on the brick wall there is a sign reading "Faden Trio, U. B. O. time." Since the wreckers have not started dismantling the outer walls the sign has been there for a week. The humorous side of it is that the site is being prepared for the erection of the State which will be Marcus Loew's biggest theatre.

N. V. A. COMPLAINTS.

Barto and Clark have received a decision from the adjustment committee of the N. V. A. in their complaint against Hamlin and Mack. The Three Kaufmans, and any other acts that use the phonograph business employed in their act. They proved conclusively that they originated and hold the prior copyright on the business, that of stepping out of phonographs following an introductory number.

CHORUS EQUITY ROW.

(Continued from page 3)

the taking away of any of the present "privileges" of the organization is expected by the Actors' Equity. The A. E. A. has a larger membership by far and as each constituent of the Four A's is apportioned one vote for each 500 of membership on matters of this kind, the Equity can easily outvote the "vaudeville branch" when the matter comes up.

Harry Mountford and **Frank Gilmore** are expected back from the coast next week, and following their return, according to an Equity official in touch with the situation, the long standing jurisdictional dispute will immediately be placed before the Four A's board for settlement.

SPORTS

Johnny Lore of the west side is planning a come back and will open his campaign at Troy, N. Y., against some good boy during March. Lore was overseas and was one of the few pugilists to see first line duty. His last successful bout was in Canada, where he shared local popularity with Frankie Fleming, the Canadian feather-weight champion. Lore is regarded as the Canadian light-weight premier. He has filled out during his sojourn in the Army and will probably box as a welter-weight.

Ice skating enthusiasts await with interest the outcome of a series of three match races between Norval Baptie, who is at Healy's Golden Glades with his figure skating, and the Canadian champion, Lemy. The contests may be "staged" at Saranac Lake, N. Y., during the latter part of this month and probable extend to the first week in March. This particular match has been hanging fire for some little time.

History in this branch of sport may be made when Baptie and Lemy meet. The distances have not been arranged but it is practically assured they will be from one to five miles. In this connection it is wise for Uncle Sam to develop ice skaters for international competition. Last Sunday at Christiana, the American champion, Bobby McLean, of Chicago, was forced to acknowledge defeat from Oscar Mathiesen, the latter winning the world's championship. McLean defeated Mathiesen when they skated over here.

In the height of the storm last week in Boston, the stand at Fenway Park, where Harry Frazee's former world's champions play, was thrown to the ground. Frazee was informed through news dispatches that the total damage was around \$100,000. Frazee, according to reports from various baseball quarters, intends to form a new league in opposition to the Johnsonian circuit, with Colonels Jacob Ruppert and Tillinghast Huston, of New York, and Charles Comisky, of Chicago, supporting him. Frazee is spending most of his time on baseball affairs, putting his theatrical enterprises to one side for the time being.

Broadway was practically deserted Monday night, for most everybody who's made a secret getaway through the Hudson tube to Jersey City to sit in and enjoy the eight-round fight between world's light-weight champion, Benny Leonard, and his foremost opponent, Johnny Dundee. In the boxes around the ring were seated many familiar faces of stage-land. The Great White Way contributed handsomely to the large gate receipts.

As has been the case ever since they jammed through a law permitting fights in Jersey, the Broadway sports have come through like they used to in the old days to keep the game alive in their home town.

Not one of the boys regretted making the trip, for they got their money's worth in the preliminaries alone. They howled and screamed when the main contest began. The champion got busy right off and staggered his opponent with three lefts to the face. Dundee forgot his jumping jack tactics and set after the champion for revenge. Leonard met him half way and sent him reeling against the ropes from the force of a right to the body. Each succeeding round found Leonard master of the situation. He sent three terrific lefts across the heart in the sixth, which made Dundee leap half way off his feet to try and catch his breath. There were cries from the fans beseeching Leonard to stow away his man, but he paid no attention to

their pleadings, although he continued to hammer the game and tough little Dundee as if he were a punching bag. Leonard was the winner—Dundee in defeat received deafening applause.

The betting was 4 to 1 Dundee would stay. After the first round the odds jumped to sevens, but there was only one come-on, and he fell to the tune of a "century." The general impression before the fight among the wise ones was that Leonard had trained but two days and his opponent would last. At that, Leonard looked bad around the waist. He has taken on considerable weight in the last month, or ever since he began his picture stunt.

The first flash of Broadway in the big J. C. arena came with the entrance of Jack Curley, surrounded by Ed Smith, the famous Chicago referee, and one of his wrestlers, Strangler Lewis. From then on the smiling countenance of numerous sports well known to Times Square came dancing through the various "gates." Among the bunch were Frank T. Crane, Harry Frazee, Ed. Johnny Weber, Leo Hayes, Ernie Van, Saul Bornstein, Billy Cripps, George O'Brien, Owen Moore, Frisco, Gordon and Bill Dooley, Frank Fay, Bud Walker, Bob O'Donnell, Tammany Young, Alex. Sullivan, George Dwyer, Jimmy Flynn, W. H. Crane, Jack Gleason, Julius Witmark, Sam H. Harris, George M. Cohan, Ted Snyder, Mose Gumble, Jack Welch, Dan McCarthy, M. Selwyn, Lew Dockstader, Walter Kinsley, Wally Van, Harry Harris, Stuart Holmes, James B. Regan, Benny Wolf, Carson, Joe Voner, Dave Lewis, Harry Von Gray, Harry Frazee, Ed. Barrow, Joe Humphreys, Maxy Blumenthal, Morris Rose, George McDonald, Frank Farrell, Jimmy Flynn, Harry Fox and Alex. Sullivan.

NEWS OF THE MUSIC MEN.

Louis Bernstein, head of Shapiro-Bernstein & Co., the music publishing house, has acquired the phonograph rights to the "Abner" series of "The Great Agent" characters from Harry Herzhfeld, the cartoonist. Mr. Bernstein has applied for patents on the names to be used as trade-marks in the way of Herzhfeld's phonograph monologues and the like.

Jack Carroll, of the Irving Berlin act, is back, after a short attack of the flu.

A. A. Anderson, general manager of the McKinley Music Company's home office in Chicago, is in town on business.

Frank Fapa and **Lou H. Alfred** have written a new Spanish fox-trot dance titled "El Dorado," with lyrics by Charles Snyder.

Harry Pearson, Detroit manager for Waterson, Berlin & Snyder, who has been confined to his home for the last three weeks with influenza, is recovering.

Sam Kerner, last with the Tom Jones office, has located with Jack Potamand. Kerner is busy preparing a condensed version of "Cavallera Rusticana" for the two-a-day.

Three new additions to the Shapiro-Bernstein professional staff are Murray Roth, Lew Jacobs and Fred Cave.

Louis Bernstein has returned from Palm Beach. Upon arriving at his office, he found that during his absence Jimmie Monaco, as his first contribution to the Shapiro-Bernstein catalog since joining the staff, had turned in "Oriental Stars." Mr. Bernstein, late over the Monaco effort, saying it's a new type of oriental the country is going wild about, but he paid nothing about Palm Beach.

The action brought by Tom Kennedy, a vaudevillian, against Harry Frazee, Harry Jones, Harry Johnson and Leo Feist, Inc., as authors and publishers of "Don't Want to Get Well," alleged by the plaintiff to have been lifted as to theme from him, was settled out of court last week by a payment of \$25,000 made to Mr. Kennedy. O'Brien, Malavinsky, J. Driscoll appeared for the plaintiff, Gilbert & Gilbert represented the defendants.

BURLESQUE

BURLESQUE REVIEWS

BOWERY BURLESQUERS.

Dick Flyboy.....Russell K. Hill
Andy Howard.....Arthur Mallon
Harry Gilbert—The Highlights
Jack Lighthouse—Aviation Club
Miss Margie Flyup.....Libby Hart
Miss Gladys Highup.....Kitty Glasco
I. M. Left—Self Boy, Aviator
Miss Hightone Wayup—Club Member
U. R. Right—Chief Aviator, Billy Foster
Senior Emanuel—Bull Fighter
Russell K. Hill
Carlos.....Attendants
Harry Well
Columbo.....to the King Arthur Mallon
Alphonse—King of Spain, Harry Well
Alexandra—Queen of Spain, Dolly Sweet
Carmenita—Spanish Girl, Kitty Glasco
Senior Otero—A Manador, Libby Hart
Miss, Fin—French Waitress, Kitty Glasco
Miss, Amner—French Waitress
Libby Hart
Mlle. Bonbon—French Actress
Dolly Sweet

Several years ago the editor of VARIETY assigned this member of his staff to the Columbia to write a review of the show current there on that particular week, casually remarking that it was a "good show," which one of the writers in the office who with said staff member encountered. Returning to the office that night the writer had the temerity to take issue with those familiar with burlesque who wrote his personal opinion was unwavering by the judgment of others.

The editor let the review ride as written, then took the writer over to the Auditor Hotel for a drink and a bite to eat and incidentally there arose a discussion on the viewpoint taken by the writer, who argued that burlesque was presenting practically the same sort of entertainment. It did a generation ago, barring the natural improvement consequent to the demands of law and order for "cleaning up," better costumes, scenic environment, etc.

"You don't know burlesque," claimed the editor. "You must adhere to certain basic rules or else be entirely out of this picture"—words to which the writer assented.

The discussion progressed until it reached a point where the writer said: "Why cannot they have a consistent farcical plot—say one of the old time farces with fast and furious humor, played legitimately?"

"It was tried out by Manager So-and-so (mentioning the name) and proved a disastrous failure," he answered.

The writer was suddenly admitting himself bested in the argument.

Time passed and Monday night of this week this reviewer was once more assigned to the Columbia to write "The Bowery Burlesquers" and upon innocently inquiring: "Is it a good show," the reply came back:

Viewing the entertainment carefully and dispassionately, the writer thinks he has discovered the reason for the failure of a legitimate farce in burlesque. It is nothing more nor less than the absolute probability that it was played by inferior actors. Why has A. H. Woods made a million dollars with farces? Answer: Because he hires legitimate actors to appear in them. If he selects an eccentric ex-vaudevillean like say, Florence Moore for the star, and then surrounds her with as legitimate actors as if he were recruiting a drama. Did the burlesque manager who tried farce give it a trial under such conditions? Probably not. If not, that is the reason why burlesque of the present day is no better, relative, than it was years ago.

From the above one might construe the contention that "The Bowery Burlesquers" isn't a good burlesque show. On the contrary, it is a very good one for burlesque. There are a couple of tractors exceedingly capable comedians, Frank Harcourt and Billy Foster. Harcourt's enunciation when he sings is clear and distinct, every word being distinguishable. He handles the material given him with unctious and a sense of comedy value. His associate, Foster, is a cross between Leon Errol and Sam Bernard and while not exactly imitating either, suggests both.

Then there is Kitty Glasco, prima donna, with a high, clear, ringing voice, a fairly good figure, who makes the most of her vocal gifts, phrasing and breathing properly, creating a cultured voice. Libby Hart and Dolly Sweet are a pair of comedians who just follow numbers suitably in approved burlesque fashion. We have the usual aggregation of male performers in the form of a quartet, smartly clad chorus girls in abbreviated costumes, and the entire effect is one of "smartness" and speed.

The plot revolves around the hiring of the two eccentric comedians to make a trip around the world in 151 minutes on an airplane, on the promise of \$1000 if they succeed, which you did not see if they succeed, which you did not see for showing various foreign localities. We have the inevitable table scene,

starting off with reading "Me and you" for "menu." "Have you frogs left?" "Have you fly specs?" etc. Here are a few of the regulation comedy lines, selected at random: "To dip bread in gravy is bad form—but it's good taste." "I promised never to tell a human being, so listen." "You couldn't be a horse—you're too tall." "I don't drink anything." "Anything." "I had earplugs when a fellow asked me to have a drink and I didn't hear him." "I appeared before the crowned heads of Europe and this bald head of Brooklyn" and so on.

The cross-dress talk between the two comedians is the only thing that is different from the other burlesque shows that have been seen in the past and the pair, with this routine, could appear in vaudeville and succeed. The pair, Miss Nearsa Mallon and Well have a singing specialty in which the taller of the pair sings a solo with a sweet, tender voice of the quality one might expect of an immature youth and is registered strongly with the audience.

The numbers are put on neatly, but with no attempt at originality or intricate stepping. In fact, the show is marked by the absence of dancing, the only solo stepping being done by Harcourt for a brief spell and none of the other principals resting to the form of entertainment.

"The Bowery Burlesquers" is still the burlesque as of yore and will continue to be so until such time as some manager has the courage to put on a show which can speak itself besides the ability of a specialist.

(All of which above goes to prove that this writer (Globo) has not been to see the show since he wrote before on an assignment and knows no more about burlesque now than he did then.)

Accordingly, "The Bowery Burlesquers" will be reviewed once again this week and the notice will appear next week's issue.—The Same Editor.)

LID LIFTERS.

This season's show is supposed to be entirely new over last season's. Only two members of last season's cast are present, including Harry Lang, the featured player and principal comic. Perhaps a goodly part of the production has been evidenced in several scenes, but most of it was not shown because of the limited capacity for hanging stuff. There was plenty of room for an air-purification effect and the first act, and in doing away with the usual ensemble, presented a new scene. The first act, and in addition to a plot shown in the second act, were placed on top of the upper plane. A projection device showed the ocean scene, and the plot was side by side to give the impression of motion. Few shows of any kind have attempted such effects. The one in the "Lid Lifters" is really a good try.

In the matter of principals the "Lid Lifters" isn't strong either in the male or feminine contingent. Violet Penney runs away with the show as far as women are concerned and hasn't much opposition. Miss Penney showed a sort of "hard-boiled" voice for her opening number, but accomplished an astonishing reversal of form as the show progressed, handling several other songs with ease and style.

Edith Raymond, the prima donna, is a plump type, though possessed of slim ankles and shapely legs, displayed to effect in one of the lightest costumes of spottish white. In an operatic medley early in the show she sang fairly well. The number, however, was mixed with sections of jazz which were surely needed. The value of Ruth Denice as the ingenue was never shown. She had but two numbers and showed little in either, nor was there much in the bits for her. Miss Denice was in the Edmund Hayes show as a soubrette and it may be that she has recently joined the show.

Dotty Bates, a little chorister, showed up to a great deal more advantage than the ingenue. Miss Bates looks like young material and she really could graduate from chorus to cast now. In every number this girl's singing could be heard. She hasn't a voice of sweetness by any means, but she has a good sparkle in her work and she sings lyrics in a way that they can be readily heard. The chorister stood out best in the "pick-out" number at the finish. The theory of the bit was: "The chorus girl of today may be the principal of tomorrow if given an opportunity." Bates, girl, who has a baby face, didn't improve her by having her hair cut. She was introduced as the girl "who won an automobile in the chorus girl popularity contest." Of the other three girls in the pick-out number Jean Burke was the prettiest, but she had no voice; Jackie Edison had diamonds and avoirdupois, and Annette Devine

failed to show cause why she should be lifted from the back line.

Lang at times was too ready with his "blue" stuff. Most of it was concentrated in the early part of the show. He was lacking later more legitimately, though the fault was that too much of the material was familiar. Lang is using audience stuff some what along the lines of Ben Welch, and on reaching the stage the censer-taking bit is used, that also being in the Welch routine. Possibly since the "Lid Lifters" is on the second wheel Welch has permitted the use of his stuff by Lang. However, there were other lines even more ancient vintage. Charles Cole, the second comic, had little chance. Lang's business of twisting Cole's putty nose was genuinely funny and could be worked up for even better effect. Cole got going just near the finish and did well in the cabaret scene. James Gallagher, of last year's cast, both did straight for the most part and character bits at odd times. Harris acted right out in the "Blades" scene. Gallagher worked the most with Lang. Lang was using the line of his accomplishments. That drew an earned encore when he "quoted" with Miss Harcourt at new material. Lang was not more would be in good stead. The cast needs patter and Lang is classy with a lot of classy dancers, and some classy good dancers, with some of the best of the class to the men who put on the show, and the classy background added to the class to some of the voices all went to make for one of the best revues in its own.

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JULIUS MAURER, SUICIDE.

Julius Maurer, orchestra leader at the Empire, Brooklyn (Columbia Wheel), committed suicide Saturday afternoon shortly after the matinee by shooting himself through the head three times.

Maurer had been employed as leader at the Empire for seven years. He was about 35 years old, and previous to coming to the Empire had been a road leader with Barney Gerard's "Follies of the Day." He was married several years ago but divorced recently.

The shooting occurred in a cafe on the corner of Ralph and Gates avenues, Brooklyn, a few doors away from the Empire.

No reason could be discovered for Maurer's suicide. Relatives living in Ridgewood claimed the body. Burial was set for Wednesday.

MUSICAL STOCK IN DULUTH.

Duluth, Feb. 10. Beginning Feb. 22, Duluth will have four weeks of musical stock. The LaSalle Musical company, at the Macaulay Opera House, Louisville, will come to the Lyceum theater with 30 players and a chorus of 14. Ed Blair Stanley is the prima donna, Eddie Coudy comedian and Doris Canfield the ingenue. Popular musical comedies will be presented.

The Lyceum will present film from now until the musical organization's opening date.

NEW MANAGER FOR COLUMBIA.

Chicago, Feb. 10. C. F. Lawrence has succeeded George F. MacDonald as manager of the Columbia, the only burlesque theatre in Chicago's loop. Mr. MacDonald has gone to New York to take charge of the routing department of the Columbia circuit.

HUSBAND IS CLEARED.

Indianapolis, Feb. 10. Investigation of the mysterious murder of Frances Altman Stockwell, chas girl of the Lyceum theater, found dead in a snow bank in the rear of a rooming house in Cleveland, Feb. 1, led to Indianapolis. William B. Stockwell, 22, the dead girl's husband, resides at 1031 Bates street here. Detectives traced his movements for a number of months and were satisfied he has not been away from Indianapolis for some time.

Stockwell married the chorus girl in Philadelphia, May 24, 1919, while he was a sailor at the Bay Ridge training station. They separated a few weeks later, Stockwell told the local police.

BURLESQUE CHANGES.

Harry Marks Stewart has joined the Union Square Stock Co. last Monday (Feb. 9).

Harry Marks Stewart for the Union Square stock.

Alice Isabella and Johnny Collins for "Blue Birds."

Lea Jolet, "Social Maids."

Harry Mandel and Tom Barrett, Union Square stock.

Olive Le Compte, Hastings' "Big Show."

Ethel Costello, Union Square stock.

Fred Irwin in Legit.

Fred Irwin, former burlesque producer, is to invade the legitimate field in a piece entitled "Who Pays?"

Joe Shay will have an interest in the show. The author is an Englishman named Long.

Billy K. Wells' Fling.

Billy K. Wells, general manager for James E. (Blut) Cooper and librettist extraordinary of the Cooper attractions, is taking a fling in vaudeville with a single turn written by himself. Mr. Wells specializes on a monologue.

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Picture people should compromise their points of disagreement with Cardinal Gibbons who came out this week against Sunday showings of pictures. The Baltimore archbishop never speaks hastily. His opinion has always been on the side of tolerance and open mindedness. He was and is against prohibition and other forms of fanaticism and to rush blindly into opposition to his ideas is to array the show business against the world power of the Roman Catholic Church.

That organization in the last century has been a steady force stemming the current of madness. On the one hand it has stood against Socialism, on the other damned the rising tides of intolerance that have made of censorship and other inhibitions a continual curse and irritant. The chief representative of this church in America is the Maryland primate and what he has to say is worth considering if he is no other reason than because he is in favor of baseball and all other healthy amusements on Sunday.

He appears to be against Sunday showings of pictures because such showings are a means to commercial profit. That feature of the clerical prince's objections cannot well be eliminated. It costs to make pictures and they have to be paid for, but the reality of his objection is another thing all together for he says picture shows on Sundays would interfere with religious teachings and religious services. This can be adjusted. There is no reason why Sunday shows should run from 11 in the morning until 11 at night and so interfere and set up a counter attraction to church services.

All this can be adjusted, but if amusement people, now hopelessly at odds with intolerant and militant Protestant sects, get in bad with the world power of Catholicism they will have succeeded in increasing opposition immeasurably and at the same time do something so stupid as to leave them without sympathy. Properly considered, the Roman Church has been and should continue to be the friend and protector of all fine artistic effort and all sensible entertainment and it will continue to be unless foolish ruin in where angels fear to tread.

Rightly or wrongly it considers its ministrations peculiarly necessary to the stability of the world. Without that stability no one could sell pictures to any worth while extent or collect big revenue and while the Catholic Church is not the only church and certainly not the only organization of great effectiveness supporting stability, it is the one organization definitely aligned in this country on the side of toleration and broadmindedness.

Co-operate with it and you have a great ally.

Mme. Petrova is on a tour of the Orpheum Circuit.

Danbey Holmes is now connected with the Chamberlin Brown offices.

Dorladina has left the "Frivolities of 1920" and will return to pictures.

The Illinois at Rock Island, Ill., is again housing legitimate after two seasons of vaudeville.

Ed Dolan has been engaged by Gus Hill to go out ahead of "Keeping Up With the Joneses."

The Shesdy office is to take over the booking of the Rialto, Amsterdam, N. Y., now booked by Walter Plimmer.

The \$1500,000 theatre that is being built for the Blanchard interests at Davenport, Ia., is nearing completion.

Harry J. Smith, news editor of the Chicago "Daily News," arrived in New York from France, where he had been representing his paper.

A. R. Sherry, formerly manager of Shea's Hippodrome, Toronto, is now manager of the Star, Buffalo, booked by the Plimmer agency.

H. Robert Law is going to London next month. The trip has to do with the establishment of a scenic studio there along American lines.

"All aboard for Hitland," the act consisting of ten songwriters which opened at the Palace Monday, will be held over for a second week.

The Actors' Fidelity League has postponed its testimonial performance in New York until Feb. 22 at the Amsterdam.

Mischa Applebaum has been appointed executive director of the newly formed Musical Bureau of America, a concert management concern.

Eddie Riley, formerly with Marty Brooks' girl acts, has quit the road and is now identified with Marty Brooks' office.

Ray Walker, song writer, has been appointed a lieutenant in the New York Police Reserve Aviation Force, as bandmaster of the Reserve Band.

Nan Halperin, who left "Frivolities of 1920" in Boston some weeks ago, has recovered from a major operation. She may soon reappear in vaudeville.

Aloanzo Price, formerly with Tony Buffano for playwriting, is to produce a number of vaudeville acts. Price is the husband of Nonette, the violinist.

The Strand, White Plains (N. Y.), closed on account of the "flu," reopened Feb. 10, playing pictures for two days, and returning to its vaudeville policy Feb. 12.

Frank Gershner bought the U. S. Theatre, Hoboken, and will run the house on a split week policy, with five acts each half booked by John A. Robbins.

Arthur Blondell has added the Empire, Glenn Falls, N. Y., which started Thursday, with five acts on a weekly split. The house was formerly booked by Walter J. Plimmer.

Al Bergener, managing editor of the Cleveland "News," is spending a week in New York taking in the Broadway shows. He is stopping at the Belmont Hotel.

Ralph H. (Doc) Dunlap, A. E. F., and former agent for the Coburns, is on

duty at the U. S. Army Recruiting Publicity Bureau, 461 Eighth avenue, New York.

The storm last week ripped down the Coney Island coast, taking away large slices. Snow caved in the roof of the Empire, Red Bank, N. J., last Friday.

The Veterans' Memorial Association is giving a circus and entertainment for the Veterans' Memorial Fund Feb. 21-23 at the 12th Regiment Armory. The proceeds will go to build a monument for soldiers killed in action.

The Trent, Trenton, N. J., opened Monday with split week vaudeville, four acts each half. Montgomery Moses manages the house, booked by Fally Marcus. It formerly played stock.

The Actor's Equity Association is trying to buy the collection of old English theatre posters, of the late William Winter, now in the possession of Paul Scott, who has refused to sell them. The posters date back to 1810.

Harold DeBecker and Walter Edmunds have been engaged for the Tyron Power company that will tour Canada from coast to coast presenting "The Servant in the House" and "The Little Brother."

Paul Amend, electrician at the Palace theatre building, and Babette Stanton, of Ziegfeld's "Follies," are to be married in May. Miss Stanton is now on the road with the "Follies." Mr. Amend was recently divorced.

In an up-state school which has a chapel, three boys were discovered drinking the communion wine. The discovery was made through the absence of the wine and the lads exhibiting evidence of having been against liquor. They were expelled.

Maurice Diamond will remain with the Howard and Clark act. He gave notice effective at the Riverside but has decided to remain with the offering. "Marve," the deaf and dumb dancer who was to have replaced him has been released.

Chester A. Rice of the Comstock & Gest executive forces, has completed a novelization of "Adam and Eva" on the commission of George Middleton and Guy Bolton, authors. Rice's story will be run in serial form in the New York "Evening World."

Professionals and local amateurs gave a benefit performance in Springfield, Mass., Sunday, for James F. Walsh, a veteran of the Seventh Coast Artillery. Walsh is a former Worcester stage hand. He has been in ill health since he returned from overseas last fall. Over \$1,000 was realized.

Les Fleming has scored another hit. He notifies the world that he has signed a contract with the music publishing firm of Dennis E. Owens, Jr., Co., Inc., of Kansas City, Mo., to supply them with six of his song compositions for publication during the current eleven months.

The Al. C. Field Minstrels have completed their eastern tour and will return to the southern circuit this month. Mr. Field and his family are traveling with the show. Edward Conrad has been appointed general manager of the minstrels. He was formerly secretary and treasurer.

Grace Arneson 1085, 14th street, Oakland, Cal., sister of Enrico Arneson is anxious to obtain information as to the whereabouts of her brother. Mr. Arneson played the Orpheum Circuit as far as Lincoln, Neb., where he was taken ill. He left there Jan. 12, say-

ing he was going to Chicago and he has not been heard of since.

Charles J. Wininger has been ordered to turn over a \$10,000 life insurance policy naming Blanche Ring as the beneficiary, to the Miner Lithographing Co. for moneys due on a judgment obtained by the company in 1915. The amount is \$1,049.46. The policy's cash surrender value is \$1,500. Joseph A. O'Brien represented the lithographing company.

Harry Von Tilzer's home in Freeport was robbed Sunday night. The extent of the loot amounting to one antiquated shot gun. The fact that the burglars didn't take anything of value leads the music publisher to believe that the thieves were after his liquor stock, which had transferred from the Freeport residence at the end of last season.

The Palm Beach season is on for the show people. Many have gone down there, some to recreate and others to visit Bradley's. Bradley's is the place that waits during the remainder of the year while the show people are saving up their money, to take it away from them in February. This season at Bradley's no drinks can be secured and the strict order is enforced in the resort no liquor may be brought into it. Another big crowd of theatrical people are at Miami, much preferred by many to Palm Beach. The latter place has but hotels, while Miami, farther south, is a live little city with a normal population of 30,000, and supporting two stock companies.

Richard Wilbur, business manager of the Vanvard American Musical Comedy Co., arrived in New York from London, Feb. 8, after arranging bookings for his company in Egypt, Jerusalem, Italy, Switzerland and France. The Banvard Musical Comedy Company is an organization of 25 people under the direction of W. K. Banvard, the English theatrical promoter. His company sailed from Seattle early last February, opening in Japan. Banvard's route took in a complete tour of Japan, China, Manchuria, Siberia, the Philippines, Siam, Malay States, Java, Burma, Ceylon and India, where the company is now playing. The troupe will be the first American musical comedy organization ever to make the tour completely around the world. Banvard is due in New York in April, where he will organize a new musical comedy show, which will make the trip to the Orient about the middle of the year. Wilbur, his manager, is leaving for San Francisco this week to organize a dramatic company for the same tour.

There is an imminent tie-up of the railroads throughout the United States, with the possibilities of curtailment of all theatrical transportation activities unless demands now being submitted to Inspector General Hines, chief of the Administration, are not conceded to the men before Saturday. The order unless complied with calls for a walk-out of practically 300,000 employees. The strike is to secure a standard rate from the Atlantic to the Pacific coast in addition to wage increase. The new issue in the railroad situation presenting as acute if not more so a problem as it was threatened by the coal strike in December and January, comes just at a time when the managers throughout the United States were hopeful of a reduction in transportation and other phases of theatrical activity on railroads. This was due to the proclamation issued months ago by President Wilson, in which he ordered the railroads back to private ownership March 1. The employees affected by the strike call are determined to receive the wage increase before the Administration returns the roads to private owners.

LEGITIMATE

HEBREW ACTORS UNION ISSUES NEW RULES AND REGULATIONS

Fourteen Clauses. Season Must Be Thirty-eight Weeks. Rehearsals Restricted. No Doubling. Minimum Scale for Actors and Prompters. No Contract Valid Unless Countersigned by Union.

The Hebrew Actors Union, Section 1, comprising the most important branch in the relative industry and affiliated with the Associated Actors and Actresses of America, the American Federation of Labor, the Central Federated Union and the United Hebrew Trades, recently issued new rules and regulations to managers and operators of theatres playing Yiddish attractions in the United States and Canada.

There are 14 specified clauses in the new contract as issued by "Section 1" and offers a peculiar contrast to the existing contract in the American theatres between the Actors' Equity Association and the Producing Managers' Association.

The contract before enumerating the clauses is headed "Rules for the season 1920-21."

"No. 1. The season shall not be less than 38 weeks in the theatre where the actor is engaged."

"No. 2. Until the artists shall begin to play full weeks, that is to say, from the first day in the middle of September, every artist shall be paid for not less than seven performances, irrespective whether he may have played that specified number or less."

"No. 3. Rehearsals shall begin two weeks prior to the opening of the theatre for the new season, and not before."

"No. 4. Rehearsal periods shall not constitute more than one in a day, and the rehearsal periods shall not be more than of four hours' duration, excepting two general rehearsals in the first two weeks, which may be prolonged over the time allotted, to wit, the four hours as specified. No rehearsals shall be permitted on such a day when an artist is engaged to play a matinee performance."

"No. 5. For every additional rehearsal above those specified managers shall pay artists at the rate of \$5 for such extra rehearsals."

"No. 6. No artist is to be permitted to double in the same performance, unless the manager is willing to pay such an artist an extra salary according to his contract for doubling in a performance."

"No. 7. In the event that a resident New York manager takes a company on tour in mid-season, the artist is to be paid double salary for road performances while touring plus \$7 a day for expenses."

"No. 8. While on tour but only during the period which shall constitute the mid-season, an artist is permitted to double in performances without receiving extra compensation for such services."

"No. 9. With the conclusion of the regular season, an artist is prohibited by the rules of the Union from playing two roles in the same offering, irrespective of the fact that he may be paid extra money for such services. He is also prohibited from playing for any manager unless he receives the additional \$7 a day as expense money while on tour."

"No. 10. Every artist shall be advertised as being actively in the cast in every performance in which he is to appear."

"No. 11. Manager must notify the Union when an artist is needed in an emergency cause. If a manager engages an artist without the consent of the Union, said management shall be

compelled to pay not more and not less than \$12 to the said Union for each performance in addition to the sum paid by said management to the artist thus engaged."

"No. 12. The minimum scale for artists shall not be less than \$55 per week."

"No. 13. The minimum scale for prompters shall not be less than \$60 a week."

"No. 14. No contract between manager and actors shall be binding or valid unless recognized and countersigned by the authorized representative of the Union."

PROTECTING CHORUS GIRLS.

A ruling by the Chorus Equity Association regarding trial performance and dress rehearsals affects members of the Producing Managers Association.

The trouble seems to be that some P. M. A. members identified with the musical comedy productions are making a practice to ask girls on for trial performances and dress rehearsals without remunerating them for this work.

The Chorus Equity ruling is that the organization does not recognize trial performances, and it does not recognize dress rehearsals when there is an admission charge for such performances. In that event with the public attending the performance is as public as in any other case.

The next case for arbitration scheduled by the Chorus Equity is against John Cort two weeks from Thursday, in which the case of six girls are to be taken up in arbitration. It is alleged that the six girls were dismissed after trial performances in the "Fiddlers Three," company. In some instances the girls went on, it is contended by Cort, with full knowledge of the fact that although appearing before the public, their services were on trial and nothing more.

TICKET SPECULATING BILL.

Albany, N. Y., Feb. 10.

State Senator Isaac Kaplan, New York, has introduced a bill affecting ticket speculating.

The measure provides that all theatres and other places of amusement are to be public utilities; and no person or corporations shall engage in business of selling admission tickets there to unless licensed. The license fee is \$100 a year. It is a misdemeanor to sell any ticket at a price greater than 30 cents in advance of the regular price charged by theatre owners.

Any licensee who sells or offers for sale any such ticket at a price in excess of such amount shall be guilty of a misdemeanor and punishable by imprisonment for one year or a fine of \$1,000. The same penalties apply to persons or corporations selling or offering for sale tickets without first securing a license.

CORT'S "JIM JAM JEMS."

John Cort is to star Ada Mae Weeks next season in a musical show now called "Jim Jam Jems." The piece is being written by Harry Cort, George Stoddard and Harold Orlob.

This trio are responsible for "Listen Lester" in which Miss Weeks is now on tour.

SPECS HEAVILY HIT.

Broadway's ticket agencies were badly bitten last week through the combination of the worst blizzard in years and the influenza epidemic. Though the storm started Wednesday afternoon, it was not until Thursday the specs and theatres were seriously affected, advance sales holding up business for the first two nights. Never in New York's history was street car traffic so badly demoralized. Service stopped Wednesday on most lines and not a car operated through Times square or in fact for the entire stretch of Broadway until Saturday and then only desultory service was restored.

Agencies turned back every ticket allowed in the "buy" arrangements and dumped others into cut rates as a last resort, but even then the line of patrons was at low ebb. Requests for cancellation of tickets ordered through agencies as the result of influenza or deaths in families were record breaking. Thereupon a letter was sent the agency explaining that two deaths had occurred in the family and demanding the cancellation be accepted, also terminating the account.

Exchanging of tickets for later dates was common not only at theatre box offices but in the agencies.

CORT LOSES TO MISS WEER.

Helen Weer, an awarded judgment for \$1,013.20 against John Cort as a result of her breach of contract suit against the producer alleging a written agreement to act the leading role in "Three's a Crowd," for an eight weeks guaranteed period at \$150 per week.

A short while prior to the premiere Cort signed Phoebe Foster for the plaintiff's role and let Miss Weer out. He had paid the latter \$250 on account, the balance of the judgment amount representing the difference between \$1,250, the full eight weeks' amount, plus the costs. O'Brien, Malevinsky & Driscoll appeared for Miss Weer.

ACTORS' FUND MOVING.

The offices of the Actors' Fund will move from the Longacre building, 1476 Broadway, to the Columbia theatre building May 1.

Pressure due to office space shortage and hoisting of rents in Times Square are the reasons. It is understood that a rent concession at the Columbia was arranged by Sam Scribner, one of the Actors' Fund officials.

THE ILL.

Ruth Donnelly and Stanley Harrison are out of "As You Were," influenza.

Leads in "Rainbow Widow."

Lillian Ashton (McNally and Ashton) will have the principal role in the "Rainbow Widow," the new piece now in rehearsal. Sam Morris is producing it and it will be ready for a premier in about ten days.

Marie Dressler Disagreement.

Disagreement between Ralph Whitehead and Marie Dressler in Philadelphia caused the former to resign from "Tillie's Nightmare." Whitehead has signed with "Twinkle Twinkle."

Le Blanc, Wynn's Stage Manager.

Leo Le Blanc, traveling secretary of the Chorus Equity, has resigned from that organization and accepted a two years contract as stage manager with Ed. Wynn.

Harris' Leave for London.

Mrs. Henry B. Harris and William Harris, Jr., were passengers last Saturday on the Rotterdam en route to London. Both will spend two months in the European capitals.

Sanger & Jordan's Musical Comedy.

Sanger & Jordan are to produce a new musical comedy called "Twinkle Twinkle."

SHOWS IN AUSTRALIA.

A private letter from Sydney, Australia, dated Dec. 20, contains the following information about the legitimate theatricals there:

"Lightnin'" opened at the Criterion to a capacity audience and was enthusiastically received. John D. O'Hara plays the role created in New York by Frank Bacon. He works quietly and naturally and will become a favorite here. Robert Toms is the juvenile. Others in the cast are Lizette Parks, Diana Wilson, Victory Bateman, Tien Hogue, Frederick Emelton, Arthur Cornell, Ian MacLaren, John Beck, Kenneth Brampton. It was produced by the Williamsons.

At Her Majesty's, "Going Up" continues with no sign of abatement. In the cast are Gracie Lavers, Cecil Bradley, Madge Elliott, William Greene, Alfred Frith, Field Fisher, Fred Maquire, Cyril Richards, Jake Hooker. It is expected the run will be continued until the holidays, when the Williamsons will produce at that house the Alhambra, London, success, "The Bing Boys on Broadway."

Hugh MacIntosh's production of "My Lady Frayle" is playing to big houses at the Trovit with Claude Fleming, Bert Clarke, Hugh Steyne, Vera Pearce, Marie LeVarre and Trilby Clarke in the cast. He will produce around Christmas the Charles Cochran London Pavilion revue, "As You Were," with Elsie Holland featured.

"Old Lady 31" at the Palace, under the management of J. & N. Tait, continues prosperously. Gracie Dorrain last week replaced Elsie Parkes in the cast. Some of the cast are: Yardley Turner, Sara Algood, Katie Towers, Maggie Moore, Eily Malyon, Marie D'Alroy. It will shortly be withdrawn for a revival of "Peg O' My Heart," with Sara Algood as Peg.

Ben Fuller continues on his usual lines—with melodrama at the Opera house, popular priced vaudeville at Fuller's.

SHUBERT SAFE ROBBED.

Kansas City, Feb. 10.

The specific reason for the recent visit here of Ralph W. Long, general manager for the Shuberts, was disclosed last week when it was admitted that the safe at the Shubert Theatre was robbed three weeks ago. Around \$6,000 was taken but the yeggs afterwards returned through the mails \$2,800 in checks. A considerable sum was held nightly in the safe during the Sothern-Marlowe engagement which drew a \$30,000 week.

The safe of the Globe, a picture theatre, was lately cracked four times on four consecutive weeks.

CAST FOR AUSTRALIA.

An all-American cast is being picked by C. Tate for the Australian production of "Tiger Rose."

Ike Marie Deel has been engaged to play "Rose." Ethan Allen will play "Devron." Henry Gordon will essay "Pierre." Douglas Ross plays the Scotchman and Reginald Good will play "Bruce."

The piece will open in Sydney in June.

"TICK TACK TOE" AT PRINCESS.

Atlantic City, Feb. 10.

"Tick Tack Toe," the new Timberg piece will go into the Princess, New York, opening Feb. 23. After playing Washington, it will lay off the week of the 16th for the purpose of being readied before opening in New York.

Collaborating on "Rascals."

Willard Mack and Arthur V. Brown are reported collaborating on a new play called "Rascals."

Marie Carroll Out of "Golden Girl." Marie Carroll left the "Golden Girl" Saturday.

BLIZZARD AND FLU COMBINED LOWER BOX OFFICE TAKINGS

Drops All the Way from \$800 to \$4,000—No Cars on Broadway, and 42nd Street Like a Country Lane—Tickets Sold But Not Presented at Hippodrome Number 1,100—Managers Philosophical and Look for Return to Normal.

The metropolitan dailies appeared to have muffed one angle of the most important storm stories of years in the failure to detail traffic conditions in New York during last week's blizzard which started on Wednesday and continued until early Saturday morning. Persons away from New York probably don't know that the surface cars were tied up so completely that there wasn't a single trolley operating through the Times Square theatre district from midnight of last Wednesday until Monday evening at which time but piling service was tried and Tuesday was a little better. This meant an absolute stoppage of surface lines for five days which badly affected Broadway's attractions.

The legitimate season had been dented by the influenza scare which first markedly lowered box office grosses starting the last week in January. Takings were off from \$800 to as high as \$4,000 with one case of a worse drop. Last week business was further hit, the combination of the epidemic (now starting to wane) and the blizzard making for the worst possible conditions mitigating against the box offices since last season's epidemic. Takings were off on an average of \$1,500 again last week so that within the last three weeks, attractions have been hit to the tune of \$3,000 upward weekly.

City authorities were rapped editorially early this week for the condition of the streets. It is a question whether it was the failure to remove the snow and sleet fast enough, or whether the storm itself was too fierce to be "beaten" which stopped the cars. For once New York's underground, conduit slot system for car cables was put at a disadvantage. Steadily falling sleet filled the slots and each foot of roadway had to be gone over by workmen to "burn out" the frozen contacts. Over in Brooklyn, where an overhead trolley wire is used, the cars continued running.

Tuesday Broadway was partially cleared, but no cars were in sight for hours at a time. Forty-second street still looked like a country lane with car tracks covered under ice. That was the picture of practically all of New York. That in spite of three days of sunshine. Things were made harder for the theatres by an edict forbidding all pleasure vehicles from using the streets which had not been withdrawn up to Tuesday night.

Attractions playing the smaller houses were less affected than those in larger theatres. This worked out because where hits are running in limited capacity houses, most of the seats were in the hands of agencies or "fixers" or sold in advance. Exchanges, however, were numerous.

Persons unable to reach the city made reservations for later dates and box offices sold such tickets by number dictated over the phone.

Managers took the situation philosophically and looked forward to a return of good business as soon as normal conditions attained. An idea of how the blizzard affected attendance Thursday and Friday nights of last week was most marked at the Hippodrome. Tickets sold for performances

but not presented totaled 1,100. All were exchanged for later dates.

In all, managers stated the drop week was not as bad as conditions warranted. Many of the hits stood up with little or no falling off. Others bought to push the gross over the stop line.

The new attractions which braved last week's bad weather break stood up comparatively well. "The Night Boat" at the Liberty was most fortunate, turning a gross close to \$30,000. "Breakfast in Bed" suffered at the Eltinge but went to around \$8,000, with "My Golden Girl" around \$10,000 at the Bayes.

COMEDY AND MUSICAL.

For his first production effort on his own Robert Milton, the stage director, will put on "The Charm School" in the spring, framed for a Chicago showing at that time.

The show will start out as a straight comedy, a song will be introduced and it will finish as a musical show. The piece, which ran in novel form, is by Alice Deer Miller, who wrote "Come Out of the Kitchen."

The story of the play deals with a youth who inherits a girl's boarding house so that the cast requirements are of a nature permitting the introduction of a chorus.

The score will come either from Mischa Elman or Victor Herbert. Juliette Day is named to star.

FRAUD CHARGED IN OPERA DEAL.

Chicago, Feb. 10. Charging that the assets of the Boston Grand Opera Company were purchased through fraudulent use of her money, Evelyn Carter Hart filed a petition in the circuit court here asking for a writ of injunction against Samuel B. Rabinoff and Sophia Adelsadt.

In her bill the plaintiff states that a judgment of \$30,000 was awarded her Dec. 28, 1915, against Rabinoff. She proved at the trial, she states, that Rabinoff had misused her funds. The judgment has not been satisfied, she alleges, because all the properties of Rabinoff have been transferred and conveyed to his co-defendants.

AWARD FOR CHORISTEE.

Bessie Gray, a chorus girl, who only made one appearance several weeks ago in "The Magic Melody," won an arbitration suit against Wilner & Romberg, securing two weeks' salary when she proved to the Chorus Equity she had been engaged and wrongfully dismissed.

Wilner and Romberg, who were both present at the meeting, declared that Miss Gray had consented to go on one night in a "trial" showing. Miss Gray denied having ever met either Wilner or Romberg. She was awarded \$60.00.

LALOR'S SWIFT TRIP.

Four hours after receiving a cable from Sir Alfred Butt Frank Lalor boarded the "Mauretania" last Friday, to create a role in a Butt production in London.

Saturday Tom Reynolds, the Butt producer, who had been over here on a visit, left for home.

CONTENTED CHORUS GIRLS.

Kansas City, Feb. 7.

Editor VANITY: How some vaudeville chorus girls are faring this season, so we all decided we'd let VANITY publish how our "set" is getting along. Kindly do not publish my name as I am writing in behalf of all the other girls.

We are 16 show girls with "Roly Boly Eyes" and before our show left New York City to go on tour John Cort (bless his heart) made us all a very flattering offer—and he stuck to his agreement.

Not only do we all get \$40.00 a week, no slippers and stockings to pay for, no sleepers, and paid extra for every performance over eight, he is paying for our hotel rooms at the best hotel in each city and our salary this week was exactly \$69.50.

So you see, we are faring very nicely. I'm sure it will spoil us for next season, but then as we are all with a few exceptions New York girls, perhaps we can claim as much.

Please publish this letter as we want everyone to know that Mr. John Cort is as good as his word.

One of the Girls.

DRAMAS ON KNOWLES CASE.

It is known that already two playwrights are at work on scripts, the plot for which was found in the now famous case of Emily Knowles, the English girl, who arrived here with a war baby and was married to Guy Striker, brother of the army officer who is the father of the child.

The case of an erring husband and forgiving wife as exemplified in the remarkable Knowles-Striker matter and the unusual twist provided by the husband's offer of marriage, is considered "meat" for stage and picture use.

Dramatic critics in commenting on it admit that such a plot offered prior to the arrival of the English girl and the disclosures would have been called "impossible." It is understood that several picture producers are also rushing features based on the Knowles-Striker occurrence.

"CAT BIRD" CLOSES.

"The Cat Bird," Rupert Hughes new play in which Arthur Hopkins is starring John Drew, had to close its tour, because of the inability in getting a New York house for its showing.

BELMONT, ONCE AGAIN.

The Parisienne theatre on 48th street reverts to the name of the Belmont after this week the final for the French players there. Richard Hernando continues at the Belmont since his "The Passion Flower" moves to the Belmont from the Greenwich Village theatre Feb. 23. The interval of next week is to be filled by the Russian Isba troupe.

"The Passion Flower" has held up very well in the Village drawing better than \$5,500 consistently.

Max Hirsh will manage the Parisienne company on tour. The first stand is Montreal for four weeks.

CORT LEASES PARK.

John Cort has taken a long term lease on the Park Theatre, beginning Jan. 1, 1920, at which time the present lease held by Lawrence Aubalt expired.

This will give Cort two theatres in New York, he now controlling the Cort, at present housing "Abraham Lincoln."

Leavitt's Wintering South.

M. B. Leavitt, the pioneer showman, accompanied by Abe Leavitt, left New York Thursday (Feb. 5) for Miami, Fla., to spend the winter.

Young Leavitt will work on the book of a musical comedy he is authoring during the vacation.

P. M. A. MEETING.

Important business was transacted at last week's meeting of the Producing Managers' Association when the by-laws were adopted and a board of directors which acts as an executive committee was chosen. Considerable care was exercised by the nominating committee in the selection of directors which consists of eight managers, the object being to frame a board that would not only be representative of the entire field in the P. M. A., but would automatically balance and check itself, in theory anyhow.

The complement of the board of directors is: A. H. Woods, H. W. Savage, Arthur Hopkins, W. A. Brady, Alf Hayman, Edgar Selwyn, William Harris, Jr., and John Golden. Taking the managerial meetings thus far the last three named producers are regarded as "radicals" and it is figured they could dead-lock the decision of the board by winning one of the other directors should any matter be brought up that savored of "steam roller" tactics.

It had been reported that Mr. Hayman had withdrawn from the P. M. A., but his election on the board dissipates the report. Henry Miller also was reported out, giving as his excuse that he would be better off as establishing his status as an actor instead of a producer. He, however, withdrew his resignation.

PALM BEACH BALL.

Palm Beach, Fla., Feb. 10.

Daniel Frohman arrived here Sunday at the invitation of H. E. Bemis, manager of the Royal Poinciana hotel, to arrange for the big entertainment and ball, that to be the resort's testimonial for Actors National Memorial for the Actors' Fund.

The affair lines up as the most important social function of the season. It is set for Feb. 27 and will be held in the hotel's noted "Coconut Grove." Mr. Frohman will have the aid and participation of a number of professional wintering here or playing in the territory and will also be aided by theatrical managers who are starting to arrive.

RUSSIAN PLAYERS STOP.

After a fortnight's engagement the Pynch and Judy, the Russian players abandoned their contemplated season of giving Russian drama in a Broadway house.

Their reason for giving up the venture was explained as being due to too small a capacity and the admission scale of \$1 to \$3 was in excess of what their countrymen in New York were willing to pay.

ORPHEUM CIRCUIT'S PERFECT

With the eastern vaudeville houses wondering Sunday and Monday of this week what kind of bill they could open with through the difficulties of transportation, the Orpheum Circuit theatres throughout the west started the period without a single disappointment in any of its many theatres.

WANTS \$1,800.

Saxi Holtzworth has brought suit in the city courts through his attorney, David Steinhard, against G. M. Anderson to recover \$1,800 which Holtzworth alleges is due him for breach of contract. According to Holtzworth he and the defendant entered into a contract on Oct. 18, 1919 which guaranteed Holtzworth and his Jazz Band, a six week engagement with Anderson's "Friscoites of 1919" at a salary of \$300 weekly. On Nov. 4, 1919, Holtzworth says he received a letter from William Graham representing Anderson, stating that his (Holtzworth's) services were no longer required, and as a result he wants judgment for the stipulated amount of salary due.

LEGITIMATE

INSIDE STUFF

ON LEGIT

The evolution of a bar from an imbibing station to a candy counter is a living picture at the Lambs Club. The "polished mahogany" there was famed for its length and service. Three men attended to the wants of members and their guests. Now one man reigns behind the rail and most of the time he is reading. There is for sale anything from a bar of chocolate costing a double jitney to a six-pound box of candy. At one end of the bar is a small keg of cider. That will soon be supported by a full cast soda fountain. Club members snickered at first, but now there is a healthy sale of sweets. At the Friars Club the various soft drinks can be obtained, also beakers of one-half of one per cent.

For the opening of "Angel Face" at the Academy of Music, Baltimore, Monday a theatre party has engaged many of the best seats, the party being made up of "The Boosters," a local organization. A circular letter sent out to the members it was stated: "The *Vassar* paper published in New York weekly, which is an authority on all shows, in addition to other favorable comments, stated that Jack Donahue is without a doubt a scream when it comes to dancing and that he took his less than four encores the first night the show played in New York and in order to quiet the audience he was compelled to tell them that 'their language was music to his ears.' The same paper also states that Mr. (Victor) Herbert did something unusual when he provided for a medley of the old Herbert melodies of other years and other successes."

How an agency "buy" was not required by the manager of a new and successful comedy and worked to the disadvantage of the attraction was shown last week. The show was regarded as sure fire for a run. The brokers however, "begged off" guaranteeing the sale of any stipulated number of seats and the manager feeling that he could easily dispose of any amount of returns to the box office assented. One of the Pershing Square hotels sent back seven tickets out of ten given it for one performance and that brought comment from the attraction management for word had come to him from a patron that other shows for which the broker had "buys" were strongly plugged instead of his. One patron inquired, "Why is it that at the blank hotel I had the hardest time getting tickets for your show? When I asked for tickets the agency people wanted to know if I had seen a number of other attractions and they practically refused to sell me seats for this one." The manager decided that his next attraction would certainly be in with the "buys" or he'd know the reason why.

"For the Defence" is leaving the Morosco after next week on pre-arranged plan, which was a rental for five weeks. The Famous Players-Lasky interests are in back of the show and they are similarly concerned with "Sacred and Profane Love," which with Elsie Ferguson succeeds at the Morosco Feb. 23. In neither case do the picture people figure in the contracts for the house, J. D. Williams having charge of "For the Defence" and Alf Hayman presenting Miss Ferguson. Both managers, however, are interested in Famous Players-Lasky and "Sacred and Profane Love," however, is not a rental, a sharing arrangement attaining with the usual stop limit.

The bending and crashing down of theatre canopies on Friday of last week was one of the curious angles

of New York's blizzard which caused the greatest transportation tie-up in metropolitan annals. There was no distinction in the dropping of the canopies, a legitimate theatre (Playhouse), a picture house (Rivoli) and a vaudeville theatre (Loew's Victoria) all had similar accidents which resulted in injuries and one death. At the Rivoli the engineers who erected the house stated that the canopy was designed to sustain 30 pounds to the square foot but that ice and snow heavy enough to more than double the pressure brought about the wreck. Immediately after the accidents canopies all over the city were ordered cleared by the police. Theatre managers throughout the country should profit by New York's lesson.

A Broadway executive set out to ward off the "flu" last week and succeeded in getting beautifully "bunned." On reaching his hotel he figured it out that to take a heavy dose of bicarbonate of soda before going to sleep would be a cunning trick to defeat the morrow's "flu." He came to about noon the next day much under the weather and zig-zagged into the bathroom. The first thing that hit his eye was an open packet of pumice stone. He had taken three teaspoonsful instead of soda.

In connection with a story last week regarding the sinking of the floor at the Broadhurst Theatre, it was stated J. J. Shubert and Thomas Broadhurst were the lessees, the former president and the latter vice-president of the corporation. Thomas Broadhurst denies he is either the lessee or the vice-president.

ONE-NIGHTER IN NEW ORLEANS.

New Orleans, Feb. 10. Through the illness of Lou Tellegen, causing his show to cancel its southern tour, the Tulane was minus an attraction and something was rushed in from the tanks to fill the gap. It is a typical one night stand musical affair, a cheap "trick" framed to get in and get out, with 12 girls and a septet of principals. Harvey Orr is presenting the show and in getting such a choice date as has fallen to his lot can consider himself fortunate. The show shifts back to the "sticks" after the local engagement and that is where it belongs.

SHOWS IN SAN FRANCISCO.

Alcazar.—"Please Get Married" (stock) with Belle Bennett & Clay Clement.
Casino.—Will King Co. (38th week) and vaudeville.
Curran.—San Carlo Grand Opera Co. (2nd week).
Columbia.—"Turn to the Right" (2nd week).
Majestic.—Geo. X. White musical comedy company (stock).
Maitland Playhouse.—Stock.
Princess.—Bert Levey vaudeville.
Wigwam.—A. H. vaudeville and pictures.
Savoy.—Grossman Yiddish Players (Friday and Sunday nights).

CHICAGO OPERA.

Although the latest reports of the new director of the Chicago Opera Company point to John Alden Carpenter as succeeding Cleofante Campanini, officials of the organization declare emphatically that the successor on the artistic side will be Marinuzzi, the present conductor, and that Edward M. Johnston, now business comptroller, will handle the commercial end of the venture.

SHOWS CLOSING.

Both companies of "The Miracle Man," sent out by the Benson Amusement Co., have returned to New York, owing to conditions. The shows had been out four weeks when they closed.
The No. 2 "Fiddlers Three" closed in Canada last week.
"Scandal" No. 2 closed Feb. 7.
"Oh, Lady, Lady" closes in Manchester, N. H., Feb. 14.
"She's a Good Fellow" closes Feb. 14.
"La, La, Lucille" will close in Pittsburgh Saturday.
"The Fool's Game," featuring Maude Fealey, which John Cort produced, recently closed at Syracuse last week.

SHOWS OPENING.

The revised edition of Eggar McGregor's "Sweetheart Shop" reopened at Wilmington Feb. 9. Harry K. Morton and Zella Russell still head the cast, with Joe Letura and Mildred Richardson added.
"Sophie," the new piece starring Emily Stevens, by Philip Moeller, is to open at the Academy, Baltimore, Feb. 21.
Supporting the star will be O. P. Heggie, Sidney, Toler and Oswald Varick. The production is George C. Tyler's. "The Golden Age," a new play by Sidney Toler, playing a role in Tyler's new play, "Sophie," has been accepted by the latter for production next season.

NEW SHOWS.

Anton Scibilia is to put out a road company of "Love, Laughs and produce a new musical comedy called "Sweetness" by two unknown writers.
Marty Sampter is preparing a new musical comedy for the road.

DEATHS.

Wally Clark.
Wally Clark died Jan. 30, at the Jefferson Hospital, Philadelphia, of Bright's disease, after a short illness. The deceased was a character comedian and whistler and was appearing at the time of his illness in "Breakfast in Bed." He has also appeared in vaudeville and pictures.

Ora Fletcher.

Ora Fletcher, connected with the Betts & Fowler office, died of pneumonia last week. Miss Fletcher played in pictures previous to going into the business end of theatricals.

Edna Hunter.

Edna Hunter died Feb. 5 of pneumonia, although she was being treated for cancer. Two children survive. Miss Hunter was separated from her husband some time ago. She last appeared in "Over the River," later going into pictures.

Robert G. Barron.

Robert G. Barron, manager of the White theatre, Fresno, Cal., died Feb. 9 of pneumonia.

Nellie Stapleton.

Nellie Stapleton, wife of John R. West, died at her home in Chicago last week. For 12 years Mrs. West traveled with her husband in the act known as John A. West and Co. Burial at Calvary.

Charles La Vigne.

Charles LaVigne (LaVigne and Langner), owner of the Douttrick agency, died in Chicago, Jan. 24, aged 61; heart trouble.

The father of John O'D. Rennie (Henry Mortimer) and James Rennie, died Feb. 2 at his home in Brooklyn. The deceased was 81 years of age.

The father of George W. Middleton, playwright, died in New York Feb. 7.

NEWS OF THE DAILIES.

In the chorus of "Irene" are eight Columbia University students.
The stage crew at the Winter Garden will give its annual ball at the Tenth Regiment Armory March 31.

Oliver Morosco has postponed "The Little Clown," by Avery Hopwood, until next season.
"Not So Long Ago," a comedy by Arthur Richman, was placed in rehearsal last week by the Suburbs.

Victor Kiraly, managing the roof shows for Flo. Ziegfeld, Jr., is again doing press work for both roof shows.

Anna Wheaton will have the principal role in "Three Showers," a musical comedy which the Coburns will produce.

The Workers' Theatre Guild has started a two week season of three one-act plays at the Princess.

"Kolly and Burke and Shea" will be the title of the new musical play in which Thomas Egan will star. Augustin MacHugh is the author.

Charles Dillingham has placed in rehearsal "The Delusion" by the Richard Harding Davis' story by Frank Craven, music by Silvio Hain.

With the Canadian dollar now at par, the title of the new musical play in which Thomas Egan will star. Augustin MacHugh is the author.

Walter Belasco, brother of David Belasco, has been granted a reversal in the Supreme Court, Los Angeles, on the ground of desertion.

The New Kitty Gordon show, "Lady Kitty, Inc.," is again scheduled for February 16 at Ford's, Baltimore, instead of Lincoln's Birthday at Atlantic City.

On his return from Palm Beach, F. Ray Constock will place the successor of the Checker Board, by Fred and Fanny Hatton, and "The Cave Girl," by George Middleton and Guy Bolton.

Walter Hampden has begun rehearsals for his production of Percy MacKaye's prose play "George Washington." The play will open Washington's Birthday at the Belasco, Washington.

It is reported that John Alden Carpenter, a wealthy Chicago business man and a composer, will be the successor of the late Cleofante Campanini as head of the Chicago Opera Association.

At the expiration of two weeks "The Passion Flower," at the Greenwich Village, will be removed to upper Broadway. A new Greenwich Village Follies will replace it.

John Cort's first production for next season will be "Jim Jam Jam," musical comedy by Harry L. Corl, George E. Stoddard and Harold Orish. Ada Mae Weeks will have the leading part.

The Theatre Guild has withdrawn the announcement of a definite closing date for "The Power of Darkness." It was announced originally for a run of four weeks.

Andreyev's "The Beautiful Sabine Women," will be given its first performance in New York at the Neighborhood Playhouse, Feb. 14. It will be preceded by a revival of Dunstony's "The Glistening Gate."

Booth Tarkington has written another play entitled "Poldoskin" and George Arliss is rehearsing it in Boston preparatory to creating the leading role, February 25, in New Haven. The new piece is to be produced by George C. Tyler.

The late Sir Henry Irving left \$39,176. Under his will there is a contingent reversion of virtually the whole of his estate to the Actors' Benevolent Fund in the event of his two children dying without issue.

George C. Tyler will present Helen Hayes in "Bab," a dramatization of Mary Roberts Rinehart's stories, at the Hollis Boston, February 14, and February 25 at Baltimore. Rinehart's novels in Philip Moeller's "Sophie."

The collapse of several canopies in front of theatre entrances, February 6, caused by weight of snow and ice, resulted in several accidents, one of which may prove fatal. The canopies to fall were in front of the Playhouse, Loew's Victoria, 15th Street and the Rivoli on Broadway.

Max Marcia will become a theatrical producer next spring, when he will try a number of plays on the road preparatory to bringing new to the New York stage in the autumn. Among the plays are "The Dim Light," a drama by himself and Louis K. Ansocher; "The Delay Love's Era," by Mr. Marcia from a story by Frederick Ibsen; and a play by Eleanor Gates. The productions will be booked by the Suburbs.

DEAR ME

[illegible][illegible][illegible][illegible]

NEW ACTS THIS WEEK

Marie Cahill.
Songs and Talk.
25 Min.; Four (Parlor).
Palace.

Marie Cahill got over at the Palace in her singing and talking turn. That is all the important as Miss Cahill stated in her curtain speech, uttered after she had threatened not to meet one. But it was conclusive through the necessity for the speech that she was over, and as the speech arrived at the ending of her act, which closed the first part, it was also conclusively set down that anyone singing songs holding a house waiting in part to rush out for a smoke at intermission, could do as well in any other spot. Miss Cahill sings and talks. The songs sound restricted and the talk appears to be a matter of argument or conjecture as to authorship. No one is program stated as author of the dialog. Kenneth Keith has been mentioned and Andy Rice puts in a claim, but whether each is entitled to all or just what each wrote is up to them or Miss Cahill. Barring the phone conversation there need be no rush of word writers to wrangle over credit for the talk. Miss Cahill can take it all for without her delivery of it, that portion would amount to little. The phone conversation is different. That would get over in the form of a phonograph record, because it's blue, some very blue, and it was surprising the Palace passed it on the matinee Monday, to have it remain for the night show. The phone conversation is between Miss Cahill and a mythical "Ethel," with Ethel imparting the information, repeated with exclamations and interruptions by Miss Cahill, that a married couple, known to both of the wire conversationists, are in a divorce tangle through the wife having found the husband in a "large hotel," with someone he should not have been with. "But it was such a big hotel," said Miss Cahill among many other racy and spicy remarks. You may say it's the way she does it and you may say it's by far the best and biggest part of her act, so why should it be cut out, which is true, and other acts ordered to cut may say the same thing. The phone conversation should go out or be toned down to the laughs in Marie Cahill's act would go with it. She opened with "Love Thy Neighbor," then "Boys Love Mary" and after the phone thing, a crystal ball travesty number on "mental telegraphy," done rather well by Miss Cahill. Marjorie Cook, a pretty young woman held forth at a concert grand. She was quite demure as an accompanist but when seated before the piano it looked as though the dressmaker had run short on material for her skirt and that this was not a secret seemed to be disclosed through a piece of lace running around the hem of the skirt to make it longer, but the lace naturally was transparent. The billing of the Cahill turn is "Cahillisms of 1920" and the program added Miss Cahill would sing a medley of her old songs. She sang but one "coon" or "darkey" number and would not listen to calls for others. The phone service in New York may be bad and it is terrible but Miss Cahill should never complain.

Sims.

Scotty Provan.
Scotch Violinist.
14 Min.; One.

In highland costume Provan opens with the "Mocking Bird," playing a violin with variations, bow in teeth, etc. Then imitates the human voice on the fiddle, and also on an accordion. A couple of stories in a rich accent followed by "Annie Laurie" with variations. Next a bag pipe imitation well done, followed by "Madelon," his weakest offering. The musical instrument imitations are all capably handled and the Scotchman should have no trouble in the small time house. A few American gags would help.

Con.

Rose Coghlan and Co. (3).
"Forget Me Not" (Dramatic).
25 Min.; Full Stage (Parlor).
Palace.

Rose Coghlan could well beam, as she did at the Palace Monday evening, over her undeniable popularity. Gowned not becomingly, Miss Coghlan was a charming picture as Stephanie de Mohriwart in the extracted vaudeville portion of the Sardou classic, "Forget Me Not," a play that stands to Miss Coghlan's credit as among her biggest successes, in the original role she created in the three-act drama years ago at Wallack's, as Miss Coghlan mentioned in a curtain speech. The star was humorous and merciless in the same speech, humorous about the intervening years between her appearances in it and merciless to herself in stating that at Wallack's she was 25 years under Stephanie's character age while now—. And Miss Coghlan did not look the "now—" at all, in the handsome black dress she changed to after a brown chiffon something first. The miniature version has been nicely strung together for playlet purposes, Miss Coghlan has competent support as always, headed by Lynn Pratt, and the 25 minutes of drama passes interestingly, through the players. Rose Coghlan has ever been a name for vaudeville. It is yet, better than ever, and wears the same way Miss Coghlan does her years—lovely.

Sims.

Keegan and Edwards.
Jazz Entertainers.
18 Min.; One
Royal.

Keegan and Edwards are from Chicago and were brought east for the Ziegfeld Roof where they were known as "Jazz as Is" and "Ukulele Ike." Now they are in vaudeville and can remain as long as they wish. The boys are a clean cut breezy looking pair and work in tuxedos. Their first double is "Change Your Name" with one playing the ukulele, delivered back to back seated on the stage. A saxophone and clarinet imitation follow, but boys reproducing the sounds of the instruments by lip and it is a classic. "St. Louis Blues," a solo by the shorter member, went over with a rush. The clarinet imitation is again utilized and sounds like a real jazz band. Then follows a rip of a double song, a parlor version of "Frankie and Johnnie Were Sweethearts" rendered with the true jazz technique. For a finish Keegan does a clever jazz dance while Edwards accompanies him and sounds like a real jazz band with his instrumental imitations. It's a whole of an act and tops all the jazz offerings. The boys are jazz as is.

Con.

Sam Wilson.
Colored Comedian.
14 Min.; One.
125th St. (Feb. 9).

Sam Wilson is as black as the ace of spades and opens with "Dardanellas." A moment later he makes the house gasp by repeating the vocal offering in "Yiddish." He also impersonates a couple of Hebrew actors and does a short monolog in dialect, singing "Sadie Horowitz" in an accent that would do credit to Jimmy Huxsey. "You'd Be Surprised" sung first in English and then in "Yiddish," stopped the show. In New York and other cities with large Hebrew populations, Wilson will stop things cold.

Con.

Harney.
Clay Modeler.
8 Min.; One.
125th St. (Feb. 9).

Harney is evidently an amateur and has a routine of seven head models, all of them taxing the imagination. A small sign is used under the heads to introduce Mike, Ike, Adam, Rye, Teddy, Liberty and Pershing. Club work seems all that's possible for Harney.

Con.

Adele Rowland.
Songs.
17 min.; One.
Colonial.

Adele Rowland hasn't been in town since last summer when she appeared in "The Lady in Red." She was all set for Broadway a few weeks ago with "Angel Face" but something went wrong in Philadelphia and she turned for vaudeville, which is an annual stunt for her. Using a pianist Miss Rowland is offering a straight song routine as formerly, with a monologic bit. She said at the start that she would give "some songs you used to like and others I hope you'll like." But save for a short encore bit which was a chorus of "Pack Up Your Troubles" (a favorite in "Her Soldier Boy") the numbers offered Monday night were all of new vintage. She opened with "Mammy Of Mine" and followed with "Back Home in Indiana" applying her own rendition for the choruses. There followed the familiar "Impression" of two girls in the audience to see her act. Something a bit brighter or newer would have been welcomed. Also the bit seemed much too long. Miss Rowland again went into song with "My Mother's Serenade," the melody of which carries an operatic strain. Her best number came at the finale with "Love Is a Wonderful Thing." For an encore Miss Rowland did "Oh How I Laugh When I Think How I Cried About You." Yet she didn't laugh but made the number too serious, and so handled the lyric that the pretty melody was almost secreted. Miss Rowland's appearance is as ever, pleasing and classy.

Ibs.

"A Reckless Eve" (15).
Musical Comedy.
35 Min.; Full Stage (Special Set).
Colonial.

Sullivan & Buckley have revised this turn which has played west for some time and they have made it look easily the best of their offerings thus far. There are eight choristers and six principals, five of whom figure in the action. An opening in "one" provides the necessary explanation for what plot there is, the act soon going into full stage, where a very good looking set pictures a hotel lobby. The story is that of a rich youth engaged to marry a pretty girl by parental arrangement. Desiring to get a line on his future mate, he exchanges places with the night clerk. But around this ordinary premise is built some very good comedy. In fact, the fun of "A Reckless Eve" makes the numbers secondary. Cecil Summers as a grimy-faced engineer, who is constantly wandering into the proceedings to explain that the boiler is liable to blow up at any moment, runs away with first honors. The jumper-clad character is a strange one for a "clothes" act, but it affords a humorous contrast. Esther Jarret as the prima donna is a pretty girl with a fair voice and some very nice clothes. Perhaps nervousness accounted for her noticeably flattening in her first song, but succeeding efforts were not so marred. "Just a Little Bit More" (not the published song of that name) and "Rag Time Juliet" ran second in the matter of numbers to "Love, Love, Love You," a pretty melody. Jack West, who plays the clerk, is the only other player billed. In revising the act new costumes were provided in part and a set of individual designs used near the close were especially attractive. "A Reckless Eve," in addition to being quite a flash, is strong in comedy, which isn't usually true of acts of its class.

Ibs.

"A Trip to Hilland" (10).
Songs and Music.
20 Min.; Full Stage (5 Pianos).
Palace.

"Introducing ten of America's Foremost Song Writers." Let it go at that. The program's responsible. There were ten there, some good looking, some funny and all in evening dress, more or less funny. Five were piano players with their pianos with them. The others maybe could have played, but didn't. Sam Ehrlich, all made up from his gray hair to his hand-made dress suit that kept him walking upright, was the announcer. Mr. Ehrlich also sang with the others. They wouldn't let him in for singing a solo. But he did look nice. Once when they sang "Frenchy" in a medley, they pinned a white rose on Sam. That denoted he wrote it. As they went through the other strains of the numbers in the medley, each writer present got his white rosette, all pinned on by Bobby Jones, who pinned two or three or four on himself. Toward the finish Mr. Jones had to make the rosettes double. Bobby Jones did most of the clowning. A series of new songs was mentioned by Mr. Ehrlich. They started off with "I'm Telling You," sung and written by Bernie Grossman. Mr. Grossman is a good singer and, from that song, a good writer. Mr. Jones sang a "Mother" ballad with expression, meaning he didn't smile during it, then Billy Frisch delivered "Laughing Vamp" that has a good melody if not much else, but with room for plenty of music. The finale was "You and I," an improvised number by all contributing while on the stage with lyrics and music, something after the style of song writing on the spot as done by Al Von Tilzer in a somewhat different way. It gave the turn a big finish and brought all the writers back for bows. Just what the object of the act is isn't told by the billing, although the object may be coin. If so the act should get some. It's a large flash, an elaboration of the many numbered piano acts that have appeared, but some of the boys have personality. The names of the song writers, mostly youthful, in looks, are Nat Vincent, Leon Flatow (who did little but play), Bernie Grossman, Billy Baskette, Billy Frisch, Sam Ehrlich, William Donaldson, Al Siegal, Bobby Jones, Jimmie Brown. If they are not the "ten foremost," pick out whatever other ten you prefer, but this ten are all right for the roles they are taking. If Mr. Ehrlich's evening dress doesn't ease up on him it will soon make Mr. Ehrlich fit for any light role in a heavy legit production. It is teaching him the legit gam.

Sims.

Paul Decker and Co. (3).
Sons (Comedy).
20 Min.; Full Stage.
Alhambra.

Paul Decker has an entertaining comedy vehicle in "— and Son." It's crudely written farce depending mainly on tried and true situations and business for laughs, but as handled by Decker and his company, the constructive flaws do not matter. The story concerns a wealthy banker with a roystaboust son, whose business instincts are brought to the surface as the result of the boy being placed in a position of difficulty, from which he is made to extricate himself by native shrewdness and wit. Decker is a first rate light comedian and although inclined at times to slightly exaggerate the broader situations, in the main handles his role legitimately and all ways for sure comedy results. Assisting is Frank McDonald as the father, Helen Valley as a stenog, and William Morris as a breezy western railroad man. The house set was used at the Alhambra. The turn would be improved if a special library interior were carried. On third the act was a full fledged comedy hit.

Bel.

NEW ACTS THIS WEEK

17

Georgia O'Ramey.
Comedienne.
24 Minus. One.
Colonial.

Georgia O'Ramey is better known in the legitimate, but she is the sort of likeable comedienne whom vaudeville could take to its heart. She wasn't quite confident of success and spoke to friends of shortly appearing in a new show. But Miss O'Ramey took care in preparing her routine and commissioned Edger Allan Woolf to write a "revue" of the songs which she scored with in musical productions of the last few seasons. Permission to sing the numbers evidently came from the composers, since both Victor Herbert and Jerome Kern are mentioned in the billing. Miss O'Ramey entered in a neat frock for some lyrical dialog with Clarence Senna, who acts as piano accompanist and is of considerable aid. It is set forth she is from musical comedy and when Senna inquires whether she can dance, she replied "they won't let me do the kind I know." Convinced that she has personality, Miss O'Ramey exits, leaving Senna alone for the first of two clever specialties. He announces Miss O'Ramey's "first attack" and she reappears as "Sue," the slavey role of "The Velvet Lady," singing "What a Position for Me." Between changes Mr. Senna starts "Poet and Peasant" and then off into "Dardanella," about which he had kidded before. Miss O'Ramey is out again in eccentric costume for the "Cleopatra" number, which was her best hit in "Leave It to Jane." There was an earned encore, Miss O'Ramey warning the house, saying "Oh you poor people; I am going to sing grand opera." It was a sort of burlesque singing lesson and ended with a dash of mimicry, at which Miss O'Ramey is no foreigner. She has as she claims a personality and some very good material. Anyone who has seen her in the legitimate is sure to like her vaudeville specialty, and it's a safe bet that others will too.

Idee.

Frazer and Bunce.
Comedy Singing.
14 Minus. One.
125th St. (Feb. 6).

Two survivors from the former three act, Frazer, Bunce and Harding. The boys wear tuxedos and white bowler hats and open with "Wait 'Til You See," a good double number as handled by them. Then a solo, "Oh by Jingo," a dandy comedy song from "Linger, Longer, Letty," followed by another double, which starts as tenor solo with the other member interrupting from the first entrance with rhymed remarks about the lyric and tapering into the double, "Worth While Waiting For." For an encore they each sing a different song simultaneously, making them harmonize. This team got lots of results out of their doubles, and with a little further experience should go right up the ladder. They could hold down an early spot on the bigger bills right now.

Con.

Hazel Mae Hall and Co. (1).
Dramatic Sketches.
16 Minus. Full Stage (Parlor).
125th St. (Feb. 6).

This sketch was written by an author who labors under the delusion that a judge can write out a pardon for a convicted criminal. The "cons" bird beads the judge in his home and puts the shake on him for the spring papers by inventing a phony story which involves his wife. She uses a necklace and a handkerchief which she reeys from the library table, for the convancers. After getting the pardon she tells the judge it was all in fun, that his wife wasn't involved and that their wasn't anyone listening as witnesses. The two players do as well as could be expected with a plot that breaks all alacrity records in the realms of incredulity.

Con.

Harry Tighe and Alma Francis.
Songs, Talk and Dancing.
16 Minus. One.
Alhambra.

Alma Francis, Harry Tighe's latest female partner, is a beautiful girl, judged by any standard. However, that's about all Miss Francis can lay claim to on the stage, outside of some slight dancing ability. The turn opens with a "quarrel bit" between the pair, which follows the lines of the old black face "What did you do at the party?" business, where one upbraids the other for misbehavior. Next a solo by Miss Francis, with Tighe accompanying on a baby grand. Miss Francis lacks voice and knowledge of song delivery and the number brought little. Tighe then does a number with orchestra accompaniment, coupled with a bit of patter and tapering off with a chorus of "How did Venus make love without any arms?" This landed. A travestied operatic bit next, and the best number done as a double with Tighe, at the piano. Miss Francis doing straight for Tighe's likeable clowning. A couple of stage hands push the piano off following the operatic bit, shoving Tighe from the stool. "A double Spanish comic for a finish, with Miss Francis contributing a bit of simple stepping. For the opening Miss Francis wears a pretty old rose costume. Later she changes to a stunning blue affair and for the final double a light backless creation. If fitted with the proper material, with her good looks and ability to wear costumes, Miss Francis could be developed as a good partner for Tighe. Tighe himself is badly in need of good comedy material. At the Alhambra Monday, on fourth, it closed very quietly.

Bell.

Leon Stanton and Co. (3).
15 Minus. Three (Parlor).
American Roof.

If memory serves right, the turn ordinarily carries a rural cottage exterior, although on the Roof the action took place in the parlor set. Mr. Stanton does a Civil War veteran character as far as costume is concerned, but that's where the Civil War thing ends. The yarn concerns one Dorothy who returns after many years' absence, announcing her intention to marry an army captain on the morrow. By some will codicil, should this marriage occur during the life of the old veteran, she loses her inheritance. Rather than do that, the old man—Tobias Biggs by name—agrees to find someone to marry, in this wise getting about this pesky will. The question being who will be the future Mrs. Tobias Biggs, the old housekeeper is chosen the victim. This housekeeper, by the way, is a corks "old maid" type and some legit show sooner or later is going to stir itself in need of a type like her. One hardly recognizes the idioms the way Stanton twists them around into good English. Imagine calling a wild woman an untamed female. The action proceeds with the aged, though undaunted Tobias declaring himself. Nancy accepts him and is told to fetch her trousseau, whereupon she lets fall her apron, disclosing the white attelle and bridal veil beneath as she exclaims: "Fetch nothing. I've been ready these 40 years for a thing like this, and here I am." The act is pleasing throughout and has some corksing comedy. It should find easy sailing in the pop houses.

MacCarton & Marone.
Dance Turn.
15 Minus. Four.

As ballroom dancers the couple please and warrant a spot. The woman attempts a vocal number with a very weak voice. A neat "Apache" feature, which was the outstanding feature. Will please in the pop houses.

PALACE.

Coghlan, O'Farrell and Cahill are "names" on the Palace program this week. Then there is Belle Baker, in the minority, and Roscoe Allen, though the nationality of Mr. Allen is unknown. But anyway and for one week at least show business at the Palace went over to the Irish and perhaps to the east side of Broadway. Weather, for, ice walks or nothing else stopped the incoming throng Monday evening, when the attendance was the same as at the matinee, overlow capacity. It's a good show, running late, not ending until 11:30, through three or four 25-minute acts.

The Allen turn had to close the show and did it well, holding the house despite their slow opening in "one." It may have been a bit funny looking physique or the way he makes it funny that suggested to those in front there would be comedy a-coming. There was plenty of jassing dancing, with Allen leading, though Miss Cahill was a little off in the stepping of hers that goes in leaps from the floor but still in the swing of the music. And the Allen jazz band is a regular.

Opening the second part was "Hilthead," a turn of 10 songwriters, the majority singing popular numbers. It appeared that Roscoe Allen had got between the two production acts, only three of the nine acts appearing. The second section of the songwriters, appreciating what they might do to Miss Cahill, thought when the songwriters, a splendid tribute to her, and then Miss Baker came on, did so she should be remembered. "Hilthead" the turn was forgotten before her second number was named. Miss Cahill's turn was a character number, several new, and is leaning more to the Jewish songs than formerly, though with a touch of balade and ending with "Bill Bill." Miss Cahill extended her apologies to those in front who could not understand the Jewish chant, but it is the music, or the pronunciation that puts it over for anyone. The number was requested from the orchestra, but at night the orchestra is a sacred bymn of the Orthodox Jewish religion (and it is a confession of ignorance on the part of the orchestra) why, should it be permitted for purporting to entertain the house, any theatrical audience, and especially before a mixed audience, whether sung by Jew or Gentile.

A laugh hit was captured by Demarest and Collette. He's an unctuous comedian and gets a lot out of little, but the turn didn't do much for him, besides the finish. If Mr. Demarest could try the nip-up while playing the violin, it would be a good idea. Collette is a pretty girl of the brisnet variety or she could be a violinist. She nicely, albeit her cheeks show two spots of reds as she up instead of a reddish glow.

The Magleys opened the performance with their production dancing. They do their mat with the whirlwind work at the finish. There is a sort of Chinese jazz or something, but it's not the couple in Chink dance and while it gives a humorous angle at that time, it also does look like a stall. The Magleys appear to be good dancers and should speed up the turn for that is what advances dancers speed.

Next were Krantz and La Salle, who swiftly ran through several popular songs, ending with Mr. La Salle's dance imitations that carried the act to an unusual hit in the No. 2 position. The songs as a total did not sound as lively or well as other repertoires of numbers these boys have had and they have also quieted down their style of singing. Maybe because they have found the dance imitation thing is surefire.

Rose Coghlan, No. 3, in a sketch, did very well and made it better with a speech. Talbot O'Farrell, an Irish singer from the other side, was No. 4 and got along fairly. A Trip to Hillland made good on quantity of people and piano, with some slight comedy. Marie Cahill, closing the first part, had the invaluable aid of blue talk, but the chances are that her turn would have been greatly weakened for comedy without it, she could have gotten over real New Acts. These four turns are under New Acts.

If the net Miss Coghlan is playing in (parlor) in her own, it should be touched up.

Bina.

COLONIAL.

The city administration surely made no hit with the managers of vaudeville houses with the order Monday that no one was to be allowed on the streets with those hauling snow or carrying coal provisions and the like. The delay was a serious matter with acts making switches between vaudeville houses or arriving in town to play these. Frantically every bill in Manhattan was de-

layed at the initial matinee. At the Colonial it was near three o'clock when the curtain rang up and close to six when the matinee closed.

Monday night the show ran nicely, being well framed along revue lines. One of the interesting points was the appearance of Farr and Farland; the English duo, who debuted here last week. Their Colonial showing was a reversal over their premiere. Evidently the men were given advice which they had the good sense to follow. They set out to provide "hokum" and in doing that probably dug up some of their old material and that delivered, opening intermission much surer and stronger than the first try of last week. They opened with a familiar bit which went for a laugh. It was one chap coming in and out taking a glass of water from a water bottle, smiling explaining that the home of some silly ass across the way was on fire. That was a story once told by someone about an Englishman. Harry is acted. The comic registered throughout and the straight went for it. One of their best laughs came when with faces close together the comic wanted to know if the other chap had "swallowed a squitter." The straight man in preling, say repeating this time just come from England and that for the last ten years had been advised that they'd be a good idea to be careful of what the English would appreciate. Also that if their idea was not understood he would be in a bad way. The explanation was in good stead and sounder perfectly correct. But at the finish after taking several bows, the straight spoke further, saying that they had been booked here for a month (at \$700, it is said) and had to return to London in two months at the most. That was unnecessary and sounded too much like the usual thing. The Colonial probably didn't know whether the turn did well in any other house and cared less about it. For out of the bill Adele Rowland (New Acts) took the headline occupying the second position. Following Allen Brooks "Dollars and Sense." This gave the show two single numbers. The first was sung by Georgia O'Ramey (New Acts) was also present, she being fourth. Both are different types.

The Brooks playlet still remains a clever feature. As Brooks calls it, held attention from curtain to curtain. Brooks managed to get in his usual little speech. He has already changed the opening to a conditions, explaining to his valet that he has come home early for two reasons—one being a girl and the other prohibition. As the locker at his club had been ransacked, he had to come home. Also in telling the Jap not to drink, he mentioned that he hadn't put aside enough.

Sullivan and Buckley in bringing east the "Rockies Eve" (New Acts) showed the best of their offerings to date. The turn went on No. 3 and delivered nicely. Emma Hale and John Waldron closed intermission in their splendid dance routine. It looked as though Miss Hale had inserted some new stepping, which included from her some Russian steps and a bit of clogging.

Johnny Small and Small Sisters were No. 2 in a bright little routine "Puppy Love," a little recently used by a Moore and Megely act. Small was one of those caught in the traffic regulations and had all kinds of trouble making the date. The turn opened intermission at the matinee, and though tired out, did well at night in the earlier position.

Frank Brown opened the show with his xylophone. He has the right idea in passing up the classic for jazz. That class of music goes well with the instrument, as it does with others and Brown did well enough to grab an encore. The show was a long one and he probably was instructed to decline. The Curson Sisters closed the show.

ALHAMBRA.

Although shaping up very attractively on paper, the current bill at the Alhambra played in the matinee and closed Monday night. Following the New Picture, which was headlined by "newsies," than usual as regards matters of topical interest, Felix and Fisher opened with a combination of horizontal bar stunts, diabolo playing and attempts at hammering by the members of the turn. He is an expert performer on the bar, doing the regulation feats better than the boys on the street. He has three distinct "thrillers" for good measure. The gymnasium was a success. The patter, however, unfunny and poorly handled, tends to slow up the act.

Dutton, second, cleaned up a whale of a hit with eccentric stepping of a high order. A Raging dance during which Dutton of Raging dancing during which Dutton

BILLS NEXT WEEK (FEB. 16)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday excepted, unless otherwise indicated.)
The bills below are grouped in divisions, according to the booking office they are supplied from.
The number in which bills are printed does not denote the relative importance of bills or their program position.
*When name indicates set to new doing new term, 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

Eva Tanguay

Roscoe Allen Co

Wellington Cross

Franklin Ardell

Libonatti

Juggling Nelsons

(Others to fill)

Keith's Alhambra

Tosart

Fernando & Shelly

Jackson Taylor Co

Ford & Cummings

"Reckless" Eva

Krass & La Salle

Donovan & Lee

Jas & Edna Mitchell

Keith's Colonial

Marco Twins

Barryman & Saxton

Edw. Cox Co

Harry Hines

Blossom Seelye Co

Kaufman & Fields

Victory Moore Co

Anna Chandler

Delmore & Lee

Keith's Riverside

Kurton Sisters

Frank & M Britton

Wm S "Princess" Co

Cornell & Weston

Owen McGivern

Glenn & Jenkins

Claude & P. Usher

Hal & Waldron

Keith's Royal

Rekoma

Ryan & Ryan

E & E Adair

Harry Mayo

Nelson & Chalm

Benjie Tucker Co

"Love Shop"

(Others to fill)

Keith's Star

J. Blonds & Co

Harriet McConnell

Clifford & Willis

Anna Field, Jr.

The La Grohs

"Love Shop"

(One to fill)

Keith's R. O. H.

3d half (12-15)

Gormley & Cas

"Last Night"

Salter Kelly

Altman & Nalls

Worlen Bros

Merrett & Bridwell

Maurice & Mona

(Others to fill)

3d half (12-15)

Fox Benson Co

Buttercup

Adams & Goldfish

(Others to fill)

Proctor's 34th St

5d half (12-15)

Rekoma

Bolding

Zieck & King

Ketcham & Chestnut

Marguerite Paulus

Hawthorne & Heath

Submarine

Hector

Henry & Moore

Ward & Van

(Others to fill)

Proctor's 34th Av

5d half (12-15)

Valentine & Bell

Betty Bond

J. Bluck & Dard

Cronin's Merry M

(Others to fill)

1st half (12-15)

Fox Benson Co

4 Buttercup

Kane & Herman

Denny Deers Co

(Others to fill)

2d half (12-15)

Almont & Dumont

Arthur Gabor

(Others to fill)

Proctor's 23d St

5d half (12-15)

Gabby Bros & C

Meyers Bruno & W

George Campbell

Willie & C

Anker & Parker

(Two to fill)

1st half (12-15)

Jack Burdette

Plinto & Boyle

Bridlamore

(Others to fill)

5d half (12-15)

Dobbs Clark & D

DeHarew and Nice

With "Sensations"

Pearl Regay

With Mourn. Shubert

Under Our Exclusive Management

Ed DAVIDOW and

RUFUS R. LAURE

1433 BROADWAY

BRVANT 841-842

Neville & Brocky

B. Monroe Co

Minutaire Revue

CHATTANOOGA

Blaise

(Knockville Split)

1st half

Dias Monks

Harvey & Carl

"The Miracle"

Chas. F. Semmon

CINCINNATI

Langston & Smith

Whome & Rollinton

Henry Brown Co

(Two to fill)

Jack Reddy

McDonald Bros

William & O'Dare

(Two to fill)

Lyrie

(Birmingham Split)

Aerial Reheats

Scott & Lash & C

Wayne Marshall

Benjamin's Birds

ACQUITA

Gormley & Cas

"Last Night"

Salter Kelly

Altman & Nalls

Worlen Bros

Merrett & Bridwell

Maurice & Mona

(Others to fill)

3d half (12-15)

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Meyers Bruno & W

George Campbell

Willie & C

Anker & Parker

(Two to fill)

1st half (12-15)

Jack Burdette

Plinto & Boyle

Bridlamore

(Others to fill)

5d half (12-15)

Dobbs Clark & D

Al Burton Revue

Rice & Arnold

Cumbe & Nevins

Gypsy Meredith & B

"JERRY CITY"

B. F. Keith's

3d half (12-15)

J. & E. Dooley

McCormack & Irv's

Wright & Wilson

(Others to fill)

1st half (12-15)

G. Homer

Dobbs Clark & D

Adams & Griffith

(Others to fill)

JOHNSTOWN

Musicale

(Pittsburgh Split)

1st half

Merthe & Arena

Valente Bros

Honor Thy Children

Alison Stanley Co

Samuel & Marion

KNOXVILLE

Bison

(Chattanooga Split)

1st half

Gorsille & Nelson

2 Rosellas

Prescott & Edson

Sater & James

3 Weber Girls

2 V. Keith's

Two Jesters

Jas N. Morton Co

Jack Lavie

Alisa Gyeri Co

Alisa Lator

Andersen

(Nashville Split)

1st half

Texas & Walker

Harvey Mayo

"Footlight Revue"

Queen Leahy

Swan's Reals

LOWELL

R. Keith's

La Petite Jennie Co

Georgia Price Co

Edwin George

W. O. Old

Morris & Campbell

Camille

Grand

(Augusta Split)

1st half

Tancred Kennedy

Murphy & Barrett

H. R. Tomner Co

Kath Murray Co

Janland Naval Co

Wander & Palmer

Bert Malrose

GRAND RAPIDS

Novelty Clintons

Knoxman

The Rensettas

Joanne

Jean Gordon's Play

MONTREAL

(New Orleans Split)

1st half

Hazel Jackies

Shaw & Campbell

T. H. H. H. H.

The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearances as heretofore noted.

29 West 38th Street, New York City
The report below is of the proceedings

THURSDAY, OCTOBER 16
JOSEPH L. BROWNING
ON THE STAND—(Continued)
FEDERAL INVESTIGATION

Q. It has been in existence twenty-five or thirty years?
A. Yes, sir, ever since I can remember.
Q. And Keith's theatre in Philadelphia has not been enlarged, has it?
A. The same theatre.
Q. And the Colonial Theatre in New York, that used to be operated by Percy Williams, is the same theatre as it was then?
A. The same theatre.
Q. And the Alhambra Theatre is the same and not an enlarged theatre?
A. The same theatre.
Q. And the Orpheum Theatre in Brooklyn?
A. The same theatre.
Q. The same theatre that it was when it was built?
A. Yes.
Q. Do you know of any of the Keith theatres in the United States that have been increased in capacity since it was built?
A. Keith's theatres?
Q. Yes?
A. Not that I know of.
Q. What you meant to say then to Mr. Walsh and have it understood that the newer theatres built in the last few years?
A. He did not mention any names of theatres, he asked me as to the theatre.
Q. The fact is quite clear now, I was just making it clear on the record that the newer theatres, recently built, are larger in capacity than those theatres that were built some years ago.
A. Yes.

RE-CROSS-EXAMINATION.

By Mr. Walsh:
Q. The Keith's theatre, particularly the Keith Theatre in Boston, is a theatre of very large capacity?
A. I think so, it compares favorably with the other theatres that he has today.
Q. What is the capacity of the Keith Theatre in Boston?
A. The Keith's Boston?
Q. Yes?
A. I don't think it goes over 1,900.
Q. Do you know what the capacity of the Riverside, New York, is?
A. Riverside?
Q. Yes?
A. I don't know, but I should judge it is about 2,500.
Mr. Goodman: That is about 1,800, Mr. Walsh.
Q. How about the Keith Theatre of Providence?
A. I have never seen that one.
Mr. Goodman: I will call Miss Fitzgerald.
Examiner Moore: You have covered the ground a number of times; don't you think you can limit it somewhat?
Mr. Goodman: I am in somewhat of a quandary. I could bring hundreds of witnesses that would go over this same matter.
Examiner Moore: I think we have had quite a number of witnesses on this same point.
Mr. Goodman: If I could get some sort of a stipulation that I could bring such witnesses and the cross-examination and the direct examination would amount to the same thing I probably would be ready to forego calling a great number of them.
Examiner Moore: What is the purpose of making it so voluminous and so large?
Mr. Goodman: The purpose is simply this—
Mr. Walsh: I don't feel like at all endeavoring to limit Mr. Goodman in the presentation of his case. As I stated in the beginning, we want to give anybody any opportunity to wash out any privilege they have got, and so far as I can I will expedite them in doing so. However, if I can stipulate with Mr. Goodman as to what witnesses will testify I will be glad to do it. I suppose that ordinarily that he recognizes that a vast number of witnesses testified to the same thing. It is merely stipulating evidence.
Mr. Goodman: I thoroughly agree with that.
Mr. Walsh: And I have no doubt he can call any number of witnesses who will testify to practically the same thing as many of the witnesses he has already called have testified to. Mr. Reeves calls my attention to the fact that there have already been fifteen witnesses practically testifying to the same character of testimony. Mr. Goodman must exercise his own judgment as to what he thinks he ought to do.

LILLIAN FITZGERALD

Was thereupon called as a witness, and, having been first duly sworn, testified as follows:

DIRECT EXAMINATION

Mr. Goodman: In view of Mr. Walsh's statement I will say as far as this branch of the case is concerned, in the calling of vaudeville actors and actresses I will call only those I have asked to come here today, and rest so far as that branch of the case is concerned. That will shorten the case considerably. Of course, as Mr. Walsh says, the field is unlimited on either side for calling witnesses to state what their opinion was about vaudeville and conditions. I certainly could go on for a year, calling witnesses, I suppose.

Mr. Walsh: As well as we could on the other half of the proposition.
Mr. Goodman: I suppose so. I do not think I will keep Miss Fitzgerald here then.
Examiner Moore: I can say on behalf of the commission there is no desire, of course, to limit you to any appreciable extent in this matter, only I think the commissioners feel that they want to bring this matter to a conclusion as soon as possible. And I am speaking on behalf of the commission and by independence to speak on this point that the commission desire to give you every opportunity to present your case, but they would like to have you make it as brief as possible.
Mr. Goodman: I will try to do that.

By Mr. Goodman:
Q. Miss Fitzgerald, you live at the Maryland Hotel?
A. Yes.
Mr. Goodman: Perhaps I can limit her by leading questions, which I have tried to avoid doing.
Examiner Moore: Oh, yes.
Q. And you started in the show business about eighteen years ago, did you?
A. Yes.
Q. With Weber and Fields?
A. Yes.
Q. What salary were you getting with them?
A. \$15.
Q. And you were then in the chorus?
A. Yes.
Q. Were you advanced in salary while with Weber and Fields?

A. Well, not until the last year I was with them.
Q. You became the leading one of the chorus?
A. The subleader.
Q. The leading subleader?
A. One of the chorus and then became an understudy when Bonnie Margo was playing, and when Bonnie Margo went off I took her place.
Q. What did you get then?
A. \$25.
Q. Was it considered big?
A. It was for me, because I was very ambitious and wanted to do it.
Q. Did you go then with a musical production called "The Girl from Rector's"?
A. Yes.
Q. At what salary?
A. \$25.
Q. Then did you go into some other musical production?
A. Yes.
Q. At what salary?
A. \$25.
Q. Then you went with Henry Savage for several seasons?
A. Yes—was season.
Q. One season?
A. Yes.
Q. At what salary?
A. \$25.
Q. Then were you in some other musical production; did you go into some other musical production following that then?
A. No.
Q. Then did you go out into vaudeville?
A. Yes.
Q. In a sketch?
A. Yes.
Q. At what salary?
A. \$25.

Q. Then from there you went into burlesques, did you not?
A. Yes, sir.
Q. And played a part in "The Merry Widow"?
A. Yes.
Q. In burlesques do they do two shows a day?
A. Yes, they do two shows.
Q. Each day two shows?
A. One in the afternoon and one at night.
Q. One in the afternoon and one in the evening?
A. Yes, afternoon and evening, matinee and night.
Q. From there you went into vaudeville?
A. Yes.
Q. Then you starred in some burlesque show?
A. Yes, "The Roeland Girl," as co-star.
Q. How long have you been in vaudeville all told?
A. About seven or eight years—no, I am not quite sure.
Q. You told me about five years?
A. About four or five.
Q. What circuits have you played on?
A. The Keith Circuit.
Q. Any others?
A. And Moss & Brill.
Q. The Moss & Brill is small then?
A. Yes.
Q. And you did how many shows a day?
A. Three and sometimes four on Saturdays.
Q. How long?
A. On that circuit?
Q. Yes, how long did you play Moss & Brill time?
A. Three years ago.
A. No, it was after; I started in on Keith's Circuit and then played the Moss & Brill.
Q. At what salary did you start in the Keith Circuit?
A. For our opening, \$200, then \$250, just for the opening, and then when my salary was set, with Billy Ward, the man that I came out of the burlesque with, it was supposed to be \$200, but he did not star, he had to go back to burlesque.

Q. Did you play the Pantages time?
A. No.
Q. You played the Loew Circuit?
A. No.
Q. The only small time you played, then, is Moss & Brill?
A. Yes, sir.
Q. What salary have you been receiving in the houses booked by the United Booking Office?
A. \$500 and \$400 is my salary.
Q. How many play in your act?
A. One and an accompanist.
A. A pianist.
A. Pianist.

Q. And you are working this week where?
A. Yes, Keith's, Jersey City.
Q. Keith's, Jersey City?
A. Yes.
Q. Have you any standing offer from any other circuit for your act at the present time?
A. No, none to my knowledge. I am always receiving offers from other circuits. I do not take them.
Q. Have you received an offer from the Loew Circuit?
A. Well, not within the last four or five months, but I am always receiving offers.
Q. Have you always engaged or employed as agent or personal representative?
A. Yes.
Q. Did you do that at the request of anybody in the United Booking Office?
A. No, never.

Q. Did you always have an agent when you booked with Moss & Brill time?
A. Yes.
Q. Who was he?
A. Joe Stein.
Q. Joe Stein?
A. Yes.
Q. And you paid him how much, five per cent?
A. No, I paid him—oh, I think he wanted about 15 per cent.
Q. He did?
A. Yes.
Q. That is what Moss & Brill time?
A. Yes, and I paid him a certain amount of my \$200. I think I paid him \$25 a week.

Q. He didn't procure you any engagements in the United Booking Office, did he?
A. Well, that I don't know, I really cannot say, because when I was playing at the Hamilton Theatre Mr. Pantages, of the United Booking Office, came up and offered to book me on their time, but I said as long as Joe Stein had been my agent I didn't want any dismission, so I gave him the route. I said, "Here is Mr. Pantages offering me the route on the Loew Circuit time, and I will take over," and he did.
Q. How did you pay your commissions to him, through the Vaudeville Collection Agency?
A. No, I sent them to him personally.
Q. To him personally?
A. Yes.
Q. Did you have any agent at that time at the United Booking Office?
A. Yes, sir.
Q. When?
A. Mr. Kahn.
Q. Arthur Kahn.
A. Yes.
Q. How much did you pay him?
A. Five per cent.
Q. How did you pay him that, directly or through the collection agency?
A. Through the collection agency; it was taken out every week.

Q. Have you ever had any trouble about any of your contracts with any of the vaudeville managers?
A. Yes, once.
Q. Three years ago, three or three and a half years ago in Johnstown, Penn.
Q. Just what was that?
A. Well, it was New Year's Day, and I was on second, and I suppose I didn't go through it very well, or something, and the manager came out after I had played my first and second time, and before it was time for my third performance—no, he didn't come out, he sent a boy out to me, and he said to me that the manager said I didn't have to go on because he had secured another act from Pittsburgh to replace me. I went down and tried to find the manager, but he wouldn't come out, he would not come near me, so I had to wait around until the next day, and he sent a boy back with an envelope. So I asked the boy what was in the envelope, and he said, "Your salary for two performances." I said, "It can't be," I said, "I have signed a contract for three days." He said, "I don't know about that." I said, "I won't accept it." And I immediately went out and telegraphed to Mr. Albee and Mr. Albee answered.
Q. Was this house booked in the United Booking Office?
A. I don't know.
Q. What did you telegraph to him for?
A. I telegraphed Mr. Albee the conditions, and that the man had cancelled me, and only gave me for my two performances on the one day, and I said I had a contract signed up with him, and Mr. Albee sent back a telegram stating "Have taken matter up with Manager Boyle. Collect your entire salary. Am sorry. And when you come to New York come in and see me at once and will readjust the matter." And I did.

By Mr. Kelly:
Q. What date was this?
A. This was about three years ago. And I believe that I have the telegram at home.
By Mr. Goodman:
Q. We will take your word for it. That was a house which was booked by the United Booking Office, then, wasn't it?
A. Well, I suppose so.
Q. You would not have telegraphed to Mr. Albee unless it were, would you?
A. Oh, certainly, because Mr. Albee is the head of the vaudeville, and I always have gone to the head for everything at every time. I was all alone, and I was broken hearted and blue, and could not do anything.
Q. I don't blame you. You would not have gone to Mr. Albee for some trouble which you had had on the Moss & Brill Circuit, would you?
A. I suppose he is not connected with that, if that is right; I don't know, but perhaps I would; I suppose I would have done so.

Q. The only grievance you have ever had about contracts, you took it up with Mr. Albee, and in that case it was settled to your satisfaction?
A. Absolutely.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

(Continued from page 20)

DENTIST**CHICAGO****CHICAGO B. F. KEITH**

Vanderbilt Exchange, Chicago

BATTLE CREEK

The Norvelles

Hammond & Moody

Pat Barrett

Oct Handsworth Co

Jimmy Lucas Co

Thaler's Circus

2d half

Clinton & Sinisters

Burkhardt & Roberts

Valentine Vox

Frank Mullane

7 Serenaders

BAY CITY

Bell & Carson

Weston & Young

Wilson & Van

Roy LaPearl

1st half

Virginia Belles

Mason & Roemer

Flying Wards

BRANTFORD, CAN.

Temple

(London split)

1st half

Bullitt, Frost, Lady

Williams & Taylor

LaToy's Madams

CRAWFORDS-

VILLE

Strand

2d half

Wanda

Hugo Lutgens

Toletti & Bennett

Dennis Bros

FLINT

Palace

Charlotte Trio

Shipper Kennedy & R

Frank Mullane

Gardner Bros

Erinace & Raub

Romas Troupe

2d half

Gardner Bros

Harvey Haney & G

"Prosperity"

BERT**PAULINE****FORD and PRICE**

With Julia Ellipse Co., somewhere in Japan

Whitehead & Ireland

Lettie Mayer & Girls

FORT WAYNE

Palace

Dennis Bros

Toletti & Bennett

John Gilbert

Halliday & Burns

Tom Mahoney

Resists

1st half

Bell & Carson

Greene & Dean

McNair & Hall

"Oh, Teddy"

Ben Bernie

JACKSON

Garcinetti Bros

Jack Hanley

Mason & Roemer

Whitehead & Ireland

Lottie Mayer Girls

2d half

The Norvelles

Weston & Young

Oct Handsworth Co

Jean Boydell

Jimmy Lucas Co

BOSTON B. F. KEITH

Vanderbilt Exchange, Boston

BOSTON

Gordon's Olympia

(Scallie) Shadow

L. McNitt Shure

June Mills Co

"Fixing Furnace"

Sisile & Blake

Pederson Bros

2d half

Gordon & Clare

May & Hill

Courtney & Irving

V & C Avery

CAMBRIDGE

Gordon's Cen. 2d

Blondell & Archer

Howard & Bernard

Jack Trainor Co

Ewer & Westbrook

Golden Gate Trio

2d half

Frankie Wilson

Cunningham & Bennett

"Cranberries"

DR. JULIAN SIEGEL

Official Dentist to the N. V. A.

1493 Broadway (Palmer Building), New York

Golden Gate 1st

Rose Clara

Murray York

Joe Bernard Co

NEW BEDFORD

Olympia

Myrl Prince Girls

Ray Conlin

"Cranberries"

Rose Clara

Tennessee 10

2d half

Gordon & Day

Knowles & White

ORPHEUM CIRCUIT

Palace Theatre Building, New York City

CALGARY

Orpheum

(Same bill) plays

Victoria (10-11)

Wm. Rock & Girls

Leo Zarrell Co

Hans Gray

MINNEAPOLIS

Orpheum

Mlle. Nitta

Montgomery & A

Tand Sons

Basil Lynn

Phina Co

Lester Wards

Myers & Noon Co

NEW ORLEANS

Orpheum

U. S. Jax Band

Comfort & King

The Sharkeys

Piano of World

Martelle

The Pickfords

Romano Trio

OKLAHOMA

Orpheum

Josephine & Henry

Chas. Crispin Co

Sam Hearn

Edith Clifford

Bert Fitzhugh

Hickey Bros

Leblanc Bros

Steele & Winslow

OMAHA

Orpheum

Olga Petrova

Rice & Warner

Grace DeMar

Barber & Jackson

Jack O'Connell

LaMont Trio

SALT LAKE

Orpheum

Morgan Dancers

Travers & Douglas

Black & O'Donnell

Arnold Bros

Billy McMorris

Rudolf Stein & P

The Duttons

DEVER

Orpheum

(Tuesday opening)

Gus Edwards Co

Travers & Douglas

Black & O'Donnell

Arnold Bros

Billy McMorris

Rudolf Stein & P

The Duttons

SACRAMENTO

Orpheum

(Sunday opening)

Willbur Mack Co

Lambert & Ball

Ben & Coleman

Carmichael & Harris

Rainbow Cocktail

Ivan Clark

Ivan Bankoff Co

Francis & Overholt

Fay Duttons

DAVPORT

Orpheum

Carelton & Belmont

"Rox Bus Man"

Thelma

(Two to fill)

Jack George Duo

"What Happen Ruth"

Frank DeVos

Werner Amoros 3

(One to fill)

DECATUR

Orpheum

B. & H. Skatelle

Harry Hayward Co

Pot Pourri

(One to fill)

Nixon & Sans

Submarine 7

Eouille Bros

(Two to fill)

DETROIT

Orpheum

Chamberlain & Earl

Wood & Wride

Werner Amoros Co

Kennedy & Francis

Minnett & Siddell

E. St. Louis, Ill.

Erbers

Keno Keys & Mel

Stuart & Woods

Current of Fun

"Honeymoon"

F. & C. LaToa

Stratford 4

Gardner & Revers

Cunningham & White

EVANSVILLE, IND.

Orpheum

(Sunday opening)

H. Sauter & Sand

Marie Lo

Lightners & Alex

Kinney & Corine

Kennedy & Nelson

Bruce Duffet Co

VANCOUVER

Orpheum

Emma Carus Co

J. Sauter & Sand

Ed Morton

Ames & Winthrop

Marino & Maley

Mlle. Rhea Co

Bobby Heath Revue

Hughes Duo

Phil Baker

WINKLE

Orpheum

Billy Shaw's Revue

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago

ALTON

Hippodrome

Cliff Bailey Duo

3 Western Sis

Robert & DeMont

Keno Keys & Mel

Dren Draw

Ernest Hatt

Sorrento Quintet

BELLVILLE

Washington

Joss & Dell

Raymond Wyle

Rice & Newton

3 Western Sis

CEDAR RAPIDS

Palace

Gabberts

Alf Ripon

Weaver Bros

Ronald & Ward

Hurleys

Billy Scott

Will Morris

Reg. Bus Man

Kennedy & Francis

Munich & Siddell

CHAMPAIGN

Orpheum

Little Jim

Nixon & Sans

Hugo Lutgens

Equille Bros

Two Kawanas

Harry Hayward Co

Dave Manley

Brooklyn & Brown

CHICAGO

Wellington & Sylvia

Keeler & Simpson

Raymond Wyle Co

Burkhardt & Roberts

(Two to fill)

Stein & Mohr

George Emmet

Roubie Simms

(Four to fill)

G. & L. Garden

Chamberlain & Earl

Kidd Kids Kid

Jimmy Lucas Co

Lancina

Weaver Bros

Finto & Boyie

Stuart Trio

"Leave It to George"

(Five to fill)

DAVPORT

Orpheum

Carelton & Belmont

"Rox Bus Man"

Thelma

(Two to fill)

Jack George Duo

"What Happen Ruth"

Frank DeVos

Werner Amoros 3

(One to fill)

DECATUR

Orpheum

B. & H. Skatelle

Harry Hayward Co

Pot Pourri

(One to fill)

Nixon & Sans

Submarine 7

Eouille Bros

(Two to fill)

DETROIT

Orpheum

Chamberlain & Earl

Wood & Wride

8d half
Harrah & Mulroy
Challa & Lambert
Hal Johnson Co
Mills & Smith
4 Jack & a Queen
(One to fill)

CHICAGO
Hippodrome
3 Maxine
Burns & Gray
M. Darrell Co
Arthur Finn Co
DeVine & Williams
(One to fill)

CLEVELAND
Liberty
Stanley
Gray & Klunker
Dae & Neville
Willard
Jack Levy Girls
Wardell & Donocourt

DALLAS
Hippodrome
Daly Bros
E. Kelly Forrest
"Mimic World"
3d half
Wilfred DuBois
Delight Girls
"Half Past Two"
Weston & Elinoe
F. Stafford Co
Barnes & Freeman
Dora's Celebrities

DETROIT
Russell & DeWitt
2 Yagala
M & J Dove
Henry Horton Co
Lane & Plant
Star Smiley

FALL RIVER
Harrah & Mulroy
Challa & Lambert
Hal Johnson Co
Mills & Smith
4 Jack & a Queen
3d half
Arthur Lloyd
Wardell & Donocourt
3 Volunteers
Va Steppi

FREDERICK
Hippodrome
La Fiere
Sperry & Raa
Mulroy Sisters
The "Capers"
Mitchell & Mink
Sis Impe & Girls
3d half
Violet & Charles
3 Red Poppers
Bob & Bill Millard
Chas L. Millard Co
Bertie Fowler
La Follette

HAMILTON
Brown's Dogs
McLaughlin & H
Arthur DeVoy Co
Taylor & Francis
Golden Troupe
HOBOKEN
Nippon Duo
Danny Simmons
Maggie Twins Co
(One to fill)
3d half
Mary Haynes Co
Old Homestead 5
Stupes to fill)

HOUSTON
Gare & Delaney
Dolly & Calane
Merced
Ferns & Litt
3d half
Gordon & Gordon
Senn & Weber
Geo Randall Co
Sumford & Stanley
4 Bangers

KANSAS CITY
Garden
C & B Prabel
Freeman & Lewis
Piano & Bingham
J & T Weir

LAVERGNE
Harry Larned
Barry Sisters
Seabell, Four
Fred Elliott
Will Stanton Co
LONDON, ONT.
Leew
Mack & Salls
I. D'Armand Co
Nevins & Gordon
Ehna & Davis
3d half
Mason & Bailey
Baker & Crystal
Burke & Burke
Eugene Emmett
Royal Uvena Jase
Los Angeles
Hippodrome
Elaine & Tiana
J. Merrick Co
Douglas Family
Frank Gould Co
Surprise 4
Three Ambler Bros

3d half
Three Falcons
Galvin & Bach
Kurzo
Betty Fredericks
Vilani & Vilani
Gypsey Revue

MEMPHIS
Lyeann
Stryker
Sheppard & Dunn
Homer Lind Co
Davis & Rich
Ling & Long
3d half
Klino
G. Leonard Co
Mayo & Nevins
Conroy & O'Donnell
Kinkaid Kitties
MODERNO
Hippodrome
(15-16)
(Same bill plays
Hankford 17)
Violet & Charles
3d Red Poppers
Bob & Bill Millard
Chas L. Millard Co
Bertie Fowler
La Follette
3d half
Skating Macks
Ammon Sisters
Broughton & T
Haynes, M & E
Marlin Wilson 3
Fennell & Tyson

MONTREAL
Leew
Bolla & B
Allman & Nevins
Jones & Jones
Laurie Ordway Co
Fashion DeVogues
NEW ORLEANS
Gordon & Gordon
Emery
G. Randall Co
Skating Macks
Ammon Sisters
Broughton & T
Haynes, M & E
Marlin Wilson 3
Fennell & Tyson

OKLAHOMA CITY
Murray & Dunn
Homer Lind Co
Davis & Rich
Ling & Long

NEW BRUNSWICK
Leew
3d half
W. J. Evans
Marilyn Revue
The "Capers"
Col Dimond & G'd
Weber & Elliott
Jeddy Troupe

PITTSBURGH
3d half
Gordon & Gordon
Emery
G. Randall Co
Skating Macks
Ammon Sisters
Broughton & T
Haynes, M & E
Marlin Wilson 3
Fennell & Tyson

PROVIDENCE
Emery
G. Randall Co
Skating Macks
Ammon Sisters
Broughton & T
Haynes, M & E
Marlin Wilson 3
Fennell & Tyson

SACRAMENTO
J & J Burns
Drisko & Earl
Bills DeVore
Edward Lambert
Gerald Griffin Co
Taylor Triplets
3d half
Wilbur & Girls
Cooke & Hamilton
Charlie Ricker
Katie Jester & M
R. Curtis & Band
Chas L. Millard Co
(One to fill)

SAN ANTONIO
Francisco
Cook Mortimer & H
Bills DeVore
Morgan & Gray
Monte & Lyons
Allen Clifford & B
3d half
Gere & Delaney
Dolly & Calane
Merced
Ferns & Litt
3d half
Gordon & Gordon
Emery
G. Randall Co
Skating Macks
Ammon Sisters
Broughton & T
Haynes, M & E
Marlin Wilson 3
Fennell & Tyson

SAN DIEGO
Elaine & Tiana
J. Merrick Co
Douglas Family
Frank Gould Co
Surprise 4
Three Ambler Bros

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J & T Weir

Bernard & Meyers
Graser & Lawlor
3d half
C. H. Prabel
Freeman & Lewis
Piano & Bingham
J & T Weir

Stoking Macks
Fennell & Tyson
Thornton Sisters
Broughton & T
Haynes, M & E
Marlin Wilson 3
Fennell & Tyson

3d half
(Same as Sacra-
mento last half)

TAPT
Hippodrome
(11-12)
Three Falcons
Galvin & Bach
Kurzo
Betty Fredericks
Vilani & Vilani
Gypsey Revue

TORONTO
Youngs
Musical Waylands
Harry Watkins
3d half
Pearl Abbott Co
"Married Via Wire"
Hippodrome
Wilfred DuBois
Delight Girls
"Half Past Two"
Weston & Elinoe
F. Stafford Co

WATERBURY
Cook Mortimer & H
Bills DeVore
Morgan & Gray
Monte & Lyons
Allen Clifford & B

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Anaconda 18; Min-
nneapolis 19)
F. A. Pelet
Rogers & Jordan
Fertina Sextet
Sherman Van & H
Florence Hayfield
GALVESTON
Pantages
Gypsy Trip
Meredon & Manley
Walter Fenner Co
Gorman Bros
Chas Althoff
Derkin's Dogs
The Gallions & H
E. Connolly
William Dick
"Making Movies"
EDMONTON
Pantages
Hass Bros
Lucy Bush
McGrath & Desda
"The Girl in the
Asah Troupe
Red Allen
(Same bill plays
Helen 19)
Phil LaToek
Perrone & Oliver
Charlie Ricker
Belle Panthea & P
Quinn & Caverly
"Oh Mink"
LONG BEACH
Pantages
G & L DeVore
Ray Lawrence
Herman & Bedford
Hyman & Meyer
Eddie Ford Co
"Oh Mink"
LOS ANGELES
Frank Shields
Harmony Trip
Roach & McCurdy
Hendrick & B. Isle
Gail Troupe
MINNEAPOLIS
Pantages
(Sunday opening)
Nelson's Katland
Lennie Nace

SEATTLE
Pantages
Roster & Dog
Green & Fugh
Charles Samuels Co
Jones & Sylvester
Ted Shaw's Dancers
J & T Weir

VANCOUVER
Pantages
Winton Bros
Gertrude Newman
Bender & Mehan
"Business in Bus"
Taxis Comedy 4
Little Hip & Nap

VICTORIA
Pantages
"Act Beautiful"
Henry Fry
Coffman & Carol
Ed Blundell
Holiday in Dixie
Chas Olcott

WINNIPEG
Pantages
Four Laurels
Henry Fry
College Quintet
Foley & O'Neill
"On English Seas"

TACOMA
Pantages
Bullard's Girls
Danny & Donegan
Samuel Davis
Eddie & Ramsden
Bob Albright
Hills Circle

INTERSTATE CIRCUIT.
Palace Theatre Building, New York City

DALLAS, TEX.
Majestic
Rosa & Bell
Holmes & Wells
Burt & Roseade
Stace Hayes
"Sweeties"
Julius Tannen
Dunbar's Singers
FT. WORTH, TEX.
Majestic
Silver & Duval
(One to fill)
Donald Roberts
Barry & Whittledge
Clara Howard
Guinan & Margrite
Will Casey
8 Nighting
HIGHT, TEX.
Majestic
Prevost & Golet
F. & O. Walters
Stephens & Hollis
Pearl Abbott Co
Winter Garden Gl
Joe Twine
Long Tack Sam Co
LITTLE ROCK,
Majestic
Bob Tip Co
Hill Circle
Dunham & O'Malley

SHOWS IN CHICAGO.
(Continued from page 15)
the absence of Esther. Walker from the
cast, the McIntyre & Heath show is
showing a profitable pace; \$14,000 on the
week of Feb. 18-19, "The Kisses" Feb. 18-19
shows March 4.
"The Great Colonial" Impossible to
get a seat here, and with the epidemic
gone, receipts are climbing to the \$40,000
mark. (Sixth week.)
"Civilians Clothes" Olympic-The Wil-
liam Courtney company of the Morocco
place closes next week. Thurston, the
magician, to follow. The Morocco show
got \$3,500.
"Welcome, Stranger" Grand-The big
comedy hit of the town; \$11,000. (Seventh
week.)
"Civilians" Blackstone-About \$12,000
for the South Parkington hit, with
Gregory Kelly and Ruth Gordon doing
the best work of their careers in it.
(Sixth week.)
"Look Who's Here" Stoddabaker-
Cecil Lean & Cleo Mayfield featured; the
show had a \$10,000 week. Sutherland and
Marlowe follow in a three week en-
gagement of Shakespeare.
"Oh, My Dear" La Salle-Got \$11,000
on the week. (Fourth week. Will
leave March 1 for "The Rose of China."
"Tiger" Tiger-Powers-This show,
starring Frances Starr, has been doing
a light trade since its opening here, but
picked up this week and got almost \$11-
000, without a Sunday show. (Fourth
week.) Mrs. Pike in "Miss Kelly of
N'Orleans" comes in March 2.
"Dear Barbara" Illinois-Came into its
own this week, with a gross of almost
\$14,000. The show closes next week
and an engagement for four weeks and
will be succeeded by the new edition of
"Hitty Koo."
"Voice in the Dark" Woods-The \$3
stage hand made got \$11,000. (Fourth
week.) "The Crime" "The Crime" Feb.
19.
"Shaded" Auditorium-Jolson was ill
Thursday and stayed out of the show
balance of week, ruining a great week.

TAX REGULATIONS.
(Continued from page 7)
Income Tax Returns for Theatrical Artists Expenses Allowed as Deductions.
Advertising, cartage and freight on scenery and effects, cleaning, laundering, pressing and repair of stage costumes, commissions paid to agents and booking offices, insurance on stage scenery and effects, music and stage effects which have a life not exceeding one year, powder, paint, etc., salaries and wages of assistants and helpers, storage of scenery and stage effects, telephone and telegraph messages and postage in connection with business, traveling expenses, including railroad fares, taxi and bus hire, excess baggage, transfer of baggage, etc., but not including hotel bills, boarding, lodging or meals. Personal, living, and family expenses are not deductible from gross income. Expenses incurred by your wife or husband or child or traveling with you for pleasure or companionship, who do not assist you professionally, are not deductible.

Depreciation.
Payments for the purchase of musical instruments, costumes, wigs, scenery and other stage effects with an estimated life of more than one year are not deductible from gross income but under the heading "Depreciation," dramatic artists may claim a reasonable amount for the depreciation arising from wear and tear of such articles. This depreciation is allowable only in respect to costumes, etc., used exclusively in connection with the artist's profession.

Exemptions Allowed.
Single man or woman \$1,000
Married person living with wife or husband 2,000
Each child under eighteen years of age dependent upon parent for support 200
Single person who is the head of a family 2,000
The exemption of a married couple without dependent children can in no case exceed \$2,000.
It is highly desirable that each artist keep a book showing on the left hand page the amount of money received each week, and on the right hand page, all deductible expenses. Always get the receipts.
If you are a resident of Greater New York, your return should be filed in one of the following districts:
First District, New York.
Bertram S. Gardner, Collector.
Borough of Brooklyn, Queens and Richmond are in the First District, office, Post Office Brooklyn.
Second District, New York.
Wm. H. Edwards, Collector.
Borough of Manhattan. The principal office is the 6th floor Custom House. Branch offices 28 West 23rd street and 126th and Lenox avenue, Park & Tilford, Building. The 2nd District also includes Governor's, Blackwell's, Randall's and Ward's islands.
14th District, New York.
Roscoe Irwin, Collector.
The rest of Greater New York, i. e., all of the Bronx Borough, which lies North and east of the Harlem River Canal and the Harlem River, is in the 14th District (office, Albany, N. Y.)
All single persons whose gross incomes equal or exceeded \$1,000 and married persons within the law whose gross incomes equal or exceeded \$2,000, regardless of exemption claimed are required to file returns.
Make all checks and money orders payable to Collector of Internal Revenue and as a convenience these with the returns may be mailed to the collector. Money can only be received by the Collector or his cashiers at the main and branch offices and should be paid only in return for his receipt given thereat.
W. M. H. EDWARDS, Collector.

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JACK LAHEY, Boston, Mass.,
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DOO HOWARD, Cincinnati, O.,
221 Main St.
BARTLEY HOLMES, Detroit,
24 Detroit Opera House
MORT NATHAN, Los Angeles, Cal.,
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Barton Homer
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Belden Edna
Bell Adelaide
Bennett Chas
Bernard Fred
Bicknell B
Blondy Bee
Bock Freda
Boirdale D M
Boynes Hazel
Bradley Helen
Brady Billie
Bristol Violet
Brower Bobby
Brown Elizabeth
Bruce Al
Buckley Irving
Burke Paul
Chase Billy
Chandler D
Chester C
Clark Carrol
Clifford & Willis
Coglin Vincent
Cole Alice
Collins Jaunita
Conklin A G
Corbett Edward
Cote Adeline
Courtney Hazel
Cripp Herman
Cummings & White
Curson Sisters
Cuthbert Rupert
Cutty & Nelson
Lamron Wayne
Darling Florence
Darnell Rupert
Darrell Rupert
Davis S
Dean Ruth
DeMauro
DeVole Kathleen
Doherty Lillian
Dooley Jed
Draw Marjorie
Dyer Mrs Victor
Dyer Willard
Eadie Burt
Ellis Walter
Emmett Eugene
Engalliech F. Rime
England Marie
Fadley Gladys
Faynes Mr & Mrs
Floyd Walter
Forest Jack
Forsythe Juliet
Franklin Ruth
Franks Jessie
Friend & LaVan
Friend Al
Futch Mrs Dan
Gerald Musical
Gray Alma
Gray Carl
Gray Tricie
Gray-Care
Gruett Mrs J
Guinther Ella
Haley Leo
Halls Frank
Harmond Ruth
Hanford Ford
Hannozcock Billy
Harkins Jim
Hart Helen
Hechter Mr
Heather Geo
Herber Morris
Hickey Martha
Hill Lillian
Hodgers Musical
Hoffman Bill
Holland Bertha
Hollworth Sacks
Howard & Bernard
Howard & Keller
Hunter Mel
Huse Tom
Irwin Carolyn
Johnson Roy
Keeley Jean
Kellogg Edna
Kelly Helen
Kennedy Herbert
Kent Stapleton
Karnan Pete
Kessner Rose
Kioil Agnes
King Jack
Knoll Josephine
Knox Eddie
LaFrance Ray
Lambert
Lampant Mr
LaVerne Evelyn
Lee Lolla
Lee Willard
Leon W D
Leonard Mrs Frank
Lewis Marie
Lloyd A S
Lynch Mr Geo
Lowe Robert
Lutz Howard
Lynch Nan
McCormick Hugh
McConkey Jas
McKay Dora, nee
Mack & Arday
Mack Eddie
Machoney Jas
Mallory Burton
Mann Tricie
Mason Billie
Meadows Dorothy
Meely Sig
Miller Midge
Moon Rosa
Moore Frank
Morey Francis
Mortenson Maril
Muelier Edward
Mumford Edward
Murray Wm
Natalie & Ferrati
Nash & Evans
Nesbitt Evelyn
Nestler Harry
Newins Paul
Nichols
O'Neil Joe
O'Hay Capt
Olga Princess
Ortloff & Blan-
chard
Osterfelt Wm
Paequo Jose
Parker Stella
Parvin Lee
Patterson Signa
Payton Billie
Pembroke Adele
Pierce Irene
Pike Bill
Pingree Helen
Powers Edith
Prior Irene
Reeves Olive
Reynolds Grace
Rich Max
Rinalde Clyde
Roock Kathleen
Rogers Joseph
Ross H F
Ross Katherine
Rupperts Marie
Russell James
Russell Harry
Russell Irene
St. Onge Alfred
Sands Billie
Savory Irene
Sears Gladys
Shaw Billy
Shaw Wm
Shen Dennis
Sherwood Dorothy
Smittets Clara
Smith Longton
Smith Tom
Smith Harry
Sommers Sam
Sparks Alexander
Springford Hal
Stephen Murray
Sterling Harry
Stevens Helen

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Van Billy
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Wray's Manikins

BURLESQUE ROUTES

Feb. 16-Feb 23
"All Jazz Revue" 16 Gayety Brooklyn 23
Gayety Newark.
"Aviators" 16 Gayety Minneapolis 23-24
Gayety Sioux City.
"Bathing Beauties" 16 Star Toronto 23
Academy Buffalo.
"Beauty Revue" 16-19 Broadway Camden
19-21 Grand Trantor 23 Treaders
Philadelphia.
"Beauty Trust" 16 Miner's Bronx New
York 23 Casino Brooklyn.
Behman Show 16 Gayety Detroit 23 Gay-
ety Toronto.
"Best Show in Town" 16 Star & Garter
Chicago 22-24 Berchel Des Moines.
"Blue Birds" 16 Olympic New York 23
Gayety Brooklyn.
"Don Tons" 16 Grand Hartford 23
Jacques Waterbury.
"Eatonians" 16 Lyric Dayton 23 Olymp-
ic Cincinnati.
"Howerys" 16 Casino Brooklyn 23 Emphre
Newark.
"Broadway Belles" 16 Englewood Chi-
cago 23 Haymarket Chicago.
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"French Follies" 16 Haymarket Chicago
23 Gayety Milwaukee.
"Girls in a Gaze" 16 Gayety Toronto 23
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Manitoba "Free Press"

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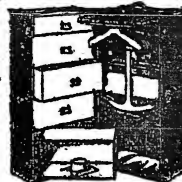
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To the Women of the Theatre:

I beg to advise you that we have removed our business to the above address.

In announcing so important an event in my career, I feel that it is best to state at this time that it will be my aim to preserve the traditions of the profession to which I have consecrated my time and effort; that it is my ambition to retain the patronage and kindly interest of those I have served in the past; and that it is my resolve to sell only those things that are individually created in my own establishment.

I beg to remain

Yours very sincerely,

Frances

HEILIG—11, 12, 14. "The Auctioneer."
ORPHEUM—"Little Cottage."
BAKER—Baker players in "Abraham Lincoln."
PANTAGES—High class vaudeville and pictures.
HIPPODOME—Vaudeville and pictures.
LYRIC—"Olson."
LIBERTY—Charles Ray, "The Red Hot Dollar."
RIVOLI—Pictures.

STAR—Pictures.
PEOPLES—Pictures.
MAJESTIC—"The Westerners."
CIRCLE REK, NOVELTY, BURNSIDE, CASINO, SUNSET—Pictures.
Blackstone, a noted magician, will be the attraction at the public Auditorium on Feb. 8 and the following week. He will appear under the auspices of the city of Portland. It will be the first appearance in Portland of the magician.

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If you are unable to attend, please call on FRED HURLEY, Stage Director.

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PREMIER DANSEUSE

With

JULIAN ELTINGE

All Star Revue

The two week run of "Male and Female" at the Columbia which was completed this week, came as a surprise to everyone. Without exception, no picture shown this year has maintained record attendances throughout its entire run as has "Male and Female."

Pupil of the great Leopold Auer, William Aronson, young Norwegian, thought by many critics to have an exceptional future before him, will play two violin solos at each Rivoli afternoon and evening program during this week.

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Great Obligatos and Wonderful Comedy Doubles

A Dixie song that is a Dixie song.

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Can Fit Any Spot in Your Act
Great Patter and Catch Lines

The title explains this one.
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Dr. James Francis Sullivan, formerly physician of Bellevue Hospital (Outdoor Dept.), New York, and the Westchester County Hospital, says that to help make strong, keen, red-blooded Americans there is nothing so valuable as ergatic Iron—Nuxated Iron. It often increases the strength and endurance of weak

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Blood—
They Are The
Strong Vigorous
Healthy Folks

nervous, run-down people in two weeks' time. It is conservatively estimated that Nuxated Iron is now being used by over three million people annually, and it has been used and endorsed by such men as Ignace Jan Paderewski, Ex-Premier of Poland and Master Pianist; United States Judge G. W. Atkinson, of the Court of Claims of Washington; also former Health Commissioner Wm. R. Kerr, of Chicago, and others. Nuxated Iron is dispensed by all good druggists everywhere.

DAVID QUIXANO

WITH
"LOOK WHO'S HERE"
New Stadebaker Theatre, Chicago
Direction MAX SPIEGEL

John Callout was scheduled to leave the latter part of last week. He has been in Portland more than a month supervising the production of special prologues and scenic features for the Liberty Theatre. His leaving, according to Paul Noble, mustacheless manager of that house, will by no means signify the end of the special features.

The Beaver Film Company has just completed "Headin' North," a five reel feature starring Pete Morrison.

The Highway Film Corporation is producing on three different sets of comedy subjects. Release has been announced for some time next month.

The Coast School of Motion Picture Fantomime, a new school formed here, has been developing talent which is quite evident of a means of a valuable support for various film companies in town. Before this the local film companies were obtaining their casts mostly from Los Angeles.

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AL. G. FIELD

SEATTLE

By WILBUR METROPOLITAN—David Warfield in "The Auctioneer," with Mitale Hajos following.

ORPHEUM—Levy Musical Comedy Company in "Be Careful, Ole."

WILKES—Wilkes Players in "I Love You," with Howard Russell, Jane Morgan and Mary Thorne in principal roles. O. K.—Dark. Undergoing repairs. Will reopen at link in Fox chain of theatres soon.

LYRIC—Walter Owend Burlesque Company.

MEANY HALL—Seattle Symphony Orchestra concert.

ARENA—Ice skating and hockey.

HIPPODROME—Vaudeville, pictures and dancing.

LOEW'S PALACE HIP—Revue Comique and vaudeville.

PANTAGES—Holiday in Dixie and Pan vaudeville.

MOORE—"For Phyl's Sake" and Orpheum vaudeville.

COLISEUM—Mary Pickford in "Pollyanna," Reginald Dunn Concert Orchestra and Melotte on the Warltizer.

LIBERTY—Charles Ray in "Red Hot Dollars," Oliver Wallace featuring "Rose-land" and Liberty Pictorial.

REX—"Beware of Strangers," film.

LITTLE—Pictures.

CLEMMER—"The Cup of Furry," Clemmer orchestral program.

STRAND—"Sealed Hearts," Strand orchestra under Wiceland.

COLONIAL—Pictures.

UNION—VICTORY FLAG, HIGH CLASS, STAR GEM, NEW WORLD, RIO ALTO, ISIS, IMPERIAL DREAM, WASHINGTON, PALACE, QUEEN ANNE, BOSTON, OLYMPUS, SUPERBA, GEORGETOWN, PRINCESS, ROME, TESLER.

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VARIETY

Says, on Page 7, Issue of February 9th:

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That E. Z. Nutting, of the Woolworth chain stores, means business in his alleged tilting of a ten-cent song to a thirty-cent number, is attested by his promise to a New York music publisher that Woolworth's will make this particular publisher's current "plug" song (Oriental number); a "million-copy hit" if not selling two million copies of it.

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A GOOD SONG IS

**"YOU
SAID
IT"**

A Comedy-Song with
a Jazz-Melody. This
song has more
punches than a mule
has kicks.

**"OH! HOW I LAUGH
I CRIED AB**

UNUSUAL TITLE, UNUSUAL MELODY,
VERSIONS AND

**"YOUR'E A MILL
NOWHERE, WH
LITTLE MILE**

NOTHING HITS HOME, LIKE A HOME

**"HOW SORRY
WAIT'LL**

HOW SORRY YOU'LL BE, WAIT'LL YOU SEE, IF
SONG OF NATURAL APPEAL, GREAT

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EN YOUR'E ONE
FROM HOME"**

SONG. THIS IS A HIT "HOME SONG"

**YOU'LL BE
YOU SEE"**

YOU DON'T PUT THIS SONG IN YOUR ACT — A
DOUBLES AND COMEDY VERSIONS

**"COME ON
AND PLAY
WIZ ME"**

A ROLLYING
FRENCH SONG
BY THE
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"COME ON PAPA"

AND

"OO LA LA, WEE WEE"

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The work of raising the Mission Theatre began Monday and the old Fourth Avenue showshop will be a thing of history by the end of the week. A modern six-story office building will occupy the site.

Monte Austin, local manager for Folst, is spending the week in Spokane in the interests of his firm.

Jack Hayden is the new Seattle manager for the McCarthy & Fisher music publishing firm, with offices at 601 Montelius Building.

Shapiro, Bernstein Company have moved their local offices from the Orpheum Theatre Building to the Montelius Building.

VANCOUVER, B. C.
By H. P. NEWBERRY.
EMPRESS—"Myrtle Elliott in 'The Eternal Magdalene.' Miss Elliott ap-

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WOOD, GREEN LAKE, COWEN PARK, VARSITY, YS COLLEGE PLAYHOUSE—Pictures only.

John Von Herberg, local manager of Jensen-Von Herberg Theatre Corporation, has been re-elected as director of the First National Exhibitors' Circuit.

A son was born to the wife of Oscar Gerard, Swedish comedian at Levy's Orpheum Theatre, this city, Saturday, January 21.

Mary Thorne, ingenue at the Wilkes

Theatre, returned to the cast this week in "I Love You," after being confined to her rooms for the past three weeks with a severe cold.

With nearly 200 cases of "flu" prevalent in the city, theatre attendance has been cut down somewhat this week. Last year all the theatres were forced to close for a period of six weeks.

A great municipal auditorium with a seating capacity of 15,000 will be built here this year, plans being now in the

hand of a local architect. The big auditorium will be practically self-sustaining through its rentals from auto shows, pageants, concerts and various benefits. The old Madison park property, now a part of the municipal railway holdings, will probably be utilized for this purpose. This property overlooks Lake Washington at the end of Madison avenue.

With a cast of 400, "The Vision of the Blue Crusaders," a civic pageant, was held at the Masonic Temple, Monday, February 1.

SCENERY BY EDWIN H. FLAGG STUDIOS

JEROME
H.

REMICK

AND
COMPANY

THE HOUSE OF REAL SONG HITS

**"WHEN IT'S
MOONLIGHT ON THE
SWANNEE SHORE"**
THE SONG WITH AN APPEALING 2/4
MELODY. NEVER FAILS TO SCORE

(FOX TROT
BALLAD)
**"IN
YOUR
ARMS"**
(GREAT)

**"THE HEN AND
THE COW"**
(Only a Dream of the Past)
GEORGE MEYER'S LATEST NOVELTY
SONG. A COMEDY SONG THAT IS
REALLY FUNNY. ITS A HED!

(WALTZ SONG)
**"My Isle
of Golden
Dreams"**
EVERYBODY'S
FAVORITE

**"HAND
IN HAND
AGAIN"**
WHITING & EGAN'S REMARK-
ABLE COMPANION BALLAD
TO THEIR FAMOUS
TILL WE MEET
AGAIN

(HIGH CLASS
BALLAD)
**"Your Eyes
Have Told
Me So"**
A LEGITIMATE
SUCCESS

**"THE
DARKTOWN
DANCIN' SCHOOL"**
WITH A FRANCIS DANCIN' MELODY
AND WORDS THAT WIN ENCORES

(UNIQUE
BALLAD)
**"VENETIAN
MOON"**
WONDERFUL
FAVORITE
EVERYWHERE

**"ALL I HAVE ARE
SUNNY WEATHER
FRIENDS"**
A DANDY BALLAD SUPPLIED WITH
FITTING QUARTETTE AND HARMONY
ARRANGEMENTS

THE HOUSE
OF
REAL HITS

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SALT LAKE CITY—Linden Hotel
DETROIT—137 Fort Street, West
TORONTO—127 Yonge Street
CINCINNATI—515 West 6th Street
MINNEAPOLIS—218 Pantagos Building

PORTLAND, ORE.—323 Washington Street
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Direction, GEO. O'BRIEN, Max Hart Office

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Lyrics by JEAN LEFAVRE

Music by WILLIAM POLLA

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GIRL OF MY DREAMS

A SONG WITH A FINE MELODY
AND WORDS WORTH WHILE

YOU KNOW

GREAT DOUBLE VERSION SONG.
A SURE HIT IN ANY ACT

DRIFTING

A SONG THAT'S BOUND TO GO
OVER. SOMETHING DIFFERENT.

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PHILADELPHIA - - - Jack Scott
HARTFORD - - - Billy Redfield
CINCINNATI - - - Geo. Wuest

peared here in this play last season and gave such an excellent interpretation to the leading role that the management decided to stage it again. Robert Alton, Byron Aldern and the other members of the Empress Company also did fine work.

AVENUE.—May Hobson in "Tish," 26th, 27th, and 28th. "The Sleeping Beauty,"

an English pantomime which was recently staged at a matinee performance at the Empress was presented at this theatre the 26th and 27th. Walter White-side in "The Master of Ballantrae," 4th, 5th and 6th, to good business and well received.

ROYAL.—Douglas Fairbanks in "When the Clouds Roll By," also James J. Corbett in serial "The Midnight Man."

This theatre is now showing the "Big Four" releases, the present picture being the second one to be shown, the first having also been one of Fairbanks.

IMPERIAL.—Dark.

ORPHEUM.—"The Morgan Dancers" top bill of vaudeville.

PANTAGES.—Ed. Blondell Company, headline vaudeville bill.

COLUMBIA.—Hippodrome circuit vaudeville and pictures.
HOTEL VANCOUVER AUDITORIUM.—Ed. Ivan Movkovitch in concert.
ARENA.—Ice skating and hockey. Pictures shown last week were:
REX.—Charlie Chaplin in "A Day's Pleasure" and Henry Lehrman's "A Twi-light Baby."

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Acclaimed by the Press

The Sensational Dance Hit of "AS YOU WERE"

AT THE CENTRAL THEATRE, NEW YORK

Have Canceled Their Contract with Mr. E. Ray Goetz, Effective Feb. 14, and are OPEN FOR ENGAGEMENTS

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Have You Seen Her?

KEITH'S ALHAMBRA NOW.

Direction, THOS. FITZPATRICK

TAXI

One of the cleverest
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novelty songs ever
written.

A surprise in the
chorus that "gets"
your audience every
time.

Get in early and ride
to success.

SEND FOR
ORCHESTRATION
OR SONG COPY



ARTIST COPY TAXI

Words by
HARRY D. KERR

Music by
MEL B. KAUFMAN

One eve - ning while
That bell - boy got

dis - ing Where Broad-way lights are shin - ing, A bell - boy stood wait - ing, A
nerv - ous Be - cause he got no ser - vice, His yell - ing was tell - ing On

twin - kle in his eye; On tip - toes a - perch - ing For some - one he was
ev - 'ry - one a - bout; They thought he was tag - ing But he was on - ly

search - ing, pag - ing, While pon - dered and won - dered Till he be - gan to cry, Oh,
o - ver and o - ver He'd keep it up, and about, Oh,

CHORUS (whistle)
Tax - i Note an - y - where, Tax - i (whistle)

I've got a fare; And he tells me he wants a dou - ble seat - or, He's all
(whistle)

dolled up like he was go - ing to meet 'er, Tax - i Drive an - y
(whistle)

where, Tax - i They'll nev - er care He's think - ing of
I, Is

Hit - the tur - tie dove, They on - ly take a tax - i, when they love, love, love. love.



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Birth of a Nation."

BROADWAY—Wallace Reid in "The
Lottery Man."

RUTLAND, NATIONAL PROGRESS,
GRANDVIEW, FAIRVIEW, PRINCESS—
Pictures.

Cleora Ordon returned to the Empress
Theatre last week after an absence of
several weeks.

A representative of Universal Film
Company is in the city arranging for a
showing of the three big films lately
produced by that company. They are
"Blind Husbands," "The Great Air Rob-
bery" and "The Right to Happiness."

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Two Metro features shortly to be
screened are "Should a Woman Tell" and
Nastimova in "The Bat."

"The Walk-Offs" will be the next of-
fering of the Empress Stock Company
and is to be followed by "Blind Youth,"
"Nothing But Lies" and "Little Peggy
O'More." The last was first presented
here two years ago serving as a vehicle
for Edythe Elliott, leading woman, and
in which she scored heavily. Plans will
shortly be completed for the Vancouver
Playhouse which is to be erected by the
leases of the Empress Theatre and
which promises to be one of the finest
theatres here.

It is reported that Hector Quagliotti,
manager of the Colonial Theatre, one of
the leading picture theatres, will build
another house on Hastings street, having

secured options on some property there.
It is also said that the two picture
factions in this city are buying various
sites in the various parts of the city for
the erection of neighborhood houses in
the near future. At present work has
commenced on the Allen Theatre and
work will begin soon on the Georgia and
the new Paramount house, while it is
understood building operations will
start on the Vancouver Playhouse in
April. Local interests are said to have
a site on which a large house will be
built in line with the new houses which
will be built in the other coast cities.
At this rate Vancouver will have plenty
of theatres to do it for sometime.

The Actors' Ball was held on the 6th
in Lester Court and was a big success.
Members of the Empress Stock Company
took a prominent part.

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MOVING PICTURES

THE COPPERHEAD.

Milt Shanks.....Lionel Barrymore
Lieut. Tom Hardy, U. S. A.....William F. Carlton
"Newt" Gillespie.....Frank Joyner
"Lem" Tollard.....Richard Carlyle
"Jew".....Arthur Rankin
Brother Andrew.....Leslie Stowe
Abraham Lincoln.....N. Schreiff
Tom Hardy.....William David
Dr. James.....Hardy Bartlett
Theodore Roosevelt.....Jack Ridgway
Capt. Mercer, U. S. A.....Major N. M. Cargill
"Ma" Shanks.....Doris Rankin
"Grandma" Perley.....Carolyn Lee
Madeline.....Anne Cornwall
Elise.....Francis Haldorn

If it were not for the death scene of the Copperhead himself, played by Lionel Barrymore, a few seconds before this feature at the Rivoli concluded showing, a verdict that a big subject had been mislaid by inept direction would have been the only conclusion. It is this moment that makes "The Copperhead" worth while for all its obvious shortcomings when brought to comparison with other feature pictures dealing in a similar subject and possessing more interest.

This chapter of American history, when the Union went to its most serious crisis, must be too familiar to exhibitors and the public alike to require expatiating here. And the fact, too, that the "Copperhead" has been filmed from the original story by Frederick L. Davis, from which Augustus Thomas fashioned the play of the same name, also warrants the statement.

As a feature picture, however, it will never compare with the most serious human interest appeal that the drama holds for its audiences as played by Mr. Barrymore several years ago.

The picture is a Paramount-Artcraft release and was directed for screen purposes by Charles Maigne. The feature has faults, but despite that is big enough in subject matter to compel interest. Its fault is largely a matter of not losing the audience the eloquence of the human voice is pleasing to add to the intenseness of the drama, but primarily because the bigger moments have been allowed to flop in a slipshod fashion. In an effort to strengthen its continuity value again, it has become more discordant than perhaps when it was first assembled. The result of this means that the director asks so much to be taken for granted without even offering a vestige of reason.

It also appears that there has not been sufficient attention paid to detail of apparel to give the subject its historic ring. In the cutting phase of the scenes one is led to believe that the drama is enacted not in '65, but in the present. Miss Cornwall, playing opposite Mr. Barrymore in the role of his wife, seems entirely too modern to convey the passing years when this drama was really enacted. She is entirely too stark in her dress, and does not give the lapse of fifteen years by a few strands of gray hair, which do not seem to have been applied. Later on, when the sorrow of her boy's death besets her mind, she believes in the disloyalty of her husband, her age is emphasized by snow white hair, yet her face does not denote age beyond 30 or 35. An instance where lack of proper direction offsets the punch in the picture is evinced when she is informed of her son's death. She pauses. Her hands hold the dishes prior to laying them on the table. One might expect a climax following such news.

But instead, there is no action of a transcendental emotional value. Both characters, husband and wife, face each other absorbed in their own thoughts, and then a close-up follows, and then standing as still as if nothing of critical importance had occurred. Mr. Barrymore, too, does not make much of an issue that would have made his role stand out with greater interest. The scene calls for his position near the church where his son's corpse is at rest. He is informed that his wife had refused admittance to view the body of his son. An opportunity calling for pathos or for some expression measuring up to an anticipated climax passes off with-out effect. Such scenes are worthy of obnoxious countermeasures, and when they are allowed to pass off as they do in "The Copperhead" then there is little left to hold the spectator enthralled. The Lincoln of N. Schreiff is not by any means qualified. His make-up is funny, his close-up reflects his features, and the conception of the features of Lincoln as they must seem to thousands will find this short bit discounted.

As the feature resumes its action and plunges into the year 1904 there has been interpolated a bit of the late Theodore Roosevelt as he has often been shown in action and when speaking in particular for his character feature, seemingly for commercial purposes, is wrong. Slop.

THE LOVES OF LETTY.

Letty Shell.....Pauline Frederick
Richard Perry.....John Bowers
Nevill Letchmore.....Lawson Butt
Bernard Mandeville.....Willard Louis
Bernard Alaridye.....Florence Deacon
Hilda Gunning.....Lella Silas
Florence Crosby.....Lois Lorraine
Ivor Crosby.....Sydney Alnoworth
"Copper" Drake.....Harland Tucker
Slavey.....Joan Standing

This feature offering by Goldwyn with Pauline Frederick as the star in the title role of Letty in the "Loves of Letty," is not perhaps the best in the extensive repertoire of films from the gifted Sir Arthur Wing Pinero, which have been adapted for screen purposes.

The play, however, written possibly in the prime of Sir Arthur's career, and in the days too, when English society was trying to sever itself from the bonds which so inextricably separated the middle from the upper strata, must have had great effect. In the present time, this problem is not new, and the picture depicted in numerous ways and in a diverse and manner, is telling on the screen before, so that the artist and what one may call the "punch" behind the feature seems to be lacking.

The story briefly concerns Letty, a young girl, brought to her present circumstances, must earn her living, while into the counting house where she is employed comes a man of the upper strata. He is a man of the upper strata, but in manner, he is a man of the lower strata, a false sense of human values when the weaker sex is not of their own class. He cannot make a man of her, he is bound in marriage to a wife who is a woman of the upper strata, and from then on begins a struggle between the woman and the man, while from two other angles comes two other men, one is her employer, a man risen from the ranks of the wealth, but coarse and uncouth, who marries her. At the wedding ceremony she cannot undergo the strain and the thought of imminent proximity causes her to flee with the man in the higher position of life. The fourth man, silent, though attentive, looks on and in the critical moment brings her back to him.

It is not by any means a dull story and the manner in which it has been directed plus the personality of Miss Frederick makes the feature, despite its drawbacks, an up-to-date problem, stand out as though it were one of the best pictures on the market.

There is a peculiar atmosphere of England throughout the picture that makes it even more attractive to an element which likes to see the frame of its drawings of an up-to-date problem, stand out as though it were one of the best pictures on the market.

There is a peculiar atmosphere of England throughout the picture that makes it even more attractive to an element which likes to see the frame of its drawings of an up-to-date problem, stand out as though it were one of the best pictures on the market.

To the exhibitor booking the feature, he may be assured those who like Miss Frederick will not be disappointed in Letty.

FLAMES OF THE FLESH.

This is probably the worst feature in which Gladys Brockwell ever made her appearance. Even she seems ill at ease in it. None of her usual pep and sparkle is in evidence and it's no wonder. A story stupid and silly to begin with, and told like the worst of the ten, twenty, thirty, or more of the time, it neither carries conviction nor affords a sex thrill, the theory justifying Fox's departure from the usual type of feature.

Ruled by an old man, the girl of the story goes to the bad and deliberately plans revenge. She gets her revenge by causing the man's younger son to fall in love with her. Sent to rescue him, the older son also falls in love with the girl, and she kills her.

INTERNATIONAL EXPOSITION.

Paris, Feb. 10.
A moving picture exhibition will be held at Amsterdam, Holland, this year. Address of secretary, 47 Den Tex-strat, Amsterdam.

At the first international exposition to be held from May to October, 1920, at Lille, France, there will be a section devoted exclusively to movies. Address: Mayor, Lille, France.

THE THIRTEENTH COMMANDMENT.

Daphne Kip.....Ethel Clayton
Clay Winborn.....Charles Meredith
Bayard Kip.....Monte Blue
Lella Kip.....Anna Q. Nilsson
Thos. Warwick Duane, Irving Cummings
Mr. Kip, Sr.....Walter Hall
Mrs. Kip, Sr.....Lucilla Ward
Mr. Weatherell.....Arthur Maude
Shelia Kemble.....Beverly Travers
Herman Reben.....Lewis Morrison
Mrs. Chivley.....Jane Wolfe

Rupert Hughes' novel, "The Thirteenth Commandment," made into a scenario by Alice Clayton for a Paramount-Artcraft feature, and utilized as a vehicle for Ethel Clayton, is pretty light material. It is a trivial tale about a girl who, aided and abetted by her mother, spends more money for her clothes than her father can afford, and becomes engaged to a nice young man. She proceeds to act with him in the same extravagant manner until she suddenly realizes he is a poor, whereupon she determines to earn her own living, and intends to marry him, but then she changes her mind. First she tries the stage, and having no talent, opens a modiste shop, which she soon finds is a failure. Then she opens a man has made a profitable financial deal in a sure way to give up her job and keep house for him, but she hands him half the cost of the wedding ring and gets all there is to be had out of the "fifty-fifty." There the picture ends without telling you know how the scheme worked out.

The usual high class production, cast in the hands of the beautiful Artcraft features, Miss Clayton is always conscientious in her screen work and gets all there is to be had out of the most unsatisfactory role. Robert G. Vignola is a professional actor for the most part, but two faults to be found with his manufacture—the selection of Irving Cummings as a gentlemanly man, and the reproductions of telegram inserts. The latter are quite illegible and Cummings doesn't look like a wealthy man accustomed to wearing good clothes. He looks the "class."

FOOTLIGHTS AND SHADOWS.

Oliver Thomas has at last reached the point where repayment on the investment should begin coming in wholesale. This is evident from the latest Benjamen show it took at the New York. In this her "Twenty" passing on thrills in a sure way to give up her job and keep house for him, but she hands him half the cost of the wedding ring and gets all there is to be had out of the "fifty-fifty." There the picture ends without telling you know how the scheme worked out.

Another thing helping to prove the reality of Miss Thomas' arrival as a picture star is the well-acted and her support and the relative failure of her scenario writer in this picture. The lead was played by a man who fell short as a lover. The heavy was well done, but the story and inserts were not handled by any master. Why these picture companies don't go out and buy first-class ability is a mystery they'd better clear up before someone does it for them.

The story is well enough basically. A chorus girl is pure sweet thing, of course, engages herself to a wealthy man she doesn't love, when into her apartment in the dead of night comes a strange young man in a delirium. Tropic fever. She has to take care of him, but when he recovers he wanders away. In the end he comes back to her. All this is explained clumsily by the scenarioist, but the director gives a chance to glimpse Miss Thomas' fingers and her figure seen through the shower bath curtains helps fascinate.

ADVERTISING IN BLIZZARD.

Lester Park and Edward Whiteside, producers of the maternity and birth control picture, "Empty Arms," written by Willard King Bradley and starring Gail Kane, took advantage of the blizzard that hit town by having a large edition of placards printed and displayed from every available snowpile.

You Know the Woman Who Is AFRAID TO SEE EMPTY ARMS

IRIS HOEY JOINS CLARKE.

London, Feb. 10.
Iris Hoey has joined the John Clarke film and will appear in support of Ivy Duke.

JUDY OF ROGUES' HARBOR.

Judy.....Mary Miles Minter
Lieut. Toddy Kingsland.....Chas. Meredith
Gov. Kingsland.....Herbert Standing
Grandpops Ketchel.....Theodore Roberts
The Lady of the Rose.....Glo King
Olivia Ketchel.....Fritzie Ridgway
Jim Shuckles.....Allan Sears
Denny.....Frankie Lee
Peter Kingsland.....George H. Periolat

A Reelart picture in which Mary Miles Minter is starred. It runs in six reels. A picturization of Grace Miller White's story by the same name, Chas. Berninger handled the scenario, with William Desmond Taylor as director.

Miss Minter shows improvement with each new production, and her work in the present feature is by far the best she has done yet. The theme is not a particularly pleasing one: it's a sob story, but the kind of picture which is best suited to the star's talents.

Some wonderful photography, including a number of picturesque outdoor scenes helps the production along. The interiors are handsome when necessary and the lighting is well handled. It is fairly timely. "Judy of the Rogues' Harbor" is a feature which will please those who are looking for human interest in pictures in which there are an abundance of tears and a lack of humor.

MYSTERIOUS QUESTION.

Harrisburg, Feb. 10.
Dr. Ellis P. Oberholzer, secretary of the Pennsylvania State Board of Censors, Philadelphia, has been advised by Deputy Attorney General William I. Swope that the general amusement act of Pennsylvania, passed in 1911, prohibiting the showing of immoral amusements, does not conflict with the act of 1911, creating the board of motion picture censors.

There is nothing the deputy holds, to prevent a criminal prosecution for showing immoral pictures under the former act, because of the passage of the censorship law, although it is taken for granted that a picture is passed by the board it is not immoral. Nobody has ever accused the board of Pennsylvania of having approved an immoral film. State officials do not understand Dr. Oberholzer's request for an opinion.

GRACE DAVISON WITH REPUBLIC.

The Republic Distributing Corporation has acquired the services of Grace Davison, and it is announced all future releases will be made through that corporation.

Miss Davison was one of the stars of Pioneer several months ago. That she was leaving was announced in VARIETY. It was strenuously denied by executives of the Pioneer at the time.

BENEFIT FOR MONUMENT.

The 12th Regiment will give a circus in the army at 62nd street and Broadway, Feb. 21 to Feb. 23, to raise funds for a monument to be erected to the memory of the men of that regiment who died in France. The show will have many features and is to be followed by an old fashioned barn dance.

DEATHS.

Earl Burgess.
Earl Burgess was killed Feb. 5 in Los Angeles as the result of a fall from an aeroplane. The deceased has been a "stunt" man in pictures for the last 10 years.

The brother of Charlotte Deane and Charles Avery Bradford (Keystone Films) died Jan. 18 in New York.

MOVING PICTURES

45

NEWS OF THE FILM WORLD

Colleen Moore has joined the Christie Comedy forces.

William Dowling will direct Viola Dams in "The Kiss Burglar."

Rod La Rocque has signed with Vitaphone to make "A Memento," another O. Henry story.

Teddy Sampson left New York for Los Angeles last Wednesday to make a new picture.

Barbara Ann Chambers (Livla Nye) has been added to the reading staff of the Selznick scenario department.

Madge Kennedy will star in the film version of Clyde Fitch's "The Truth" Goldwyn will produce shortly.

Joseph Poland Franklin has been signed for the Thomas H. Ince scenario staff.

W. Robert Golden, formerly of the New York Herald, has joined the publicity department of Selznick Pictures.

T. C. Malcolm, recently associated with Triangl at Salt Lake City, has been appointed branch manager in the city for Selznick.

Grace Davidson's next feature, "A Convert of Revenge," is to be released by Republic. Miss Davidson left Sunday for a five weeks' tour of the country.

Three of the F. P. L. publicity experts returned to their desks Monday, after an attack of "flu." They are John Flynn, Sam Palmer and Oscar Morgan.

The Goldwyn forces have acquired another contributor to the scenario department. He is Clayton Hamilton, dramatic critic of "Vogue."

Buck Jones will debut as a Fox star in Harold Titus' "The Last Straw." Dayton Clift directed. It is Western stuff, as will all of Mr. Jones' productions be.

Mary Anderson's first Pioneer release, "Bubbles," has been completed under Wayne Mack's direction. J. Basil Kreider supplied the story.

William Duncan has begun work on a new Vita serial written by Albert E. Smith and Cleveland Moffatt, titled "The Silent Avenger." Mr. Duncan will also direct the production.

Goldwyn has acquired the screen rights to three Cohen & Harrie former stage successes, namely, "The Great Lover," made famous by Leo Dittichstein, "Stop Thief" and "Officer 666."

Jack Keegan, formerly a newspaper man and lately connected with the Knickerbocker Engraving Co., has been added to the press department of Selznick Pictures.

Scott Moore, having finished his picture work, has been engaged for the new Dodge-Pogany show, which will be produced under the direction of Urnes, the Russian director.

The F. P. L. are to open a new exchange in Albany. Joseph E. Seidenman, formerly with their New York exchange, is to take charge, and the temporary offices of the concern will be at Pearl street.

Robertson-Cole has signed an agreement in Paris with Decamps and Carpenter whereby they have the exclusive rights to Carpentier's services in a picture to be produced in this country and intended for a world's distribution.

The unique combination of George M. Cohan and his newspaper character "Mr. Jiggs," and the directing talent of Al Christie and Reggie Morris is disclosed in the announcement that Pathé will shortly release the first of a series of two-reel comedies around the title of "Bringing Up Father." Playing the role of "Jiggs" is Johnny Ray. "Maggie" is played by Margaret Pitts Key.

Emil Offeman has brought suit in the Supreme Court against the Societe Francaise des Films et Cinematographes ("Sofar") to recover \$11,257.86 alleged due him under a written and oral contract entered into by both parties in

November, 1928, whereby the plaintiff was to act as American manager and representative for the defendants at \$100 monthly salary and a 30 per cent. share on the net profits per year. Mr. Offeman, through Frank A. Gaynor, his attorney, alleges the annual profits for the year 1931 to have amounted to \$89,483.31, of which he claims a one-fifth interest of \$11,877.66. Having been paid \$2,640 on account, there is the difference still owing to him. The defendant is a foreign corporation located in Paris, France.

ST. LOUIS, FILM ACTIVE.

St. Louis, Feb. 10. Famous-Players this week secured an option of a plot of ground in the business section upon which it is planned to erect an 18-story building the lower floors to be utilized as a theatre.

The property will cost approximately \$1,250,000 and the building will represent \$2,500,000 more, according to F. L. Cornwell, a local attorney who has been commissioned to spearhead the New York legal representatives of the company. A Paramount house in course of erection in the residential section represents an investment of \$1,500,000 making total investment in St. Louis if the plan is completed of \$5,250,000. Rumors say five of the largest picture theatres in the city are being bid on as a nucleus for a strong exhibition organization. The houses are now under the control of Sam Koplars, and Goldwyn is mentioned as anxious to secure them. At present William Fox is the only film producer with a theatre in St. Louis.

Negotiations also are under way for the sale of the Grand Central, which holds the first National franchise. The house across the street from the Paramount Theatre nearing completion is quoted at \$250,000 by some of the stockholders. It is hinted that Koplars is interested in the purchase.

THOS. INCE ILL.

Los Angeles, Feb. 10. Thomas H. Ince, who was to have started east last week, has been ill for the past few days and compelled to postpone his trip. He expects to leave any day.

Pictures in Standard, Cincinnati.

Cincinnati, Feb. 10. The Standard, formerly a burlesque house, has been leased by Charles J. Broughton, Louis Fischer, Price Hall, all of this city. When the renovations are completed it will be turned into a picture house. Vaudeville may be added later. The lease is for five years.

Dean at Fox's City.

Harry B. Dean, last manager of the Davis, Pittsburgh, has assumed permanent charge of Fox's City Theatre, relieving Mr. Leo for his duties in the main office. The latter was in charge for a while following the general shake-up in this 14th street house a month ago.

Panacas Ready in September.

Chicago, Feb. 10. Lubliner & Trinz's new Panacas, seating 4,000, is now in course of construction at Madison and Kedzie streets. The house will be ready for occupancy about Sept. 1. It will have a straight picture policy.

Tippett Sailing.

John D. Tippett, director of the Tippett Productions Ltd, sails for New York Feb. 13 on the "Kaiserin Augusta Victoria" to look after his American film interests.

B. P. Schulberg has been acting as Tippett's American representative for the past year.

REVOLV.

The show this week is not by any means one of the best. It is "Lincoln Week" at this theatre, and the "American Festival March" as an overture started the show. The composition is Dr. Hugo Reisenfeld's, written "on the occasion of the Rialto's first anniversary, in April, 1917." The work does not show originality or intense depth, but rather exhibits the heavy hand of influence on music students by extant authorities. In thematic value it is quite similar to Elgar's "Pomp and Circumstances," and it may also be likened to the tuneless "Rule, Britannia!"

The Pictorial's most interesting films are scenes of Inuvoc created by the storm along the Rockaway and Coney Island coasts, while offsetting the lugubrious impressions of the former are Mutt and Jeff in a hilarious incident, this time with Mutt drowning in a bathtub.

The feature, featuring Lionel Barrymore in "The Copperhead," is followed by Clarence Muse in "His Royal Snyiness." It is by far the best comedy that has ever been put out with Lloyd, and it evoked genuine laughter, the kind that comes from within and is unrestrained, and the antics of the principal character. As a production it had every indication of surpassing all previous releases with Lloyd, and the verdict is it is really funny. — *Step.*

ROUGE AND RICHES.

Universal stars Mary MacLaren in this five-reel feature, directed by Harry L. Franklin. It is a story of a girl who has helped hold the attention through the five long reels.

Miss MacLaren takes the part of Becky Butler, the daughter of Southern parents who has been orphaned and has the star living with her aunt in a fine old Virginia homestead. Their income is about a year, so Becky decides to come to New York to join the chorus of a Broadway show and as she goes to meet first millionaire who comes along. Marriage is included in her price.

Contrary to tradition, instead of walking the streets of New York in a half-dressed state, she is met by a job the very day she lands. From then on Becky has many adventures, finally clinching with the assistant stage manager and throwing the million dollar job.

If Miss MacLaren had put a little more animation into her work and less stiffness into her movements the picture would have had a greater appeal. She has lots of opportunities to grip her audiences, but fails just because of this apparent coolness and superficiality.

The photography is excellent and there are lots of interesting scenes; the interior and exterior and the close-ups are, but not always time. Minor details of direction have been overlooked. The subordinate roles are well handled.

THE VALLEY OF TOMORROW.

This picture is different to the usual run of regular Fox features. It is a drama of the Kentucky Mountains, with William Russell as the star. It could be almost classified as a scenic, with its fine views of the wild country which has been chosen as the locale for the plot. The scenery is far more interesting than the story.

The picture opens with Dubney Morgan (William Russell) in jail, having been brought up on charges of running a illicit still in the mountains. While he is looked up the villain, an Italian opera singer makes love to Morgan's sister and when she repulses him drops her over a cliff, thus is "Sissy May" (Pauline Curley) eliminated from the plot. But the real story starts then, with the whole Morgan family out to get the murderer, the hero out on bail getting the hunt.

Morgan and his horse get caught in a sink hole, while fording a river, the villain hears his cry for assistance and saves his life, after which he explains who he is.

Russell displays fine dramatic force in the following scenes, which show his struggles between gratitude to the man who saves his life and his desire to avenge his sister. His emotions are finely depicted.

The plot has been well put together and the direction unusually good, the result being a thoroughly interesting feature with a punch. The star has been a success in the picture company and there is action every minute.

"The Valley of Tomorrow" is an unusual feature.

THE STRAND.

Outside of the feature, "The Blooming Angel," there were two other pictures worthy of note at the Strand. The first, entitled "The Land of Opportunity," a Ralph Ince drama, produced by Selznick. This is a propaganda film, with Abraham Lincoln as the central figure. It is not more than two or three reels, but bears a message and is an argument against Bolshevism. It has a strong human interest touch.

The second picture is a new Harold Lloyd, "His Royal Snyiness," which is amusing and of the usual Lloyd knock-out type. But it is a much more elaborate production, with scores of extras, costly costumes and handsome interiors. The comedian has lots of fun with his "double," who is a slightly stouter edition of Mr. Lloyd, even to the tortoise shell rimmed glasses. The comedy was well received.

Out of the Inkwell" is the title of a funnygraph by Max Fleischer of the studios. It was longer than usual and had more to it than the average film of this type. Clever and original tricks of photography were numerous.

The Strand Topical Review was right up to the minute, showing pictures of the snowstorm which stranded the steamer off the coast. Pictures of the King and Queen of England attending a meet of the House of Commons. The audience became enthusiastic. The musical program was longer and more varied than usual. There was the Sixth Hungarian Rhapsody as an overture. At the three main performances "Crimson Clones," by Ben Graum, was rendered. The closing organ solo, "Benedictus," by Baldwin, was catchy.

The Strand, in spite of the common-place feature, has a strong bill this week.

THE BLOOMING ANGEL.

Flores Chester Framm.....Pat O'Malley
Carolina.....Margery Wilson
Samson.....Johnnie Housley
College Professor.....Robert Chandler
Apprentice.....Yara Lewis
Holopeter.....Billy Courtwright

Madge Kennedy appears in this Goldwyn production. It is an amusing comedy picture of the story by the same title which appeared in the Saturday Evening Post, several months ago.

The picture is a story of a young man, always good for laughs. Pat O'Malley as Chester Framm, the undergraduate who plays opposite Madge Kennedy, handles the part well, although he looks class in his face. The fact that he is working his way through college by running a laundry is no reason why he should be made to appear as if he had just arrived from Squeedunk or some other rural locale.

The later reels of the film are better than the early ones, which lack "atmosphere." The picture opens with the principals both at the same college—a co-ed institution—yet there is little about the settings and scenery to impress upon the mind of the audience the college idea. Framm thinks he wants to be an orator and works to that end, he is encouraged by the professor's daughter, who is secretly in love with him, and laughed at by his classmates, including Flores. The latter is a hothead and is expelled for dunking in her exams. She also loves Framm and is determined to make a business man out of him, in spite of himself.

After a hasty courtship, she proposes to him, they are married and start with a capital of \$100. Framm is a failure as an insurance clerk, so his wife takes the reins and invents "The Blooming Angel" beauty cream. From then on the story hinges upon their adventures in pushing this commodity and Framm's objection to the business.

There is nothing particularly startling about the production and, if anything, it is below the usual Goldwyn standard and not the quality of picture which one generally sees at a house like the Strand. Neither does the selection of Miss Kennedy for it seem a happy one.

SENTENCE BURGLARS.

London, Feb. 10. The armed bandits who robbed the Deptford Cinema were sentenced, to three years penal servitude.

EDDIE CLINE

DIRECTOR
FOX-SUNSHINE
FEATURE COMEDIES

First Two Releases:
"School House Scandal"—"Sheriff Nell's Comeback"
Starring POLLY MORAN

MOVING PICTURES

SPECIALS FOR MAIL.

Tom Oliphant of the New York "Evening Mail" left for the coast Tuesday to secure material for a series of special stories which the daily will run on pictures. As now planned the stories will mostly concern film stars. Oliphant will be gone about six weeks. The "Mail" has been devoting more space to pictures than the other metropolitan dailies, the department being under Oliphant's direction. Benny Holzman will be in charge during the coast trip.

MAKE CANADIAN PICTURES.

Ottawa, Feb. 10. Incorporation is announced of the Anglo-Canadian Picture Plays, Ltd., a British-Canadian company, with \$750,000 capital, which plans first to market British films in Canada and later will engage in the manufacture and production of pictures in this country. Directors of the company include Col. Ernest J. Chambers, Louis Cote, and Captain Milton F. Gregg, V.C., M.C., of the Civil Service.

"The idea of organizing such a company," said Mr. Cote, "was suggested by Canadians who in England had seen the English picture productions and were impressed with the belief that there would be a market for such pictures in Canada. Of course, we admit that the productions of the American film studios are excellent for American audiences but we cannot forget that in the majority of them there is an Americanism that is at all times prominent and often obtrusive. To supply something to take the place of this will be our first thought."

COAST PICTURE NEWS.

Los Angeles, Feb. 2. "Fearless" Ken McGahey has "backed" the Pickford job.

Charlie Ray leaves this week to be his own boss.

Will Rogers has gone to Santa Cruz to make scenes for his next Goldwyn picture "Jes Call Me Jim."

Lillian Hall has finished her second picture with Goldwyn and will free herself for a while before signing a contract.

Mark Larkin, considered one of the best publicity men on the coast, has resigned from the Pickford staff and gone over to Mayflower.

Buola Booker is again seen in a character part as she appears with Henry Walhall in the "Boomerang" this time as a little Italian girl.

Sidney Olcott arrived in Los Angeles this week to direct for Goldwyn. His first picture will be "Scratch My Back," with T. Roy Barnes of vaudeville fame in the leading role.

Leslie Austen, who played the leading role in "Five O'Clock," is due to arrive on the coast soon. Austen writes up that he is simply coasting for a short while with his friend, Jimmie Johnson, assistant manager of productions at Goldwyn.

Paul Powell's name as director of "Pollyanna" seems to be conspicuous by its absence in all advertising. This may seem a small matter, but it should happen, but not to the wise ones along the Rio, and some of the comments had during the past few weeks have not been altogether complimentary.

Nell Hart will probably go to San Antonio to make westerns with the "Made in San Antonio" brand on them. If it is true that our best "society" pictures are made in the east, as many producers admit, and should happen that our best "western" came from San Antonio, this would leave Los Angeles to make the "comedies."

Frank Grandon, who directed "The Adventures of Kathryn," the first serial that appeared in daily newspapers, went backstage at Pantages Theatre this week and renewed acquaintances with four of the original cast. They were Robinson, Military Elephants.

John Zampa has been giving the Fox studio the once over for the past month. It seems that his object in coming out here was to shake things up a bit, and get some action. However, nothing has happened to date but everyone on the Fox lot is holding his breath, knowing that Zampa did not come all the way from New York to watch assistant directors or cameramen. Mr. Fox is expected to arrive soon.

Irene Rich rescued Nick Cogley from certain death when a canoe was turned over in a stream, recently, during the filming of Will Rogers latest picture "Jes Call Me Jim." A swift current, many rocks and a water-fall a short distance down stream made the rescue one that would never have been staged for publicity purposes.

INCORPORATIONS.

Max March, Manhattan, theatricals, \$100,000; A. C. Thomas, S. P. Friedman, H. S. Bardoff, 2 Rector street, New York.

Motion Picture Arts, Manhattan, 335-005; M. V. Kelley, J. S. Brown, Jr., F. R. Bromfield, 18 W. 44th street, New York.

Musical Amusement Co., Manhattan, \$10,000; M. Halperin, F. S. Friedman, 15 West 111th street, New York.

Teckville Hippodrome, Manhattan, pictures, \$10,000; T. F. Farrell, D. J. McCleary, E. J. McGrath, 146 East 32d street, New York.

DELAWARE CHARTERS.

Lansing Theatres Co., \$1,700,000; John S. Wilson, C. J. McCullough, W. T. Britton, Lansing, Mich.

Baltimore Amusement Co., \$100,000; F. R. Hansell, George H. B. Martin, J. Vernon Plim, Wilmington.

Hermes & Kintling, Manhattan, theatricals, \$10,000; R. C. Harndorf, P. Kintling, W. C. Hamilton, 1433 Broadway, New York.

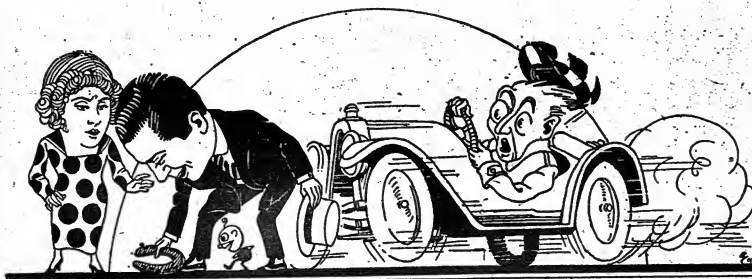
Kosmos Film, Manhattan, \$50,000; L. C. Wheeler, M. Wagner, B. T. Harcourt, 113 West 40th street, New York.

Tivoli Amusement Co., Manhattan, pictures, \$50,000; M. Richter, G. Previtali, A. Fauch, 108 West 12d street, New York.

Betty Compson Photoplay Co., Manhattan, \$100,000; B. & M. Compson, A. A. Grand, 2025 Fulton street, Brooklyn.

A. D. DeLAWAR CHARTERS. S. American Lux Products Corp., manufacture pictures and supplies, \$1,000,000; T. L. Croteau, M. A. Bruce, S. B. Dill, Wilmington.

Interscope Photoplays, take and buy pictures, \$2,500,000; Harry C. Hand, George V. Kelly, Robert L. Falsie, New York City.



MR. & MRS. **CARTER DE HAVEN**
in "HOODOOED"
A Paramount-Carter DeHaven Comedy

Dust Off Your Four-Leaf Clovers

The good-luck twins are with us. They've been making people laugh for a long, long time. On the stage, on the screen. Now they're making Paramount DeHaven Comedies funnier than ever.

"Hoodooed" is the first of the new ones. It's a good luck picture that folks will like. You can make it a feature of your bill and be sure of success with it.

Give these good luck twins a good start. You won't regret it.

Directed by Charles Parrott

Story by Keene Thompson

Scenàrio by Bob McGowan

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE General Counsel
NEW YORK
CANADIAN DISTRIBUTORS: FAMOUS-LASKY FILM SERVICE LTD. MONTREAL TORONTO

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THE REPUBLIC DISTRIBUTING CORPORATION

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Starring **HERBERT RAWLINSON**

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CAPITOL THEATRE, NEW YORK CITY

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CHIEF FLYNN PICTURE for EIGHT WEEKS

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MOVING PICTURES

INSIDE STUFF ON PICTURES

One of the biggest stars in pictures remarked the other day she always had to write her own inserts because she never found anyone in the business who could spell. How much justification there is for this is all too evident. Recently a Paramount film had Wilkie Collins' name spelled wrong. On the Strand program last week there were mistakes both in the spelling of Terhune's and Lighon's names—name, mind you—and the list could be extended indefinitely.

Commenting on the statement that "a Reicher picture is a canned, made-to-order product," Lester Park, who is in business with Edward Whiteide, and Frank Reicher, remarks that "this condition probably existed when Mr. Reicher turned out a Paramount Metro program feature every 30 days, but it is certainly far from being the case today." For the making of pictures this firm has placed plenty of capital and time at the disposal of its noted stage director and so shortly we shall see what we shall see.

With the constant organization of stock companies for picture and theatre concerns and placing the stock on the curb and big exchange, it has been suggested by one "humorist" that in future, instead of playing stud with poker chips, stock certificates be utilized.

One of the film men in New York with a thirst for liquor has hit upon a novel scheme for keeping himself well oiled. He carries with him a flask of whiskey on which is a druggist's label containing the following "directions": "Two tablespoonful every hour."

There is a real estate agent going around New York with a headache. He worked for months on a deal to sell the Hibben Estate plot at Broadway and Forty-fifth street to the financial interests owning the Rialto and Rivoli properties. Everything was arranged to purchase the plot for two theatres with stores in front. The purchasers were to add another 3,500-seat picture house to their Broadway chain and the other house was to seat 1,100. Cohan & Harris were to have leased it for legitimate attractions. The Schulte cigar store people agreed to lease all the stores, reserving one for themselves and sublet the others. The day the contract was to have been signed, one of the purchasing principals was ill and Marcus Loew walked in with a check for \$100,000 to bind the bargain before contracts were drawn.

BAN BANDIT PICTURES.

Oklahoma City, Feb. 10. The significant feature of the eighth annual convention of the Picture Owners and Managers Association of Oklahoma, which was held recently in this city, was the pledge taken by the members to a voluntary censorship against so-called bandit films in which are depicted the careers or alleged careers of former convicts and outlaws. They opposed, however, any legislation by congress on this subject for fear it will seriously affect the freedom of the screen. The following resolution was passed:

"Resolved, That the Theatre Owners' and Managers' Association of Oklahoma in convention assembled does hereby declare itself unalterably opposed to the production or exhibition of any picture made by persons discharged from penitentiaries or prisons, and depicting therein, their crimes. Be it further resolved: That we pledge ourselves not to exhibit pictures of this particular character upon our screens, and that a copy of these resolutions be

spread on our records and given to the press."

Four hundred exhibitors of the state were in attendance. The entire sixth floor of the Huckins Hotel, was given over to a clever display of the exchange men, arranged in carnival fashion. A regular midway program was carried on, both by day and by night by representatives of the following exchanges: First National, Universal, Mutual, Robertson-Cole, American, Metro, R. D. Lewis, F. J. Harvey, Pathe, Vitagraph, United Picture Theatres of America, Peacock Attractions, R. D. Larson, Universal Supply Co. and Kansas City Machine and Supply Co. The exhibitors were the guests of manager H. W. McCall of the Liberty Theatre who gave advance showing of "Eyes of Youth," starring Clara Kimball Young. Formerly the association was known as the Picture Exhibitors League of Oklahoma, a branch of the National Picture Exhibitors League.

TWO ENDINGS FILMED.

Metro is trying an experiment in film production, the result of which is being watched by those in the industry.

It is issuing two endings for its screening of "The Right of Way," the Sir Gilbert Parker novel in the picturizing of which Bert Lytell is starred. The ending which follows the story of the novel is tragic, depicting the death of Edward Steele—the other is a happy one in which Steele is regenerated and wins the heart of a Canadian school mistress and shows him taking up his position in the world with the young lady as his promised bride.

The individual exhibitor is given the choice of endings or, if he so desires, can show both as different times during the week.

SOMEWHAT COMPLICATED ACTION.

Willard Mack has filed a petition in the Supreme Court for an order directing Edmund G. Stattler, his former attorney, to pay over certain moneys collected by him from Goldwyn for Mack's salary. This occurred a year ago January when Mack left for the Coast where he appeared in several pictures besides writing the continuities thereof. He authorized Stattler to collect his salary of \$500 per week from the Goldwyn home office—totaling \$3,000 in all—and to apply it on several debts and judgments filed against Mack. He charges no accounting of the disposal of these monies has been made him.

In his answer, Mr. Stattler states he applied the \$3,000 on several debts Mack had incurred and for his legal services rendered, claiming Mack is indebted to the respondent to the extent of another \$3,000 for professional fees for legal services rendered.

Judge Platzek appointed John G. Saxe referee to take testimony in the matter.

HARRY BEAUMONT SHOT.

Chicago, Feb. 10. Harry Beaumont, manager of the Chateau Theatre, formerly connected with theatres in the East, was taken to the Mercy Hospital under mysterious circumstances, suffering from a gunshot wound. He was placed in an ambulance from the apartment of Neil Gordon near the theatre.

Beaumont says the shooting was an accident.

The Ascher Brothers issued a statement to the newspapers that Beaumont was being operated on for gallstones. He will probably recover.

Long Jump for Dinner.

William E. Burlock, who went to London less than a month ago returned to New York Saturday and may sail back on the same boat at the end of the current week.

When queried Mr. Burlock said he came for a little dinner party.

AUSTRALIAN AMALGAMATION.

Sydney, Jan. 14. An amalgamation of picture show interests covering the whole of Australia involving the investment of capital considerably over £1,000,000 has been arranged between Australasian Films, Ltd., and Union Theatres, Ltd., on the one part, and Electra Theatres, Ltd., (incorporating J. C. Williamson Films, Ltd.), and Union Theatres, Ltd., Amalgamated Pictures, Ltd., J. D. Williams Greater Amusement Co., Ltd., Spencers, Ltd., and Wests, Ltd.

The operations of the new amalgamated interests will extend all over Australia. Arrangements have already been completed to add to the many theatres owned by the respective firms including one to be built immediately in Sydney and another in Melbourne. The seating capacity of each of these two theatres will be 2,500 costing £100,000 each.

NORTHCLIFFE'S REASON.

The arrival of W. G. Faulkner as the representative of Lord Northcliffe in this country has set much speculation on the issue of his presence here. Although declaring that he would make a statement of the real issue that brought him to this country later in the week, the wise ones have it his real object is to figure for his titled owner which of the existing companies the film industry he will tie up with.

Walsh's First for Mayflower.

Raoul A. Walsh is making his first production for the Mayflower Photoplay Corporation. It is an adaptation of "The Deep Purple." Miriam Cooper, Helen Ware and Vincent Serrano are included in the cast.

Have Only American Rights.

The Goldwyn Pictures Corporation, according to latest developments, has come into only certain restricted rights to "The Tailor Made Man," these being for U. S. and Canada only. The purchase price is \$105,000.

In vaudeville houses, motion picture theatres, the real hit of the show is

PATHE NEWS

For ten years it has been the world's best known and best liked film. Any number will show why for every number is good.

TWICE A WEEK

MOVING PICTURES

49

LONDON FILM NOTES

London, Jan. 25.—Interest has been aroused in film trade circles here by the announcement that Peggy Hyland has signed a long term contract with G. B. Samuelson, the first British producer to transplant his company from London to Los Angeles. Miss Hyland will under the contract spend six months of each year in Great Britain. The Samuelson company at present in America includes Madge Titherledge and C. M. Hallard.

The second "B. & C." company left for Monte Carlo Jan. 10 to make a film version of Carlton Davies mystery story, "The Black Spider." The company has Lydia Kysah as its leading lady and Haydon Coffin, Sam Liversay, Ronald Colman and Christine Maitland. The film will be George Edwards Hall, chief cameraman A. C. Moses will be assisted by Walter Blakeley, who recently came over from America.

Harry Lorraine is back from America and engaged in the preliminary preparations for a new "Atlantic" stunt film, one of the sensations in which will be a motor car dash over the edge of the Dover cliffs. His company will include Wingold Lawrence (Melville leading man on the legitimate), George Leyton (well known vaudeville), Martin Valmor (who has just finished the David Devant mystery serial, "The Great London Mystery") and Marguerite d'Alabre, a French actress of unusual beauty and power. Lorraine announces that his plant comes from America and is the most perfect on this side.

Dave Aylott, the producer of the Samuelson film, "Gamblers All," has joined hands with Edwin Day and formed the "Brilliant Photoplay Company." Their first production will be "The River of Light," a romantic feature which will necessitate the company leaving for Switzerland Jan. 27. His company includes Vivian Palmer, who has hitherto played in revue and musical comedy.

Reuben Gilmer, who was author and scenario writer to the Harman company, died in Brighton Jan. 4. The primary cause of his death was a fall—sustained some two or three months ago. He was responsible for the screen version of "The House Opposite," the Billy Mercer comedies, "The Man in Possession," and many other first-class features. He was a man the British industry could ill afford to lose.

Broadwest is making another film version of a Nat Gould novel. This is a dramatization of "A Dead Certainty" and the principal parts will be played by Poppy Wyndham, Cameron Carr, and Gregory Scott. The film will make the fourth of a series founded on the dead sporting novelist's stories.

The Shackleton lecture illustrated by cinematography at the Philharmonic Hall is failing to draw anything but very sparse audiences. The publicity people are, however, attempting to ginger things up by the same methods employed when Max Reinhardt's production of "The Miracle" at Olympia seems doomed to failure. The said methods being apparently personal letters to the press pointing out the wonders of the entertainment Londoners were missing.

A sequel to the attempt to make a picture on "The Man Who Broke the Bank at Monte Carlo" has just turned up in the county court in which the cameraman sued Corri Jones, man-

aging director of the Regal Film Co, for wages due. The company went out to Monte Carlo with Charles Coburn as "star" and Tom Watts as producer. Their hotel bills amounted to £300 and the hotel people got worried. Corri Jones was wired and sent £30, which was of little use, and eventually Coburn had to give a charge on his forthcoming benefit matinee at the Albamra and remain as host to induce the hotel people to let the company come home. Corri Jones blames the producer, and having paid the money claimed into court, the case stands adjourned.

Einar Brun, the Danish producer, now working for "London," has almost completed making the film version of Vere Stackpole's Irish story, "Enchantment," in which Henry Kraus plays the lead. This is the "All British" picture mentioned some weeks ago.

Duncan McRae has an exceptionally strong company down at Bushey Park for the making of the British Actors' film adaption of Douglas Tremayne's novel, "The Auction Mart." Gertrude McCoy is the "star." Sir Simeon Stuart, Bart, plays the villain, and other parts are played by Basil Foster (as well known as a county cricketer as he is as an actor in musical comedy), Charles Quartermain, Minnie Rayner and Moya Nugent, late of the Ambassadors Theatre.

The Stoll Company have just finished making the film version of "The Elusive Pimpernel," with Maurice Elvey as producer. Cecil Humphreys plays the part made famous by Fred Terry, and Marie Blanche (the principal boy at Drury Lane) is "Lady Blakeney." From all accounts the film is a long way behind other Stoll productions in spite of its staging.

Old theatrical managers who should know better are following in the footsteps of Will H. Gos and other owners of popular provincial plays. The last to "fall for it" is Harry Foxwell, who has just completed "Only a Mill Girl" at the London studios. Scenically the film is fine.

Leo Dryden, one of the best known vaudeville stars of some years ago, not content with arranging to screen versions of many of his most popular songs, has arranged with Jack Kelly to film a feature founded on the tragedy of the Kelly family who terrified Australia in 1878 and kept the police at bay for two years. Kelly, the youngest of the brothers, was only a child at the time and when he grew up became a trooper in the Australian Mounted Police and latterly a captain in the Victorian Mounted Rifles. He is well known in the vaudeville and circus worlds as a stick whip expert and horse breaker.

The next picture production of the Stoll company will be a screen adaptation of Rita's novel "The Iron Stair." Frank Peltay has been engaged and the producer will be F. Martin Thornton, whose name owing to his case with Harma must not be whispered over here in connection with any film work.

Appropos of the controversy now raging here, Russell Vokes says he was managing for Lumiere at the Alhambra when the first moving pictures were shown here and was afterwards sent by the inventor to make the first pictures round a scenario.

Hepworths have another fine feature in the latest Henry Edwards' feature "A Temporary Vagabond." Edwards himself plays the lead as well as being responsible for production and scenario and is supported by Chrissie White.

JUDGMENT FOR KITTY GORDON.

Justice McCook in the Supreme Court awarded Kitty Gordon a verdict for \$1,400 in her \$10,000 damage suit against the World Film Corporation, for injuries alleged sustained while in the defendant's employ.

Miss Gordon charged she was injured May 7, 1917, at Fort Lee when picturing "The Beloved Adventuress," in which she was a Red Cross nurse, rescuing another nurse (Pina Nesbitt) who lay fallen on the "battlefield." On reaching Miss Nesbitt, the plaintiff avers she found her hair and clothing singed and burning and it was a real rescue. Then another bomb exploded and threw her down, burning Miss Gordon's eyebrows and lashes, which injuries she charges are permanent besides causing her suffering from insomnia.

George Cowd, who directed the production, testified Miss Gordon knew bombs were to be used, having done similar work before, but that in her excitement she stepped into the place where the bomb was cached.

THEDA BARA FILM CAUSES RIOT.

San Francisco, Feb. 10.—Figs in the parlor caused a riot and \$3,000 damage here when a mob of young men exploded at the opening of Theda Bara in "Kathleen Mavourneen" at the Sun. The rioters said the scenes falsely depicted Irish poverty and they damaged the projecting machines, destroyed or took away films and otherwise disfigured the house.

Woman patrons fainted and grew hysterical. According to Manager Markowitz two Catholic priests censured the pictures at a private showing. The management cut certain portions. Although it announced the showing would continue, the film was withdrawn Monday and another substituted.

EXPRESS CO. CRIPPLING SERVICE.

The film industry as it is represented by the thousands engaged in it in New York City underwent a crisis this week, similar to the one which was caused some months ago when the employees of the American Express went on strike.

Though not on strike in this instance, the shipment of films under present express conditions is crippling the independent and allied producers and incidentally causing a delay in shipment of features to the exhibitors out of town.

It has been estimated that millions of dollars in this way is being stopped inadvertently from circulating.

The American Express Company refused to transport films to their various depots on demand of producers and exhibitors. Their inability to do so was declared to be due to lack of horses and men to handle the supply. Their refusal to accept shipments even for future purposes was due also, it was explained, to their unwillingness to "litter" up their depots with baggage, they could not handle.

The only remedy for the producer is the Parcel Post system, and this has been pronounced inadequate for the purposes of expediting film shipments to out-of-town exhibitors.

NATHANSON WINS.

Providence, Feb. 10.—The Nathanson Amusement Co. has won the right to show the Selznick pictures so bitterly contested in the courts here. Justice Tanner of the Superior Court filed a rescript yesterday deciding the case in its favor and enjoining the Providence Theatre Co. and other picture houses associated with it from exhibiting in Rhode Island the pictures in dispute.

Nathanson claimed to have the exclusive right to exhibit these pictures in this state under a contract with Selznick and Select.

NEW FAMOUS POLICIES.

From the gossip in picture row it is apparent Famous Players-Lasky following the convention in Chicago hit upon a new policy. This will mean the cancellation of all special contracts which include the Paramount-Artcraft, the Cosmopolitan, the Tourneur and the Ince supervised specials. When signing new contracts, all they will take are for pictures released up to March 1, 1920. It is also rumored that they will discontinue the program system entirely next year, only specializing in super productions, and they will also discontinue their short subjects except two reel comedies, Burton Holmes, and the magazine.

Another point widely discussed about the aftermath of the convention is that it was really called for one specific purpose apart from its other features—to decide whether it is profitable enough to contract for pictures and sell them without knowing what the negative will cost. This was brought about when they found out that they have not come within 10 per cent of what they expected to get for the pictures so contracted for, or within 50 per cent of their quota for the United States, and, therefore, they have resolved to exploit the picture on its own merits in campaigns on billboards and the newspapers after an extended run on Broadway either as a legit production with the picture following, or the picture as playing a house for any length of time.

The cancellation of contracts will incidentally hit the smaller houses playing features at the rate of \$12.50 or \$15.00 a day, and as far as the Paramount-Artcraft pictures are concerned the small time exhibitor in time is to be entirely eliminated from showing their product.

The rival concerns look upon such a step and its ultimate possibilities as making for too radical a policy and spelling ultimate ruin. It is argued the revenue from the smaller exhibitor equivalent to the velvet derived from the balcony and gallery patronage in a legit house, and since no legit manager could ever do without that essential, the picture producer can equally not afford to disregard that factor with the competition as it besets the industry today.

BANGING INTO NORTH-WEST.

Duluth, Feb. 10.—Famous Players-Lasky is backing the Clinton Investment Co. of Duluth in making over the Lyceum Theatre into a picture house. Charles Myers of the latter company, announces \$200,000 will be spent in remodeling the playhouse. Work will commence early in March on the business section of the property and the theatre will be reconstructed somewhat later.

This entry of Famous Players-Lasky is taken as the beginning of a drive by that concern to hold exhibitors to meet their demands for film rentals. Ruben & Finkelstein, who virtually control the picture houses in the northwest, should make an interesting battle if the F. P. concern attempt to continue the drive. It is believed the same interests are taking over other theatres in the iron range.

BANQUET TO LUMIERE.

Paris, Feb. 10.—A dinner was held last week in honor of Louis Lumiere, one of the pioneers of the moving picture industry, who first exhibited the cinematograph as a commercial problem in France, and afterwards in London, 25 years ago. Many members of the Republic attended with representatives of the trade here.

It is also suggested to have a banquet to commemorate the twenty-fifth year of the picture industry in France. This will be organized shortly by the exhibitors' syndicate, assisted by all other unions connected with the trade.

VARIETY

SHUBERT DEAL WITH FAMOUS WOULD LEAVE GOLDWYN OUT

**Understanding Is That F. R.-L. to Finance Legitimate
Productions Taking 50 Per Cent of Profits—To Give
Back 25 Per Cent of Picture Dividends—Rumors
Disposed of, But Purchase of Capitol on Cards.**

A statement was made this week by someone who should be in a position to speak with authority that Famous Players-Lasky were negotiating with the Shuberts to finance all future legitimate productions of the Shuberts and to receive 50 per cent. of the profits—the Shuberts to draw down 25 per cent. of the picture profits.

The Shuberts' arrangement with Goldwyn is only for past productions—or first call on same, so that such an arrangement as above mentioned would be possible, it was said.

It was officially stated at the offices of Famous Players-Lasky that no such deal was contemplated—that Famous does not intend to branch out in the legitimate field, confining itself to its present arrangement for the financing of Charles Frohman, Inc.

There was also a report the Rivoli and Rialto, whose bookings are controlled by Famous-Lasky, would in future decline to play the releases of the "Big Four" or United Artists, on the ground the percentage deal demanded by the "Big Four" did not yield the houses a sufficient profit. This was also denied by Famous-Lasky, with the declaration the houses were open to everyone having good pictures. An official of the United Artists stated he knew nothing of such a decision, claiming his pictures played to around \$30,000 a week at these houses; the percentage arrangement netting the "Big Four" about \$10,000, which he considered quite equitable.

Asked concerning the probable—or possible—amalgamation of Famous, Goldwyn and Loew, the Famous-Lasky official said such a possibility had never been considered in any form, feeling the three concerns could function much better as individual units—that the gathering of houses was altogether secondary to the turning out of pictures possessing drawing power. Continuing, the Famous-Lasky official said:

"The whole thing simmers down to the making of good pictures. If we controlled 75 per cent. of the theatres in the country it would avail us nothing if we didn't have the right kind of picture to play in our houses. And whatever houses we control we shall always be glad to play any picture by

an outsider that gives promise of possessing drawing power. Poor pictures are of no value to the producer, the exhibitor or the public. If we can give an exhibitor 25 weeks of good pictures and he secures 27 others elsewhere he will make more money than if we gave him 25 good ones and 27 inferior ones of ours. It is our policy to sell pictures on their individual merits, and when we find we have one not up to standard we do not release it at all on the theory that it will prove more profitable in the end.

Concerning the Associated Directors of which you ask, we are not interested in outside distribution. As everyone knows, the physical cost of clerical and other labor has gone up 300 per cent; and as a result there is no money in distribution. It is, of course, necessary to maintain a distribution service for our own output, but there is no profit in distribution by itself."

Several reports are also current concerning the Goldwyn activities. One is that Frank J. Goddard had tendered his resignation, but that it was believed he would be persuaded to remain in the organization. The election of Francis A. Guider to a vice-presidency in the concern, as representative of the DuPont interests, is said to have had something to do with the rearrangement of the executive offices. Samuel Goldwyn, who left last week for the coast, is understood to be in charge of productions, with Morris Hilder at the head of the sales department.

The Goldwyn people are in the throes of a deal to purchase an interest in the Capitol Theatre, built by Messmore Kendall, counsel for the DuPonts, and necessary an ally of Goldwyn through the DuPont financial connection with that film organization. It is understood that by the terms of the deal Goldwyn will have the call on the Capitol for a given number of weeks a year for first run of Goldwyn releases.

If the rumor concerning the deal between the Shuberts and Famous Players-Lasky should eventuate into a reality, it would shut off the independent legit producer from securing time over the Shubert Circuit and drive him to Klaw & Erlanger. It would leave the independents no alternative, but to organize in self-defense.

PITTANCE FOR R. H. D.'s STUFF.

Morris Rose last week signed contracts for the exclusive screen rights to fifty-seven of Richard Harding Davis' stories. The purchase price was \$350,000. It is believed Mr. Rose will make a cleanup in the reselling of the stories to producing concerns, as it is unlikely he will produce them himself.

There is talk that Mr. Rose's coup will result in a court issue, as Bessie McCoy Davis, the widow of the author, and Hope Davis, her daughter, have expressed themselves dissatisfied with the agreement. Rose having dealt with the executors of the Davis estate, the Franklin Trust Co. of Brooklyn, who, having but faint idea of film story values at the present market prices, readily sold away the rights for the sum mentioned. Mrs. Davis, in referring Mr. Rose to the Franklin Trust did so in the belief that there was a royalty agreement attached to the \$350,000.

It has developed that a film man, high up in the trade, scoffed at the \$100,000 story figure, vouching he could fetch at least \$100,000 for the lot if not twice that much, considering the value of Mr. Davis' name as the author. True, "White Mice" and "Soldiers of Fortune" have already been disposed of independently, but there remains the famous Van Bibber series, that would make an excellent feature. "Viva, the Medusa," "Gallagher," et al. As yet, nothing has developed.

TROUBLE WITH "ROMANCE."

D. W. Griffith returned from Florida last week full of tribulation over the difficulties he and Doris Keane have been experiencing in making a feature of the play "Romance." Miss Keane received something like \$250,000 for the screen rights, but stipulated she was to play the lead as she had so successfully done on the stage. The result was innumerable retakes.

Despite discouragement and difficulties Miss Keane did not encourage the suggestion a screen actress be allowed to play in the part.

GAUMONT CO. SELLING.

Negotiations are on for the absorption of the Gaumont Company's American business by one of the large producing and distributing organizations, for a sum said to be in the neighborhood of \$300,000. That includes the Gaumont laboratory in Flushing, the Gaumont Weekly and all past and present feature productions.

Sennett Not Switching Distributors.

E. M. Asher, personal representative for Mack Sennett, who arrived in New York last week from Los Angeles, denies Sennett will release his future comedies through the Associated Exhibitors Inc. Mr. Sennett's contract with Famous-Players has several months to run.

Mr. Asher will be in New York indefinitely. His object is to establish an eastern organization.

CORPORATION ALLEGED MYTH.

Guy Crosswell Smith has brought an action in the Supreme Court of New York against Isaac E. Chadwick asking \$10,000 damages and the return of certain sums of money claimed to have been expended in exploiting a picture alleged to have been purchased by the plaintiff from defendant.

Smith's claim is that he purchased the picture rights to "The Unchastened Woman" for all foreign territory outside the United States, Canada, Norway, Sweden and Denmark. He charges the sale was made under a contract, was signed by Chadwick as vice-president of the Rialto, de Luxe Productions, which it was claimed was the owner of the disputed rights and that "upon information and belief" there is no such corporation.

CONGREGATION SHOCKED.

Auburn, N. Y., Feb. 10. Rev. J. E. Price of the Universalist Church has sort of stirred up things by pulling off a picture show in connection with a sermon on Sunday evening. He does not apologize to the devout persons who were shocked, but on the contrary he says that he hopes soon to have a complete picture outfit in the church.

He compares the introduction of moving pictures in the church to that of music.

DAMAGES FOR SLANDER.

London, Feb. 10. Thomas Bentley won his case against the Phillips Film Co. for slander arising out of their statement that "The Lackey and the Lady" was so bad they had to scrap it. He was granted \$1,500 damages approximately.

Lip Readers Enjoy Screen Show.

Three hundred deaf and dumb pupils of Effie C. Cosgrove, P. S. 47, attended the matinee performed at the Capitol Thursday (Feb. 5). The children, all lip readers, enjoyed the show immensely.

Selnick Pays \$100,000 for Rights.

Lewis J. Selnick has purchased from the Williamson Brothers, the film production "The Girl of the Sea," paying \$100,000 for the world's rights.

"UPPER TEN" FILMING.

London, Feb. 10. The "screen" is rapidly ousting the "stage" as a means of artistic livelihood for the "upper ten." Poppy Wyndham (Lord Inchcape's daughter) is a Broadway leading lady. Lady Doris Stapleton holds the same position in the "Great London Mystery." Sir Simeon Stuart, Bart, is also a member of the Broadway company and not so long ago "B. & C." staged a restaurant scene in which the "extras" were all members of the "smart set."

VARIETY

JACK INGLIS, TAKE NOTICE!
Boys take care of yourselves, look out for the "fin." Just think, poor Evelyn Keller died in Grand Rapids last week. She was the sister of Betty Morgan, and worked with Bobby O'Neil. Eddie Moran was in Grand Rapids, and, by the way, Eddie, I received your wire.
Received your letter "Curley." Also from the Stanton.
Sincerely, Frank.

HOTEL JOYCE
31 WEST 71ST STREET

EDDIE McCARTHY
AND
LILLIAN STERNARD
"In Two Beds"
EVERY LINE PROTECTED
Direction, FRANK EVANS

CHARLIE WILSON
"THE LOOSE NUT"

Direction:
JO PAIGE and PATSY SMITH

THE FAYNES

Direction, Hughes & Macaulay

HARRISON GREENE and PARKER
With MORA RAYES in "LADIES FIRST"
CORT THEATRE, CHICAGO, Indefinite

ROSANO and HIS NABIMBAPHONE

Direction, ERNIE YOUNG

FRED DUPREZ

Starring in "Mr. Manhattan" in England



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SAM. HARRISWITZ
1408 Broadway
London Repert.
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JAMES HARRISON
English Publishers of
Comedies!
JERSON & LEE



MARIE CLARKE
AND
RARE LAVERE'S
FETTERED MACHINERY—
Terrible Scandal in
Columbian Junction
Last Winter got all in up last
week. A side show engaged him
at once for a horrible scandal.
He's back home now—it couldn't
much to keep in the proper CON-
DITION.
"You know how it is with me,
Timothy."
Thanks to Mr. Harry Seligman,
in Chicago, for his courteous treat-
ment TOWARD US.

FRED LEWIS
HIMSELF

Says: "If you don't know the value of money
try to borrow some."

OPENING FANTASIES CIRCUIT
FEBRUARY 2ND

Weaver Brothers

The Arkansas Travelers
Originators of Handicap Harmony

ARGO and VIRGINIA

Costumes, Music and Settings
by LESTER SHOP
Direction, EARL & YATES

MERCEDES

AMERICA'S MASTER SINGERS
BOOKED SOLID UNTIL 1931

Address
FRIARS' CLUB, NEW YORK CITY

This Week (Feb. 9)—Keith's, Lowell, Mass.

JIM AND MARIAN HARKINS

DIRECTION:
NORMAN JEFFERIES

ARTISTS' BOREM

Terrible, Kans.

Dear Sir:
We are booked to open in England.
What shall we do if we get the "bird"?
Proe and Conn.

Put it in a cage.

FRED ALLEN

Pantages Circuit Direction, MARK LEVY

LAST MONDAY

the
Agents in the Putnam Building
received a letter to the
effect that their
rent would be raised 100%—

TUESDAY MORNING

They met in
Sully's Barber Shop
and were harmonizing

"The Poorhouse Blues"

LES MORCHANTS

Loew Time Direction, MARK LEVY

As the Party Was Breaking Up a

LAST-HALFER

was asked to take one of
the girls home
when she told him she lived
in

YONKERS

He said:

"Say Kid, I'm an Actor,
not a Gaiety!"

COOK and OATMAN

Moore Time Direction, MARK LEVY



The wife does all the business. Working all the
time since she goes up to the office. Kitty spouts,
the wife!

OSWALD
WOODSIDE KNOWES

ROXY LA ROCCA

WIZARD OF THE WARP



Pauline Brown

SI Perkins' Kid

UNGA

Wells, Virginia and West

VARIETY & LA CAYNE

LEWY CIRCUIT

Direction SAM FALLOWS

Long Live the KING OF HATS

Jack Jennings

BOOKED SOLID

**FAREWELL TOUR OF
JOHNSON BROS.
and JOHNSON**

—IN—
"A Few Moments of Minstrelsy"

Vanderbilt's Convalescent Act

DeGODFREY and SANDIFER

"FUN IN A STREET CAR" Without Power

A Laugh a Minute Costumes A-No. 1 Original Words and Music
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EDA ANN LUKE

FEBRUARY 8 TO 14

LOS ANGELES, CALIFORNIA, MASON OPERA HOUSE

MANAGEMENT, A. H. WOODS



**ERDIE EVELYN
GORDON and DELMAR**

SNAPPY SINGERS OF SNAPPY SONGS

Booked till June 26th on B. F. Keith Western Time

EARL & YATES, Representatives

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"ON THE BORDER LINE"

Comedy Singing, Talking and Dancing
Special Screen: Crossing of the United States Trail on the Border of Mexico
Direction ARTHUR J. HORWITZ and LES KRAUS, New York City

ELFRIEDA WYNNE

Touring Orpheum Circuit

Direction ARTHUR KLEIN

PREVOST and GOULET

PLAYING INTERSTATE CIRCUIT

NEXT WEEK (Feb. 16)—MAJESTIC, HOUSTON, TEX.

Direction, NORMAN & FELL

DANCING ROOTS

Will Be in New York Soon, After a Year in the West

EASTERN REPRESENTATIVE—ALF. T. WILTON

VARIETY

THE BIG HIT

ROSCOE AILS

THIS WEEK (Feb. 9)

AT THE

PALACE THEATRE, NEW YORK



ON STREET



ON STAGE

HELD OVER NEXT WEEK
AT PALACE, NEW YORK

RIGHT HAND BOWER

MIDGIE
MILLER

DIRECTION

RAY HODGDON
AND
CHARLIE MORRISON

LEFT BOWER

HOLTSWORTH'S
ARMONY
HOUNDS

20 CENTS

VARIETY

VOL. LVII, No. 13

NEW YORK, FEBRUARY 20, 1920

PRICE 20 CENTS

**AL JOLSON'S GREATEST
SONG**

SWANEE

WORDS BY
I. CAESAR

MUSIC BY
GEORGE GERSHWIN

 SEE BACK COVER 

T.B. HARMS & FRANCIS, DAY & HUNTER
62 W. 45 TH ST. NEW YORK

VARIETY

JOHN P. MULGREW
DUBUQUE
IOWA

Mr. Thomas F. Swift,
Hotel Princeton,
West 45th Street,
New York.

Dear Tom:

Your letters and wires received. I didn't reply sooner because I wanted a little time to think it over.

Now for the past five years, you have been telling me that New York is the only field for the writing game, and that it's all wrong for me to be sticking out here in Dubuque. You say there are hundreds of acts clamoring for material around N. Y. All right. We'll see.

I have thought it all over, and your proposition sounds O K to me. With your knowledge of stage direction, etc., and with me at the old typewriter, we ought to be able to make a go of it.

Around New York, I suppose they know what you have done in the way of framing up the acts for you and Mary Kelly, but as most of my work has been done out here around Chicago, it might be a good idea for you to run a little ad in "Variety" telling them what I've written. Mention the "Bringing Up Father" thing, also the shows I've written for Boyle Woolfolk--"Vanity Fair", "Sunnyside of Broadway", Max Bloom's "My Sweetie", "Junior Follies", etc., and vaudeville material for Santos and Hays, Cole, Russell and Davis, Frances Kennedy--You know the list, so I don't have to go over it to you.

In the ad you might work in the line I've used in the ads out West: "Anything from a wise crack to a musical comedy", so they'll know there's nothing too small or too big for us to tackle.

You say you'll be on the road for four weeks. I'll just take over your apartment at the Princeton, and everything will be all set when you get back.

I'll wire you from Chicago as to when I'll arrive. Don't forget the ad in "Variety", so they'll know we're in the field. By the way the "Keeping Up With the Joneses" show just opened, and it's a big hit. That'll help some, eh?

Until I see you again and the big town,

Yours as ever,
(Signed) John P. Mulgrew.

*Folks, he's here.
He landed Saturday
and he's at the Hotel
Princeton W. 48th St. If
you are looking for anything
in the way of new material,
drop in and have a chat
with him. He's got the goods
and I know we can
suit you.
Thos. F. Swift.*

VARIETY

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NEW YORK CITY, FEBRUARY 20, 1920

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LOEW THREATENS REPRISALS IF ORPHEUM PLAYS 3-A-DAY

Says He Will Adopt a Big-Time Policy, Thus Forcing the Competition. Does Not Believe Orpheum Will Parallel His Stand With Same Style Show. Cut Weeks Eliminated. Full Salaries Will Be Paid in Every House. New Houses in San Francisco and St. Louis.

San Francisco, Feb. 18. Marcus Loew made the positive statement here yesterday that if the Orpheum Circuit plays a three-a-day vaudeville program in its new houses along the line of its present big time circuit, that the Loew western theatres will adopt a two-a-day or big time policy.

Mr. Loew stated he did not believe the Orpheum intended playing three shows daily in the second Orpheum chain, but if it did, he added, he would be obliged as a protective measure in order to compete for acts to go the twice daily plan.

The Loew western theatres are the Ackerman & Harris houses, lately merged with the Loew Circuit. Asked if the contemplated change under the possible contingency mentioned would include the eastern Loew houses also, on the theory Loew could not secure the necessary acts for the west alone, Mr. Loew did not commit himself, but his remarks indicated his vaudeville position was such he could convert his entire circuit into any policy at any time.

Mr. Loew announced that cut weeks were to be eliminated from the entire Loew Circuit, including the lately acquired Ackerman-Harris theatres and that hereafter full salaries will be paid in every house.

Another new Loew Frisco theatre is announced in addition to the house to be built at the corner of Market and Taylor, both seating 3,600 and ostensibly for pictures.

Loew has secured a site in St. Louis at the corner of Washington and Eighth streets, to seat 4,000.

During his week's visit here Mr. Loew was confined to his hotel for two

days with a cold, but has not fully recovered and is leaving direct for New York tomorrow (Thursday).

NO WAITING IN SEATTLE.

Seattle, Feb. 18. New York successes will be produced immediately in a local theatre here by a local company of the highest type of professional actor, according to plans made at the F. and N. auditorium meeting. The Cornish Little Theatre will be taken over, the city backing the venture, and a theatrical troupe assembled that will make Seattle an artistic mecca. Rights to produce Eastern successes simultaneously will be sought. Promoting the venture are Maurice Browne and Ellen Van Volkenburg, founders of the Little Theatre movement and now connected with the Cornish School of Dancing and Drama, one of the ten largest art schools in the world. It started six years ago here with 12 pupils.

EVENING UP WITH LEGION.

Rochester, Feb. 18. The American Legion prevented Fritz Kreisler playing here and has since given two concerts of its own. Less than 200 heard the Mountain Ash Male Choir and there was a \$700 deficit. Less than 500 turned out for the Legion's own band.

WOODS STOCK AT ATLANTIC CITY.

Atlantic City, Feb. 18. A. H. Woods stated today he would rename the Cort the Gaiety and would use it exclusively as a tryout house. He is assembling an all-star stock company for that purpose. Florence Reed and Robert Edson have already been tentatively engaged. The Cort is on the Boardwalk, corner of Ocean avenue, a location corresponding to 42d street and Broadway. Mr. Woods will spend \$5,000 renovating the house.

MATINEE PLAY BIG HIT.

A problem has arisen as to what to do with "Beyond the Horizon," a drama by Eugene O'Neil, now playing off-matinee afternoons at the Morosco. This play has drawn more comment and praise than anything offered on Broadway in months and is regarded as one of the finest examples of playwrighting in years. The matinee business has shown exceptional strength, jumping from \$1,000 to \$1,200 and finally to over-capacity Friday of last week, when \$1,400 was attracted.

The cast has several members of "For the Defence" (playing regularly at the same theatre), including Richard Bennett and though the later piece is figured good for the road, John D. Williams (who produced both plays) is trying to secure a Broadway theatre for the regular presentation of "Beyond the Horizon," which is Mr. O'Neil's first full length play. The author is a son of James O'Neil.

A. J. SMALL TRAVELING?

Toronto, Feb. 18. The mystery surrounding the disappearance of A. J. Small, the millionaire Canadian theatrical promoter since December is coming to light, from reports. They say he is still alive, but traveling in more or less secluded sections of the country. His wife, who has offered \$5,000 reward for his return, continues to search all places where any report concerning his whereabouts looms up.

Many Canadian theatrical people, who at first were under the impression Small had met with foul play have cancelled that impression. They expect him and his secretary, who also disappeared, to present themselves in the near future.

Small is said to have a personal object in secretizing his movements.

CHORUS GIRL CONTEST.

"Broadway Brevities, the Gossip of 1920" is the full title of the revue planned for production by George and Rufus LeMaître in the spring.

In consideration of the use of the title "Broadway Brevities," that publication has started a chorus girl's contest in its columns, the winners to go into the show at increased salaries over the figure usually paid. The first prize winner will receive \$150 weekly and will be programmed "The Brevity Girl." The next five girls will be paid \$75 per week and the third five will receive \$50 per week. The latter salary is usual for a position of Broadway choruses.

ALF HAYMAN STRICKEN.

It is generally reported about town that Alf Hayman is seriously ill and that if he recovers it will be quite a while before he will be able to resume his business duties.

Hayman has not been at his office for the last three weeks and from all accounts is under the constant care of his physician and a trained nurse.

Considerable mystery surrounds the nature of his illness.

The great secrecy surrounding the illness of Alf Hayman was broken to a certain extent this week when it was permitted to become known that his condition had improved somewhat. At the Empire Theatre it was stated that reports had reached there that the doctors in charge of his case had reported considerable improvement in their patient.

A YIDDISH CONTRACT.

The contract holding Ludwig Satz to the management of the Second Avenue theatre has a couple of guaranteeing clauses in it. "One guarantee says that in addition to his salary of \$300 weekly that Mr. Satz shall have two benefit performances for himself during his guaranteed engagement of 38 weeks in New York City. It is also guaranteed that each benefit will realize Satz at least \$2,000. Besides, a dresser is provided for him and minor supplies required in his role in "The Rabbi's Melody" are furnished without charge.

Satz is playing his first engagement in the theatre of Yiddish plays and is the hit of the current success there ("Rabbi's Melody"). He came here from London.

GOOD FOR AN ENCORE.

New Orleans, Feb. 18. General Pershing was a Mardi Gras guest of this city yesterday and as he rode through the streets was greeted with the wildest enthusiasm. A small time actor, noting the demonstrations, remarked:

"There is one guy who can always come back for an extra bow."

THREE-HOUR HONEYMOON.

Lillian Mills, cabaret and vaudeville, is being sued by Robert T. Greenberg, a Wall Street broker, to whom she was married on August 7, 1919, for divorce. She left Greenberg three hours after they were married, and subsequently tried to obtain a divorce, but failed.

CABLES

LONDON THEATRES TO JUMP GENERAL ADMISSION PRICES

Action Forecast Due to Fall in Rate of Exchange and Example Set by American Managers. Cost for Best Seats Has Been About Two Dollars. Public Expected to Stand For It. Comedy Raised Charge First.

London, Feb. 18. Practically all managerial London has decided on an increase of 25 per cent. in the admission price to the theatres. At present the top price for the best seats is 10 shillings and 6 pence with a war tax of 1 and 6 which brings the price to 12 shillings. When money is at par 12 shillings equals \$2.88, at present, however, in American money it only is \$2.04. The balcony seats are ranging anywhere from 7 shillings and 6 pence to 3 and 6, while the pit on the lower floor is at 2 shillings and 6. The gallery seats are all 1 shilling.

With the general increase in costs and the example set by American managers in boosting their prices of admissions the London managers believe their public will stand for the increase.

The increases in prices are to become effective with the advent of about four or five new productions here and the other houses are to be followed suit. The changes that are to come are at Covent Garden where "The Only Way" has but another fortnight to run, at the same time "The Merchant of Venice" at the Court and "Abraham Lincoln" at the Lyric, Hammersmith, will also stop.

The first house to raise its prices was the Comedy with the new de Courville production there.

FAGAN'S PLANS.

London, Feb. 18. Bernard Fagan's next Shakespearian production will be "King Lear" with Mascoff as the King. He also intends to present Mascoff in "The Inspector General" by the Russian humorist Gogol. Another production he will make is "The White Headed Boy" by Lennox Robinson, author of "The Lost Leader."

Godfrey Tearle will produce the new Fagan play "Greater Love" and Owen Nares' "Hospitality." He has the English rights to over thirty plays and further announces he will present Alice Delysia in New York next November.

OPERETTA AT CIGALE.

Paris, Feb. 18. A production of a kind, entitled "Gigoletto" by Rip and Dieudonné, music by Chantrier, was presented by Plateau at the Cigale cafe concert hall on Saturday night, with nothing particular to report about it. This show follows the revue in which Regina Flory has been appearing for the past five weeks.

DRINKWATER BUSY.

London, Feb. 18. John Drinkwater, author of "Abraham Lincoln," is a very busy man, according to local information. He has agreed to prepare "John Brown" for a New York production, "Cromwell" for Arthur Boucher, and "Mary Queen of Scots" for Edythe Goodall. All are due this year.

"HARBOR WATCH" OPENS.

London, Feb. 18. Rudyard Kipling's "Harbor Watch," with George Mully, opened at the Coliseum on Feb. 16.

PLIDOR KILLED.

Paris, Feb. 18. According to reports from Rome,

Frederico Guillaume, known professionally as Plidor, a film actor, was killed in an aeroplane accident yesterday while performing for a picture.

DISCUSSED IN COMMONS.

London, Feb. 18. The proposed theatre announced by Sir Oswald Stoll to be erected in Brighton, has been brought up in the House of Commons, to demand an explanation for the special privilege granted for its construction prior to the enactment requiring residential structures to have preferences above all other building construction.

IN DESCHANEL'S HONOR.

Paris, Feb. 18. Matinees were played everywhere Shrove Tuesday, and it also announced that Wednesday, in honor of the installation of Paul Deschanel as President of France, there will be other matinees and cafes will be allowed to keep open till midnight.

GROSSMITH TO PRODUCE "LERI."

London, Feb. 18. George Grossmith's next Winter Garden production will be an adaptation of "Leri."

NOVELTY OPENS.

Paris, Feb. 18. The tiny Theatre Novelty, Rue Le Peletier, now christened Theatre des Boulevards, with Tristan Bernard interested in the venture, was reopened, February 11, with a comedy by Tristan Bernard entitled "Les Petite Curieuses," with Calmette and Clara Tambour. In three acts, the play seemed to please and there should be no difficulty in filling this house for some weeks.

"LITTLE VISITORS" SCORES.

London, Feb. 18. "The Little Visitors," adapted from the famous freak novel by Daisy Ashford, when produced in fifteen scenes at Ramsgate scored heavily. The leading critics were delighted. It comes to the West End Feb. 23.

WOLF DIRECTING.

Paris, Feb. 18. Pierre Wolf, playwright, has been appointed director of the Theatre Vaudeville.

Curel's "Fille Sauvage" has been withdrawn and the house closed waiting the production of Rip's revue.

"KITTY BREAKS LOOSE."

London, Feb. 18. "Kitty Breaks Loose" was given a favorable reception at the Duke of York's.

SUCCESSFUL OTHELLO.

London, Feb. 18. Matheson Lang's matinee production of "Othello" at the New has been a huge success. Arthur Boucher as Iago scored heavily.

HAWTREY'S ILLNESS.

London, Feb. 18. The condition of Charles Hawtreay, who started in America in "The Messenger from Mars," has taken a very serious turn.

C. B. COCHRAN'S COMPANY.

London, Feb. 18. Charles B. Cochran is registering a new limited company with a capital of over \$300,000, for the making of legitimate productions in England. He claims to have seven London theatres under his control and that he will have two more. His announcement adds that he has four American managers allied with him as a result of his recent trip to America, and that arrangements are pending with four others to join under a similar arrangement. Negotiations are also on, he declares, with French managers to affiliate with him for productions in Great Britain. His first American productions will be "The Man Who Came Back" and the morality play "Experience."

"MARRIES IN STYLE."

London, Feb. 18. MacClaine of Lochbaine, Scottish laird and vaudeville comedian, married Olive Stewart Richardson Feb. 16. MacClaine has received the military cross and bar and was five times mentioned in dispatches from the front. By permission of the military authorities the Band and Pipers of Argyle and Sutherland Highlanders played at the ceremony.

"THE MAID" IN FOURTH YEAR.

London, Feb. 18. "The Maid of the Mountains," at Daly's, commenced its fourth year on Feb. 10.

"The Rose of Araby" will probably follow the "Maid of the Mountains." The first named had a big reception at Wimbledon, Feb. 9.

CARPENTIER BOOKED.

London, Feb. 18. Lee Ephraim has booked Georges Carpentier, the French champion, to appear in the American vaudeville houses next Spring, according to local reports.

"SHOP GIRL" AT GAITY.

London, Feb. 18. "The Shop Girl" will follow "The Kiss Call" at the Gaity. The former is a Seymour Hicks production.

"IBBETSON" BREAKS RECORD.

London, Feb. 18. The first four performances of "Peter Ibbetson" at the Savoy broke the records of that house for the last ten years.

ELLA RETFORD VERY ILL.

London, Feb. 18. Ella Retford is seriously ill in Manchester. She should have joined the "Whirligig" show but couldn't.



FRANK VAN HOVEN

You might think from this picture that I am a ventriloquist. I'm not; but sometimes they say I talk through my hat.

PLAYS AND PRODUCTIONS.

London, Feb. 18. Of the recent dramatic offerings, Mrs. Patrick Campbell in the revival of "Pygmalion" heads the list. She is as good as ever and the play once again a howling success. "Just Like Judy," at St. Martin's, proved not very distinguished. Charles Guitry's production of "The Wild Geese" was a success Feb. 12 at the Comedy. The music was good, the story nothing very new, and principals and chorus excellent.

CARNIVAL SUCCESSFUL.

London, Feb. 18. Matheson Lang's production, "Carnival," which opened last week, attracted favorable comment from the press and large audiences. The play is stagy. The personality of the actors had much to do with the London success. This play was seen in America.

N. Y. SYMPHONY FOR LONDON.

London, Feb. 18. Walter Damrosch will bring the New York Symphony orchestra to London at the request of the British musicians and civic authorities. Manager Geo. Ongley arrived Feb. 9.

MELVILLE'S PARTING.

London, Feb. 18. The celebrated producers of melodramas, Walter and Frederick Melville, announce they are dissolving their partnership of the last twenty-three years.

NEW ENGLISH OPERA.

London, Feb. 18. A new English opera based on "The Stoops to Conquer" will shortly be produced by the Carl Rosa Company. The music is by Percy Calson and the libretto by Alfred Kalisch.

SACHA GUITRY AGAIN.

Paris, Feb. 18. Sacha Guitry produced at the Theatre Mathurins Feb. 5, a three-act comedy by Rene Fauchois, with the topical title, "La Danseuse Eperdue." It is a success and will probably have a better run than "Il Etait un Petit Homme." The plot revolves around an actress who loses a necklace. Her preferred suitor is suspected, but her father is finally discovered as the thief.

The piece is well played by Etchepare, Montel, Gildes, Juvenat, Mmes. Betty Dausmont, Ellen Andre, Yvonne Villeroi.

KIKI REVIVED.

Paris, Feb. 18. Following the broad "Laisan Dangereuse," A. Franck revived, February 5, the Gymnase comedy "Kiki," by Andre Picard, at the Theatre Edouard VII, with a cast including Harry Baur and Dubosc, Mesdames Templey and Germaine Baron, the latter the granddaughter of the famous actor.

The comedy had a good run at the Gymnase during the war, while Franck was manager there and it should be successful at the Edouard VII.

WEATHER HURTS BUSINESS.

Paris, Feb. 18. Weather, delightful and pleasant for this time of year, is hurting business at the legitimate theatres.

CARPENTIER SIGNED FOR U. S.

Paris, Feb. 18. According to a report here, Georges Carpentier has signed with Jack Curley for a ten-weeks vaudeville tour of America to begin May 3.

NEW REVUE ON MARCH 18.

London, Feb. 18. Yvonne Granville is to play the leading part in the new Follies Bergere revue on March 18.

(Other cable news on page 9)

VAUDEVILLE

5

ATTORNEYS SUM UP ISSUES IN FEDERAL TRADE INVESTIGATION

Final Oral Argument Held in Washington Monday and Tuesday. Ex-Governor Folk of Missouri Makes Initial Appearance in Case as Associate Keith Counsel. Respondents Set Up General Denial of Commission's Charges, Alleging Restraint of Commerce and Monopolization of Vaudeville.

Washington, Feb. 18. The investigation of the vaudeville business which the Federal Trade Commission has been conducting for the past year and nine months based on the complaint filed by the Commission May 7, 1918, charging the Keith Vaudeville Exchange, Vaudeville Managers' Protective Association, National Vaudeville Artists, Inc., Vaudeville Collection Agency, Vauxier, etc., with conspiracy in restraint of commerce reached its concluding phase on Monday afternoon when the final summing up of the issues by counsel for each side began.

The hearing, held in the court room of the Government Building at D and at 230 p. m. Monday, Ex-Governor Folk of Missouri, recently engaged as associate counsel to Maurice Goodman, attorney for the Keith interests, Vaudeville Managers' Protective Association, etc., made his initial appearance in the case.

Ex-Judge Edward E. McCall and John M. Kelley also appeared as associate attorneys for the managers, but took no active part.

Victor Murdock, chairman of the Federal Trade Commission, presided, assisted by Huston Thompson and William B. Colver. Nelson B. Gaskill, the fourth member of the commission was not present.

Among the spectators were E. F. Albee and Pat Casey. Monday's hearing was the first and only session Albee attended since the proceedings started.

John Walsh was especially retained as chief counsel for the Commission, with William Reeves acting as associate counsel. James W. Fitzpatrick, President of the former White Rats, occupied a seat at the Trade Commission's counsel table, and frequently offered whispered advice and suggestions to Walsh while the latter was conducting his oral argument. Fitzpatrick was evidently deputizing for Harry Mountford, who was not present and who had acted the role of lay adviser to Walsh during all of the previous hearings.

Each side by agreement was allowed three hours in which to sum up.

All of Monday afternoon's session was taken up by Walsh who, at the expiration of the three-hour period requested an extension of the time limit. Upon ex-Governor Folk's objection, Chairman Murdock refused to grant the extension.

Considerable time was consumed by Walsh at the beginning of his argument in explaining that the issues were of a particularly involved nature, that several parties had sought to intervene at the start of the proceedings and in condemning an accusation alleged to have been printed in a New York newspaper charging him, Walsh, with conducting the case in a biased and virulent manner. The allegations of unfairness was heatedly denied by Walsh, who asserted his conduct had been absolutely fair.

Maurice Goodman interrupted to inquire if Walsh charged the respondents with inspiring the article charging unfairness, Walsh replying he did not.

If no witnesses had been introduced Walsh said the commission could easily prove its case with the numerous documentary exhibits it had offered, said documentary exhibits having been furnished by the respondents.

Chairman Murdock then called on Walsh for a definition of vaudeville. A lengthy explanation, including a description of almost every type of act constituting vaudeville, followed with a further detailing of the difference between big and small time and other technical matters.

The baseball business was cited as a precedent for establishing vaudeville as commerce in the meaning of the Federal Trade act, comparisons being made as regards the ball players and actors traveling from state to state with paraphernalia to perform their work. This was in answer to the respondents' contention vaudeville was not a commodity.

The National Vaudeville Artists Walsh described as a "phony labor organization." Folk objected to the appellation of "phony," but Walsh persisted in the use of the adjective, contending the N. V. A. was created by the managers to destroy the White Rats.

Frank Fogarty's testimony was referred to by Walsh wherein Fogarty stated he had informed J. J. Murdock he would not accept the presidency of N. V. A. because he (Fogarty) considered it a manager's organization.

The matter of artists' personal representatives was next introduced by Walsh with explanatory details regarding the paying of double commissions by artists to the representatives and the Keith Exchange.

The rubber-stamped contracts, warranting the actor signing them was not a member of the White Rats and he belonged to the National Vaudeville Artists, and the alleged forcing of N. V. A. members to buy tickets for the club's benefit performances were also gone into at great length.

Chairman Murdock interrupted at this point to inform Walsh he had consumed two hours of his allotted time and to proceed faster.

A long explanation of the manner in which booking franchises were given by the Keith people to theatres and booking fees collected, with M. W. Shea, of Buffalo, as an illustration, was next in order.

Goodman interrupted to explain Shea was a poor illustration as he paid no booking fee.

The alleged payment of \$10,000 yearly by the 51st Street Theatre to the Keith interests was described by Walsh as leaving tribute by the Keith people.

Upon request of Chairman Murdock, Walsh outlined the details of booking an act and then proceeded to take up the Vaudeville Collection Agency as a subject for discussion.

The abolishment of the 10 per cent. commission was avoided by Goodman later following a mild tilt with Walsh over the alleged evasion of the New York State agency law by Keith personal representatives, Walsh strongly urging that but one 5 per cent. fee be allowed. This should be ac-

complished, Walsh said, quoting from his brief, by an act of Congress.

The alleged "black list," with specific mention of Harry Bulger, Keough and Nelson and Chas. T. Aldrich, were called to the attention of the Commission. Commissioner Thompson asked if it had been shown independent theatres couldn't get acts, and if the respondents maintained a complete monopoly.

Walsh quoted Fay's testimony in answer, where the latter stated he had to play acts under assumed names and had great difficulty in filling his bills, especially in Providence.

Vauxier was mentioned frequently by Walsh, who alluded to it as "the vaudeville actors' bible."

The three hours allowed the respondents' attorneys for oral argument Tuesday morning was divided equally between Goodman and Folk. Goodman gave his answer and covered a variety of subjects. As a preliminary to his talk he reiterated the statement made Monday by him denying the Keith interests or any of the respondents had inspired the article printed in a New York newspaper charging Walsh with conducting the investigation in a biased and virulent manner.

Among the more important points made by Goodman were that, although the Keith interests are charged with monopolization, the Capitol Theatre, New York, is operated independently as a picture and vaudeville theatre and its management experiences no difficulty in securing attractions in competition with the Keith. Marcus Loew and any of the other circuits, which, unlike the Capitol, have a long tour to offer the artist.

It was also pointed out by Goodman with respect to the testimony given by Edward M. Fay of Providence, that he (Fay) could not gain admission to the V. M. P. A., that Mr. Fay had paid \$10 as a preliminary fee to join the V. M. P. A., a couple of years ago, but had never completed the transaction. Mr. Goodman made clear that Fay's remaining outside of the vaudeville breastworks was due to his (Fay's) own inclinations rather than an attempt on the part of the V. M. P. A. to prevent Fay from acquiring membership in the organization.

Twenty-five independent booking agencies are doing business in New York at the present time in competition with the Keith Vaudeville Exchange, Goodman stated in a further denial of the monopolization charge. With respect to artists' representatives he said the New York Employment Agency law was explicit in what was allowed and forbidden and if the artist representative was doing business illegally, the constituted authorities would have brought legal pressure to bear long ago and eliminated the personal representative from the field. That several test cases had been brought in the past six or seven years in the New York Courts, but that none of these actions had changed the status of the artists' representative indicated that the artists' representative was unquestionably operating within the law Goodman contended.

Other points brought out were there are 907 vaudeville houses in the United States. But 48 per cent. of the 907 vaudeville theatres hold membership in the V. M. P. A. There are 130 theatres booked by the Keith Vaudeville Exchange, 80 small time and 50 big time houses. Thirty-four of these are owned and controlled by the Keith interests.

As regards unfair dealing by personal representatives Mr. Goodman said this was a matter between the actor and the agent and although the Keith Exchange was continuously on the watch to stamp out crooked dealing by artists' representatives, it was an exceedingly difficult task as the actor very often was only too willing to

enter into a secret plan with his agent whereby the actor would receive an increased salary through splitting the advance secured.

The Keith Exchange would rather deal direct with an act than through a personal representative Goodman said.

That there was competition of the liveliest sort between the Orpheum Circuit and the Keith people Goodman pointed out by illustrating how the different booking managers bid for acts. This bidding for acts also took the form of keen competition in the Keith Vaudeville Exchange itself, in many instances even the Keith controlled houses engaging in rival bidding to secure a certain feature attraction.

The talk of excessive commissions Mr. Goodman described as part of Harry Mountford's "Hymn of Hate," and like the rest of Mountford's propaganda was grossly exaggerated. Commissioner Thompson interrupted here to make an inquiry as to whether the Keith Exchange would book an act for the Capitol, if such booking was sought by the theatre. Mr. Goodman replied the Capitol could secure any act which the Keith Exchange was in a position to supply, provided the booking did not directly affect the Palace. Recapitulating from the testimony given during the various hearings Goodman recited at length Mountford's newspaper attack on the United Booking Offices. The N. V. A. was not a "phony organization" as described by Walsh, Goodman contended, pointing out benefits the organization had instituted for the vaudeville actor, including the Joint Complaint Bureau, advancing of money to make jumps, erection of a palatial club house, etc.

The Vaudeville Collection Agency, Goodman justified by stating it would be impossible for to collect booking fees if the actors were depended upon to send them in. If an actor in former days did not pay his personal agent, Goodman said, the agent frequently tied the delinquent actor up by court procedure and this often led to disappointments, and the disrupting of bills, through actors being detained in a town and thus from keeping their playing contracts.

The charge that Vauxier had received advertising patronage for alleged collusion with the managerial interests Goodman denied, explaining it was the custom for Hearst's New York "Journal" and all of the theatrical trade papers to issue special advertising numbers at stated periods. Vauxier had never received any special consideration or favors over any other paper, Mr. Goodman said.

Goodman concluded his argument at 11 A. M. and a recess of half an hour was ordered. Mr. Goodman's address was scholarly and marked with dignity and sincerity. Ex-Governor Folk then took the floor and continued the summing up for the respondents. Folk began by stating the entire proceeding was actually founded on the refusal of the Keith interests to agree to Harry Mountford's plan to institute a closed shop in 1916, which meant in effect the Keith people would have to agree to employ no performers except White Rats. If the Keith interests had agreed to the Mountford "closed shop" plan, Folk contended, they (the Keith people) would have certainly placed themselves in the position of helping to create a hard and fast monopoly. The American Federation of Labor did not back up Mountford's closed shop plan, Folk declared. This statement brought a spirited contradiction from Walsh, and a few seconds of heated conversation between Folk and Walsh ensued. This incident marked the only one of its kind during the Tuesday proceedings, those of Monday also being notable in the main for a calmness and absence of (Continued on page 24)

VAUDEVILLE

HEIMAN REORGANIZATION GIVES NASH SUPREME POWER OVER KAHL

Last-Named Has Long Been Trouble-Maker in Western Vaudeville Managers' Association. Rearrangement Puts Veto and Unique Control in Hands of Business Manager. Square Deal Promised to All in Future.

Chicago, Feb. 18. After the most important booking meeting ever held in the west, an entirely new "showdown" was made in the affairs of the Western Vaudeville Managers' Association and western Keith offices, Thursday, and at last it appears as though the middle west will take its place with the recognized systems of the east as a vaudeville center where actors and theatre owners will receive equitable treatment.

Sam Kahl, long regarded as the principal obstacle to smooth booking conditions, was shown of his powers before the assembled bookers, ordered to co-operate with the office or leave it. He accepted the restrictions and will remain as booking representative for the Plummer circuit (now owned by the Orpheum Circuit, Consolidated) and the "Orpheum, Jr." houses, formerly Tate & Cello and others to be handled partly from the east and partly from Kahl's desk.

But Kahl, beginning Thursday, was completely disarmed. It was decreed—and agreed—that his every decision should be subject to the veto of John J. Nash, business manager of the association. In this Kahl was not singled out, though it was specially aimed at him. The orders laid down by Marcus Heiman, who had called and who superintended the meeting, were that Nash would henceforth be supreme in the organization, answering only to Heiman, himself, who is the managing director, and that "Pink" Humphreys would be supreme in the Keith offices; that where the individual bookers were unable to get together on a route or a salary, the dispute was to be submitted to Nash and Humphreys—if they failed to agree Heiman would act as referee, and his decision would be binding.

Moreover, Kahl or any other booker would be told to give any act any route at any salary and on any terms decided by the men higher up, and could not refuse for his own or any other houses. The others would be equally bound. By this means the owner of one theatre would be insured the same service, economy, protection and representation as the owner of twenty weeks, a condition heretofore sadly absent and badly abused.

The outcome makes Nash one of the biggest men in American vaudeville, giving him absolute control, of more than thirty weeks, and equipping Humphreys to bring acts into or from the east with the assurance that he can have them handled fairly and decently in the central territory.

The orders laid down by Heiman were not only specific, they were also general and very broad. He spoke in impassioned voice, pounded the table and volleyed at the bookers that he proposed to make this section honest, safe, profitable and square for actor and manager; that the association would be run so that the big men who owned it, who were willing to foot its losses, would be proud of it, and that no man or no group of men would be tolerated to profiteer; that the actor must be treated as a partner and an ally and that every part must be made good, irrespective of its cost or inconvenience. Acts are now protected against agents and agents

against booking discrimination. Anyone can complain and have a hearing. Never before in history had such a complete policy been set forth in this region. The sincerity of its sponsor is beyond doubt. And he made it absolute that anyone—sparing no one—would be refused to fit into his methods, must go.

After this, if Kahl or any other booker refuses to grant any act, whether through an agent or direct, a route or a figure, the case may be laid before Nash. If Nash agrees with the "plaintiff" he will order any route and any salary he sees fit and every booker will be bound by it. This has not obtained here before, each booker being supreme as to his own houses, and frequently shooting routes full of holes and often making them unplayable by refusing to "pick up" acts so as to form a route.

The meeting was the result of a series of bitter complaints from actors, agents and managers, as well as from the Eastern directors who heard the echoes of these protests. Salaries were being slashed, acts were being squeezed into tight corners, individual managers were being saddled with the leavings and charged double prices for them to counteract the bargain rates enforced against acts at stands of the powerful inner circuits.

Strange to say, the complaints were more numerous and more pointed recently than ever before. Kahl openly defied Humphreys and refused to in any manner operate in conjunction with Keith houses. Kahl rode the other Association bookers by preponderance of his mighty list, and it was impossible for any one to book a tour without Kahl's consent, which made Kahl the king of the floor, running his own books and all the others. It ended in Humphreys openly denouncing Kahl in booking meetings, acrid quarrels between Kahl and the other bookers—Kahl always standing pat and refusing to cede anything—and the organized bookings throughout this region were entirely at the mercy of Kahl.

In the one stroke now all this power has been stripped from the man who has so long and so stubbornly caused dissatisfaction. He, with the rest, has been superseded by a veto power, and he, with the rest, must obey that power or be removed.

"It is the dawn of a new era in vaudeville hereabouts," said Heiman. "This may sound romantic; but it will be found practical and real. Every slate is wiped clean. Past methods, differences, personalities and enmities, together with the obsolete workings of business conditions where any one man was stronger than the central organization, are at an end. Anyone refusing to be a smooth cog in this machine must be and will be replaced, barring no one. The actor must be squarely, kindly and intelligently dealt with. He must share in the profits accruing through the general favorable theatrical conditions of the present. The isolated owner of a single theatre that he has intrusted to our bookings because of faith in the men at the head must be protected and justified in that trust. I will hold myself responsible to these ends and hold all attaches of the office responsible to me in equal measure."

PANTAGES DEMANDS TARZAN.

Alexander Pantages has filed a claim with the Vaudeville Managers' Protective Association for the act known as Tarzan. Pantages alleges he held an option on the act's services for his southern time and that as the date approached for the turn to go South, it reported sick, then came to New York, opening on the Keith circuit. Tarzan is at Keith's Providence, this week.

Pantages avers that Felix Patty, manager, did not act in good faith in filing the cancellation and wants the W. V. M. A. to order the turn to report to him before playing further on the Keith route.

CANTON RAISES LICENSE FEE.

Canton, O., Feb. 18. City council this week approved an ordinance which increases licenses of Canton's ten theatres, in some instances more than 100 per cent. The ordinance becomes effective April 1. Since 1882 theatres have paid a yearly license of \$50. Under terms of the new ordinance theatres will pay a license based on the seating capacity of the house and the maximum price of admission charged. Fisher & Shea's Grand opera house will pay \$150 instead of \$50. This same ordinance fixed circus licenses at \$250 for one performance and \$400 for two performances for circus of over 2,000 seating capacity. Shows playing to less than 2,000 seating capacity will be taxed \$100 a day.

Carnivals will be compelled to pay \$75 a day. Heretofore they have paid \$10. Outdoor showmen regard this as prohibitive and as the result circuses and carnivals probably will exclude Canton from their routes.

\$850,000 ROCHESTER HOUSE.

Rochester, Feb. 18. Ground for Rochester's newest vaudeville and picture house will be broken for April 1, according to the plans of those who are behind the project. Announcement of the new theatre was made several weeks ago by George E. Simpson, president and general manager of the Regorson Company, operating the Regent, Gordon and Piccadilly here. The same interests represented in these theatres will be behind the new house, with Mr. Simpson, Nathan H. Gordon, of Washington, and William Deininger, of this city, president of the General Booking Company.

The site has been purchased in the theatrical district for \$180,000. The estimates of the architects for the house call for an expenditure of \$850,000. The seating capacity will be about 3,000. A roof garden for summer shows and also to take care of the overflow will be a feature. No local house now has a roof garden.

STORM CANCELS SHOW.

Rochester, Feb. 18. Both the matinee and evening performances were cancelled at the Temple Monday because the performers did not arrive. The worst storm in years knocked out railroad travel and the Temple players were held up near Buffalo. They did not arrive till after nine and the scenery got in after midnight.

The shows booked for the Gayety and Lyceum got through all right as did most of the small time artists although a number were missing from the bills on Monday. In surrounding towns many acts were delayed as there was practically no traveling on Sunday and traffic was not near normal again till Wednesday.

Keith Booking Strand, Rockaway.

It is reported the Keith office will book vaudeville into the Strand, Rockaway, L. I. Max Spiegel has the house for Sunday.

SHEDDY GAINS TWO.

There seems to be a possibility of a new line up in the field of the so-called independents in the small time vaudeville field. There have been a number of switches as far as the bookings are concerned in the last few weeks, the principal reason being that the smaller houses have been playing to such tremendous business that the managers think they can afford a better type of act than they have been getting through the smaller agencies.

One or two agencies in New York have been handling the bookings for a number of houses in the upper part of New York state and furnishing them with shows that have been costing from \$500 to \$2,500 a week, according to the number of acts played. Within the last few weeks there has been a demand for better material by the up-state managers and as the smaller agencies could not deliver, there has been a gradual switch over to other booking offices.

The Victoria, Rochester, N. Y., managed by Jack Farren, and the Rialto, Amsterdam, N. Y., managed by Eddie Klapp have switched their bookings out of the Eckel office into the Shеды agency. Farren plays a full week in Rochester, giving four shows a day and playing two acts and a vaudeville big time stuff for his house. Tuesday night he made an offer of \$3,500 net for Eva Tanguay for next week if any agent could secure her and he would pay the agent's commission. Klapp (at Amsterdam) and Farren are looked upon as the leaders of the up-state independents.

The Plummer office and the Eckel agency have for the greater part had the up-state field to themselves with the exception for the bookings in that section that have and are being handled in the Keith agency with Billy Delaney and Arthur Blondell doing the routing.

Heretofore the Shеды office has confined its activities to the New England section but a recent change in the office executives may account for the New York State invasion. Ben Piermont has been appointed the general booking manager of the Shеды office and the Rochester and Amsterdam acquisitions have been made since his promotion. Shеды has booked the Pay house in Rochester since it opened.

B'KLYN ACADEMY FOR SUNDAYS.

The Keith interests have put in a bid to the Academy of Music, Brooklyn, directors to engage the house regularly for Sunday vaudeville. The matter now pending would have been consummated last week but for the opposition of Henry Pratt, Standard Oil banker and heavy Academy stockholder, to Sunday shows in general.

The Keith people have been operating the Academy on holidays, giving night performances. Even with the majestic opposite the Orpheum to catch the Sunday overflow, both houses have been insufficient to meet the demands this season, each house turning away enough regularly every Sunday, in the opinion of the Keith people, to fill a house the size of the Academy.

ORPHEUM EXECUTIVES TO STAY.

The taking over by the Orpheum Circuit of the tenth floor of the Palace theatre building is for the various departments of that circuit, excepting the booking staff and executives. The latter will remain in their present suite on the sixth floor.

"My Tulip Girl" Trying Out. Jack Morris and P. Dodd Ackerman have produced a new act called "My Tulip Girl," which is playing Schenectady for the full week. There are sixteen people in the act, the book for which was written by Paul Porter and the music by George Spink. Porter is featured in the turn.

VAUDEVILLE

7

CALLED VAUDEVILLE'S MARTYR MOUNTFORD SUGGESTS BOYCOTT

Thinly Veiled Plea for Use of That Weapon Characterizes His Speeches in Chicago. Eddie Cantor's Monolog. Negotiations with Popular Priced Managers Reported on. Second Mass Meeting Held in Western City.

Chicago, Feb. 18. Harry Mountford and Eddie Cantor were the featured attractions at the second of what appears to be a series of actors' mass meetings held in Chicago. The first was held at the Olympic Theatre a month ago. The second was held last Friday at the La Salle Theatre.

Thinly veiled exhortations for the boycott system formed the basis of Mr. Mountford's vivid and flamboyant speech, delivered in the best manner of the William Jennings Bryan school of oratory, packed with picturesque simile and sinister innuendo.

Mr. Cantor, working without cork, stopped the show. His monolog is worth printing verbatim.

He followed Frank Gillmore and said:

"I've had some tough spots—Eloquent silence and graphic gaze about the theatre and imposing semicircle of personages on the platform."

"It looks like Ned Wayburn could have put this on himself. Mr. Gillmore was telling you about the dear old days when the actors used to meet in the Bismarck and discuss their affairs over sandwiches and beer. If we stick together we can make the Equity so strong that we can get even the beer back again."

Mr. Gillmore, in reciting what the Equity had done, had mentioned that the basement of the building occupied by the organization in New York had been rented out for an annual consideration of \$3,000.

Looking appealingly at Mr. Gillmore, Mr. Cantor said:

"Barney Bernard put that deal over, now, didn't he?"

"When I was sittin' tonight in Henric's, where all the Equity actors eat," Mr. Cantor continued, "one of these fellows—now what do you call them—agents?—came to my table. They all eat at Henric's, because at Henric's everybody picks up his own check. That's my idea of Equity. Well, the agent says I understand you're billed to play the La Salle tonight. Sure, I said, what of it? Well, he said, if you sit on the same platform with Harry Mountford, you're liable to get in wrong with the Association. Well, here I am, on the same platform with Harry Mountford, and I should worry if I do get in wrong with the Association."

"My wife is Jewish, and being Jewish, she can always get into pictures."

Mr. Cantor got three bows. Mr. Mountford began by taking a slam at the ten per cent agent, and drew a cheer by a dig at Sam Kahl, who is the favorite target for abuse in this section.

Mr. Mountford in his two appearances in Chicago within the past 30 days, has been eloquently introduced as a martyr of vaudeville. Always, when he finds it necessary to use the personal pronoun in his speeches—a habit not unpleasing to him—he falls into the way of admitting that he has been the most crucified man in the show business. The sad smile on his face is so eloquent of long and patient suffering that one can almost visualize the crown of thorns. The simile is backed up by his frequent reference to vaudeville managers as "Judas."

Having taken his wallop at agents

and managers in general, Mr. Mountford told of an event which he used to draw a parallel from—a meeting of the Credit Men's Association to investigate the situation at the State Congress Theatre. It appears, from Mountford's information that the theatre, recently opened in Chicago, has been unable to meet its obligations, and the creditors called the meeting to demand an accounting. Mountford bewailed the fact that the actors—principal creditors of any theatre—were not represented at this meeting.

From that point on his address he referred to the Four A's as the Credit Men's Association of Show Business.

He read an affidavit purporting to be a true report of the actions of one Mountford read by the speaker, it would appear that the manager had brought two actors on to Chicago for principal roles in a production in contemplation. They had remained here for a considerable period, running up large hotel bills and other obligations. Attempting frantically to get into touch with the manager, they had discovered that he had left New York and his whereabouts were unknown.

The actors, Mr. Mountford related, were arrested for non-payment of their hotel bills, and were forced to spend some time in a cell.

"It is possible that the unspeakable Mr. — may be located," the speaker said. "It is possible that he, or the managers' association may make good the losses of the actors. But nothing can pay the actors for the shame of a Chicago jail. There should be some way to prevent men like this from dragging the profession into the mire."

Mountford said that from his experiences in show business he had made up a list of 271 ways by which the managers have been able to prevail upon actors to give them something for nothing. He told then of the trip made by Mr. Gillmore and himself to the Pacific Coast, and upon that based an allegory of the pioneers who struck for the coast in the early days; of how they saw the mirage in the desert; how they fainted and fell; how some died on the way. From his mirage, the speaker shifted to the theory of protective coloration. He characterized most managers as tigers, leopards and jaguars, marked by their stripes so that the actors—deer and the gentler animals—knew them and were suspicious.

"So to lure them they created jungles," Mr. Mountford said. "And in the dense, deceptive growths of these jungles—the N. V. A. and Fido jungles—the unsuspecting deer could not see the stripes, and they were lured in and torn to pieces."

Grant Stewart presided at the meeting. Mr. Stewart is in "Dear Brutus" at the Illinois. Marcus Keyes, local representative of the A. E. A., was the first speaker. He made a plea for chorus women to join the Chorus Equity Association.

William Courtenay, in "Civilian Clothes," at the Olympic, addressed his plea to the women. He said that for them was a special message.

"It is 'Help Us Grow,' Mr. Courtenay said. 'Help Us Grow. I call your attention to the initials of this phrase.'"

Much laughter. (Continued on page 24)

DIVORCES IN CHICAGO.

Howard Truesdale, a member of Belasco's staff, has, through his attorney, Edward J. Adler, obtained a decree of divorce in the Circuit Court, Chicago, because his wife deserted him over 40 years ago.

Marie Dupray, of the Chicago Grand Opera, has obtained a decree of divorce in the Circuit Court of Chicago from Francis Dupray. They were married in Paris last May, but said the marriage only lasted three days.

Mary C. Tyrell sued Casper R. Tyrell, for divorce, charging desertion. There was an alimony settlement of \$3,000 cash. The defendant is an insurance agent in Iowa.

George K. Hyde sued Katherine M. Hyde, charging desertion.

NO JAZZ!

Boston, Feb. 18.

As a result of an agreement between Boston's license clerk, John M. Casey, and the Boston Musicians' Protective Association no acrobatic "jazz" music with contortions by the musician will be "tolerated" here. This means that the trombone players, the key-note of the "jazz," will have to be most decorous in their actions. The statement of the musicians' association reads: "Suggestive movements for exaggerated jazz playing for dancing will not be tolerated by the Boston Musicians' Protective Association, and members found guilty of the above will be fined."

TOMMY GRAY'S CABARET SHOW.

"So This Is Broadway" is the title of a revue to open Monday next at the Moulin Rouge restaurant. Tommy Gray wrote the lyrics and other words, with Clarence Gaskell doing the music.

Git Boag, of the restaurant, paid the authors a neat sum for their services. He is as curious as they are to learn what it will amount to.

Mr. Gray claims the customers will forget all about drink when watching the show, though none has been able to persuade Gray to look over a rehearsal.

OFFERS NO DEFENSE.

Syracuse, Feb. 18.

Mrs. Gertrude G. Bosworth offered no defense to the divorce action brought by her husband, Lewis Leroy Bosworth, vaudevillian, when the case was called up before Justice William M. Ross in the Supreme Court here. Witnesses for Bosworth were a Utica theatrical employee and a hotel clerk. A brother of Bosworth testified he had Mrs. Bosworth and a male companion ejected from a Utica hotel last spring. The Bosworths were married in Cortland in 1905 and have no children. They separated in March of last year.

HALF MILLION ROOF.

Rochester, Feb. 18.

Merlin E. Wells, of the Prince Furniture and Carpet Co., vaudeville and former liquor men are behind a project for the erection of a roof garden here at a cost of \$500,000. Two sites have been selected and it is hoped to have it in operation next summer. The stage will be 200 feet wide.

BENNETT AND RICHARDS APART.

Bennett and Richards, the vaudeville team in blackface, are separating. Eddie Bennett will do an act with Jack Kennedy. Richards has formed another partnership with Joe Rolley.

LEAVING "ALWAYS YOU."

Helen Ford has given her notice to "Always You," effective Feb. 28. Walter Scanlon also leaves the piece March 7 at Brooklyn.

The show leaves the Lyric Feb. 28.

Grace Fisher with Houston Ray. Grace Fisher, with "The Royal Vagabond," is preparing to enter vaudeville with Houston Ray, the boy pianist.

KELLY PANS SYRACUSE.

Syracuse, N. Y., Feb. 18.

Walter C. Kelly, the "Virginia Judge," who played here recently, had the courage of his convictions when he appeared before the Rotary Club.

He told the Syracuse business men that Syracuse theatrical audiences were cold. He said that Syracuse couldn't see anything in the show unless it was 99 per cent "cotton tight," a ton of hips and an ounce of brains.

The local papers featured the Kelly arraignment. Box office receipts in the higher class houses have shown a slump for weeks, but the "girl shows" have packed them in.

"The Royal Vagabond" encountered this. One of the most successful musical comedies of the season, and warmly acclaimed all along its tour, it met with a frigid welcome here.

A. & H. OUT IN TACOMA.

Tacoma, Feb. 18.

The Ackerman and Harter Hippodrome vaudeville closed at the Hippodrome here Saturday due to the failure of the Corporation to negotiate an extension of the lease. The Marcus Lowrey and H. continue announced today they would build a new theatre here at once with a seating capacity of 1,800 or more. The cost will be \$300,000.

Three sites are under consideration, one at Ninth and Market adjoining the Rialto Theatre, the old Chamber of Commerce Building at Ninth and Broadway and the present site of the Donnell Hotel opposite the Hippodrome. The structure will be rushed to completion.

HELEN KELLER'S ACT.

Helen Keller opened in vaudeville Monday at Proctor's, Newark. There are two other people in the turn, an announcer and Miss Keller's tutor.

The act runs about 15 minutes, with Miss Keller actually on the stage about seven minutes. She gives a series of demonstrations, playing, singing and talking. Miss Keller has been able to make her voice intelligible for some time.

It is reported the Helen Keller act is making \$5,000 weekly, with no salary as yet set for her vaudeville tour. Harry Weber is arranging for the time.

Miss Keller is at Proctor's, Mt. Vernon, N. Y., this half of the week.

SAILING FOR AUSTRALIA.

San Francisco, Feb. 18.

Sailing for Australia on the "Ventura" Feb. 16 are Billy Elliott who joins the McIntosh "Follies" company at Sydney; Ethan Allen, Ilka Diehl, John Waller, Louise Miller, for Tait's "Tiger Rose"; Lee and Smith, LaRose and LaRose, Knight and Bunting for Fuller's vaudeville tour, and George Cross, who managed Ye Liberty, Oakland, the past year.

NO PROHIBITION ON HAIR.

Chicago, Feb. 18.

The "House of David" Jazz Band, Ernie Young's 25 whiskered players, were seen by scouts sent here from two rival eastern impresarios of big cafe attractions, and it is likely they will soon sign with one of the principal Broadway restaurants at a figure heretofore unbelievable for a floor attraction.

ADELE SHEEDY GETS ALIMONY.

Adele Sheedy was granted \$25 weekly alimony and \$100 counsel fees in her separation action against James R. Sheedy, of the Sheedy Agency.

The plaintiff, who is also a professional, charged cruelty and non-support, stating the defendant's addiction to narcotics to be the cause of this Frankel, Barnett & Bacrach represented Mrs. Sheedy.

VAUDEVILLE

ARTISTS' FORUM

Baltimore, Feb. 11.
Editor VARIETY:
 Brotherly love is a virtue that has been taught to us most of our lifetime. Our parents instilled it in us, then our teachers and later on our ministers of God.

But how many of us heed it?
 I will make a comparison of two in our profession, a profession that is sadly abused by many.

I have a story in my act, and a real brother and artist, Howard Langford, came to me and paid me for the use of same, not like many others, they would steal it. It goes without saying he has the use of the story.

But, on the other hand, is Dan Friendly (nothing like his name). I gave him permission to use a song of mine, but, unlike Mr. Langford, he sold it to George Ford, of Ford and Cunningham.

Mr. Ford was a man big enough to inform me.

Jack Hallen,
 Hallen and Goss.

New York, Feb. 12.
Editor VARIETY:
 Last week's VARIETY had a letter signed by Dave Thursty in which he stated we were using a song "I've Been on the Bum Ever Since." The facts are: Mr. Thursty called Mr. McNulty on the phone and received the promise (which he kept) to meet him at the N. V. A. Thursty and McNulty were cordially received by Mr. Chesterfield and after Thursty made his claim, it was judicially decided by Mr. Chesterfield to leave our claim to said number to an unbiased committee.

Mr. Chesterfield asked us to drop the question until the committee met and decided who had priority. We met in the N. V. A. at the appointed time and for some reason the committee failed to materialize promptly enough to suit Thursty and he left before he received Mr. Chesterfield's report as to when this matter would receive consideration. Our claim is this: The number is an old English song. Mr. McNulty made it his business to investigate the originality of the song from various English publishers in New York and can produce proof to show it was published and popular many years ago.

We used it on the greatest circuit in the world, the A., E. F., booked solid by Uncle Sam for \$33 a month.

McManus and McNulty.

Feb. 11.
Editor VARIETY:
 Will you kindly state that I, Harry Lang, in vaudeville and playing this week Proctor's Fifth Avenue with Tip Top Four, also manager of same, is not the Harry Lang in vaudeville that was mentioned as the co-responder in the O'Toole case in "Chi." last week in VARIETY. The complication of the name and in vaudeville has caused quite a little annoyance to myself and wife.

Harry Lang.

Spokane, Feb. 8.
Editor VARIETY:
 Believing that profiteering—even in press agents' financial claims—should be curbed, let me state that the claim (now made for the second time in a recent issue of VARIETY) that Emma Bunting in "Scandal" played to business "unprecedented, even for a big musical attraction" in Norfolk, Va., is too much, many per cent. too much. Mizzi played Norfolk October 2, 3 and 4 of 1919 to over \$9,100—for the regular performances, which is a lot

more real money, even in those fat days than the \$7230 claimed for Miss Bunting's performances.

E. A. Bachelder,
 Manager Mizzi in "Head-Over-Heels."

New York, Feb. 13.
Editor VARIETY:
 In the February 6 issue of VARIETY, I noticed an article referring to myself, which was in part incorrect and very misleading. It is true that, while in the army I was tried by a court martial at Camp McClellan, Alabama, and adjudged guilty by that court; but if you will look up the record of my case you will find that the findings of the court martial were disproved by the Board of Review in the office of the Judge Advocate General, and subsequently disapproved by the President of the United States exonerating me of all charges which had been brought against me. I was restored to duty as a first lieutenant and now have in my possession my honorable discharge from the army, of which I am very proud.

I would appreciate it if you would take the trouble to correct your previous article or publish this letter, as I feel that I deserve a proper statement

been doing this stunt for 16 years, and I was its originator and I can prove it. Wallace worked with me two years ago on Fally Markus' time. Only last May I had him stopped from doing the same thing in Rome, N. Y., where he had the nerve to pull it right before my eyes. The manager told him to cut it out.

If you will look into your Protected Material Department you will find a copy of our copyright under the title of "Thirty Years From Now," in which the shoulder exit is prominently written in.

Harry Bolden,
 Harry and Hattie Bolden.

New York, Feb. 13.
Editor VARIETY:
 May we ask your kind co-operation to locate Charles Altermatt. In January, 1919, Mr. Altermatt, who had been discharged from service, appealed to this office for assistance in securing civilian clothes and the necessary funds for board and room, pending the time he was rehearsing with the Home Again Theatrical Corporation under Frank Tinney, president. About March 1 he left the city with the "Atta Boy" Co.

We loaned him \$30.10. Under date of March 8 a letter was received from him from Cleveland; another, under date of March 2, from Chicago; both letters asking us for the amount of this account. We replied to these let-

INCOME TAX INFORMATION

Special Federal Revenue Agent Cadwalader Woodville is stationed at Variety's office, 154 West 46th Street, daily, and will be there until March 15, especially to give information to professionals about the income tax regulations.

of my case after serving as a volunteer for twenty-eight months in the army of my country.

George E. Rule.

Pittsburgh, Feb. 12.
Editor VARIETY:
 I note in your issue of Feb. 6 a person named Billy Hart lays claim as being the originator of burlesque mental telepathy. In reply, I wish to state that he is evidently inflated with his own importance to make such an assertion, as I, the undersigned, done this same burlesque mind reading with "The Open Shutter Co." in 1896. The following, who are still alive, can verify my statement: Chas. P. Patterson, Edward Siever, Harry Nilsson, James J. McGowan and Horace Gouch. Trusting this will shut up Mr. Billy Hart, who after being 37 years in the business should get out and give some one else a chance.

Sam H. Wendel.

Newark, Feb. 13.
Editor VARIETY:
 In the issue of VARIETY which was made public this morning there was an announcement that the Lyric Theatre, Newark, N. J., would be booked by Folly Markus. This I wish to deny and that at no time have I ever negotiated with Mr. Markus to do so, neither had any intention of so doing. Will you kindly deny this statement at the earliest opportunity.

The theatre will be booked by me, assisted by Miss Tenney at my office, 404 Putnam Building.

R. S. Tunison.

Chicago, Feb. 11.
Editor VARIETY:
 In last week's VARIETY I ran across a review of the Wallace and Du Bal act at 125th Street. I wish to state that Wallace has stolen my finish exit dancing off on the shoulders. I have

ters promptly, but received no replies, and the young man has failed to in any way make good his promise.

John D. Wanzor,
 Director, After Care Com. N. Y. Co., Home Service.

Buffalo, Feb. 15.
Editor VARIETY:
 In last week's VARIETY under New Acts you mention Wright and Wilson doing the Melrose Fall and getting as much out of it as the originator. Whenever there is a high table fall done by an act you call it the Melrose Fall when any recognized act knows that the LaMaze Bros. were the originators.

Yours truly,
 Chris La Maze.

New York, Feb. 7.
Editor VARIETY:
 In the current VARIETY I am yclept author of the "Love Shop" book. With your indulgence I would fain wield the stylus over a tiny corner of your valued papyrus to explain. My activities in the "Love Shop" being those of composer and director of the music.

Thanks,
 Walter R. Rosemont.

Philadelphia, Feb. 8.
Editor VARIETY:
 In the death notice of my brother (Dick Curtis) in last week's VARIETY (Feb. 6), you have made an error in regards to the continuing as a double. Kindly correct this error by stating that Miss Anger is now working with the Kirby-Quinn Trio, and that I will remain out of show business indefinitely.

Al Curtis.

LOWE BACK SUNDAY.
 Marcus Lowe is expected to return from his trip to the Coast this Sunday.

OLDEST MINSTREL DEAD.

Low Benedict.

Albany, N. Y., Feb. 18.
 Low Benedict, 80 years old, the oldest minstrel man in the United States, died February 13 in St. Peter's Hospital, Albany, of heart disease. Mr. Benedict had been ill for two weeks. His last position was as doorman in the Empire, Albany, which he filled since giving up active work several years ago.

"Uncle Lew," as he was known on the stage, last visit with old-time minstrel men was nearly two months ago at the McIntyre and Heath reunion in New York. He was the life of the party, and in spite of his advanced age took the platform and shot over a few of his old-time jokes.

Benedict was born in Buffalo and was the son of a sea captain. It was a happy go lucky, care free family until his father died leaving his mother and three small children with no means of support. "Uncle Lew" worked at anything he could get. His mother loved music and he could sing better than he could do anything else. When a stock company played his city a few weeks later and wanted to interpolate some local talent he called on Benedict for a song and dance. In telling of his start in minstrelsy shortly before his death, Benedict said he drove a butcher cart at the time of his debut, and the gallery was always filled with butchers. Benedict scored a hit with the stock show and deserted the butcher business for a stage career.

The deceased was on the American stage for over 50 years. He was the first minstrel to take a troupe to California. Immediately after the Civil War the west was eager to hear minstrel acts because of the popularity of that amusement in the east. In 1870 Benedict organized a troupe of "black face" comedians and went to the Golden State and opened an engagement in the California Theatre in San Francisco.

Benedict paid \$10,000 for the rental of the playhouse for four weeks. Of that old first troupe that went West only two are now living. They are Fox and Ward, still playing in vaudeville. Frank Dumont, the noted Philadelphia end man, who died last year, was a member. Twenty-eight performers in all made the big trip.

After years of success and winning and losing severe fortunes in the business, Benedict fell upon evil days. He lost his home in Syracuse, where he had lived for years when at home, his wife died and it was then that Billy Sunday, the evangelist and Ma Sunday came to his assistance with sympathy and money to help him through what was the hardest trial of his life.

Benedict, who was always a member of the Actor's Fund, went to New York. Shortly after the late James Rhodes, former manager of the Empire, gave him a position as ticket taker in his theatre. When Mr. Rhodes died and Oscar F. Perrin became manager of the theatre, Mr. Benedict was continued in the employ of the house.

Mr. Benedict is survived by a daughter.

JAPANESE NOVELTY.

A complete novelty is promised with the turn which Harry Carroll and Edgar Allen Wolf are preparing. The act is described as Japanese drama with music. It will be played with a bowl-shaped set which will be raised several feet in entirety from the stage and within the "bowl" will be set a series of Jap Bungalows, orange trees and other decorations. The act will open March 2 out of town, its first big time week in New York March 29 at the Alhambra.

Gitz-Rice and Hattie Lorraine. Lieut. Gitz-Rice and Hattie Lorraine have formed a vaudeville partnership, booked by M. S. Bentham.

INSIDE STUFF ON VAUDEVILLE

A few days ago a professional craps shooter—one of those fellows who infest theatrical life—got through "cleaning" a coterie of Chicago agents. One of the most obscure of these, they all being of the class called "outside" agents because not permitted to book on the W. V. M. A. floor, lost \$1,400 in one sitting and paid it in \$100 bills out of a roll that was still substantial. It was gossiped about considerably principally because no one not jerry to the inside workings of "outside" vaudeville dreamt the fellow had ever owned \$50 at one time. Those who do understand, however, know that the supposedly disadvantaged agents who have to deal through the Loew, Pantages and Webster circuits and the few little independents besides, are coining money and averaging more than the established and recognized agencies accepted by the association.

This is the result of a system of double-dealing which lands them great swing, especially since the Ackerman-Harris weeks have been added to the Loew office, which gives them a rather substantial route out of Chicago. It is done something in this way: An act has open time; its regular salary is \$200 and it will not take less and probably does not expect more. It can open out of Chicago on a certain date. The act is offered by the free lance agent simultaneously to Loew and Pan, but to one at \$225 and the other at \$275. The probability (since there is lively competition between the two circuits, and in many spots direct opposition) is that both offices will bid for the act if it is a known quantity. If the one which was quoted the higher salary accepts then the other is informed that a previous offer was accepted—if not, the regular salary is contracted for, as it is customary to haggle off about \$25 any way.

Enough "bites" have been secured from the one where the excessive figure was asked, with the other one as "insurance" then withdrawn, to lift a lot of salaries. As these advances are not even expected by the actors, they gladly split with the agents who can get them a good and fix them a higher future rating.

Moreover there are no restrictions set on these agents as there are on those who are accountable to the association and the Keith and Orpheum officials, limiting commissions. The Illinois law allows 10 per cent, and only the associated booking systems preserve the 5 per cent maximum. The "outside" agents almost uniformly exact 10 per cent, and have a maze of "managers" agreements with their turns, in addition, taking what part of their earnings they can get. It was because of this condition that a certain Eastern independent agent recently established a local office to take advantage of the psychological situation with Loew and Pan in open competition. In justice to Webster, it must be said that little graft do the middlemen skim off what they book with him, as Webster is a close buyer. But what they have been putting over on the Chicago offices of the more prominent circuits has been a shame. If the actors got the difference, or even most of it, it wouldn't be so bad, but as it is the overplus goes mostly to the one-desk agents. Even where they split fifty-fifty with the act on an extra \$50 gouged from the payroll, the act gets \$25 of it and pays out of that \$5 (10 per cent on \$50, commission on the raise, so that the act gets \$20, or 40 per cent of the increase, and the agent gleans \$30, or 60 per cent, to toss to the crooked dice sharks.

There have been filed already with the Marcus Loew officials enough applications for office space in the new State theatre building, to be erected at

Broadway and 45th street, to fill the structure ten times over. Those who had space in the old building will be given first call on space and the price for same has been set at \$6 per square foot. If the demand keeps up there is no small likelihood that the price will be tilted considerably—possibly to \$10 per square foot.

The reason back of the sudden withdrawal about six weeks ago of "Bubbles," one of the A. & A. Producing Company's turns, was a whole-hearted fistic encounter in Buffalo between Carlos Sebastian, who was featured in the act, and Arthur Anderson, who was the turn's pianist. The scrap led to "Bubbles" failing to appear in Montreal for the following week and it is said the Keith Exchange was put to \$300 expense in rushing another act to Montreal to fill the gap. Myra, who danced in "Bubbles" with Sebastian, is to appear in a new act with him, according to Chicago news. "Bubbles" may be again put on with a new cast.

An act headlining over the Fox time entitled "Aunt Jaminia" is causing an unusual hit, and while at the Bedford Lincoln Day matinee not only stopped the show, but forced the feature with Douglas Fairbanks in "When the Clouds Roll By" to stop after 15 minutes showing owing to the enthusiasm that prevailed among the audience.

The lights went up again and the principal in the act responded with a bow, explaining that there were no more songs in the repertoire. This satisfied the audience and the film showing was resumed.

The turn is booked to open on the big time, probably at the Colonial, week March 1.

Sully, the Barber, is distracted. He has seldom been seen since receiving a notification his rent for one room in the Putnam Building where his barber shop is located would be raised May 1 from \$50 monthly to \$200 monthly. Sully, in speaking of it to Dave Loew, told the younger Loew what a "terrible landlord" had gotten hold of the building. The Famous Players bought the property and that evening Loew met Adolph Zukor. He told Mr. Zukor what Sully thought of him. But the increase stands and Sully is looking for a place where he can secure some Chianti wine to forget his troubles. Sully is the only barber shop in New York without a telephone. Sully had a "phone once upon a time, but a joker holding down the thingamabob on the transmitter called up San Francisco and Sully still believes the company has a charge against him for it. He ordered the "phone out the next morning and no one has been able to induce him to have it reinstalled.

Freeman Bernstein started Monday for New Orleans, there to look over his string of "ponies." According to him he owns fourteen "pitpats." He also says the flop at the Garden with the carnival set him back \$21,000 more or less and that the only thing about the affair that Jack Curley contributed was the promise of wrestling stars who never showed. Freeman flashed a bunch of receipts last week saying all the acts who appeared at the Garden were paid off by him. At least one (the elephant turn) got as much as 90 per cent of the week's salary, the others accepting other percentages. The way Freeman explained it, Sunday was deducted from the salaries and the commissions due agents through whom the turns were booked, Bernstein agreeing to settle with the agents personally.

DAMAGES DENIED.

London, Feb. 18.
The government refuses to pay damages of \$2,500,000 to White City caused by the military occupation. Unless they do the Allied Victory Exhibition next year will not be held at White City.

CRYSTAL PALACE BURNED.

London, Feb. 18.
The Crystal Palace Theatre was burned out Feb. 9. The management states that the British Industrial Fair to be held a fortnight hence will carry on.

ACTOR IMPRISONED.

London, Feb. 18.
Actor Halsey St. Clair has been sentenced to 15 months imprisonment for stealing a Daimler car, \$1,000 ring and other property from a woman known as the wife of the late Chung Ling Soo.

VIOLA TREE IS ACTIVE.

London, Feb. 18.
Viola Tree, daughter of the late Sir Herbert Tree, will revive her father's Afternoon Theatre at Aldwych. She will appear in plays by Maeterlinck, Ibsen and new authors.

CENSOR HOLDS UP PLAY.

London, Feb. 18.
Charles Gulliver will produce "Tom Trouble," by a new author, at the Holborn Empire. The play is being held up by the censor.

STARS FOR PALACE REVUE.

London, Feb. 18.
Billy Merson, Violet Lorraine, have been engaged for the next Palace revue.

"MESDAMES" PROHIBITED.

London, Feb. 18.
The censor has prohibited the public performance of "Le Bonheur Mesdames" by French plays. A private performance will be given Feb. 25.

"ROSE OF ARABY" A HIT.

London, Feb. 18.
"The Rose of Araby" is a big success in the suburbs with a West End production at the Araby rumored.

"MERCHANT" MOVING.

London, Feb. 18.
"The Merchant of Venice" is moving from the Court to the Kennington, Feb. 23.

"Winter's Tale" in French.

Paris, Feb. 18.
Copeau presented Shakespeare's "Winter's Tale," a new French version.

Violet Vanbrugh in Vaudeville.

London, Feb. 18.
Unable to get a theatre, Violet Vanbrugh has opened at the Coliseum preparatory to a vaudeville tour.

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REPRESENTING THE WORLD'S GREATEST ARTISTS AND ATTRACTIONS

LEON EROL
Back in town—at the Alhambra this week.
Director, M. S. BENTHAM

DELAYED BY STRIKE.

Paris, Feb. 18.
Randall and Family, and also Mlle. Spinelli, the dancer, have had their sailings delayed by the seamen's strike at Rotterdam.

LADY DEFRECE'S TRIUMPH.

London, Feb. 18.
Sir Walter DeFrece has been elected to Parliament by a majority of 57 votes. The press headlines announce it as a triumph for his wife, Vesta Tilley, who campaigned heroically for her husband.

BILLY REEVES BACK.

London, Feb. 18.
Billy Reeves has reopened in London after an engagement in Brussels. Coming over originally on four weeks' bookings last summer, he is booked solidly till the end of 1922.

GIVES HIMSELF AIR.

London, Feb. 18.
Robert Loraine, actor-manager, flew to Switzerland for a holiday. On his return he will produce Douglas Jerrold's play, "Blackeyed Susan."

ROYALTY AT "CARNIVAL."

London, Feb. 18.
The King and Queen attended a performance of "Carnival" Feb. 10. The royal visit puts the hallmark on its London success.

SELLS FOR \$1000.

London, Feb. 18.
The late Weedon Grossmith's picture, painted by himself, realized the equivalent of \$1,500 at an auction sale at Christie's auction shop.

THORNTON'S 64TH.

London, Feb. 18.
Richard Thornton, founder of the original Moss-Thornton circuit of music halls, celebrated his 64th birthday Feb. 4.

Arabian Nights' Play.

London, Feb. 18.
When "The Eclipse" finishes at the Oxford there will be presented there a dramatic version of the Arabian Nights stories.

Bertram Mills in Paris.

Paris, Feb. 18.
Bertram Mills, manager of the London Olympia, is visiting Paris and reported to be organizing a circus for the English metropolis.

Dorma Leigh Marries.

London, Feb. 18.
It is understood that Dorma Leigh, the dancer in "Whirligig," has been married secretly to an army officer.

Pawlova Season in April.

London, Feb. 18.
Anna Pawlova, the Russian danseuse, will begin her season at the Drury Lane in April.

Other vaudeville news
from page 25 on.

It baboons me to speak—

They are keeping me busy in London. What with playing inside the theatre and being yardstick outside, I am having a more or less strenuous time of it.

CHARLES WITHERS

WANT NEW NAME FOR BURLESQUE.

The Columbia Circuit heads are reported longing for another name, as a substitute for burlesque.

The objective is to rename the amusement throughout the Columbia and American wheels, theatres and shows.

It is said the Columbia people stand ready to spend \$50,000 in publicity to exploit the new name if it can be secured. "Extravaganza" is barred.

Rochester, Feb. 18.

The latest victims of cupid were Clinton E. Lybarger, known professionally as Eddie Dale, and Marjorie Mandeville, members of Harry Hastings show. Not a bit daunted by superstitition, they selected Friday the 13th as the red letter day of their careers and were married on that evening at the Elks' Club by Rev. Arthur O. Sykes, chaplain of the lodge.

Chicago, Feb. 18.

Chicago, Feb. 18. Work will shortly start on the remodeling of the Haymarket, eventually giving the house an added seating capacity of 200, making the total around 2,000. The construction will cost about \$50,000. J. L. Keit of New York will be in charge. The work will be done without interfering with shows there. A swinging scaffold is to be used. Improvements are also to be made on the Star & Garter, amounting to around \$5,000.

Cleveland, Feb. 18.

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Improvements are also to be made on the Star & Garter, amounting to around \$5,000.

The Gayety and Palace, Baltimore, are to be repaired with \$20,000 allotted for the work.

Caroline Kohl, who appeared in the west last season in "No Sabe," a character playlet, is to feature a new sketch entitled "What We Want Most" along with Wallis Clark.

The new playlet was written by George A. Carlin and Howard Lindsay. It will be seen in New York next month.

Tom Coyne has organized a burlesque stock company which he will place in the Gold Theatre, Brooklyn. The opening date has not been set. The Gold is situated in the eastern district near the Gayety (American Wheel). It formerly played pictures and vaudeville.

1. H. Herk is negotiating for a larger theatre to replace the Gaiety, St. Paul, as a stand for the American Wheel shows for next season.

If satisfactory renting arrangements can not be made Herk will build in St. Paul.

Chicago, Feb. 18.

Chicago, Feb. 18.
Anna Gerdes, of the Pat White "Gaiety Girls" died at the American Hospital, Chicago, this week. Efforts to trace friends or relatives proving fruitless, she was buried through funds supplied by the Chicago branch of the Actors' Fund.

The "Sporting Widows" show of Jacobs & Jermon at the Columbia this week is noted for two things: its cleanliness and the average of good looks among its women. And one other—Al K. Hall, the principal and featured comedian of the troupe.

Rather a peculiar burlesque show, this one, inasmuch as there seems so little that amounts to anything in it with plenty of old-fashioned and old-style burlesque comedy and still the show was a laughing success with the audience Tuesday night. On the standard burlesque plank of the show must be good if the audience likes it, then the "Sporting Widows" is a good show.

The chances are that there has never been a burlesque or any other kind of a show as clean as this one. No slang, no word, nor situation, nor business that suggests even spice. It's as remarkable as it is commendable, and reflects greatly to the credit of the principals, particularly Mr. Hall. All the more does it go to Hall's glory, for if a comedian can carry a performance along as clean as this one without resorting to the slightest suggestiveness, then he's a comedian.

The sub-title is "There Was a Fool," and it has a plot, starting at the commencing, ringing in once in a while afterward and closing up at the finale with explanatory remarks as though the audience could not empty without knowing how the story was told. (The Fool, Mr. Hall) had to spend a half million in 30 days or lose someone's estate, but if he made a profit during the time, he secured the entire estate, and Simp netted \$50,000. The audience's investments, returning him \$50,000 profit. One of the most profitable was purchasing booze when reaching "Jagland." That was a timely scene and name, besides a couple of others during the evening, which also recalled the ever prevailing high cost of bad booze.

In June, Leveay, the prima donna, and (Miss) Billie McCarthy, the ingenue, tho she likely has the best looking brace of hairpins—women on either wheel Miss Leveay, the prima, is a little more than sings well, besides carrying herself with a quiet distinction that of late seasons has grown somewhat fashionable among her rescue who can do it.

There are not many such as she. She will be more. Miss McCarthy is a peach blonde, who has little besides her looks.

But they are enough for the Columbia company. The manager, Mr. McCarthy can add anything to them she would like to have a jump. Alice Rector is the sonnet, very animated and with a couple of

The cast holds several male principals who perform effectively. It's a well balanced company with a good assortment. Everyone but Hall seems to be able to go so far and no farther, in other words, they just miss. One of the most noticeable is that is George West, the one who is supposed to be the show, and who never fails to get a number, and whether doing them singly or as doubles. With a most pleasing appearance and something of a voice, Mr. West attracts his numbers and forces them over, helped by his dancing. He concludes, but he lacks method and poise, the latter especially. If Mr. West in the off season will take a course of instruction, he'll land in Broadway musical comedy next year.

Opposite Hall, Charles MacLean, an English comedian of short stature, is recalling the contrast when Hall had Bobby Barry next to him. MacLean's up to Barry in comedy, but his English brand does well enough. Mac has a few ideas of his own how to dress himself, appearing in a variety of colorful, trashy costumes for his eccentric characters. "One time," he did an old English song, "No, No, No," long drawn out, and had to sing an encore bit, but his best was a drunken dance bit around a hat. Phil Smith and Eddie Allen were the two other men. They mingled in with the Aken getting pretty hot out of "Hear of Ireland," which he led near the finish. It a ballad, and was staged as a number.

Wiest, Smith and Aken made up a trio for a specialty, with Miss Levey in the lead, doing a piano act. The hit of it was "A Dream of the Past," said to be a Feist number, and carrying a similar title to a Remick song. One of the music publishers in the theatre mentioned he heard Feist intended changing the title to distinguish it from the other, it is a popular living cost. Duke Cross is also singing in this week at the Palace. It's the kind of semi-comic that rats over easily.

The second part shaded the opener. The latter division was cut into specialties, and this helped, keeping up the speed of the performance, one of its strongest assets. There is always something doing with no visible stalling. Hall is in special demand, and kept out of the orchestra excepting for leading number bit, when he kidded quite well but did not play the drums. The numbers are lively and well delivered, those given in doubles whenever Mr. Wiest was one of the singers securing honest encores. One double by Mr. Wiest, "The Old Time Religion" and the chorus, had to go a fourth time.

The chorus holds three or four striking looking girls. As a rule the line is kept well dressed with tights often. One A. K. in a stage box Tuesday night, seated in the rear, nearly broke his neck when each number in lights, digging his head around the corner to get a better flash. Two chorus numbers are staged and each different from the customary milk-and-

Hall sticks to his grotesque make up, facial and otherwise. His duck foot nose is about the only one left. Hall secures much from his expressiveness and remarks. The comedy situations are not dragged in nor are there any of moment, excepting the "duel" bit that brings laughs just as though it had never been the main comedy support of the Western Wheel 20 years ago.

Abe Leavitt is credited with writing the book, and no doubt Mr. Leavitt will agree that "Brewster's Millions" may have its share if no royalty. Lyrics are programmed as by Jack Strouse. Dan Dody staged the numbers, with John G. Jermon putting on the production.

Old burlesquer goers may not rave over the "Sporting Widows," but they will laugh at Hall while the newer fans will probably vote the entire performance all right, and verily so. According to the show should stand well up among the leaders at the end of the season. But it needed someone like Hall, notwithstanding that its personnel as a whole ranks much better than the usual group.

The program at the Olympic this week reads: "James E. Cooper presents the All New 1913-20 Edition of 'The Blue Birds' in two acts and four scenes entitled 'Birth and Maturity' and 'The Blue Birds' with music by Leo Feist, lyrics by Watson, Berlin & Snyder and Leo Feist." And it might have added George V. Hobart, Dan McAvoy, Harrigan and Hart or any of the other producers and originators of "The Blue Birds" is a burlesque show without a book, the familiar types of standard burlesque bits sufficing to plug the gaps between the appearances and leavings of the number leaders and choristers.

It won't require an expert accountant to figure out the production cost of "The Blue Birds." The first act is played in one set and the last in two full stage sets with a special drop set aside for the "The Snows of Kilimanjaro" chorister with the appearance average of the girls running to nominal figures. White tights predominate and it is the worst choice possible for there isn't a pair of shapely limbs in the chorus ensemble. The shimmy is as prominent and each chorister has her own interpretation of

But the show possesses plenty of low comedy punches for which credit is due to the excellent memory and knowledge of the play's value of the producers. The duel with the off stage target; the national anthem bit from "Listen Lester" where the diners have to stand up as each course is served and wind up food-less, the "Dying Gladiator" with the comedians posing as the statues while the straight sells them to an art chump, are all present and get across as of

One of the funniest bits was three scenes with Billy Kelly, Jimmy Farrell and Arthur Lanning, a few Irish and a Cop where Lanning whacks Kelly with the club and spally induces him to show his skill with a revolver until his gat is empty when the pair of comicals grab his night stick and reverse then gorilling by going at him, whereupon he fires a shot at Kelly and emerges triumphant. It's another old piece of business but funny nevertheless and most

Kelly is the principal comedian and does Irish throughout in acceptable style. He is assisted by Jimmy Farrell who does a crepe haired Hebrew at times jumping into wop probably on account of the location of the house. Arthur Manning is a one up singing salesman and makes only one attempt to vocalize when he leads a chorus number, following it with the pulling out of different girls for individual bits. It was worked out for about eight encores

Young and Leander, a vaudeville dancing team, are with the show and do nothing but their specialty in the second act. They are a strong dancing combination with a novel dancing idea backed up with a Spottless Town drop. Opening as street cleaners they finish with the Bolshevik! Watchmen a double eccentric with beards and lanterns.

Alice Isabella is the dancing queen of the women and cops the appearance crown but is shy vocally as are all the women except Jeanette Eldrich who exhibits a pleasing soprano leading several ballads.

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Al Fields is opening Monday on the Low time as a single act.

The Mozart, Elmira, has changed its policy and from now on will run six acts and a feature picture.

William L. Lykens has moved his office from the fifth floor to the fourth floor of the Palace Theatre building.

Marine Fields, formerly assistant to Lilian Ward, is now private secretary to William Brandel.

Violet Goulet, formerly of the "Six Sirens," is doing a single violin act on the Pantages circuit.

Channing Pollock has recovered from influenza and has gone to Atlantic City to recuperate.

June Mills is sailing March 20 on the "Mauretania," to open April 5 at the Empire, Birmingham, England.

Frank McGlynn ("Abraham Lincoln") will be tendered a dinner at the Green Room Club Sunday, March 23.

"Kid" Hogan, formerly treasurer of the Manhattan, has been promoted by Morris Gest to the post of manager.

Marie Fitzgibbon was called home from Sandusky, O., by a message that her father was seriously ill. It was not expected he would live.

William H. Teller has resigned as general manager of the Pathe Freres Phonograph Co. recording department and manager of the New York office.

A. H. Woods has accepted for production a new comedy drama by an English author, Noel Coward. It is titled "The Last Trick."

Zamah, the English mind reader, may be given more time on the Keith circuit. Bert Errol, also from England, opens March 8 at Shea's Buffalo.

The Musical Noses will leave the "Fringes" when the show closes in New York, and present a new act in vaudeville.

Joe Jackson has been booked for five weeks on the B. S. Moss Circuit. He will play a full week at each Moss house.

The Shuberts began active rehearsals of the revival of "Floradora," with the call for chorus girls last Tuesday at the 4th Street.

Ruth Roy resumes her vaudeville bookings next week at Elizabeth, following a ten weeks' absence from the stage due to illness.

Bert Levy has legally adopted his nephew, Clive Waxman. The boy is an Australian and saw service with the Anzacs during the war.

"Twinkle, Twinkle," a new Klaw & Erlanger musical piece, is in rehearsal and will feature Harry Delf and Senora Navasko.

"Aphrodite" will close its New York run March 13. Monday the Century show was offered at the cut-rate agencies.

Miners, Bronx, which has been playing a two-day vaudeville bill on Sundays, will have three performances next Sunday (Feb. 22).

Harry Munderl, of the booking office, has gone south, still under the weather. He expects to be away the remainder of the winter.

With the conclusion of its one-week showing at the Belmont, the Is-Ba-Russe show, is to go into the Manhattan.

Charles Emerson Cook, according to the Woods office staff, has loaned his services as advance man for Theda Bara's show, "The Blue Flame."

W. S. Butterfield is building a combination theatre and office building for \$500,000 at Lansing, Mich. The playhouse will seat 2,000. Ground will be broken March 1.

to "The Climax," is about to return to his former field of endeavor in a sketch written by himself. He will be under the direction of Joseph Hart.

The third annual banquet of the Keith Boys' Band will be held this Sunday evening at the Alhambra theatre hall, Harlem. The band numbers 350. Three of its members played with the Marine Band (U. S. A.) at Brest during the war.

Jack Horne, manager of the Lyceum, Bayonne, N. J., has selected two stock favorites of Bayonne and engaged them for an indefinite run. They are to present sketches every week choosing material from the open market. Their repertoire contains 18 acts.

Minerva Coverdale, who has recovered from influenza, has gone to Palm Beach with her husband, Dr. Walter Haggerty. Later the couple will visit Havana. Miss Coverdale's mother is reported recovering from pneumonia at their home in Fairfield, Conn.

Anna Wheaton has once more in-

day, Burton Green will accompany Miss Franklin during her specialty in the show. Anna Seymour, whom Miss Franklin replaced, is going to London.

Armand Vecsey, leader of the orchestra at the Ritz-Carlton, who came into notice by his score in "The Rose of China," is writing the music for a new musical play due for next fall. Guy Bolton is doing the book. The piece will have a Spanish theme. Vecsey and Bolton will produce the play themselves.

At the Prompt Box Theatre in Greenwich Village, Thomas Egan, assisted by members of the Goldoni Opera Association, will tender a complimentary Washington's Birthday concert to the New York members of the July Fourth Legion. George McCohan is honorary vice-president of the legion.

William Fredericks, manager of the Edna Nickerson trio, graduated into the hero class last week when he rescued several people in the fire which did \$50,000 damage to McCarthy's Inn at Port Chester. The inn always has been a theatrical resort and Fredericks was stopping there while the trio was appearing at Proctor's.

Harrison Brockbank will appear at Park Sunday night in a sketch called "The Freebooter," and in his support will be Jean Moore, who is understudying Peggy Wood in "Buddies." Miss Moore appears by special permission of the Selwyns to whom she is under contract. The occasion will be a benefit for the British war veterans.

The "Ten Nights Club," the membership of which is made up of operatic singers and others concerned with the Metropolitan, gave a stag dinner and show at the Century Roof Sunday night. Many of the noted singers and conductors were present. The show given was a cross between "Aphrodite" and "The Blue Bird" and was dubbed "Aphrodity." One of the special stunts concerned the conductors and leaders at the Met who made up an orchestra of their own and delivered a hit. Special settings from the Met were used and a number of travesties made for much fun. The entertainment was over about 4 A. M. at which time Morris Gest took his guests to Reisenweber's for breakfast. The "Ten Nights Club" is several years old. It came about when the Met Opera played Brooklyn and Philadelphia, at which times the stars spent much of their time in favorite drinking places.

In the General Pershing report, published in "Current History," the following appears:

APPRECIATION.

In this brief summary of the achievements of the American Expeditionary Forces it would be impossible to cite in detail the splendid ability, loyalty and efficiency that characterized the service of both combatant and non-combatant units. The American civilians in Europe, both in official and private life, were decidedly patriotic and loyal, and invariably lent encouragement and helpfulness to the armies abroad.

The various societies, especially those of the theatrical profession and our army nurses, played a most important part in brightening the lives of our troops and in giving aid and comfort to our sick and wounded.

ATTENTION is directed to the reviews carried in the Legitimate section of the new plays now being given in Paris. These are fully reported by Variety's correspondent.

The Actors' Fund announced that it will pay and take charge of the burial of Harry S. Taylor, who died at the age of 71 in San Francisco. Taylor was the biggest figure in the booking business until K. & E. supplanted him.

Andrew Mack opens a tour of the Loew Circuit next Monday (Feb. 23) to play all week stands. The Ward Bros., Kajama and Gantier's Toy Shop also start for Loew Monday.

Arnold Johnson, conductor of the Arnold Johnson orchestra at Reisenwebers, received a legacy of \$75,000 from the death of an uncle in Sweden. The estate is now being liquidated.

Walter Plimmer has acquired the booking rights for the King James, Montreal. He will run four acts and a feature picture. The house will start with Plimmer's bookings Feb. 23.

The National Surety Co. through its agent, Leroy Myers, will maintain a branch office with counsellors Henry J. and Frederick E. Goldsmith, at 160 West 45th street, on and after May 1.

Sammy Weston, of "The Sweetheart Shop," has teamed with Joe Barton, who was in "Always You." Betty Bond was mentioned as Weston's partner in mistake. Miss Bond is doing a single.

"Cornered" is the name of the play in which Florence Nash is to star under Henry W. Savage. It is a melodrama in four acts by Dodson L. Mitchell, an actor. It opens in Allentown tonight for a two-day stand.

Edward Locke, who was a vaudeville before he claimed authorship

curried the displeasure of the Keith booking people. She was booked to play Union Hill last Sunday with Harry Carroll and failed to put in an appearance or send any notification to the management.

Al Lewis, of Lewis & Gordon, has turned legit playwright. In collaboration with Ben Harrison, Arkow has written a comedy which Max R. Wilner and Sigmund Romberg have accepted for an early production. It is titled "Rado."

Receipts of the Friars Club "Frolic" held last December amounted to \$31,822.22, out of which \$12,022.10 was disbursed, leaving a net profit of \$19,260.82. Joseph Klaw, treasurer, states that added to this the club has scenery and properties on hand worth \$1,646, which are available for further Frolics.

"The Return of Peter Grim" may return to the Belasco next season as a vehicle for David Warfield. The scenery was taken out of the storehouse Tuesday and an inquiry by a Variety representative as to its possible usage next season at the Belasco, was confirmed by those handling it.

Richard Pitrot is sending ten acts to South America every month. Already he has booked sixty. Among them are La Roy Talma and Bosco, Apollo Trio, Wheeler and Co., Rappo Sisters and Mrs. Rosjow. All the acts open in Buenos Aires and sail via the Holt Line.

Irene Franklin joined "Always You" at the Lyric Monday night and she is featured along with Ralph Herz. The show starts for the road on Mon-

LEGITIMATE

THEATRE TICKET TRUST MAY COME OF COMBINED AGENCY

McBride, United, Tyson and Bascom Are on the Inside With Smaller Agencies Left Out in the Cold. Overhead Proposition on a 50-Cent Premium Worrying Big Fellows. David Marks Discusses Big Central Distributing Station.

The Producing Managers' Association has seemingly decided on the ticket combination. The date set, more or less indefinitely at present, is March 1. The combine of the agencies is the McBride, United, Tyson and Brother, Tyson and Co., Tyson Company and Bascom. These agencies are to take the seats direct from the houses, paying a premium of 10 cents for each seat. The agencies not in the combination are to receive their seats from the insiders and in turn are to pay 15 cents premium.

The agencies on the outside are the Broadway, J. L. Marks, Alexander, Equity, Leo Newman, Times Square, Warfield, Louis Cohen, and other smaller agencies. These will have to pay the extra nickel for their seats. Undoubtedly a division of the outside agencies will be made between the three bigger agencies, the United holding the agencies that it now does business with, namely, Marks, Alexander and two other outsiders. McBride and the Tyson Co. will do another cut up of those barred from the combination. In certain sections it is not believed the combination the managers have in mind will come to anything. There have been several propositions offered the managers from the agencies and even there, were they finally accepted, it is said, would not be lived up to by certain of the agencies. The proposition that one agency made to the managers was so rosy on the surface that several of the managers believed that it was only offered to forestall another agency proposition.

The overhead proposition on a 50-cent premium on tickets is seemingly what is worrying the brokers. The Bascom office to overcome this angle is now charging \$2 monthly for all open accounts carried on their books. In doing this they manage to add materially to the income of the agency as the biggest part of their business is on a charge basis.

The move of the United States Railroad Administration in combining all of the railroad ticket offices gave David Marks, president of the United Theatre Ticket Agency, the idea of effecting a similar combine of a number of the theatre ticket agencies. If this combination is effected a prominent corner in the theatrical district will be secured and a joint agency opened. Marks states that this is the day of big business. Theatre ticket selling is now only a side line to Marks. He is one of the largest owners of the Manufacturers Outlet Co., a huge jobbing house at 584-86 Broadway, which is carrying a stock on hand of \$500,000. Although these interests are occupying the biggest part of Marks' attention, he is willing to go into this new combination and joint office idea so that his former associates in the ticket field will get a square deal and not be wiped out by the bigger companies.

Sam H. Harris would not say that the managers had definitely settled on any plan for the ticket speculation. He stated several plans were under consideration but just which one would be finally adopted could not be foretold.

New Hast Production.

Walter Hast has purchased the rights to Lawrence Eyre's latest play called "Martinique," described as a

romantic drama. The piece is going into rehearsal immediately with Josephine Victor as the principal.

WHO PLACED THEM.

Edward Davidson has started an action against James Barton of the "Passing Show of 1919" for \$250 due as commissions for acting as personal representative for the comedian for the period from Oct. 13, 1919 to Jan. 5, 1920. Samuel Tannenbaum has brought the action for the agent and Nathan Burkan is handling the defence.

Another action of a similar nature is that of Rufus LeMaire, Inc., against Frank Davis and Delle Darnell, of "The Frivolities of 1920" for which it is alleged that there is \$105 due for the services of a manager and personal representative. This action is also brought by Tannenbaum.

Both actions seem to indicate that the dispute between the Davidson and LeMaire office and that of Max Hart is, to finally reach the courts and be trashed out there for all time. Both Davidson and LeMaire, who are co-partners and Hart have been claiming the credit of representing a number of acts that have been placed with Shubert productions. A question seems to be in the air as to which agents were responsible for the placing with the Shuberts. Those on the inside who know the relationship between the various agencies and the Shubert office have but little doubt as to who was responsible for the final placing of the contracts, but it is also admitted that the other agent might have had a claim on the services of the acts and also that there might have been a measure of responsibility in the placing of them.

BUSINESS TROUBLES.

Pauline Lord, of the "Big Game" company, through Herman L. Roth, her attorney, has filed a voluntary schedule of bankruptcy in the U. S. District Court showing her liabilities to be \$7,400 and no assets. The principal creditors are Nellie Roach, \$5,200; Benjamin Rosenthal, \$1,200; and William Atwell, \$600.

Another schedule in bankruptcy has been filed by Charles J. Winninger, with liabilities estimated at \$2,420 and assets, \$129. The principal creditors are Adolph Winninger, \$1,000; H. C. Miner, lithographing, \$1,049, and Variety \$150.

COHAN ON HIS OWN.

George M. Cohan starts work this week on the first musical production on his own. It is called "The House That Jack Built." Music for the new piece is by Louis Hirsch, while the book and lyrics are by Otto Harbeck and Frank Mandel. There was a show of similar title listed last year by the K. & E. office, but Cohan's "Jack" is an entirely different production.

Pearl Regay in "Alexander."

Pearl Regay has replaced Esther Walker in "Hello Alexander" at the Garrick.

Stage Manager-Actor.

George Sullivan, stage manager for "As You Were," played Stanley Harrison's role at a matinee last week.

INHERITS FOUR MILLIONS.

Herman L. Roth, the attorney, is in receipt of word from Paris that Ola Humphrey, the former legitimate actress and picture player, has come into a fortune of \$4,000,000 through the death of her husband, Prince Hassan, early in the winter. The prince died shortly after Miss Humphrey arrived in Paris, and the probate of his will disclosed that his estate was valued at \$8,000,000. Under the French law a wife is allotted half of the estate.

Miss Humphrey's trip was for the prosecution of divorce proceedings, which had been held up on account of the war. Upon the prince's death the divorce action was at once withdrawn. Miss Humphrey also received title to her mansion, situated in Versailles, which had been used as a hospital during the war.

American newspapers apparently passed up the prince's death, probably because it was not generally known that a divorce was pending. The Humphrey-Hassan romance may soon appear in Sunday supplement form, now that it is known a fortune was gained by the American girl.

CONTEST RIGHTS OF THIS PLAY.

A controversy may be waged over the American rights of Eugene Brieux "We Americans." Richard Bennett claims them in view of the fact that Brieux wrote him a letter from Paris, in which he offered the rights to Bennett should the later want them. Bennett cabled back that he had accepted the piece for tentative production.

After sending the cable Bennett was astonished to read an announcement in the dailies that Leo Dittrichstein had the rights. The Dittrichstein deal was brought about by Oscar Osso, the agent, it is said.

Bennett is perturbed over the situation and claims that if anyone in America is favored by Brieux it is he, if it were only because Bennett introduced Brieux to Americans by producing "Damaged Goods" and "Maternity."

HERNDON DECORATED.

Richard Herndon, directing manager, and Frank Kinsing, associate manager of a number of French attractions on tour here within the last two seasons, have been decorated by the French Government, and medals signifying the order were received here this week. The honor was conferred for their work in handling the Paris Conservatoire Orchestra and the French Army Band, which toured about a year ago. Mr. Herndon, in addition, managed the French players at the Garrick (Vieux Colombier) last season and the Theatre Parisienne, which started a road tour this week in Montreal.

"SCANDALS OF 1919" FOR ROAD.

The George White "Scandals of 1919" production has been purchased by Jack Curtis (Rose & Curtis) and Marty Sempter for the road next season, exclusive of the territory White is playing this season.

It is said the purchase price was \$8,000.

"PARLOR, FLOOR AND BASEMENT."

Last Friday at Thomashefsky's on the lower East side was presented "Parlor, Floor and Basement," written by Mickey and Harry Thomashefsky. The piece is in for a run. It is played in Yiddish.

Another House for Woods.

In addition to the theatres announced to be built by A. H. Woods in Chicago and Cleveland, that manager will have another house in New York, located in the Times Square section between 42d and 47th streets, just off Broadway, with a possible 25-foot entrance on the main thoroughfare.

TRY CHICAGO PLAN HERE.

For the first time in New York an application of what was known as the "Chicago plan" for disposing of theatre tickets was tried this week. The theatre concerned in the departure from regular times is the Harris, where "Wedding Bells" is playing at \$2.50 top. The house management has made a deal with the ticket agencies to buy a nightly block of tickets at \$2 each and by reselling them at \$3, which is 50 cents over the box office price, the agencies are thereby able to secure \$1 profit and yet keep within the regular premium bounds. The ticket system sold in blocks of 50 to several of the agencies.

It was predicted that the plan would be used on Broadway after the city ordinance limiting theatre tickets to 50 cents premium was passed (the latter ordinance has since been declared illegal). In Chicago a city law prohibits agencies selling tickets at more than the box office price. But the theatres there arranged to mark the tickets for the front rows at 50 cents more than is usually asked at the box office. All such tickets are distributed to agencies only and through a system of bookkeeping the attraction and house are charged a certain amount per ticket so disposed of in return for the agencies work in selling them. This, however, comes back to the theatre and show by the increased amount stamped on the tickets.

The case of the Harris arrangement is really an application of the Chicago scheme, though the box office price is not increased. The agencies have been successful in selling for "Wedding Bells," although some of the tickets in the under priced blocks gravitated to cut rates. Since the house itself is figured in a handicap location, the plan is considered a shrewd move on the part of the management. Last week the show played to \$9,000.

SYNDICATE FORMED IN CHINA.

San Francisco, Feb. 18. The Far Eastern Theatrical Syndicate, with a capital of 1,000,000 francs, has just been formed in China with headquarters in Shanghai. Signor A. Carpi is president and L. F. Jovina secretary.

Dr. Chas. Margelis, formerly in the theatrical business and now representing a manufacturing concern of the Orient, who recently returned here, is temporarily representing the new theatrical syndicate.

At present the theatrical syndicate controls three theatres in China with combination policy of pictures, vaudeville and tab musical comedies.

DUDLEY'S "OH, HENRY."

Bide Dudley has written a new comedy which will be produced next season. It is called "Oh, Henry," which is a clever "play" on O. Henry, the humorist. Dudley has written lyrics and books for several musical shows, but this is his first straight comedy effort.

"LOOK WHO'S HERE" COMING.

The Cecil Lean show, "Look Who's Here," will follow the "Frivolities" into the 44th Street theatre.

"FRIVOLITIES" GOING OUT.

G. M. Anderson's "Frivolities," now at the 44th Street, will take to the road Feb. 23, opening in Philadelphia. The Three O'Gorman Girls, now in vaudeville, will join it in Philadelphia.

Woods and Hammerstein Sailing.

A. H. Woods and Arthur Hammerstein have arranged to leave for London, sailing from New York March 6 on the "Imperator."

While abroad Mr. Hammerstein will dispose of the foreign rights for four or five of his musical successes over here.

HIT BY FLU AND BLIZZARD EXIT MARCH OF SHOWS BEGINS

"Star" Flops Laid Only Partly to Abnormal Conditions. Grace George, Maxine Elliott and Otis Skinner Go. Musical Comedies Making Room Also. "As You Were" and "Night Boat" Catch on. Latter Draws \$21,000. "Lincoln" Sets Court Record at \$18,000.

Abnormal condition very likely figure in the failure of at least three stars to catch on this season. Last week Grace George withdrew from the Playhouse with "The Ruined Lady" after a stay of four weeks and Maxine Elliott stopped at her theatre with "Trimmed in Stars" with less than two weeks. This week Otis Skinner leaves the Criterion with "Pietro" and "The Letter of the Law" succeeds. Laurette Taylor ends her run in "One Night in Rome" at the Criterion. Next week William Collier following in "The Hot-tentot."

The influenza epidemic and the blizzard hit those attractions as much as the rest of the field and since this season is one of continued house shortage, no exceptions were made for the stars. Last season too had its epidemic of "star" flops so that it is pretty nearly a set principle that Broadway wants attractions above names. So far as the stars go it is a case of the "survival of the fittest."

The star attractions, however, are part of a pronounced outward movement now in operation and by the middle of March a minimum of 20 per cent of Broadway's shows will have been replaced. This week's withdrawals include "For The Defence" from the Morosco to make room for Elsie Ferguson in "Sacred and Profane Love"; "The Power of Darkness" stops at the Garrick; "Jane Clegg" succeeds, while the pre-arranged discontinuance of "The Jest" makes this the final week for last season's dramatic sensation at the Plymouth. That house will be dark next week, while John Barrymore brought forth March 1 by Arthur Hopkins in "Richard III," for which a new high record scale of \$350 will be established.

Next week will see the replacing of two musical shows, "Always You," leaving the Lyric and succeeded by "George Washington," a historical spectacle play, and Anderson's "Fritolles of 1920" going out from the 44th Street to allow Cecil Lean and Cleo Mayfield in with "Look Who's Here."

March 13 is the final date for "The Magic Melody," then leaving the Shubert for the road, the succeeding attraction listed being Theda Bara in "The Blue Flame." At that time "Aphrodite" will stop at the Century, since the big Central Park West theatre is changing hands.

"Aphrodite" is not to go on tour until next season. Its stopping will probably necessarily close the Century Roof show also, especially since the present "Midnight Whirl" there has not been a money maker.

Broadway is still somewhat hampered by the after effects of the blizzard two weeks ago. Surface car lines are far from normal and important lines have not been able to run a car since the first night of the storm. Forty-second street is as yet carless and the real life-saver for Times Square remains with the subway and "L" lines.

With the epidemic now declared over all theatre restrictions have been removed. The combination of the storm and epidemic had steadily pushed down grosses but last week with fair weather and Lincoln's Birthday business again jumped to the big pace that has marked the season. A

majority of the attractions passed up an extra matinee, but switched the regular Wednesday matinee over to Thursday and charged Saturday night prices then. For Washington's Birthday next Monday every show on Broadway is advertising an extra matinee and managers look for big houses, figuring a three day holiday over the week end.

Two of the new musical shows which arrived early in the month have caught on with a bang. They are "As You Were" which established a new house record at the Central last week with \$19,672 in and "The Night Boat" which performed similarly at the Lyric with almost \$21,000. The latter show played an extra performance. "Abraham Lincoln" went to \$18,000 at the Cort, a house record; "The Gold Diggers" nearly touched \$16,000; "Declassees" jumped to \$15,800. With other shows going strong too the recovery appeared general.

This week's list of premieres was increased by two with the "star" withdrawals of last week—John Drew went into the Elliott with Rupert Hughes' "The Cat-Bird" and "The Wonderful Thing" opened at the Playhouse. The Drew play is on a limited booking arrangement since "What's In A Name" musical, is set for the Elliott next month. With "The Cat-Bird" getting very good notices it has a good chance and will possibly move to another theatre.

The success of "Beyond the Horizon," a new drama by Eugene O'Neill, is one of the most interesting features among the new plays. The house has been playing off-matinee afternoons at the Morosco and a house for its regular presentation is being sought. Next week "Horizon" moves to the Criterion for matinee.

The Russian "Isba" Troupe, playing the Belmont this week, moves to the Manhattan on Monday for a two-week engagement. The house is rented at \$8,000 weekly.

With the season's end looming as far as the agencies are concerned the list of buys have dropped off considerably in the last couple of weeks. With the advent of Washington's Birthday the agencies practically figure that their season is over, for at that time all society has headed to all the southern resorts and it is just the transients that keep things moving. Whereas there were more than 30 buys running three weeks ago the current list shows that there are but 20 on at present and some of these have been cut down 50 per cent. There was but one buy during the current week as far as the new attractions are concerned the brokers taking about 225 a night for the new John Drew show at the Maxine Elliott. The buy for Ethel Barrymore in "Declassees" ends this week and will not be renewed, although the Frohman office tried to force it with the brokers last week, the "Aphrodite" buy ends on March 1.

Monday night because of the cold weather there was a general slump all over town in the agencies and there was a strong "dump" to Joe Leblang as early as 7.30 on that night, but it was difficult to get rid of the seats even at cut rates, the Leblang establishment being stuck on its own

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100 SHOWS MAY CLOSE.

Legitimate attractions playing all Pennsylvania towns on the night-stand routes, and other theatres controlled by the Central Managers' Association were hit this week by a new ruling in the contract calling for a different arrangement in stage crews.

As a result of this action Belasco's "The Boomerang," decided to abandon its tour, closing March 6. Other shows are following suit because of this ruling, and while the booking offices are diffident as to the number and nature of attractions that would rather close than abide by the new ruling, it is very probable that no less than 100 shows will decide to cancel time on the Central Managers' books.

With the new contract ruling by the Central Managers' Association, a slip has been attached to the old form of contract, reading:

"A part of this contract irrespective of any clause in this contract referring to stage hands or electricians, the theatre hereby stipulates that it will only provide: 1 carpenter, 3 Grips, 1 flyman and assistant, 1 property man, 1 electrician and 1 electrician's helper."

"All men required in excess of the above to be shared pro rata according to the terms of the contract."

"Companies not requiring the above number, but calling for more men than necessary, are to pay for all men not required."

The issue at present simmers down to the managers versus the producers. As far as could be ascertained after talking to several out-of-town managers in the association, they declare they are hit hard as it is, with the present expense in bringing in a show. The producers, however, are adamant in their determination to remain firm in their stand and not concede to the new conditions nominated by the Central Managers, preferring to cancel rather than pay increased expenses.

EMMA BUNTING'S NEW PLAY.

Chicago, Feb. 18.
Emma Bunting, now playing returns in "Satanstoe" through the South, will open in Allentown, Pa., May 14, in "The Snow-Bird," a stirring vehicle written for her by Jack Lait, designed for a summer run in New York. It is a modern story of life in Siberia and its theme is the democratization of all classes in a great crisis—such as this one, when the Bolsheviks started massacring and all lines were wiped out in the common impulse of self-preservation. Miss Bunting will play a gypsy girl (title role) who redeems a British younger son, a drug addict (also called a "snow-bird") and leads him to find the true values of life in primitive living. John C. Becker is building the production here. Russian dancers, balalaika players, two circus freaks and several animals will be among the "props."

"MELODY" GOING.

"The Magic Melody" will leave the Shubert March 13, by which time it will have run more than four months on Broadway. The show is booked for four weeks at the Majestic, Boston, starting March 15. The piece has proven a strong money attraction. Last week it played to \$13,000 with Saturday afternoon reaching nearly \$1,800.

Theda Bara in "The Blue Flame," her first appearance on the spoken stage, is listed to succeed the "Melody" at the Shubert.

MIMI'S FOUR PRODUCERS.

Sanger and Jordan, Robert Campbell and Harry Wardell are to produce a new musical show called "Mimi," casting for which started this week. The score is by Adolph Philipps and the book by Edward Faltton. The piece is of the intimate type of musical play.

WORM SUCCEEDS E. D. SMITH.

Boston, Feb. 18.
A. Toxen Worm is now the Boston representative of the Shuberts, succeeding Edward D. Smith, who has resigned.

Lee Shubert returned with Ralph M. Long from Boston Tuesday and confirmed the change of executives in Boston. It was stated that "Ed" Smith, who figured as one of the popular out-of-town managers had suddenly resigned. Worm, who is now in charge, had been manager of the Boston Opera House until recently and when the house went dark he was reported having gone in advance of "The Passing Show." That he was concerned in the matter of Smith's sudden resignation was denied.

Smith is said to be rather well off, having participated in the bequests of the late A. L. Wilbur, the Boston theatrical manager. One report was that he had been offered the management of the Century theatre, which the Shuberts are taking over.

Friends of Smith said that he was going to California for a vacation after which he would become general manager for the Gordon string of theatres, located in New England and Canada.

AFTER-CURT AGAIN.

Claims for three days' salary by several members of John Cort's "Three's a Crowd" may again be made through the Actors' Equity Association, although the matter was supposedly settled. Before the show opened in New York it laid off three days, during which time a cast change was made. Claims were made for salary, but at a meeting of the joint arbitration board the P. M. A. arbiters showed a letter addressed to Mr. Cort from the principal who was replaced, saying that the role was unsuited to him and that he did not blame the producer from placing another player in the cast. This brought about a "white-washing" of all claims for the last three days, but now several members of the cast say that the letter should not apply to cases of individual contracts and propose making a fresh claim. Recently Helen Wer recovered damages in court on a guarantee contract held by her for the same show.

SPANISH SHOW NO PUBLICITY.

Although Broadway knew little about it, the Princess was open this week having for the attraction the "Royal Spanish Opera Co." It was said that the company is a part of the Spanish bunch who appeared in "The Land of Joy" several seasons ago.

Featured artists were Rosita Torregrosa, Luisa Bonoris, Cramen Causade, Pilar Arcos, Angel De Leon, Victor Fernandez and Antonio Saavedra. The operettas given were "Molinos De Viento" ("The Wind Mills") and "La Nina De Los Besos" ("The Kiss Girl"). The show was only advertised in Spanish papers and in the Spanish quarter. Manuel Noriega presented the show which was conducted by Francisco Molera.

HAST SHELVES TWO SHOWS.

Walter Hast has called off two productions. The first is "A Daughter of Two Worlds," which he will not do until August. Difficulty in casting the piece necessitated this.

The other called "The Span," by Miss Mayer, was abandoned by Hast due to the "sex" interest, which is the central theme of the piece.

Dances Sundays at Village Theatre.

Lascha Piatov and Mlle. Moskowna have leased the Greenwich Village Theatre for Sunday night concerts and will present a series of dance offerings, assisted by 14 dancers.

LEGITIMATE

GEST'S CONTROL OF CENTURY PASSES TO SHUBERT ALLIES

They Get the Property for \$2,100,000. More Than Assessed Valuation, But Less Than Cost. Gest's Regime Most Successful. Closing "Aphrodite". Has Conferred With Messmore Kendall, Owner of Capitol, Probably About "Mecca".

The Morris Gest occupancy of the Century Theatre and the Coconut Grove will end on March 13. The reason is the passing of the ownership of the house to a syndicate of five men headed by Ley Shubert. His associates are said to be prominent in the financial world and the Shubert holdings in the corporation are said to be rather nominal. The consideration for which the syndicate acquires the property and the ground is \$2,100,000, a sum considerably lower than the total aggregate cost of the house which was officially estimated at \$3,050,000, the original cost of the plot and building having been augmented considerably by the rebuilding of the interior of the house. The assessed valuation placed on the property by the city is \$1,825,000. The price that was received for the house and ground is \$900,000 more than was offered for the theatre two years ago.

With the ending of the Gest tenancy "Aphrodite" will close and be placed in the store house until next season and the "Midnight Whirl" will be disbanded for all time as far as the Gest managerial interests are concerned.

The contract under which Morris Gest has operated the Century for a little more than two years called for a rental of \$2,000 weekly with a proviso that 30 days' notice would be all that was necessary to terminate his tenancy in the event of a sale of the property. This notice was served on Gest last week. With it came a proposition from the Title Guarantee & Trust Co. that he could continue at the house providing that he would accept an increase in rental of \$3,000 weekly. This rental according to Gest would make it impossible for any producer to show a profit at the house, providing he wanted to stage productions on a scale necessary to attract the public. The rental of \$3,000 would be for the four bare walls of the house; the leasee has to provide everything from stage hands to production, engineer and coal passers to porters and ushers and executive staff.

It is generally believed at the Century that if the Shuberts are concerned in the purchase of the house it means that a syndicate has been formed.

"After the notice had been served on Gest it was for a time believed 'Aphrodite' would be moved to the Manhattan Opera House and that it would be kept there for the balance of the season. Gest, however, states that in view of his plan to sail March 20 he would close the company and hold it intact until next September when reopening in Chicago.

Whether the new holders of the property will do an attraction to finish out the season at the Century is unknown. There is nothing in sight at present.

Of all the managerial regimes that there have been at the Century that of Gest seems to have been the most successful from a financial standpoint. When the New Theatre was first projected the Founders secured Winthrop Ames to direct the destinies of the house. Later Leibler & Co. with George Tyler took over the theatre. Then came the period of popular priced grand opera in English conducted by the Aborns, followed by the

short and ill-fated managerial direction of Ned Wayburn and his "Town Topics" at the house. The following season Charles Dillingham and Flo. Ziegfeld took the house under an arrangement with Otto Kahn, one of the original founders, a director of the Metropolitan opera house and company and associated with the biggest banking interests in this country. Their first production was "The Century Girl" which seemed to go over with a tremendous success. The following season "Miss 1918" was the attraction, lasting less than half the season. With the closing of the show the management was out of the house and Kahn then made the deal with Gest to move "Chu Chin Chow" from the Manhattan where it was running to the uptown house.

What Gest will do in the future regarding his spectacle productions is not as much guess work. There have been reports of conferences between Gest and Messmore Kendall regarding the Capitol Theatre. Three of these conferences have already taken place and there is possibility that "Mecca" the tremendous production planned for the Century for next year will be seen further down on Broadway.

For the "Mecca" production the final scenic equipment arrived from abroad, this week on the Adriatic. The costumes have been here for about two weeks but have not been removed from the docks because of the snow storm which tied up all transportation in the city. Gest would not admit that he would present the piece at the Capitol but stated rather easily, "Why worry about a theatre, I'm not, and from that you can guess anything that you want to."

At the Capitol the stage would have to be changed materially to house a production as large as that of "Mecca," for the sets for that production require a stage depth greater than that house has. The changes, however, might be made in the production before the sets are finally completed on this side of the Atlantic.

A receiver has had charge of the property, the receiver being John Brown, formerly business manager of the Metropolitan Opera House and now with the Chicago Opera Company.

Its erection in 1909 marked the beginning of an institution purporting the exploitation of the literary drama to both elements, poor and rich, but two years later at a meeting of its founders held in the home of William K. Vanderbilt, it was decided to abandon the new theatre as a place for dramatic productions. The initial venture amounted to a loss which was then published and estimated at \$400,000.

Its founders numbered 30 men, more prominent among whom were William K. Vanderbilt, president; J. Pierpont Morgan, Otto H. Kahn, William B. Osgood Field, Clarence Mackay, Henry Rogers Winthrop, John Jacob Astor, George J. Gould, Elbert H. Gary, James Stillman, Henry C. Frick and August Belmont.

When the movement was first projected it was generally understood that the 30 wealthy patrons of art responsible would put up \$100,000 each to buy the plot at Central Park West and build the playhouse. The plot was to

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BARRYMORE REHEARSALS.

The advance sale for Arthur Hopkins presentation of John Barrymore in "Richard III" started at the Plymouth month two weeks in advance of the show's opening. The version of "Richard" starts off with "Henry VI" then "How" into "Richard." There will be three acts and seventeen scenes designed by Edmund Jones. The Plymouth will be dark next week for final rehearsals and for extensive wiring for new electrical equipment, need for novel lighting effects. This was true also of "The Jest" lighting effects. For that show only 16 feet of "foots" were employed, so that the house switchboard was alone used for that and the operating of the house lights.

This is the final week of "The Jest," which is closing strongly. Last week the gross jumped again to over \$13,000 and should easily beat that figure this week. Mr. Hopkins plans to retain the piece for the Barrymore repertory.

The scale at the Plymouth for "Richard III" will be \$3.50 and \$3, the former price applying for the first ten rows. This creates a new top price for dramatic attractions and will also permit a new box office record for that class of show. It is figured that the Plymouth will be able to play to around \$22,000 weekly. "The Jest" holds the dramatic gross record at present with the biggest week's going above the \$19,000 mark.

GOLDEN TO SWITCH TO CHICAGO?

Chicago, Feb. 18. There is a report that John Golden, who has heretofore made New York his headquarters, will transfer his staff and office to Chicago. The report adds that George A. Kingsbury will represent the Golden activities here. It is a fact that there is unusually hectic activity in Chicago under the Golden banner. "Dear Me" at the Court, starring Grace Le Rue, opened Feb. 8. Two weeks later, at the Olympic, another Golden piece, "Howdy, Folks," entitled "Thunder" and "Sunrise," will open. "Three Wise Fools" is booked to come to Powers for a return engagement on May 16. The fourth Golden show to come to Chicago is "The Nightingale." No definite date for this has been announced.

Golden and Kingsbury came on from New York to attend the premiere of the La Rue show, Kingsbury handling the advance of all.

MARRIED TOO SOON.

Chicago, Feb. 18. An action has been started on behalf of Georgiana Cornell Hewitt to have her marriage to Fred Manatt annulled on the ground she married him within a year after securing a divorce from her first husband, Charles G. Oldham.

Benjamin H. Ehrlich is attorney for the plaintiff, and also acted for her when she procured the Oldham divorce.

Miss Hewitt, formerly known professionally as Georgia Manatt, is with "Betty Be Good" at the Princess. Her husband is with "Forever After" (Alice Brady).

MINNIE SCHEFF GETS ALIMONY.

In her separation action against Jonas S. Scheff, Minnie Scheff, author and playwright under the nom-de-plume of "Marjorie Blaine," was last week awarded \$100 alimony and \$350 counsel fees by Judge Bijur in the Supreme Court. Cruelty and non-support formed the basis of the charges. Samuel W. Tannenbaum represented the plaintiff.

Reid Suing Wayburn.

Carl Reid has brought suit against Ned Wayburn to recover \$2,000 he loaned the defendant on a note in 1915. House, Grossman & Vorhaus represent the plaintiff.

MILTON'S PLANS.

Robert Milton has a number of plays which he will produce on his own next season in addition to present plans, and the first show for next fall will be Herman Sudermann's "The Flower Boat," which Guy Bolton is adapting. The playwright will also be concerned in the production end. Milton has a Hattings play for next season also.

"The Charm School," which will be his first production try, will open April 19 in Washington, and soon afterward goes into the Wilbur, Boston, for a run. This piece will have but three musical numbers, which are being done by Jerome Kern. It was first stated that Mischa Elman was composing the score, but the violinist is doing intermezzi for another musical show written by Frederic Arnold Kummer and Mr. Milton. The piece was to be called "Around the Corner," but a new title will be chosen because of the similarity to the Marie Cahill play tried this season. The balance of the score for the Kummer-Milton piece will probably come from Victor Herbert.

REVUE AT ELLIOTT.

"What's In a Name," the revue being re-staged by John Murray Anderson and Maurice Green, will not go into the Greenwich Village theatre as first planned. The show is too large for the Village house. It will open late next month in Washington and is aimed for Broadway in the Elliott, for which theatre its sets are being built to fit.

John Drew who opened in that house Monday in "The Cat-Bird," may move to another when "What's In a Name" is ready to come in.

"Sophie" with Emily Stevens is the next Village attraction. Little Joe Burrows is a recent cast addition. Joe "tips the beam at 89 pounds" but will appear in lights.

CHICAGO TREASURERS ORGANIZE.

Chicago, Feb. 18. Treasurers of the Chicago theatres were to have met at the College Inn, Sherman hotel, Thursday night, to organize an association to be known as the Treasurers' Club of Chicago.

It was pointed out by Art Esbury (Blackstone), Ray West and Lee Kind (Woods), who arranged for the meeting and are taking the burden of the work of organization, that the club is not to be constituted in any way as a union for collective bargaining, but merely a social organization.

JOLSON RETURNING TO SHOW.

Chicago, Feb. 18. Al Jolson returned to Chicago from Palm Beach yesterday and expects to be back in "Sinbad" at the Auditorium by Friday. The run of the piece here will be extended two weeks.

A complaint was received by the city authorities that Jolson's absence was not announced until after the opening overture of the play, causing patrons who asked for a refund considerable embarrassment.

Ernest Hare, the Jolson understudy, has been receiving some remarkable notices from the critics during Jolson's absence.

H. C. L. HITS ADVANCE AGENTS.

There is a marked shortage of advance agents and managers, are actually crying for men to go ahead of their attractions. The shortage is due, it has been explained, not so much to the lack of men as the unwillingness of producers to meet their advanced demands. The lowest figure they will accept is \$125. That figure they argue is just enough to see them through and no more.

Joseph Santley and Ivy Sawyer, who were on tour with "She's a Good Fellow," will open in vaudeville at the Colonial March 1. There will be six people in the act.

INSIDE STUFF ON LEGIT

Those who have seen Maxine Elliott in her recent failure, declare she is a vision of loveliness, compared only to the Maxine Elliott of a generation ago. She is said to have undergone an operation for the tightening up of the skin of her face and in addition the removal of her superfluous chin. The latter rearrangement, however, is said not to have been as successful as the skin lifting on the remainder of her face, for the reason that, according to the story, it left several scars on her throat.

Gossip in Yiddish theatre row had it that Louis Schnitzer, managing the Jewish Art Theatre, was on his way to Germany to induce Rudolf Schildkraut to make a second visit to this country. He was among the group of theatrical men that left New York on the Mauretania.

Schildkraut, while a Jew of Roumanian stock, acts in several languages, and during his last visit here came for special "guest" appearances at the Irving Place. At that time the Irving Place was given over to German stock. In Germany Schildkraut is known as the greatest exponent of the Reinhardt art, succeeding Maurice Morrison in the niche as being the "greatest contemporary tragedian," after the latter was induced to come to America. In New York City Schildkraut's interpretation of Shylock in "The Merchant of Venice," evoked unstrained admiration in the American and foreign daily publications.

Although the baseball training season has not started and the Yankees have not gone South, Jack Welch received the following wire Tuesday: "Babe Ruth hit over the back fence. They can't find the ball. He just walked over."—Max.

The Max concerned is Maxie Blumenthal, whose wife, Louise Meyers, is in "My Honey Girl," which opened at the Apollo, Atlantic City, Monday. The "Babe Ruth" part means Sam H. Harris, who produced the show and who is known to his friends by that name.

A. H. Woods has secured the American rights to a play entitled "The Blue Fox," written by Franz Herweg, an Austrian author. The piece has proved a tremendous success on the Continent and at present is running in Austria, Germany, Denmark and several of the other former neutral countries. Last week Woods met a visitor to New York who has his headquarters in Copenhagen where "The Blue Fox" is now current. After the introductions were effected Wood's initial question was regarding the play. When the visitor replied that the piece was a tremendous hit, Woods rather laconically remarked: "Well, it ought to be, it's named after a fur."

In Copenhagen at present there is also an operetta running which has a title which when translated into English is "The Virgin's Home." The Danish visitor remarked to Woods later in their conversation that the piece was a hit and translated the title which seemed immediately to intrigue the manager's interest. However, when the further information was given that the music was by Schubert, the laugh was again won by Woods who slipped over "Gee we've got enough of those fellows over here now without getting any of their relations from the other side into the game."

Kelcey Allen is "off" the Knickerbocker Hotel as a luncheon place for life. There is a reason. Kelcey has

been a faithful member of the Cheese Club for a long, long time and as such lunched with great regularity with the other members. Recently the fact that producing manager made the Knickerbocker grill their early afternoon rendezvous got on Kelcey's nerves and he thought it behooved him to step with the "names" of the business end of theatricals and line up at their luncheon place. He was missing from the Cheese Club gatherings for several days, of these two were spent lunching at the Friars and then one at the Knickerbocker. On his return to the Cheese Club on Monday he was greeted with acclaim and started to relate his experience lunching elsewhere. His principal complaint against the Knickerbocker was the charge of 50 cents for bread and butter. At the finish of his story he was asked by some one what he had had to eat in addition to bread and butter and the answer came, "A piece of pie."

Mrs. Gilbert Miller returned to New York last week, although she was here with the young producer when he put on "Monsieur Beaucaire," first done in London and now running here to success. She is credited with being a clever business woman and is said to have returned to New York in the interests of her husband. Mrs. Miller is credited with having induced Andre Messager to write the score for "Beaucaire." The French composer is reputed to be wealthy and had been in retirement.

Bing & Bing is the name of a real estate firm whose phone number is similar to that of the Arthur Hammerstein office and calls often go to the latter in mistake. Last week Joe Flynn, the Hammerstein press agent, answered one, and to the query "Bing & Bing?" Flynn innocently enough asked: "Say, what kind of an act do they do?"

"Little Blue Devil," the Joe Weber show which stopped at the Central last month, may be reorganized and sent to Chicago in the spring with Bernard Granville heading the cast. There was a deal on to buy Weber's 60 per cent. interest and the price agreed on was \$6,000, part of which was paid over (the production is claimed to have cost \$35,000). The sale of the show was stopped, however, because of the difficulty in getting a good route. Easing of the booking congestion will probably consummate the deal. The show must be booked through the Shuberts, who control the book rights, which emanated from "The Blue Mouse." Harlem capital was in back of the proposed change in ownership.

The sets for "Tack Tack Toe" are being cut down at the Manhattan to fit the stage of the Princess, where the show opens next week. The Timberg piece production measures 42 feet, but the Princess cannot hang stuff over 32 feet. The Princess is dark this week, the Yorkers Theatre Guild, which had a two-weeks' booking, having taken their playlets back to MacDougall street on Saturday last. The week's business missed \$1,000 gross by several lengths.

The boost in the price of sheet music sold in the lobbies of legitimate theatres this season was brought about through a change in selling methods. Heretofore numbers of the score of a musical comedy were offered by a "song book boy" who traveled with the show, the regulation price being 25 cents per copy. Of that 7 cents went to the boy, while 6 cents was split be-

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HAMMERSTEINS SUING.

Mrs. Stella H. Keating and Mrs. Rose H. Tostevin, through Max D. Steuer, have asked an injunction against Arthur Hammerstein, Mrs. Oscar Hammerstein, Comstock & Gest and A. H. Woods to restrain the payment of certain rents in which they claim they are financially interested. The plaintiffs charge that through the late Oscar Hammerstein. By a divorced agreement, the late impresario was to pay his wife \$200 a week during her life and \$100 a week to his daughters upon Mrs. Hammerstein's death. In order to protect the wife and daughters, he also put up practically the entire stock of his Victoria Theatre, also pledging he would do nothing to impair the value of said stock.

The plaintiffs' charge that through the mismanagement of Oscar Hammerstein it has become practically worthless and that he had withdrawn certain money from the Victoria stock and applied it to operate the Republic Theatre and the Manhattan Opera House.

Mrs. Keating and Mrs. Tostevin pray for an injunction to restrain the payment of the rents by Comstock & Gest on the Manhattan Opera House and A. H. Woods on the Republic and for an accounting of the money expended from the Victoria stock.

Alfred Beekman, of House, Grossman & Vorhaus, represents both Arthur Hammerstein and A. H. Woods.

TAX HOLDS WINNINGER.

Charles Winninger has decided not to go to London. He was to have appeared abroad during the coming Spring and Summer playing the role in "The Great Lover," which had been created in this country by Leo Dietrichstein. Winninger had practically made up his mind to sign the foreign contracts but after a consultation with his attorney which showed him that practically 50 per cent. of his salary would be eaten up by income tax, which he would have to pay both here and abroad he decided to stay in this country.

Selwyns Get Hichens Play.

The Selwyns has secured from Robert Hichens and the management of the Globe Theatre, London, the American rights to Hichens' play, "The Voice from the Minaret," together with the world's rights for pictures. The piece is running at present at the Globe in London, with Marie Lohr starred. The two principal male artists in the cast there are Arthur Wontner and Norman McKinnel.

Marc Kiaw Recovering.

Marc Kiaw has practically recovered from the attack of influenza which he has had for several weeks. It was reported early this week that he would return to his office in the Empire theatre building on Monday.

BROADWAY STORY.

(Continued from page 13)

stock and the deadwood return on that night showed very strong.

The buys now running are "The Son-Daughter" (Belasco); "Purple Mask" (Booth); "As You Were" (Central); "Aphrodite" (Century); "The Acquittal" (Cohan and Harris); "My Lady Friends" (Comedy); "Abraham Lincoln" (Cort); "Breakfast in Bed" (Eltine); "Declasse" (Empire); "Apple Blossoms" (Globe); "Famous Mrs. Fair" (Miller); "Cecilia" (Hudson); "The Night Boat" (Liberty); "The Gold Diggers" (Lyceum); "The Cat Bird" (Elliott); "Monsieur Beaucaire" (Amsterdam); "Golden Girl" (Bayes); "Scandal" (29th St.); "Irene" (Vanderbilt); and "The Passing Show" (Winter Garden).

The buys that were cut in half were those for "The Purple Mask" at the Booth and the "Scandal" at the 39th Street.

RECENT HITS IN STOCK.

Cleveland, Feb. 18

Returning from a trip to New York, Joseph W. Payton, organizer of the Payton Stock Co. at the Prospect, has announced his plans for an indefinite stay here. His company have been operating at the Prospect over three months, and such has been their success that Payton is convinced there is a good field here for his productions.

Among the plays he has contracted for, and which will be offered in the near future, are "A Voice in the Dark," "The Unknown Woman," "The Big Chance," "A Tailor-Made Man" and "A Prince There Was."

On his return trip, Mr. Payton brought Will Gregory, the well-known stage director, who will supervise future productions at the Prospect.

NEW MAETERLINCK DRAMA.

Richard Herndon is widening his production activities and has secured for his next offering a play by Maurice Maeterlinck. The piece is called "Mary Magdalene," described as a religious melodrama. The show has never been produced either abroad or here. Herndon is first production on his own is the current "Passion Flower," now in its sixth week at the Greenwich Village Theatre. The latter show moves up to the Belmont next week.

DESLYS WILL HERE.

There was a will drawn by Gaby Deslys while she was in this country in 1915. At the time she was under contract to Charles Dillingham, who presented her at the Globe theatre. The will was drawn by Nathan Burkan and sealed by the stars. That will is now in the Burkan offices and the sister of the late Gaby has been informed of its existence in the event that there was no later instrument drawn.

BUSINESS BREAKING RECORDS.

Al Woods broke two records last week—"The Girl in the Limousine" did \$11,985 at the Riviera with eight performances at popular prices. Louis Mané beat that gross at the Riviera election week with nine performances. The other was Theda Bara at Stamford, where she did \$4,400 in three performances last Friday and Saturday. Miss Bara's show goes to Boston March 1 and not New York, as originally announced, coming to the metropolis later in the season.

ZIMBALIST COMPOSES.

Efraim Zimbalist, as composer, and Joseph Herbert, as author of the book and lyrics, have placed a new musical show with Joe Weber for early production. It is based on the French farce "Les Surprises de Divorces," by Alexander Bisson and Anthony Mars. "Oh, Mamma" and "Cupid and Cupidity" are tentatively being considered for the English title go the piece. Mr. Zimbalist is a well-known violinist. This is his maiden effort as an operetta composer.

DEATHS.

Earle Ritchie.

Earle Ritchie, stock actor, died at a hospital in Lynn, Mass., Feb. 10, following a four days illness of pneumonia. The deceased was born in Ritchie, Pa., thirty-one years ago. He has played in stock companies in St. Louis, Syracuse, N. Y., Lynn, Mass., and at the time of his death he was playing juvenile with the Empire Players of Salem, Mass. The burial took place at Wildwood Cemetery, Williamsport, Pa., Sunday, Feb. 15.

The husband of Bessie Franklin (Major A. Hamilton Gray, A. E. F.), died, February 12, at his home in New York.

LEGITIMATE

SHOWS IN NEW YORK AND COMMENT

"Abraham Lincoln," Cort (16th week). An extra performance on Lincoln's Birthday permitted this attraction to establish the best figure, getting \$15,000 last week. Is the leader of the non-musical shows and run predicted until next season.

"Adam and Eva," Longacre (23d week). Reversal of conditions found a ready reflex in the box office, which showed a comeback. Aided by an extra matinee on Lincoln's Birthday, takings went to \$11,000.

"Always Young," Lyric (7th week). Showed strength, with \$10,000 drawn last week. Irene Franklin went into show this week and will be featured with Ralph Kerr in the road tour. Piece going out after next week and "George Washington" listed to succeed.

"As You Were," Central (4th week). Stands out as one of the strongest attractions on Broadway and is getting about top money. Last week, without an extra performance, the gross went to \$15,972, the possible with holiday prices Thursday matinee. Takings mean actual cash for the week.

"Apprehend," Century (12th week). Gross last week, with an extra performance, shot up toward the mark. Show, however, has but three or four weeks more to run, and is expected to present plans. Probably will not go on tour until next season. "Mecca" also postponed until this week.

"Apple Blossoms," Globe (30th week). Still traveling, but business is doing a business going to around \$16,000. An extra matinee is included in the gross.

"Beverly," Morosco (2d week). A drama, by Eugene O'Neill, which is playing matinee, but is attracting much attention. A Broadway house for its regular presentation being sought. Four matinees this week. Piece played to \$14,000 Friday afternoon. Moves to Criterion for matinees next week.

"Buddies," Selwyn (17th week). Jumped up again with top money grossers last week and with extra matinee the gross went to nearly \$15,000. Piece of season.

"Breakfast in Bed," Eldorado (4th week). Played no extra matinee, but business, last week, picked up well, around \$10,000 drawn. That figure very good for this house.

"Clarence," Hudson (22d week). Played an extra matinee last week and matinees is one of this comedy's strong points. Had been slipping, but recovered and went to nearly \$15,000.

"Declension," Century (20th week). Approximated its best record thus far last week, when gross drew \$15,500. This, however, goes for nine performance, an extra matinee at increased scale being included.

"East Is West," Astor (7th week). No stopping this attraction played an extra matinee last week and reached close to \$15,000 gross.

"Famous Mrs. F," Miller (7th week). Figures with the best comedies of the season and is up with the leaders in business.

"For the Defense," Morosco (9th week). Final week for this piece, which may not go on tour, several of its players being in "Beyond the Horizon." Elsie Ferguson opens next week in "Sacred and Profane Love."

"Fooleries of 1908," 44th St. Theatre (7th week). Is going out after next week. Last week's gross, with the regular mid-week matinee switched to Thursday, was around \$14,000. Cecil Lean and Cleo Mayfield in "Look Who's Here," succeeding for March 1.

"Gold Diggers," Lyceum (21st week). Without an extra performance this comedy went to nearly \$16,000. Show regularly plays Thursday afternoon and on Lincoln's Birthday Saturday prices attained. Solid sell out.

"Happy Days," Hipp (26th week). The remarkable success of this attraction was slowed up by the bad weather conditions and the influenza epidemic. Many patrons from out of town stopped when their schedules were upset. Show, however, is still playing to big figures: \$68,000 claimed last week.

"He and She," Little (3d week). New Rachel Crothers show opens Thursday of last week, drawing much comment and discussion from the reviewers. Planned to draw big business.

"His Honor, Abe Potash," Bijou (15th week). Continued to play to big business, the extra draw being especially consistent.

"Irene," Vanderbilt (14th week). Nothing stronger in demand on Broadway and, in spite of the limited house capacity, is close to the top money getters. About \$18,000 last week and going along at same rate.

"Little Whopper," Casino (19th week). Is still continuing to hold the "stop-limit" contract. It has by a break with holidays successfully won a good run. Might stick until spring.

"Lightnin'," Gaiety (16th week). Sure to

complete run of two complete seasons. Majority of choice seats sold six weeks in advance.

"Maggie Maloney," Shubert (15th week). Switched the Wednesday matinee to Thursday. Play has been strong with matinee-goers. Went to \$18,000 last week. Due to leave for the road March 13 and Theda Bara in "The Blue Flame" will be the probable successor.

"Mamma's Affairs," Fulton (5th week). The switch from the Little to the Fulton immediately showed to advantage, with the takings going to nearly \$16,000. No extra performance, but show is playing at 4 to top, the same scale as at the Little.

"Midnight Waltz," Century Roof (9th week). This roof show has not been breaking even of late though is popular. With "Aphrodite" the March 13, the "Whirl" also stops at that time.

"Midnight Frolic," New Amsterdam Roof (21st week). Nine O'clock show now set for Thursday night of next week.

"Monsieur Beaucaire," New Amsterdam (11th week). Went to important figures again last week with \$15,300 in that is about \$4,000 better than the previous week.

"My Lady Friends," Comedy (12th week). Again caught on to its former average last week with better conditions. Selling well, but business is still big money for this house.

"My Golden Girl," Bayes (4d week). Again caught on to its former average last week with better conditions. Selling well, but business is still big money for this house.

"Night Song," Liberty (3d week). Established a new house record last week, aided by the extra holiday performance. Gross went to over \$20,000. Looks like a sure hit.

"Opera Comique," Park (19th week). "Ruddiger" again held over, making the fifth week, which is a record for the American Singers. Twice other attractions had been announced.

"The Show," Beacon (12th week). Final week of run with takings just over the stop limit lately. Considered a personal success for Laurette Taylor, Sam H. Harris. "The Hot-ent" starring William Collier, succeeded on March 1.

"Passing Show of 1918," Winter Garden (18th week). Came back last week, getting a big holiday play.

"Patsy," Century (6th week). Failed to show strength at any time since opening and will go out Saturday, Otis Sinclair starring. Show starring "Peter Barhan," Lionel Barrymore in "The Law" succeeds next week.

"Scandal," 39th St. Theatre (22d week). Looks sure for a whole season's run. Last week gross went to around \$13,000 again, 15 to stop limit maintained.

"Shavings," Knickerbocker (5th week). Opened Monday night, winning good reviews. Last act written by George M. Cohan. Show figured for a run.

"Sign on the Door," Republic (10th week). Has been doing fairly good business. Last week the takings jumped up with the general prosperity along the line.

"Smiles Through," Broadway (8th week). Pulled up sharply again last week when the gross went to around \$14,000. This piece has consistently shown strength, though it was not hailed as a winner when it opened.

"Sue-Daughter," Eldorado (14th week). Figured with the best last week, though it didn't reach capacity for the first two nights, which is true of many others. Takings went to \$14,400.

"The Acquittal," Cohan & Harris (7th week). One of the best of the dramas and looks good for excellent run.

"The Cat-Bird," Maxine Elliott (1st week). Opened Monday night, starring John Drew. Arrangement calls for a limited engagement, though there is an optional booking if business warrants it. Reviews were favorable.

"The Jew," Plymouth (33d week). Last week, finishing up with a rush. Should get around \$16,000. House dark next week. "Richard III" opens March 1. House scale at \$35.50 top for that engagement.

"The Power of Darkness," Garrick (5th week). Final week. Show drew attention from lovers of the artistic. "Jane Clegg" the next attraction, due next week.

"The Passion Flower," Greenwich Village (6th week). Doing good business, considering location of house and it's small size. Around \$16,000 last week. Show moves to Belmont next week. "The Girl with Emily Stevens" the next Village attraction.

"The Purple Mask," Booth (11th week). Is both a big draw at matinee and night. First two nights only performance. Last week's gross went to more than \$12,000, which means better than normal money can.

(Continued on page 27)

SHOWS IN PHILLY.

Philadelphia, Feb. 18. The misgivings regarding business prospects during the Lenten Season were somewhat relieved this week owing to the decided picking up in business in the legitimate houses. The general report for the latter half of last week and the starting of this week was very satisfactory from a financial standpoint and the managers are wearing a more optimistic expression as a result. There was only one new opening Monday night, Robert Mantell beginning a two week stay at the Broad where he will present a repertoire of plays. "Richelleur" was his initial offering and it is one of the best of his selection. Almost capacity business greeted him Monday night and the performance met with warmest approval.

The only other opening scheduled was William Hodge in "The Guest of Honor" at the Lyric. Delay in arriving was given as the reason for the piece not getting started until Tuesday night, when the house was almost completely filled. Mr. Hodge was given a warm welcome and his new offering is generally conceded to be a big hit.

Business at all the other houses was very good. "The Greenwich Follies" is packing the Shubert at every performance and the Chestnut has taken a firm hold. The same can be said of the reliable "Ben Hur" which is drawing capacity crowds at the Forrest and is expected to hold up during the next few weeks. "The Girl" and "Bliss Janie" in her second and last week at the Lyric are still doing big business. "Over the Moon" comes in here next week. "Somebody's Sweetheart" is doing a strong play at the Chestnut Street opera house. Billy Kent is scoring a big individual hit in "The Girl" and his music, which is far above the ordinary, is helping a lot in boosting the piece into the Walnut in the big business. "Twin Beds" in for a return engagement at the Walnut in the big business. Attractions of this sort, especially those with a name, seem to be the only ones capable of doing business at this old house.

SHOWS IN SAN FRANCISCO.

Alcazar—"Daddy Longlegs" (stock) with Belle Bennett.

Casino—Will King Co. (39th week) and A.-H. vaudeville.

Currant—San Carlo Grand Opera Co. (third week).

Columbia—David Warfield in "The Auctioneer" (first week).

Majestic—Jim Post Musical Comedy Stock Co. with Tom Kelly.

Maitland—Stock.

Princess—Bert Levey vaudeville.

Wigwam—A.-H. vaudeville.

Savoy—Crawford's "Yiddish" Players (Friday and Sunday nights).

STOCKS.

New Orleans, Feb. 18. The Edwin White Players begin a season of dramatic stock at the Lafayette square, opening with a new comedy, "A Husband in the Air." Cora Frances is playing the feminine leads.

SHOWS CLOSING.

The Aarons and Sacks' "La, La Lucille" closed at Pittsburgh Saturday night.

Reviewing "Just a Minute."

John Cort is going to send "Just a Minute" out again. Quentin Smith and May Boley are to be withdrawn from the "Roly Boly Eyes" show tomorrow night and will start rehearsals with the new company in New York on Monday. Mabel Withee, who is with one of the "Listen: Lester" companies, will also be brought back for her original role in the "Minute" piece. The plans of the Cort office are to send the show into Chicago for a summer run.

"Lassies" Closes for Recasting. The "Lassies" show closed last Saturday, to be recast.

Production Engagements.

West, West, of Wells, Virginia and Bust, has been booked with the Shuberts to do a specialty in the new Winter Garden show. The other members will also be in the show.

INSIDE STUFF—LEGITIMATE.

(Continued from page 15)

then the show's producer, the lyric writer and the composer. Contracts this season given by the Shuberts provide that the house dispose of music in the lobbies, which practically means the passing of the song book boy. It is assumed that each house is "leased" for the song privilege just as privileges for candy is sold. Since the net price of songs delivered by the publishers remains at 18 cents per copy, music sold at 35 cents and upward, as is now the case, opens up a new source of revenue for the privilege man over the price paid for the "lease." One musical show recently playing Philadelphia insisted on keeping its song book boy, who sold his wares from the sidewalk and threats of arrest didn't deter him. He replied that the streets were not yet owned by the manager and went along selling.

Reports from the sticks detail the scoring of a new juvenile whose dancing is one of the hits of "Sunshine," a musical show, by the way, which has been out all season and hasn't had a chance at Broadway. Last week's local reviewer, at Norfolk awarded Teck Murdock the "real hit" of "Sunshine." Richard Carle is starred and for him the critic said: "Time was when Richard Carle was almost as accomplished an eccentric dancer as Teck Murdock. But the tall comedian is no longer thin. He is well filled out, almost plump and if he dances with ease and abandon it is because he is well oiled or because he cannot do otherwise and remain Richard Carle. He has lost all his acute angles, still he is as funny as ever."

The death of Gaby Deslys last week brings to mind the cause of her tremendous drawing power in a theatrical attraction. Never a great artist, her value as a "draw" was probably second to none as an international star. And it all came about through a clever press stunt that proved to be more far-reaching in its result than could possibly have been imagined at the time it was perpetrated. While playing in Berlin some years ago in a revue the press man sent out a story that Mile Deslys was being vigorously courted by King Manuel of Portugal and the yarn was so avidly devoured by the newspapers that it was deemed expedient to follow it up with some tangible evidence, which was manufactured in the shape of a man made up to represent young Manuel, who was seated, nightly, in a stage box and tossed bouquets to the little French blonde. The rest is theatrical history.

NEWSPAPER ROW HARMFUL.

Reading, Pa., Feb. 18. The Nathan Appel interests, controlling a legitimate and stock house and the Reading Printing Company, publishing two newspapers, have been exchanging word alcohol and ripe olives during the last two weeks. The rumour started when it was decided to stop running "readers," but publish critical reviews. They failed to get other newspapers to do the same.

The day the "readers" went out the size of advertising was cut down more than half. The Appel interests got Carr and Shad, controlling seven piece houses, to also cut down. The result was that the newspapers lost about \$10,000 a week advertising.

The newspapers raised their rates 50 per cent, and the show people cut down on free passes and sent their programs to another printer. The printers dismissed a critic who had been working for them 10 years and dropped his weekly page from the paper.

The whole thing is likely to be patched up again within a few weeks as each are learning they need the other.

Washington, D. C., Feb. 18.

The first showing of the A. H. Woods production, starring Theda Bara, proved Miss Bara has some histrionic ability, but this is also true of the sixteen-year-old amateur who takes part in the school play. The play, the joint work of George V. Hobart and John Willard, and called "The Blue Flame," surely does not play upon the credulity of the audience, and then, to top it all off the impossibilities are made a dream which converts an unbeliever into a believer.

Mr. Woods has supplied a beautiful production, one that will be hard to equal, going as far as carrying a symphony orchestra with a director to play the incidental music, which incidentally does not back up the old drama idea of soft music for quiet scenes.

Miss Bara's popularity brought forth a capacity house, including the top gallery, which is unusual these days, and no matter what the reviewer says, it surely does look as if the piece with its star will at once find excellent business as a frisky

World's young scientist, who through his inventive genius has been able by electricity to bring the dead back to life, denies that there is a God; and if there is one he can argue with him as easily as he can reduce facts to their proper place. He is over with a young girl whose belief is hard to shake. While sitting alone he is visited by a stranger, and while they talk Ruth (Miss Bara) enters and is struck by his beauty. In the line of his argument he places her in the chair and through his blue flame restores her to life, but without a soul, and the sweet, lovable Ruth becomes the vampire, the bleeder, and the terror of the audience. The fate of her, for the rest of the performance.

Every man that comes in contact with her suffers, going lower and lower in the human scale until he dies. Ruth is shown in Chinatown selling emeralds of Buddhas and all sorts of things that surely do tax your imagination. But the last act relieves you of any further worry as to what vengeance will be handed out to Ruth for her soulless adventures, because Varnum awakes and his dream has converted him to religion. All the characters who have either been

killed or become dope fiends return as their natural selves, and Varnum is left to deal with the usual final embrace with Ruth.

A splendid cast presents the play. There is Dewitt C. Jennings playing his part as a man who has been a slacker, who is excellent as a boy dragged down by Ruth; Allen Dinehart, who is splendid in his light comedy moments and who has a good deal of the most dramatic portions, and Harry Minton, who was most convincing as a burglar upon whom Ruth fastens a crime in order to save her reputation.

Theda Bara may hurt her reputation as a film star by this appearance in person. However, indications of Monday morning's "hot" news columns indicate that she will make a "clean-up" with this venture, as will the producers.

—Vernon

Atlantic City, Feb. 18.
 "Honey Girl" is the best thing that Sam Harris has produced and it exceeds in charm many of the former offerings of Cohan & Harris. The familiar story is full of opportunities for pleasant humors and delightful situations with a goodly sprinkling of comedy.

The music by Albert Von Tilzer holds that ever-popular balancing act between the serious and the frivolous, and several really beautiful tunes. Edward Clark has made the book from the Henry Blossome play, Neville Flessom as the whole clothed lyrics, while Sam Forrest and Bert French did the splendid staging.

Lynn Overman as a loving, pursued man, George McKay the race track man, petite Louise Meyers with fascinating ways, Edna Best as the girl who is a girl, were leaders in the cast. Rene Glavin, who danced with astonishing rapidity, Cissie Sewell and Dill Templeton all did their part, while Sidonia Es-

The music offers especially a bright melody and a coincidence with the movements of the story. "Catalina," "Close to Your Heart," "Castle of Dreams" and "Racing Blues" are among the most popular numbers.

For music Mr. Von Tilker has contributed a score that offers liveliness, charm, melody, sympathy and not a little of dramatic narrative. Occasionally reminiscence crept into the diapasons, but reminiscence which set the ear to alertness and pleased attention. There are several songs which may be classified as hits: first, "Close to Your Heart," then "Catalina," an air with a flavor of old Madrid; then "Castle of Dreams" and then "The Racing Blues" and still others.

And all of this has been daintily set, charmingly costumed and given a chorus that nac dance like an old-fashioned chorus used to dance, swinging fast and

high and far, in long line, and' skipping
pairs and couples, beavies, and swaying
whirling ensembles.

The whole thing is as perfect as any-
one might wish, funny, witty, pathetic,
riotous and musical." One only was
missed by the "old-timers"—the ridicu-
lous funny old "cricket story" Checkers
tells a venerable citizen in the last act
of Mr. Blossom's play.. There were many
who were waiting to bear it, but the
aging frame had to make way for the
more vigorous body of the musical
comedy ending.

Schauer.

Washington, Feb. 18.

A large audience turned out to see "Sacred and Profane Love," by Arnold Bennett, but the local press, which had been critical of the vehicle Elsie Ferguson chose to mark her return to the dramatic stage. Her picture followers were present in great numbers, but the play was over their heads, as it requires thought and is dependent more upon dialog than situations for its development. The success of the excellent Rubens the dope crazed pianist giving a portrayal that was a work of art.

The story is of a woman who surrenders herself to her lover, only to be separated from him. When about to go away with a wealthy man she learns of this lover's condition and returns home. Miss Ferguson here is turning in a performance of a severe cold, nevertheless gave a performance that showed pictures had broadened rather than narrowed her abilities. Frank Morse of the Post declares as much and also that the play has sufficient action to interest picture fans and should be successful. *Meakin.*

	Boston, Feb. 18
Leila Archibald.....	Katherine Alexander
Hannah.....	Helen Hayden
Mrs. Archibald.....	George Allison
William.....	James Keane
Carter Brooks.....	Tom Powers
Bab.....	Helen Hayden
James Archibald.....	George Allison
Jane Raleigh.....	Clara Campbell
Clinton Beresford.....	Arthur Eldred
Eddie Perkins.....	Junius Matthews
Guy Grosvenor.....	Raymond Griffith

Another "flapper" comedy play has joined the vanguard, and "Bab," dramatized from Mary Roberts Rinehart's "Sub-Deb" stories in the "Saturday Evening Post," will soon be making its way toward Broadway with little Helen Hayes in the title role.

Miss Hayes, fresh from her first conspicuous roles, that of the dream child with Gillette in "Dear Brutus" and the adolescent Cora in "The House of the Dead" has been given an "unlimited field" for the role of a temperamental 17-year-old fapper who has not yet "come out," and has more than made good. Playing opposite to Tom Powers, who has the juvenile lead. They make an irresistible combination and Monday night's metropolitan premiere at the Hollis Street would indicate that George C. Tyler has

Edward Childs Carpenter, who dramatized the serial novel, the play being by arrangement with Arthur Hopkins, has built a far better comedy than was expected, and the Rinehart brand of humor, while not lending itself to hilarity, pans out to be clean and infectious comedy, with continual situations entirely out of the field of farce but of the sort that brings reminiscent chuckles all the way home afterward.

The plot is reasonable and well sustained, although the last act is unduly hurried and has to get going all over again. The characters are well handled, and it is a fact that it actually does get going again after the last rather unexpected anti-climax.

"Bab" is sent home from boarding school because of her bad behavior, measles, and proceeds to demoralize a number of her friends. She is the daughter of a preparing to marry off her older sister to an English member of nobility, and her father is a member of the same family, played by George Alison in the play. The plot is well sustained.

On the way home on the train, Lucie meets a young man, who is the son of the Englishman in question and who later appears at her home as a guest to receive her father. The plot is well sustained, although the last act is unduly hurried and has to get going all over again. The characters are well handled, and it is a fact that it actually does get going again after the last rather unexpected anti-climax.

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The young man who has been conducting a boyish courtship recognizes the photo as a former schoolmate now a stage actor. The girl's scheme and promptly brings the supposedly imaginary individual on the scene after "priming" him and also the father who enters into the scheme to teach his daughter a lesson. In the meantime the young lady comes down with the measles but finally accomplishes the elopement of her older sister with the

Englishman, thereby clearing the road for her own "coming out," which was predicted upon the marriage of the elder.

Despite there were a couple of rehearsal hour changes in the cast, "Balthazar" proved to be one of the best rehearsed productions given a Boston premiere in several seasons. It ran without a single hitch or slip, and much credit goes to Ignazio Martinetti for his development of detail action and those deft comedic touches and subtle inflections which make either humor or break the Rhinehart

Apparently Miss Hayee has come into her own, and Billy Sill's apt. remark about the newest "toast of New York" apparently bids fair to become true.

First Bridesmaid.....	Chicago, Feb. 19.
First Guest.....	Grace Hays
Second Guest.....	Helen Bell Ross
Page.....	Peggy Martin
Bowers.....	Frances Grant
Philip Fuller.....	Raymond Howard
Maggie.....	Worthington
Bernice.....	Jeannette Wilson
Col. Ichabod Starkweather.....	Evelyn Rosewood
Tom Starkweather.....	J. Edgar Hoover
Tom Price.....	Irving Beebe
Amy Starkweather.....	Georgia Hewitt
Sam Kirby.....	Frank Crumkin
Marion Lee.....	Vera Michelson
Madame O'Toole.....	William K. Harrison
Isadore.....	Lucille Manion
Guy.....	Sammy Ewan
	Raymond Oswald

This musical farce by Harry B. Smith and music by Hugo Riesenfeld, loped in from Boston, where it worked eight weeks, to the Princess, which was originally built as a musical comedy stand, but of late years has not found its topmost return with that type of merchandise. The opening was postponed a night, and this caused the first night to be a trifle off its patronage, as Tuesday is an uncommon premiere night here, and there was some doubt created by conflicting notices as to the time when it would show.

However, the first act of the three-act play was a disappointment. The scene rang down on what looked like a sparkling success. The tunes were delightful and ingratiating; the girls were youthful and pretty—and smartly rehearsed—the scenery was charming; a tantalizing complication had been founded. Any Vera Michelena, the featured player, dazzling and compelling in a high comical part, as Anna role, had entered with her "blare and beep," the "Lamp Burning," one of the best ballads of years and the finest piece of work this notable has attained since she so startlingly made good in "Alma."

Then came the second act. A little reversal it was. The sweetness was replaced by a sharp comedy rant, endless lengths and in manifestation that no grown-up mortal could digest or even swallow, and the fair diva's song seemed a burlesque after that masterpiece. True, she sang like a bird, but there were there in pat spots, always with suits. But her part was too heavy with too good a first act; thereafter, The story suggested, and zig-zagged and creaked and rattled and chattered, and over the required second act length Smut and veteran jests and throat-door-slammings and other "obscene material" followed. The main curtain dropped on a full house, and the fans went out to smoke in pique and disappointment.

The third act was deliciously set and staged, and went far to undo the misgivings I can still feel. What a shame that twenty minutes of banal, over-narrated comedy couldn't have been chiselled from that second act to give 'he thin speed—or, rather, absence of slowness—if no other improvement could be devised. As it is the verdict is in the air. If the verdict is "guilty" the crime—stupidity, and the criminals the authors and some of the comedians, who can't be held responsible for the experienced audience as having padded their own consciences.

[illegible]

Boston, Feb. 18.

The Lion.....	Ted Roberts
The Glad.....	Edna Whistler
The King.....	Herbert Baker
The King's Daughter.....	Edna Whistler
The Girl.....	Henry Jerkin
The Walking Delegate.....	Henry Rea
The Wrestler.....	Sim Moore
The Girl.....	Ed Wynne
The Real Japanese.....	Ted Roberts
The First Tea Boy.....	Lillian Wee
The Second Tea Boy.....	Gladye Lee
The Atmospheric.....	Lillian Wee
The Dancer (Fatima).....	Ida Gerber
Ray Miller's Black and White Melody Boys.....	
The Dancer.....	Trixie Jensen
The Dancing Girl.....	The Misses Woods, Bristolow, Dale, Bowen, Hoban
Forest, Carroll, Young, Butlin, Winick	
and Denn, West, Renard and Howe.	

[illegible]

In carnivals, revues and attractions of this sort the usual formula is closely adhered to. It is a combination of a star comedian and a troupe of dancers, perhaps a female star, with the comedian as the center of scenic displays of extraordinary dimensions and a flock of beautiful girls who appear only in cases where there is a big comedienne to show herself off. It has made a secondary consideration for the comedian uses it for no other purpose than an interesting foil for his own efforts. The comedienne must come at first, but one which grates on the audience while. This trouble Wynne has avoided. While his personality is not submerged and he is the star of the show and he is on the stage all the time. He has a conception of a very few minutes, he handles the situation in such an efficient

Those in the show to whom greater credit should be given are numerous. For instance, the Meyakos, who are prominent in both acts of the show, give a performance that lacks no charm. These three, two girls and a youth, have mastered the art of American can-canism, especially the "jazz" end of it, and get across big. Just to prove they are good, they will sing:

William Fitzgerald also has a good chance in the show. In the first act he plays the role of a man which went so big in the vaudeville. The first act is a comedy and is on the stage with her during both her bits and aids her act greatly. Remember the show has always been known how to get it across. The performance given by Rufus is excellent. The pair take the show through their regular routine. With the evident carelessness which marks this team's work, they appear alone on the stage and for a few minutes play a comedy which is while they pull off a couple of stunts, but

In that part of the performance where Edna Whistler and White Melody Boyd are allowed to tell their story, the other showmen and what a real "jazz" band can do when it feels like it.

Edna Whistler and Frank Ridge carry the singing hours of the show.

Next in the line of the second act there is the usual beautiful spectacular scene—the Sphinx in the foreground of a desert scene, and this coupled with a beautiful costume design go a great way to make the show a finished product.

There are eleven musical numbers in the show and of these "My Log Fire Girl" is the one that goes over best.

Atlantic City, Feb. 18.
The most gripping, tense, fear-inspir-
ing, melodrama that has probably ever
seen the local stage put unwillingly ter-
ror into the hearts of an audience at the
Globe theatre last night. It is "The Un-

[illegible]

San Francisco

ORPHEUM, SAN FRANCISCO.

San Francisco, Feb. 18. The Orpheum bill this week met with general approval. Coriella Ryan and Leta Orlov dividing the top billing with "Porphy's Sake." These two stunning girls appearing in sixth position registered heavily with their vocal efforts, excellent voices, good harmony and ability at handling lyrical numbers. The sketch with Thomas Duray was also as good a laugh getter as any.

Elsa Ruegger assisted by Edmund Liebenstein was an artistic success, the applause compelling an encore. Wallace Bradley and Grettie Ardine received tremendous applause at their finish for showy, speedy dancing and cleverly interpolated song numbers. Their encore, an acrobatic dance, was the show's hit. Kenny and Hollis next to closing got big laughs with plenty of new material. The comedians' clever work and the burlesque dance finish nearly stopped the show.

Dick Duffey and Betty Caldwell with their bright flirtation talk over a novel telephone setting drew well with a good routine and redemptive songs cleverly handled by a classy appearing team. Lucille and Pockey opened. By hard work the women made in making the birds talk entertainingly. "The Little Cottage" held over last week, closed fairly, though some walked out.

PANTAGES, SAN FRANCISCO.

San Francisco, Feb. 18. The show this week lacked comedy and variety and drawing ability, but contained some meritorious acts with Scotch kilts much to the liking of the Glasgow girls. With Jessie Sterling leading, finished a big hit with their bawling playing. The band was also good, the bass drummer especially. In the early part of the girls' routine and Miss Sterling's singing were indifferently received. The show's best and only laughs were drawn during the ambulance scene with the dummies.

The Gaining Music closed the show in good shape. Flak and Fallon went well enough. The woman's work predominated. Her violin and other imitations got a hand but the man's talk showed matters up. Henry and Adelaide with good dancing of a novel and original kind opened well. The Chung Hua Four scored big with their song routine including a Scotch number. They were the first act to wear kilts.

HIPPODROME, SAN FRANCISCO.

San Francisco, Feb. 18. The Hippodrome show a satisfactory show this week. Estelle and Roy, opening with aerial work and acrobatics, found favor. Joe and Pearl Mattis, hard show dancers, also going in for singing, are a small sized pair and impressed favorably with their dancing. Green and La. Well, a jazz song mixed team, with the woman delivering songs and the man at the piano injecting comedy, registered a hit.

Henry and May in a domestic sketch full of comedy got the best of the fact that many of the lines were over the heads of this audience. The finish is a bit wobbly. Claire Hansen and the Boys went big, the male portion being a good singing quartette, with the girl's leading fitting in nicely. The "Peacock Revue," a quartette of girls in solo and ensemble classical dancing, closed well. The act is above the average in costumes and presentation.

NOTES.

San Francisco, Feb. 18. J. Edwin Crapo, who recently played the Hippodrome theatre, was awarded judgment for \$650 against Ralph Brunetti, also in vaudeville. The amount represents the value of a drop attached by Mary Sannie, formerly appearing with Crapo's act. Brunetti satisfied her in getting possession of the curtain and she then left for the east.

The Jewell, dark for the past year, will reopen as the Sun theatre with pictures. The theatre will be operated by the Sun Film Co. A Markowitz will be house manager.

Earl Taylor is due to arrive here to open professional offices for Irving Berlin and to remain here as western representative. Jack Lo Follie, the present representative, will probably go into vaudeville, although up to the present time he has received no official notice Taylor would succeed him in this territory.

Al Brown, Wilmar's western representative, left for Los Angeles to re-establish the professional office in that city, closed a few weeks ago.

Thomas Kelly, of the Rosart case in Atlantic City, who was married recently, is on a trip to the Hawaiian Islands with his bride.

S. Gordon, of the Gordon Trading Co., has taken a ten year lease on the Lyric on Fillmore street. The Lyric is

of Class "A" construction and has a large seating capacity. Gordon will re-nurish the house, for pictures.

Herbert Meyerfeld's cellar is the scene of much impromptu entertainment furnished by visiting artists who congregate there nightly.

"Billie" Bowman, on the Hipp time, intends to retire from the business at the close of this season to be married. A business man of Buffalo, N. Y., is the prospective husband.

Ed Redmond is negotiating to present stock musical comedy in the Ye Liberty Theatre in Oakland.

Louis Fontanele, former manager of the Lyceum has taken the lease on the Galety, San Diego, where he will present musical comedy stock with Jimmie Gordon producing.

Men ushers will replace the girls at the local Pantages house. Charles Jacobs, publicity and advertising director, has been retained by the new manager, Roy Stephenson.

Boi Siebenhauer, for many years auditor of the Orpheum circuit in this city, is on the retired list.

Kob and Dill in their new show, "Wet or Dry," continue to big business in the interior towns.

A "Peck's Bad Boy" company is being organized for coast territory.

"Spider" Kelly's famed resort was sold at auction.

The new Loew-Ackerman-Harris Hippodrome, Europe, has also been appointed before April. Billy White, at present assistant manager at the local Hipp, is slated for manager.

Ambrose Barker and Peggy Wynne of "The Corinthians" will sail for London in June to open on the Moss Empires.

A girl act produced by Ben Black, known as the "Koyoten, Bats and Girls," appeared in conjunction with a picture at the Frolic.

Rube Wolf has succeeded Jack Tripp in advance of the Pantages and Roy's revenue now playing in the Middle West.

Lillian Mason has joined the musical comedy show at the Columbia, Oakland.

The first Loew bill will play the San Francisco houses March 7.

The Crescent Theatre, formerly the Alhambra, has opened with a girl show headed by Nat Farnum. Twelve girls are in the chorus. The Lyceum, in the same neighborhood, is also occupied with a girl show known as the "Honey Girls." The principals are H. Harris, John J. Welch, Jessie Bell and Clara Allen. The admission at both houses is 45 cents.

Phil Furman, lately connected with the Coast Amusement Agency, has been appointed Los Angeles representative for Irving Berlin, Inc.

Felix Bernard, of Bernard and Duffy, on the Orpheum circuit, has written a new song while here, entitled "Just Because."

The Three Kelly Ride engagement at the Portola-Odeon was curtailed through the objection of the Labor Commissioner, who caused them to be closed. The girls, ranging from nine to 18 years of age, also were compelled to cancel their tour of the T. & D. theatres.

Tom Leahy, who shortly after his arrival here to take charge of the McCarthy-Flaherty office, was compelled to return East through the death of his mother, who passed away a few days after her arrival in California, has returned from Chicago, where the burial of his mother was held two weeks ago.

David Warfield will be at the Columbia in "The Auctioneer" the early part of next month.

The exterior of the Orpheum Theatre has just received a new coat of paint and otherwise generally brightened up.

Lester Fountain, who has added to his laurels by "putting the heat" on the Casino in Salt Lake City, which house he opened and managed for the past six months, is at present making himself generally useful in the Loew-Ackerman & Harris' office.

Charles Selger is the new musical director at the Palace Hotel.

Dick Powers is now connected with the sales forces of Sherman, Clay & Co.'s music department. He left last week for a trip East.

Cunningham, the magician, is touring the Glenside time with his spiritualistic exposures.

WALKED OUT.

San Francisco, Feb. 18. George X. White, who installed a musical show at the Majestic walked out before the evening performances on the Saturday of his second week's engagement. Joe Eckstein went with him. One show was given instead of the customary two without the principals.

According to White the management did not give him the promised contract for any specified time as to the length of his engagement and that they approached members of the company with a proposition to remain at the Majestic with a new show headed by Jim Post and Tom Kelly, who opened this week.

White's demands included remuneration for rehearsing and organizing his company. The management, peeved at White's action, advised him to sue for the week's salary due. White took his troubles to the Labor Commissioner. So did Eckstein, also claiming a week's salary minus Saturday night's show.

Ben Muller, Majestic manager, denies White's allegations, and says no contract was agreed upon, but admits not paying the salary for the week because of White and Eckstein walking out.

REGULATING SCALPING.

San Francisco, Feb. 18. An ordinance prohibiting traffic in the resale of theatre tickets was suggested by the supervisors, which requested the city attorney to render an opinion upon the legality of such a measure.

Action was deferred on a proposed amendment regulating the scalping of tickets by fixing the excess that could be charged at 20 per cent. of the original purchase price and providing that the price be printed on tickets.

FOUNTAIN'S PLAQUE.

San Francisco, Feb. 18. Lester Fountain, Ackerman & Harris house manager, general utility man and "opener" of new theatres, was presented with a bronze plaque likeness of himself by the members of the A. & H. staff and San Francisco friends. It is on display at the Casino theatre.

CHANGES AT PANTAGES.

San Francisco, Feb. 18. Dr. Maxim De Grosse, for many years leader of the Pantages Orchestra, leaves the end of next week. Other changes made by Manager Roy Stephenson includes the replacing of the girl ushers with men. Fred Parisien, formerly of the Hippodrome, having been appointed as floor manager.

MUSICIANS HOLD CONFERENCE.

San Francisco, Feb. 18. Union musicians from several of the western states attended the Pacific States Conference of the American Federation of Musicians, held here for three days last week.

Alienation Suit March 1.

San Francisco, Feb. 18. The \$50,000 alienation suit of William G. Smeltzer, former manager of the Savoy Theatre, against Rev. John F. Poucher, whom he charges has stolen Mrs. Smeltzer's love, was set for trial March 1.

Santa Cruz House Opened.

San Francisco, Feb. 18. Kahn & Greenfield, operating the New Mission and the Fillmore theatres here, opened their new Santa Cruz house last week.

Zita Williams in Alcazar.

San Francisco, Feb. 18. Zita Williams, formerly with "Ziegfeld's Follies," opened this week with the Alcazar Stock Co.

CASINO LEASE RENEWED.

San Francisco, Feb. 18. The lease on the Hippodrome has been renewed for another 15 years at a gross rental of one million dollars. By the terms of this lease, Loew's has taken the entire building, including the stores. This theatre was built by G. M. Anderson and originally called the Galety. It was taken over seven years ago by Ackerman & Harris and formed a nucleus of their Hippodrome circuit. Marcus Loew was here last week and approved the plans made by Ackerman & Harris for the improvement of this house.

The lease was handled by A. C. Blumenthal & Co., together with A. M. Rosenstirn, acting for the O'Day Investment Co.

BURNED IN FIRE.

San Francisco, Feb. 18. Halley-Avery, treasurer at the Casino, was painfully though not seriously injured in a fire which gutted an apartment house last night, in which more than 50 were injured and causing two deaths.

Miss Avery received burns on the face and eyes while making her exit via a fire escape. With the aid of glasses she was able to resume her duties in the Casino box office the following day.

SOLID BOOKINGS.

San Francisco, Feb. 18. Both legitimate theatres, Curran and Columbia, are booked solid for the current year. The Savoy, home of Grossman's Yiddish Players, who give performances Friday and Sunday nights, making a bid for stray road attractions, eliminate the Friday night show when rented to traveling companies. "Flo Flo" and "Twain Beds" were recent Savoy attractions.

Colored Minstrel Troupe.

San Francisco, Feb. 18. W. A. Rusco has organized a darky minstrel troupe for coast territory.

CHICAGO NOTES.

Herman Lieb, whose regime of stock at the Wilson Avenue Theatre a couple of seasons ago was a spectacular success, is back from the East, looking for a house in which to establish a similar policy.

Ray Jacoby, formerly connected with the publicity department of the auditorium Theatre, is now advertising agent for "Clarence," at the Blackstone.

The Victoria inaugurated its new policy this week with Gerard's "Follies of the Day."

Horace V. Noble, stock actor and director, joined the central company of "Boydell" in Kansas City.

Milton Wolf, for many years attached to local Palace, has gone over to the Irving Berlin staff.

Jim Post and Tom Kelly, heading a musical comedy company, opened a stock engagement at the Majestic Theatre in Mission District this week.

Oaks and De Lour, an acrobatic dancing team, are at the Palace Hotel.

Inez Patton, of Patton, Yantis and Rooney, playing in San time, will shortly retire from the trio to be married to L. S. Gilliam, a Salt Lake advertising man.

Jack La Follie, former representative in the West for Irving Berlin, Inc., has joined the revue at the Portola-Odeon.

Loew's new theatre at Knoxville, Tenn., will open March 1 instead of March 7, as announced.

Blida Morris was too ill here to leave for Toledo on last week's bill and Toledo went one act short for the week.

A. Leon Bloom, Chicago composer and musical agent, joined Louise Dresser and Jack Gardner, as accompanist. He has not been in vaudeville since doing a single with the Yoda Victor road show.

Lee and Cranston canceled New Orleans last week because of Miss Cranston's illness-throat trouble.

MAJESTIC, CHICAGO.

Chicago, Feb. 18. Vaudeville fans who picked the Majestic this week found the very best bill of variety in town—an assortment of diversified types of entertainment which could not but have made an appeal to every class of patron.

For those who like the audible sob at the end of a story made up of piffing comedy and more or less automatic situations, there was Alexander Carr and his little company in the sketch, "April Showers." It is merely the story of a good Jew who sacrifices all he has in the world—earned through years of toil—to save his place from the disillusionment which would have come to her through the absconding tendencies of her fiancée. In the comedy spots Alex was as good, and perhaps better, than the lines permitted him to be. In the big scene at the end, Carr is great. Kessler could not have done it better.

For those who favor theatrical persons who are not theatrical in technique, Lester Lawford and Helen Broderick were a delight. They were most humorous and amusing. Particularly Miss Broderick. Her serene drawl is a vocal asset and her regard of the audience is the trademark for individual ego which makes for individual appeal.

Jerome and Nellie made an ideal opening act. In their costume they opened in "one" with an Oriental number. Then they offered an instrumental duet with stringed things. Going into full, they finished with an excellent routine of bar and individual dancing, giving some sensational swings with eyes blindfolded.

The women and children had great joy in the next offering—Meredit and Snooty. Meredit was most humorous and gentlemanly. Animal trainer in vaudeville and circus, he is unquestionably the most intellectual canine anywhere. He does go tricks of any startling sort, but obeys the command of his suave dictator with uncanny celerity and intelligence. Two beautiful cats are also used in the act, which was heavily applauded.

Florence Tempest, using her male impersonation for the third instead of the first number, was most stupendous, her restful, artistic offering of four costumed numbers. While she made changes Allen and Harris, with smart stepping, and George Harris, with excellent work at the piano, were most successful in getting restless. Miss Tempest has a particularly good lyric and tune for her number in male attire. Her comical, boyish voice was never in better tone.

Sybil Vane follows in the Carr sketch. Her appeal was for the music lovers. She may not live up to her billing as "The Gail Diva of Vaudeville," but her tones are unquestionably far superior to the average in vaudeville. Her technique is perfect, and her routine of numbers high grade if not lively. Leon Domingue at the piano deserves credit for his work. He forces much crashing harmony out of the big black grand.

The old but always young Hyams and McIntyre delighted in "Baboon." Nobody on the two, three, four, five, six or more a day can sing a little girl song as Lellie McIntyre.

Fat Buster Santos and skinny Jacques Hyams, whose baritone voices are as mellifluous as the wall of a cello, followed and drew storms of appreciation. The Four Aces closed with a sensational casting exhibition.

PALACE, CHICAGO.

Chicago, Feb. 18. The acts found it tough sledding at the Monday matinee, what with all manner of shifts in position and a gang of customers who expected that the management could give them each week the extraordinarily good bill that was there last week.

Will J. Ward and the Five Symphony Girls, billed No. 3, opened the show. It is an act which requires a settled audience, and was badly handicapped by the laid-overs. The opening act, Fielet and Scofield, went to number five, and strange enough, this regarded as choice spot, did not help the act, which is essentially an opening turn. The juggling routine in full stage was excellent, and the young woman in the act helped materially, but the act was not heavy enough for the spot.

The headline attraction, the Overseas Revue, which was to have held the No. 1 spot, was switched to third, too early. Further handicapped by the illness of Elizabeth Price, it would hardly be fair to regard this show as one typical of what the act might get under more favorable auspices.

Chris Richards, on second, got a reasonable come-back with his eccentric dancing. The act was not heavy last week at the Majestic. Emily Darrell, alone and still carrying the intelligent little dog, yelled her way into mild favor, and would undoubtedly have done splendidly if she had the aid of co-operation from the audience. The recitation about her dog.

Finish got something. It rhymed, if the tempo wasn't what it might have been. Joe Browning, the variety preacher, didn't get started until he came on for his encore. His sermon on man pleased

the ladies, his remarks on women tickled the men, and he finished with a serio-comic recitation with a punch finish which got a hand and laugh. Johannes Josefson successfully defended himself from the attacks of three men, and admirers of Douglas Fairbanks remained to see the act.

MEVICKER'S, CHICAGO.

Chicago, Feb. 18. Richards and Lawrence followed the extraordinarily bad picture featuring Carter De Haven and Flora Parker. The team (two men) offered a line of anomic saga, and it was only when the comedian started dancing there was any response. The straight man evidenced signs of ability, but the conversation was ragged and barren of even chuckles.

The cold house should have responded to the Four Leons, poppy wire-walkers (three girls and a man), but didn't. The Leons are fast and snappy, with a routine that would make them a thing of nothing or closing act on the two-a-day.

Clifton and Kramer before a draw in "one" representing a general store, did tolerably well, the man in the character of a Swede. Some of the signs in front of the store got laughs.

Burns and Garry made the first dent in the specialty. Burns, the former makes the first entrance, with the singing member of the band singing a number of songs, remarkably pure falsetto, if falsettos may be called pure, and as expected, he comes out in male dress, and there is no suggestion of the female impersonator in his demeanor. His real voice is even better than his falsetto.

Despite a money-showing, the dancing member does his bit with some graceful steps, but Vance, his partner, and three others, who were in the act, were not so good. The chatter is of no account, and it would improve the act if the boys worked in tuxedo instead of the brown jumps and gaiters they are using.

The Victoria Trio, three good-looking singing and dancing girls, sang harmony numbers pleasingly. The show was closed with the Snap Shots Revue, during which Harry Harkins did much better when he was a single. The drab routine of the revue does not help him a bit.

The "Follies" will leave the Colonial March off to be succeeded the following night by Henry W. Savage's "See-Saw." Despite a money-showing, it appears that "Hitchy-Koo" will only be able to stay three weeks at the spot. It was announced that this short run, the piece will be succeeded by the Ed Wynn Carnival.

LINCOLN, CHICAGO.

Chicago, Feb. 18. Lapham's Canines opened and lift a smuck of last entertainment. A chubby lady with animated manners runs the act, and the animal trainer, who through next stunts and finishing brilliantly with several hounds straddling profile ponies on a carousel.

Whirl on a Rialty board. Fine hand songs, and a chorus girl who ran away from an small time girl act, and decided to team up for quicker action. He looks good but can't sing much; the looks great but can't sing at all. The numbers are for sale at 10 cents. The turn showed the little vaudeville worth neither nor both together being worth the time they take at this stage of their development.

Barnes and Loraine, last seen here with a good idea and feeble material, have retained their idea and had their material reinforced, and the result was easily the hit of the bill. Barnes has retained his wop and made him likeable, yet much more amusing. Miss Loraine, a stunning blonde, has several changes and is effective in mappy romance stuff.

The act works in two with a special Pullman car exterior practical production and gives the flash, the laughs, the class and the personalities required by mid-West audiences. Harry Gilbert is a Tuxedoed song seller of the publishers' representative type. He did well enough for that kind of work, letting loose nothing extraordinary, but passing along without a hitch on the sure songs of the moment reasonably well done.

Will J. Harris' "Ginger Snaps" headlined. Four people, two and two, in a chio interior special setting, ran through a riot of song and dance efforts. There is no book. A girl in a classic dance costume, in a low-cut, high-heeled, and a queue that followed was a punch. The finale was "Dardanella" and it sent the quartette across with a snap.

Harris has done better acts than "Ginger Snaps," but it is a better act than "Ginger Snaps" of its kind on this time, at that. Choy Ling, a miniature Long, in a Sam act, closed and scored. Five Chinamen doing the golden bowl, the central figure, a girl in a low-cut, high-heeled, and a queue that followed was a punch. The finale was "Dardanella" and it sent the quartette across with a snap.

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and Mandarin hangings. Otherwise there is nothing to complain of, and this quintet could easily make the Orpheum tour with complete scenic equipment, which, for an act of this brand, seems essential.

MORE TROUBLE AT GARRICK.

Chicago, Feb. 18. No sooner had the trouble in "Hello, Alexander" been nipped in the bud by oil being thrown upon the waters by the Shuberts than another clash arose. It occurred this week, when an attack of the Garrick came running across the street to Henrick's, and made John Garrity, manager of the house, drop the special coffee cake and rush to his playhouse.

The theatre was filled with smoke. The smoke was finally traced to the dressing room occupied by Mabel Elaine. The next day Miss Elaine was hauled on the carpet. It appears the fire department had heard of the incident, and fined the house \$100. The management asked Miss Elaine to pay the fine. She said she would take her notice first. The matter was adjusted without that dire alternative.

Miss Elaine said that a friend who had been smoking must have dropped a cigarette on the floor.

SOME SHOW-STOPPERS.

Chicago, Feb. 18. "Stopping the Show" is not new to vaudeville, but Vance, dancer, manager, and the Windsor, experienced a young riot when Larry Harkins and his Monarchs of Melody (jazz piano and singing) finished their turn and did not reappear Friday night. The house started applauding. The orchestra tried to drown it out. The next act came on and was driven off. Then all lights were turned off. But the noise grew thicker.

Harkins' troupe had to come up in bathrobes and plead. That wasn't enough. Harkins sang a repeat chorus in his robe and B. V. D.'s—then he made a speech—then the crowd was satisfied. Ernie Young, his agent, who was in the house, was satisfied, too.

ANOTHER SAFELOWING.

Chicago, Feb. 18. There appears to be an epidemic of theatrical safeblowing jobs. The latest job was pulled this week at the Imperial. Petermen cracked the safe there and got away with \$2,100. They were so ambitious that they attempted to toe away a smaller safe, but apparently gave that job up.

HE GOT THE PAPERS.

Chicago, Feb. 18. Chief Petty Officer Lloyd M. Nelson, U. S. A., accompanied by a detective, secured entrance into the room of Mr. and Mrs. Roy Harris, early one morning last week, at the Ontario hotel. Subsequent dialog developed that Roy was chief stage carpenter of "Sinbad," the Jolson show at the Auditorium; Mrs. Harris was Ellen Ewing, one of the girls in the show, and in private life the wife of the sailor. Mr. Nelson wanted nothing but some evidence, it appeared, and departed with some 30 letters he had written to his wife. An action at law is expected. The carpenter declared his intentions of making Miss Winger the real Mrs. Harris.

Long and Short Divorce.

Chicago, Feb. 18. E. J. Ader got two theatrical divorces in one day—one for a couple united forty years ago and one for a couple who lived together three days. Minnie Dupree, the burlesque prima donna, shook Francis Dupree, charging that three days of matrimony proved him an impossible husband; Howard Truesdale of "Dark Rosalind," divorced Clara Truesdale after forty years' union for desertion.

"ON AND OFF." COMING OFF.

Chicago, Feb. 18. "On and Off," the classic vehicle which has had more vicissitudes—off and on—than probably any other in vaudeville history, will be retired, seemingly forever, at the end of the Panjangles tour booked here for Bonnie Gaylor and Birdie Herron. It started nine years ago as a two-man vehicle. For Cameron and Flanagan, Cameron married Bonnie Gaylor and he and Flanagan both claimed the act, so both played it, Cameron taking one territory with Miss Gaylor and Flanagan another with Miss Herron. Then Cameron and Bonnie were divorced and Cameron played it with his wife. Then his wife took ill and he engaged his former wife, Miss Gaylor, to play it with him. Then he went into another act and sold his share to his partner, his former wife, Miss Gaylor.

Flanagan meanwhile pulled out and joined in the two-man team of Flanagan and Edwards, and sold his share to his partner, Miss Herron. Then Miss Gaylor and Miss Herron each did a single, until they met and joined forces, thus reuniting all the rights and doubling up as a two-girl combination for the final whirl of the grand old sketch in which each had played both parts in half a dozen different combinations. The act has played in all about 320 weeks. A new act is being written for Cameron and Herron now.

STATE-CONGRESS IN TROUBLE.

Chicago, Feb. 18. The State-Congress (recently opened by Linick & Jacoby, booked by George Webster) is in dire straits from three angles.

It was reported during the week that the management was in financial difficulties, and there had been a meeting of the management with the Credit Mens' Association, which demanded proof of the ability of the factors interested to meet their bills involved in the decoration of the house when it was remodeled from a burlesque theatre to a vaudeville house.

Seeking the cause for the financial difficulties, the variety people learned from an authentic source that one of the men directly interested in the management of the house had disappeared with a considerable amount of the funds. The matter has been placed in the hands of attorneys, it is said.

It is expected that there will be a complete rehabilitation of the personnel of the house, as a result of these developments. The Webster bookings, it is said, have been satisfactory, and business seems to have been good.

TWO WIVES WOULD "CANCEL."

Chicago, Feb. 18. On the day when "Betty, Be Good" opened here, the two principal women entered suits to have their marriages abrogated, both through Benjamin H. Ehrlich as attorney. Vera Michelena sued Harry Spingler of Los Angeles, charging desertion. She married him recently, after her divorce from Paul Schindler, Georgie Hewitt asked annulment of her marriage to Fred Monatt, playing in pictures with Alice Brady. She called herself Georgie Monatt until the Chicago engagement, when she changed to Hewitt. She sets up that she wed Monatt less than a year after divorcing her first husband, making that union illegal.

THIRTEENTH CHAIR GROWS.

Chicago, Feb. 18. Pete Soteros, founder and owner of the famous "Thirteenth Chair," theatrical folk's steak resort on the Randolph Street rialto, has outgrown his original limits. He has opened his enlarged cake with eight tables and many added stools, now running back to the State-Lake alley.

AMONG THE WOMEN

Wellington Cross has built himself a delightful act. The setting is very pretty, of gray with large roses, the border of blue and white check. The girls' dresses were well chosen, especially those for the "Old Fashioned" number. Miss Bell's crinoline was mauve satin with lace edging caught here and there with little roses. A tiny hat with green feathers at the back was cute. A handsome mandarin of white satin, heavily embroidered, was worn by Miss Saki.

Thelma Thalmarier at the American (last half) wore two neat gowns, one of pink satin slightly draped, with beaded trimming round the waist. A long train of blue tulle hung at the side. A large black net hat had blue feathers at the side. A black gown was striking jet trimming caught at the sides, a train hung from the shoulder.

Lula McConnell (McConnell and Simpson) works very hard in a funny sketch. She wears a simple black dress of satin with pockets on the hips.

A little stranger is expected to arrive at the Jack Hazzard home in the near future.

Anna Held, Jr., at the 81st Street had very handsome gowns, all a trifle soiled. Miss Held-for her finish wears her mother's peacock costume. It is very striking. "The Love Shop," is neat and boasts some sweet gowns. The cerise velvet with a long collar of fringe worn by one of the girls was beautiful, also the one of gold cloth draped, with fringe round the neck.

Ethel Clayton, as usual, is well gowning. An evening coat was striking of silver tissue, short waisted, with collar and cuffs of white fox. A large tinsel hat had feathers on each side. A blue serge one-piece dress was smart, embroidered in gray wool, down the front and round the hips, forming pockets. Miss Clayton's hair was not so well dressed—as usual.

Shirley Mason, in the film, "The Elephant Man," is charming. Her portrayal of a kiddie was delightfully human. Miss Mason looked lovable in a ballet frock of net ruffles. In one part of the picture Miss Mason is seen running through the rain to a tent, yet when she enters she is perfectly dry. Miss Mason wore a neat dark cloth suit, fox formed the collar and bands each side of the coat. Her bareback riding in the circus scene was splendid.

An odd type is ZaSu Pitts, star of the picture "Seeing It Through." Miss Pitts' mannerisms are peculiar and would be funny in a comedy part, but in this film they appear awkward. Miss Pitts would look sweeter with her hair dressed in a different style, also if she wore prettier clothes. This film was terribly drawn out.

Robert Hichens' book, "The Call of the Blood," is being filmed. The scenes are taken in Sicily, to give it the true atmosphere. Phyllis Nelson Terry plays the heroine.

Once again comes Eva Tanguay, at the Palace this week, just the same as ever and still her original self and full of pep. Her costumes, although magnificent, could only be worn by her. The costume that brought the gasps from the women was a hem, continuing up each side. Loops of pearls hung from the arms and were caught to the waist. Her first dress was of silver

tissue covered with loops of silver fringe.

Midgie Miller in the Roscoe Ails act wears a pretty dress for the opening, of soft lace, with wreaths of flowers on the overskirt and bowknots of pink ribbon. Miss Miller's black net frock might be a trifle longer to be becoming.

HENDERSON'S SPLIT WEEK.

Henderson's Coney Island Music hall will reopen March 1, booked through the Family Department of the Keith office by Bob Hutchinson on a split week basis.

The United Cigar Stores leased the building last November and sublet the Music hall to Joseph Jacobs for 15 years.

Jacobs is associated with William Brant in the conduct of the New Albany Theatre, Brooklyn.

BLIZZARD TIES UP SHOWS.

The blizzard of Sunday and Monday in the northern and western New York section, also portions of Canada, interfered with several theatres.

The Temple, Rochester, could not give a show Monday. She's Buffalo, missed the Monday matinee. The Princess, Montreal, played Monday with four acts.

PANTAGES' THREE DAILY.

The adoption of a uniform policy of three performances daily in the Pantages theatre will be voluntarily set by Pantages, after having had it in mind for some time, says Walter Keefe, the Pantages New York representative.

The new policy, if adopted, will affect most of the Pantages theatres, which have been playing three shows daily on week days and four, five or more on Saturdays and Sundays.

LOEW'S, LONDON, OPENS.

London, Feb. 18.
The new Loew theatre opened Monday with the Loew policy of vaudeville and pictures.

Its manager is Ed. Lake, formerly assistant manager at Loew's, Montreal.

ENGAGEMENTS.

Anne Wheaton, "Three Showers," Charles Abbe, "Not So Long Ago," Thomas Mitchell, "Not So Long Ago," William Winter, Jefferson, "Three Showers," Diana Allen has been engaged to take the female lead with Chester Devon. Irven Boyle has been engaged by Fox to be Thurston Hall's leading woman.

BIG OPERA ACT.

Planned as one of the biggest acts ever offered in vaudeville is the ambition of Milton and Sargent Aborn, who will present the "Aborn Opera Carnival," timed for April 1. The act will have 20 persons and there will be eight scenes. As most of the cast is known in opera and is of the foreign school, the selections in the "carnival" will be in the original tongue as written and no English numbers included. A special orchestra will travel with the act.

DENIED \$1,000 WEEKLY.

Farr and Farland, the English team which succeeded in creating a favorable impression after a bad start, will return to England after next week, which completes a month's booking. The turn is playing Washington this week and goes to Boston next week for the final appearance. The men were here for four weeks at \$500 weekly, but asked for \$1,000 weekly thereafter. Among bookers it was considered that there was enough native talent obtainable even at the lesser figure. No bookings at the figure asked appeared to be forthcoming.

NEW ACTS.

Leroy and Dresden, sister act.
Eager and Francis, sister turn.
Hardwick and La Troy, dancing.
Danna and Loehr, singing, dancing and talking.

Lew and Paul Murdock, "Eccentrics," singing and dancing.
Gitz Rice and Hattie Lorraine have formed a two-act (M. S. Bentham).
Marie Clarke and Ben Griss, "Songology," singing and talking.
Helen Lowell, "Woman's Sphere," comedy sketch. Four people.
La Blanche and Bothwell (two girls), songs.

Fields and Royce (two men), songs, dances and nut comedy.
Jack King, new talk and song act, entitled "Songs of Snow."
Harry Ward and Harriet Raymond, of burlesque, songs.

Hans Robert and Co., sketch, "Some Future Husbands."
Tom Coyne and Frank Manning act in one, "Friendship and Business."
Frank Wilcox, stock player, in sketch.
"A Lonesome Girl," 14 people. (William Brandel).

Beatrice Curtis joined the Harry Fox act at Newark this week.

Walter Howe, assisted by Jerry Dale, in a playlet entitled "Love and Moonlight."

Johnny Muldoon, Pearl Franklin and Eddie Edwards' Jazz Band. (Jack Lewis).

Frank Stanley and the Wilson Sisters, in a singing, dancing and talking act, called "The School of Jazz."

Lester Sheehan and Ethel Ford futuristic singing and dancing revue to be produced by Oliver D. Scott.
Barton and McShane, black and tan singing and talking act. (Joe McKeals).

"Pants Is Pants," comedy sketch. Cast including Robert Merril, Buckleigh Oxford, Dorothy Rafeuse and Craig Royston.

Ann Seymour left "Always You" at the Lyric Saturday, Miss Seymour will return to vaudeville with her brother Harry.

Mac Shafter, who was to do a new three act, has abandoned the idea, and is now rehearsing a new vaudeville two act written for him by William Anthony MacGuire.

The Aborns are producing a grand opera act for vaudeville, containing scenes from all the standard operas. The act will carry 12 soloists, and six sets.

MARRIAGES.

Myrtle Garbelle, formerly of "Not Yet, Marie," to Kennedy Daley (non-professional) in Memphis, Feb. 10.
Meyer Burnett, first violinist, Moore's Theatre, Seattle, to Cecelia Antell, non-professional, Feb. 15.

Louise Huff, pictures, to Edwin A. Stillman, now professional, New York, Feb. 16.

Harold Adrian, organist at the Strand, San Francisco, to Mrs. George S. Nixon, wife of the late U. S. Senator from Nevada, at Reno, last week.

Mrs. Dorothy Foster, was married in Mount Vernon, N. Y., Feb. 17, to John M. Oilweiller, former army officer, by City Judge George Appell.

Nellie Chick, of the Will King Company at the Casino, San Francisco, was married last week in San Francisco to Art Guerrin, cornetist of the Hippodrome orchestra.

BIRTHS.

Mr. and Mrs. Sol Berns at their home in New York, Feb. 6, daughter.

Mr. and Mrs. William A. Hartung, Moore's Theatre, Seattle, a son, Feb. 15.

Mr. and Mrs. Bert Marriessy at their home, 164 Manhattan avenue, Feb. 17, a son.

Mr. and Mrs. Edward Sawyer (Mabelle "Ginger" Deluth) at Norwood Hospital, Birmingham, Ala., Jan. 19, son.

ILL AND INJURED.

Ruth Shepley has gone South to recuperate from an attack of influenza.

Roshanara, the East Indian dancer, is recovering from the flu.

Nellie St. Clair, of Will and Nellie St. Clair, is recuperating.

The mother of Janet Adair is seriously ill at her home with influenza.

Henry Scussel, treasurer of the Illinois, Chicago, ill at his home.

Harry Weber was kept at home early in the week through a light fever.

Charlton Andrews, playwright, is recuperating at Brookville, Indiana, from an attack of neuritis.

Sol Unger went to the hospital Tuesday to undergo an operation on his stomach.

Mary Duncan (Duncan and Casslar), who was operated upon recently in Memphis, is recovering.

Re H. Burnside, who has been ill at his home at Ridgewood, N. Y., for the last ten days, is back at his desk.

Evelyn Delmar (Delmar Sisters), confined to her home for the last two weeks with pneumonia, is recovering.

Spencer & Williams at home in Washington, suffering with heavy colds.

Gracie Emmett has been confined to her home in Somerville, Mass., for the past two weeks with influenza.

Miss Emmett is convalescing.

Hetty Urma, of Ford and Urma, is in the Oakland (Cal.) Hospital for rheumatism.

Ford and a pianist are continuing the Orpheum dates.

Maide De Long was operated upon at the Lane Hospital in San Francisco last week and will remain at the hospital about three weeks.

Silver and Duval have cancelled the Interstate engagements and other time during the season through Mr. Silver's illness.

He is convalescing at the Brewort Hotel, St. Louis.

Solly Unger, the agent, is in the French Hospital, recovering from an operation performed early this week. His condition Wednesday was reported as serious.

Ray Loftus, vaudevillian, who collapsed last week, and was found unconscious in a furnished room in 44th street, was moved from Bellevue Hospital to his home in Philadelphia by his sister last Friday, the 13th.

Nellie Graham Dent, who was confined to her apartment at the Maryland hotel for two weeks with an attack of grippe, has now resumed her part of the schoolmistress in "The Little Whopper" at the Casino.

IN AND OUT.

Robert Emmett Keene is substituting this week at the Orpheum, Brooklyn, for Sylvia Clark.

Elizabeth Brice left the Palace, Chicago, Monday night; slight attack of the grip.

Dotsen could not appear at the Orpheum, Brooklyn, this week, through illness. Jennie Middleton replaced him.

Francis and De Mar out of Loew western road show at Superior, Wis., because of Paul Francis' illness. He is convalescing.

Florrie Millership and Eddie Gerard substituted for the Loretta McDermott-Eddie Cox jazz band at the Colonial this week, due to Mr. Cox's illness from a sore throat.

The Eddie Cox-Loretta McDermott act could not open Monday at the Colonial through Mr. Cox's voice failing him on account of a cold. Millership and Girard substituted.

N. V. A. COMPLAINTS.

Julia Rooney has complained to the N. V. A. that Anna Francis, a dancer with "Last Night" (vaudeville production) has lifted her dancing routine which she has been doing for 12 years and the costume accompanying the dance which she originated in that act.

SPORTS

It has just come out that Harley Kroles, director of a big picture, won the handball championship of the Friars.

At the recent Newark Kennel Club show, Irene La Tour's little canine partner, Zozo, walked off with all the honors in the classes for papillons. The first and two special prizes, including the Bamberger trophy for the best of the breed, were carried off by the little dog, who attracts quite as much attention in the show ring as on the stage.

Benny Leonard, world's lightweight champion, will not fight again for two months. Tuesday he left for the Coast accompanied by his manager, Billy Gibson, to finish the picture "The Evil Eye" in which he is the star. Benny has "acted" incessantly at a West Thirty-eight street studio but to get more punch in the sporting screen event, the promoters decided to have him pose the remainder of the contract at the Hollywood studios.

The great boxer received \$11,000 in his recent eight-round contest with Johnny Dundee in Jersey City. Dundee drew down about \$8,000. Benny, according to Gibson, may engage in several four-round bouts in San Francisco and Los Angeles when he is through with the screen work. Benny will find out there Jack Dempsey putting on the finishing touches to his picture.

Leonard trained only two days for the Dundee setto. He is taking on weight very fast. He may tip the beam at 145 pounds before spring rolls around, in which case he will box Mike O'Dowd for the middleweight honors. O'Dowd weighs around 157 pounds. Benny gets \$50,000 out of the picture. Twenty men in the local studio saw him box Dundee, thanks to Gibson, who handed them as many Anne Oakley's.

Danny Goodman has practically signed a contract to manage Dundee henceforth. Scotty Montieth, who discovered and developed Dundee, is no longer the little "wop's" manager. Goodman is best remembered as the trainer of Abie Attell when the latter was featherweight champion. On one occasion he stunned Attell by the easy manner in which he showed him how to take weight off. He had 117 pounds for his memorable battle with Frankie Neil. Goodman is a good business man and a coking trainer. Since he has been managing himself Dundee has been the loser by several thousand dollars.

The Loew basketball five defeated Keith's Boys' Band at Alhambra Hall, above the Alhambra, last Sunday afternoon. The score was 46 to 21, with Al Schwartz, Abe Friedman and Jack Hanlon featuring for Loew. Moe Schenck, Alex Hanlon and Will Fisher, completed the Loew lineup. Mrs. Jake Lubin and a party of guests occupied three boxes and other prominent theatrical personages were present. A dance followed the athletics and the music was furnished by the band. It was the fifteenth straight victory for the Loew team. They will oppose the Central Jewish Institute next Sunday (Feb. 22).

Winfield R. Sheehan, general manager of the Fox corporation, is on his way to Paris to sign Georges Carpentier, the French heavyweight, for a bout with Jack Dempsey in this country on July 4.

Mr. Fox's offer, cabled on January 20, guarantees Carpentier \$250,000 in American gold, whether the Frenchman wins, loses or draws. In addition to this he will receive 35 per cent. of the net profits if he wins and 15 per cent. if he is on the losing end.

Mr. Fox will also make up the difference in his vaudeville contracts which Carpentier will be forced to break. Carpentier is expected to sail for America March 1.

According to a statement issued Tuesday by William A. Brady, representative in America of Charles B. Cochran, the English promoter, the latter's contract with Georges Carpentier is in force until February 15, 1921, in spite of the statements lately made by William Fox, who is supposed to have Carpentier's agreement to fight Dempsey on his (Fox's) conditions. Cochran left here several days ago for London.

Brady declares he has the Cochran-Carpentier contract in his office, and that the Frenchman will engage in no fight until that date, except by Cochran's consent.

E. C. WHITE'S DENIAL.

Edward C. White, secretary of the Showman's League, denies the statement accredited to him by Al Gorman, professionally known as "Nervo," in connection with the death of Charles Bigney. The statement was that White had stated when informed by Gorman of Bigney's death that the body should be sent to the morgue.

Mr. White says Bigney had severed his connection with the Showman's League and that under the circumstances he informed Gorman the League could not act officially in the matter of the burial but that he would personally see about taking up of a collection to defray the burial expenses. This was done, according to Mr. White.

There was no remark about the morgue made by Mr. White, according to his representative.

OKLA CITY'S TWICE DAILY.

John Sinopulo has leased the Overholser, Oklahoma City, and following complete renovation including an increase of 400 in the seating capacity will open the house next season as a two-day vaudeville theatre, with bookings supplied by the Interstate Circuit.

Sinopulo will continue to operate the Lyric, Oklahoma City, as a three-day house.

FOX AGENCY REMAINS.

The Fox vaudeville agency remains in the old building at 130 West 46th street, but has moved into the front section of the sixth floor.

The report that the agency moved to the studios at 35th street and 10th avenue has caused considerable confusion and is to be disregarded.

DIAMOND AND GIRLIE TURN.

Maurice Diamond, who decided to stay with the Howard and Clark Revue after the Riverside engagement, will leave the act Sunday.

Diamond will re-enter vaudeville with Lola Girlie.

Elmira Fire.

Elmira, Feb. 18. Fire caused by defective wiring damaged the Majestic, the local U. B. O. theatre here Monday. The asbestos curtain saved the theatre, but \$10,000 damage was done. It is hoped to reopen in two weeks. Richard, a trained chimpanzee, escaped death by wrapping his head in a blanket. Kent and Wagner and McCarthy and Fays were delayed by storms and their baggage did not reach the theatre before the fire.

Casey-Jacobs Agreement Possible.

It seemed possible late last week that Jenie Jacobs might re-enter the Pat Casey agency under a new arrangement.

Early in the week Casey was in Washington. A definite outcome was looked for Thursday.

INDOOR CIRCUS OFF.

The R. T. Richards indoor circus, which has been playing New England and which has the backing of Richard Ringling, closed Saturday night at Gloversville, N. Y. Fred Bradna, who was handling the show and who had an interest in it, is withdrawing, partially because of illness. However, the show was not hooked up right, and in spite of it offering about 15 acts, including some feature circus turns, it was not successful in legitimate house stands at \$1 and \$1.50 top.

The circus will probably be re-organized and sent out again. Recently the show fared well in vaudeville houses at 75 cents top, which is twice the usual admission in such theatres. Several weeks have been cancelled pending the re-organization.

STATE STREET ABLAZE.

Chicago, Feb. 18. A brilliantly lighted display from the new State street entrance of the Randolph (pictures, management Jones, Linick & Schaefer) almost next door to the State-Lake, has completed the revolution of the block which the big vaudeville house made into a live center from a side street. The rental for the space used by the Randolph for a State street lobby is more than the rental for the whole theatre around the corner. But it makes the Randolph easily now the leading flimry in town.

GILBERT RELENTED.

After gaining his point in the matter of Leon Flatow, L. Wolfe Gilbert waived his victory and allowed Flatow to remain with the "Hitland" act.

Gilbert had engaged Flatow for his own turn. When the latter left him to join "Hitland," Gilbert complained to the Managers' Association. It was decided Gilbert was entitled to Flatow's services. Then the song publisher relented, feeling Flatow would be of more benefit to the other act.

EVELYN NEVILLE DIVORCED.

Evelyn Neville, formerly of musical comedy, was granted a divorce last week from her husband, Jack Neville, of Los Angeles.

Carl Randall's Dancing School.

Carl Randall sailed from France for New York Feb. 15. On his arrival here he will establish a school for stage dancing. Next season Randall will be a principal in the "Eolies" having signed a Ziegfeld contract before leaving France.

Suspends Younger Agent.

Jake Lubin suspended one of the younger agents in the Putnam building for misrepresentation and lax business methods last week. The agent falsely represented an act as a singing and talking combination and booked another act into an independent house about a half a block away from a Loew house at which the act in question had just played.

Davidow Sues.

Ed Davidow, through his attorney, Samuel W. Tannebaum, has filed two separate suits against James Barton and Davis and Darnelle for \$250 and \$350 respectively. Both are for compensation for services rendered as manager and personal representative for the defendants.

Donnelly with "Hitland."

L. Wolfe Gilbert, songwriters' "Hitland" act, at the Palace this week, has added a new pianist in Harry Donnelly, pending his appeal to the V. M. F. A. Mr. Donnelly is also a songwriter with "Afghanistan" to his credit.

Santley and Sawyer Postpone Opening.

The vaudeville opening for Joseph Santley and Ivy Sawyer has been postponed by the couple from March 1 to March 22.

BILLBOARD SUITS.

The first of a trio of suits for \$100,000 each for alleged libel against the Billboard came up for argument last week before Justice Pendenon in the Supreme Court. In the briefs submitted the defendant argued that no character damage had been sustained and that only damages based on actual financial loss could attain. The court ruled that the action (Harry De Veaux, complainant) shall be based on libel per se, and that therefore the character damages may be awarded.

The Billboard article upon which the suit is based appeared last fall which related ancient certain signed articles published several years ago that at the time the publication was "depending on information of a trio of mischief makers" who "undoubtedly" were sent by the U. B. O. and that "they were emissaries of the vaudeville trust," with the purpose of destroying his (Mountford's) organization. It was also stated that "they had to be forced on the stand in the Pemberton proceedings."

Three suits resulted by De Veaux, Val Trainor and Major Doyle. Though their names were not mentioned in the Billboard article, there was no denial in the argument that they were the persons referred to. Defending attorneys sought to show that the term "mischief makers" and "emissaries" had been employed in a frivolous fashion.

MEMORIAL CIRCUS FOR 2 DAYS.

On Feb. 21 and 22 a circus under the auspices of the memorial committee of the Veterans' Association, will be held in its army, the Twelfth, at 62d street and Columbus avenue. Perry and Gorman, who are arranging the show, say they will have some of the best acts on the bill.

The receipts will go towards the erection of a memorial for the boys who gave their all.

PICTURE TAKINGS OFF.

Montreal, Feb. 18. Motion picture patronage still continues to drop here with no apparent cause unless the actions of the censor can be held responsible. Pictures are passed, recalled, and changed without warning by the Quebec authorities and exhibitors are banding together to protect themselves.

"HITLAND'S" MUSIC PUBLISHERS.

The ten song writers comprising "Hitland," have formed a musical publishing company, with Al Seigal as president.

The new concern claims it will not be affiliated with any retail chain of stores which may handle songs.

CLOSED CITIES OPENING.

About all the towns closed through influenza opened this week. Charlotte, N. C., reported as closed last week, did not close. The smoking ban in the New York theatres was removed Monday.

GERTRUDE BARNES AGAIN.

Gertrude Barnes is returning to vaudeville, being due to open early in March in a turn written by Blanche Merrill. Special settings will be employed. Miss Barnes retired several years ago upon marrying. She is now separated.

Mitnick Charged with Assault.

Billy Abrams, formerly of "Broadway Echoes," has preferred charges against Sam Mitnick, of Jerome Remick & Co., for assault. It is alleged that Mitnick broke two of Abrams' teeth and his nose. The affair grew out of Mitnick's attempt to prevent Abrams from using the rehearsal room of his company, claiming he was only a chorus boy. Friends of the latter moved he had done specialties in various acts. The assault followed. The case came up for trial Wednesday.

CABARET

A brand new "gyp" liquor game is being played by a coterie of men said to be backed by certain chemists. It is the sale of supposed whiskey which isn't whiskey, but is a liquid having ether for its base. Since the stuff contains no alcohol, the sellers are not amenable to the prohibition amendment. It is said that the phoney whiskey has the taste of liquor, but has absolutely no "kick." A well-known playwright in taking a sample of liquor he had purchased to a chemist for examination was told that his "stock" was genuine. The new ether whiskey was then explained by the chemist, who displayed a price list being used by the gypers. It costs about a dollar a gallon to make ether whiskey which is palmed off for as much as \$35 per gallon. No quantity of it would cause drunkenness.

Havana is a flop. That seems the agreed upon opinion by those returning from wetland. No particular reason excepting everyone thought everyone else was going and they couldn't be accommodated in the rush, with the result very few comparatively are there. Otherwise though nothing is said against the city.

Meyers, Burns and Wood, a new three-act of Brooklyn boys, entertained at the large dinner given at Churchill's Monday night by the John S. Black Association, of Bay Ridge, Brooklyn. Although the act is but a few weeks old, Mark Levy has started it on a long travel.

Rector's closes its restaurant. Saturday. The upper floor will become a ballroom for popular dancing, while a section of the downstairs will have a cafeteria. The Broadway front will be converted into stores.

Henry Fink, who recently took over the Ritz in Brooklyn, has installed a new orchestra and is staging a new revue.

The Moulin Rouge produces a new revue Feb. 19.

ATTORNEYS SUM UP ISSUES.

(Continued from page 5)

bickering which featured many of the previous hearings.

Folk told in detail of Mountford's many newspaper threats, quoting excerpts from the numerous White Rat advertisements appearing in *Variety* in 1916. One in which Mountford stated any one appearing at a theatre where a strike was in progress should get ready to carry a Lily in his hand and another ad. hinting at mysterious murder and sudden death for traitors, aroused considerable amusement. Chairman Murdoch commented on the bombastic spirit of the language used by Mountford.

The principal contention set forth by Folk was that the Federal Trade Commission has no jurisdiction over the vaudeville interests, because vaudeville it was argued by Folk is not a commodity and consequently can not be properly designated as "commerce." In support of his contention that vaudeville was an abstract form of art and not commerce, Folk quoted some 12 or 15 precedents. The case of the people against Klaw & Erlanger, in which the Supreme Court of New York decided theatrical amusements were not "commerce," and the case of the Metropolitan Opera Company against Oscar Hammerstein were chief among those cited. Regarding Folk's contention that vaudeville was not labor, properly speaking, and consequently could not come under the jurisdiction of the Interstate Commerce Laws special stress was laid on the Hammerstein - Metropolitan Opera Company case, which constituted a re-

versal of the decision rendered in the Marinelli-U. S. O. case where it was held vaudeville came under the jurisdiction of the Interstate Commerce Commission.

Ex-Governor Folk's argument was made in a cool, dispassionate manner, each point being driven home quietly, but with a directness that made for effectiveness. When Folk had concluded Walsh asked for a few moments, which being granted, Walsh requested the Commission to read James W. Fitzpatrick's testimony thoroughly to get a clear view of the case. Chairman Murdoch then announced the hearing as closed, and stated the commission would take the case under advisement.

The matter is now up to the Trade Commission for a decision. Just how long this may be forthcoming is a matter of conjecture.

VARIETY, named as a respondent in the proceedings, was not represented by counsel.

WANTS MONEY BACK.

Ferdinand R. Minnath has brought suit against the Kinetio Company of America to recover various sums aggregating \$20,516. The plaintiff charges there is \$8,160 coming to him as salary for services rendered as treasurer of the defendant corporation; \$10,000 on two notes and the balance is the amount due on \$25,000 worth of Liberty Bonds lent the defendant to enable it to obtain a loan.

MOUNTFORD VAUDEVILLE MARTYR

(Continued from page 7)

Ed Brees, appearing here at Cohan's Grand in "Welcome, Stranger," also spoke to and for the women. At the last meeting he had been rebuked by a woman in the audience for not referring to the part played by the women in the strike. So he made up for it.

Constance Farber, in the Jolson show at the Auditorium, was the first woman speaker. She said that membership in the Equity gave her "a grand and glorious feeling."

Frank Gillmore was the next speaker.

With a catch in his voice, he reiterated his thanks to the American Federation of Labor for the part that organization played in the winning of the strike. Feelingly he remarked that there was present on the platform the secretary of the Chicago Federation of Labor, Ed. Nockels. Great cheering. Facing Mr. Nockels, Mr. Gillmore said: "Here, before our people, I wish to take the opportunity of thanking you, Mr. Nockels."

Uproar. Mr. Nockels neither acknowledged the thanks, nor spoke.

The speech of Mr. Gillmore (like his previous one at the Olympic) was largely in the nature of a report. He announced, among other things, that there had been established in Chicago (and would soon be operative) a free legal service for actors.

Concerning his negotiations with the popular-priced managers of Chicago, he said he thought he could effect an agreement as follows:

Two instead of four weeks' rehearsals for legitimate shows.

Three instead of five weeks' rehearsals for musical shows.

Ten shows a week, instead of fourteen, in territory where there were performances on Sunday.

Nine shows a week in territory where there were no performances on Sunday.

Concerning his trip to Los Angeles, he announced, to great applause, that the union known as "The Atmosphere and Bits" organization of that city, which had an independent charter from the American Federation of Labor, had joined the A. A. A., as had

the association known as the Screen Actors of America.

Speaking of the advancement of the Equity, he said:

"We are now employers. When we started we had one stenographer, and we thought that was wonderful. Now we have 21 employees."

"We are now landlords. We have rented the basement of our building in New York, to a concern which pays us \$3,000 a year for it."

"We are now capitalists. The Equity has \$50,000 invested in Liberty Bonds."

"And if you want it, we can be managers. That's up to you. Think of it—employers, landlords, capitalists and managers!"

Clara Blandeck followed Mr. Cantor and spoke of her experience overseas. She was followed by Fred Lowenthal, Chicago attorney for the A. E. A., who was bitter in his vituperation against the managers.

The theatre was packed to capacity, with many standing in the rear.

There was a liberal representation of managers and agents, who appeared to enjoy only the remarks made by Eddie Cantor.

On the platform, in addition to Mr. Nockels, was a representative of the Farmers' Alliance. He did not speak.

HORWITZ GATES TOUPE.

Last week Arthur Horwitz went to Atlantic City for the express purpose, he alleged, of getting used to his new toupee. His partner, Lee Kraus, insisted that Arthur take along a flock of contracts, probably with the idea of signing up some fish. Arthur held out for news of a dreadful accident which the toupee is responsible. One of his acts read the story about the wig-maker's delight in last week's *Variety* while dining at the N. Y. A. She laughed so heartily that her false teeth dropped out and fell into the soup.

On Tuesday Arthur returned from the seashore. Half an hour after his arrival the toupee was hanging on the wall, attached to a piece of ribbon and a sign reading "For Sale." He removed his hat to prove that he had gated the wig, and said that he could never wear it after the story in last week's *Variety*. That, he said, was responsible for another flock of letters. One came from a guy who is in the mattress business and wanted to know if Arthur had any old hair around. But the "darb" letter came from Arthur's father, and it put the finis on the toupee. It read:

Detroit, Feb. 10.

Dear Arthur:

I see by the *Variety* that you are wearing a toupee. For God's sake, I can give you some of my hair. Do not be a damn fool and wear a toupee and be the laughing stock of everybody. You look better without it. That is what becomes of you when you sleep in short beds. Here I am, sixty-one years old and haven't lost a hair. You come from good stock. We sent you out into the world in good shape, but somebody must have damaged you since you left us. I did not notice that your hair was gone last summer when I saw you. Throw the toupee into the (waste-basket), because you will be an old man before your father. You get the coin and never mind the hair.

Your dad,
Joseph Horwitz.

Lloyd and Christie Part.

Lloyd and Christie will dissolve partnership when the act finishes its Philadelphia engagement next week. Lloyd, who was formerly teamed with the late Chappie Aveling, will team up with Clay Crouch, recently partnered with George Le Maire. Christie will continue as a single in vaudeville.

Max Kohn, a brother of Ralph Kohn, who died recently in the "flu" wave that spread over the city, is now active secretary for A. H. Woods. The surviving Kohn is a newcomer in the show business.

PROTEST CLOSING.

San Antonio, Tex., Feb. 18. When the health department closed four theatres recently because of the flu, a number of vaudeville artists forced to lay off affixed their signatures to a letter written by one of them protesting the uncalled procedure. Included in the epistle was a notice to the public, which reads: "If you want the theatres open, petition the mayor, making your name and business known."

The letter, in advertising form, was published in heavy type, two columns measure, entitled "It's Time the Truth Is Said Bare." It follows, with the names of the artists included.

Whenever a great calamity befalls a city, a state, or an individual citizen, benefits are arranged and the first volunteer are the actors. The order to close all places of amusement hits hardest of all the actors, no perhaps we might consider for a moment what closing means to a profession which has proven itself at all times ready to render the helping hand, to entertain our soldiers during the recovery from any great crisis or emergency, to maintain morale and prevent panic. We pay our own transportation and a few days' notice of closing would save us money, but to close theatres on a few hours' notice works a great hardship on an already overburdened profession. Dr. Copeland of New York City, by keeping open of the theatre prevents spread of panic and hysteria, and believes entertainment is one way to keep the public mind off the disease as far as possible and in a measure, act as a preventative. The Princess Theatre is a clean, well-ventilated theatre, and yet it is ordered closed. But I noticed all the auction rooms on Alamo Plaza are running full blast at seating and standing capacity.

Surely these theatres are healthier places wherein the public might spend the evening. Your city is the only one in Texas closed, and I always understood San Antonio to be a health resort, keeping it closed is hardly a good advertisement for the rest of the country to read. The medical experts of the great cities of the country, where the disease is much worse than here, have decided that closing theatres is conducive to panic and aggravates rather than alleviates the trouble, and consideration of these facts should incline your authorities to open your theatres at once. In the meantime actors, musicians, theatre attaches and stage hands are deprived of a livelihood, for in ordering a city's theatres closed, the authorities never think to appropriate a sum from the city's resources to pay the losses involved by the actors who in this instance pay transportation to this city to receive one day's work, and your authorities allow us to get before promptly closing us up. Perhaps your city authorities, some time in the future, when they are arranging to ask a theatre manager for his theatre, and for actors for their services for a benefit of some kind, to give a thought to the actors at present in this city who, on a few hours' notice, are deprived of their livelihood without any attempt on the part of your city fathers to take the responsibility of the losses involved.

(Signed)

J. Ellis Kirkham, Mgr.,
"Dangerous Dan McGrew" Co.
Harry Arlin,
Hodge & Lowell,
Antoinette Crawford & Co.
Cros & Santoro,
K. T. Kuma & Co.
Amoros & Jeannette
Wolf & Patterson,
Louise Gilbert,
W. E. Whittle,
Harry Gribble,
For "Putting it Over" Co.
Watson & Berry
Bob Tins & Co.
Helen Davies,
Robbie Gordene,
Wright & Dietrich.

Lee and Gordon Apart.

Tommy Gordon, of Lee and Gordon, has separated from Lee and is now being featured in a new production, "Rolling On," produced by Frank Davis, of Davis & Darnell, of the "Fritolies." Max Hart is handling the act.

Seymour Brown Publishing Again.

Phila., Feb. 18. Seymour Brown, formerly of Brown and Ayer, is back in the music publishing business, having teamed up with Archie Fletcher, formerly with Joe Morris. As yet the new firm has only a Philadelphia office.

IN LONDON

London, Feb. 2. The theatrical event of last week was "Medorah," at the Alhambra, originally down for production Jan. 20, but the theft of some of the company's wardrobe caused a postponement until Jan. 22. This musical show, with some originality of plot, good music, and clever people, should hold a place for many weeks to come. The action swings from east to west, from Caravanistan to Washington, and the staging is of the best. The story circles round a beautiful princess who is much too lean in a country where corpulency is a thing of the greatest good and who is sent away to undergo a fattening process. Instead of getting beautifully fat, however, she falls in love. Ada Reeve took the first night house by storm. Other artists who shone in a company in which everyone made good are Jamieson Doods and W. S. Perry, whose collection of Americanisms is weird and wonderful.

John Masfield's "Pompey the Great," produced by Sir F. R. Benson, now styled Sir Frank Benson, at the St. Martins, Jan. 21, is not a particularly enlivening show. It is full of stodge-humor of any sort. The stage limitations of the St. Martins also do not improve matters and hinder any attempt at spectacle. The main incidents in the play are Pompey's decision to give battle to Caesar's legions. The triumph of his leadership at Dyrrachium; his overthrow through the treachery of his generals; his defeat at Pharsalia; and his tragic death while seeking the hospitality of the Egyptian ruler, Ptolemy. Sir Frank Benson gives a scholarly reading of the title role and it was mainly by virtue of his popularity that the play was received with cordiality.

Martin Harvey revived "The Only Way" at Covent Garden Jan. 20 and both actor and play were received with great warmth. Twenty-one years have elapsed since the original production at the Lyceum but time has stood still where Martin Harvey is concerned and his performance of the self-sacrificing "Siding Carton" is as fresh and powerful as ever. As in the original production Mme. de Silva plays the girl "Mimi." Harvey still presents "Hamlet" on Wednesday and Saturday matinees.

Among the best news is the announcement of Mrs. Pat Campbell's return when "Sacred and Profane Love" fails to draw at the Aldwych. George Bernard Shaw's "Pygmalion" will be revived, with Mrs. Campbell in her original character of "Eliza Doolittle." The play when produced at His Majesty's in 1914 created a sensation by the use of language rarely heard outside a smoking room. After "Pygmalion" Viola Tree will produce "The Tempest."

Henry Ainley's future program at the St. James includes productions of "Richard II," "Hamlet," and "King Lear." Although he has been asked to transfer his "Julius Caesar" to America, such a visit does not figure in his plans as yet. Another play which will be presented at the St. James is "The Jest."

As predicted a short while ago the end of several London productions has come, and the day of doom for others is getting very near. Meanwhile West End managers are engaged in a game of general post. "Maggie" will be withdrawn from the Oxford and will be followed by "Eclipse," the notice for the withdrawal of which was also up but has now been rescinded while "Mr. Pim Passes By" goes from the

New to the Garrick; thus leaving the theatre open for the Matheson Lang production of "Carnival."

Robert Courtneidge is sending George Tully to Australia with a repertory of comedies including "The Man from Toronto," Douglas Murray's Duke of York's, success.

After playing for five weeks in Liverpool the Courtneidge production of "Too Many Girls" goes to Sheffield, there to commence a provincial tour. Sometime in the hidden future this musical comedy will be seen in the West End.

Much secrecy surrounds certain activities at the Gaiety where Seymour Hicks has taken up the reins of stage direction. Artists are being engaged for a new production of which no particulars are forthcoming but don't be surprised if a series of revivals of the Edwardian "girl" musical plays proves to be in the wind.

Anna Stannard joined the bill at the Coliseum Jan. 25 in a one-act play, "A Command Performance." She is well known both in British and American theatrical circles, and is the daughter of the late Hon. Sam B. Stannard, of St. Louis.

Apparently Peggy Primrose has found West End management no more profitable than did Gino Paleme, anyhow the balance of her St. Martin's lease passes into the Readean Company's hands and they will produce early in February a new comedy by Ernest Denny entitled, "Just Like Judy." Iris Hoey and Donald Calthrop will be the leading people.

Owing to strikes and epidemics in Australia the J. C. Williamson company has been compelled to cancel 85 weeks of tour and close their theatres in New Zealand, Sydney, Adelaide, Brisbane and Melbourne. They have also had to withdraw their Christmas production. We are in a bit of a mess here theatrically, but nothing so drastic as this has been found necessary.

Despite many announcements in the "lay" press, Connie Ediss will not return to the Gaiety. She has signed a new contract with Thomas C. Dagnall under which she will appear in a new comedy at the Criterion whenever "Lord Richard in the Pantry" ceases to draw.

"Joy Bell" at the Hippodrome is going merrily and de Courville is further strengthening the show by the introduction of a new jazz band, "The Yanks Comedy Five," which he has brought from America. They will appear in the last scene.

"Pifinella" at the Scala, "Charley's Aunt" at the Royalty and "The Cinderella Man" at the Queens, all finished Jan. 24.

Revels this week are "When Knights Were Bold" at the Scala with Bromley Challoner and Marjorie Bellairs in the cast, and Sir J. M. Barrie's "The Admirable Crichton" at the Royalty with Julia James, Lady Tree, and Alfred Bishop.

"The Red Mill" is going strong at the Empire and as events may shortly cause its removal from this theatre, Leon Pollock is looking about for another West End house. He will shortly produce "Sweethearts," another musical comedy by Henry Blossom and Victor Herbert.

Despite all statements to the contrary the Empire will probably see one or two new productions before pass-

ing into the hands of the house-breakers.

Robert Courtneidge has engaged Peggy O'Neil to "star" in the adaptation of Gertrude Page's Novel, "Daddy—the Next Best Thing." She will be remembered in New York for her work in "Tumble In," "The Flame," "Pigeon Post," "Mavourneen," etc. At the moment she is in Nice where Richard Walton Tully and his wife are also, and their meeting may lead to the talking over of a new play. Courtneidge is said to be paying her the biggest salary and retainer ever paid to an American star.

Charles Hopkins of the Punch and Judy theatre, New York, is also over here and haunting first nights and matinees on the look out for something new but has found nothing except a Dutch Novel entitled "Old Folks and Things that Pass." Percy Burton is interested in the forthcoming production here of "Treasure Island" which Charles Hopkins did in New York.

When Mrs. Patrick Campbell returns after two years the G. B. S. play will be done in the evening, with daily matinees of Ibsen's "John Gabriel Borkman."

"Daddies" at the Haymarket, "Tiger Rose" at the Savoy, and the Doyly Carte company at the Princess will finish Jan. 31. Abraham Lincoln will run for another month.

IN PARIS.

By Edward G. Kendrew.

Paris, Feb. 5. Jane Dyt brought an action against Peter Carin, then manager of the Moulin Rouge, as far back as 1912 when a revue by Timmott and de Marsion held the bill. After appearing twice Christmas day in 1911, the artists were told to rest, as a mark of satisfaction by the management, but salaries had not been paid and when Jane called on the morning she found the treasury also closed. She sued Carin for salary due, claimed damages, which were allowed. As usual at the Moulin Rouge in those days (which unlike the phonic has not yet risen from its ashes) a series of appeals were commenced and the case was finally decided last week, when the first judgment, in favor of Mile. Dyt was confirmed. The defendants have still another court if they wish.

Edith Mason and her husband, Signor Giorgio Polacco, have left for Monte Carlo, to play at the opera there, returning to sing March 3 to 12 at the Paris Opera, in Brussels for a fortnight in April, and at Covent Garden, London, from May 5, for three months. Polacco is to conduct a new symphony society in France, to be known as the Sainte-Cecile.

When Trebor assumes the summer lease of the Eldorado he intends mounting an opéra "L'Œil du Faune" by Michel Carré and Albert Acremant, with Vitry in the lead.

A café concert with the name of Tambourin was opened Jan. 31, at 125 Rue Montmartre. The Aristophanesques will also give their periodical matinees here.

The death is reported of: Martinez Abades, Spanish song writer; his songs are sung by Raquel Meller during her engagement in Paris.

Osterman Composer.

Chicago, Feb. 18. Jack Osterman, while on the Orpheum tour, and the two dance numbers for the Ford Sisters, who were on the bill with him. One is "The Mabelora Waltz," and the other "The Ford Fox Trot."

WITH THE MUSIC MEN.

Achille Grottel, of the Leo Post office, is in Chicago for a two-week sojourn.

Al Bernard has placed a new Indian number, "LeWanna," with T. B. Hanna.

Fisher Thompson Co. has located in its new quarters at 192 West 46th street.

Ernest Lambert is back at Stern's after a short illness from pneumonia.

Walter Donaldson has purchased a new Stutz car with last year's royalties.

Mrs. Joe Kelt and son, Jerome, have recovered from the "flu," and Mrs. Kelt is back at her weekly poker games.

Gilbert & Friedland, Inc. have accepted a new ballad by Richard Howard, "Dream of Dreams," for publication.

York Averil is now connected with the Gilbert & Friedland band and orchestra department.

Al Mitchell, formerly with Witmark, has opened his own offices. He is writing for productions.

Al Bernard and Wheeler Wadsworth have been signed up by the Triangle Music Co.

Len Dolg, of the Charles K. Harris professional staff, is playing an engagement at the Pekin.

Rose Goldberg, of the Al Plantadon forces, has always had a cold, and continues to bed with some throat trouble.

Bobby Bloom, formerly western sales manager for the Irving Berlin Music Co., is now professional manager.

J. Russell Robinson, the pianist, and Rudy Wilsdorf, the xylophonist, have formed a combination to make phonograph recordings.

Bernard and Ferris are back in town after an extended trip, and are preparing to open on the big time, with a new repertoire of Irving Berlin songs.

Harry Pease and Ed. Wilson have placed ten of their new numbers with Gus Hills new show, "Keeping Up with the Joneses."

Harry Hoch and Arthur Behm have written a number for Waterson-Berlin-Snyder around Marshall Neilan's "The River's End" production. The picture song is "dedicated" to Mr. Neilan.

Belle Brooks, head of the Gilbert & Friedland, Inc. band and orchestra department, returned to her desk the early part of the week after an extended illness with the "flu."

Harry Santley, Harry Hart, Sam Levy, Louis Daly and the seven stenographers of the Waterson, Berlin & Snyder office are over their attack of "flu," and are back at work.

Harry Hoch and Ted Snyder's "There Ain't No Way to Love You" is selling very big at the Woolworth Five and Ten stores. The song has not been professionally plugged.

Leon Friedman, professional manager for R. D. Nice & Co., added six music men to his staff this week. They are Cy Cooper, Carl Alberts, Billy Houston, Dave Stiman, Mac Lewis and Buck Jacobs.

Henry Marcus and Ray Walker have written a new song, entitled "There'll Never Be a League of Nations Without Ireland," which has been dedicated to Eamon De Valera, president of the Irish Republic, and ten per cent of the sales of the number will go to the Irish League Fund.

JONES' COLUMBUSSES.

Chicago, Feb. 18.

Jack Price Jones, recently signed up on a three-year contract by Florens Ziegfeld, owes his success to two Columbussees in Chicago. One is Nat Royster and the other Ashton Stevens. When Bernard Granville dropped out of the cast of "Honeymoon Town" at the La Salle theatre last season, it was Royster who recommended Jones (then in a minor role in the piece) to Boyle Woolfolk, manager of the show, to take Granville's part.

Reluctantly Woolfolk assented. When Jones jumped into the part the next night, Royster invited Stevens, the critic of the Herald and Examiner, to see the show again. Stevens came and wrote a column of praise about Jones. After "Honeymoon Town" Jones went east and a month after he landed was signed up.

NEWS OF THE DAILIES

A dancer, Bettina Allan, has been added to the Midnight Whirl.

The matinee of "Beyond the Horizon" will be given at the Criterion instead of the Morocco, beginning Feb. 24.

Langdon McCormick has built a testing plant at Mountain Lake, N. J., where he will prove his stage inventions.

Winona Shannon has been engaged by Oliver Morosco to understudy her sister Elsie Shannon in "Mamma's Affair."

The regulations as to the hours of opening imposed on theatres has been discontinued.

Miss Lucienne Moratille arrived in New York Feb. 13. She will appear in a comic Selwyn production.

Ernie Franklin and Butz Green joined the cast of "Alvareo" at the Lyric Monday night.

Sometimes in May "Seven Miles to Arden" a comedy with Grace Valentine, will be presented by Oliver Morosco.

Bliss Lange has withdrawn from the cast of "As You Were." She will enter vaudeville.

Sidney Blackmer has been engaged by the Shuberts for the leading masculine role in "Not So Long Ago."

There will be a special matinee of "The Passing Show of 1919" at the Winter Garden Washington.

Bert Levy has been decorated with the gold badge of a captain of police for his work for welfare activities in the Police Department.

Margaret Wycherly, Dudley Driesell and Helen Westley are included in the cast of "Ervin's Jane Clegg" at the Garrick next Monday.

It has been definitely decided to present Percy MacKaye's play, "George Washington," on March 1, probably at the Lyric.

John L. Golden has engaged Alphonse Ethier, who replaced Lionel Barrymore in "The Jest" for a leading role in "Howdy, Folks!" his next production.

Sam Keeton, one of the leading comedians on the Yiddish platform, is booked for the season in Philadelphia with a stock company managed by A. Sobor.

The bulk of Gaby Desai's fortune, estimated at several million dollars, will be used to endow a hospital for young girls in Paris.

Madame Delmar and Forrest Winant will play the principal roles in "The Unwanted One," which the Blinneys have placed in rehearsal.

The Shuberts have accepted for immediate production, "Not So Long Ago" by Arthur Richman. Rehearsals started last week.

Arthur Hopkins has set March 1 for the first appearance of John Barrymore in "Richard III," at the Plymouth. "The Jest" will close Feb. 22.

William Courtney will be starred by Oliver Morosco in the new play by Eleanor Hinckley entitled "The Clean Digger."

Adolph Klauer has completed arrangements with Sir Alfred Butt for the production of "Nightie Night" in London.

A musical version of "Caught in the Rain" is being made by William B. Friedlander, who expects to have it ready for rehearsal March 1.

Because of conflicting openings, the first performance of Philip Moeller's new comedy, "Sophia," at the Greenwich Village has been postponed from March 4 to 5.

Dorothy Parker has started action to contest the will of her late husband, Robert Walter Fennell, who left \$300,000 and out her without a penny. They were married July 22, 1917.

Morris Gest sails for Europe March 20. While away he will visit London, Paris, Berlin, Warsaw and Vienna. He will also endeavor to see his father and mother in Odessa, who he has not seen for many years.

At the Park Sunday, Harrison Brookbank of "April" presents his one act operetta, "Joek of the Heather," at an entertainment for the benefit of the British war veterans. He will sing the title role.

William Faversham will play the role of Charles Surfaces in Billie Burke's forthcoming revival of "The School for Scandal." Norman Trevor will play

Joseph Surfaces and Miss Burke, of course, will be Lady Teasle.

Lionel Barrymore's "trick collar," at his home at Hempstead, L. I., supposed to be burglar proof, was broken into last week and the shirt stock cleaned out. It was valued at \$2,000 (pre-dry prices).

The Theatre Lovers Association will give a series of Sunday night performances at the Bramhall Playhouse beginning next Sunday. The members will be seen in "Everybody's Husband" by Gilbert Cannan, and other plays.

"Honey Girl," the first musical production under Sam E. Harris management, may come to Broadway for the summer. It had its premier at Atlantic City Monday, and opens at Selwyn's Park Square in Boston next week.

Viola Harper has succeeded Helen Hayes as the star of "Clarence." Miss Hayes is the star of "Rab" which opened Monday in Boston. "Rab" is a comedy by Mary Kearney and the stories by Edward Childs Carpenter.

In the course of the inquiry into the so-called Broadway stud poker game headed by Chief Justice Carmichael, sitting as a magistrate, the court ruled that this hearing must be in camera. Four witnesses were called and the hearing was then adjourned indefinitely.

The Peoples on the Bowery next season will have Beasle Thomashefsky and Edwin Egan as stars. Mrs. Thomashefsky is guaranteed \$25,000 amount of wardrobe allowance of several thousand dollars plus the guarantee of a testimonial benefit performance.

Harry Carroll, song writer, will try his hand for the first time as a producer for vaudeville by bringing out a Japanese operetta entitled "The Love Tree." Carroll is writing the music and Edgar Allan Wolf the book and lyrics, adapting the book from the Japanese. It will be ready in three weeks.

The ingratiating character of "Armand Comte de Traviere," which Leo Dittichstein is interpreting in "The Purple Mask," at the Booth Theatre, is a deviation for this star, who has recently made it a point to cast disagreeable roles, which Mr. Dittichstein maintains are the greatest test of artistry.

The book and lyrics of "What's in a Name" a revue to be presented by the producers of "The Greenwich Folies," which will be seen out of town on March 15, and in New York two weeks later, are by John Murray Anderson, Anna Wynne Egan and Jack Yellen, with music by Milton Ager.

The previous week witnessed the return of Jacob F. Adler after a season in London. He was offered a guarantee of \$15,000 for a 16-week tour of the United States and Canada by Edwin A. Reikin who outbid Max E. Wilner. Whether Adler will tour or decide to remain in New York is problematic.

A change was noted in the dramatic department of the Morning World last week. Joe Jackson, assistant to Louis De Foe, resigned to do publicity work for Russian Relief, while Russell Bryant Porter, who of his own accord was shifted to the city staff from the dramatic and made a vacancy for Jackson, is back assisting De Foe.

CENTURY THEATRE SALE

(Continued from page 14)

cost \$200,000, and the structure the balance, or \$2,500,000. The total figure with everything computed was \$3,050,000.

Instead of supplying the sum the 30 founders gave outright \$100,000 each and made themselves liable to assessment in case there should be a deficit. They then sold themselves and others 40 boxes for \$25,000 each.

Some founders took the entire box, others split a box with friends and still others did not go into the plan. At \$25,000 per box, the 40 boxes brought \$1,000,000 cash. Added to the \$300,000 given by the founders this left a balance due of \$1,750,000, which was raised on a mortgage made out to William K. Vanderbilt, the president. With the coming in of Winthrop Ames, as director, the box arrangement was found that it would destroy part of the interior scheme, and the boxes were reduced to 16, which made doubling of boxes with subscribers necessary.

CRITICISM

A comedy in three acts by Rachel Crothers, at the Little Theatre, Feb. 13.

An interesting, thoughtful and provocative play, which covers much the same ground as "The Famous Mrs. Fair"—Times.

There are mildly interesting episodes of the kind Miss Crothers knows how to arrange, but there was a lack of animation in the proceedings failed to enjoyment.—Sun-Herald.

THE OAT BIRD

Comedy in three acts, by Robert Hughes, at the Elliott, Feb. 16.

One of the happiest reunions took place when John Drew met once more his old and affectionate friends, who greeted him warmly on his return after his absence of two years. "The Oat Bird" is beautifully mounted from designs by Lee Simonson and is the better for one of those suave and sly performances which bear the mark of Arthur Hopkins' direction. Mr. Drew, of course, plays with that unfrayed and effortless ease, that perfection of high comedy, which has misled so many wiseacres into declaring: "Ho, ho, he doesn't act at all; he just plays himself!"—Times.

In this production by Arthur Hopkins Mr. Drew appeared in the role of a middle-aged bachelor in a story, the sentimental comedy of the character of a morose old man. Janet Beecher appeared as the heroine whose love is awakened by the state of affairs.

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(Hill from the "Sun") for five performances, boosted receipts for the week, but the tak-in was much under the figures at the opening week. Despite the unusual size of the Auditorium, there seems to have been no special efforts made to ballyhoo Jolson. The space taken in the Sunday papers is the same as that taken for the other attractions.

The engagement, it is announced, has been extended to March 6 (3d week).

"Dear Mr. Corl"—The Grace La Rue show has all the appearance of a heavy winner, with a gross of nearly \$14,000 on the opening week.

"Betty, Be Good"—Princess—Vera Micholena starred; place is light, but not expensive, hence should not be a loser; about \$5,000.

"Helle, Alexander"—Garrick—Took a substantial drop; about \$15,000.

"Follies"—Colonial—About \$25,000, with seats available for the first time since the run began (3th week).

"Thurston"—Olympic—The magicians crowded out "Civilian Clothes," which was pegging along at a \$10,000 clip. It is extremely doubtful if Thurston will approach that figure this week. Opens Monday.

"Welcome, Stranger"—Grand—Absolute capacity; got over \$18,000 on the week. The comedy hit of the town, good for a run of months.

"Sethers and Marlowe, Studebaker"—Grand Main—The comedy of the town, good for a run of months.

"Night"—with every indication that their run here will be profitable. Gross should go over \$14,000 (1st week).

"Oh, My Dear"—La Salle—About \$12,500 on the week. (1st week).

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THE JUDGMENT RECORD

The following is a list of the judgments filed in the County Clerk's office. The first named is the creditor, the second debtor; the second the judgment creditor, the third the judgment debtor.

John P. Del Valle, G. E. Brown, Jr., M. E. Dugan, J. C. Jacobs & Co., Inc., \$134.40.

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The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vanderhille investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearance as heretofore noted.

20 West 44th Street, New York City

The report below is of the proceedings

THURSDAY, OCTOBER 16

LILLIAN FITZGERALD

ON THE STAND—(Continued)

FEDERAL INVESTIGATION

CROSS EXAMINATION.

By Mr. Walsh:
Q. What was this contract, a split week contract?
A. Yes.
Q. Three days here and three days there?
A. Yes.
Q. Three days, and you had played two?
A. No, one, and just two performances on that first day.
Q. On Monday?
A. No, it was New Year's Day. Yes, it was Monday—either Monday or Thursday, I cannot tell.
Q. It was on a New Year's Day?
A. Yes.
Q. And the manager refused to let you go on and complete your contract for the other two days?
A. Yes.
Q. And you immediately telegraphed to Mr. Albee?
A. I immediately went out, went right out and did so.
Q. How did you ultimately get your pay?
A. Mr. Albee said that they had taken the matter up with Manager Boyle. I think he had telephoned him or telegraphed to Mr. Boyle, on the next day Mr. Boyle sent a boy back to me with an envelope, and I said, "What is this?" And he said, "This is your full salary for the three days."
Q. Did you play in there on the other days?
A. No.
Q. You did not play the other two days?
A. No, because I had signed the contract for three days.
Q. You had signed a contract for three days?
A. Yes.
By Mr. Goodman:
Q. As I understand it, you got the full amount of your contract, that your contract called for?
A. Yes.
By Mr. Walsh:
Q. You say you had a man by the name of Shea as your personal representative or agent at some time or other?
A. Not at that time.
Q. No, but some time?
A. Yes.
Q. I understood you to say that you had a man by the name of Shea as your agent?
A. Yes, sir.
Q. When was that, Miss Fitzgerald?
A. That was three years ago, up until last April, the 10th of last April my contract was up with Mr. Shea, and perhaps it was two years ago, I am not sure just the date.
Q. Was Mr. Shea an agent in the booking of shows through the United Booking Office?
A. No.
Q. He is not what they call an agent who has a franchise or did not at that time?
A. No, he is not at all, because I know he cannot get into the U. B. O.
Q. Shea cannot get in?
A. No.
Q. Why not? Do you know?
A. I don't know.
Q. Where does he have an office?
A. Strand Theatre.
Q. Is he in business still?
A. Yes.
Q. You have booked, you say, through Arthur Klein?
A. Yes.
Q. Who is Klein, Miss Fitzgerald?
A. He is an agent.
Q. Booking at the U. B. O.?
A. Yes.
Q. I understand in talking to Mr. Goodman that you said that you had paid Mr. Shea five per cent.
A. Yes.
Q. That you sent it to him personally.
A. Yes.
Q. And you paid Mr. Klein five per cent?
A. Not at all, not until after I had finished with Mr. Shea.
Q. Not until after you had finished with Mr. Shea?
A. No, Mr. Klein did not even know about it, until he asked one day—
Q. There is a matter of fact, you never have had—you never booked through Shea and Klein at the same time?
A. Never.
Q. Well, what was the total amount you ever had to pay for commission for bookings?
A. On the big time, since I have had Mr. Klein for an agent, nothing but five per cent.
Q. Nothing but five per cent?
A. Nothing but five per cent in big time theatres, that is, five per cent to the booking offices and five per cent to the agent.
Q. That is ten per cent deducted from your salary?
A. Yes.
Q. When you had Shea, how much did you pay him?
A. Well, \$25 a week he demanded, and I cut him down to \$12.
Q. What was your salary then, Miss Fitzgerald?
A. Three hundred dollars on the Orpheum, and around here

on the Mow & Brill time \$225.
Q. That is for a single act?
A. Yes, with a pianist, an accompanist.
Q. Did Shea ever claim any commissions after you worked on the U. B. O. time?
A. Yes, but I didn't give it to him.
Q. What does he do or what did he do when he made this claim?
A. First he asked me to sign a contract for three or four years. I said, "No." He said, "Give me so much money," which was \$25 a week, he wanted. I said, "No, I won't." I said, "But I will sign for one year," and I did, and lived up to my agreement to every penny for the one year with Mr. Shea. In the meantime I wrote a letter, Mr. Shea wrote me saying, "Now, I suppose you are getting along so nicely on the big time that you are going to throw me down." So I didn't really know what I was writing, but in good faith, I had intended to do it, and out of the goodness of the heart I said, "No, I will never throw you down as long as you keep up the good work." Meaning that if he could book me and keep me busy, if he could get me time from the United Booking time, time in the United Booking Office, I would certainly love him, and I would as soon have him as anybody else to attend to it, but he could not get it, and naturally I had to go to some one else.
Q. Did he at some time or some place, did he attack you?
A. Yes, he attacked me in Cincinnati.
Q. I thought at that time you were paying ten per cent.
A. Yes, I had nothing to do with Mr. Shea.
Q. Although at that time you had nothing to do with Mr. Shea, he started in to you one year, and I did, and lived up to my agreement to every penny for the one year with Mr. Shea. In the meantime I wrote a letter, Mr. Shea wrote me saying, "Now, I suppose you are getting along so nicely on the big time that you are going to throw me down." So I didn't really know what I was writing, but in good faith, I had intended to do it, and out of the goodness of the heart I said, "No, I will never throw you down as long as you keep up the good work." Meaning that if he could book me and keep me busy, if he could get me time from the United Booking time, time in the United Booking Office, I would certainly love him, and I would as soon have him as anybody else to attend to it, but he could not get it, and naturally I had to go to some one else.
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Q. Did you take the matter up with Mr. Casey?
A. Well, yes; Mr. Casey I believe—Mr. Shea took the matter up with Mr. Casey and Mr. Casey wrote me that Mr. Shea said that he, Mr. Shea, had a contract for a certain amount with me, for five per cent, commission, and he said if he had, why, you should give it to him, if he has such a contract. Well, Mr. Shea told Mr. Casey that he had gotten me with Mr. Shea, and he telegraphed back and said that Mr. Shea released me, bag and baggage altogether.
Q. Did you take the matter up with Mr. Casey?
A. Well, yes; Mr. Casey I believe—Mr. Shea took the matter up with Mr. Casey and Mr. Casey wrote me that Mr. Shea said that he, Mr. Shea, had a contract for a certain amount with me, for five per cent, commission, and he said if he had, why, you should give it to him, if he has such a contract. Well, Mr. Shea told Mr. Casey that he had gotten me with Mr. Shea, and he telegraphed back and said that Mr. Shea released me, bag and baggage altogether.
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By Mr. Goodman:
Q. May I ask a question? Is this Mr. Hastings, Ned Hastings?
A. Yes.
Q. This is at the time you were playing in the Keith theatres?
A. At Cincinnati, yes.
Q. And this attaching or attachment you speak of, that was as a result of a lawsuit, wasn't it?
A. Yes, by Mr. Shea.
By Mr. Walsh:
Q. Did Mr. Albee take it up with Mr. Shea, do you know?
A. Yes, they arbitrated it together.
Q. You were there?
A. Yes.
Q. You had an arbitration?
A. Yes.
Q. Who was there?
A. Mr. Shea, Mr. Albee, my pianist.
Q. When?
A. My accompanist.
Q. Yes, and who else?
A. Mr. Lawrence Webber for Mr. Shea.
Q. What was the decision in the arbitration?
A. Oh, Mr. Albee told Mr. Shea just what he thought of him, and said it was a crime and a sin and a disgrace for any man to take out of anyone's salary the amount that he took, and that he was very glad that he was not booking in his, that is, in the U. B. O.
Q. Who were the arbitrators there? Who was it that acted as judges there?
A. Mr. Albee and Mr. Lawrence Webber.
Q. Just those two?
A. Yes.
Q. Who is Mr. Webber?
A. Lawrence Webber, he is a manager, an outside manager; he is a friend of Mr. Shea.
Q. That was under the attachment, and how long after this attachment had taken place?
A. About two or three months.
Q. Two or three months afterwards?
A. Yes, because you see Mr. Casey was writing me all the time to come as soon as I could get to New York, when my bookings were finished, that I would have to take the matter up at once and see that right was done by both parties in all fairness, whichever was right, was right.
Q. Well, Albee, then, was the judge of Mr. Shea's case against you ultimately?
A. Yes.
Mr. Kelly: I object to that. The witness has not so stated.
Mr. Goodman: She said Mr. Webber and Mr. Albee.
Q. I mean Mr. Webber and Mr. Albee.
A. Yes, Mr. Lawrence Webber.
Q. Who is Mr. Webber?
A. He is an outside manager.
Mr. Goodman: He was brought in by Mr. Shea, wasn't he?
The Witness: Yes, Mr. Shea brought him in himself.
By Examiner Moore:
Q. Any connection with Harry Weber?
A. No.
By Mr. Goodman:
Q. He is a legitimate producer, is he not?
A. Yes, sir.
By Mr. Walsh:
Q. Did you show to Mr. Casey or write to Mr. Casey that you had been paying Klein a five per cent?
A. No, that was never taken up; that had nothing to do with the case.
Q. Are you a member of the N. V. A., Miss Fitzgerald?

A. Yes.
Q. How long have you been an N. V. A.?
A. Oh, a long time, since it started.
Q. Were you ever a member of the White Rate Actors' Union?
A. No.
Q. Under what circumstances did you join the N. V. A., what was your motive in joining, what was the motive that prompted you in joining?
A. Just perfectly natural, just something natural; one wants to join; I just joined it.
Q. You cannot give a reason?
A. No reason whatever. I just joined it because I was in the swim, I guess.
Q. Sleep in with the tide?
A. Yes.
Examiner Moore: Mr. Goodman, I understand you have four or five more witnesses that you are going to call this afternoon.
Mr. Goodman: Perhaps not as many as that this afternoon, and then I have two witnesses, one of them will probably take the best part of tomorrow, but I think we can finish up by Saturday noon time.
(At 1:15 o'clock p. m. a recess was taken until 2:00 o'clock p. m.)

AFTER RECESS.

It is stipulated that Mr. Weinberg, who was called as a witness for the respondents yesterday, would testify, if recalled, that the Marcus Loew Booking Agency used a rubber stamp on all contracts issued in that office between the first of February and the middle of May, 1917, reading in effect that the artist agreed that he was a member of the N. V. A., and if the artist agreed that he was a member of the National Actors' Union, but that he was a member of the National Vanderville Artists, and that after they ceased using that stamp there was imprinted in the contract used, the provision that the artist agreed that he was a member of the N. V. A., and if Mr. Weinberg was put upon the stand he would change his testimony to conform to the foregoing statement of fact.

JOSEPH LE MAIRE

Was thereupon called as a witness and, having been first duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Goodman:
Q. Where do you live, Mr. LeMaire?
A. 41 West 74th street.
Q. How old are you?
A. 37.
Q. How long have you been in the show business?
A. For 18 or 19 years.
Q. Are you a member of the White Rate?
A. I am a life member.
Q. And how many years have you been in the vanderhille branch of the theatre?
A. Well, 15 years, on and off.
Q. And what circuits have you played in vanderhille?
A. I guess I have played every circuit but Gus Sum. I have never played the Ackerman & Harris—there are a lot I have never played.
Q. Have you played the Keith Circuit?
A. Yes.
Q. And the Orpheum Circuit?
A. Yes.
Q. Played in any of the Loew Circuits?
A. Just to break acts in.
Q. The Western Vanderville Managers' Association?
A. Yes.
Q. Is that small time?
A. Yes.
Q. When you started in vanderhille did you play on the small time?
A. I started in Honky Tons.
Q. Just what do you mean by that?
A. Wine rooms, where they had a little stage and gave four or five or six acts; before there was any small time.
Q. What did you get by way of salary in those days?
A. Oh, \$20 for a time.
Q. Then you played small time after that?
A. Yes.
Q. How many shows a day did you do in small time?
A. From three to nine.
Q. At what salary?
A. Oh, from \$50 to \$125 at the finish.
Q. When did you start to play the Keith Circuit?
A. I guess about 14 years ago.
Q. And where?
A. Philadelphia.
Q. At what salary?
A. Seventy-five dollars.
Q. How many shows a day?
A. Three.
Q. And off and on you have played the Keith Circuit since then?
A. Yes, sir.
Q. What about the various salaries you have received since that time to your last vanderhille engagement on the Keith Circuit?
A. To as high as \$1,250 a week.
Q. How many people in your act?
A. Just two.
Q. What was the nature of your act?
A. Black face talking act, it was.
Q. What are you doing now?
A. I am in a production.
Q. And the name?
A. Ziegfeld Follies.
Q. May I ask you what you are acting—what you are getting in Ziegfeld Follies?
A. Four hundred dollars.
Mr. Walsh: Monologue?
The Witness: No, I was just sort of a helper or assistant; I work with comedians.
Q. That is in this production?
A. Yes.
Q. But in your vanderhille act you had a negro comedy sketch, did you not?
A. Yes.
Q. You have also played the Orpheum Circuit?
A. Yes.
Q. Two a day?
A. Two a day.

Q. Getting how much salary?

A. When I played the Orphan Circuit last year alone, that is, had a man working for me, I received \$650 a week.

Q. Have you ever played the Winter Garden?

A. Yes.

Q. Yes the Shubert's?

A. Yes.

Q. Did you ever play in their Sunday concert or vaudeville?

A. Yes, sir.

Q. Thereafter did you ever play in vaudeville?

A. Yes.

Q. Over the Keith Circuit?

A. Yes. I have gone to the Winter Garden on a Sunday night to the Palace the next day.

Q. In looking vaudeville did you ever use a personal agent or representative?

A. In 11 years I think I had three agents, that is, in three different seasons I have used agents I always did my own business.

A. And in doing your own business, if you wanted to do it with the managers looking in the United Booking Office, how would you do it?

A. I would go up and see the different managers and get my time.

Q. That is, you would go up to where?

A. Up to the Palace Theatre Building.

Q. The United Booking Office?

A. The United Booking Office.

Q. How much did you pay your agents whenever you had any?

A. Five per cent.

Q. Never any more?

A. They had a hard time getting that.

Q. Was there an occasion when Max Hart was your agent and you had some controversy with him?

A. I had a controversy with every agent I had.

Q. Tell us about the Max Hart incident and then you can tell about the others afterward.

A. Oh, he told us that he was going to get us a thousand dollars, and we had an offer of \$750. So we laid off ten weeks waiting for the thousand dollars, which never came. So finally we started to work for \$750, and he wanted to collect a commission on that, and I never gave it to him. I wrote Mr. Albee, and he wrote me back and told me I did not have to have an agent.

Q. Have you that original letter?

A. I have it some place, in storage.

Q. Will you look at this (handing paper), and state whether that is a copy of it?

A. Yes, sir.

Mr. Goodman: I offer it in evidence.

Mr. Walsh: I make the objection that it is a self serving declaration.

Mr. Goodman: It is dated June 14th, 1917, Mr. Examiner. It would not be self serving. It occurred before this controversy and it is written by one of the respondents to the witness, who is not a respondent.

Examiner Moore: The letter is received. Objection overruled. (The paper was marked "Examiner's Exhibit No. 138.")

Q. Now, did you ever book direct with the United Booking Office by seeing Mr. Hodgson or Mr. Murdoch?

A. Yes, sir.

Q. Just tell us how you did that.

A. I would have to see them all, and I would see Mr. Hodgson; the only occasion I would have to see Mr. Murdoch would be for the negotiating of the salary. I would see the different managers or booking agents of the different theatres and book my time.

Q. And when you booked that way you only paid five per cent to the United Booking Office?

A. That is all.

Q. Did you find that your having played small time or three shows a day or more, has had the effect of any physical disability on your part to render a good performance, or has it dimmed your personality any?

A. No.

Q. What is your judgment about—

A. I have not played small time in ten or eleven years.

Q. But that was the way you started, was it not?

A. That is where I started, yes, sir.

Q. You have had various partners in your vaudeville sketches from time to time?

A. I have had two partners in eighteen years.

Q. Who were those two?

A. One was a fellow by the name of Mooney LeMaire, and the other was Frank J. Conroy.

Q. What has become of LeMaire?

A. He is playing a banjo or guitar or something in an orchestra.

Q. He was with you in your vaudeville act in the early days?

A. Seven or eight years.

Q. Do you know why he is not in vaudeville?

A. Did not have any talent.

Q. How about your other partner, Conroy? How many years did you play with him?

A. Eleven.

Q. What is he doing now?

A. He has an act that just closed at the Fifth Avenue last night.

Q. Is it your opinion that while all acts do not necessarily have to play small time to become big time acts, but that the majority have got to start somewhere?

A. Yes.

Q. And that they have to start in small time?

A. Absolutely.

Q. Will you compare the efforts you had to make to get booking in the early days in your experience, with those now?

A. In the early days I had a rotten act, and had a hard time to get it booked, but as soon as I got an act that was good, I did not have any trouble getting it booked. The only trouble I had was when I had an act that was not up to the standard.

Q. Did you ever have any controversy over the fulfillment of contracts with any managers in the booking office?

A. Put in jail once.

Q. Put in jail once?

A. Yes.

Q. Tell us about that. First, the place?

A. Providence. I don't know, it was three or four years ago. I don't remember.

Q. Go ahead and tell us the story.

A. It seemed to be over billing. This manager at Providence

had billed some one else, and I happened to see the Sunday papers, and I was playing Hammerstein's at the time, and I wired him unless he changed the billing we would not open. But we went up there and had our property man hang up our scenery and open our trunks, and I went over to the hotel, and he came over and asked if I was going to work, and I said, "Have you changed the billing?" And he said, "No difference about that, are you going to work?" And I said, "Are you going to change the billing?" and he just says, "Sheriff, take him away."

Q. Was there anything in your contract that said you should be billed over anybody else?

A. No.

Q. Anything in your contract about billing?

A. I don't think I had a contract—yes, I did. I guess I did have a contract.

Q. You were one of the important acts on that bill, were you not?

A. Yes.

Q. And you told him in effect that you would not go to work unless this billing was changed?

A. Yes, sir. He did not give me a chance, though.

Q. Yes. But you told him you were not going to work unless the billing was changed?

A. That is it.

Q. And you would not go to work unless the billing was changed, would you?

A. I don't know. I cannot argue that.

Q. There he had you arrested under some protest of that State which permits the arrest of persons for breach of contract?

A. Yes.

Q. That was the B. F. Keith Theatre in Providence?

A. Yes.

Q. What happened that week?

A. We got enough money to get out on cash bail or bond or whatever it was, and came back to New York, and they gave us a job immediately to go out to the Embassy and finish out the week, but my baggage got lost and I could not make it, but I opened the next week and played the entire season out for the B. F. Keith vaudeville.

Q. The Embassy is a Keith theatre?

A. Yes.

Q. So this controversy in Providence with the manager of the B. F. Keith Theatre in Providence did not prevent you from getting other bookings in the B. F. Keith Circuit?

A. No.

Q. And you have looked over the circuit since, have you not?

A. Yes.

Q. Have you ever played that Providence house since?

A. Yes, sir.

Q. Do you know what is meant by the closed shop in vaudeville?

A. I don't understand you, what is meant?

Q. What is meant by the closed shop?

A. My construction of the meaning is that everyone must belong to the union, and if you have not a union card you cannot work.

Q. Are you in favor of that policy?

A. No, sir.

Q. Why not?

A. Well, I have no direct reason. I just like to fight my own battles, go along and do whatever I want to, and do as I want to. I may not be a member of that organization and I could not get work.

Q. Was it your custom in vaudeville to try out a new act before presenting it over your regular route?

A. Yes, sir.

Q. Was there any specified time for the try-out?

A. No, sir.

Q. Do you believe it is possible to state for any particular act what would be a reasonable or unreasonable time for try-outs?

A. No. I would not, because I used to break them in a week and a half to two weeks.

Q. You have known of others that have taken a long time?

A. Some of them have taken a season.

Q. And some a shorter time?

A. And some of them never break in.

Q. When you had this controversy in Providence, that theatre, you understand to be a theatre, although called B. F. Keith's Theatre, owned by Mr. Albee, do you not?

A. Yes.

Q. Did Mr. Albee have anything to do with the adjustment of that controversy finally?

A. Yes, certainly he did.

Q. You saw him about it, did you?

A. Yes, sir.

Q. And it was settled to your satisfaction?

A. Yes, sir.

Mr. Goodman: That is all.

CROSS EXAMINATION.

By Mr. Walsh:

Q. How long were you in jail up there?

A. Oh, three or four hours.

Q. What was the name of the manager?

A. Levinberg.

Q. You put up a cash bail?

A. Yes.

Q. How much money?

A. I think it was something like \$500 for our personal bodies and \$500 for the trunks or something like that.

Q. Was someone else put in jail besides you?

A. My partner.

Q. You were both in jail?

A. Yes, sure.

Q. Who put up the money for it?

A. I think I had some jewelry with me, and I got part of it from that, then I phoned in to New York and—

Q. How much?

A. How much what?

A. How much money were you required to pay?

A. I don't remember. I think I got \$300 from the hotel, and I called up New York and Marcus Low or Joe Schenck telephoned up to his man up there to put up all the money we wanted, and I got my cash back and this man went on the other bond.

Q. Were you not the headliner there, or did you have any arrangement by which you were to be the headliner in that theatre?

A. We had a verbal arrangement with the booking office that we were to be headliners.

Q. And that was the reason you made some objection?

A. Certainly. We did not have it stipulated in the contract. We had just a verbal understanding.

Q. With whom was that arrangement made?

A. I don't remember how I made it.

Q. Was it at the U. S. O. office here?

A. Somebody in the office, yes.

Q. You did not play there at all?

A. No.

Q. You lost the week?

A. Yes.

Q. Did you ever get paid for that week?

A. No, sir.

Q. Did you ever take any proceedings against Levinberg?

A. Yes, sir.

Q. What did you do?

A. We brought him in court.

Q. You did what?

A. Fought him in court.

Q. On this case?

A. On the same case. I was playing the Palace Theatre and took an afternoon off, that is, left at night after the show, and went up and tried the case and came back and stayed the night at the Palace Theatre. Oh, all we lost was one performance; they engaged an act while we went up and fought him.

Q. What was the result of the case?

A. The result of the case was I lost and Conroy won, because they had got out some kind of a paper for Conroy and he was not in the State at the time, he was on the train coming into the State; so he won his case, and I would have lost, so we settled it with Mr. Albee.

Q. Conroy was not present at the time?

A. Yes, sir.

Q. Conroy was present?

A. Yes, sir.

Q. Did you ever sue Levinberg for damages for false imprisonment?

A. Yes.

Q. When did that occur?

A. It all happened during this trial.

Q. During the trial?

A. Yes. That was the one suit.

Q. You did sue him for damages?

A. Yes.

Q. Did you try the case or drop the case?

A. We went up there once and tried it, and then after that we dropped the case.

Q. Under what circumstances did you come to drop it?

A. Well, we could not afford to keep running up to Providence and paying lawyers' fees, and I went up to see Mr. Albee, and we settled it to our satisfaction.

Q. But what was the conversation with Mr. Albee with reference to the adjustment of it?

A. Oh, I don't remember the exact conversation with Mr. Albee, but we did not want to keep on going to Providence and paying a lawyer, so we settled it, and I think he gave me two hundred and some dollars to pay my lawyer.

Q. Mr. Albee gave you two hundred and some dollars?

A. Yes.

Q. Was there any consideration about your going to work to the settlement?

A. No.

Q. Nothing of that kind?

A. Nothing at all.

Q. Were you playing at the New Brighton at any time after that?

A. I don't think that was in the fall; I think if I remember exactly, it was right around Christmas.

Q. Did Mr. Albee send for you?

A. Yes.

Q. Did he say anything about that he could not play you or your work if you were suing?

A. No, I don't remember.

Q. Was there anything of that kind?

A. No, he never said anything about not playing and he would give me work.

Q. Mr. Albee said he could not afford to give you money to sue him?

A. Not that. I remember he said it was not very good policy, or something like that, for me to be playing his theatre and suing at the same time, that he did not think it looked very nice.

Q. So you dropped the suit?

A. Dropped the whole thing.

Q. And he gave you two hundred and some dollars?

A. I believe it was something like that.

Q. Did you say you were a member of the White Rat?

A. I was.

Q. When did you sever your connection?

A. I never have severed my connection.

Q. You are still a member?

A. I am a life member, or I was at the time. I think that that goes on forever. I don't know. I have never resigned or anything.

Q. Some one said that morning that there were a great many members of the White Rat who were not actors. What is your experience with reference to that?

A. I never saw any one up there who was not an actor. I saw a lot—the only one that I ever knew that was not an actor; he tried mighty hard.

Q. Who was he?

A. Flick the Merry Maker.

Q. He tried to become a White Rat?

A. He tried to become an actor. He was a White Rat.

Q. And he is the only actor that you knew that was not able to become a White Rat?

A. No, he was a White Rat, and was not able to become an actor.

Q. He is the only one you ever knew?

A. He is the only one I ever saw up there.

Q. He did not make—he did make an appearance, however?

A. Yes.

By Mr. Goodman:

Q. As long as we have touched on that subject, would you say that all the members of the White Rat whom you met there and knew were actors who possessed merit?

A. That would not be for me to say, Mr. Goodman. I don't think I am good enough judge to pass on the merits of all the actors. I see a lot around there that never work, but it would not be for me to judge an actor.

(Continued on page 37)

NEW ACTS THIS WEEK

Eva Tanguay.
Songs and Piano.
24 Min.; One.
Palace.

It is 10 months since Eva Tanguay was last in vaudeville. Miss Tanguay told that in a brief speech, set in recitative form during which she wished the audience everything good and hoped the audience would wish the same for her. The present singing turn of Tanguay's runs along the usual Tanguay lines, plus the usual Tanguay clothes but not the usual Tanguay figure. Now Miss Tanguay, below, seems considerably slimmer than before. It becomes her when in tights and she is wearing 'em, the white ones always favored by her. Her first costume is a feathered one, in white, with a hat carrying huge feathers, standing high above her reddish hair that fall over her left temple. Facially Miss Tanguay looked very well with an expression of rest, as though she had devoted her long vacation to excellent care of herself. Her best song of four or five new ones is "Still They Call Me Crazy." It's the personal note thing carried even a bit farther than Tanguay has. In it she says lyrically that people go to the theatre to "knock" her, that they do "knock" and as they wait out by tickets again for the next day. A couple of lines are made to rhyme for two women in the audience commenting upon Tanguay. One says, "She should be washing dishes," but the lyric adds it was that woman who purchased the return tickets. This self-panning always gets over and Miss Tanguay was ever frank, starting with "I Don't Care," which she is now doing for an encore. Another of her new numbers is "You Can't Lose Me," somewhat similar in trend but not so emphatic. A recitation of "Men" is included. Tanguay's poorest song is "Fish." It has nothing excepting that during the chorus, after some "business" of handing fish to the pit musicians, she throws colored pieces of candy or something to the audience, first advising those in front if they want any they must yell "fish" louder than the musicians did. Few yelled. The singer admonished the house as she tossed the first handful promiscuously toward it, to "take off your glasses," wise advice if Miss Tanguay continues to use the song. Another was a "monkey" number of no particular merit though it allowed the singer to prance about in her old way. It's the same Eva Tanguay, billed as "The Dynamic Force of Vaudeville" and the dynamic one has been keeping it up for seasons, week after week, without cessation, and still doing it. And doing it as well as ever evidently, for the house liked Tanguay as much as ever. Her vaudeville career has gone through a decade or more and the chances are that Tanguay is now playing to fifty per cent. of people who never have seen her before with a large percentage of that, those who have grown into the theatre going age since "Tanguay" became a stage name. There are two wonders of and in vaudeville. They are Eva Tanguay and Valesska Suratt, both in different lines of work, both at first looked upon as freak acts and both enduring, each still headlining with Tanguay the greater wonder of the two because she has played vaudeville the more.

Bim.

Rome and Wager.
Singing and Crostalk.
13 Min.; One.
23rd Street.

Classy looking mixed couple, open with crostalk, she a ballad in a freaky high soprano voice which was strongly applauded—more talk—the baritone solo eventuating into a duet with good harmonizing—parody melody set to operatic airs, interspersed with kidding. Scored well the audience. Good popular priced team.

Jolo.

Olive Cornell, with Senor Westony.
Songs and Piano.
20 Min.; One.
Riverside.

Stage managers and property men of big time houses will kindly take notice that a regulation electric fan will be required when Olive Cornell is billed in their houses. She doesn't need it but Senor Westony, also known as Vilnos Westony, does and he basks in the breezes throughout the turn, in which he accompanies the accomplished Miss Cornell and plays some specialties on his owa. Monday night the temperature was nearer zero than the actual freezing point. Nevertheless when the big grand piano was rolled on for the act, there also was a small stand placed beside it holding a whirling electric fan. That was a laugh to those who know the actor's eccentricities, but it was stated that Westony insisted on having the fan. Claude Postock, who agents the act, explained that the actor was often annoyed by perspiration dripping from his forehead to the keyboard. If true Westony is liable to call for a refrigeration plant if he plays summer dates. At various times, Senor had brought forth several songstresses of merit and in Olive Temple he seems to have the best of all. She is billed as the act, the program stating that she is an extraordinary coloratura soprano. Under her name the billing reads: "with her tutor Senor Westony at the piano." If Westony gave Miss Cornell vocal lessons he certainly did himself proud. Anyway Miss Cornell is a songbird. She does not attain big volume but sings with sweetness and range and exhibits skill that could only come from considerable training. Her opening numbers are classical or operatic, there being a Spanish number included. Westony started things off with a Carmen selection and during a costume change did an Allie's number which he explained in his usual cracked English was in honor of the "heroes of 1917." He, too, played what he called "rag-time," but without the comedy cut down. Miss Cornell looked nice, wearing three costumes all of which were becoming. She closed the turn with the only popular numbers used, they being bits of "Please Tell Me Why" and "My Baby's Arms." The act won strong returns and could have endured. But the senior preferred speaking his appreciation.

Jolo.

Jack Burdette.
Monolog and Singing.
14 Min.; One.
23rd Street.

Husky chap in eccentric make-up, opens with some good talk, crudely delivered. Travesty song in big, deep baritone voice, accompanied by ukulele. From that jumps to sidewalk fakir doing a ballhoop, selling soap and reading comedy "testimonials." More burlesque singing with ukulele. Went off without a hand, but returned for crayon drawing while singing. Looks and acts like a carnival sideshow turn.

Jolo.

Noel Lester.
Magician and Wire Walker.
12 Min.; Full (5), One (2), Full (5).
American Roof.

Opening seated on a chair on a slack wire Lester places a table and pitcher with several glasses on wire and does Thurston's water changing to wine trick, monologuing about Thurston while executing it. Then he steps into "one" and does "egg in the bag" following by producing a live chicken from a bag. He descends from stage and pulls a lady's undershirt from beneath the coat of a plant. Back to the full set for some balancing on wire, using a ladder while juggling four knives and closing with a worth while bicycle riding stunt. It's an interesting act of its kind and a good strong opener for the small time bills.

Cyn.

Theodore Bekefi and Co. (3).
Dances and Piano.
Full Stage (Special Hangings).
Palace.

Sofia Rossova and Helen Nelidova are with Theodore Bekefi in a ballet dancing act, at the Palace this week. Both young women are brunettes and contrary to the Russian feminine dancers who have passed, each is a very good looking girl. One could be termed handsome and that is extraordinary for a Russian ballet dancer or at least those who have appeared on this side. The looks of these young women are more important than the act itself, for while the turn is a pleasing one to watch, the girls will attract more attention to their faces than their feet. Mr. Bekefi is a graceful Russian stepper, swift of motion and seemingly capable of a range of dance steps much wider than the movements shown in this act. Four numbers were given, one of which was a sailor's horripole, danced by Bekefi. He did it with a speed not often witnessed in this American dance and he was dressed in the uniform of a sailor. Bekefi and Miss Rossova did the first number, "Slavich Raspad," Miss Nelidova the second, "Reconciliation Polka," after which came the horripole, with the three principals in the finale, "Holland Gambol." J. Zelgman was at the concert grand piano and allowed for one change through an instrumental solo. Female classical dancers who can dance in the full glare of the footlights and still be pretty to the eye should constitute a vaudeville novelty. That, with their own dancing, added to Bekefi's, makes a most likeable turn. Although it closed a long bill at the Palace, the audience remained, for the dancers with the curtained set formed a picture well worth waiting for.

Courtney and Barrett.
Dances and Talk.
17 Min.; One.
City.

The boys are attempting to get away from the routine lines of two men dancing acts and have inserted talk here and there and some business. They open with a double number, pulling "gags" at the same time. They prance to a small table and settle into chairs, their feet continuing to tap until they fall asleep. The phone rings and a request is supposed to come for dancing a Georgia Cohan, which is the cue for the imitations. For following imitation and numbers the phone idea is also used and George White and Frisco are done, the latter very cleverly. Liquor is mentioned and forthwith a flask is produced. A miniature bar rail, a cuspidor and some sawdust are used to bring the picture of the "happy days." The bit didn't actually belong, but may go for the smaller houses. The turn finished with an Irish clog. During it they called out "God Bless the Irish," but if that was meant to arouse applause, it meant nothing at the City, where the audiences are Latin and not Celtic. Courtney and Barrett are so new that at times they are amateurish. They will improve with working and they might shorten the routine.

Idee.

Maxine Dancers (6).
8 Min.; Full Stage (Special Hangings).
City.

Four girls and two men. The latter do the real work, which is of the Russian school. One of the men is a blond chap who pulls one of the hardest "step" yet, that coming near the finish. The girls have but one set of costumes and save one toe dancing bit, fill in while the men rest up. The act probably takes its name from Max Frank, who was once with Ivan Bankoff. He is the other man in the act and does one dance specialty well. The turn is framed for closing on the three-day and suffices.

Idee.

Thomas Sax-o-tette (7).
Musical, Song and Dance.
17 Min.; One (Special) and Three (Special).
58th Street.

Six men and a woman (Eva Hale) comprise the turn. Miss Hale does two song and dance solos. The balance of the routine is offered by the men. They open in military band fashion, attired in dress suit costumes with Joe Thomas in eccentric get-up, before a special hanging in "one." To "three," special hangings, where the men switch to saxophones. A popular and jazz routine is offered. In essaying the laughing saxophone effect in "Dardanella," one of them missed fire some. He has yet to master the stunt. For a finish Miss Hale does a long distance shimmy to a "jelly roll" number. Without being offensive she kept up shivering her shoulders for two minutes. That got the house strong. The act can keep going with the best of them in fast company.

Meyers, Burns and Wood.
Singing and Piano Playing.
18 Min.; One.
23rd Street.

Three boys in an entertaining rathskeller turn. Act opens with "Hippy Hop" harmonized by the trio. Next a bit of cross talk between two of the boys, followed by "I'll Love You Just the Same Sweet Areline" soloed by the tenor. The other vocalist then does "Ja-Da" in Irish, English and Yiddish dialects, each competently suggested. Pianist and tenor have a raggy double next, featuring some pleasing close harmony. An impersonation of an Italian at the telephone, by the other vocalist, put over for a solid laugh and "Typical Tipperary" as a concerted number by the three for a finish. The boys all have real entertaining ability. All they need at present is a new "front," say dress suits or Tuxedos instead of the business garb worn, and plenty of work to run out one or two rough spots. The act shows promise of developing into a top notch turn for the better houses. Right now they will do nicely for any type of pop house.

Bek.

Powell Troupe (5).
Wire Walking and Ground Tumbling.
15 Min.; Full Stage.
23rd Street.

The troupe consists of a middle-aged man and woman, two boys and a girl in her teens. Two tight wires are employed throughout. Some effective double stunts are performed by the older man and one of the boys and the woman and the girl, the four all working simultaneously making a first rate flash. One of the boys is a capital ground tumbler, working hard all the way and scoring an individual bit when he gets the stage alone with a nifty contortionist routine. The other boy does back somersaults on the wire with ease and the girl offers a skipping rope bit on the wire that looks dangerous and shapes up as a good feature stunt. White flannel trousers and white shirts are worn by the men. The black sleeve garters affected detract from their appearance and should be discarded. Good silent turn for opening or closing either small or big time.

Bek.

Stewart and Neff.
Talk and Parodies.
15 Min.; One.
58th Street.

Two men in refined "tramp" attire. Dress suits, disheveled, greasy, unshaven faces, rum noses, et al. Opening with a parody on "Ja Da," they go into crossfire that was timely, topical and telling. Some more medleys, a fairly interesting and funny parody medley and a topical number named "the good old days" completes their routine. They impressed the Yorkvillites and should find easy going in pop circles.

NEW ACTS THIS WEEK

31

"When Dreams Come True"

Tabloid.
Full stage (Special Settings).
Temple, Syracuse (Feb. 11).

"When Dreams Come True" had its first vaudeville presentation at the Temple here on Monday. It is, without any question, one of the best miniature musical comedies to grace the three-day houses here in several seasons, and, when finally whipped into shape, should be good for the better houses as a feature number. The tab version employs a cast of 17, which alone marks it for special consideration as a vaudeville venture in these parts. The book has been cut to permit the presentation in approximately 45 minutes, and two scenes are used. The plot has not suffered by the curtailment in lines, while the musical score remains essentially the same as in the original operetta. The principals include Cy Plunkett, William Priette, Jr., Lorraine Lester and Phyllis Chappell. The chorus is pretty and shows careful coaching, although three changes were made at the eleventh hour, due to illness. Counts & Tennis is as sponsor for the tabloid. The Frazer Studio is given program credit for the two attractive settings, while Madieu of New York supplied the wardrobe. Arthur Knowlton is touring with the company as musical director.

Bahn.

Harriet McConnell.

Songs.
14 Mins.; One.

51st Street.

Miss McConnell is programmed "the young American contralto, soloist with the Minneapolis Symphony Orchestra." Tilden Davis assists at the grand. Miss McConnell sings three numbers, and accepted an encore. The first was "Your Eyes Have Told Me So," followed by an Irish number. Her third number was the Hebrew chant "Eli Eli." Like all non-Hebrews who have essayed this number in vaudeville there are quite a few croppings at this moment—her pronunciation of the Hebrew lyric at times sounds farcical. A study of the lyric, easily accessible from, say, one of the many phonograph recordings on the market, suggests itself as a correction for this.

Hunter, Randall and Senorita.

"On the Mexican Border."
16 Mins.; One (Special Drop).
American Roof.

Two men and a woman, all colored, with a special drop depicting a scene on the Mexican Border. The men are U.S. soldiers and in uniform. The girl is a senorita who has come to warn them of the approach of a Mexican bandit, Pedro. She remains to dance and is also prominent in a fortune telling bit made funny by the comedians' delivery. The girl is a clever steller and could have handled more of the terpsichorean stuff without tiring the eyes. The straight man works smoothly and has a pleasing singing voice, which he uses in a "blue" as a solo, later all three harmonizing it. They were forced to encore with another vocal number. It's a strong comedy small time offering and could have stood a later spot. They were third on the Roof.

Com.

John S. Blondy and Brother.

Variety Act.
16 Mins.; Four.
51st Street.

The turn embraces tumbling, acrobatics and violin soloing but it's the clever work of a truly remarkable dog—programmed "Scotty"—that establishes the turn as a big time entertainer. The animal is well trained and about mops up all honors for the turn.

Georgia Campbell and Co. (4).

Singing Act.
20 Mins.; Two (Special).
23rd Street.

Georgia Campbell was formerly of the Misses Campbell. Her new offering consists of southern plantation songs and standard numbers, of the vintage of '61 or thereabouts. Assisting Miss Campbell is a male singing trio. For atmosphere there is a drapery interior, depicting a Virginia living room of the Civil War period. The opening is effective, the drop rising and disclosing Miss Campbell seated in an armchair strumming a banjo. A quaint hoop skirt costume and softened light effects all contribute toward creating a pretty stage picture. Miss Campbell starts the act with "Carry Me Back to Old Virginia." The male trio appear at a window in the drop clad in the beaver high hats, wide flare lapel frock coats and strapped trousers of the early sixties and harmonize the chorus. After the men enter there is a line or two of dialog, which leads up to "Sweet Genevieve," also harmonized by Miss Campbell and the trio. An old fashioned darky song, at the piano by Miss Campbell next. One of the trio follows this with "Sally in Our Alley," beautifully phrased and delivered in a sweet vibrant baritone. Another old-fashioned darky doggerel, with a swinging melody, suggestive of the old-time camp meeting shouts by Miss Campbell, with a sort of lancers danced by the four tagged on for a finish. The short dancing bit fits in neatly for contrast. Then "You'll Remember Me" from "The Bohemian Girl" harmonized by the trio next, with a couple of lively plantation numbers following by Miss Campbell. All exit to a slow curtain with "Goodnight Ladies." As a relief from the present jazz stuff, the old songs furnish a pleasant contrast. All of the numbers landed, Miss Campbell's singles doing especially well. A fourth man, in the character of a negro servant appears for a few seconds just before the turn finishes. He does no singing, merely furnishing atmosphere. The Campbell turn took five legitimate recalls at the 23rd St. Friday night. It looks fully capable of holding down No. 3 or better on the big time bills.

Bel.

M'Lisa and Co. (2).

Singing Skit.
16 Mins.; Full Stage.
23rd Street.

Irish singing skit featuring M'Lisa, a young woman with a passable singing voice. Supporting M'Lisa are a character woman and man. All essay Irish types, the man convincingly and the character woman and M'Lisa but fairly. After a bit of dialog between the man and character woman M'Lisa enters and sings, "Ireland I Hear You Calling Me." More dialog between M'Lisa and the man, followed by M'Lisa soloing "Come Back to Erin." This is harmonized by the three for a finish. The turn passed at the 23rd St. Will do for an early spot in the smaller pop houses.

Holland and Oden.

Song, Talk and Dance.
15 Mins.; One.
58th Street.

The couple open in a variation on the flirtation beginning. Some telling crossfire followed, after which a "You Never Can Tell" number by the boy helped matters along a good deal. A "kissing" song and the attendant bits were cleverly and inoffensively played up. For a finish, the girl in abbreviated costume offered a dance number in which she was joined by her partner. In the fourth spot at this house, following a very strong first section, the turn did not let down the pace one bit.

Jackson, Taylor and Co. (5).
Scopoped Singing and Jazz Band.
18 Mins.; Full Stage (Special Drops and Borders).

Alhambra.

Ed Jackson, and Dot Taylor are products of the cabarets. They have special drops, etc., making a hotel interior and are assisted by a Jazz Band costumed as bell boys. Jackson is Mr. Jazz and Miss Taylor make her first entrance in street attire doing a slow shimmy. The act is titled "Shimmy Inn" and Johnny Black is the programmed sponsor. Jackson is Mr. Jazz and is being paged by one of the hops. He and Miss Taylor handled all the vocalizing with her working topping everything in the act. She stops things cold with one shim number pulling a slow quiver that aroused the gallery to enthusiasm. Several doubles get over chiefly due to her efforts. Jackson works hard, vocalizes acceptably and attempts a shim without quite making it. The Band is very ordinary and their shortcomings stick out in a solo while Miss Taylor is changing. She wears three pretty gowns, two of them being of the decollete order. This girl is there both on appearance and ability. The act as constituted just about measures up to an early spot at the metropolitan bills chiefly because of Dot Taylor's presence.

Com.

Morgan and Anger.

Songs and Talk.
15 Mins.; One.
Jefferson.

Next to closing in this house, the boys walked away with all honors of the show. Mr. Morgan does straight, Mr. Anger affecting a Hebrew characterization by the simple process of deflecting his derby over his ears in approved manner associated with such characterizations. Mr. Morgan opens with a hoke announcement anent the expected arrival of his partner on the stage, said partner being none other than the "k screen favorite, etc., et al. Enter Mr. Anger for laugh No. 1 with the crossfire bringing others in rapid and telling succession. A "pal-mother" ballad by Mr. Morgan was well received, some more talk consuming the balance of the turn. A "Ballyho" double number sent them off big.

Glenn and Richards.

Singing, Talking and Dancing.
14 Mins.; One.
American Roof.

Man and woman in a conventional routine of songs, gags and dance, with the dancing the strongest of the three. Both are capable steppers and the girl handles "Little Blue Diamonds," a ballad in pleasing style. She also has all the ear marks of being able to handle a jazz number, but doesn't. The man shouldn't vocalize and the gags used now in the brief crossfire are all old acquaintances and don't belong. The dancing puts them over and as now constituted they are spotted about right in second position on the smaller bills. With a few changes they should go ahead for the girl has appearance and considerable personality which should be capitalized.

Com.

Walter Borchell.

Concertina and Accordion.
15 Mins.; One.
City.

There's no denying Walter Borchell is a master with the concertina, but his type of classical selections are prone to bore one after a spell. He should mix these up with more familiar tunes in the first section of his offering. He features his concertina work by playing two instruments simultaneously, holding one in either hand and balancing them so that the bellows depress by gravitation. His offering concludes with work on the piano accordion, consisting of pop tunes that met with a large reception calling for an encore. He can hold down an early spot in the better houses creditably.

Renne and Florence.

Sister act.
14 Mins.; One.
Jefferson.

Here's an instance where a little success was too much for a certain young lady. The lady in question at present comprises one half of the team above named. It refers to the blonde who was last with Joe Woods' Mimic World tab and who about cleaned up all the individual honors there were in the company if memory serves right. Her partner may have also been with the same turn. At any rate, they are essaying a double on their own and judging from present indications, the girls were better off with the company. They can go it alone in No. 2 spot on the small time, but better to be a rousing success amid fast company than just a passing sister act on the small time, although there may be a little more in it for them. Not that the girls missed first entirely, but their stuff was bright in spots and lacked the well kneaded coherency so essential to make a successful turn. The blonde is built for nut comedy and with this type of work was quite favorably received at all times while with the tab. Here, however, she's hovering on the nut stuff which is surprising considering its former surefire results. The other girl is essentially a hooter. She went over with her solo. A Ted Lewis impression on the part of the blonde, in conclusion, was marred by the "kazoo" faking clarinet which fooled no one. With seasoning they may shape up into quite a sister act combination worthy of a choice spot but as they stand it's just No. 2 in the pop houses.

Harry Koler and Charles Irwin.

Talk, Song and Dance.
16 Mins.; One.
City.

Mr. Irwin has a new partner in Harry Koler. The new combination is using the same material as the old Mayo and Irwin team. Both do modern Hebrew parts, neatly attired in Tuxedos, with but the accent to differentiate them from "straight" men. The crossfire is still as effective as of yore. The duo has added a good deal of hokum in the way of the classic dance travesty thing. This scored on conclusion. Mr. Koler is a capable comedian. He is said to come from some stock burlesque troupe, and if this is the type of latent talent that has come to light via burlesque then bring more of them on. They will be welcome additions to vaudeville any time.

Fox Sea Maidens (3).

15 Mins.; Three (Special).
City.

This turn is being shown in conjunction with the Annette Kellerman feature film reissue, "A Daughter of the Gods." A short reel with appropriate scenes and close-ups on the "bathing beauties" opens the act. The act proper carries eight girls. That not one of them resembles the girls shown on the screen is besides the question and does not matter—much. After the usual strutting about of each girl in approved show girl fashion—in fact that's all that most of them do—a number of song or dance is offered by each without much result. The girl rendering the song and dance anent the "Kid from Madrid," the toe dancer and a nifty high kicking stepper are about the only three with any real talent in the troupe, the former two walking away with all honors. The turn features a "I'm taking a close-up of you" number, with eight miniature cameras as the props for the attendant business. A toe jazz number closed the act well.

COLONIAL.

Reported around the theatre Monday night a couple of turns had lost material from the matinee through having it ordered out. One act lost a new song in that way.

The Marco twins, grotesque comedians, closed the entertainment with half dozen minutes or so of effective non-sensicalities. Jolo.

The show held two playlets—Clayd and Fannie Usher in "Side-a-Wee" and Sam and Owea McGivern in "Lovey." "Bill Sykes" However, the other turn goes as a comedy feature, and down as number seven was one of the evening's best bits. Any sketch which can run for 30 minutes and hold absolute attention and at the same time furnish a succession of laughs, is to be assessed with the best. Miss Usher's "Sarah" is as fine a child characterization as brought forth in years, either the legitimate or vaudeville. The playlet rightly was greeted with antipathy.

That didn't prevent him leaving the stage manager flat at the matinee and causing a four-minute wait. So at night the senior and his song-bird worked in "Emma, Haul and Johnny Waldron, with their pretty dancing act, closed the show, doing very well in the spot. Waldron is now being billed as "last of the Argonne Players of the 77th Division." Frank and Milt Britton, a neat pair, billed the number and got nicely through. The routine closing program was with jazz on the brasses. The Curson Sisters opened, pleasing by appearance and routine. The orchestra got something at intermission with selection from the score of "Irene." **Doss.**

Ed Jackson and Dot Taylor and Co. New Act) went big on their. Flowers
Alabama on 157th street, and had many
friends in the house.
Ford and Cunningham got laugh after
laugh with their routine of get backs.
The crowd had to stand and cheer at the
excitation of a poem dealing with all
the standard beverages. Ford inquired
if the Hotel Boozie for his old friends,
Mr. Cheeky Mr. Lin, Mr. B. and
Mr. Beer, who are still here but very
weak. They exit to a funeral dirge.
Miss Cunningham is a bear on appearance
and is a real beauty.
The band played "The Star Spangled Banner."
The band played "The Star Spangled Banner."

Robert opened, and James and Ette Mitchell held them in with their ladder and trapeze routine in the closing spot.

Rogers, the tenor, remained over for a second week, building up his offering to a decidedly classy singing including Phyllis Deane, an attractive young woman with a soprano voice, and a fine female soloist who displays a fine method in the rendition of popular numbers, and her duets with Mr. Rogers were warmly applauded. Mr. Rogers has easily fixed his spot as the most popular singer of the biggest of the applause winners were Jim and Betty Morgan, with two or three new songs and some clarinet "blues" that rallied this couple into the front row of the "throne" of the "throne" although the Snapper got the

BILLS NEXT WEEK (FEB. 23)

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 indicates act is 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
Bessie Clayton Co
May Worth Family
"Love Shop"
Geo A Moore
Nat Nazarro Co
Farish & Perry
Enos Fraser
(Others to fill)
Keith's Alhambra
Delmore & Leo
Frankie Brown
L Langdon Co
Marguerite Sylvia
Kramer & Boyle
Harry Fox
(Others to fill)
Keith's Colonial
Ryan & Ryan
Kranz & LaSalle
Langford & Freds
Mullen & Francis
"Under Appletree"
Heart Scott
Leon Erroll
Rae Samuels
John Saker & J
Keith's Riverside
M & J Duneidin
Nelson & Cronin
Ann Gray
Winkle Bard
Talbot & O'Farrell
Reed Coghlan Co
(Others to fill)
Keith's Ball
T. E. Roy
McMahon & Chap
Howard & Clark
Sylvia Clark
(Others to fill)
Keith's Star 34
3 Nacres
Permaise & Shelley
Franklin Ardel
Herschel Handler
Mr & Mrs J Barry
Renee Ailsa Co
(Two to fill)
Keith's H O H
24 half (19-23)
Fox Benson Co
4 Buttercup
Jack Liddle
Adams & Griffith
Submarine F-7
1st half (21-25)
Valentine & Bell
Rahn & Beck
(Others to fill)
2nd half (26-29)
Lawrence & Crawford
Luba Moroff Co
Frederick's 12th St
2d half (19-23)
F & B Carman
Mabel Johnstone
McCormack & Irvin
Thomas Saxettie
Race & Edge
Frederick's 8th St
2d half (19-23)
Martin & Sidell
Tony
Dunn & Wheeler
Alman & Nalle
Sisk & Blake
B & B Gordon
(One to fill)
1st half (21-25)
The Phantas
Robb & Whitman
Strauss Twins
Otto Bros
Sinton & Lawrence
Ward & Raymond
Sig Frances Co
Frederick's 6th Ave
2d half (19-23)
Redding & Grant
"Mabel Be Careful"
Arthur Geary
Leroy & Lyton
Browning & Denny
Burt W Earl Girls
Harry Brown
1st half (21-25)
Ida Brooks Hunt Co
Will R Armstrong
Henry Hines
Lloyd & Christie
Sig Franz Tr
(Others to fill)
2d half (21-25)
Diana Bonna
Ward & Van
(Others to fill)
BROOKLYN
Keith's Bushwick
DeWitt Burns & T
Chadwick Duo
Glenn & Jenkins
Seabury Rev
Leon Varvara
Joe Cook
(Others to fill)
Keith's Orpheum
Chong & Momy
Heart of A Wood

We Have Placed
JAMES BARTON
in the "PASSING SHOW OF 1919"
Winter Garden, New York
Under Our Exclusive Management
Ed DAVIDSON and RUFUS R. LAURE
1433 Broadway, New York

Kimberly & Page
Jack Ingila Co
Jain Adair Co
Robb & Nelson
Wheaton & Carroll
(One to fill)
CHATTANOOGA
R. F. Keith's
(Knoxville split)
El Cota
1st half
Dunham & O'Malley
The Hearnings
Harry Mayo
Eden & Prescott
(Others to fill)
Academy
Young & April
Chabot & Dixon
Janet of France
Vardon & Perry
Paul Levan & M
CINCINNATI
R. F. Keith's
Barbette
Zardo
Geo Kelly Co
Gray & Old Rose
(Others to fill)
Majestic
The Parloxy
Rowland & Meahan
Whipple Huston Co
Gilles & Mulcahy
2d half
The Patriots
M A Clark
M Hart Revue
(Two to fill)

STEAMSHIP TICKETS
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CLEVELAND
Hippodrome
Daly & Berlew
Jackie & Billie
Joe Browning
D S Gies Club
Wanner & Palmer
Veselska Burnett Co
Geo Price Co
Lazier Worth Co
COLUMBUS
R. F. Keith's
Masters & Kraft
Lydia McMillan Co
Al Raymond
Only Girl
Herbert Clifton
Athens & Reed
DAYTON
Lillian & Twin Bro
Cook & Perry
Dancing Dorans
Bert Howard
Jonis & Havallans
B & J Wheeler
Aerial De Groffs
Nash Bros
JACKSONVILLE
The Arcades
(Savannah split)
1st half
Gills Glocks
Willings & Jordan
Rhoda & Crampston
McIntosh & Maids
JOHNSTOWN
Majestic
(Sheridan split)
1st half
Dancing Dorans
Bert Howard
Jonis & Havallans
B & J Wheeler
Aerial De Groffs
Nash Bros
LOUISVILLE
R. F. Keith's
Three Eddie Bros
Millard & Marlin
(One to fill)

DR. JULIAN SIEGEL
Official Dentist to the N. Y. A.
1433 Broadway (Patman Building), New York

Imhoff Conn & C
Ledy Sen Met
Shella Terry Co
Bookstader
3 Regals
Anderson
(Nashville split)
1st half
Dowling & Taylor
Merlin
4 Ginger Snaps
Silver & Valmar
Sam Yee Tr
LOWELL
Lyrie
B. F. Keith's
Ot Johnson
Courtney & Irwin
Walsh & Nana
Alice Hamilton
Hugh Herbert
Bailey & Cowan
Cycling Brunettes
MACON
Grand
(Augusta split)
1st half
Gypsy Meredith Co
June & Gloria
R & H Arnold
Cumby & Nevins
3rd half
G. A. S.
MOBILE ALA
Lyrie
(New Orleans split)
1st half
Aerial
Madge Maitland
Scotch Lassie
The Bright
Bartholdi's Birds
C. H. Marshall & C
MONTEBELL
Grand
Prosper & Moret
Dora & Nelson
Garry Bond Co
R. F. Keith's
Reynolds Donegan
Co
2d half
Helene Jackley
Sue & Campbell
6 Honey Boys
Grey & Hyron
Victoria & Gecrotte
MT. VERNON
1st half
3d half (19-23)
Roods & France
Warren
Poster Ball Co
Helen Kellar
Smith & Savalan
Frisco Co
NASHVILLE
Princess
(Louisville split)
1st half
Mack & Maybelle
Chas Semon
The Miracle
Gorgalis I
NEW ORLEANS
Columbia & Victor
(Mobile split)
1st half
Hayatha Bros
Fontelle & Cecil
Yette Co
Chas Irwin
Morgan & Gates
J & S Leonard
Olympic
(Petersburg split)
Bellair Bros
Earl & Sunshine
Astor & McGinty
Ed. Edmond & Co
Bowman Bros
Lunnette Sisters
NORFOLK
Academy
(Richmond split)
1st half
Elley Co
McCormack & Wif
Dolce Sisters
Fisher & Gilmore
Jim
OTTAWA
Demolition
Otto & Sheridan
Cahill & Romaine
Sylvia Lloyd
(Others to fill)
PETERSBURG
Central News
(Newport News split)
1st half
Betty Eldert Co
Young & Wheeler
Renn & Cunningham
Countess Verona
Dixon Bowers & D
PHILADELPHIA
R. F. Keith's
Martyn & Florence
Margaret Ford
E & B Adair
Fred Berrens
Lacy & Wms
Rooney Bent Rev
Geo McFarlane
The Gaudichmidt
PITTSBURGH
(One to fill)
Texas & Walker
Follies Girls
Olen & Johnson
Dugan & Raymond
Cruze & Fashen F's
Moore & Littlefield
Belle Baker
Olen & Johnson
Sheridan split
1st half
Arthur Hustin

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3d half
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Harris & Manion
Sam Liebert Co
Diana & Rubin
Hunting & Francis
E Nesbitt Co
Fallow & Brown
Pake Hook & M
Poll Circuit
BRIDGEPORT
Jean Chase Co
Four Melody Maids
Marjett's Mannik's
Dare Bros
Nevins & Mack
Chas McCoores & N
N & S Kelleg
Royal Pektin Tr
"Girls Only"
SCRANTON
"The Outcast"
Lew Wilson
"Cave Man Love"
Musical McLarens
Lorimer & Carbury
Payden Trio
Fayden Trio
3d half
Noel Lester
Pagano
Welton & Marshall
HARTFORD
Palace
Dare Bros
Reynolds & White
Wm Morrow & Co
Carson & Willard
Bert Earle & Girls
3d half
J & K De Maco
John O'Mally
"The Author"
Klass & Termini
"Playmates"
NEW HAVEN
Kath Murray Co
Columbia & Victor
J C Nugent
Morgan & Kellar
B Brown Co
(Others to fill)
TOLAND
R. F. Keith's
Chas Irwin
Morgan & Gates
J & S Leonard
Olympic
(Petersburg split)
Bellair Bros
Earl & Sunshine
Astor & McGinty
Ed. Edmond & Co
Bowman Bros
Lunnette Sisters
NORFOLK
Academy
(Richmond split)
1st half
Elley Co
McCormack & Wif
Dolce Sisters
Fisher & Gilmore
Jim
OTTAWA
Demolition
Otto & Sheridan
Cahill & Romaine
Sylvia Lloyd
(Others to fill)
PETERSBURG
Central News
(Newport News split)
1st half
Betty Eldert Co
Young & Wheeler
Renn & Cunningham
Countess Verona
Dixon Bowers & D
PHILADELPHIA
R. F. Keith's
Martyn & Florence
Margaret Ford
E & B Adair
Fred Berrens
Lacy & Wms
Rooney Bent Rev
Geo McFarlane
The Gaudichmidt
PITTSBURGH
(One to fill)
Texas & Walker
Follies Girls
Olen & Johnson
Dugan & Raymond
Cruze & Fashen F's
Moore & Littlefield
Belle Baker
Olen & Johnson
Sheridan split
1st half
Arthur Hustin

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Lorimer & Carbury
Payden Trio
Fayden Trio
3d half
Noel Lester
Pagano
Welton & Marshall
HARTFORD
Palace
Dare Bros
Reynolds & White
Wm Morrow & Co
Carson & Willard
Bert Earle & Girls
3d half
J & K De Maco
John O'Mally
"The Author"
Klass & Termini
"Playmates"
NEW HAVEN
Kath Murray Co
Columbia & Victor
J C Nugent
Morgan & Kellar
B Brown Co
(Others to fill)
TOLAND
R. F. Keith's
Chas Irwin
Morgan & Gates
J & S Leonard
Olympic
(Petersburg split)
Bellair Bros
Earl & Sunshine
Astor & McGinty
Ed. Edmond & Co
Bowman Bros
Lunnette Sisters
NORFOLK
Academy
(Richmond split)
1st half
Elley Co
McCormack & Wif
Dolce Sisters
Fisher & Gilmore
Jim
OTTAWA
Demolition
Otto & Sheridan
Cahill & Romaine
Sylvia Lloyd
(Others to fill)
PETERSBURG
Central News
(Newport News split)
1st half
Betty Eldert Co
Young & Wheeler
Renn & Cunningham
Countess Verona
Dixon Bowers & D
PHILADELPHIA
R. F. Keith's
Martyn & Florence
Margaret Ford
E & B Adair
Fred Berrens
Lacy & Wms
Rooney Bent Rev
Geo McFarlane
The Gaudichmidt
PITTSBURGH
(One to fill)
Texas & Walker
Follies Girls
Olen & Johnson
Dugan & Raymond
Cruze & Fashen F's
Moore & Littlefield
Belle Baker
Olen & Johnson
Sheridan split
1st half
Arthur Hustin

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Jack Alfred 3
(One to fill)
3d half
Billy Gleason
1 & B Creighton
B. Brice Brown
JACKSON
Orpheum
Charlotte Trio
Burkhardt & Rob
Val Vox
Douglas Graves Co
Frank Mullane
Flying Wards
3d half
Clinton Sisters
Skipper K. & R.
Virginia Bolles
Barry & Layton
The Rials
(One to fill)
KALAMAZOO
Regent
Hanson & Rooney
Mason & Barnes
Halliday & Burns
Barry & Layton
7 Serenaders
(One to fill)
3d half
Laura Bennett Co
Bob White
Charlotte Parry
Gone & Burns
Romas Troupe
(One to fill)
LAFAYETTE, IND.
Family
3d half
Jean Boydell
Parrell Trio
Frank Mullane
You'd Be Surprised
LANSING
Bijou
Clinton Sisters
Skipper K. & R.
Oct Handworth Co
Whitehead & Rand
Princesses Kalamazoo
3d half
Burkhardt & Rob
Val Vox

BOSTON B. F. KEITH

Vaudeville Exchange, Boston
BOSTON
Bolger Bros
Karl Kary
Ed & Lottie Ford
Adler & Dunbar
Casa Ahearne Co
Gordon's Orpheum
(Scollay Sq.)
Lamont & Wright
Swor & Westbrook
Jack Trainor Co
3d half
Smith & Troy
Fitzsimmons
The Reubens
Reese & Edwards
Nancy Gordon
Elm City 4
Jas & Carson
Novelty Clowns
Collier & DeWald

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Gordon & Day
Gordon's Orpheum
(Washington)
Wilson & Wilson
Leonard & Whitney
Chas Wilson
McDevitt Kelly & S
BROOKLYN
Nolan & Nolan
4 Gardeners
Mystic Clayton
(One to fill)
3d half
Mystic Clayton
Cy Compton Co
(Two to fill)
W & H Brown
Higgle Girls
Conway & Fields
4 Dancing Demons
3d half
J. Blondy & Bro
Gibson & Pollock
Cranberry
Howard & Sadler
Cal Dean & Girls
CAMBRIDGE
Gordon Gen. Sq.
Dixon & Mack
Y & C Avery
Ray Conille
McKusick Rev
3d half
Dress Sils
Irving & White
Joe Bernard Co
Conway & Fields
Tennessee 10
DORCHESTER
Cottman Sq.
Harry Buss
Beatie Mack & Co
Rand & Gould
Jester & King

BEST PAULINE

FORD AND PRICE

With Jettie Hittage Co. Feb. 2-11, Shanghai, China

3d half
K & P Kusan
Rose Clara
Arthur Whitlaw
Bobby Heath Rev
LYNN
Gordon's Orpheum
Gibson & Pollock
LOGANSFORD
Colossal
Tojetti & Bennett
Eam K. Nacini
Parrell Taylor 3
Tracy Palmer & T
Dennis Bros
3d half
Hammond & Moody
Wayne Bergman
(Three to fill)
LONDON, N.Y.
Grand O. H.
(Brantford split)
1st half
Jack Hanley
Nevill & Marsh
"Night Boat"
Sam J. Harris
Cantor's Minstrels
MUSKOGEE
Regent
Aerial Eddys
Bob White
The Puppets
Jennings & Jack
Emerson & Baldwin
3d half
Flying Wards
Art & Leah Bell
Gaynor & Merron
Nelson & Haggard
Halliday & Burns
Strand
Chicago
The Puppets
Clayton & Lennie
Nelson & Marshall
SAGINAW
Gordon's Orpheum
Gardner's Bros
Wilson & Van
Prosperity
Harvey Haney & G
3d half
Ledy Allen's Pats
Weston & Young
Lloyd & Wells
Oct Handworth Co
Hamilton & Barnes
Princesses Kalamazoo

ORPHEUM CIRCUIT

Palace Theatre Building, New York City
CALGARY
Orpheum
(Same bill plays)
Victoria 15-35
Billy Evans Rev
Avery & O'Neill
Byrnes & Dehan
Phil Baker
Sarah Fadden Co
Libby & Nelson
Chicago
Majestic
Vic O'Neil
Bert Hanlon
Wood Wyde
Jas & Carson
Novelty Clowns
Nelschotte
Palace
Lambert & Harris
Cartmell & Harris
Radiah
Mae Claire Forbes
Gallagher & Martin
Herbert's Dogs
Sally-Lake
Winton's Lions
Frick Trust
Indoor Sports
Kithner & Henney
Sisley & Serbeck
Keane & Williams
Brown Gardner & B
Mardell & Snopce
Paul Concha Co
DENVER
Eva Taylor Co
Marmelin Sis & S
Lachman Sisters
Jim Collier
Orpheum
DES MOINES
(Sunday opening)
Flashes
Ernest Evans Co
Jim Collier
Mary Marble
Barber & Jackson
Frankie Wilson
(Sunday opening)
A. & P. Steadman
DILLON
Orpheum
(Sunday opening)
Nitta Jo
Montgomery & A.
Claire Vincent
Phina & Pinks
Lillian & Nepon
KANSAS CITY
(Sunday opening)
M. Montgomery
Howard & Ponies
Jack Osterman
Jordan Girls
Grace De Mar
LINCOLN, NEB.
(26-28)
Gus Edwards Co
Travers Douglas

Cunningham & B
Pedestrianism
(25-26)
Thompson Co
Wilson Aubrey Co
NEWPORT
Opera House
Challis & Cortan
Blanchette & DeV
P. Henry Co
4 Higgie Girls
Rat & Francis
Rat & Francis
3d half
Nolan & Nolan
Lanigan & Wood
Jean Chase Co
4 Higgie Girls
Dupree & Dupree
PORTSMOUTH
Colossal
Knowles & White
Rose Clara
Arthur Whitlaw
Bobby Heath Rev
3d half
May & Hill
Corinne Hilton
Ryan & Healy
Padrino Baboons
QUINCY
Kinkard
Dress Sisters
Conlin & Glass
Tennessee 10
3d half
Daley & Wilson
Joe Kossner Co
Hawthorne & Cook
Wheeler & Potter
Girl in Air
WALTON
Walton
3d half
Nelson & Bailey
Wheeler & Potter
Jean & Jacques
3d half
The Reubens
Austlin & Allen
Wheeler & Potter
Girl in Air
Austlin & Allen
Wheeler & Potter
Girl in Air

SACRAMENTO
Orpheum
(Sunday opening)
Morgan Dancers
Beatie Rempel Co
Harry Cooper
Barnes & Franto
Marconi & Pitts
Van & Belle
For Pitt's sake
Ella Haggard
Ryan & Orlow
SEATTLE
Orpheum
(Sunday opening)
Emma Caruso
Santos & Hayes
James & Winthrop
Ed Morton
Marino & Maley
Mile Shes Co
Hughes Duo
ST. LOUIS
Orpheum
(Sunday opening)
Petrovs
Gene Greene & Son
Claudia Coleman
Sandy Shaw
Sarabian & Grohs
Harry Rose
Le Mont Trio
ST. PAUL
Orpheum
(Sunday opening)
Lyons & Yocco
Bob Hall
Ruth Budd
Minnie & Clegg
WESTERN VAUDEVILLE
State-Lake Theatre Building, Chicago
ALTON
Hippodrome
3d half
30 Pink Toss
3d half
Cummins & White
Stuart Girls
BELLEVILLE
Washington
Gardner & Revere
Stuart Girls
Cummins & White
Stratford
York Dogs
Milley & Rainey
Stratford
CECILIA
I.A.
Tox & Ward
Thelma
Bavle & Von K
Stratford
Oh That Melody
Ivan Bankoff
Kawana Bros
Dwyer & Mae
Wm. Rapp Ruth
Lee & Bennett
Century Males
CHICAGO
Murphy & White
Stone & Meyer Sis
(One to fill)
GRAND RAPIDS, WIS.
Gibson & Pollock
Swaen Cockatoos
Dave Manly
Let's Go
LeRoy & LeRoy
MADISON, WIS.
Orpheum
Swaen Cockatoos
LeRoy & LeRoy
Let's Go
Ella Nowlin Jr
3d half
What Happ Ruth
Kennedy & Francis
Verner Amores 3
(Two to fill)
3d half
Gabbert's Duo
Corner Store
Dave May
Dwyer & Mae
3d half
Ernest Elliott
Coley & Jaxon
Regay & Lorraine S
Liscola
Orren & Drew
Hall & Brown
Grace DeWinters
3d half
Al Conrad Co
D. Mortimer Co
Columbia
Miller Dogs
Raney
Frank Hall Co
3d half
Regay & Lorraine S
Chas 2 Bears
F. & C. LeRoy
Harry Gilbert
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Samaritan & Sonia
Martin Webb
CHICAGO
Moore & Shy
Chordy Dot & Midgie
(Four to fill)
3d half
Orren & Drew
(Five to fill)
Verner Amores 3
(Two to fill)
Kawana Duo
Hammond & Moony
Corner Store
Dave May
Dwyer & Mae
3d half
Ernest Elliott
Coley & Jaxon
Regay & Lorraine S
Liscola
Orren & Drew
Hall & Brown
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3d half
Al Conrad Co
D. Mortimer Co
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Miller Dogs
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Oh Teddy
(Two to fill)
3d half
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(Four to fill)

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Ward Bros
Walter Low Co
Bernard & Morritt
Innocent Eve
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Fred & Albert
(One to fill)
3d half
Russo, Rice & R
Mr. Chas
Bobby Van Horn
Blossom Baird Co
Tracy & Mohr
Bullington & R
(Two to fill)
VICTORIA
4 Reates Girls
Jimmy Reynolds
Bertram May Co
Monsieur & Dixon
Kaliyama
3d half
Eddie & Fulton
Mack & Fulton
Gene Hamilton Co
(One to fill)
3d half
Lancola
Ladora & Beckman
Seymour & Jean
Jacelyn & Chap'n
BROOKLYN
Murray Livingston
Lou & Grace Harvey
Eddie Carter Co
Ubert Carlton
Monsieur & Dixon
(One to fill)
3d half
Canaris & Cleo
M. Valmore Co
Gene Hamilton Co
Golden Bird
Murray Livingston
Wm. Rapp Ruth
BROOKLYN
Murray Livingston
Lou & Grace Harvey
Eddie Carter Co
Ubert Carlton
Monsieur & Dixon
(One to fill)
3d half
Canaris & Cleo
M. Valmore Co
Gene Hamilton Co
Golden Bird
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BROOKLYN
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Eddie Carter Co
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The show ran the full week to almost
• receipts.

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DALLAS, TEX. 2d half
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 Chas Mack Co

By Thomas J. Gray.
Looks as though Admiral Sims is
going to put the Navy in the same

• receipts.

Chicago, Feb. 18.
 "The Visitor," an ambitious legitimate production recently produced by

100

Austin 2-28)
 Johse & Sterling
 Maleta Bonconi
 Wash & O'Donnell
 Bert Kenny

TULSA, OKLA.
 Orpheum
 (Same 1st half bill
 plays Muskogee 2d
 half)

Chas Mack Co U S Jans Band

Rosa King Co
 Holmes & Wells
 Burt & Rosedale
 Stone & Hayes
 Julius Tannea
 The Vivians
 Brown & Jackson
 Cressy & Dayne
 Chris Richards
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Barry & Whiteledge Comfort & King
Chas Mack Co U S Jann Band

Junior's Singers
 LITTLE ROCK,
 TEX.
 Majestic
 Huran & M

TEX.
 Majestic
 Begin'g of World
 Morgan & Kloter
 Andersen & Burt

Harry & Whiteledge Comfort & King
Chas Mack Co U S Jans Band

TEA, Majestic
Huron & M
Barry & Whiteledge
Chas Mack Co

FEDERAL INVESTIGATION.

(Continued from page 35)

Q. You would rather not pass an opinion on the matter of brother actors, is that it?
A. Yes.
Mr. Goodman: I will not press it.
By Mr. Walsh:
Q. How many shows did you have to play on the Pentagon Circuit?
A. This is before it was called the Pentagon Circuit. It was then the Western States Vandeville or Western Vandeville State or the Western something. Pentagon had, I think, two or three theatres, something like that, up north, around Portland.
Q. How many shows did you have to play a day?
A. Three, four, five to nine on the Fourth of July.
Mr. Kellier: That was a glorious Fourth.
The Witness: And walk six flights of stairs from the dressing room to the theatre between each show.
By Mr. Goodman:
Q. When was this?
A. That was 14 years ago.
By Mr. Walsh:
Q. Has it ever changed any since then?
A. Yes, they have built a new theatre there since then, I think.
Q. They still give extra shows out there?
A. I don't know. It has been 14 years ago. I have not played any out there since.
(Witness wept.)

IRVING M. COOPER.

Was subpoenaed called as a witness and having been duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Goodman:
Q. Where do you live and what is your age?
A. I live at 710 Riverside, age 48.
Q. What is your occupation?
A. Manager and producer.
Q. Of vandeville acts?
A. Of vandeville acts.
Q. How long have you been so engaged?
A. For the past ten years.
Q. Prior to that time, were you in any branch of theatricals?
A. Yes, sir; I was connected with the Empire City Quartet.
Q. As one of the Quartet?
A. As one of the Quartet, yes, sir.
Q. Who made up the Empire City Quartet?
A. Harry Cooper.
Q. Your brother?
A. My brother, Irving Cooper, myself, Harry Maye and Harry Tally.
Q. And that quartet played around in vandeville?
A. Yes, etc.
Q. Did it play in small time?
A. Well, I don't know exactly what you call small time—
Q. Three shows a day?
A. We did, yes, sir.
Q. And did you then play the Keith Circuit and the Orpheum Circuit?
A. Yes, sir; we started years ago by playing concert halls like the Atlantic Gardens, Lido Palace, roof gardens and so; that was before the small time was in existence.
Q. And at the start did you get your quartet act?
A. Sixty dollars a week.
Q. For the four of you?
A. Four of us, yes.

THE WONDERFUL THING.

(Continued from page 15)

once a wonderful surprise. Delectable in appearance he had hair revealing a natural tint under a smart hat, and was introduced to the members of a slow but surely tottering family of English barons of yore. Giving expression to her lines at first scarcely audible, her words and manner then took on a delightfully pleasing air of a girl who had spent her teens in a French convent and who was making a desperate effort to speak correct English.
The daughter of a Canadian ranch owner, she has been brought up in France, and while in English society after her convent days are over, crosses the threshold of the Mannerbys, near Brighton, England. There she meets the elder son, Donald Mannerby, whom she falls in love with and is married. The knowing at first that it is for her money and later made aware of the fact by one of the ever-popping-up sort of persons who have a hold upon the wayward son of the family, the days of romance are shattered for her. Her husband suffering from an overdose of conscience knocking, while curling a fate that made him responsible for his brother's waywardness and according to the blackmailing demands, finally acquiesces to the realization that he is in love with his wife. In the interval she has ingratiated herself in the family's estimation, knocking down the prejudices of English snobbery, which at first she had faced with the young bride. With all this the clash and crash come in the third act. She apparently only caring to face the world with his name so that her pride and respect may be maintained and the outside world never know her mistake, permits him to depart for Canada, following his brother.
The fourth act, passing away from the Mannerby household, transpires in the rough structure of the house that the couple had planned and which had been left standing in the illusion of happiness destroyed. Both brothers have returned, her husband, who she reads adoring, advising her to follow her own heart. The act ending follows.
In bold relief against this artificiality of play construction, approaching the

Q. When you played the three shows a day, how much did the quartet get?
A. About \$175 when we started for B. F. Keith.
Q. You started for B. F. Keith?
A. Yes.
Q. Where?
A. Keith's Union Square.
Q. And then left as the progression of your salary.
A. Well, we worked our way up from that amount I stated, \$60 a week, to \$600 on the B. F. Keith Circuit. That was our salary for three or four years.
Q. Then what happened to the quartet?
A. We disbanded, broke up.
Q. Then you went into your present business?
A. My present business, yes, sir.
Q. When you were working around in the Keith Circuit and Orpheum Circuit, did you employ a personal representative to represent your act?
A. No, sir; I did the booking myself.
Q. You represented your own act?
A. Yes, sir.
Q. In what booking offices did you present the vandeville acts which you represent, for booking?
A. At present.
Q. Yes.
A. Marcus Low, B. S. Moon, Pentagon, the Western Vandeville, Sun Sun, Babcock & McKelrick.
Q. There are all small time theatres?
A. Yes.
Q. How do you procure payment of the commissions from the acts to you?
A. I have to depend on the good will of the actor.
Q. Is there any collection agency through which you collect any of these moneys?
A. No.
Q. You do not do any business through the Vandeville Collection Agency or with it?
A. And never have.
Q. Will you tell us just what your experience has been in procuring payments or making collections of the moneys due you from actors?
A. Well, I have a pretty hard time at times to collect. I have booked many good acts and after getting them the salary that they asked for and often more than they were worth. I could not collect. I have on several occasions advanced them money, I advanced in fact here about two years ago about \$200 on the Pentagon Circuit. The act was receiving \$725. He sent me the money he owed me, and \$15 and \$20 and then never paid a cent on the salary. I booked Jack Wilton at a net salary of \$600 a week for ten weeks, and he never paid me any salary.
Q. Booked him over small time?
A. Yes.
Q. Is Jack Wilton an act that also has played big time?
A. Yes, he went right back and played for big time after playing small time.
Q. Can you state about what percentage of the total commissions due you from actors you have found uncollectable?
A. About 25 to 30 per cent.
Q. Is it your opinion that a collection agency or some medium between your commissions or the moneys due you could be collected at the box office through an I. O. U. of the actor, would be of benefit to you?
A. I believe so. In fact, I spoke to Mr. Low and Mr. Schuch a little over a year ago about it.

Q. What do you mean, you spoke to them about it?
A. That I was in favor—I told them I was in favor that—Mr. Walsh: He probably urged them to introduce such a system.
Mr. Goodman: Yes. That is all.
CROSS EXAMINATION.
By Mr. Walsh:
Q. Mr. Cooper, what commission do you get for booking acts?
A. Five per cent.
Q. Did you ever get more than that?
A. No.
Q. Never got more than that?
A. No. I am an ex-performer and am known amongst the actors and I do not expect more than five per cent commission.
Q. You book only the Marcus Low Circuit?
A. The various circuits that I mentioned.
Q. The Marcus Low and what others?
A. The Marcus Low, B. F. Moon—I formerly did book the Fox Circuit, but I have not in the past two years on account of their not issuing a contract.
Q. What kind of a contract?
A. A contract to the performer. In fact, I pulled out a lot of acts because they did not issue a contract.
Q. Explain that to me, please?
A. The Fox Circuit had not issued a contract up to two years ago; I don't know whether they are doing it now, because I refused to do business with them.
Q. I do not understand.
A. They would book an act for three days, and would not notify you where the act was to go on Wednesday night, where they had to go to another town, and they would not receive any sign, and the act naturally was laying off, and I made several kicks and spoke to Mr. Fox personally, and the office refused to give any contract. I believe they are not issuing any now, only in case they have for the time.
Q. They simply tell the actor to go to this theatre for a couple of days?
A. No, they tell the agent. They book an act at a certain salary, and sometimes I would have trouble in getting the money. I would book the act for \$200 or \$300 and when they would come to pay them they would change it, and I was the only one in the office one day to make a fight, and I got my money.
Q. What theatres has William Fox got?
A. The City Theatre at 14th street; the Audubon Theatre, 160th street and Broadway; Jamaica Theatre, Long Island City; Bedford Theatre, Brooklyn; Potomac Theatre, in the Bronx; the Bay Ridge Theatre, in Brooklyn—
Q. These are all small time?
A. All small time theatres, yes.
Q. You say you lose about 25 per cent?
A. I may average 25 to 30 per cent. In fact it amounts to a whole lot of money.
Q. Is a year?
A. In a year, yes. I will give you an instance of a certain act. I have had lately. A fellow named Carl McClellough, I booked him since April 15, and he played the entire season, April, May, June and July, to July 14. I booked him fourteen weeks with Pentagon Circuit, to follow for September. And he played for \$250 a week. Then he says he lost money on the engagement—a single man playing vandeville at \$200, and he said he would not pay the agent his commission.

The substance report of the investigation will be continued in next week's issue of VARIETY.

HE AND SHE.

Tom Herford.....Cyril Leighton
Ann Herford.....Rachel Crothers
Millicent Herford.....Faire Binney
Daisy Herford.....Margaret Johnson
Doctor Remington.....Arthur Elliott
Keith MacKenzie.....Flaming Ward
Ruth Crell.....Ethel Cozens
Ellen.....Frances Bryant
Rachel Crothers came to New York last week the Little Theatre with her play, "He and She." It is a bit late following the James Forbes "Famous Mrs. F." which is pretty much the same subject and a much better play for the standpoint of drama. Miss Crothers cannot be charged with plagiarism for the reason that "He and She" was written long before the Forbes piece made its debut. But that is neither here nor there. "He and She" is more of a discursive argument than a drama. Most of the time is consumed in debating the subject of sex equality and not put forward in active dramatic form. Again, the central characters are a middle aged couple with a sixteen-year-old daughter, and it is so obvious that new for an interest, without which it is difficult to hold the interest of an audience. Miss Crothers should have known this, proving by her experience many years ago, when she was at work on Mary Mannering entitled "A Man's World," which had a very similar theme.
From the standpoint of construction, "He and She" is not a good play. A few misdeeds are obvious that new for an interest is one carried away from the fact that it is so long and slow and that the actors, and that the conventional plot is sprung upon the audience, and that conclusion from which there is no escape. A man and his wife, both sculptors, living in domestic amity, have a sixteen-year-old daughter. The husband is com-

peting for a \$100,000 prize for a special frieze. At the opening of the play the husband is completing his model, but the wife puts it to him as delicately as she can, that she is in a hurry to get the result of his mother's labor. She timidly shows him some rough drawings she has, and suggests that he work out hers. He takes the attitude, "While your work is all very fine, it lacks the things a man can give it, and has not what his work possesses." She finally suggests that he permit her to compete, and it is, of course, apparent that she will win the prize. The whole thing revolves around the right of the woman to sacrifice her home life for her art and life's work. She maintains that the woman can do both. The intersection of the daughter can lead to but one conclusion in the audience's mind—that the mother in neglecting the daughter will permit the child to commit some indiscretion that could not have happened had she been properly chaperoned by her mother. This occurs and the distracted mother comes to the realization that her first duty is in the home.
Miss Crothers does not sum up the problem in any definite conclusion, and contributes nothing of consequence to so important a modern subject, and cannot even be excused on the ground that she has provided interesting entertainment.
For is the piece especially well acted. The best artist in the cast is Cyril Leighton as the husband, who contributed a fine characterization of a high strung but very balanced artist. Miss Crothers plays the wife with rare intelligence and a full sense of what she is undertaking as a career, but her incapacity as an actress overweighs the intelligence and capacity of her work is alternately good and inadequate.
The others in the cast were called upon to portray more or less exaggerated unnatural types, and had difficulty in finding their work within the point of naturalness.
The Shubert has provided the place with artistic settings, but the stage direction by Miss Crothers indicates carelessness.
"He and She" would seem to have very little chance of success in New York. The speculators in the opening night decided they would not buy a single ticket, they generally know, and if not, are usually good guessers.

John.

Two Wonder

WHO'LL TAKE the PLACE of MARY

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CLARENCE GASKILL
and HARRY MAYO

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BOTH SONGS CAN BE USED IN

Who'll Take The Place Of Mary?

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BRENNAN
and BERT RULE

SHADOWS
Will Fade Away
Pulsed Fox Trot

Lyric by J. KEIRN BRENNAN
Moderato

Musical notation for the first system of the song, including the title and tempo.

When you come dear you can't be an-chor 'in your
Oh, how you dance you are a sweet-er Where

Since you left too life is an-chor down All the while
Then the sun-shine of a life to-god-er Seemed to fade

REFRAIN Smoothly with expression
She - dows - Grief comes af-ter All those days of laugh-ter, Fol - low
er - lyones I stray, In the sun-shine - y am - light, Or they're away

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Musical notation for the second system of the song, including the title and tempo.

mid - night, There's not a big moon right, She's a sweet-er - a - way

Who knows when will meet, dear? She - dows

at my feet, dear, White - per you'll re-turn some day, When you will

take me, From dream - a - wake - up, Then all the she - dows

will fade a - way, way

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Flows of Both in All Keys

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556 Montellus Bldg.



Jack Pickford's work in this feature, while giving him the benefit of most of the studio's resources, is a vehicle suitable for his talents. Rather, he is better adapted for the role calling for services the light comedian, the actor who can make a woman in the early stages of existence throw all her energy to the winds and finally wind up with a sensible outlook on life.

The studio has a number of excellent exteriors and for locations shows a proper environment, while the studio scenes depict the bustling life of the Kentucky town in the days of the early days of the old Southern days here. The feature is constructed with a careful outlook for historic atmosphere. All-in-all, the feature is a very good one and a very good one today, though whatever following Pickford has by this time may not be disappointed in seeing the change in char-

Dear Brother:—"Alan Dale may think I'm a wonder, but it is 'Always You' I want to work with. **Sister.**

Together Again

HARRY and ANNA

SEYMOUR

Direction

HARRY J. FITZGERALD

"Golden Crook" 23 Empire Toledo 1
Lorrie Dayton.
"Grown Up Babies" 24 Star Toronto 1
Academy Buffalo.
Hastings Harry 23 Gayety Montreal 1
Empire Albany.
Hayes Edmund 23 Victoria Pittsburgh 1
Penn Circuit.
"Hello America" 23 Gayety Washington
Gayety Pittsburgh.
"Hip Hip Hurray" 23 Columbia Chicago
25-5 Berolli Des Moines.
Howe Sam 23 Gayety Detroit 1 Gayety
Toronto.
"Jazz Babies" 23 Bijou Philadelphia 1
Empire Hoboken.
Kelly Lew 23 L O Gayety St Louis.
"Kewpie Dolls" 23 Century Kansas City
1 Grand Tulsa Okla.
"Liberty Girls" 23 Gayety Rochester 1-3
Bastable Syracuse 4-6 Lumberg Utica.
"Lid Lifters" 23-25 Broadway Camden
27-28 Trenton 1 Bijou Philadelphia.
"London Belles" 23 Star Cleveland 1 Em-
pire Toledo.
"Maids of America" 23 Casino Boston 1
Columbia New York.
Marion Dave 23-25 Bastable Syracuse 25-
28 Lumberg Utica 1 Gayety Montreal.
"Midnight Maidens" 23 Howard Boston 1
Empire Providence.
"Million Dollar Dolls" 23 Grand Hart-
ford 1 Jacques Waterbury.
"Miscellaneous Makers" 23 Cadillac Detroit
1 Cadillac Detroit.
"Monte Carlo Girls" 23 Empire Cleveland
1 Empire Cleveland.
"On French" 23 Majestic Scranton 1-3
Armory Binghamton 4-6 Inter Niagara
Falls.
"Oh Girls" 23 Gayety Omaha 1 Gayety
Kansas City.
"Pace Makers" 23 Gayety Minneapolis
23-5 Gayety Sioux City.
"Parian Flirt" 23 Empress Cincinnati
1 Lyceum Columbus.
"Parian Whirl" 23 Lyric Dayton 1
Olympic Cincinnati.
"Peek a Boo" 23 Palace Baltimore 1 Gay-
ety Washington.
"Razle Dazle" 23 Empire Hoboken 1
Star Brooklyn.
"Record Breakers" 23 Gayety St Paul 1
Gayety Minneapolis.
Reeve Al 23 Peeples Philadelphia 1
Palace Baltimore.
Reynolds Abe 23 Majestic Jersey City 1
Perth Amboy 2 Plainfield 1 Stamford
4-6 Park Bridgeport.
"Rosebud Girls" 23-25 Cohen's New-
burgh 223 Cohen's Poughkeepsie 1
Casino Boston.
"Round the Town" 23 Star Brooklyn 1
Gilmore Springfield.
"Sight Seers" 23 Columbia New York 1
Casino Brooklyn.
"Social Politics" 23 Penn Circuit 1 Gayety
Baltimore.

"Social Maids" 23 Orpheum Paterson 1
Majestic Jersey City.
"Some Show" 23 Worcester Worcester 1
Howard Boston.
"Sport Girls" 23 Lyceum Columbus 1
Victoria Pittsburgh.
"Sporting Widows" 23 Empire Brooklyn
1 Empire Newark.
"Star & Garter" 23 Hurdig & Seamon's
New York 1 Empire Brooklyn.
"Step Lively Girls" 23 Gayety Kansas
City 1 L O.
Stone & Pillard 23 Majestic Wilkes-
Barre 1 Majestic Scranton.
"Sweet Sweeties Girls" 23 Grand-Tulsa
Okla 1 Standard St Louis.
"Tempters" 23 Mt Morris New York 1
Majestic Wilkes-Barre.
"20th Century Maids" 23-25 Park
Youngstown 2628 Grand Akron 1 Star
Cleveland.
"Victory Belles" 23 Gayety Boston 1
Grand Hartford.
Watson Billy 23 Empire Providence 1
Olympic New York.
Which Ben 23 Gayety Pittsburgh 1-3
Which Ben 23 Gayety Pittsburgh 1-3
Park Youngstown 4-6 Grand Akron.
White Pat 235 Armory Binghamton 25-
28 Inter Niagara Falls 1 Star Toronto.
"William Mollie" 23 Empire Albany 1
Gayety Boston.
"World Beaters" 23 Olympic New York
1 Gayety Brooklyn.

BOSTON.

By LEN LIBBEY.

ORPHEUM-LOEW.—Vaudeville and
pictures.
BOSTON.—Vaudeville and a feature
film.
BOWDOIN.—Pictures and vaudeville.
BIJOU.—Pictures.
ST. JAMES.—Vaudeville and pictures.
SCOLLAY OLYMPIA.—Vaudeville and
pictures.
GORDON'S OLYMPIA.—Pictures and
vaudeville.
GORDON'S CENTRAL SQUARE.—Pic-
tures and vaudeville.
MODERN BRACON. CODMAN
SQUARE. STRAND. FRANKLIN PARK.
EXETER. STREET COLUMBIA. LAN-
CASTER. WALDORF. GLOBE. FEN-
WAY.—Pictures.
PARK.—Second week under new policy
with "On with the Dance" as a feature
film.
SHUBERT.—Second week of "The Rose
of China."
MAJESTIC.—Second week of "Linger
Longer, Letty," with Charlotte Green-
wood.
WILBUR.—Opening of "99 East,"
which comes here after an extended en-
gagement of "Too Many Husbands."

HOLLIS.—Opening of "Bab" which
brings here Miss Helen Hayes, a stranger
within our gates.
PLAYBOY.—Last week of "At 1,45,"
with a special performance of "The
Wedding Ring" scheduled for Friday
afternoon.
TREKENT.—Third week of the Ed
Wynn Carnival, one of the best shows in
town.
PARK SQUARE.—Opening next week
of new show, musical comedy, "Honey-
Girl," and this the last week of "Tea for
Three."
BOSTON OPERA HOUSE.—"Take It
from Me" comes to this house for a re-
turn engagement in this city, although
the last time it was here it played the
Shubert, one of the downtown theatres.
COLEY.—Revival of "The Liars."
ARLINGTON.—Another week of "The
Outrageous Mrs. Palmer."
GAYETY.—"The Eight-Seers," in bur-
lesque.
CASINO.—"The Million Dollar Dolls."
HOWARD.—"Hudler," Bill Watson's
company.

There were changes at four of the
leading houses this week. "Bab," a new
show, came into the Hollis Street for the
premieres on the Metropolitan stage; "99
East" into the Wilbur; "The Royal
Yagabond" into the Colonial; and "Take
It from Me" returned to the Boston Opera
House for another Boston engagement.
The last time it was here, when new, it
was at the Shubert, one of the down-
town theatres.

Despite it was the second week of the
star of the program, Willie Bird, there
was no noticeable dropping off of patron-
age at the Keith house on Monday night.
The Orpheum, the big Loew house
here, inaugurated a new policy Sunday
when two shows were held. Previously
but one show the evening performance
was given. The house was capacity at
the matinee, which started at 4.50 and
ended about 7. Pictures and vaudeville
were used, as usual.

The special performance of "The Wed-
ding Ring," the show which William A.
Brady is to try out in this city next
Friday afternoon, was postponed last
week because of the illness of John
Cromwell of "At 1,45" company. Brady,
who was in this city to see the special
performance, stepped into Cromwell's
part in the "At 1,45" show for the per-
formance Tuesday night.

Bill Sule is here as manager of the new
Tyrer show, "Bab." The critics thought

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HOW TO MAKE-UP
STEIN'S
FOR THE STAGE, FOR THE SCREEN
MAKE-UP
Write or Call
M. Stein Cosmetic Co.
120 West 31st Street, New York

THE FAYNES
Direction, Hughes & Manwaring

well of the show and of Miss Hayes as
a star.

The hour for the Sunday night con-
certs to begin at the Waldorf's Casino
here has been advanced to 8 in the after-
noon. The show will run continuous
from this time until 10.30 at night. It
formerly started about 9 o'clock.

The Waldorf, a big uptown house, is
using as an act this week "Big Bill"
Kellher, recently released from prison at
Atlanta after doing a long stretch for
being concerned in the looting of a local
national bank. He tells the story of his
life. Kellher, a Boston man, is a good
card because on his release he was given
considerable publicity in one of the
dailies, and he bases his act on his ex-
periences, pointing out the moral lesson
of avoiding the "straight and narrow."

A special bill is being put on by the
Lancaster Theatre, a film house, this
week, because of it being the third anni-
versary. It is located near the North
station in this city, and while the erec-
tion of such a large house so far re-
moved from the theatrical belt was
somewhat of a gamble, it has proved to be
a good bet.

"The Wedding Ring," by Owen Davis,
was acted at a special performance at

MAX HART presents

Wellington Cross

in a Revue of Song, Comedy and Dance, aided and abetted by

TED SHAPIRO and JACK GERARD

AND THE WINSOME MISSES

NANCY BELL, MARION SAKI and MARY ALLEN

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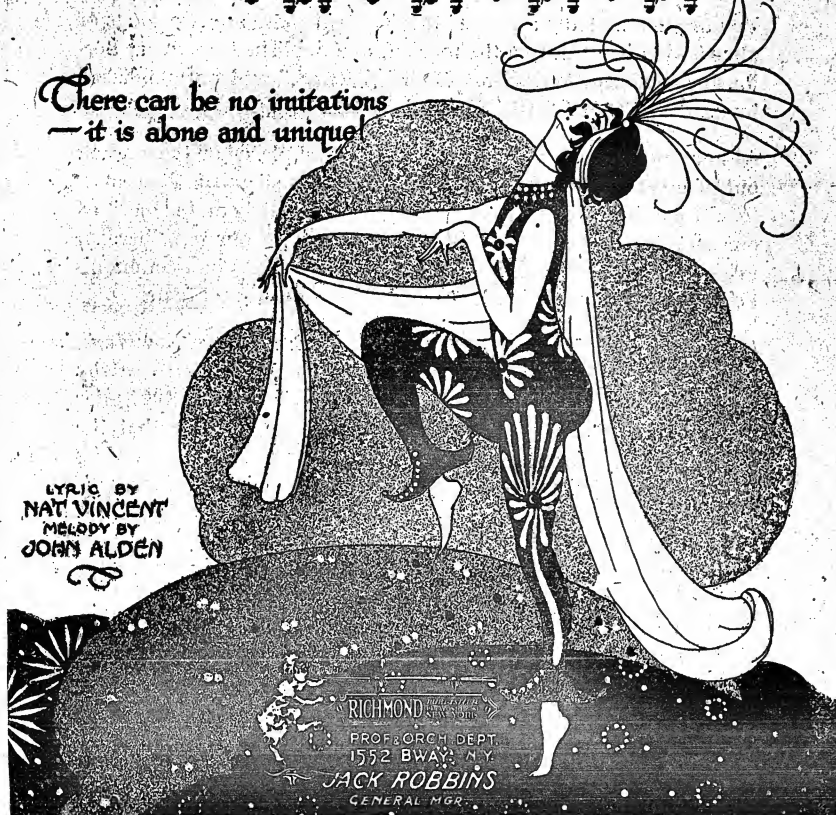
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IT'S ALL IN THE SONG

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Harry Von Tilzer

Music Publishing Co.
223 WEST 46th STREET, NEW YORK

February 13, 1920.

My dear Professional Friends:

You are undoubtedly aware of the fact that there are two songs of almost identical titles on the market, one published by Irving Berlin, Inc., entitled, "WHEN MY BABY SMILES," and one published by us, "WHEN MY BABY SMILES AT ME."

Although our song was written first, and first placed on the market, out of good sportsmanship I would have kept silent on these matters. I had intended from the start to depend solely on the merit of our song to win out. But after the superiority of our song became evident, Irving Berlin, Inc., made certain assertions in a communication to the trade which compels me to state the real facts.

Early in September of last year, while dining in Rector's, New York, I heard the orchestra play a dance number which was so catchy and took so many encores that curiosity made me ask the leader (whom I knew) the name of the selection. He told me that the composition was unpublished, had no name, and was composed by the pianist of their orchestra. I thereupon asked the composer if he wished me to publish it, and he said he would be delighted.

That same evening they played the melody over several times for me as I sat at my table, and I caught and suggested the title, "WHEN MY BABY SMILES AT ME." The entire orchestra thought it was a great title because it fitted the rhythm of the music so perfectly. We there and then improvised a chorus which the boys of the orchestra sang as they played the number, and continued to do so throughout the month of September, as I can prove by hundreds of people. Toward the end of September I requested Bill Munro, who wrote the melody, to lay the number aside until I had a complete lyric finished by Andrew B. Sterling and Ted Lewis,

promising that we would put our full force on it the first of the year, as at the time our entire staff was working on "CAROLINA SUNSHINE."

I do not charge that Irving Berlin heard our song at Rector's in September, but I know that our song was written first, because he admitted that he did not write his song until the latter part of October, 1919.

I have been a song writer for twenty-eight years, and I have been my own publisher for the past twenty-two years, and this is the first time that anything of this kind has ever happened in my long career as a writer or publisher. As I am not the composer of our song, I am not prejudiced in its favor; but we are going to spend a fortune on it because we are in the right, and because we know that our song is a hit and that the public want it.

Late in December, 1919, after we had expended about four thousand dollars (\$4,000) for copies, song and dance orchestrations and advance advertising, I learned that Irving Berlin had written a song with a similar title. I suggested a conference at our office and Mr. Berlin and his associates called. The two songs were played and proved to be entirely different, except for the titles. I told them of our expenditures on our song and suggested that inasmuch as Irving Berlin, Inc., had gone to no expense on their song except for an autograph copy, that it would be a simple matter for them to change their title. After some discussion, Harry Askt, Mr. Berlin's own pianist, suggested that a coin be tossed to see which firm should use the original title. Notwithstanding the expense we had gone to, I was willing to abide by such a determination, but Mr. Berlin refused.

I would have preferred in my communication to the profession not to make mention of a competitor or his song; but to rely solely on the merits of our composition. Our competitor has seen fit, however, to try to help Mr. Berlin's song by unsportsmanlike statements concerning our song. Being in the right, and believing that the profession is not interested in personalities, but only in the merits of the song submitted, I know that you will be fair and impartial, and that our song will win out on its merits.

Yours sincerely,

Harry Von Tilzer

ED. DOT

JACKSON AND TAYLOR

in "SHIMMY INN"

Assisted by JOE GEISLER'S HARMONY KINGS
GEO. MEYERS CHAS. QUINN S. S. SYLVAN TOM MORTON

THIS WEEK (Feb. 16) ALHAMBRA, NEW YORK
NEXT WEEK (Feb. 23) COLONIAL, NEW YORK

Act staged and written by JOHNNY S. BLACK

Thanks to our
Business Manager, HARRY T. RICHARDS, and Representative, N. E. MANWARING

N. E.—"SHIMMY INN" in its entirety is fully copyrighted, and we hereby warn all choosers that we will protect our property to the full extent of the law.

The Plymouth recently with members of the cast of the "At 9:45." William A. Brady is giving it a trial performance as he did with "Anna Ascende" a few weeks ago.

The Park theatre, one of the big picture houses, has changed its policy to a continuous performance program with a sliding scale of prices. Formerly the house had two shows a day.

RUFFALO.

By SIDNEY BURTON.

MAJESTIC.—William Collier, in "The Hotentot." Collier at his best in one of the funniest hits of his career. Frances Carson, Ann Andrews, Helen Wolcott, Calvin Thomas, Donald Meek and Frederic Carr in support.

STUBBETT.—"Little Simplicity," with Marjorie Gateson. In between two heavy features, "Friendly Enemies" last week and "Shubert-Gallies" next week. Will have difficulty in living up to its press agent's eulogies. Described as "Smashing by success—75 people, including two complete mechanical crews, requiring a special train for transportation."

SEAS.—Vandeville.

SEAS' HYPP.—Film "She Loves and Lies." "Her Naughty Wink."

GAYETY.—"Liberty Girls."

ACADEMY.—"Monte Carlo."

GARDEN.—"Cherry Blossoms."

STAR.—Eva Fay, Fred Farnand. Musical Land, Milt Stevens, World and Tawl, Artain and Grille, Warren Kerrigan, "White Man's Chance."

OLYMPIC.—Cantor's Minstrels. Rice, Bell and Baldwin, "Memories." Jennings and O'Brien, Mossman, Winifred, and Vance.

LYRIC.—Low Coder, "The Beloved Cheater"; Flanagan and Edwards, Orin-

ANNOUNCEMENT

THE NATIONAL SURETY COMPANY, through its special agent, Mr. Leroy Myers, will maintain an uptown branch office with HENRY J. and FREDERICK E. GOLDSMITH, at their new Law Offices, which will be located at Number One Hundred-Sixty West Forty-fifth Street, Manhattan, on and after May 1st, 1920, for the purpose of the issuance of undertakings and bonds of all description.

Davenport, Pegie Dale, Knox and Inman, Jimmy Duffy, Russell and Beatrice.

STRAND.—Jack Pickford, "Burglar by Proxy"; Harold Lloyd, "Kapt. Kidd's Kids."

J. E. Kimberly, of the Republic exchange, was elected president of the Motion Picture Exchange Managers' Association at their annual meeting in the Chamber of Commerce last week. Other officers are: Vice-president, Henry W.

Kahn, Metro; treasurer, P. H. Smith. First National; secretary, C. B. Taylor. Fath; executive secretary, Warner Bates. A committee consisting of Kahn, Taylor, W. P. Allen and F. D. Lavior was appointed to investigate film theft and alleged irregularities of exhibitors.

A New York syndicate has purchased the Lindean property on Broadway, Horrell, N. Y., for a vaudeville and picture house. The company has induced local capital to build and has agreed to lease it on a 15 per cent. guarantee annually.

George Hottel, 33 years old, claiming to be an actor, is under arrest charged with defrauding a hotel. Hottel and his wife registered at the Staller but was unable to produce any baggage or make satisfactory response when presented with his bill. When searched at police headquarters, four cents were found on him. He alleged that this was the actor's "offseason" and claimed to have been with a show that broke up in Toronto a short time ago.

Details of the General Theatres Corporation show that the new theatre will be at Genesee and Fillmore and will be known as the Coliseum. There will be an office building in connection with the house and the project will cost \$150,000. The officers are: Harry Marcey, president; Albert E. Becker, vice-president; and Harry G. Ess, treasurer.

CLEVELAND.

By J. WILSON ROY.

OPERA HOUSE.—John Ferguson. Next week, Patricia Collings, in "Tillie." PROSPECT.—Joseph W. Fayton Stock Players, in "Lombard, Ltd." Next week, "Polyanna."

KELTIE.—Evelyn Nesbit, Creole Fashion Plate, Vic Quinn & Co. Bert Haglen, Jimmy Fallon and Russ Brown, Eddie Russell and Peggy Parker, Columbia and Victor, Mabel Burke and Henry's Pets.

MILERS.—Broadway School, Hall and Shapiro, Stappoli and Spier, Fred and Daisy Bell, David Hall and Co. and pictures.

LOEW'S LIBERTY.—Willard, Gray and Klunker, Jack Levy and Symphony Girls, Stanley Hartwig, Dae and Neville and pictures.

PRISCILLA.—Armand's "Rheims," Harper and Blanks, Skelly and Heigh, Stanley, Clayton and Lennie, "Oh, Say, Girls." Co.

B. F. KEITH'S 81ST STREET, NEW YORK, THIS WEEK (FEB. 16)

HARRIET MCCONNELL

The Young American Contralto
(Soloist With the Minneapolis Symphony Orchestra)

Assisted by TILDEN DAVIS

Direction, ALF. T. WILTON

You didn't go wrong when you sang "Chong"
Cause you can't go wrong with any "Feist" song
This new Chink song beats "Chong" by far
Here's your copy of "CHING-A-LING'S JAZZ BAZAAR"

IT'S

F Full of pep

E Easy to sing

I In all keys

S Sure-fire

T Take it

This one is a pip!

Words by HOWARD JOHNSON
Moderate

Ching-A-Ling's Jazz Bazaar

Music by ETHEL BRIDGES

ARTISTS COPY

Down to Ching-A-Ling's Jazz Bazaar,
on a Jazz get-ter,
- comes on,
And Sing Song,
Hear the pitter-patter of the san-dal'd feet,
do us hun - dreds,
almond eyes -
it's Fur-tail par-a-dise,
Jazz Ba - zar.

And down to Ching-A-Ling's -zar.
Every pigtail knows what to do,
He'd never miss a cue.

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211-213-215-217-219
INDIANAPOLIS
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These beautiful children who are

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has ever



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THE GREATEST VOCAL AND INSTRUMENTAL

DARDA

By JOHNNY S. BLACK, FELIX

VERSE

I just can remember my mother—
Angels one day took her away.
You took her place with a smile on your
face.
That's why I'm happy to say:

VERSE

Down beside the Dardanella Bay,
Where Oriental breezes play,
There lives a handsome Armenian
By the Dardanellas with glowing eyes.
She looks across the seas and sighs,
And weaves her love spell to Stepan.
Soon I shall return to Turkistan,
I will ask for her hand and hand.

JOS. MITTFENTHAL, General Manager

Chicago, Ill.	Grand Opera House Bldg.	Harry Diamond, Dan. Allen, Steve
Philadelphia, Pa.	401 Globe Theatre Bldg.	Willie Pierce
St. Louis, Mo.	314 Calumet Bldg.	Mark Morels
Boston, Mass.	240 Tremont St.	Fred Steele
San Francisco, Cal.	209 Postages Theatre Bldg.	Tommy Leahy
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the inspiration of the greatest ballad

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written

DY



MOTHER TO ME

CHORUS

Daddy, dear old daddy,
You've been more than a daddy to me.
You might have gone with the boys, away
at night.
You gave them up just to bring me up
right.
Daddy, dear old daddy,
Way up above the sun and
you were more than a daddy.
You're the best friend I had.
Daddy, you've been a mother to me.

HIT THE WORLD HAS EVER KNOWN

NELLA

BERNARD and FRED FISHER

CHORUS

Oh, sweet Dardanelle, I love your harbor
eyes.
I'm a lucky fellow to capture such a prize.
Oh, Allah knows my love for you
And he tells you to be true.
Dardanelle, Oh hear my sigh, my Oriental
Oh, sweet Dardanelle, prepare the wedding
wine.
There'll be one girl in my harem when
you're mine.
We'll build a tent
Just like the children of the Orient.
Oh, sweet Dardanelle, my son of love divine.

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"ON THE BORDER OF MEXICO"

Special Scene: Consisting of a United States post on the Border of Mexico. A Comedy Laughing Hit



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and
LEE KRAUS

We are now advancing over the Loew circuit heading for the coast. Notice to all Bandits: This act is well armed with protection. Our reinforcements are The N. V. A., "Variety" and Lawyer Louis Levell

EMPIRE—"The Mischief Makers" and Paprika Chorus.
STAR—"The Golden Crook," with Billy Arlington.
MILLEN GRAND—Knorr Relia Co. in "The Vamp"; Drew and Sheldar, Walls, Virginia and West, Wayne Beeman, Wanchio Troupe and pictures.
STILLMAN and ALHAMBRA—All week, Norma Talmadge, in "The Loves and Lies."
EUCLID—Second week of Mary Pickford, in "Bullymania."
MAIL and LIBERTY—All week, Euid Bennett, in "The Woman in the Suit Case."
METROPOLITAN—All week, Pauline Frederick, in "The Faisset Case."

During a short stop-over here on Thursday morning Maurice Maeterlinck, Belgian poet and dramatist, addressed the Federation of Women's Clubs at a breakfast in his honor. During his brief stay he covered a wide range of topics, including prohibition and mystic poetry, chewing gum advertisements, Niagara

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EXECUTIVE, c/o Variety,
154 West 46th Street, New York City

Falls, the movies, Abraham Lincoln, American cheese and, incidentally, the drama.

Two new moving picture theatres are being planned. One will be on the west side, the second house here under the control of J. J. and Jule Allen, the Canadian exhibitors. The new house will have a seating capacity of 1,500. The other will be erected in the east end—to be named the Five Points Theatre—and will have accommodation for 1,500 people. The management will be John Kalafat and M. C. Flanagan, former owner of the Jewel, Savoy and Crawford theatres. The estimated cost of the house is \$10,000.

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PREGNANT LADIES of Boston, Canada, INDIAN, ILLS Correction of Heavy Eyelids, BOLD BROWNS, Curved, Winked Eyes, SLEAZES, Pores, Blemishes for follow Cases, Lines and Wrinkles, Dr. W. E. Balsinger, 104 North State St., Chicago. Phone Central 2888

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"There can be no beautiful, healthy, rosy-cheeked, steady-nerved women without iron. When the iron goes from the blood of women, the roses go from their cheeks—their charm and attractiveness depart. I always insist that my patients take ergals from Nuxated Iron—not metallic iron which often corrodes the stomach and does more harm than good. Nuxated Iron is easily assimilated, does not blacken nor injure the teeth nor upset the stomach. It will increase the strength and endurance of weak, nervous, irritable, careworn, haggard women in two weeks' time in many cases. I have used it in my own practice with most surprising results."—Ferdinand King, M.D., well-known New York Physician and medical author. (Satisfaction guaranteed or money refunded.—On sale at all good druggists.)

NUXATED IRON

The Sunday evening performances of the Payton Stock Players at the Prospect have been discontinued.

An experiment in the form of a male quartet is being featured at the Strand in addition to the pictures. Al Worth, Owen Kane, Frank Harrington and Doc Austin compose the organization. This group did the vocal work in "Way Down East" at the Prospect recently.

Carlo Litten, the Belgian tragedian, and his company of French actors gave two performances at the Duchess last Tuesday. In addition to Albert Samal's "Polypheus," three short plays—"Le Caprice," by Alfred de Musset; "Les de Saint Martin," by Halvey, and "Le Baiser," by De Banville—will be offered.

The Sunday evening appearances of the Payton Stock at the Prospect continue to draw large audiences.

Actresses have smooth soft skin!
McK & R Albolene not only removes grease-paint in a jiffy, but it leaves the skin as soft and smooth as a baby's.
In 1 and 2 ounce tubes for the make-up box, and half-pound and pound cans for the dressing table.
Insist on McK & R Albolene at your druggist's or dealer's.
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IT was the Song that made
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FRIARS FROLIC

IT is one of the Greatest Novelty Songs

WRITTEN IN YEARS

IT has an Exceptionally
Clever Lyric and Chorus
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IT has a Melody that you hum
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IT has Special Versions for
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FIT ANY ACT

IT was written:

Lyric by

THOMAS J. GRAY

Music by

LOUIS SILVERS

IT is a
NATURAL SONG HIT

IT is Published by

**GREAT NOVELTY
SONG
FOR YOU**

↓ ↓
**“NO
WONDER
YOU’RE
A
WONDERFUL
GIRL”**

**AND HOW THE AUDIENCE ENJOYS
TO HEAR THE REASON**

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If you are not in New York write us and we will send a line of songs to select from.

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CINCINNATI Geo. West

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IMMEDIATE, PAINLESS, INEXPENSIVE



Now Corrected at Once
BEDFORD
FACIAL STUDIOS
7230 Madison St.
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225 9th Avenue

DENVER.

The entire company of "Maytime" journeyed to the military tubercular hospital at Aurora and put on their full show for the benefit of the soldier inmates.

A number of changes have been made in the personnel of the Denver offices of the Universal Film. W. R. Armstrong, former scene manager, has been made western district manager and sent to the coast; Gene Gerbase, former road man, succeeds Armstrong; George Quinn, who recently went over to select, has returned to Universal, and Jack Scott, former office manager, has gone on the road.

Carl Denamore Ellmore, who won fame for his music arrangement for "The Birth of a Nation," has been engaged to lead the 40 piece symphony orchestra at the Rivoli. Ellmore succeeds R. Cavallo, who is at the Empress.

Denver friends are mourning the death of Frances Altman Stockwell, whose mutilated body was found on a vacant lot in Cleveland.

State Senator L. M. Hattenbach, who began his career as an actor, died suddenly at the wheel of his automobile. Senator Hattenbach played with several dramatic companies in and about Chicago in his early days.

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The flu is causing a slight decrease in business in Denver, but the malady has not become epidemic and it is hardly believed that theatres will be called upon to close this year.

The Art-O-Graf Film Company, Inc., of Denver, will start work on its new film, "Finders, Keepers," March 1. Otis B. Thayer, director, is working on the scenario. The novel is from the pen of Richard Ames Bennett.

Milt Cohn, Denver manager of the Laaky-Famous Players exchange, has returned from Chicago where he attended a convention of exchange managers of his firm.

H. Bradley Fish, Denver manager for Vitagraph, is back from Salt Lake City, where he went on business.

Lyle Webber, former assistant manager at the Select exchange office, is booking for the same corporation.

DES MOINES.

DON CLARK.

Eddie Leonard took Des Moines by storm in "Holy Holy Eyes." Played three days at Berchel and drew capacity twice. Company best seen here in musical comedy this season. Queenie Smith, May Booley and Kate Fullman made big hits in addition to Leonard. Production came here almost unknown as it has not yet played Chicago.

"Tiger Rose" two days at Berchel, 20-21. "Up in Mabel's Room" next week.

Madame Olga Petrova broke box office records at the Orpheum last week. Biggest drawing card of season. S.R.O. practically every night and capacity mainstay.

Cato S. Keith, playing the Empress this week with his company in "Just for Instance," is the husband of Essie Warren, popular character woman with the Princess Players here. The two were

guests at several parties arranged by stage folk.

Joseph Hoffman, pianist, at Berchel Feb. 18.

Frits Kreisler drew audience of \$200 at Coliseum Feb. 13, management George Frederick Ogden.

Unity Circle backers of Little Theatre movement presented "Nevertheless" by Stuart Walker and "Suppressed Desires" by Susan Glasgow in their auditorium Feb. 11.

Wilbur Mack & Co. dividing headline honors at Orpheum with Maude Lambory and Ernest Ball.

"The Challenge" in stock at Princess. Next week "Good Gracious Annabelle."

Big films this week: Rialto, "Soldiers of Fortune," Garden, Constance Talmadge in "Two Weeks," Des Moines, Mae Murray in "On With the Dance."

DETROIT.

BY JACOB SMITH.

"Monte Christo, Jr." at Shubert, Detroit. Will remain two weeks. Capacity.

"Scandals of 1918" Two weeks, March 1, Ed Wynn's Carnival at New Detroit.

Ocell Lean in "Look Who's Here" at Garrick. Next, "Nightie Night."

Al Weeks, dramatic critic of the Detroit News, in reviewing "The Guest of Honor" at Garrick last week, acknowledged William Hodge as a great actor, but "hoped that when he comes next time he will be in something not written by himself." This latest Hodge play is by no means up to his previous ones.

At the photoplays: "Toby's Bow" at Adams (Goldwyn); "She Loves and Lies" at Madison (Select); "A Tale of Two Cities" at Washington (Fox); "Behind the Door" at Broadway-Strand (Paramount); "Lombard, Ltd." at Majestic (Metro); and "The Right to Lie" at Colonial (Pathe).

W. S. Butterfield states the new theatre at Lansing, Mich., will start as soon as the new Regent opens at Flint, Mich., which is scheduled for March 10.

George Guise has been appointed publicity man of the Charles E. Miles theatre in Detroit.

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TORONTO—127 Yonge Street
CINCINNATI—515 West 6th Street
MINNEAPOLIS—218 Pantages Building

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F. C. Barnes, former manager of the Fox exchange, Minneapolis, succeeds Harry Goldberg as manager of the Detroit office.

The Shubert-Gaities is being held over for a second week. Doing big business at \$5 top. However, it cannot be said that it comes up to the "Passing Show" productions or the "Polites" who don't ask any more. Jack Norworth is being featured in all of the advertising as one of the "stars" but, oh gosh, why don't they give Jack something to do. He sings one song, does a duet with one of the principals and a little specialty with Harry Watson. If anything he does less in the show than any body else. Expressing the opinion of many who have seen the Gaities is has not created a good impression and nearly everybody feels disappointed.

"La La Lucille" at the New Detroit last week, did poor business.

"Up in Mabel's Room" did big business at the Garrick last week.

This week at the legitimate houses: Shubert Gaities at Campus Detroit; William Hodge in "The Guest of Honor" at the Garrick, and "John Ferguson" at the New Detroit.

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Next week at the legitimate houses: George White's "Scandals" at the New Detroit; "Monte Cristo, Jr." at the Campus, Detroit, and Cecil Lean in "Look Who's Here" at the Garrick.

At the photoplay houses: "The Turning Point" (First National) at Madison; "Double Speed" (Paramount) at Adams; "Pinto" (Goldwyn) at Washington; "Alarm Clock Andy" (Paramount) at Broadway-Strand; "Turning the Tables" (Paramount) at Majestic, and "The Valley of Tomorrow" (American) at Colonial.

Of all the Paramount super specials at the Broadway-Strand this season "The Miracle Man" so far holds the record playing there for five weeks. Length of runs of the others were: "Male and

Female," three weeks; "Everywoman," two weeks, and "Copperhead," one week.

Tom Esland, Detroit manager for Charles Miles, states that construction will start on the new Grand River avenue house just as soon as the architectural plans are completed and contracts let, which will be by early spring.

"A la Carte Girls" at the Garrick; next "Behman Show." "Broadway Girls" at the Cadillac.

Detroit has no cabaret shows at present, although there are a number of places where there is dancing. What a glorious opportunity for someone to come to this money-spending city with a real musical tab—on the order of the Winter Garden, or Marigold in Chicago.

HOT SPRINGS, VA.

Adelaide and J. J. Hughes are passing a fortnight at the Homestead.

Through the courtesy of Paul Block who is at the Homestead with Mrs. Block, a pre-release showing was made in the Japanese room of the hotel of "A Daughter of the Sea," which proved to be a remarkable film of under-sea photography taken by the new J. F. Williamson process.

MONTREAL

By S. MORGAN-POWELL.
The week has seen a notable rival of a play over which there raged considerable newspaper and pulpit controversy some ten or twelve years ago. The Servant in the House, Charles Rann Kennedy's symbolical drama, was presented at His Majesty's Theatre as the initial production of Trans-Canada Theatres, Ltd., the all-Canadian theatrical organization, with Tyrone Power in his original role of the draughtman, Gilway Herbert in his original role of the page-boy and Harvey Hayes as Manson.

In vaudeville, Amella Stone and Arman Kalls are the central attractions at the Princess in their novel and ingeniously

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The Orpheum Stock Players dug up "The Heart of Wetona," not well known in Montreal, and are scoring a distinct success, with the leading roles in the hands of A. S. Byron, Margaret Knight, William Naughton and Ferce Benton.
At Loew's the Golden Troupe, another aggregation of reputed Russian dancers, fresh from the Kremlin, says a naive and deliciously misleading advertisement in their honor—divide the headline publicity with Nevins and Gordon in "A Holland Romance" (song and danced stuff, cleverly camouflaged into a semblance of a new act).
The slump in motion picture patronage has not yet been arrested. Here and there increased activity is noticeable, but generally speaking the attendances are falling off somewhat. This may be due to some extent to the senseless behavior of the Quebec Motion Picture Censorship Board. They approve pictures, recall them, rescind them and recommend them: One member of the board approves a picture. Somebody writes to another member of the board, adversely criticizing it. The picture is ordered withdrawn, but on payment of an additional \$25 the luckless exhibitor may have the whole board sit in judgment upon it.
The decline in value of the Canadian dollar on the American market has had the result of forcing many theatres to cancel their contracts, as American artists object to being paid in Canadian currency and the theatres, naturally enough, object equally strong to paying

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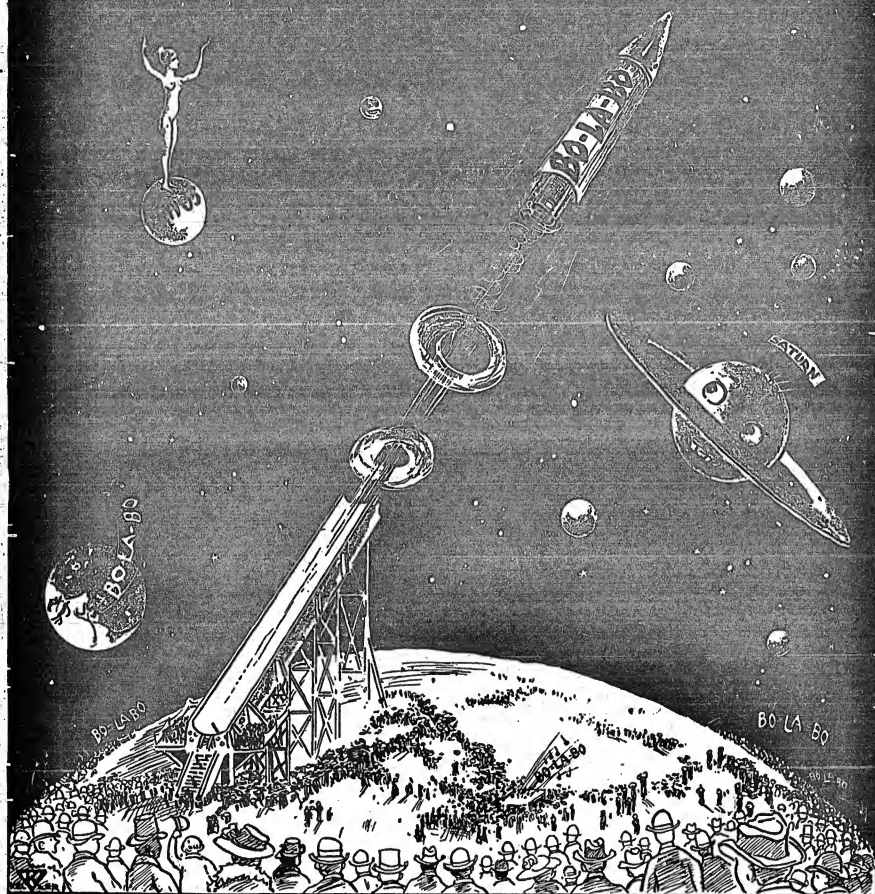
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them in American currency. The matter will doubtless resolve itself speedily, but in the meantime it is causing considerable inconvenience and annoyance all around.
NEW ORLEANS.
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TULANE—Chauncey O'Leary, in "Mac-cushin."
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TRIANGON—Dorothy Dalton, in "His Wife's Friend."
LYRIC—Mills-Frisbee Company (colored).

A. L. Brangier is presenting his first attraction at Klaw & Brangier's Palace this week, Chauncey Olcott, in "Mascusha." The theatre has scaled its prices up to \$3.50 top for next week, when Guy Bates Post, in "The Masquerader," occupies the stage.

The Lafayette began a season of dramatic stock Sunday with the Edwin White Players. Prices run to 75 cents, with the box seats a dollar.

The Crescent is presenting Locklear this week in connection with a picture in which the birdman is starred. Manager Kattman booked him.

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Felix Polat, of the Goldwyn Corporation, is due here next week.

Ben Dudenheffer is now in charge of the Fox exchange in this city.

Nothing daunted by the misfortunes that attended the opera season this year, Impresario Veranda is busy making plans to bring a more ambitious troupe to New Orleans next year. His intention is to raise subscriptions for at least a twelve-week season and then to leave for France in a few months to engage the best artists available. If opera is given at all next year, it will probably be at the Athenaeum. Meanwhile Ben Blazga has acted the good Samaritan at the Palace and his patrons have donated enough money to send the stranded chorus women of the late lamented opera organization to France.

Clarence Bennett now has "opposah" for the colored patronage of this city, for the Temple-long a colored theatre, but closed most of the time, has reopened, with business reported as very good.

Richard Carle and May Irwin are trekking the South.

Little Rock and Pine Bluff, both in Arkansas, closed the latter part of last week to combat prevailing influenza.

Jack Stewart is in charge of the Goldwyn offices.

A surprise of the week in local film circles was Jack Dumestre leaving Pathé to take up the management of the Roberson-Cole office, succeeding Ray Florine. Jack Auslet has taken Dumestre's place with Pathé.

Norman Dahlgren, who has succeeded Harold Goldenberg as the Beau Brummell of the Rialto, was honored by his Shrine lodge last week. Dahlgren is an assistant to Colonel Tom Campbell at the Tulane.

PITTSBURGH.

BY COLEMAN HARRISON
The Davis is celebrating its fifth anniversary all this week, presenting a 12-act bill.

"Bringing Up Father in Society" second and last week at Duquesne. "The Boomerang" next.

"The Letter of The Law" with Lionel Barrymore and Doris Rankin made a decided hit last week at the Pitt. The play is one of the very few today which leave a vivid impression.

Marie Dressler in "Tillie's Nightmare" drawing well at the Nixon this week. "A Prince There Was" next.

"Nightie Night," with Francis Byrne, to big houses at the Pitt. Tom Wise in "Crazy Ricks" next.

Andrew Tombes is featured in the "Fighting the Love" at the Alving playing to fair-sized audiences. The management is advertising Theda Bara heavily next week in "The Blue Flame."

"The Little Teacher," by Hazel McQueen Stock Co., at the Pershing this week. The stock organization is meeting with fair success.

A matinee performance of "Nightie Night" is scheduled for some afternoon this week, to be viewed by an audience of but two persons—a picture operator and a man in charge of a recording phonograph. The performance will be given for production for the benefit of Thomas McIntosh, who has acquired Australian rights, and who wishes to conduct Australian rehearsals with the assistance of the pictures and records.

Grand—Picture. Liberty—Picture. Olympic—Picture. Harris—Vaudeville. Lyceum—Vaudeville. Sheridan Square—Vaudeville. Academy—Burlesque. Gayety—Burlesque. Victoria—Burlesque.

Pittsburgh is in the midst of the greatest season in its history. The fact that prices in most cases are inflated is not the sole reason for the high box office receipts. The after-war stimulus has taken effect here perhaps to a greater extent than elsewhere for it seems that industry begets money and both of these are prevalent here.

Jessie Graham, a member of the cast of "99 East" company, is a Pittsburgh woman, and does some excellent acting.

Harry Rankin, a local boy, in advance of the Lou Tellegen show, is home pending the recovery of the star.

That the Little Theatre movement can succeed despite failures was evidenced by the interest which is growing in the latest local project. This one seems destined for a bright future, because the actors in it, though amateurs, are far from being novices. Local old-timers who have been lamenting the progress of jazz are growing optimistic as to the future locally of the drama.

ROCHESTER, N. Y.

By L. E. SHEFFINGTON
LYCEUM—Fred Stone in "Jack O' Lanterns."

TEMPLE—Vaudeville.
GAYETY—Dave Marion.

COLUMBIA—"The Merry Madcaps."
FATS—"The Love Race." Hackett and Francis Tyler and Sinclair. Norman the Frog Man. Tillyou and Roberts. The Gleasons and Fred Houlihan; Francella Billington in "The Day She Said," screen feature.

VICTORIA—Vaudeville and pictures.
FAMILY—Ten Mooney Maids. Jimmie Green, Knight and Gail, Devoy and Dayton. Aerial Melodrama, first half; Kid Thomas' Revue, Howard Martell, The Olm, Vanhookers, Fielding and Boomer. The Lamerts, Three Eddy Sisters, second half.

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RIALTO—"The Spoilers" all week.
REGENCY—Norma Talmadge in "The Loves and Lies" all week.
PICCADILLY—D. W. Griffith's "The Greatest Question," all week.

"The Royal Vagabond" pulled well at the Lyceum, the particular drawing card being that the prices were a dollar higher than for any other show presented this season. The higher the prices the harder the public falls, it seems, but the show was quite well received. Fred Stone in "Jack O' Lanterns" is booked for all next week and the prices will be three dollars top. "Chu Chin Chow" will follow for a week with \$2.50 as top price. The usual top price is two dollars. War taxes on all these prices are extra.

Harry D. Crosby, of Batavia, has taken a thirty-day option on the Old Fellows Temple in that city, and expects to buy the property and remodel it into a theatre for vaudeville and pictures. The option calls for a purchase price of \$25,000 and it is estimated that the cost of remodeling the building will bring the total cost up to \$30,000. District Attorney Kelly is conducting the legal work for Mr. Crosby, whose plan is to make the theatre community proposition. Several prominent people have agreed to back the proposition, it is understood.

The stock company playing burlesque at the Columbia seemed to have a lot of trouble with chorus girls. Quite a number of them have been taken in by the police on various charges from time to time, some of them being girls who had left home to rise to great histrionic heights, as they imagined.

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FOR THE
ORPHEUM CIRCUIT NUMBER

George and Harry Kellogg, of Hornell, have bought a building in Canisteo which they will remodel into an up-to-date movie house. Work will be rushed and the house will be ready for business early this year.

One of the most colorful annual affairs here is the annual ball masque of the Shriners. This year's event was held on Wednesday night and more than 14,000 was distributed in prizes for costumes, etc. The usual crowd of 10,000 was in attendance at the Armory.

While the influenza has continued to increase in the number of cases daily reported in Rochester, with a corresponding slight increase in the number of deaths from pneumonia, the situation is not regarded as alarming by the health authorities and no steps have been taken to close theatres and other places of public assemblage. In Geneva, Warsaw, Chicago and many other of the towns and cities of this section all such places are now closed indefinitely and the same rules which were applied during last year's closing are in effect.

The Lyceum prices reach a \$3 top this week for the engagement of Fred Stone. Next week when "Chu Chin Chow" opens the theatre lower floor and part of the balcony will be in the \$3 class all week.

The Strand has adopted a new feature for Sunday programs. A good sized band furnishes the music in addition to the regular theatre orchestra.

Jack Farron is this week celebrating his 8th anniversary as manager of the Victoria. Jack is one of the real showmen of the city and has risen from the bottom up, via the picture route.

SEATTLE.

By WILBUR.
METROPOLITAN.—Mitzl Hajos in "Head Over Heels" underlined. "The Bird of Paradise," "Luck of the Navy," English Opera Company, "Maytime."
OAK.—Dark. Undergoing repairs. To reopen soon as link in Fox chain of coast-to-coast theatres.

ORPHEUM.—Levy Comedy Company in "Some Sowed with Lew White, Art Hunt, Oscar Gerant and Bob Sandberg in principal roles.

WILKES.—Alice Luce and the Wilkes Players in "The New Henrietta."

LYRIC.—Walter Owens Burlesque Company.

MEANY HALL.—Seattle Symphony orchestra concert.

MASSONIC TEMPLE.—J. Father and Son here.

I. O. O. F. HALL.—First annual concert of the Apollo Club, 50 male voices with Adam Vandine as director, and Gene Romeyn Jansen, soprano soloist.

CORNISH LITTLE THEATRE.—3rd and week. Cornish Players in "Kindling." Moroni Olson and Janet Young essay the roles of Hester and Margie. Road tour of Northwest begins next Sunday by this stock organization.

MOORE.—Orpheum vaudeville. Headed by Marion Morgan dancers.

FANTASIES.—Little Hip, Napoleon and Pan vaudeville.

LOEWS HIPPODROME.—Edward Farrell and vaudeville.

HIPPODROME.—Vaudeville, pictures and dancing.

ARENA.—Hockey tournament and ice skating.

STRAND.—"The Cinema Murder" (film). Strand orchestra, under A. K. Wineland, featuring "Lucie" and flute solo by Blanche.

CLEMMER.—Natalmova in "Stronger Than Death." Current Events Weekly, Clemmer orchestral program under direction of Liborius Hauptman.

COLISEUM.—Mary Pickford in "Polynesian," symphony orchestra under Reginald Dunn playing "Night in Granada" and "Dardanella." Malotte concert program "Echoes of the Ball," "Oh Boy" and "March of the Dwarfs."

LIBERTY.—"The 13th Commandment," Liberty Pictorial Review, Wallace concert, featuring "Dance It Again" (Wallace and Fred), "Princess Pat" and "Narcissus."

LITTLE.—Charles Ray in "The Egg Crate Wallop." Wells musical program.

COLONIAL.—Frank Keenan in "The Palace Code," Jack O'Dale orchestral program.

REX.—"Flame of the Yukon," Smythe-Knappen musical offering.

FLAG.—UNION, VICTORY, RIALTO, 1818, IMPERIAL, DREAM, WASHINGTON, PALACE, GEM, HIGH CLASS, NEW WORLD, STAR, OLYMPIA, SUPERBA, GEORGETOWN, PRINCESS, HOME, FESLER, GOOD LUCK, MADISON, SOCIETY, QUEEN ANNE, BALLARD, NAJESTIC, EMPRESS, GREENWOOD, GREEN, LAKE, FREEMAN, CROWN, PARK, VARSITY, 72 COLLEGE PLAYHOUSE.—Pictures only.

John Hamrick, former manager of the Box Theatre, returned Sunday from a business trip to California. Mr. Hamrick will leave soon for a three months' trip to Ohio to visit relatives in that state. He has not yet decided as to what he will do in the future in a business way.

The dramatic season closed at the

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Feb. 23—Bushwick, Brooklyn; March 1—Colonial, New York; March 8—Alhambra, New York; March 15—Royal, New York; March 22—Eighty-first St., New York; March 29—Orpheum, Brooklyn.

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Cornish Little Theatre this week with Charles Kenyon's production "Ending." The Cornish Players open a road tour with this production this week, which will include the principal cities of the

Middle Western and Southern states. Moroni Olson and Janet Young head the cast in the roles of Heinie and Margie. Others in the cast are: Francis Dagmar, Byron Feulner, Leah Marie Minard, Joe Williams, Mary Barton, William Halliwell and George Hoag.

The Shapiro, Bernstein Company has moved its Seattle offices from the Orpheum Theatre Building to the Montebius Building, opposite Pantages Theatre.

Jack Hayden is being featured at the Hippodrome show the past two weeks as a vocalist.

The Victory Theatre, 3d and Pike, is trying out the innovation of night shows, with the house remaining open until 4 a. m. each day. The after-midnight patronage seems satisfactory to the management.

East." Opened to fair business on Monday night. So admirably has this company been selected—it includes Violet Fleming, Maurice Freeman, Frank Sheridan et al.—and so long has it been together, it presents a well high perfect picture. Last half, "Twin Beds."

WERTING.—First half, dark. Last half, "Little Simplicity."

E. F. KEITH'S.—The bill this week is more enterprising than the two programs which have preceded it, with the honors going to Owen McDevaney and his character portrayals from "Oliver Twist." The Jassland Naval Octet runs a close second, and Eddie Buzzell and Peggy Parker, presenting "A Will and a Way," scored in third place at the opening matinee Monday.

BASTABLE.—First half, Mollie Williams' "Greatest Show." There is only one Mollie Williams. There is only one Emil "Jazz" Casper. And there is but one Mildred Campbell. Syracuse got all three in the "Greatest Show" this week, and showed its appreciation by jamming the Bastable to the roof for the opening matinee. The box-office record, set by Bedin's "Peek-a-Boo," was wiped out, and the advance sale for the rest of the engagement promises to give the Bastable a new three-day high water mark. Miss Campbell has the best voice of any prima donna to come here in burlesque this year. Casper, who works a la Bert Williams in blackface, is one of Syracuse's favorite sons, and was accorded an ovation on Monday afternoon. Miss Williams' "The Unknown

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**BUSHWICK
THEATRE**
Week March 1st

Law" is far better than her "The Spanish Vampire" of last season. And the Williams' chorus comes mighty near to being "20 under 20" as the program says. The dressing of the production is all that can be asked, although the second act shows little change from last year. Last half, "Freckles."

TEMPLE—That the Temple intends to continue its fight to hold its patronage against the opposition of the new B. F. Keith house was further demonstrated this week when the Temple headlined the "tab version" of "When Dreams Come True," and augmented the bill with four acts of more than usual strength.

CRESCENT—Vaudeville.

STRAND—First part, "A Daughter of Two Worlds."

ECKEL—First part, "The Fortune Hunter."

SAVOY—First part, "The Palace Case."

Mrs. Gertrude B. Bosworth offered no defense to the divorce action brought by her husband, Lewis Leroy Bosworth, vaudeville, when the case was called up before Justice William M. Ross in supreme court here on Tuesday. Witnesses for Bosworth were Utica theatrical employees and a hotel clerk. The Bosworths were married in Cortland in 1905 and have no children. They separated in March of last year. A brother of Bosworth testified that he was the cause of having Mrs. Bosworth and a male companion evicted from a Utica hotel last spring.

Franklin H. Chase, dramatic editor of The Syracuse Journal, and dean of local dramatic reviewers, will leave for a Southern trip on Saturday. He will be gone several months. In his absence, Sidney Beaumont Whipple, managing editor, will sit in on the dramatic desk.

Complaints that Binghamton theatres were not regarding the city fire regulations which govern the blocking of aisles in playhouses brought prompt action this week from Commissioner of Public Safety Louis Z. Green. Members of the

fire department in one house recently found the aisles blocked by 55 patrons who were standing.

With the city schools at Oswego closed as a result of the new influenza epidemic, movie houses in the Starch City

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voluntarily curtailed their hours this week. The houses will be open from 2 to 5 p. m. and from 7 to 11 p. m.

Corning will have a new \$250,000 movie and vaudeville house if the plans of George E. Scherer of this city, who has just incorporated a new amusement company, go through. Scherer, who is general manager of the Savoy Theatre here and is interested in picture houses in Buffalo and Rochester, has purchased a site for the Corning house at Walnut and Market streets, that city. The Syracuse theatrical man, with his cousin, W. P. Gannon, of this city, and an architect, are now in Corning. The new house will seat 1,500 persons.

Improvements are being made to the Holman Opera House at Pulaski. The house will be entirely redecorated, the contract being held by R. O. Youngs, of New York.

Manager Stephen Bastable, of the Bastable, a creditor, held up the judicial settlement of the accounts of Fred G. Dutton of Onondaga Valley as executor of the estate of Ernest Woods in Supreme Court here. Mr. Bastable's claim for office rental was rejected by the executor. He seeks a chance to prove his claim, so that he may participate as a creditor in case a dividend is declared.

Syracuse will furnish vaudeville with a new team. The members are John R. Layden and Albert V. Moss, who took up the amusement game while serving with the Fourth Ambulance Company of this city in Texas and France. Layden is now doing a single over a circuit in Texas.

Geneva is the first city to close its theatres to stop the spread of the flu. The step was taken by the health au-

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imprisonment in this action," and then had a marshal wait for Coogan's exit.

Cohen claims that Coogan several years ago secured a diamond ring after signing a conditional sale contract. Cohen wants the ring back or cash.

No Coney Island resort will be built at Campbell's Point on the St. Lawrence where many of the profession have summer cottages. That was the expressed feeling of the stockholders of the new Campbell Point Association at a recent meeting. The board of directors, re-elected with but one exception, will meet today to elect officers.

Although rehearsals had begun for "Little Women," which was to have been given by the Drama League of Syracuse and the Syracuse Colony of New England Women, an eleven-hour change in plans was made last week, and the Alcott dramatization was shifted in favor of Clyde Fitch's "The Climbers." The play will be staged at the Winding Foot, 15-16.

Supervisor Harry Cohen thoroughly enjoyed the performance of "The Royal Vagabond." Cohen spotted in the show George Coogan, formerly of this city. The supervisor secured a Municipal Court summons had Attorney Hunt write across the face of it. "Plaintiff claims defendant is liable to arrest and

Closing of the movie houses in Birmingham on Sundays is resulting in a record-breaking Monday business. Ned J. Kornblith, of the Ko-De-Ko Company,

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OH! MY LADY
 I WON'T YOU LISTEN TO MY SERENADE
 A DECIDED NOVELTY. EQUALLY APPEALING AS A SOLO OR QUARTET

MY SUGAR-COATED CHOCOLATE BOY
 A RARE PICKANINNY SONG — WONDERFUL FOR A "SPOT"

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MEN AND WOMEN OF THE STAGE
 to whom the artistic in furniture presents ever its strongest appeal, should follow the example of the hundreds of leading members of the profession who have furnished their homes through us, and thereby not only save from 30% to 40% on the price, but avail themselves of the privilege of our convenient deferred payment system, the most liberal in New York for over a quarter of a century.

A 3-Room Apartment \$150 VALUE Consisting of all Period Furniture	\$245
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 Period Furniture... **\$585**

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 We Deliver by Auto Truck
 Direct to Your Door.

PAUL PETCHING
**THE MUSICAL
 FLOWER GARDEN**
 Whimsical—Novel—Appealing
 An Act that contains the three great elements that have made Vanderville the Favorite Amusement of the American People: BEAUTY, COMEDY and MUSIC.
 Direction GENE HUGHES

J. GLASSBERG'S
**SHORT
 VAMP
 SHOE**

NEW FRENCH MODEL
 STYLE 3000—One shoe made by Fine Quality
 Suede, French Vamp, Color: White, Black, Red,
 Pink, Emerald Green. Sizes last; short vamp,
 heel 1 to 4 1/2 in.

511 6th Avenue, near 31st Street
 290 5th Avenue, at 31st Street

owner of the Symphony, Star and Armory, declared it was impossible handle the crowds at his houses last Monday. He estimates that over a thousand film fans were turned away. Exceptional heavy patronage was reported at the Armory and Stone. Increased crowds was also the story at the People's, the Grand, the Regus and the Court.

WASHINGTON, D. C.
 By HARDIE MEAKIN.
 KEITH's vaudeville. The Museum Brothers with their entire family singing.
 NATIONAL—Elsie Ferguson making

her return to the dramatic stage after a sojourn in the "movies" in Arnold Bennett's "Soared and Profane Love." Opened for its first showing Monday night before a large and brilliant audience. Reviewed elsewhere in this issue.

POLY'S—An opening that has caused considerable conjecture and talk as well as interest took place Monday night, at this house, when A. H. Woods presented Thea Bara in a dramatic offering, "The Blue Flame" in three acts and seven scenes. The piece is the George V. Hobart and John Willard and is founded on Leta Vance Nicholson's play of the same title. Reviewed in detail elsewhere in this issue.

SHUBERT-BELASCO—The third opening performance in one week, not an usual occurrence in this city during the past season, took place at this house on Sunday night when Arthur Kline presented his latest production, "Every Little Thing," by Wilson Collinson. The cast includes Arthur Aiyworth, Wilford Clarke and Jone Bright. Reviewed elsewhere in this issue.

SHUBERT-GARRICK—Lowell Thomas and picturization of his travels with General Allenby in the Holy Land have been brought over from a successful showing in England and the films of that journey attracted a good house Sunday night at the opening. Mr. Thomas appears in person, lecturing with the showing of the pictures. Percy Burton is managing the American tour.

COSMOS—Tameo Kajiya Company; The Little Cafe; Odell and Allman; Molly Darlin; Thomas Potter Dunn; W. S. Harvey and Company; Mills and Morley; Feature films.

GAYETY—Ben Welch.
FOLLY—Jazz Babies.
LOEW'S PALACE—Wallace Reid in "Double Speed."
LOEW'S COLUMBIA—Mary Pickford in "Pollyanna."

MOORE'S RIALTO—Katherine MacDonald in "Turning Point."
GRANDALL'S METROPOLITAN—Pauline Frederick in "The Painter Case."

MOORE'S GARDEN—"Huckleberry Finn."

Lawrence Beatty, after one of his biggest weeks at the Palace theatre, switched the Mary Pickford film to the Columbia for an additional week.

The Famous Players Lasky production of Mark Twain's "Huckleberry Finn" is breaking all records at Moore's Garden theatre.

Tetrassini sings at Poli's during the coming week.

The appearance of Fokine and Fokina at the National Theatre Sunday night had to be cancelled because of Michael Fokine being taken down with the "flu" and rather than give half the performance with Mme. Fokina, the joint appearance of these two artists has been set for a later date not as yet definitely set.

A circus is being staged at the Liberty Hut in front of the Union station for the benefit of the District of Columbia American Legion.

SWEEPING FROM COAST TO COAST

"LITTLE BABY"
 (FOX TROT)

A great single or double number for your act Send for your Professional Copy and Orch. today

HI BROWNING MUSIC CO. THE HOUSE OF HARMONY

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CHICAGO

SCENERY BY EDWIN H. FLAGG STUDIOS



EDDIE VOGT

GEORGE CHOOS

SUBMITS HIS

**SIX
SCINTILLATING STARS**

INCLUDING



DOROTHY SOUTHERN

EDDIE VOGT



HARRY ELLSWORTH

**HARRY AND GRACE
ELLSWORTH**



GRACE ELLSWORTH

IN

“THE LOVE SHOP”

A Rhapsody in Velvet, Silk and Lace

LYRICS BY
DARL MacBOYLE

BOOK BY
FRED DE GRESSAC

MUSIC BY
WALTER L. ROSEMONT



JACK C. CLAIRE

**B. F. KEITH'S
PALACE THEATRE,
Next Week, Feb. 23rd**



NAN HOPESTILL

MOVING PICTURES

NEWS OF THE FILM WORLD

Universal has purchased the rights to the Gwendolen Logan story "Bayonara." Robert Elliot has left for France to join the forces of Ferret.

Anne Wallach has been engaged to take a part in the Taylor Holmes productions.

Gladys Leslie has just finished her new feature, "A Child for Sale," one of Ivan Abramson's productions.

Earle Williams' latest feature, "The Fortune Hunter," written by Winchell Smith, is now being released.

Harry Morey is now at work on his new picture, "The Sea Rider," by Harry Dittmar.

William Bernard, of the Realart sales forces, San Francisco branch, is on the sick list with the mumps.

John McKeon has been ill for the past fortnight with the "flu" and won't be about until next week.

Isaac Wolper, president of Mayflower, who has had two attacks of influenza, has returned to his office.

Abe Sablosky, of the Stanley Booking Co., has been confined to his home in Philadelphia with a severe cold.

Samuel Goldwyn has entered into an agreement with Arthur E. Reeve to produce the author's "Craig Kennedy" series.

Olive Thomas' sixth Selznick production has undergone a change of title from "Glorious Youth" to "Youthful Folly."

Goldwyn has purchased "The Girl With the Jazz Heart," a story by R. Terry Shannon.

Marcus Loew opened two houses Monday, one at London, Ont., and a remodeled house at Nashville, Tenn.

Owen Moore will be the star in "The Wilderness Post," a recently purchased story by Selznick.

Ann May, leading woman for Charles Ray in "Paris Green," arrived in New York from the west coast.

Owen Moore and the Selznick interests are holding a series of conferences involving a new deal.

Lillian Bradley, the singer, who has been booking vaudeville, will, beginning March 1, book picture players as well.

Salisbury Field has joined the literary staff of Cecil B. DeMille and has gone to the coast.

Earle Williams left New York for Los Angeles last Sunday to take the last scenes of his latest feature, "Capt. Smith."

H. Cooper Cliffe has been selected for a prominent part in "Half an Hour," Dorothy Dalton's picture being made by F. P. L.

Thomas Meighan has finished his first starring picture, "The Prince Chap," at the West Coast studios of the Famous Players-Lasky Corporation.

George A. Carlin, late of the Evening Sun editorial staff, has been added to the Metro publicity forces, which is presided over by J. A. E. Mearns.

With John C. Flynn's promotion to an executive post with the F. P. L. forces Jerome Beatty has been given charge of the publicity staff.

William Duncan and his company have just started work on his new serial, "The Silent Avenger." They are working in the Santa Monica Mountains.

Herbert Rawlinson has just completed the filming of "Easers-By," the Blackton adaptation of the play by C. Haddon Chambers.

Sylvia Breamer has been signed by Mayflower to appear in a series of film versions of the Robert W. Chambers novels to be directed by Sydney A. Franklin.

Major N. M. Carmell, who plays the captain in "The Copperhead," has been placed in charge of the picture activities of the government in its drive for 15,000 recruits.

Dorothy Walters, who has made a success of Mrs. O'Dare in "Irene," has been selected by John S. Robertson to play the Irish washwoman in "Away Goes Ireland."

"The Madonnas of the Slums," the tenth picture of the Stage Women's War Relief series featuring Holbrook Blinn and Jeanne Eagels, will be released next week.

Corinne Griffith has returned to New York with her company from Sauger-ties, N. Y., where she has been taking scenes for her new feature, "The Memento."

"The Memento," based on the O. Henry story by the same title, will be Corinne Griffith's next Vitaphone feature. Earle Metcalfe is to play the principal male role.

The Balboa Pictures are going to put

on a new serial and the Horkheimer Brothers are in New York engaging people for the cast. They will stay three months.

John T. Floppet, who was to have sailed for New York last week, on the Kaiser Augusta Victoria, sailed Tuesday on the Carmania.

The Educational Film Corp. is opening up exchanges throughout the country for the handling of short subjects of all kinds, intending to operate along those lines on an extensive plan.

June Caprice has completed a screen adaptation of Oliver D. Bailey's play.

DEATHS.

Mrs. Ethel Broadwick. Mrs. Ethel Broadwick died Feb. 12 in San Francisco as the result of a 2,000-foot drop from an aeroplane when her parachute failed to work. The deceased was a "stunt" woman and was demonstrating a parachute patented by her husband.

Film Reviews will be found on page 40, this issue.



OUR activities and energies are dedicated to the principle of artistic achievement.

We shall establish our standard on story values.

The policy on which we have organized is first, last and all the time *good stories*.

We shall place judgment upon our material only insofar as our staff finds the stories adaptable for picturization. We aim to picturize only big-selling books and successful plays *that have great picture value*. At the present time we have more of this material than we can produce in several years.

To assist the "box office" pull of a good story, exhibitors have united in advising us to use "stars," but not to change the story to suit the talents of a star—the *story is the thing*. We will get picture-stars to fit our picture-stories.

Our methods for insurance of success are—first, picture stories; second, directors and players selected to suit the story; third, perfection of organization to mould these elements and to place them on the screen.

GIBRALTAR PICTURES

Arthur F. Beck

Charles C. Burr

Executives

133-5-7 W. 44th St. New York City



MOVING PICTURES

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INSIDE STUFF

ON PICTURES

In the sending of Ralph Block to Pasadena recently, Goldwyn is apparently intent on a wide publicity campaign over there. Block was formerly dramatic editor of the New York Tribune and drew attention later as a Washington correspondent. His salary with Goldwyn is said to be \$15,000 yearly. Nat Oles, his successor in New York, was formerly advertising manager for the Kayser Silk Company.

The Capitol management was last week in the throes of a dispute with Joe Jackson, the pantomimic bicyclist. Jackson was engaged for ten weeks by the Capitol people under a contract which permitted them to farm him out if they so desired. After playing the house for a fortnight, Jackson was notified that he would be expected to appear elsewhere, among other places some of the three-day houses in New York. Jackson takes the stand that white he can be sublet by the terms of his contract, the farming him out to a small-time vaudeville house is injurious to his reputation as a big time artist.

The stage is being set for a bitter fight to the end between the New York State Exhibitors and the various producers. The issue that concerns the exhibitor right now is the percentage angle on rentals of feature films, and the desire of the exhibitors to lift the percentage basis of rentals giving preference to a outright rental is making for a new organization among exhibitors to offer ultimate combat.

As the situation appears right now, question divides itself upon the merits of fairness. The producer contends that he is entitled to more money on a really "big" feature, and gets its by percentage playing, while the exhibitor is dissatisfied with the producers' contention of the latter's "fairness."

A comic event last week proved to those back stage at the Capitol that William G. Stewart is boss of that side of the footlights. At least that goes for the musicians. Stewart had occasion to "call" one of the musicians for an error during rehearsals. The musician later talked with the director over the phone and the conversation grew so warm he was invited to Stewart's office. He appeared with two other musicians, prepared to start something. The incident found a climax when Stewart placed the unruly one across his knees and spanked him, whereupon his mates fled.

DEALS IN DENVER.

Denver, Feb. 18.
Three deals involving nearly \$3,000,000 were consummated in the interest of the moving picture industry in Colorado last week.

On the heels of leasing the Tabor theatre building two week ago for an amount approximately \$1,000,000, the Goldwyn Distributing Co., of New York City, last week, completed one of the largest real estate transactions in the history of Denver, by purchasing the America theatre building for \$1,000,000, together with the property on an opposite corner, occupied by the Douglas Shoe Company, for \$750,000, according to A. S. Aronson, vice-president of the company.

The latter site will be used for the erection of a first-class hotel, housing a theatre on its first floor. This will give the Goldwyn company theatres on three of the four corners at Sixteenth and Curtis streets, the liveliest corners along the Great White Way. The America theatre building, just purchased for \$1,000,000, originally sold for \$30,000.

Another big deal was put across by

George P. Greaves, well known Denver exhibitor, with interests in the Rialto and Princess theatres. At a net rental of a sum said to exceed \$1,000,000, Mr. Greaves leased from Richard Clough, at Colorado Springs, for 99 years, the Princess theatre and twelve single properties adjoining it on the east.

It is Mr. Greaves' intention to enlarge the Princess, making it one of the largest playhouses in the west. Besides his Denver interests, Mr. Greaves owns two playhouses in Pueblo, Colo., and two in Cheyenne, Wyo.

Representing the Arrow Photo Plays Corporation, Joseph J. Goodstein, manager of the Denver offices, purchased the Princess theatre building and its concessions at Pueblo, Colo., for \$60,000. The house will be operated by Arrow after March 1.

CLEGG AND SELZNICK.

London, Feb. 18.
Chester Clegg, formerly representative here for Famous Players-Lasky, has signed a contract to distribute the Selznick films here. He is sailing for America shortly on a six weeks' visit.

INCORPORATIONS.

Philadelphia Bijou Theatre, Manhattan, \$50,000; J. L. Goodstein, I. Weiner, & Lasky, 180 West 118th street, New York.
Bardavon Theatres Corp., Poughkeepsie, 2,500 shares preferred stock, \$100; \$2,500 shares common stock, no par value; active capital, \$50,000; E. Elling, H. R. Gurney, W. G. G. Smith, Poughkeepsie.

T. & A. Amusement Corporation, Manhattan, \$10,000; I. Traub, L. A. Ferraro, H. Katz, 238 East Third street, New York.

Aches Productions, Manhattan, pictures, \$5,000; G. A. Enright, J. L. Burke, S. H. Hadley, Kew Gardens, New York.

Chateau-Thierry, Manhattan, motion pictures; B. Strauss, B. H. Beach, L. Hoffman, 1,011 Madison avenue, New York.

Paramount-
Carter De Haven Comedy

Mr. and Mrs. CARTER
De HAVEN
in
"HOODOOED"



YOU CAN'T LOSE!

EVEN if you show "Hoodooed" on Friday the Thirteenth—

Even if you spilled the salt and broke a mirror that morning—

Even if you walked under a ladder and dreamed of a black cat—

When you show "Hoodooed", the first Paramount-Carter De Haven Comedy, your theatre will be filled with happy, laughing people.

The Carter De Havens have been making people laugh for years. But they've never made anything so funny as "Hoodooed."

They're Good Luck Twins, and they'll take the jinx off your box-office.

Story by Keene Thompson
Directed by Charles Parrott
Scenario by Bob MacGowan

FAMOUS PLAYERS-LASKY CORPORATION
INCORPORATED IN NEW YORK
OFFICE: 1000 Broadway, New York City



MOVING PICTURES

FRENCH PICTURE NOTES.

Paris, Feb. 5.
Leonce Perret is at present in Paris.

E. H. Montagu, of London, is associated with C. Hoffer and reopened the latter's renting office here for American and British films.

Lillian Gruze has renewed her contract with the Cines Co. and will return to Italy this summer for a number of reels.

The Mogador Palace has been showing as a feature "Cabiria" by Gabriele d'Annunzio, which was presented for some weeks at the Theatre du Vaudeville when a picture house during 1916.

"The Lock-keeper's Secret," filmed in Belgium, is to be released as an international picture. Lois Meredith holds the part of a typical Belgian milkmaid with her cart drawn by a dog, and is supported by a French actor. H. Desfontaines, under the direction of a British producer with a Bell & Howell camera. A child aged 5 years, La Petite Odette, is remarkable in the film.

MAYFLOWER AND C. S.

Emile Chautard has just completed a new feature dealing with Christian Science for Mayflower. The picture is as yet unnamed, and it is planned by the Mayflower to make a special release of it and not include it with the productions of Chautard which they have contracted to place through a releasing organization.

This will be the second of the Christian Science productions that this company has fostered, "The Miracle Man" being the first, and being highly successful as well as splendid propaganda for the Science Church. It is reported that the financial backing which Wolper has in Boston is closely aligned with the Science Church and they are to have one propaganda picture a year from the Mayflower for the backing.

ELFIE FAY WANTED.

The Pathe Co. is waging a publicity campaign trying to locate Elfie Fay. According to report the former stage comedienne is supposed to be in England. There are those, however, who believe that the famous Elfie of "Belle of Avenue A" fame, is really in retirement in this country waiting for the picture people to work themselves up to a fever heat for her services and when the dollar sign that is satisfying to her is reached she will step gracefully forth.

NO OFFER TO BLANK.

The report that A. H. Blank, the First National franchise holder in the Des Moines territory, had received an offer from Goldwyn for his houses and had practically closed a deal with them was denied by J. D. Williams of the First National executive offices this week. There were also denials from Mr. Blank's associates in the west.

UTICA PICTURE MEETING.

Utica, Feb. 18.
The annual convention of the New York State Picture League will be held March 9 at the Hotel Utica. Fifteen hundred exhibitors will attend. The program will include a ball in the State Armory. Some action will be taken by the league in opposition to a censorship measure proposed at Albany, which the exhibitors feel is an unjust one. Rollin W. Meeker today filed in the County Clerk's office a discharge of a mortgage for \$20,000 held by the former owner, Frank A. Keeney, upon the Armory Theatre, which he sold to Ned J. Kornblite a year ago.

SUE SELZNICK FOR \$37,000.

The case of Mitchell Lewis against Cyrus J. Williams for an accounting of the profits of the Mitchell Lewis productions which were released through the Lewis J. Selznick organization, has been changed to a suit for damages, Nathan Burkan, attorney for the screen star, asking for \$37,000 from the courts for his client. Lewis was to receive \$500 weekly and 25 per cent. of the profits of the pictures after the production cost had been returned.

SHIPPING FILMS FASTER.

The post office authorities at the 51st street sub-station advise the shipment of films would be accomplished more quickly if material for up-state could be taken direct to the Grand Central Station. Films going to Jersey State and outlying districts should be taken direct to the main office.

PROHIBITS AMERICAN FILM.

The importation of American films into Finland has been prohibited by the Financial Council of that country in Helsingfors. The reason is the present exchange rate. The Educational Council of the nation, however, has declared itself in sympathy with the importers and there is hope for some modification of the order.

ENGLISH FILMS FOR AMERICA.

London, Feb. 13.
The Alliance Film Co. has rented a London studio and will start production at once with an eye on the American market.

Goldwyn Men in London.

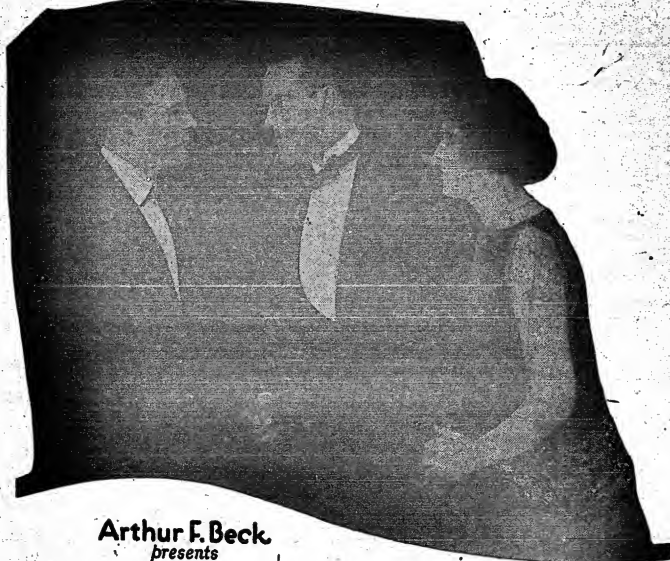
London, Feb. 13.
George Smith and Charles Lapworth arrived on the Mauretania Feb. 13, and are starting a Goldwyn distributing organization in London.

SELZNICK'S HANDY PLAN.

Lewis J. Selznick has a new idea for advertising—or rather the distribution of his advertising patronage. He is putting in operation a plan for the placing of his advertising patronage in the picture trade papers.

Hereafter Selznick will not advertise his picture in the trade journals until after the said periodicals publish a review of his current release. If the paper in question gives the picture a favorable review the current feature will be advertised in that periodical and if not it will be ignored for that particular publicity campaign.

In other words, Selznick cannot reconcile the unfavorable criticism of a picture in the news columns and its fulsome praise in the advertising section.



Arthur F. Beck
presents

LEAH BAIRD

The Picture Girl Beautiful

in **THE**
CAPITOL

From the notable stage success by
AUGUSTUS THOMAS
Directed by GEORGE IRVING

Day by day, week by week, "The Capitol" is leading in sales and is leading in importance of the now first runs booked any previous Leah Baird production ever made.

This is understandable, and was expected by its distributors, because "The Capitol" is stronger, abler, more vivid, more dramatic and more compelling than the previous Augustus Thomas plays in which Miss Baird has starred.

Have you booked "The Capitol"?

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City
Distributing through PAUL H. SCHWARTZ, Inc.
Foreign Distribution: J. Frank Woodhouse, Inc. 100-10 Ave.

MOVING PICTURES

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EXHIBITORS CALLED TO FIGHT CONGRESS'S INTERSTATE BILL

Pictures Showing Crime Would Be Debarred from Interstate Commerce. Discriminatory Because Legitimate Stage and Newspapers Are Not Included. Nor Are Magazines or Novels. Heroes Must Be Good.

J. S. Woody, general manager of Reelart, has sent out a call to the exhibitors and producers to form some sort of organized front to combat a bill passed recently by Congress and now under consideration by the Senate Interstate Commerce Committee.

The bill provides that pictures depicting crime be barred in interstate traffic and from exportation to foreign countries. It provides that where the hero is a murderer or criminal of any kind the film come under the interstate and export ban—that is, if the bill becomes a law. In his cry for combined aid Woody claims that such a law would be discriminatory because the legitimate stage and newspapers are not affected. He cites instances when plays in which the principal character is a murderer or crook are allowed to travel from state to state and into foreign countries. Magazines and novels with such themes are also not affected.

From Shakespeare he cites "Hamlet," "Macbeth," "Richard III," etc., together with other ancient classics. The proposed "discrimination," he alleges, would permit the playing in opera of "Faust," "Robin Hood," etc., but would bar these same tales from being pictured, and it would also have a bearing on "Les Miserables," "Peter Ibbetson," "Power of Darkness," "Within the Law," "The Deep Purple," "Alias Jimmy Valentine," "Wallingford," "Raffles," "Under Cover" and hundreds of others.

"I am not vitally affected personally by such an enactment," said Woody. "Reelart does not happen to have any production which falls in the class covered by the Congressional bill. But let no one get the idea that this measure will be defeated unless there are suitable protests—and the time to protest is now—not when it is too late, as in the case of Prohibition."

FIGHT LICENSE INCREASE.

Portland, Me., Feb. 18. At the hearing on license fees recently several protests were registered by the management of the local theatres over the proposed increase of the picture show fee from \$25 to \$100. Albert E. Anderson, of the Portland Theatrical Managers' Association, declared that they were opposed to the proposed tax of \$100, and thought the present rate of \$25 was ample.

He said that all theatres were now paying the government \$200. He brought out that there was a state law which said that any fee charged in and for a license fee should not be used for additional revenue for the city and the proposed ordinance was therefore unconstitutional and void.

Chairman DeWolfe answered this by stating that his opinion was that the price had advanced 300 per cent. in some cases bringing to mind a ten cent admission of some years ago.

Manager David F. Perkins, of the Jefferson, told of the big increases in play of stage help, musicians, and other attaches. Operating expenses, he said, were keeping pace with this schedule. He said that there had been a 300 per cent. increase in the cost of running a picture house and that combined theatres of Portland paid at least

\$10,000 a month to the government in many taxes.

He said that he thought an increase to \$50 might be all right for some of the larger theatres, but would be excessive for others.

All license applications are being held in abeyance until the ultimate settlement. The proposed license fees are as follows: Advertising signs and teams, \$50; athletic exhibitions, \$50 a year; single exhibitions, \$25; auctioneers, \$5; auto slot pianos, \$25; billiard and pool room, \$10; bowling alleys, \$10; circus, \$250 a day, including police service, carnivals, \$100 a day; freak shows, \$5; menageries, \$10; dance halls, \$25; single dance, \$5; employment agencies, \$25; ferrom typist, \$25; peddlers, \$5; vineyard vendors, \$5 a day; junk shops, \$10; collectors, \$2; merry-go-rounds, \$10 a month; pawnbrokers and second hand dealers, \$10; shooting galleries, \$25; sidewalk pumps, \$25; skating rinks, \$25; theatre and picture shows, \$100; victrolas, \$50 ash trees, \$5; public carriages and trucks, \$1.

LUNCHEON TO FAULKNER.

The luncheon to the Lord Northcliffe missionary to the United States, W. C. Faulkner, was a most successful function. The east ballroom of the Astor was devoted to the company gathered to meet the visitor representing the most active and noted newspaper publisher in England. Arthur Levey, who returned to this country with Mr. Faulkner, arranged the affair, gathering all of the notables of the picture world, and a representative gathering of the press and financial world, from Friday noon to Tuesday at the same hour.

After the luncheon the "bulling" was started. Melville E. Stone, president of the Associated Press, presided as toastmaster, and made a most effective speech introducing the guest of honor. Mr. Faulkner stated that 90 per cent of the motion picture entertainment in England was provided by American films and that the screen was a medium of reaching 30,000,000 of the 45,000,000 inhabitants of the British Isles. He figured the amount of publicity given the films in the daily press of England at this time to be 30,000 words weekly. Two years ago about 2,000 words weekly was devoted to the pictures in the English papers; later the Northcliffe papers, realizing the value of the screen as a medium, started giving them space, with the result that last year about 12,000 words weekly were devoted to the screen in the public prints.

Mr. Faulkner further stated that the purpose of the mission was to bring about a better understanding between the people of Great Britain and those of the United States, and that the screen had been decided upon as the greatest medium for this purpose. In other words, the English hope to find a market in America for their films. In regard to this the books of the now defunct Mutual Film might be looked into to ascertain the amount of luck they had in distributing the English made productions which they imported about four years ago.

William A. Brady made a stirring

speech in behalf of the project, and finally Walter E. Irwin stated that all of the resources of the great American film industry would be placed at the disposal of the League of Nations in the event that that organization became a fact and it desired to educate the peoples of all countries to a better understanding of their world's neighbors.

Prior to calling on the speakers Mr. Stone read a message to the American film industry, which Lord Northcliffe sent to this country by Mr. Faulkner.

BIG BLUE RIBBON STORY DEAL.

Chicago, Feb. 18. A tremendous deal is said to be in process between the Chicago Tribune and the F. P.-L. people for the film rights to 75 stories bought by the Chicago newspaper and its syndicate and issued as the Blue Ribbon Series. No syndicated fiction ever attained the popularity and circulation that this collection, which cost the Tribune \$150,000, developed. The overtures are toward procuring the whole batch, of which some 50 are said to be alluringly picturable, representing the latest work of the foremost authors of the world. If completed, the negotiations may result in releases under the same general title in pictures as in print, with the Blue Ribbon mark to identify the lot.

MRS. DANZ ROBBED.

Seattle, Feb. 18. Bandits got away with a large haul here last week. They robbed Cyril C. Cohen and Mrs. Joe Danz, owners of the Danz Circuit of picture theatres, of a new roadster and nearly \$20,000 in cash and jewelry in the Cohen garage. Had not Mr. Cohen deposited the day's receipts with a cigar store owner before leaving for home, the amount of the loot would have been much larger.

Mr. Danz had preceded the rest of the family home and was in the house at the time of the holdup. An 8-carat ring, valued at \$15,000, was thrown away by the robbers in their hurried exit and the stone was found in the street. They escaped in a new roadster, which was abandoned near Madison Park on Lake Washington.

FOX HAS R. H. D. STORIES.

William Fox has issued an announcement to the effect he has acquired the screen rights to fifty-seven of Richard Harding Davis' short stories. These are the same lot that Morris Rose purchased from the Franklin Trust Company, executors of the author's estate, for \$56,000 last week. As assumed in the story in last week's *VARIETY*, Rose evidently would resell the stories to a recognized film producer, it being unlikely he would produce them himself.

SUES SEELANGE.

Charles Dickson has brought action in the Supreme Court to recover \$1,000 damages from the Seelange Amusement Co. for services rendered in connection with the production, "The Naughty Bride." The defendants have filed an answer to the effect that the plaintiff's lack of skill in the making of the picture caused the production's failure and that it had to be withdrawn.

Universal Manager Resigns.

San Francisco, Feb. 18. M. L. Markowitz, general manager of the San Francisco branch of the Universal, resigned from that position last week to assume active manage-

ment of his string of picture theatres, of which the Strand in this city is the head.

Mr. Markowitz is succeeded by Carol A. Nathan, for the past three months assistant manager here. Beverly Griffith, of the selling staff, takes Mr. Nathan's place as assistant manager.

EMPTY SEAT LIGHTER.

New Orleans, Feb. 18. A New Orleans inventor has come to the fore with an empty seat indicator. It is an electrically controlled affair with a board, showing with small lights the position of every seat in a theatre, and which remain lighted when the seat is not being used. A spring automatically raises each seat, with a small electrical contrivance forming a circuit causing the bulb on the board to light.

W. L. Guerin is the inventor and the system has been approved by the State Fire Marshal of Louisiana because the seats, automatically rising when empty, leave a clear passage to the aisle.

The invention seems desirable for theatres offering a continuous performance.

SLIPPING ONE OVER.

Realtor practiced a new theory with the presentation of the first of the series of Allan Dwan productions that they are to release by gum-shoosing the "Luck of the Irish" feature into theatres without any extensive trade-paper advertising and permitting the picture to make good on its merits. The result thus far is that Grauman, who played the picture on the Coast, wants it for an eight week return date at his Rivoli theatre or for two weeks at the Million Dollar house.

The Capitol date in New York, the current week, was also kept dark until the last minute and the reports on the production generally are that it is in.

BACKED BY DUPONTS.

Seattle, Feb. 18. James D. Clemmer, of the Clemmer Theatre, this city, has just returned from New York where he went with his brother, Dr. H. S. Clemmer, of the Clemmer Theatre, Spokane, to attend a conference of leading exhibitors. He announced the Clemmer theatres here and in Spokane would become a link in the new Associated Exhibitors Circuit said to be the biggest financial motion picture project ever launched.

Two hundred and fifty theatres are now included in the circuit but plans are drawn to take in 8,000 smaller show shops this side the Mississippi. Dr. Clemmer claims the DuPont millions are back of this circuit of theatres.

Building in Portland.

Portland, Me., Feb. 18. Alfred S. Black, president of the newly formed corporation known as the Black New England Theatres, announced yesterday the construction on the new theatre in the rear of High and Congress streets will begin the latter part of March, construction feet nearly 3,000.

PARK SELLING ON ROAD.

Byron Park, president of Photoplay Libraries, Inc., left this week for a tour of the principal cities in behalf of "Empty Arms." Photoplay Libraries are the selling agents for the Lester Park-Edward Whitehead productions, of which "Empty Arms" is the first release. The picture stars Gail Kane and Frank Reicher, written by Willard King Bradley.

EDDIE CLINE DIRECTOR
FOX-SUNSHINE
FEATURE COMEDIES
"School House Scandal"—"Sheriff Nell's Comeback"
Starring **POLLY MORAN**

VARIETY

RAW STOCK FIGHT BEGINNING WITH DUPONTS AFTER EASTMAN

Price Cutting Campaign May Start Any Day. Brulatour Abroad for Kodak Firm Discovers Italians Can Undersell Home Interests. British Will Also Invade American Market. Other Companies Prepare for Battle.

All of the Dupont interests that center in the E. I. Dupont de Nemours Co., to say nothing of British and Italian interests backed by their governments, are going after the raw stock film market heavily and a battle for supremacy is about to begin with George Eastman, of the Eastman Kodak Co., fighting for his business life and swinging a club studded with millions in the most picturesque business battle so far in sight this year.

Opposition he has encountered from P. A. Powers and that Universal official's raw stock company will be nothing compared to the forces he will have to meet during the next few months.

Realizing the menace of the opposition about to dispute with him the golden rewards of selling raw film stock, he has sent abroad his chief selling agent in the United States, J. E. Brulatour, who is returning from Europe with anything but encouraging reports.

Mr. Brulatour has found that Italian firms can make and deliver raw film stock to this country and undersell Eastman to boot.

Furthermore, John D. Tippet, representative of the Brico interests, is on his way here, having sailed Feb. 17 on the Carmania. Backed by the British government, his firm plans to invade the American raw stock market with British materials and undersell Eastman and others established here. His company is building a factory with eight times the capacity of the present plant.

Powers and the Bay State Co. are arming themselves here, but the most formidable opponent of Eastman are the Duponts. With their marvelous chemical laboratory equipment, it is felt they may any day announce a process that will put others in the shade for cheapness.

In the meantime a price cutting battle that may last several years is due for a beginning.

SUIT FOR \$10,000.

Guy Crosswell Smith, through Seligberg, Lewis & Strouse, has brought suit for \$10,000 damages against Isaac E. Chadwick as a result of the sale of the foreign rights of "The Unchastened

Woman" which the plaintiff purchased from Chadwick. Mr. Smith charges the sale was made under false pretenses insofar as Rich represented himself to be the vice-president of the Rialto de Luxe Productions, alleged owners of the rights to the film in question which, however, the plaintiff contends is a non-existent corporation.

NO NEW SCENERY LEFT.

Paris, Feb. 18.
J. L. Croze, running the picture department in the theatrical daily Comedie, reports a man in the trade had informed him the Americans are coming to France because they have exhausted all the pretty sites at home, the same country scenes having been used over and over again so that they are now recognized as old stuff. The presence of the Americans is welcomed in France, it being explained they will constitute splendid pioneers to reveal picturesque spots and cause an influx of tourists.

GEORGIE PRICE TWO-REELERS.

Chicago, Feb. 18.
Georgie Price (vaudeville) has signed a contract for a series of two-reel comedies to be made next summer by an independent producer in Los Angeles, to be known as Georgie Price Frolics. He is to receive salary for the work, independent of the returns.

Will Simulate Capitol Policy.

Chicago, Feb. 18.
Balaban & Katz, who are erecting the Tivoli Theatre at Cottage Grove avenue and Sixty-third street, are contemplating a policy similar to that of the Capitol Theatre, New York.

Selnicks Arrive from Australia.

San Francisco, Feb. 18.
Mr. and Mrs. Phil Selnick, H. Fine and Ena Gregory were among the arrivals on the Ventura from Australia last week. Miss Gregory, reported to be an Australian picture actress, is eleven years old and the daughter of a wealthy importer and exporter of Australia.

MOLLIE KING SUES.

Mollie King Alexander has filed suit in the Supreme Court against the American Cinema Corporations to recover \$9,000, alleging breach of contract. Miss King has a written contract of March 20, 1919, under which she was pledged to make six consecutive pictures, for the defendant at a weekly salary of \$850 for the first two, \$1,000 for the next two and \$1,250 for the last two. She was to be paid a minimum of four weeks' salary for each picture.

Through her attorney, Tobias A. Keppler, the plaintiff charges the American Cinema failed to perform the agreement since June 1, 1919, although she held herself in readiness.

MORE "TWELVE-TEN" TROUBLE.

Alfred Beekman, acting for Earl Carroll, this week was granted a temporary injunction restraining the Republic Distributing Corporation from further releasing the feature picture "Twelve-Ten."

According to affidavits the story was written by Carroll, who arranged to sell it to Herbert Brenon for screen reproduction. The latter went to Europe without paying Carroll, and produced the picture for the British & Colonial Film Corporation of London.

Edward Godal, managing director of the B. & C., while in New York recently, disposed of the American distributing rights to the Republic, who purchased the picture for the United States in good faith, paying \$40,000.

SYNDICATE BUYS THEATRE.

South Berwick, Me., Feb. 8.
The Home Theatre has been taken over by the Gray-Carrigan theatrical interests of Lewiston. The new syndicate will continue to run motion pictures. R. H. Hard, who has been manager for the past few years, will enter another line of business. Fred DeCrozes, of Lewiston, has been appointed local manager. The name of the new theatre has been changed to the Strand.

FILMS USED IN MURDER TRIAL.

San Francisco, Feb. 18.
After pictures purporting to re-enact the killing of Charles A. Brown had been shown to Judge Ernest Weyand, at Marysville, and a crowded courtroom at the trial of Mrs. Gertrude Wilson for Brown's murder, the judge would not permit the jury to see them and they were not admitted as evidence.

PICTURING LETTY.

Reginald Ward, international dealer in films, has secured from Oliver Morosco the picture rights to "So Long Letty" and made an arrangement to film its legitimate star, Charlotte Greenwood, in the production.

METRO PRIZE CONTEST.

Metro is conducting a prize contest publicity campaign in conjunction with Hope Hampton's debut as a star in "A Modern Salome," written and produced by Leonce Perret. A total sum of \$3,000 is offered for the winning essays of 500 words in answer to the following leading queries: "Why do you think Hope Hampton will become one of the really great screen stars?" "What is Hope Hampton's finest dramatic moment in 'A Modern Salome'?" "How would you describe Miss Hampton's type of beauty?" Which of Miss Hampton's gowns did you admire most?" "What is the lesson taught by 'A Modern Salome'?" The first prize is \$1,000; second, \$500, with the balance scaled down proportionately.

ALIMONY ATTACHED.

Bliss Milford, who was divorced some months ago from Harry Beaumont, who directs Tom Moore for Goldwyn, has received an order by award from Justice Greenbaum against Beaumont for \$700, which represents back alimony up to June last. Application to the court showed difficulty on the part of the complainant to collect alimony and the order was directed to the sheriff of New York to collect \$50 weekly from Goldwyn, that sum to be held out weekly from Beaumont's salary. Miss Milford is slowly recovering from pneumonia.

MARY CRANSTON FOR FILMS?

Chicago, Feb. 18.
Mary Cranston, vaudeville, is considering offers from Douglas Fairbanks and Sid Chaplin.

Mrs. Schaefer Asks Divorce.

San Francisco, Feb. 18.
Mrs. Gertrude Schaefer, formerly in pictures under the name of Gertrude Hamer, filed suit in San Francisco last week for divorce against Jacob Schaefer, professional billiard player. She says he has an income of \$750 a month and she asks for \$350 of it.

Samuelson's Co. in Frisco.

San Francisco, Feb. 18.
G. B. Samuelson, picture producer of England, arrived in San Francisco last week with a company of film players and camera men, leaving for Los Angeles after taking some scenes here.

With Mr. Samuelson were Madge Titheradge, Campbell Gullan, C. M. Hallard, Sidney Blythe, William Basson and Malcolm Boylan.

Price Change at Standard.

The Standard changed its scale of prices last week. The matinee prices run from 28 cents up to \$1.10. In the evening the prices range from 28 cents to \$2.20.

VARIETY

HOTEL JOYCE

31 WEST 141st ST
NEW YORK CITY

**EDDIE
McARTHUR**
AND
**LILLIAN
STERNARD**
"In Two Beds"

EVERY LINE PROTECTED
Direction, FRANK EVANS

**CHARLIE
WILSON**

"THE LOOSE NUT"

Direction:
JO PAIGE and PATSY SMITH

THE PEERLESS TRIO



In
"Did he
have four?"

Playing
PANTAGES
CIRCUIT

FRED DUPREZ

Starring in "Mr. Menabutton"
in England



New York Repertory:
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JAMES MADISON
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WESTON & LEE



**MARIE
CLARKE**
AND
**EARL
LAVERE**

**FRED LEWIS
HIMSELF**

Says: "Don't make excuses; make
good."

Now Playing Pantages Circuit.

Weaver Brothers

The Arkansaw Travelers
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ARGO and VIRGINIA

Costumes, Music and Settings
by LESTER SHOP
Direction, EARL & YATES

MERCEDES

AMERICA'S MASTER SHOWMAN
BOOKED SOLID UNTIL 1921
Address:
FRIARS' CLUB, NEW YORK CITY

SKATING MACKS

Still Rolling Along

Direction, PAUL POWELL

PREVOST AND GOULET

PLAYING INVESTIGATE CIRCUIT
NEXT WEEK (Feb. 22) MAJESTIC, SAN ANTONIO, TEX.

Direction, MORRIS & FEIL

**DANCING
ROOTS**

Will Be in New York Soon, After a Year in the West
EASTERN REPRESENTATIVE—ALF. T. WILTON

**JIM AND MARIAN
HARKINS**

DIRECTION:
NORMAN JEFFERIES

ARTISTS' BOREM

Hiss, Mo.

Dear Sir:
Why can't a "Perch Act" get the Big
Time?
Why can't Sardines get out of Cans?
(Who said Fishes Pups?)

FRED ALLEN

Pantages Circuit Direction, MARK LEVY

The English Time
Sounds Good
I Can Play a Few Weeks Around
Philadelphia
To Get Used
to

LONDON

And if I Get the "Bird" I Can
Do an Act Like
"Niblo" or "Lucille"

LES MORCHANTS

Moos Time Direction, MARK LEVY

Did you notice in the
application
for

Chauffeur's License
for 1920

that one of the questions
asked is, "Are you in the
habit of drinking
intoxicating liquors?"

A friend of mine filled in
with

"YES, WHERE CAN I GET SOME?"

COOK and OATMAN

Loos Time Direction, MARK LEVY

TOURING THE WORLD
MARIONNE

PREMIER DANCERESS

With
JULIAN ELTINGE

All Star Revue



The wife does acrobatics and everything.
She has muscles like a man.

OSWALD

WOODSIDE KINNELS

**ROXY
LA ROCCA**

WIZARD OF THE HARP



Pauline Simon
SAYS
I refuse to argue with
anyone
For money or for
milk.
Our little girl is so
cute in such
big shoes.
I'm a girl
right.

UNGA
Wells, Virginia and West

VARIETY A LA CARTE

LOW CIRCUIT

Direction SAM FALLOWS

JACK JENNINGS

THE KING OF HATS

Not a Juggler YE GODS NO

FAREWELL TOUR OF
**JOHNSON BROS.
and JOHNSON**

—17—

"A Few Moments of Minstrelsy"

Watch for future announcements.

**ROSANO and HIS
NABIMBAPHONE**

Direction, ERNIE YOUNG

DeGODFREY and SANDIFER

"FUN IN A STREET CAR" Without Power

A Laugh a Minute Costumes A-No. 1 Original Words and Music
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GORDON and DELMAR

SNAPPY SINGERS OF SNAPPY SONGS

Booked till June 29th on B. F. Keith Western Time

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Comedy Singing, Talking and Dancing

Special Scene: Consisting of the United States Post on the Border of Mexico

Direction ARTHUR J. HORWITZ and LEE KRAUS, New York City

VARIETY

SENSATIONAL SONG SUCCE
THIS IS THE "HIT OF HITS" INTRODUCED BY THE MOST SUCCESSFUL OF SINGERS

AL JOLSON'S SWANEE

WORDS BY I. CAESAR MUSIC BY GEORGE GERSHWIN

Allegro moderato



I've been a - way from you a long time - I nev - er
thought I'd miss you so Some - how I feel
Your love was real Near you I long to be
The birds are sing - ing, it is song - time The ban - jos
strum - min' soft and low I know that you Yearn for me
Refrain Swan - ee You're call - ing me.
Swan - ee How I love you How I love you My
dear old Swan - ee I'd give the world to be
A - mong the folks in D - I - X - I - E - ven know my
Mam - my's Wait - ing for me Pray - ing for me Down by the
Swan - ee The folks up north will see me no more When
I go to the Swan - ee shore O'll be hap - py I'll be hap - py
Swan - ee Swan - ee I am com - ing back to
Swan - ee Mam - my Mam - my
I love the old folks at home. home.

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20 CENTS

VARIETY

VOL. LVIII, No. 1

NEW YORK, FEBRUARY 27, 1920

PRICE 20 CENTS

Jack Pickford
Starring in
"THE LITTLE SHEPHERD OF
KINGDOM COME"
A Goldwyn Picture

GOLDWYN PICTURES

CORPORATION
SAMUEL GOLDWYN President

THIS WEEK--THE DIXIE DUO
NOBLE **SISSLE** *and* EUBIE **BLAKE**

ARE PLAYING IN NEW YORK SINGING THEIR OWN SONGS

AIN'T CHA COMIN' BACK MERY ANN TO MARYLAND

I'M JUST SIMPLY FULL OF JAZZ

SEE, I'M GLAD THAT I'M FROM DINIE

MAMMY'S LITTLE CHOCOLATE CULLED CHILE

BALTIMORE BLUES

GEE, I WISH I HAD SOMEONE TO ROCK ME IN THE CRADLE OF LOVE

All Going Fine—Also Their Great Big Hit:

GOOD-NIGHT, ANGELINE

Goodnight Angeline

Lieut. JIM EUROPE
Lieut. NOBLE SIDDLE
and EUBIE BLAKE

Moderately not too fast



REFRAIN

Good-night, my An-ge-line,— Fare-well, my gal so fine. Leav-ing-time is griev-ing-time.



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UNION, 2nd Flr Bldg.
JACK LAKEY, Bould, W. Ill.
2nd Tennant St.
000 HOWARD Cincinnati, O.
62 Main St.
DAUNTLEY HOLMES, Detroit, Mich.
26 U-High Opera House.

UNIT 547, AN LE ABBAY CH
SUNNYVALE, N.Y.
BANKER HATTON STUBBS WARR
50, Main St. Bldg
CHARLES WARREN, London, Eng.
234 Arthur St., N. Oxford St. W.C.



VARIETY

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NEW YORK CITY, FEBRUARY 27, 1920

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RINGLING BROS. BOOSTING SCALE TO \$3.00 TOP FOR GARDEN DATE

Circus Opens at Madison Square March 25. Ringlings Have Garden Under Rent for Five and a Half Weeks. Will Try to Extend Engagement. Hannefords Reported Out of Show This Year. Sells-Floto Show Opens Coliseum, Chicago, April 3.

The admission scale for the New York engagement of the combined Ringling Brothers and Barnum & Bailey circus at Madison Square Garden has been boosted again. The new top price for arena seats will be \$3, plus war tax. Last year such seats cost \$2.75.

The Garden engagement begins March 25. The Ringlings have the place under rent for five and one-half weeks from that date but will try to extend the stay a week.

It is practically set that the Hannefords will not be with the show this season. Reports are that "Poodles" Hanneford and the Ringlings failed to get along last year. This will leave May Wirth as the circus' main feature. The bare-back star is playing Keith vaudeville in New York at present, having two more weeks in vaudeville after the current Palace date.

Chicago, Feb. 25. The Sells-Floto shows will open at the Coliseum here starting April 3, that being the earliest date that organization ever showed east of the Rockies. Usually the Sells-Floto circus starts in the Southwest. The Coliseum date was secured through the purchase of "time" from Ottomar Bartik, the ballet master, who formerly put on the ballets for the Ringlings. Bartik leased the Coliseum with the idea of putting on a ballet of his own, but relinquished the date to Edward Arlington, general agent, for Sells-Floto. The consideration was over \$3,000.

After the Coliseum engagement the circus will go to St. Louis and then go east fast, being in Boston two weeks ahead of Ringling Brothers and Barnum & Bailey.

\$20,000 WEEK IN STORM.

During the first week of the big snowstorm in New York, when all other Times square theatres were closed, the effects of the tie-up in trans-

portation, the New York Theatre (downstairs and roof) played to \$20,000 on the week.

Pictures is the policy in both theatres. It is not unusual there for the combined duo to draw \$4,500 on a Sunday.

The theatre is operated by Marcus Loew, under a joint division of profit with Klau & Erlanger.

The New York changes film daily.

MAKING THE SOUTH PAY.

New Orleans, Feb. 25.

Guy Bates Post and "The Masquerader" marched on New Orleans this week after flamboyantly battering the Southland with broadsides explaining the massive artistic value of the production to the tune of \$3 for the best seats in the more provincial places, with the assurance Post was America's greatest actor.

The Barnum methods succeeded so well here the Tulane had a \$12,000 advance before the show opened.

Inspection proved it to be melodramatic pabulum for the populace as doled out by a fair company, lacking in the histrionic essentials and spouting their lines obstreperously.

Richard Walton Tully is the producer and is causing the shrewdest showmen of Dixie to salam at the manner in which he is selling his merchandise to the mob.

Business for the week in New Orleans will be capacity with hundreds turned away and the method employed did the trick.

I. A. T. S. E. ON WAGE INCREASE.

The semi-annual meeting of the Executive Board of the I. A. T. S. E. will be held in the New York headquarters March 6.

New wage scales prepared by the various locals throughout the country calling for increases varying from 10 to 25 per cent, are among the matters that will come before the Executive Board for consideration.

RENT GUARANTEES 21% RETURN.

Detroit, Feb. 25.

After promoting and building the Miles Theatre over 10 years ago, then disposing of his interest, Charles H. Miles has now leased the property for a long term at an annual rental that guarantees the stockholders of the holding company 21 per cent, yearly. The gross rental involved for the term is \$7,000,000.

Miles takes possession April 1. The same policy (vaudeville) will continue. This gives Miles four theatres playing that entertainment.

SHUBERTS BUY WILBUR.

Boston, Feb. 25.

The Wilbur has been secured by the Shuberts through buying the half interest of Edward D. Smith, who severed connections with them last week after being general representative for several years.

It is one of the newest of the theatres in the city.

Only the Park Square was built since the Wilbur was erected.

It is a playhouse of the intimate type and the estimated cost of building, including furnishings, was \$254,000. The land was purchased from the city at approximately \$20 a square foot. The present value of the land and building is placed between \$400,000 and \$500,000.

SCHOOL FOR PRESS AGENTS.

The Columbia School of Journalism in conjunction with its course of preparing and training students for work on the dailies, will begin offering a special course of training for press agents.

Announcement of a definite step in this direction was ascertained with an invitation extended to Dorothy Richardson, who will begin a series of lectures on the "art" of being and becoming a press agent.

The offer came from Brander Matthews, who is the head of the S. of J. following a conference between Walter Fritchard Eaton and himself. It is known that largely through Eaton's recommendation that the offer was made to Miss Richardson by Mr. Matthews.

Miss Richardson has been actively engaged in the show business for a number of years. She is now press agent for the "Irene" show at the Vanderbilt. Prior to this she was ahead of Bertha Kalich in the "Riddle Woman."

"DISCOVER" RANDOLPH SUTTON.

London, Feb. 25.

The "Daily Mail" has been conducting a prize contest to discover if there are any good comedians in the provinces who have never appeared in London.

Randolph Sutton has finally been dug up and he is now being besieged with offers to appear in the West End.

The "contest" bears all the earmarks of a crude press agent stunt and it seems remarkable that a daily of the standing of the "Daily Mail" would lend itself to so apparently bald a bid for publicity.

A country as small as England could not possibly conceal a really meritorious comedian for any length of time. All the important English booking agents have branch offices in the important provincial towns and traveling representatives visiting the smaller circuits and independent houses to book their artists and to search constantly for new talent.

DEMAND FOR HELEN KELLER.

A strong demand for Helen Keller from managers to appear in their big time vaudeville theatres was evident early in the week. She is now at the Palace, New York. The Palace up to Wednesday was attempting to arrange a hold-over engagement at that house for Miss Keller.

The booking meeting of this week in the Keith office was expected to set Miss Keller's vaudeville salary. She is at the Palace now for "show salary." The amount to be asked by her representative, Harry Weber, is reported at \$2,500.

Last week Miss Keller appeared at Newark and Mt. Vernon. She drew capacity business in each house.

WASHINGTON BIRTHDAY RECORD.

All theatres of all policies in New York reported record business Washington Birthday (Monday) at matinee and night performances.

The gross invariably is said to have beaten every box office record for the respective houses.

FLU SOUTH AND IN CANADA.

Reports of the influenza epidemic are that the scourge continues with severity in the south and in Canada.

A number of shows have returned from the south within the last two weeks reporting the territory so "spotted" because of the "flu" it was impossible to continue.

CABLES

BILL TO SEGREGATE UNMARRIED ARTISTS PROPOSED IN ENGLAND

Clause Added to Measure Licensing Agents Brings Storm of Protest. Considered Insult to Every Man and Woman in Profession. Believed To Be Work of Managers' Association in Retaliation for V. A. F. Activities for Original Law.

London, Feb. 25. The bill to license agents and managers now has an added clause directing that artists also be licensed and none of opposite sex be allowed to reside in the same house unless they produce marriage certificates.

These two last clauses in the bill are said to be the work of the managers' association, in reply to the attempts of the Variety Artists' Federation and the Actors' Association to make managers take out licenses. The last clause is considered an insult to every man and woman in the profession.

The V. A. F. is to take up the matter officially at its next meeting. In the meantime artists are holding impromptu mass meetings protesting against the slander to the profession. There has been considerable argument pro and con on the subject, any number of letters having been sent to the daily press regarding the matter.

POPULAR REVIVAL

Paris, Feb. 25. "Les Nouveaux Riches" by C. Abadie H. de Cesse which had such a successful run during the war was revived at the Theatre Sarah Bernhardt, awaiting something more appropriate for this house, Feb. 10.

The popular three-act comedy seems now a bit out of date, but Tarride has resumed the lead he created with Marcelle Schmitt (who has been appearing in "La Dame aux Camelias" here) in the role of Blanche Delorme, and Marguerite Moreno as the simple wife.

REVIVE DUMAS PLAY.

Paris, Feb. 25. "Le Premier Couple" by Andre Dumas, was presented at the Comedie Francaise Feb. 24, and was fairly well received. The roles are held by Albert Lambert, Paul Mounet, Mme. Delvaire, Mme. Louise Silvain. The artists are attired in primitive costumes, and make an interesting sketch concerning a prehistoric couple. Also on the bill are Racine's tragedy, "Bajazet."

PRESENT VERNEUIL COMEDY.

Paris, Feb. 25. A new three-act comedy, "Made-moiselle ma Mere," by Louis Verneuil, was presented at the Theatre Femina Feb. 25 under the direction of Andre Lefaur and was nicely received.

This effusion is well acted by the inevitable comic Gallipaux, Andre Lefaur, Alerme, Mlle. Gaby Morlay and the author, Louis Verneuil, the director and author both holding parts in the piece.

WON'T LICENSE "UNBORN CHILD."

London, Feb. 25. The Lord Chamberlain has refused a license to the American drama, "The Unborn Child."

BORDEAUX THEATRE BURNED.

Paris, Feb. 25. The Theatre Francaise, at Bordeaux, one of the best known French provincial houses, was totally destroyed by fire last week. This theatre was leased

three months ago to a Parisian corporation, which transformed the building to a picture hall.

COCHRAN STILL HOPES.

London, Feb. 25. Charles B. Cochran still insists that he has Georges Carpentier, European heavyweight champion, under contract, despite contradictory American messages.

SPANISH DANCER AT FOLLIES.

Paris, Feb. 25. Natalia Bilbainita is engaged for a month at the Folies Bergere, to bolster up the revue "Paris Vertige," which has not been so vertiginous as expected.

CHAND D'HABITS.

Paris, Feb. 25. Severin, the French mime, is to revive the fine wordless play "Chand d'Habit" at the Olympia shortly, in which Farina and Miss Cynthia Goode will appear.

MAUDE MILLETT DEAD.

London, Feb. 25. Maude Millett died here Feb. 20 after a long illness.

PROTEAN ROBERTS DUE.

London, Feb. 25. R. A. Roberts, the protean actor, will go to New York in the spring.

REWARD FOR ROWDIES.

London, Feb. 25. Andre Charlot is offering \$100 reward for the identity of the rowdies in the gallery who booed the initial performance of "The Wild Geese."

ANOTHER BY HURLBURT.

London, Feb. 25. "Just Like Judy" is not drawing, and "Over Sunday" by William J. Hurlburt will be produced in its place with Iris Hoey playing the lead.

WITHERS' ASSAILANT HELD.

London, Feb. 25. The assailant of Charles Withers and Walter Catlett was bound over for the general court.

"PITY'S SAKE" FOR AMERICA.

London, Feb. 25. Charles Withers is sending two companies to America to play "For Pity's Sake."

"TOM TROUBLE" LICENSED.

London, Feb. 25. "Tom Trouble," now licensed by the Lord Chamberlain, will be given matinees at the Holborn Empire beginning March 15.

"Boy O' My Heart" at Lyceum.

London, Feb. 25. The pantomime at the Lyceum closes Feb. 28 and the drama, "Boy O' My Heart," will be given a production March 6.

"Sunshine of the World" Praised.

London, Feb. 25. Cuvillier's production of "Sunshine of the World" by Gladys Unger was enthusiastically received by the critics.

Daisy Lion in Trentini's Part.

London, Feb. 25. Daisy Lion is doing well in Emma Trentini's part in "Whirligig."

THREW "FRAGRANT" BOUQUET.

Paris, Feb. 25. A mild sensation, difficult to describe, was the theme of conversation in the local theatrical world last week. When a young actress was leaving the stage door of the Capucines a man approached and threw at her a bunch of pretty flowers in which chocolate was concealed.

The jest was afterwards explained at the police station, where the man was taken. The bouquet was intended for Jane Reynouard, who having been warned a disagreeable coup—was intended had delegated a devoted friend (Jane will be lessee of a theatre next season) to impersonate her at the exit, with the object of detecting the instigator of the act. It is openly rumored Clara Tambour is an accessory before the fact and she is accused of having hired the man for the job. She is supposed to have acted in a fit of jealousy.

It was not intended the bouquet should contain chocolate, but something equally well colored. But the man was prevailed upon to use only chocolate. It is said a chocolate manufacturer is implicated. The man is said to have held two bouquets in his hand, but threw the one with chocolates. The incident, which may develop into a theatrical scandal here and terminate in the law courts, is causing much fun by the description of the sweet flowers intended for Jane Reynouard.

Clara Tambour, now playing in Tristan Bernard's last comedy at the little Novelty Theatre, protests she is innocent.

VAUDEVILLE IN PARIS.

Paris, Feb. 25. Torino opened at the Olympia Feb. 21.

Juliette Dika, the Great Weiland and Georget will open at the Alhambra Feb. 27. Ethel Levy will probably open at the Alhambra later.

Dinner to Frank Allen.

London, Feb. 25. A testimonial dinner will be given to Frank Allen in March.

Gertie Millar Back.

Paris, Feb. 25. Gertie Millar returned to London Feb. 24 from Monte Carlo.



FRANK VAN HOVEN

This peace treaty stuff is beginning to get on my nerves. Here we are with the war finished more than a year and they are still "gassing" about it.

Still, I must admit, that it is a whole lot better than dropping bombs on us at odd intervals; so let us be thankful for what we have, and also for what we haven't.

ENGLAND'S BIGGEST CONTRACT.

London, Feb. 25. What is claimed to be the largest single contract ever issued over here to a variety act or artist is that recently given by the Moss' Empires to Hedges Brothers and Jacobson (Americans). The contract runs for six years with the aggregate salary called for during that time of 30,000 pounds.

The Moss agreement permits the turn to play engagements now and to be booked with other tours. B. Montague is the agent who represented the act.

GABY DESLYS' WILL.

Paris, Feb. 25. Gaby Deslys was buried at Mar-seilles March 17.

Her will mentions a legacy of 18,000 francs yearly for life to her faithful comrade, name not divulged, but supposedly Harry Elder. Her mother receives the interest on the capital of the estate during her lifetime, after which the estate goes to the poor of Marseilles.

New Revue at Potiniere.

Paris, Feb. 25. A new show, "Ma... zout alors" (a pun on the fashionable combustible), by Saint-Granice and Briquet must be arranged by Gabaroché, was presented last week at the cosy little Potiniere, Rue Louis le Grand, in which the authors, composer, Lucette Darbellé, Merindol, Lerner and Maud Loty appear with good material.

Show at Palais D'Edé.

Brussels, Feb. 25. The program this week at the Palais d'Edé comprises Harland and Robinson, Two Lilies (mirror dance); Georgy, singer; Selma, transformationist; Leon Rogée, Clark's Cyclists, Three Morellys, gymnasts, Hadji Mohamed's Arab Jumpers.

Nares Adapting French Piece.

Paris, Feb. 25. Sir Alfred Butt and Owen Nares have acquired "Souris, d'Hotel" (The Hotel Mouse), played at the Theatre Femina by Jane Renouard, and will probably produce the comedy at the Queen's Theatre, London, with the title of "The Mouse and the Man."

Negotiating New York Production.

Negotiations are in progress for a New York production of "Lads of the Village."

"Brin Pic" to Tour Afar.

London, Feb. 25. Lee White and Clay Smith finish at the Prince of Wales in March and will go to Australia in "Brin Pic."

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EST ARTISTS AND ATTRACTIONS

LEON
ERROL

Still in Vaudeville—still in New York.
Director, M. S. BENTHAM

VAUDEVILLE

5

EDDIE CANTOR SIGNS RECORD BREAKING RECORD CONTRACT

**Agreement Entered Into With Brunswick Disc Concern
Calls for \$220,000 To Be Paid Cantor During Five-Year
Period. Contract Biggest Ever Made by Musical
Comedy Artist for Record Making. Cantor
in Class with Caruso, Galli Curci and
McCormack.**

Chicago, Feb. 25. Eddie Cantor signed a new contract with the Brunswick disc record concern, calling for a total of \$220,000 compensation in five years, the salaries being respectively, \$30,000 for the first year, \$40,000 for the second, and \$50,000 each for the next three years. The Cantor contract with the Brunswick people is the biggest of its kind from a financial remuneration standpoint ever held by a musical comedy or vaudeville artist for record making. The nearest approach to the Cantor agreement in point of money is that held by Al Jolson with the Victor Talking Machine Co. The method of payment in the Cantor contract also marks a revolutionary change in such matters, inasmuch as Cantor is given a flat salary, instead of receiving the customary royalty from the sale of his records. Cantor's contract places him in the class with Caruso, Galli-Curci and John McCormack as regards payment for record making.

COVERING JOLSON'S ABSENCE.

Chicago, Feb. 25. Al Jolson's whereabouts continue a mystery. He is probably in Chicago in a family hotel, though word was left at the Blackstone when he left there that he had gone to Florida. Two days later, however, he appeared and played a performance in "Sinbad," after which he again dropped out. Now the show at the Auditorium is no longer advertising him as its star, but is using camouflaged billing reading "Al Jolson's Sinbad" with the Jolson as big as the title. After the house is seated at each show an announcement is made that Jolson cannot appear because of temporary illness, and that those desiring to may have their money back. The Auditorium is somewhat remote and it is pretty late then for anyone to be accommodated at any other theatre. There have been many complaints. Jolson has not shown in more than a week and it is ten to one he will not again during the local run.

DEAL FOR HIPPODROME?

There is a possibility that the Hippodrome will discontinue playing spectacular attractions next season, and the fact that the site is being contemplated as a prospective piece of property by an organization desiring to build a department store on the premises, was made known. The Hippodrome is controlled by the U. S. Realty Corporation, with Charles Dillingham, active producer and working on a percentage basis. From one who is in a position to know it was inferred that the deal is now pending between that organization and the U. S. Realty Corporation.

SUNDAY SALARIES HIGH.

Salaries now asked by acts appearing at the Sunday vaudeville performances in New York are at their highest point. Sunday salaries according to one booker who engages many of them are approximating over three times as much as asked by the same acts four years ago. The increase is said to be through

the large number of acts required for the main Sunday vaudeville shows.

CARRIE JACOBS BOND COMING IN.

Carrie Jacobs Bond, who has long figured as one of the best known composers of high class ballads and semi-classical numbers, is going into vaudeville. Miss Bond will break in her act next month, but it may be some weeks before a New York showing will be sought. Among her best known work is "A Perfect Day," Miss Bond is 55 years of age. She never before has been on the stage. Harry Weber is handling Miss Bond for vaudeville.

THE DOOLEYS AND MORINS.

A new combination for vaudeville is composed of William and Gordon Dooley and the Morin Sisters. They are listed to appear next week at the Alhambra.

Colosimo Married.

Chicago, Feb. 25. James Colosimo, proprietor of the internationally famous cabaret rendezvous, was married to Dale Winter, the star of his cabaret for years, formerly a vaudeville. Colosimo divorced his wife one day and next day married Miss Winter in Crown Point, Ind.

MACKEYS IN PATHETIC TRIAL.

One of the most unusual cases of brother against brother was brought out in the 96th street Municipal Court last week in the suit of Charles Mackey against Edward J. Mackey. The action was based on a claim of \$690 alleged to be money loaned by Charles. The latter was recently in "Civilian Clothes." Edward Mackey is also an actor. Since the claim dated from 1912 the statute of limitations was invoked but Herman L. Roth who defended the case showed that the sum actually owed Charles was \$45.

F. F. Mackey, prominent in the Actors' Fund and one of the deans of the theatrical profession, testified in behalf of Edward. Lillian Trimble, wife of Charles, also appeared as a witness. Testimony in which the mention of the principals' mother who died last year was mentioned and the circumstances led Judge Spielberg to remark it was one of the most pathetic cases he had ever listened to. Evidence tended to show the action never should have been brought to trial.

NORA BATES MARRIED AGAIN.

Nora Bates was married Tuesday at Springfield, Ill., to Arthur Gordon, who recently left the Bessie Clayton act to become leading man in "Ladies First." This is her fourth marriage. Gordon was formerly of Fisher, Gordon and Lucky.

DE LYLE ALDA'S DIVORCE.

Chicago, Feb. 25. De Lyle Alda, prima donna of the Ziegfeld "Follies," testified at divorce proceedings against Henry Leitzel, a railroad engineer, her husband, charging cruelty. The judge indicated he would grant the decree. It is generally understood that Miss Alda will soon marry a theatrical agent in the east, who was divorced some months ago. Miss Alda was mentioned in those proceedings.

CABLE NEWS

Fagan and Geneva Do Well.

London, Feb. 25. Fagan and Geneva, the American wire walkers, opened well at the Finsbury Park Empire.

New "Joy Bells" with Pollard.

London, Feb. 25. There will be a new edition of "Joy Bells" in about two weeks and it is probable Daphne Pollard will return to the cast.

"Phi Phi" Version at Garrick.

London, Feb. 25. C. B. Cochran's new revue at the Garrick will be a version of "Phi Phi" as presented in Paris.

Esmond on His Own.

London, Feb. 25. H. V. Esmond will produce his own play at the Ambassadors early in March.

"Yellow Room" a Play.

London, Feb. 25. "The Yellow Room," founded on the French mystery novel, is to open at the Oxford, where "The Eclipse" closed Feb. 21.

"Kiss Call" Closing March 6.

London, Feb. 25. "The Kiss Call" will close at the Gaiety March 6.

Stella Hohobfels Dead.

Paris, Feb. 25. From Vienna comes a report of the death of Stella Hohobfels, an Austrian actress.

Stratford Festival March 8.

London, Feb. 25. The Stratford Shakespearean festival will begin March 8.

Producing "Irene."

London, Feb. 25. Tom Reynolds has arrived to produce "Irene" for J. L. Sacks.

Hawtrey's Condition Unimproved.

London, Feb. 25. The condition of Charles Hawtrey remains unimproved.

NO U. S. SLUR, BARD SAYS.

Boston, Feb. 25. During the last week he played here Wilkie Bard took every opportunity to correct the statement credited to him that he had slurred the American army and the country, while playing at Toronto. He gave a performance before the inmates of the Chelsea Naval Hospital and made an attempt to give another to wounded soldiers at a Boston hospital. The latter attempt was unsuccessful because of traffic conditions. Jimmy Barry, on the same bill with him at Keith's last week appeared on the stage with Bard at each performance in the hope this fraternizing would convince the audience Bard was in right with the American acts. Bard denies making the statement in the form it assumed, and also denies that all the American acts playing on the bill with him signed the letter of protest against his speech.

Divorce for Edna Leedy.

Edna Leedy, Melnotte and Leedum, was granted a divorce from William Edmunds recently. Edmunds is on the Orpheum circuit.

The Leachs in Divorce Action.

Frances Leach has brought suit for absolute divorce against Frank Leach. Both are in vaudeville at present.



MAY WIRTH

Just exercising a little this week (Feb. 25) at the Palace, New York, with mother, sister, brothers, cousins, etc.

VAUDEVILLE

SLASHING MEASURES ANNOUNCED TO SOLIDIFY W.V.M.A. REFORMS

No More Four-a-Day Except in Rare Instances Which Will Be Paid for Pro Rata. No Three-Split Bookings. Showings of Acts Will Be Systematized. No New Agents. Partitions Coming Out.

Chicago, Feb. 25. Slashing measures, calculated to ratify and solidify the reforms in the business system of the Western Vaudeville Managers' Association following the "show-down" meeting of last week are formally set out in a notice to all attaches and artists' agents which will be issued Monday. Among the principal changes, some revolutionary and highly important, are the following:

No act will be asked to play four-a-day anywhere on the circuit, except in a few isolated cases where pro rata will be paid extra for any performances beyond three.

No three-split bookings will be permitted, which means the system followed in many of the principal W. V. M. A. houses of playing a first half, a second half and a Sunday show is out—hereafter these houses will play a first half and a second half, including Sunday; where houses play vaudeville Sunday only such shows will continue to be booked for the one day, these being of great help to artists in breaking jumps.

Showing of acts will be systematized. Agents will consult Tom Carmody, booking manager, who will designate the house where try-outs will take place. He will at the same time appoint artists' representative and booking representative to be present and see the act and report to him. If, after such showing, an agent still thinks act should be booked and booker thinks it should not, another try-out date will be set. John Nash and "Tink" Humphrey will see the act and their decision will be final, no matter what the bookers determine. If act is accepted it will be routed from the "front office," showings will not hereafter be booked for two half weeks, as heretofore.

All complaints from agents or artists may be sent to John Nash, business manager, who will investigate and act with full authority in settling same with the W. V. M. A., and by working agreement Humphrey will act with him for the Keith, Western, office; any differences thereafter to be referred by Marcus Heiman.

No agents now permitted to operate with the association will be eliminated, and no new ones will be added.

Five shows in one day will not be tolerated anywhere, even where managers are willing to pay the additional pro rata.

These ratifications of the new spirit of the association are in effect immediately. Further moves are on the way.

It is said that all partitions will be removed on the floor, without private offices for anyone.

Two road men will be sent out as advance guards of an aggressive campaign for expansion of the circuit.

STOP COPY GOB ACT.

Acting on the complaint of Philip Dunning, manager of "Everyactor," the joint complaint board of the N. Y. A. and V. M. P. A. decided last week that the act recently put out under the title of "The Sailor's Revue" is a copy-go turn, and steps will be taken towards the withdrawal of the latter. It is claimed that "The Sailor's Revue" was put on by Harry Armstrong, formerly with "Everyactor." Armstrong left after a fight back stage at

Keeney's, Brooklyn, about two months ago.

The act was fined \$50. Dunning obtained a stenographic record of Armstrong's act and presented it as evidence to the joint complaint board.

S. P. C. A. STOPS NAZARRO PICKS.

A controversy between Irwin Rosen and Nat Nazarro was avoided at the Palace Monday by the Children's Society order to the latter forbidding the appearance of Buck and Bubbles, diminutive colored entertainers whom Nazarro recently added.

Nazarro used the youngsters at the Audubon last half of last week and Irwin who claims he brought the picks North, was threatening legal procedure.

In the event a permit is issued the matter may be threshed out in court, and Irwin will seek a temporary injunction restraining the appearance of the performers until disposition of their services is made.

ELKS HONOR FRED GOLDSMITH.

Past Exalted Ruler Frederick Goldsmith was honored by No. 1 (New York) B. P. O. E. last week when he was presented with a life membership. The certificate tendered him was in a heavy solid gold case. In addition the lodge made gifts of a baby grand piano and a chest of silver for his home. Mr. Goldsmith was one of the popular Exalted Rulers and the presentations were in recognition of his services during the war period.

Mr. Goldsmith is of the legal office of Henry E. & Frederick Goldsmith, who are moving to Times Square next month. They have taken a floor in the remodeled building on West 45th street which served last summer as strike headquarters in the A. E. A. P. M. A. affair.

TO PROSECUTE KEITH SUITS.

Boston, Feb. 25. John F. Cronan, the lawyer, will prosecute suits in equity and at law against the executors of the A. Paul Keith estate. He was granted permission to do so by Judge Crosby in the Supreme Court.

In the equity action Mr. Cronan asks for specific performance of a contract alleged to have been made by A. Paul Keith and Edward F. Albee, under which, if successful, he was to have one-third of the value of the Keith theatrical interests. Mr. Cronan, in the action at law, sues on the contract and also for services rendered to A. Paul Keith.

NEW BROOKLYN THEATRE.

Construction work has been begun on the 3,000 seat pop vaudeville theatre that I. Schwartz is erecting in conjunction with the Henry Miner Estate, at Kings Highway and Coney Island avenue, Brooklyn.

It will be completed June 1.

New Act for Doner.

Ted Doner is putting on a new act which will carry special settings and seven girls. Among them will be Rose Doner, who appeared with her sister Kitty during the latter's appearance in vaudeville. Arthur Klein and H. Robert Law are producing it.

JULIA ROONEY ALLEGES "LIFT."

An outright "lift" of material and costume is alleged by Julia Rooney against "Last Night," a vaudeville production Clinton and Rooney recently appeared in. Now the team is with the Joe Howard production act ("Chin Toy").

Miss Rooney with Walter Clinton played with "Last Night" for several weeks. It is a Lawrence Schwab production. Upon leaving it after customary notice, the "Last Night" act secured Anna Francis, who replaced Miss Rooney, dancing; also the distinctive costume Miss Rooney wore in "Last Night" and which she designed, though Schwab purchased the material when Miss Rooney joined his turn.

The dancing routine of Miss Rooney's is one worked out by herself and which she has been doing on the stage for about 12 years.

A complaint filed by Clinton and Rooney with the National Vaudeville Artists reached the Joint Complaint Committee of that organization and the Vaudeville Managers' Protective Association. It was decided that since Miss Francis is giving an imitation (without announcing it) of Miss Rooney, and Miss Rooney having given an imitation of her brother, Pat, in the same act ("Last Night") there was no reason to restrain Miss Francis from continuing. It was further decided that as Schwab had purchased the material for Miss Rooney's costume, her successor in the production was entitled to be similarly clothed.

Miss Rooney and her friends believe these decisions are against all the understood rulings in vaudeville, which are supposed to govern the Complaint Bureau in its decisions. Clinton and Rooney are protesting against the decisions and are taking steps to have the points reconsidered. Their special pleas are that the Pat Rooney imitation by Miss Francis is done as a part of a "lift" of Miss Rooney's entire dance routine, and that the costume, being an original creation designed by Miss Rooney, remains her sole vaudeville property.

The two acts are being routed from the same office, Keith's.

MIKE SHEA PAID IN FULL.

Buffalo, N. Y., Feb. 25. The artists on the bill playing at Shea's last week prepared an acknowledgment to Mike Shea before separating at the end of the engagement, testifying to their appreciation for having been paid in full, although the house gave but ten performances. The opening Monday no show could be given through transportation difficulties following the storm.

FRIEDLANDER'S DRAMATIC.

The first dramatic act to be produced by William B. Friedlander is "Mary, Myrtle and Jane," a four-person playlet which opened out of town this week. It was written by Harlan Thompson and staged by Frederick Stanhope.

Another Friedlander act ready to open is "Cave Man Love," a music and comedy turn with a cast of five. Jack Weiner, formerly in "Sweeties," is now managing Friedlander's office.

Sheddy's Binghamton Booking.

Binghamton, N. Y., Feb. 25. The new Strand, opening here March 8, seating 2,400, will have a vaudeville policy, booked by the Shedy agency of New York. The house will play six acts, splitting the week with Amsterdam, N. Y. Local capital erected the theatre.

AFTER FANNIE BRICE'S HUSBAND.

The indictment of Jules Arnstein, alias Nick Arnold, and other names who is the husband of Fannie Brice, as the "master mind" in the plot to mulct Wall street of \$5,000,000 in negotiable securities, was last week-end's news sensation. Arnstein is missing and he is supposed to have decamped with more than \$1,000,000 in cash and securities, it being thought that he fled after the arrest of "Big Bill" Furey. The latter is well known around 47th street and Broadway and a number of other persons known in the district are supposed to be "in" on the gigantic robbery scheme. With the courts ordering that all monies in banks and safety deposit vaults throughout the country, held in the name of Arnstein, Fannie Brice, Borach (Miss Brice's maiden name) Arnold, James Wilford Adair, McCormack, etc., be held until further notice, the personal deposits of Miss Brice were also tied up.

She had several conferences with the district attorney's office, saying that the maintenance of her eight-room apartment, motor car and four servants, came from her salary of \$500 per week for appearing in the "Midnight Frolic." She also said that Arnold was a "family man" since her marriage to him several years ago, although she admitted that he had been in trouble before. Arnstein or Arnold is alleged to have been in the Gondori wing tapping ring and about three years ago was arrested for claimed "blue sky" manipulations in Wall street. His bail was arranged at \$25,000 which sum Miss Brice raised by pawning her jewelry and borrowing the balance. Arnold was convicted and served a little over a year in Sing Sing. Upon his release when pardoned he was sued for divorce by Carrie Arnstein who at the same time started action for alienation against Miss Brice.

The decree was granted and soon afterward Arnold tricked his wife into settling the alienation suit for \$1,500. Soon afterwards he was married to Miss Brice and there is a six months old son as the result of the union. The Arnstein Wall street scheme was divulged by runners who were caught trying to make a get-away with \$42,000 worth of securities. Other youths in similar positions were also caught. They had been promised a settlement in cash and a college education in Canada in return for stealing and delivering the securities.

AVAILABLE ACTS' LIST WANTED.

The Keith office has issued instructions for agents booking through the agency, to submit each Saturday, not later than three in the afternoon, a list of available acts. The order is to secure immediate information for the bookers, in matters of disappointments on bills.

POTSDAM, LOEW EXECUTIVE.

Charles Potsdam, former manager of Loew's American and latterly in the agency field with his brother Jack, has returned to the Marcus Loew office as an executive.

At present he is acting as relief manager, which position he will retain pending the building of Loew's new State Theatre at 45th street and Broadway, of which he may be made manager.

LOEW'S ST. LOUIS HOUSE.

St. Louis, Feb. 25. The new Loew house to be erected in St. Louis will cost approximately \$1,000,000 and will seat about 3,500. The plot has a 135 foot frontage on Washington avenue, running back 226 feet on Lucas avenue. The plans were drawn by Thomas W. Lamb.

Gersten Has U. S. Theatre, Hoboken.

Frank Gersten has bought the U. S. Theatre, Hoboken. He will continue the pop vaudeville policy.

VAUDEVILLE

FEDERAL INCOME TAX RETURNS MUST BE FILED BY MARCH 15

Penalties Provided for Failure to File on Specified Date.
At Least First Quarter of Tax Must Also Be Paid by
March 15. New York State Income Tax Due and
Collectable in Full on Same Date.

Special Federal Revenue Agent Cadwalader Wood-
ville is stationed at Variety's office, 154 West 46th
Street, for the benefit of the theatrical district.

The filing of income tax returns ap-
pears to be progressing rapidly in the
theatrical district, the whole operation
working more smoothly than last year.
There are but two weeks left before the
expiration of the time limit for filing
returns, March 15 being the last day.
There are penalties provided for failure
to file by that date and the payment
of the tax, which is due then.

The total tax need not necessarily be
paid in full by March 15 but the first
quarter must be paid the collector
where provision is made to pay in in-
stallments. Failure to file returns may
result in a fine of 50 per cent. of the
tax due. Intent to defraud may be
punished with a fine and imprisonment
or both.

The New York State tax is also due
and collectable by March 15. This is a
new tax levied on citizens of the state
and takes the place of excise revenue
in the state financial system. "Vauvau"
has been requested for state tax forms
and starting today (Friday) such forms
are available on the first floor of
Variety's office, 150 West 46th street.
The same exemptions are permitted by
the state as for the federal income tax.
But while there is a revenue agent sta-
tioned at Variety's New York office,
to aid and instruct in the making out
of income tax forms, he is in no way
concerned with the state tax and per-
sons must fill out such forms them-
selves. The state comptroller's office
in the Woolworth Building is the head-
quarters for the state tax collection.

In making out New York State tax
returns it is to be noted that after the
exemptions are deducted the tax is 1
per cent. up to \$10,000; 2 per cent. from
\$10,000 to \$40,000 and 3 per cent. from
that sum upward. There are no sur-
taxes as with the federal income tax.

In filing federal income taxes the
latest ruling on gambling losses is to
be observed. All winnings from gam-
bling are taxable, but in no case may
losses greater than the sum won be
deducted. Thus if a person lost \$400
during the year of 1919 and his losses
from gambling amounted to \$1,200, the
amount deductible would not be the
difference (\$800) but only \$400 (the
amount of the winning).

Federal income taxes in New York
are payable to William H. Edwards,
collector. The first payment may be
made at 28 West 23rd street, the third
district office and that applies in all
cases where the tax in full is paid, as
is the case for moderate sums. Where
installment payments are arranged, all
subsequent payments are to be paid
Collector Edwards at the second dis-
trict office in the Custom House.

"DARDANELLA" ROYALTIES SUIT.

Felix Bernard, co-composer of "Dar-
danelle," the Oriental music success,
through Henry J. and Frederick E.
Goldsmith, has brought suit in the Su-
preme Court against McCarthy &
Fisher, Inc., publishers of the number,
to enforce payment of the royalties
which he claims under a contract en-

tered into between him and the firm
on April 12, 1919. The action is based
on the alleged fact he was induced to
sell out his interest in the song to
McCarthy & Fisher, Inc., for \$100.

This sale was made to him via mail
while he (Bernard) was playing a
vaudeville engagement in a Fort Worth
theatre, he says. Bernard charges he
relied on the good faith of the pub-
lishers and was induced to part with
his rights for \$100. The subsequent
sensational success of "Dardanelle" is
the cause of the present action.

No answer has been filed.

Frankie Fay Now for Gitz-Rice.
Lieut. Gitz-Rice seems to be having
his troubles in vaudeville. Last week
he had Hattie Lorraine as a prospec-
tive partner—this week it is Frankie
Fay, with Miss Lorraine declared out.
It's possible the Gitz Rice vaudeville
agent is impressed with the belief
that's a good way to secure publicity.

MISS JACOBS BACK WITH CASEY.

Jenie Jacobs returned Monday to
the Pat Casey Agency. She resigned
from the agency Jan. 1, last. After a
visit to the Coast Miss Jacobs joined
the Harry Weber force but was later
informed she would have to return to
Casey if caring to continue represent-
ing acts on the big time.

Miss Jacobs thereupon resigned
from the Weber agency and after some
negotiations over terms, reached an
agreement with Pat Casey.

It is said that before entering the
Weber employ Miss Jacobs received
the consent of two important Keith
executives to the change of employ-
ment, but that later both the consents
were overruled. Many of the acts re-
presented by the agentless sent protests
to the Keith office against the dis-
crimination, but they were without
avail.

McDONALD FREE.

The indictment of George McDonald,
vaudevillian, formerly in the legit, for
burglary three years ago, was dis-
missed Feb. 10.

During the fall of 1917 McDonald
was arrested at Highland Lake, N. Y.
The evidence was circumstantial. He
was detained until January, 1919, and
restrained from communicating with
his friends or business associates.

Finally he got in touch with Hugh
Herbert, vice-president of the N. V. A.,
who laid the matter before the organi-
zation.

McDonald was a member of the
original Proctor stock company at the
Fifth Avenue and later with Richard
Mansfield.

REMOVAL NOTICE

HARRY J. FITZGERALD
has moved from the New York Theatre Building to the
Longacre Theatre Building, 220 West 46th Street.

NEW ACTS.

Sid Carey, Howard Comedy Four.
"Sweet Sixteen" girl act, six people.
Townsend and Wilbur in new turn.
Dancing Roots, man and woman.
Gertrude Vanderbilt and Harry Delf,
two-act.

Mme. Chilson-Orman will re-enter
vaudeville.

Stanley and Bambrick, singing and
musical, two men.

"Whirl of Variety," girl act; six
people.

"Six Dancing Devils," Russian danc-
ers.

Eleanor Pearce and Co., singing and
dancing; woman and two men.

Johnnie Le Fevre and Frances Hart-
man, in musical skit.

"The Manicure Girls," with twelve
girls, featuring Mary Williams.

The Royal Sidneys recently arrived
from Australia.

Barnold's "Drunken Dog" (Mandell
& Rose).

The Three Rounders, of "Beauty
Trust."

George S. Martin and Selma Walters
in "Can You Beat It."

Dippy Diers and Flo Bennett opened
at the Capitol, New York.

Dixie Hamilton, formerly a single,
now with "Six Rural Jazzers."

Lawrence Grant and Co. in "Pretty
Lady" (Harry A. Shea).

Robert E. O'Connor and Co., includ-
ing Bernard Cavanaugh, George Kee-
bough, James Ryan.

Nat Shack (Dancing Shacks) and
Jack Corcoran (Corcoran and Mack),
two-act.

Green and Blyler appearing until
late in the "Midnight Frolic," are re-
turning to vaudeville.

Fred Freddy and Herb Willison (for-
merly with Gus Hill's Minstrels), com-
edy singing and talking.

Ad Morton (Argonne Five) and Na-
dine Parker in "Tears of Gladness"
(Bob Baker).

Joe Barton, formerly of musical
comedy, and Sammy Westen, recently
with "The Sweetheart Shop," singing
and dancing. (Chas. Allen.)

"The Girl and the Lamb," a skit. The
author is Mary Cecil of the "Scandal"
company. Frank Gregory is producing
the piece.

"The Author," a comedy sketch by
Alice Gerstenberg, writer of "Over-
tones"; three men and two women.
(Lawrence Schwab.)

Alma Francis, recently partnered
with Harry Tighe, will appear in a new
act by Edgar Allan Wolf, with music
by Harry Carroll. She will be assisted
by four men.

The act known as the "Four Butter-
cups" is being made into a new act
and it will be known as the "Four Gos-
sips." At present the turn opens with
the girls appearing as scrubwomen.

Low Exchange—U. S. Contracts.

American artists going abroad de-
mand contracts in American dollars
because of the low rate of foreign ex-
change.

One artist offered 250 pounds for a
London engagement turned it down
and insisted on \$1,000 in U. S. coin.
Now 250 pounds equals about \$337,
while at the old rate of \$485 to the
pound it was \$1,200.



ANNA CHANDLER

Who is repeating her former successes in the Keith theatres with a superb repertoire of songs. With her new catalog she opened at the Riverdale last week and was the recipient of unusual ovations at the matinee and evening performances.

SIDNEY LANDSFELD assists Miss Chandler at the piano.

A thousand thanks to Mr. Edward V. Darling for his many kindnesses.

Direction, FRANK EVANS.

This week (Feb. 23), Keith's, Boston.

It behooves me to speak—

The second part of "A Woman's
Past" will be shown at the opry
house next week.

**CHARLES
WITHERS**

VAUDEVILLE

IN PARIS

INSIDE STUFF

ON VAUDEVILLE

By Edward G. Kandrew.

Paris, Feb. 15.

Pierre Benoit was accused this week of plagiarism in writing his successful novel, "L'Atlantide," which has been awarded the year's prize by the French Academy. It is alleged to be a copy of Rider Haggard's "She," and the resemblance is so close Haggard has petitioned the Academy to act as arbitrator. Benoit declares he has never heard of or read "She," and does not know English. "She" was published in French in a Paris magazine, La Vie Moderne, in 1893.

Agents and managers were invited to a private show of a new sketch by Lucien Boyer at the Theatre Femina the other afternoon. Jane Pierly and Madeleine Mada appeared. It is a witty effort, but not stuff.

The same verdict can be rendered for the so-called opérette Gigolette, by Rip and R. Dieudonné, presented at the Cigale. It is a sort of skit on Alfred de Musset's "Barberine," and very near the knuckle, but Nina Myral as Mme. Leonore is worth the money. A smart court gentleman imagines every woman is in love with him, and vows to possess Barberine while her husband is at the wars. This lady locks him in a cell, compelling him to knit for his food. Such is the original comedy. Rip and partner have imagined a lady, Leonore, who cannot resist and gives Gigolette so much to do with other ladies at Court that his reputation as a prize bull is ruined. Awfully funny at parts; second act poor. Isabelle Fuster sings curiously as a chambermaid. Odette Darthy (illuminating as a courtesan, Mr. Martinielli out of place as the naive husband, Henri Julien fair in the title role). M. R. Fleteau, the manager of the Cigale, has overcome the coal crisis.

Frank M. Armstrong, Canadian painter, exhibits a portrait of Vette-Bianza, the dancer at the exhibition of Paris Modern Painters in the Galerie La Boetie.

The octacrisis proclaimed by the Paris syndicate of musicians on Saint Saens because he prohibited the strikers of the Opera recently to use his works in their popular concerts, has a resemblance, but for other reasons, in Berlin where the orchestra of the Opera has refused to execute the music of Weingartner. This boycott is due to a declaration by the famous conductor in which he expresses gratitude towards the allies and Americans for having delivered Germany from the power of its military dictators. His case, however, is remarkable, according to the Berlin press, as he signed the famous manifest of 93 cultured professors praising Germanic culture in the earlier stages of the war. This analogy does not find favor in Germany, where the military cast has still a large following.

Before leaving Paris the Russian ballet troupe created a sort of pantomime by Igor Strawinsky, with the title of "Chant de Rossignol" (Song of the Nightingale). The poem is said to be extracted from one of Anderson's fairy stories, but it has been more of a dental operation. We may not be lofty enough to understand the Russian composer's latest work, and it is to be feared we are, in the majority. It is something about a Chinese emperor whose life is saved by the song of the nightingale. A mechanical bird is presented by an ambassador which disgusts the real nightingale and it flies away, eventually returning just in time to revive its master by its sweet notes. Confidentially we did not

hear the sweet notes, but snobs of today call it harmony and Strawinsky has fallen a victim to their school. Tamar Karsavina and M. Idzowsky (the automatic songster) do their best with this dull ballet.

Anna Pavlova likewise created a pantomime ballet prior to quitting Paris for Brussels, where she is to have a month with her troupe at the Theatre de la Gaite St-Hubert. Her effort is more simple, and at least we understand the story if there is little to be said of the music. "Les Pantins de Bois" shows us three wooden dolls belonging to a poor child dying of cold. It is a topical story. They dance and then throw themselves in the fire, causing a blaze and thus saving the life of the little girl by the heat emitted during their consumption. This supreme sacrifice was applauded. It is a nice little ballet for the youngsters.

The program at the Alhambra includes: Leon Carrouds, violinist; Belle Davis and her coons; Maggie Clifton and partner, balancing act; Paul Gordon, wire act; Otorasan, Japanese singers; Lo-Dain, Italian operatic with four voices; Yentoy, Scotch acrobats; Yamamoto and Koyoshi, equilibrist; Lydia and Francis, acrobatic dancers; Elsie Craven with Frank Godden, and eight English girls, presented by George Shurley; Three Bros. Huxter.

NEWS OF THE MUSIC MEN.

Billy Berkes has joined the professional staff of Jerome H. Remick Co. Jimmie Hanley, formerly with the Shapiro-Bernstein writing staff, is with T. B. Harms.

Billy Jerome has joined the Harry Von Tilzer staff and will write music to which Mr. Von Tilzer will set music.

Wolfe Gilbert and Max Silver have left for a ten-day Western trip that will take them as far as Kansas City.

Herman Schoenck, professional manager for Harry Von Tilzer, has been confined to his home for the past ten days through illness.

Burton King, director, has completed arrangements to produce a series of pictures under his own name. Mr. King has leased the Mirror studios at Glendale, L. I., and is now selecting his cast.

Bob Harrison called for England on the "Sanson" last Saturday to establish a London office for A. J. Stansley. He will remain abroad indefinitely. Temporary quarters for the Stansley London office have been arranged for in the Piccadilly Square Hotel. Harrison will conduct for several electrical signs to be erected on buildings in the heart of London to advertise the Stansley publications, similar to those maintained by the Stansley concern in New York.

Al Plantadosi is using an effective "plug" in conjunction with his "bona fide song-writing royalty contract" proposition. A number of throwaways are left with the doorman. One side of it is for the title suggested by the patron for a popular song. The three best titles are selected by Plantadosi and Walton and written up prior to the last show on a Wednesday or Sunday night. Of the three, the one accorded the best reception will receive a regulation royalty.

Gilbert & Friedland have registered the title page of a new instrumental number called "Dancomania" as a trade mark. In addition to effecting the copyright arrangements, the trade mark registry was secured to protect the title of "Dancomania." In the event the piece should attain popularity and thereby the producer should desire to use it for a stage production. According to Wolfe Gilbert, the title of "Hitchy Koo" written by him nine years ago was taken by Raymond Hitchcock without permission and exploited as a title by Hitchcock for the past six years. Under the provisions of the trade mark registry any one desiring to use the title of "Dancomania" or any other song or instrumental piece similarly protected for a stage production would be compelled to seek permission of the publisher holding the trade mark and, if obtained, pay a royalty for its use, if demanded.

Whether intimidation is practiced by out-of-town vaudeville managers to prevail upon acts appearing in their theatres, to contribute entertainment for local social gatherings is not expressly stated in a letter received by Vauxhall on the subject. But the writer from his comment certainly believed it. He said acts are often called upon to "volunteer" for those sort of affairs with the assumption the house manager has agreed to deliver a show for the evening without cost to the society holding the dance, banquet or whatever it may be. The house manager puts the "suggestion" to the acts, and if it is coldly received by the artist, approached, the writer to Vauxhall claims the manager is not backward intimating that acceptance might mean a better standing in the booking office, and so on, with the presumption from that that the particular house manager will color his report on the performance in accordance with the willingness of the artist to give away a performance for the sake of local prestige or benefit. Making a charge general in this way no doubt would include many resident managers who are above that way of taking advantage of their position. If a house manager should make a threat of a "poor report" it would have to be made to a vaudeville novice to carry weight. The manager has a better card in the chance he will still be at the same house if the act plays a return date there. The latter may depend. If there are acts that have been taken advantage of in this manner, they had better tell it in a letter to the Forum in Vauxhall. It is not necessary that their signed name be attached to the letter when published, but it should be signed for Vauxhall's information.

A number of acts in vaudeville seem to have acquired the habit of not responding to applause, signaling for the lights to be doused after one or two bows and causing a stoppage of the show. If it's a play for the booking office men who may be in the house, or for the manager who can report they "stopped the show," or possibly for the trade press reviewers, is speculative. The latter supposition, alone, is borne out by the number of vaudevillians, usually of a small time caliber, who have been known to carry around clippings in which he or she or they usually of the sterner of the species, however—boastfully brag at the accusing evidence that so and so stopped proceedings in the such and such spot.

From London comes word that Willie Bard, the English comedian who had some difficulty in getting properly started on his current vaudeville tour in America, has written to friends at home that he should worry what they think of him in America, as he is getting the dough and doesn't care a rap; also that he thinks he is coming back next year to get some more.

According to an ordinarily veracious member of the Keith Booking Offices, Elmer F. Rogers, manager of the Palace, was called by phone by an unknown individual who said he was sending up for a hearing "a most astounding individual." The applicant was a woman 23 years old. She said she was an orphan employed to do housework in the home of Phillip E. Leon, employed at Bloomingdale's.

With comparatively little education, no knowledge of music in any form, she received a "spirit manifestation" last August and thus inspired went directly to the piano, where she played and sang.

Last week Miss Philrose (that's the

name she gave) was accorded a trial at the Palace in the morning. She is said to have a good soprano voice and can play almost any piece of popular music. Present at the audition was Mme. Yeager, a teacher of vocal culture, who has promised to take "Miss Philrose" in hand and develop her voice. It sounds as funny as it reads, known as an "old boy" long since tried and died.

Willie Edelten returned from London last week and immediately joined other Englishmen in New York in telling how good a fighter Jimmy Wilde is. Asked whether he left his brother, Ernest, back in England, Willie replied "Well back," which has a double meaning the way he said it, for the brothers are "friendly enemies." Willie smiled when asked if he had put anything over on Ernest and admitted that he had. He explained that Bert Levey refused to select which brother should secure English bookings for him starting this spring. Willie called Levey an offer and Bert accepted the deal that leaves Ernest nothing to worry about in regard to that particular act, said Willie.

The Racine, Wis., paper carried an account of a vaudeville act in that town defrauding a local hotel out of \$14, after paying \$24 on account of a \$38 bill. The act contained eight people and stopped at the Racine hotel, playing the first half at the Rialto Theatre. After all of the act excepting the owner had left the hotel with their baggage, the account says the owner of the hotel handed the proprietor of the hotel \$24, saying that was all he had. The newspaper clipping (which gives the name of the act) says the hotel previously catering to vaudevillians has decided to no longer do so. A memo on the clipping sent to Vauxhall written in ink says the Racine circumstance is one of the reasons why the profession does not receive the attention and recognition it is entitled to. That may be so but it is also true of every-trade or profession that has a large number of people in it—all can not or will not be perfect, and the good suffer through the bad. The little fellow who can't be big always remains little, as a rule.

The reason behind the differences of Lloyd and Christie who are reparting after next week, is one of figures. The team formed recently and has been playing a routine along the lines of the old Aveling and Lloyd turn and the act's salary is \$400 weekly. Of that Christie has been receiving \$65. The agreement between the men was that Christie was to work for that figure for the first season, after which the salary was to be split. When the team arrived in New York Lloyd repudiated the equal split basis for next season, which led Christie to serve "notice."

ILL AND INJURED.

Luba Meroff underwent a nasal operation and is recovering.

Henry Scussel, treasurer Illinois Theatre, Chicago; flu.

Harry Seamon (Hurtig & Seamon) is recuperating from an attack of flu at Lakewood.

Billy Delaney, Keith Vaudeville Exchange, has an attack of gripe. Chester Blackwell is handling the books in his absence.

Mabel Griswold returned to "The Passing Show" at the Winter Garden, Monday, after an absence of four weeks through illness.

SPORTS

The first athletic evening held last week in the Monastery of the Friars was one of the most successful. VARIETY feels that it opens up to the Friars the avenue of attracting the best of amateurs in boxing and wrestling with the ultimate objective of securing the staging of simon pure boxing championships. These events are usually held at the New York A. C. But the Monastery is better from every angle with the advantage of larger space. At the recent affair there were a half dozen amateur bouts and they "went" far better than the professional talent, simply because the former tried while the others jabbed their sparring partners and let it go at that.

The boxing card included Jack Britton and little Jack Charkey. The latter recently outpointed Johnny Wilde in the Englishman's American debut. The wrestlers provided most of the fun. The "main bout" was between Wladek Zbyszko and Lupino, the "Italian Wolf." The latter was a joke in the hands of the giant Pole. A battle royal followed and then some interesting pictures. One showed Battling Nelson's first K. O. by Owen Moran, while another was a two-reel picture of the recent Stocher-Cadotte affair at the Garden. It was about the best picture of the kind, yet made and was shown through courtesy of the Pioneer Film Co.

The program was in charge of a committee headed by Harley Knowles, with several well-known sporting writers aiding. They included "Bugs" Baer and Sid Mercer. Jimmy Britt acted as referee. Fred Block was timekeeper and Abbott Jack Gleason master of ceremonies. Robert L. Ripley and Walter Hoban were judges of the amateur sports. Several well-known men in sporting circles were introduced in regular "squared ring" fashion.

It is well known there is twice as much action in bouts among the amateurs than in most of the advertised championship pro contests. The simon pures go in there to do their best and they are proud of the medals they receive. This type will be in the limelight next summer at the Olympic games at Antwerp, Belgium. The A. A. U. is going to send several of the best mitt artists on the big team for the international competition.

The Friars should make application for membership in the Amateur Athletic Union by writing to Frederick W. Rubien, president, Room 606, 290 Broadway. The rest will be easy. The Crescent, Bensonhurst, New York and Pastime are among the clubs in Greater New York staging great amateur shows every once in a while.

Another crowd of Broadwayites sneaked over to Jersey City last Thursday to be among the "first nighters" at Jimmy Wilde's eastern ring debut. The Arena Club, where the celebration was held, was filled with an eager crowd bent on giving the tiny Englishman the careful once over. Oh, yes, lest we forget, Wilde's opponent was Mickey Russell, a Jersey product, who was almost annihilated. The referee humanely terminated the one-sided proceedings in the "seventh round."

Wilde, who usually weighs around 110 to 116 pounds, was in splendid condition. At the tap of the first gong he started a fusillade of punches on Mickey's face and body that spelled "murder" for the American. Leave it to the galleries to spring "sensations" at boxing and wrestling matches. Just before they squared off, one of them yelled the following line of encouragement to Russell: "Help save Ireland!"

The Englishman made a big hit and

he will be wanted oftener. He is a deliberate and merciless hitter. He never loses his head. George Dwyer, who handled Wilde upon his arrival here, attached \$7,000 Wilde was guaranteed "for services rendered."

From the most successful to the unlucky manager has fallen to the lot of Scotty Montieth. When he handled Johnny Dundee, everything he did was rosy, but since he was given the "air" he can't do anything right. He dug up Mel Coogan to be slaughtered by Benny Leonard and his latest "meal ticket," Russell, went the way of Coogan at the hands of Wilde.

Bobby Walthour, formerly world's champion bike rider, has filed suit in Atlanta for divorce against his wife, Mrs. Blanche Walthour, of Newark, N. J., charging infidelity. They were married in 1928.

Benny Kauff has been indicted for selling a stolen automobile. He is under \$5,000 bail, awaiting trial. Kauff had an examination in a magistrate's court, following his arrest by Detective Sergeant Martin Owens of the Automobile Squad. The baseballer was held for the action of the Grand Jury following the examination. Kauff says he bought the machine in October, last, of someone who was at the Polo Grounds and exhibited a bill-of-sale issued to him, but the owner of the car said it had been stolen from him Dec. 8. Kauff could not produce the man he claims to have bought the car from. The center fielder says when he gets out of this trouble he is going to leave New York for ever. Kauff has a second hand car place in New York.

CLOTHIERS GET CHURCHILL'S.

Churchill's restaurant has been sold to Weber & Heilbroner, the clothing retailers, for a sum to run near a million dollars. In securing the Churchill lease, which is reported as having seven years to run, the clothiers are reported as outbidding several prominent theatrical groups, among them being the Shuberts, who are reported as having been most persistent in their efforts to annex the Churchill corner for the erection of another Broadway house like the Winter Garden a block above. Since prohibition the Churchill corner has been prominent in acquisition rumors.

Weiss Case Up for Hearing.

The case of Henry Weiss against the American Burlesque Association came up for hearing in Part 14 before Judge Greenbaum Wednesday with Max Steuer appearing for Weiss and Nathan Burkan for the Association.

Federal Trade Investigation testimony will be continued in next week's issue.

CABARETS.

Women in fashionable low necked dresses will shiver when known that at a meeting of the French cabinet it was decided the dancing establishments in Paris should no longer be supplied with coal tickets. The Minister of Public Works has issued orders for the restriction of electric light in places of amusement. Four watts only will be given for each metre frontage outside of theatres, etc., and no lighting of greater power than 100 watts for each 20 metres of surface inside establishments where the public is admitted for amusement. No redistribution of electric power for trade and home use will be made until the advice of chambers of commerce has been taken in conjunction with employers and work-people.

Fred Ward, who recently returned from Havana, tells of extensive plans for American amusements for next season. Ward represented Flo Ziegfeld, who planned to send a "Midnight Frolic" show to the Cuban capital this season, but that has been called off. The idea now is to send such an organization to Havana next season starting in November. The Mira Mar hotel is mentioned. It will be necessary to equip the hotel for the show at an expense of around \$20,000. Mr. Ziegfeld returned from Palm Beach this week for the opening of the "Nine O'Clock" revue at the New Amsterdam roof and will consider the Havana proposition.

Chas. Seguin, the South American theatrical man, sailed from Paris for New York, Feb. 22. On his arrival here Mr. Seguin will complete arrangements to place an American revue of 18 people in his Buenos Aires theatre. Billy Curtis has engaged the people for the show. The troupe will leave New York about March 15.

Chas. Cornell is staging a new revue with 17 people to replace the present show at the Pekin March 14. The principals of the Cornell revue are Alice Wilson, Nell Carter and Harry Shaw.

The Paradise Room at Reisenweber's reopened Wednesday with Jack Lanigan in charge. Six hostesses are under Lanigan's direction.

The steamer "City of Miami" containing 300 staterooms and a long bar, will operate in Cuban waters at a floating hotel. She was recently remodeled.

Corcoran's on 48th street and 7th avenue, has removed the bar and in its place will be a restaurant.

MARRIAGES.

E. Daniel Shone, formerly connected with the Chamberlin Brown office, to Esther Nielson of Chicago, non-professional. Mr. Shone is a brother of Hermione Shone and a brother-in-law of Emmett DeVoy.

FORUM.

Los Angeles, Feb. 18.

Editor VARIETY:

Five of the oldest members of the Atlantic Fleet Jazz Band and with Nat Nazarro, Jr., refused to leave Los Angeles with Queenie Nazarro at the close of the engagement at the Orpheum, because she did not live up to her contracts with two of us.

She left for Salt Lake City with about seven men and her act calls for 12.

The five who left were with Rube Marguard when he played 22 weeks in New York.

(Signed) Fred De Weir,
Charles Prinderville
William Lewin
Oscar Stinger
Ralph Markee.

IN AND OUT.

Eva Tanguay was unable to open at Shea's, Washington; throat affliction. O'Connor and Dixon were unable to open at Loew's Victoria, Monday, and were replaced by Shaw and Bernard. Owen McGivney was forced to withdraw from the bill at Providence owing to a bad cold.

Allan Rogers, unable to open at Baltimore Monday because of a throat affliction.

Ray Samuels could not open Monday at the Colonial through illness. Dickinson and Deagon substituted, doubling from the Palace.

Mr. and Mrs. Jimmy Barry were prevented from appearing at the 81st Street Monday by illness. Robert Emmett Keene deputized. Demarest and Collette dropped out of the bill at Dockstader's, Wilmington, this week on account of Miss Collette's illness.

N. V. A. COMPLAINTS.

Glady Vance and Ben Fuller have entered another complaint at the N. V. A. over an alleged "lift" of Miss Vance's "Mirror Dress." The charge is against Joe Deoley and Sister. The case is to be heard shortly.

BIRTHS.

Mr. and Mrs. Orin, at their home in New York, Feb. 20, daughter.
Mr. and Mrs. Carl Bentzen, New York, Feb. 19, son.



"The ingenue, in a comedy role, Miss Melzer, shone forth with vivid promise. Fine in her technique, debonair to gaze upon, a soubrette in her heart, her throat, her form and her method, she was swallowed by her admirers like a bit of confection. The girl has a fine future, especially if she chooses to entrust it to the English-speaking stage, where she will find scope for her charms, graces and talents."—By JACK LAIT.

ANNA MELTZER
COMEDienne
Direction, LEW CANTOR.



PARISH AND PERU

A PARAMOUNT ACT IN A
PARAMOUNT THEATRE
B.F. KEITH'S PALACE
WEEK OF FEB 23rd 1920

ALWAYS A NEW ACT
CONSTANTLY ADVANCING
& PROGRESSING WITH
NEW IDEAS & MATERIAL

FRANK EVANS

SUGGESTS QUALITY UNUSUAL

BURLESQUE

COLUMBIA BANS BIDDING FOR OTHER SHOWS' ARTISTS

Producers Must First Get in Touch and Find if Any Re-engagement Is Probable. Fellow Producers Declared to Be Entitled to Co-operation and Consideration. No Intention of Hampering Artists. Expenses Getting Prohibitive, Scribner Says in Letter.

The Columbia Amusement Co. has placed an official ban on burlesque producers operating shows on the Columbia Wheel next season bidding against each other for the services of artists. The Columbia Wheel takes the stand an artist's present manager has first call for next season.

If any producer contemplates engaging an artist under contract until the end of the present season, the producer must first get in touch with the present management and ascertain if any negotiations are in progress for a re-engagement.

The circular letter sent out regarding the matter by the Columbia Amusement Co. follows:

"A condition of affairs has arisen, and the producers are in a large measure responsible for it—where the salaries and expenses of our road companies are getting almost prohibitive. This comes in a large measure from the producers bidding against one another. For instance, an actor who is playing this year with Mr. Jones will call on Mr. Smith and offer his services for next season at a much larger figure than he is getting. Mr. Smith practically engages him, and then he goes back to his present employer and says: 'Mr. Smith has offered me so much for next season. If you want my services, it will cost you that figure.'"

"Hereafter when an actor comes into your office seeking an engagement for next season, before talking business with him you will immediately get in touch with his present employer (as his present employer always has first call, or should have first call, on his services for coming season) and find out if his present employer contemplates doing business with him for next season. If he does, then you lay off entirely. Do not under any circumstances or conditions make any offers or inducements for the coming season. An actor may say to you that under no circumstances does he intend to play with his present employer next season, but that is none of your business. This corporation shall expect everybody to come through clean in this matter, actors as well as producers."

"There is no desire, intention or purpose on our part to prevent anybody from getting everything that is coming to them in the way of salary or otherwise, but your fellow producer is entitled to your co-operation and consideration, and there is a moral obligation on the part of every employee of any kind to his employer."

"Yours very truly,
"Columbia Amusement Company."
"By Sam A. Scribner, Gen'l Mgr."

MANAGER ACCUSED AND ARRESTED

Norfolk, Va., Feb. 25. The Buster Brown Musical Comedy Co. "busted" upon the close of its engagement in the local Colonial last week. William Lamar was arrested on the charge of intent to abscond with \$2,531.13. The scenery and effects were attached by Nathan Fedman, assignee, who also brought suit against Lamar for \$3,000 damages.

Marie Adele Archer, leading woman, said the company has close of its 8 weeks and that Lamar never provided

the members with proper hotel accommodations nor paid salaries in full. Lamar denies he intended leaving Norfolk without arranging to take care of the members. The individual claims as set forth in the petition filed in the Circuit Court of Norfolk county, are as follows: James Corbely, \$335; Jas. Elwood, \$196.44; J. Hooker Wright, \$260.99; George Fey, \$84.47; Edward Ferguson, \$392.71; Fred Waldeck, \$113.47; Helen Butler, \$172.24; Amy Molitor, \$201.12; Margaret Miles, \$162.50; Marie Adele Archer, \$227.35; Gertrude Ecker and Mrs. William Ecker, \$115.50; Alice Molitor, \$64.49; Cecile Mayhew, \$64.49; Pauline Delaney, \$64.49; Ella Kelly, \$64.49; Marie Dawn, \$64.49; Bertha Rider, \$64.49, and Alice Elverson, \$64.49.

"Half the amount claimed due the members of the company as salaries would cover what is really due them," declares Lamar. "When we played Lynchburg receipts were small on account of an epidemic of the flu, as had been the case in several towns, and I called the company together and explained the situation, at which time they agreed to come on to Norfolk. After the first performance in the Colonial I realized that the show must disband and was making arrangements to pay the fares of the members of the company back to New York when they took the case into court."

"I have done the best I could and, being innocent of any intentional wrong, I propose to stay in Norfolk until the case is settled as satisfactorily as possible."

JOHN M. WARD DEAD.

Detroit, Feb. 25. John M. Ward, manager of the Gaiety (Columbia Wheel) died Feb. 20. He was about 58 years of age and among the best known burlesque house managers in the country.

The deceased came here some years ago, first managing the old burlesque theatre and transferred to the Gaiety upon its opening. He married Nellie Dunbar, 1893, who is his only survivor.

NEW AMERICAN WHEEL HOUSE.

St. Louis, Feb. 25. The American Wheel is to have a new house in St. Louis next season, built by the James Butler Estate to replace the Standard. It will be located in the heart of the business section and will be part of a hotel building. The deal for the St. Louis site will be closed this week.

BEN WELCH CO-STARRING.

Arthur Hammerstein has arranged to co-star Ben Welch with Frances White next season in "Jimmy," a musical production Hammerstein will then put on. Welch is at the head of a burlesque show bearing his name at present. He is a brother of the late Joe Welch.

ILL AND INJURED.

Harry Steppe was forced to leave Harry Hastings' "Razzle Dazzle" at the Trocadero, Philadelphia, last Wednesday, Feb. Ben Howard replaced Steppe temporarily.

WORLD BEATERS.

Irons & Clogane, new producing additions to the American Wheel, have a good show at the Olympia in the "World Beaters" and a capacity holiday crowd turned out to see it Monday afternoon.

The show is produced on a more elaborate scale than the usual American ensemble despite the spreading of the number two producers since I. S. Hork inherited the reins. It was built primarily with enough of a book to give the two comedians plenty of opportunity to shine in low comedy bits.

The usual bit chorists are prominent throughout and the costuming is sensible and appropriate, the girls all being above the average in appearance and shapeliness of limb. They are a well drilled group and noticeably good dancers, pulling in an innovation in the absence of the slightest approach to a shimmy. This should be billed.

Walter Brown and Jack Kinsner are the comedians with Brown handling the more ambitious efforts backed up by Kinsner's inoffensive assistance. Both are seen in a quartette consisting of himself, Al Foster, Ernie Johnson and a Dutch Brown, a red nose and a slip of a mustache. He is the type of comic who grows on one's works like a Trojan throughout.

Ray Beverly does a capable straight and is later seen in a quartette consisting of himself, Al Foster, Ernie Johnson and a Dutch Brown, a red nose and a slip of a mustache. He is the type of comic who grows on one's works like a Trojan throughout.

Leona St. Clair is the sub-boss and wears clothes like one of Hickson's models. She is a little thingy, but with a strong laugh and quite a voice handling most of the classic and semi-classic numbers. All her costumes were lavish and she copied the appearance honors pulled up to a walk.

There are two sub-bosses, both full of pep and nimble of hoof. May Hamilton, who stands a rough gruel in a comedy acrobatic travesty with Brown and Louise Stewart, who flashes several bare kneed costumes and sings pleasingly.

The sisters step out of the chorus on two occasions, one in each act. Their first appearance is in the second act. My Walker and My Darling Walked Out, and the next in the cabaret scene where they pull some blues to take a companion that stops the show temporarily.

They are followed by a quartette of four burlesque and could stay out of the chorus permanently without any trouble. Another pair of specialists were the Misses Grey and De Bruyn in a dancing specialty.

And down two more chorists with a clever routine of soft shoe eccentricity. The first act is played in three full stage sets, the first showing the quarter-deck of a ship, scene three being a submarine attack in miniature showing the destroyer steaming up to the rescue and torpedoed and taking the fate of the ship, another full stage affair and the prettiest scene of the show.

The opening number here gives an opportunity for effective lighting effects, the chorists and dancers in a scene of light and half horseshoes of flowers which are illuminated during the "Chinese Ensemble" number.

"Tuki Tuki" is sung by Leona St. Clair, attired in a gorgeous silk Japanese tea gown. The number fitted the St. Clair personality and the chorists made a pretty background in Jap attire.

The second act has one full stage set in the cabaret scene and another drop (house) in "one," which is utilized in the introductory number an audience one later mounting the stage to go into the cabaret act.

The bits and business are all in good taste, some of them being familiar, but a decided effort has been made to inter-ject a new twist to the standards. The "World Beaters" is a good show and would give satisfaction if seen at the Palace of Burlesque, the Columbia. Com.

BURLESQUE CHANGES.

Harry Young and Lew Leondar joined "Blue Birds."

Jack Perry will produce for B. F. Kahn's Union Square. Two new ladies are Ethel Costello and Harry Stewart. Tom Barret closed last week. Helen Adair is on a month's vacation.

Vic Dayton replaced Hilda Le Roy in "Girls de Looks."

Lida Edgred, "Blue Birds."

Mabel Lee replaced Kitty Madison in London Belles.

Coe and Nelson replaced Walsh and Tenney in Pat White's "Gaiety Girls."

Enthoven, well known Belgian chansonnier, died in a Paris hospital, Jan. 29, after a painful illness.

THE SIGHTSEERS.

Aside from the costumes—and the chorus looks dressed exceptionally well—there is little change in James M. Cooper's "The Sightseers" over last year's organization, what changes there are probably being represented in several new cast faces.

Gus Fay continues to feature the show as principal comic and Gus does get laughs. Blue at times doesn't particularly care how he gets them. That especially applies to the phonograph shop scene near the close of the show's first section. For it the "ladies of the chorus" (as the program has it) are supposed to represent talking machine records, which the salesman explains to Gus range from ten cents to five dollars. As each girl entranced she stopped forward and gave the supposed name of the number represented. Fay started when one girl announced "Just for Tonight," and Gus wanted to know if that was a ten-cent one. Another lass announced "The Waiting for You," and Jimmy Holly said "for a dollar and a half," Fay replying she could wait all night as far as he was concerned. When Holly explained that both sides could be used by turning 'em over and warned Gus that a new record must be used for each side, it was near the limit. No question that the bit was the biggest laugh of the evening at the Columbia Theatre night.

Right there the "pick-out" number was employed and credit to the girls which represented a number. Fay's business built it up slowly, but about the time he was on a little earlier Fay and Kathryn Dickey put over a good comedy bit. A situation was made, and Fay, in a sense of his participation on the scene, he pulled a strong laugh out of the girls by saying "pin flowers on me yet." Miss Dickey lined up in the bits with Fay much better than with her own numbers, quite limited now. (Gus still has his "deer tumors" with him, but there is little or no suggestion of dialect.)

The first act went over better and stood out more strongly than the second and the first act finale was worked up as well as any show of the year.

Any show of the year with the several cast members representing some style or classification of melody. The bit was a good one, and the first act finale was worked up as well as any show of the year. The first act with the several cast members representing some style or classification of melody. The bit was a good one, and the first act finale was worked up as well as any show of the year.

Flo Davis from last year's show is very much present and had more to do in the way of numbers than any other principal. Flo is a good looking girl and a little more sparkling in her use of costumes will place her with the lead. Her best number was "Crash Over Dixie." The show has four female principals, the others being Della Clark, a well appearing girl, Dorothy Dyer, the latter from last year's show. Miss Dyer, too, is quite good in her part, is very slender and her costumes only accentuate that. She sports a blond curl down her back that must make the other girls a bit jealous.

"The Sightseers" is the only show on either wheel that sports a harpist. True, she isn't a wonder with the instrument, but adds tone to the ancient banquet scene near the close. Marie Parks is the player for the rest of the show she is in the chorus. There is also a musical specialist on in the second act, when Lillian Isabelle is on during a scene change with violin and mandolin. The latter she plays in a peculiar position, resting the instrument on the back of her neck and therefore the strings are not visible to her. Her violin playing isn't exceptional. She was wise in choosing a hit for the finish with "Dardanelles" had no trouble in enacting.

Johnnie Walker as the second comic did well with the chance given him, but the long "legit" thing in the second act was hardly good for any sort of score. Fred Nolan with several comedy bits. Richard Clay, a very neat straight man, completed the cast of ten. Several times the chorists were allotted full lighted costumes, and there is a front row that can stand that. Mr. Cooper may be ready to shoot a new show over for the "Sightseers" in season. If the present one is to remain, it should be an excellent one with a new second act. This show has been mentioned as the summer attraction at the Columbia, and if so, changes will be accomplished for that run. Res.

BURLESQUE ENGAGEMENTS.

Mabel Lee with Rose Sydel show. Coe and Nelson. Pat White's "Gaiety Girls." Stella Ward of "Roseland Girls," and California Trio for Cooper's summer show at the Columbia.

Ada Carter of Vincent and Carter, joined Jean Bedin's "Peek-a-Boo" in Philadelphia.

VARIETY

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Al Field must pay a tax on a fish
dam on his Columbus, O. home.

The mother of Raymond Stanley,
dancer, wants to hear from him.

William B. Sheridan has again joined
Al Meyers.

Lloyd H. Harrison is now associated
with Joseph Eckl.

Alfred Welnark, English artist, is in
New York to study productions.

Mike S. Whallon sailed for London
Wednesday.

Frans Lehar is expected to arrive in
New York the latter part of next
month.

After a three days' illness Billy De-
laney returned to his desk in the
Keith office last Saturday.

Elsie Gergley will replace Helen
Ford of "Always You" when the play
takes to the road March 1.

Jack Birman, formerly with Joe
Eckl, has opened an office in the
Gaiety building.

Walter Plimmer will book the Fam-
ily, Lebanon, Pa. The policy is to run
four acts and a feature picture.

Sam Aste, formerly with Sam Bern-
stein, is now connected with Bert La-
Mont.

Beginning Monday Jack Mosley will
be associated with Jack Henry, the
agent.

The Majestic, Elmira, N. Y., reopened
Monday after the house had been dark
for a week, due to a fire which de-
stroyed the stage.

R. George Burnett has abandoned his
vaudeville vehicle, "East Isn't West,"
in which he was assisted by Grace Ren-
ard, to go into a production.

Sol Unger was operated on Wednes-
day in a private sanitarium and is in
a serious condition. A tubercular kid-
ney was removed.

Joseph Eckl has once more taken
over the booking of Gloversville, N. Y.
The house was formerly handled by
Walter J. Plimmer.

The Joseph Lemaire mentioned in
the Federal Trades Commission testi-
mony in last week's issue, was in error.
It should have read George Lemaire.

Moore and Megley's "Puppy Love"
has been rechristened "Flirtation" con-
flicting with Johnny Small and sister's
billing.

The Navy Club, giving a special per-
formance at the Century last Friday
afternoon, with \$25 the top seat price,
realized about \$18,000.

The Selwyn have completed negotia-
tions with an English producer to put

on "Smilin' Through" jointly in Lon-
don next November.

Julius and Max Kendler for the ac-
commodation of their theatrical clients,
have established quarters at 145 West
45th street and forsaken their down-
town offices.

The Manhattan opera house com-
menced giving a matinee last Sunday
for the Keith vaudeville show booked
each Sunday in the house. The mat-
inee scale is 50 cents top.

Herbert W. Hutchinson has sold his
interest in the Hutchinson Amusement
Co. to Charles H. Vose, of Portland,
Me. The latter will succeed General
Manager Hutchinson as manager of
the New Portland, as well.

The Gaelic Amusement Co. has leased
the Academy of Music in Brooklyn for
March 14 and 17 (St. Patrick's night)
and will present a new version of
Walter McNamee's feature film, "Ire-
land a Nation."

Sam Mitnick, arrested Feb. 16 and
accused of assault by Billy Abrams,
was discharged when the case came up
before Magistrate Nolan in the West
Fifty-fourth street Magistrates court.
Leon Laski represented Mitnick.

Pat V. Kinn, formerly manager of
Murray's on 42d street, and the Ross
Fenton Farm, has retired from the
hotel and restaurant business and has

for a saving of rent. Rentals were
jumped so high that nearly all the ten-
ants have moved out. Joseph Hart is
now quartered at the Playhouse, and
Harry Fitzgerald has moved to the
Longacre Building.

The Woman's Auxiliary of S. Rankin
Drew Post, the theatrical post of the
American Legion, has been organized
and will be made permanent at a meet-
ing to be held Sunday afternoon at
Keen's Chop House. Mrs. Sidney Drew
is the temporary president, Miss Thais
Magrane, secretary and Mrs. W. G.
Newman, treasurer. Acting Mayor of
New York, F. H. La Guardia will be the
guest of the Post at its monthly meet-
ing on March 2, and the benefit for the
establishing of a gymnasium will be
held Sunday, April 11.

At a meeting of the board of govern-
ors of the Friars last week it was de-
cided to waive the initiation fee for ac-
tive membership until further notice.
Persons eligible for active member-
ship are persons actually connected in
the business or executive departments
of theatres or other standard amuse-
ment enterprises, which includes actors,
press agents and vocal or instrumental
artists; persons conducting business
or executive departments of the press
or literary magazines as proprietors,
publishers, managers, editors, reporters,
artists, paid contributors, special writ-
ers or illustrators; also acknowledged
dramatic authors and other authors
and composers.

Nick Arnold was a familiar figure to

PROTECTED MATERIAL

VARIETY'S Protected Material Department will receive and file all letters addressed
to it. The envelopes are to be sealed upon the back in a manner to prevent opening
without detection, unless by permission of the owner of the letter.
The following circuits, managers and agencies have signified a willingness to
adopt such means as may be within their power to eliminate "leaked material" from
their circuits, when informed of the result of an investigation conducted by VARIETY:

MARCUS LOEW CIRCUIT (Joe Schenck)	BERT LAVEY CIRCUIT (Bert Lavey)	PANTAGES CIRCUIT (Bert Lavey)
FOX CIRCUIT (Edgar Allen)	SEA CIRCUIT (Harry A. Shea)	B. & NOSH CIRCUIT (B. & Nosh)
MILES CIRCUIT (Walter F. Miles)	FEINER-SHEA CIRCUIT (Richard Feiner)	GUS SIN CIRCUIT (Gus Sin)
FINN-RODMAN CIRCUIT (Sam Kahn)	NILSON-NIELSEN CIRCUIT (Gus Sin)	MICHAEL VAUD CIRCUIT (W. S. Butterfield)

been admitted to the firm of Henry
Lustig Co., wholesale fruit and vegeta-
ble dealers.

Leroy and Dresner are well known
male performers. It was said last week
mistakenly that they would do a "sister
act." As they come of good fami-
lies and don't wear red neckties they
ask that the "sister" impression be cor-
rected.

The entertainment committee of
New York Lodge No. 1 (Elks) is giv-
ing a beefsteak on the evening of
March 6, for the members of the com-
mittee only. They number about 50.
The affair will be held on the roof of
the clubhouse. Tickets are \$5 each.

Harry Lauder sailed last Saturday
for South Africa, where he will tour
under the joint direction of William
Morris of New York and Richard Car-
roll of Australia. Morris solely directs
Lauder's American tours and hereafter
will be interested in the management
of his world travels.

The annual banquet of the Police
Lieutenants' Benevolent Association
was held Monday night at the Hotel
Waldorf. Among those present from
the show business were John J. Col-
lins, Harry J. Fitzgerald, Arthur Blon-
dell, Jack Dempsey and Jack Lewis.
Mr. Lewis was the politician of the
party, otherwise the fixer.

Ligon Johnson, secretary to the
United Managers' Protective Associa-
tion, has moved his offices from the
45th street side of the building at 1520
Broadway to the front, that making

the Times Square crowd. He fre-
quented the Broadway cabarets and
the road houses around New York. Ar-
nold has been called "The Master
Mind" in the bond thefts and the New
York dailies made a sensation of his
disappearance, following an indictment
for the theft of \$42,000. On top of
this a bonding company filed an in-
voluntary petition in bankruptcy
against Nick Arnstein, his correct
name, to tie up any property of Ar-
nstein's that could be located in order
that the bonding company could reim-
burse itself for large amounts paid out
through bond thefts which the com-
pany alleged Arnstein was responsible
for. Fannie Brice is Mrs. Nick Arnstein.
They were married sometime after her
husband was released from Sing Sing
where he had been sent for three years,
after his arrest in England by Detec-
tive Sergeant Flood. The Arnolds
have one child, girl, born about a year
ago at Huntington, Long Island. While
Arnold was in Sing Sing, Miss Brice
was with "The Follies." She made no
secret of her intention to marry Ar-
nold and her friends said that Miss
Brice's only concern during that time
was to provide a home for Arnold upon
his release. She appeared to have been
initiated with him, they having
known one another for several years
prior to his conviction. Miss Brice
was mentioned by the dailies in the
stories concerning Arnstein and she
was quizzed by the district attorney
as to her knowledge of her husband's
whereabouts and his operations. Miss
Brice is in "The Midnight Frolic" on
the Amsterdam Roof, another Ziegfeld
show, where she has been playing
since it opened, receiving \$700 weekly.

A rather peculiar near-matrimonial

LONDON OFFICE OF
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matter is now occupying the attention
of New York attorneys. A picture star
became the mother of a son about
three years ago. The boy was born in
England. Since then the mother came
to this side, bringing her son with her,
and she is now in pictures. The father,
non-professional and of a very wealthy
American family, recently kidnapped
his son, and the mother has engaged
attorneys to recover the boy.

TOMMY'S TATTLES.

BY THOMAS J. GRAY.

Chicago man just died at the age of
101; never saw the inside of a theatre.
Probably he always tried to buy
tickets at the box office.

Lord Northcliffe, English newspaper
owner, plans to link nations through
the movies. Why not? Pie can be
understood in any language.

Titles that numerals such as "1920-
1921," etc., can be tacked on to a la
Ziegfeld's "Follies" are rather scarce
—owing to the demand, so we submit
the following, with a line or two added
to help the press agent of 1920.

"Chills and Fever of 1920."
The customers gives the chorus the
chills. The audience gets the fever.
"The Idealless Revue of 1920."
With the Forty Idealless Beauties.
"Hash of 1920."
With a chorus of well done broilers.
"Mirth, Music and Murder of 1920."
A bang up show, with many merry
murders.
"Costumes and Scenery of 1920."
With fifty cute costume fillers.
"Giddiness of 1920."
With the giddy girls guy guyers.

Italy is to teach history in its schools
with motion pictures. When they show
the days of Nero its going to be easy
to get a volun player for his part—
but how are they going to show Rome
burning?

If American history was to be posed
for the movies, the following scenes
would have to be omitted:
Washington chopping down the
cherry tree.

(It would bring back the thoughts
of those Manhattan Cocktails.)
Lincoln splitting rails.
(Labor leaders would say it would
be a bad example to their followers to
show somebody working.)
Dewey at Manila.
(Admiral Sims might object to the
way the battle was won, or say our
Navy didn't do it.)

Seems to me most of the people who
are urging recognition with the
Trotzky Russian Government, are the
ones who showed so much sympathy
with Germany. They probably have
the same stage manager directing them.

Many of our officials who are wasting
time trying to figure out what's wrong
with America might start with them-
selves.

If Mexico would guarantee to kidnap
everyone we sent to her, it might solve
the Red problem and save a lot of
ships for good use.

The Fréepote boys are hoping there
will be something in the cellars besides
water this year.

LEGITIMATE

BOSTON SYMPHONY PLAYERS DEMAND MORE PAY FOR MUSIC

New Contracts Are Now Being Made and Question Has Come up. Annual \$100,000 Deficit Met by Guarantee. Popular Concerts an Additional Means of Revenue. Delegate Confers with Musicians' Union.

Boston, Feb. 25. It appears from reports that there are some interesting and possibly serious things in store for the members of the Boston Symphony Orchestra, its sponsors and the music loving public of this and other cities where the orchestra, the pet of Bostonians, is in the habit of showing during the season.

From what can be gathered, about 80 members of the orchestra, which includes all but 20 who lead the instrumental choirs, are not content with their present salaries and have asked for an increase of \$1,000 a year in the new contracts and those now in force. The cost of living, the general rise in salaries and the demand for players of such a standard as those who comprise the bulk of the orchestra are the reasons given for this desired increase in salary.

This is the time of the year when the new contracts are being made and that is why the question has cropped up now. Also, it is claimed that the members of the orchestra, who ask for the increases, realize that their services would not go begging and that players are needed by the New York and the Philadelphia orchestras.

The trustees of the orchestra, however, do not see at this time how the increases can possibly be granted. The matter has been discussed with the players by one of the trustees and it is said the trustees are without means to meet the demands. The present guarantee fund meets the deficit between receipts and expenditures, which amounts to about \$100,000 a year. No provision is made, however, for additional charges.

It has been planned to have another month of the "Pops" to get additional revenue to meet the deficit and also a popular drive for a \$2,000,000 fund to perpetuate the concerts has been discussed. However, the additional burden of about \$100,000, which would be the result of an increase such as the musicians ask, would mean that this endowment fund would have to reach a \$4,000,000 figure instead of the \$2,000,000 to serve the end planned. The trustees do not believe reasonable.

While it is claimed that the matter of union or non-union does not and has not entered into the matter at all, it is said that a delegate of the Symphony musicians has been in conference with the Musicians' Union, affiliated with the A. F. of L. here, and that the matter of the musicians joining the union as a body was discussed. No definite action has been taken as yet, however.

Major Henry L. Higginson, of this city, who died recently, for years supplied personally the deficit of the orchestra and in his will made provisions for the future of the band. But, it is pointed out, this provision was made on the basis of fixed charges as they are and do not allow for additional charges; hence the trouble.

THEDA BARA IN BOSTON.

Boston, Feb. 25. Theda Bara in "The Blue Flame" opens at the Majestic March 1.

"The Blue Flame" was purchased outright from Mrs. Nicholson, its original author, by Walter Jordan for \$5,000, who had it rewritten by George

V. Hobart and resold it to A. H. Woods and Theda Bara, who are partners in the show, for \$35,000.

NEWSPAPER SUSPENDS.

Montreal, Feb. 25. The Montreal "Herald" has suspended, the reason given being the shortage of white paper. A number of paper pulp mills have closed down in Canada through cessation of water power, blamed on the excessive cold and freezing up of streams.

A considerable number of dairies throughout the U. S. are threatened with suspension because of the increasing paper shortage and the mounting price of newsprint paper. One of the largest New York newspapers left out 179 columns of advertising in a recent Sunday edition. That publication had several storage houses filled with newsprint paper. One of its officials said the whole lot when paper started to jump in price last year, thinking the sale with its resultant profit would please the publisher. Now the publication is worse off than the others.

MUSICIANS WANT INCREASE.

Musical Mutual Protective Union No. 308, acting for local musicians playing in legit, vaudeville and pictures, is preparing a new wage scale for next season calling for about 10 per cent advance. The local union's contract expires July 1.

The regular annual series of meetings of Musical Union will begin March 8 at the 86th street headquarters and continue three days weekly for a month.

The American Federation of Musicians, which has jurisdiction over traveling musicians, will hold its annual convention in Pittsburgh second week in May. It is understood the road men will also ask a 10 per cent increase. Their contract with the United Managers Protective Association also expires July 1.

FOX'S 10 ROAD "SALOME" SHOWS.

Fox will send out 10 road companies March 1, showing a revised version of the "Salome" feature produced by Fox several years ago. A "classical" dancer will be carried with each of the "Salome" shows.

The Annette Kellerman picture is being similarly road-showed by Fox, with a troupe of diving girls.

8 PEOPLE IN "THREE GHOSTS."

The cast for "Three Ghosts" will contain eight people. Max Marcin wrote and will produce the piece. It is due to open April 5. Percival Knight is to stage it. Charles McNaughton has been engaged.

MRS. JOINER SUES FOR DIVORCE.

An action for absolute divorce has been started by Hildegard Joiner against her husband, Francis Joiner. The case is due for a hearing next week. Harry Sachs Hechheimer is Mrs. Joiner's attorney.

NEW PLAY FOR CHATTERTON.

Augustus Thomas is completing a new play which will star Ruth Chatterton late this season or in the fall. Miss Chatterton is at present touring in "Moonlight and Honeysuckle."

The playwright sprang into public prints Tuesday following his address at a dinner given by the Rockefeller bible class. Mr. Thomas spoke against prohibition and believed that the class should aid in working about a change of the law. He stated that even if the country actually voted dry, the future generations should not be tied down to such decision.

Recently at a dinner given W. J. Bryan at the Astor, Mr. Thomas was named toastmaster, being an old friend of Bryan's. He advised the latter, however, that he would take a stand against prohibition during the speaking and it led to Mr. Thomas' declaration to attend, since Bryan refused to agree.

\$500 SQUABBLE KEEPS STAR HERE.

The question of \$500 a week is causing a hitch in the appearance in London of Edith Day in the J. L. Sacks' production of "Irene." Sacks offers her \$1,000 but Carle Carlton who is managing Miss Day's affairs, insists on \$1,500.

A. H. Woods has made an offer for Miss Day's services for next season. He wants to star her at \$1,000 weekly, and the piece under consideration is "The Pearl of Great Price." Miss Day's appearance in "Irene," if she can leave, will be her last in musical comedy.

MANY PLAYS FOR COAST.

Managers are already "setting" plays for the coast, starting this spring. The first attraction slated to leave is "Wedding Bells," which will withdraw from the Harris about Easter time and jump to the coast, the tour placing the show in Chicago in August.

"Lightnin'," which was one of the first to be routed west (also jumping direct), will probably be one of the last to leave, since it continues at the Gaiety to over \$16,000 a week.

CHRISTIE MACDONALD'S RETURN.

The Shuberts' revival of "Floradora" will include George Hassel, Eleanor Painter, John T. Murray and Christie MacDonald.

This will mark Miss MacDonald's return to the musical comedy stage after an absence of more than five years. Since she has appeared in vaudeville on several occasions.

"CHU CHIN" HITS OTTAWA RECORD.

Ottawa, Ont., Feb. 25. Box office receipts for "Chu Chin Chow" at the Russell totaled \$26,000, a record. Eight performances were given with a top price of \$3.

FAMOUS BACKING THIS SHOW?

It is stated with some degree of authority that Famous Players-Lasky is financing the George Broadhurst production of "The Wonderful Thing" now running at the Playhouse.

CLOSE "NO MORE BLONDES."

Notice has been posted for the closing of "No More Blondes" at the end of next week. Ernest Truex is featured. It is under the management of A. H. Woods.

WOODS SIGNS PEGGY COUDREY.

Peggy Coudrey has been placed under contract by A. H. Woods for five years. Rufus Le Maire caught her playing in "The Cat" and induced Woods to see her.

Mrs. Lambert Sues for Separation.

Josephine Teller Lambert (Josephine Drake) has brought suit for separation against Ernest O. G. Lambert on charges of cruelty.

\$549,500 "JEST" RECEIPTS.

"The Jest," withdrawn by its producer, Arthur Hopkins, at the Plymouth last week, closed to the greatest box office record for dramatic or non-musical shows in American theatrical history. The Sem Bunnell piece ran 31 weeks, the run being split with 10 weeks played last spring and the balance starting in September last. The total gross for the run amounted to \$549,500, or an average of over \$17,700 weekly. The highest weeks topped the \$19,000 mark, while the lowest figure came when John Barrymore was out of the east some weeks ago and the takings dropped to a little over \$5,000. The pace after Lionel Barrymore withdrew was not vitally slackened. To date there was no precedent of an attraction stopping for the summer and coming back with such business volume as "The Jest."

The final week planted another record with almost \$17,200 in. Last Saturday, the concluding day, grossed \$5,000. There is no doubt that the piece could have stayed for the balance of the season and remained with the leaders in business drawn. It was taken off to permit John Barrymore to appear in "Richard III," which will open at the Plymouth March 6.

SHUBERTS TO USE TIME CLOCKS.

The Shuberts are about to install a clock system in all their New York theatres. The object is to have the men on the job promptly.

"The clocks will be placed on each and every floor in the theatres and managers will be compelled to ring up every hour during performance."

It was ascertained that this system was the outcome of a meeting held Monday morning in the offices of Ralph Long, general manager. It was also learned that the meeting was called at the instance of Lee Shubert, who, in a letter to Long, implied the managers were absent when wanted, and that the situation was becoming entirely too disagreeable.

"Such a system is practically putting us on the same basis with the watchmen," one manager declared.

FOUR MANAGERS SAILING.

The first general movement abroad by American managers since the war is due to start in March. First to get away will be A. H. Woods and Arthur Hammerstein, who will be accompanied by his wife. They will sail March 6.

Morris Gest, together with Will A. Page, will sail March 20. Gest will put on "Experience" in London during the visit. J. J. Shubert is also due to sail next month, with no specific date mentioned.

MISS RAMBEAU AND WOODS.

On her return from Palm Beach, where she went for a vacation, a new agreement was made between Marjorie Rambeau and A. H. Woods.

The Woods star will not be sublet to Charles Frohman, Inc., but will continue under the Woods management in the legitimate, with the privilege of appearing in pictures at such times during the period of the agreement as such work will not interfere with her legitimate stage career.

\$85,000 THEATRE IN CORSICANA.

Houston, Tex., Feb. 25. A contract has been let to G. W. Brillhart, of Corsicana, Tex., to build a \$85,000 opera house and picture building.

Georgette Cohan Coming Over.

George M. Cohan expects to see his youthful daughter, Georgette, in April when Miss Cohan is due to leave her mother, Ethel Levey, in London for the American visit.

It is seven years since Georgette saw her father. She lately made her stage debut in an English production.

RECORD-BREAKING BUSINESS CONTINUING DESPITE LENT

All Houses Do Tremendous Business on Washington's Birthday. Both Matinee and Night Capacity. Ticket Brokers Buy for Three of Current Week's Openings. "Jest" Tops Half-Million Mark.

With Lent now in its second week and there being no evidence of a falling off in business, it appears to be established nowadays that the seasonal period religious devotion means nothing to Broadway. The dissipation of the Lent "bugabo" has been marked for the past three or four seasons and last year, managers claimed little decline. This year the forty day period started exceptionally early which brings Easter Sunday at the end of March instead of middle or late April. Rarely has Washington's Birthday (Monday last) fell within the Lenten season but instead of any lessening of takings at the box offices this year, business was bigger than ever recorded on that day. Monday's matinees were complete sell outs along the whole line and few houses failed to do equally well at night in spite of discouraging weather. With the current week starting so strongly, managers predict grosses as big as any during the season this far. Most non-musical shows went considerably over \$3,000 for the two performances Monday, while the musical shows played to over \$5,000 and several went over \$6,000. At the Hippodrome "Happy Days" played to \$18,900 on the day with a new matinee record being established, with \$9,181.50 being drawn.

The passing of Washington's Birthday, however, puts the season in its last quarter. According to seasonal limitations there remains two months (March and April) of good going, with the break of the season figured to follow. However, it all depends on weather conditions, judging from the continued fast pace on Broadway. Another long season is quite probable and signs now point to a merging of seasons again for a group of summer musical shows are already lining up. The season opened up with half a dozen attractions holding over from last season. With the withdrawal of "The Jest" at the Plymouth last Saturday, but two holdovers remain in the field—"Lightnin'" the run-leader, now in its 76th week at the Gaiety, and "East Is West," playing in its 68th week at the Astor. Both comedies are up with the leaders in business in the non-musical class and both are sure of completing runs of two season length.

"The Jest" in its 31 weeks' run, established a dramatic record for all others to shoot at. The Hopkins piece averaged \$17,700 weekly for a total gross of almost \$550,000. The strength of the final week was even more remarkable for last week's business was \$17,169. The Plymouth is dark this week and the premiere of "Richard III" has been set back from Monday next to Saturday (March 6) of next week. The Shakespeare play is awaited with much interest. Like "Redemption" it will be annexed to the growing repertoire which Arthur Hopkins is building for John Barrymore, with the probabilities of again teaming Lionel Barrymore some seasons hence.

Mr. Hopkins was greeted last season after the opening of "The Jest" as one of the leading producers of the times. His "Richard III" is pretty sure to further establish him. But his genius for production is being contested this sea-

son by John D. Williams, who has rapidly come forward since his production last year of "The Copperhead." There is mixed opinion regarding Williams' latest effort "The Letter of the Law" now at the Criterion with Lionel Barrymore. But there is unity in the opinion that his offering of "Beyond the Horizon" is one of the Greatest American tragedies. Attention to this play however is divided, with Eugene O'Neill, its author, receiving the commendations of the critics as much as Williams.

"Beyond the Horizon," despite the exceptional amount of praise, is a matinee attraction and to date no house for its regular presentation has been found available. This makes three matinee shows running in New York, with Alexandria Carlyle playing "The Tragedy of Nan" at the 39th Street theatre and matinees of Shakespeare starting at the Fulton. Among the new musical plays "The Night Boat" has caught on the best and is establishing new business records at the Liberty. "As You Were" is running a close second at the Central and while the gross is slightly less, new house figures attain there also. "Beyond the Horizon" looks like a cinch even for afternoons and is sure to find a regular "regular money." "He and She" at the Little has failed to catch on to date, the house being under a guarantee arrangement. "Shavings" at the Knickerbocker is now regarded as having bright prospects and should settle down for a run with the pace around \$12,000 or a little better. "The Cat-Bird" has done well thus far at the Elliott and while "What's In a Name" is due at the house at Easter time, the John Drew play should endure longer, probably at another house. "The Wonderful Thing" at the Playhouse started weakly but may catch on.

For next week the new attractions include William Collier in "The Hot-tent" which succeeds Laurette Taylor in "One Night in Rome" at the Colman. It is the Broadway of Sam H. Harris first production on his own. "George Washington" will succeed "Always You" at the Lyric, with Percy MacKaye the feature. "Look Who's Here" is the new offering at the 44th Street following "Frivolities" of 1920.

Three new buys were added to the list this week and a like number of the older ones end tomorrow night. The new shows which arrived on Broadway for which the agents took seats are "Sacred and Profane Love" (Morosco) for which 300 a night have been sold to them for four weeks with a return of 25 per cent.; "The Letter of the Law" (Criterion), 200 a night, four weeks, 25 per cent. return, and "Tack-Tack-Toe" (Princess), 200 a night, four weeks, 25 per cent. return. The buys ending this week are "My Golden Girl" (Bayes); "Breakfast in Bed" (Eltinge) and "Aphrodite" (Century). There won't be a renewal on any of these, according to the agents. The buy for "Declasse" (Empire) ended last Saturday and the majority of agents refused to renew, although Tyson and McBride are said to have

SHOWS CLOSING.

"The Boomerang" closes in Pittsburgh Saturday. It is claimed that trouble with road stage crews was the reason.

"The Master of Ballantrae" with Walker Whiteside was forced to close in Canada because of influenza. The show is due to reopen next month in St. Paul and continue its route.

"Kiss Me Again" with Frederick V. Bowers closed in the south due to influenza and returned to New York. The No. 1 "Going Up" closed at Binghamton Saturday, having played out its route. The No. 2 continues on the one nighters.

"The Unseen Hand" has been called in by Woods to be rewritten and recast. It is looked upon favorably in the Woods office and following its opening in Providence received good notices in the dailies. The final touches will be applied to the "Hand" piece before starting out again March 15.

STOCKS DOWN.

The stock quotations and theatrical circuit stocks are down this week, in sympathy with the entire market; but they have not fallen in the same proportion as most of the standard stocks.

This is remarkable as all are relatively new to "the street" and their outfit of certificates are as yet undigested by the general public, which class is always the first to unload whenever there is a slump.

Famous Players-Lasky fell from around 82 to 69½; Goldwyn was off 3 points, while Loew, Inc. held around 27. Orpheum Circuit hovered between 30½ to 32, with United Pictures more or less stationary at 11½.

15 SCENES IN "TIME."

"A Question of Time," a new play by Emily Ann Wellman, is shortly to go into rehearsal. A. H. Woods is the producer. It is in three acts and 15 scenes.

W. H. Gilmore will put on the show.

taken a few seats on a buy for an additional four weeks.

All told there are 23 buys running at this time, this, however, will be cut to 20 by tomorrow night. Those listed are "Son-Daughter" (Belasco); "The Purple Mask" (Booth); "As You Were" (Central); "Aphrodite" (Century); "The Acquittal" (Cohan and Harris); "My Lady Friends" (Comedy); "Abraham Lincoln" (Cort); "Letter of the Law" (Criterion); "Breakfast in Bed" (Eltinge); "Apple Blossoms" (Globe); "Wedding Bells" (Harris); "Famous Mrs. Fair" (Miller); "Clarence" (Hudson); "Night Boat" (Liberty); "Gold Diggers" (Lyceum); "The Cat-Bird" (Elliott); "Sacred and Profane Love" (Morosco); "Monsieur Beaucaire" (Amsterdam); "Golden Girl" (Bayes); "Tack-Tack-Toe" (Princess); "Scandal" (29th Street); "Irene" (Vanderbilt); and "Passing Show" (Winter Garden).

The strongest demand in the agencies still remains on the crown of the Lyceum with "The Gold Diggers." This week, however, "Sacred and Profane Love" seemed to hit and after the second night \$6.60 a seat was the market price along Broadway for that show, with the demand strong.

In the cut rate market there were 12 shows listed on Wednesday for the matinee and night performances. They were "Smilin' Through" (Broadhurst); "Little Whopper" (Casino); "Aphrodite" (Century); "Breakfast in Bed" (Eltinge); "The Storm" (48th St.); "Frivolities of 1920" (44th St.); "Adam and Eva" (Longacre); "Always You" (Lyric); "Golden Girl" (Bayes); "The Wonderful Thing" (Playhouse); "The Magic Melody" (Shubert); and "Passing Show" (Winter Garden).

"APHRODITE" STAYS HERE.

Arrangements entered into late last week with the Shuberts will permit Morris Gest to remain at the Century with "Aphrodite" until the end of the run there. When the Shuberts bought the house plans were made to take it off about the middle of March. Depending on business, it will remain until spring.

Mr. Gest may possibly produce "Mecca" there in the fall. It is now not believed that the Winter Garden shows will be switched to the Century, at least not for the next year or two. The lease for the Garden is said to date for a period of 99 years. That, however, would not prevent the erection on the site as planned, upon agreement between the Shuberts and property owners.

DULUTH'S MUSICAL STOCK.

Duluth, Feb. 25.

The LaSalle musical stock from Louisville opened a month's engagement at the Lyceum, Duluth, Feb. 22, in "A Yankee Princess" at dollar top, to two large audiences who gave an enthusiastic welcome to the players.

The company consists of seven principals and a chorus of 20. In the company are Elmer Coudy, Grace Manlove, Doris Canfield, Johnnie Gilmore, Harold De Bray, George Burton, Clarence Backus.

If patronage continues profitably the company will remain during the entire spring and summer. Road attractions booked for the Lyceum have been cancelled.

SHOWS OPENING.

The Selwyn will place in rehearsal a new play by W. Martin Brown called "The Double Bar."

Comstock & Gest are reading a show in which Harry Fox is to star. The production is scheduled to see daylight around April 26. Fox is understood to be financially interested in the venture.

Ysaie Suing Manager.

Eugene Ysaie, the violinist, has brought legal action against his concert manager, Robert E. Johnston, to recover \$7,000 on a series of 13 notes which have since matured but have not been satisfied.

SHOWS IN PHILLY.

Philadelphia, Feb. 25. Monday's holiday gave business a big boost in all houses this week, the general report being a sell-out all along the line, no matter what the attraction. Special matinees were held on Monday with capacity returns at both performances. There was a slight falling off Tuesday.

"Dere Mable," the only new show in the piece got over in very good shape, the reviewers treating it very kindly. It is not considered high class material, but catchy music holds it up.

Crowded houses are still going to see "Bon Hys" in its final week at the Forrest. "Listen Lester" Monday.

Robert Mantel has had a fine two weeks of big business at the Broad in his repertoire play, "The Inimitable Genius" March 1.

The Greenwich Poller which has been holding up around the \$25,000 mark winds up its stay this week and "Take It From Me" will be the next attraction.

"Somebody's Sweetheart" which has been pulling strong for three weeks at the Chestnut Street opera house moves over to the Adelphi March 1, replacing "The Criminal Allie" and will be followed at the Opera house by "Frivolities of 1920."

William Hodge, who has a new hit in "The Guest of Honor," is playing to big houses at the Lyric and should continue for the piece is well liked here. "Twin Beds" has had two weeks of good business at the Walnut. It will be replaced by "Seven Days' Levee" on March 1.

LEGITIMATE

INSIDE STUFF ON LEGIT

The reason in back of the resignation of Ed Smith as Boston representative of the Shuberts is really laid to the system of box-office recount which was put in operation several months ago. After the shakeup in several New York theatre box offices, Joe Feinberg, who was concerned in the Maxine Elliott theatre affair, was shifted to Boston. Reports are that Feinberg generally took until 2 A. M. to complete his checking up. That was a constant annoyance to Smith, who asked Feinberg why the counting was not accomplished quicker. Feinberg then wrote to J. J. Shubert that he was being rushed and Mr. Shubert wrote Smith saying if he wasn't satisfied with the system he would be replaced. This brought a hot letter back from the Boston representative, who advised J. J. what he could do with the job and the houses there. Smith has been mentioned as becoming manager of the Gordon string of theatres on the East coast, manager of the Wilbur, in which he is financially interested as executor of the Wilbur will.

Manny Cancor is a theatre treasurer and a very good one. He is also one of the best liked box office men in the country. But these marks of distinction will not prevent Mr. Cancor from being canned at the Century March 13, when the Shuberts assume control of the house, even with the added fact that Morris Gest continued as lessee of the theatre and roof. Mr. Cancor is at the Century now and has been for a year or more. But the Shuberts don't want Manny. On their list of undesirable he must be down as a tough guy. It happened quite a while ago when the Shuberts with their chief detective swooped down on the Riviera, where Mr. Cancor was also in the box office, and the chief started in to clean up on Manny, assisted by the Shuberts. But Manny wouldn't be cleaned up. When the battle was over it looked as though the box office man had all of the honors. So naturally Manny lost that job, but got in at the Century, where he has remained ever since. Last week, though, when Lee and J. J. Shubert conferred with Morris Gest over Gest continuing, the Shuberts wanted to know about the Cancor connection. The talk just seemed to veer around to that boy. The ultimatum was that Gest could keep the house at \$2,000 or more in weekly rental than he is paying now, but not while the Shuberts were interested in a theatre could that Cancor stick around. Manny says he expected a vacation shortly anyway, and doesn't appear perturbed. After leaving the Riviera, Mr. Cancor engaged Nathan Burkan to start an action against the Shuberts and some say it was started, but nothing has been heard of it. Gest wanted young Cancor to take charge of the Manhattan box office, but Manny hasn't decided. He may during his vacation grab a banker in Wall street and go into moving pictures. Who knows?

New York is in an odd condition in connection with its legitimate theatre entertainment if a few of the plays accounted hits are the criterion. "The Acquittal" at the Cohan & Harris is one of the plays drawing. It is an old style 10-20-30 meller polished up, but nevertheless a tiresome drama that foretells its own story. "Smilin' Through" with Jane Cowl at the Broadhurst is another, a mushy thing

that appeals to the public as such, but probably the poorest example of casting Broadway has seen in months. "Smilin' Through" looks as though its producers, after procuring Miss Cowl for the lead, let the remainder of the casting take care of itself. In the musical line the current "Passing Show" at the Winter Garden drags its way wearily to 1120, with slight touches of comedy here and there, the show mostly given over to numbers and with its personnel of principals full of former leading men and women from burlesque. No one stands out in the performance which makes it easier for all of the principals.

The penchant for galloping dominoes seems to have the same attraction for elders as minors. At any rate in this case "African Gold" is the favorite indoor sport of three critics of daily papers, two press agents and one music writer from Brooklyn. The crap shooting event was staged recently in the home of one of the assistant dramatic critics with dire consequences to all. The winnings passed into the hands of an ordinary citizen—a man who could roll and make the bones talk.

At Monday's matinee at the Playhouse, when "The Wonderful Thing" started its second week, a middle-aged woman came to the box office window and exclaimed: "I think the critics of New York should be horse-whipped." The speaker, middle-aged, explained that after reading the "panning" given the show, she had been on the point of exchanging her tickets, but after seeing the show she thought it delightful. The piece opened Tuesday of last week and built up fairly well, getting \$5,500 for five days. It is conceded to have a chance.

It now comes out why Roy Somerville and Frank Tannhill did go to Bermuda, where they planned to collaborate on several plays for legitimate production. As one of the writers described it, some "sap" had told them in letters of a great house built on coral with splendid furnishings. Just before they were to sail, another letter came saying that the furnishings had been moved out, but that no doubt would be replaced. After thinking it over Roy and Frank decided that if they had to camp out, they might as well do it here. A friend added that when the Bermuda landlord learned the writers were attracted to the island because of the cheap quotation on Scotch stripped the place and looked around for some junk. Somerville is now out of the picture scenario field entirely and will devote his efforts entirely to the legitimate. He has completed a novel called "The Kiss Child," which will run in the "Ladies Home Journal." The book was completed in the extremely short time of two months.

One of the premieres in New York this season commanded heavy prices for first night seats. Many orders were placed with agencies to obtain tickets regardless. Few were for sale. The producer of the show shortly before it opened received a request from a friend for the loan of \$1,000. The producer was doing some "digging down" himself at the moment and did not feel he could conveniently spare it. But he answered the letter and enclosed ten tickets for the first night performance, suggesting his friend secure as much as possible through disposing of them. The friend realized \$1,200.

CRITICISM.

The Letter of the Law.
"La Robe Rouge," a play in four acts by Eugene Brieux, at the Criterion, Feb. 22.

It is a performance of consummate skill which Lionel Barrymore gives in an undistinguished and untemperant part.—Times.

There are lengths of tedium between the more stirring episodes of the drama. It is doubtful if any amount of good acting could attract the interest of the audience to the preponderance of technical detail and legal procedure.—Sun-Herald.

The play rises frequently above the boundaries of parish or nation, and at such times it is often engrossing and thrilling drama.—Tribune.

Sacred and Profane Love.
A comedy in four acts by Arnold Bennett, at the Broadway, Feb. 18.

After an excursion of several seasons into the movies Elsie Ferguson returned to the New York stage in an awkward and occasionally spurious but fairly interesting play. The cast is very bad in spots.—Times.

Miss Ferguson looked invariably lovely, even when tears and in the first act indicated with exquisite delicacy the penitence and the awakening of love in a young girl.—Sun-Herald.

Elsie Ferguson displays her abilities at their best.—World.

Tick-Tack-Too.
Musical revue in two acts and twelve scenes. Words and music by Herman Timberg, at Princess, Feb. 22.

The revue is a modest, irresponsible and highly entertaining production, a liberal making over of a vaudeville act originally presented in the two-day times as the title of "Chicken Chow Mein."—Times.

The production, with plenty of dashing dances and bright costumes, has a decidedly gay, engaging quality. Mr. Timberg has imbued it with Cohanesque liveliness.—Sun-Herald.

Musical outburst speeds with jazz, rag and shimmy songs and good specialties.—World.

Jane Clegg.
Play in three acts by St. John G. Brvine, at the Garrick, Feb. 22.

What "Jane Clegg" really is is a comedy, with a slow and level flow, not terribly deep, but filled with richest gleams and glimmers of human nature, be it good or ill.—Sun-Herald.

FISKE'S NEW COMEDY.

Philadelphia, Feb. 25.
Harrison Grey Fiske is sponsoring a new production called "The Irresistible Genius," described as a new comedy of youth by John T. McIntyre and Francis Hill.

The piece opens at the Broad Street Monday.

CLARK'S SHOW OPENS.

Hartford, Conn., Feb. 25.
"Little Miss Charity" produced by Eddie Clark had its premiere here Monday night. The book was written by Clark with the lyrics and score by S. R. Henry and M. Salvino.

In the cast are Lucy Weston, Ann Sands, Ray Gordon, William Halligan, Harriet Burt, Wm. Robyns, Lester Sharpe, Roland Hogue, Gwendolyn Rowland, Wm. Zinell, Edward Kerr, Joseph Neimeyer, Elsie Gordon, California Four.

THEATRES UNDER ROAD CALL.

"Road calls" have been issued by the I. A. T. S. E. against the following theatres: Scott, Newport News, Va.; Borita, Atlanta; Best, Palestine, Tex.; Cozy, Okmulgee, Okla.

The houses play combinations for one and two nights, booked by Shubert and K. & E.

Yiddish Theatre Shows New Play.
Wednesday night at the Second Avenue Theatre, a special performance of "The Slaves of the Public" was given in Yiddish.

The piece is a comedy drama. Invitations were extended generally by the management to the Times Square theatrical bunch to witness the show.

FRENCH PLAYERS GOING HOME.

Montreal, Feb. 25.
The company of French players showing here under the name of the "Theatre Parisienne" is due to return to Paris next month. Tentative booking of passage for March 25 has been arranged. The company was to have played New Orleans, but the burning down of the opera house there forced a cancellation, and no theatre is available there. Plans to show in the Canadian provinces are virtually off also. The American engagement has been an artistic success but a financial failure.

MANN CALLS EQUITY BOLSHIEVIK.

Cleveland, Feb. 25.
Louis Mann, who is appearing at the Shubert-Colonial this week in "Friendly Enemies," was the speaker at the weekly luncheon of the Rotary Club last Thursday. He declared that Bolshevism was to blame for the actors' strike.

"Bolshevik propaganda was responsible for the strike," he said. "Had it not been for the work of a few of the world's greatest actors, the industry would have been wrecked."

STOCK NOTES.

Miss Anna MacDonald, former-leading woman with Leo Ducas in the "Purple Mask," opened at the Monday matinee with the Jefferson Theatre Stock in Portland, Me., as leading woman, filling the vacancy caused by the illness of Miss Grace Carlyle. Miss MacDonald played in the "Tailor Made Man," playing the part of Tanya Huber.

The Mayflower Stock Co. opened in Providence, R. I., Feb. 23, headed by Bianca Robinson and Claude Kimball. The first offering was "Come Out of the Kitchen." It will be followed by "Common Clay," Miss Robinson playing the Chatterton and Cowl parts.

The Teashop Players will produce one-act plays by new authors and European dramatists. "Creditors," by Strindberg, and "A Merry Death," from the Russian, will be on the opening bill. Robert Hamilt, Dave Eiman and Carroll Tourneur have been engaged and negotiations are on to secure Blanche Booth, niece of the late Edwin Booth.

Margaret Armstrong has joined the Shubert Stock, Minneapolis, to play heavy leads. Marie Gale, ingenue, was chosen queen of the carnival given by the American Legion.

DEATHS.

Lewis Hancock.
Lewis Hancock, capitalist and theatre man of Austin, Tex., died of heart failure on Feb. 18. He is survived by a wife, son and two daughters.

Marcelle Devries, a French operatic singer, who recently played at the Theatre de la Gaite, Paris.

CONCERT SINGER DIVORCED.

Boston, Feb. 25.
Judge Raymond in the Superior court, recently granted a divorce to Helen I. Brumacci from her husband, Luigi, of Roma, Italy, who is a concert singer. The decree was signed on the grounds of desertion which took place a year after the couple was married in 1914.

Shuberts' "Rose of Salem."
"The Rose of Salem" is the title of a new musical piece that the Shuberts are to place into rehearsal in about two weeks. The cast is being selected now, the chorus having already been filled.

LEGITIMATE

NEWS OF THE DAILIES

"Three Live Ghosts," a comedy by F. S. Isham, will be produced by H. H. March.

Oliver Morosco has accepted "West Till We're Married," a comedy by H. H. March, and Rudolph Burner.

Florence Dixon and Eileen Colby have been added to the cast of the new "Nine O'Clock Reveal," which is in rehearsal.

The Utica Operating Co. has engaged William Thompson as manager of the new Utica in Brooklyn.

Cecil Lean in "Look Who's Here" will open at the Forty-fourth Street on Tuesday, March 2, instead of Monday.

"Mi Mi," a musical comedy, is in rehearsal. Fred Warren, Robert Fulton and Lotty York will be in the cast.

Miss Eve Balfour has signed a five-year contract to act in pictures and spoken drama. She was formerly a member of Sir Herbert Tree's company.

In Edward E. Ross's mystery play, "The Master Thief," to be staged in New York next season, Oliver Morosco will present Francis X. Bushman and Beverly Bayne.

The Russian "Ibbs," Serge Borowsky's musical representation of Russian peasant life, moved to the Manhattan Opera House last Monday for two weeks' stay.

The New York Drama League is trying to raise \$25,000 by memberships to extend its dramatic work in schools, camps and communities.

"Chris," which George C. Tyler will present in Atlantic City on March 8, will have Emmet Corrigan, Lynn Fournier and Arthur Ashley in the cast among others.

The New York engagement of William Collier in "The Hotentots" will begin at the George M. Cohan, Monday, March 1. It is by Victor Mapes and Mr. Collier, production manager, Sam H. Harris.

A. H. Woods has purchased Ossip Dykman's "The Broad Express," which has recently presented by the Jewish Art Theatre. The adaptation is by Samuel R. Golding.

At the Shubert-Crescent in Brooklyn on March 15, "Lassie," a musical comedy by Catherine Chisholm Cushing and Hugo Felix, will be staged in advance of its New York production.

The Colonial, Richmond, Va., is to be rebuilt and enlarged to a seating capacity of 1,400 and operated as a picture house. The cost of reconstruction is estimated at \$150,000.

Director Frank P. Donovan, formerly with Vitaphone and Paramount, is recuperating from a serious nervous breakdown. He is home in Brooklyn under care of specialists.

"The Wedding Ring," a melodrama by Owen Davis, was produced for a single matinee in Boston Friday by the company now appearing in that city in "At Six." The new Davis piece will be given production in New York next season.

"Stand from Under," by William Anthony McGuire, was presented Monday night in Stamford, Conn. in the cast were John Halliday, William Morris, Richard Dix, Sam MacMurray, Eleanor Gordon and T. Yamamoto.

R. H. Burnside has resigned as shepherd of the Lamb. The retirement of Mr. Burnside came as a complete surprise to most of the 1,600 members. The resignation is attributed to factional differences in the club which have lingered since the actors' strike.

Supreme Court Justice Nathan Blum last Friday designated Otto C. Sommerich as referee to take testimony in a divorce action begun by Jack Curry against his wife, Mrs. Curry. The action was begun by the husband, Jack Curry, against his wife, Mrs. Curry. The action was begun by the husband, Jack Curry, against his wife, Mrs. Curry.

On the "Imperator," sailing March 6, Arthur Hammerstein will leave for an English and Continental voyage in company with his wife and daughter. Mr. Hammerstein's trip is said to concern the John Jay agreement, expires shortly between the Hammersteins and Metropolitan.

"The New Dictator" has been chosen as the title of the musical version of Richard Harding Davis' play "The Dictator," announcement of which was made by Charles Dillingham. Included in the cast are Frank Craven, Gladys Caldwell,

Flora Zabelle, Marion Sunshine, Whitford Francis, William Burras, Jod Frouthy and George Mack.

"The Man Who Came Back" closed at Toledo last Saturday. Tomorrow William A. Brady will ship the complete production to London for presentation at the Oxford. On the other side Mr. Brady will be associated with Charles E. Cochran. A slightly different version of the Jules Eckert Goodman melodrama will be offered London theatregoers. The title role will be that of an English boy instead of an American played by George Raft.

A new "Nine O'Clock Reveal," second of a series, will be offered to the patrons of the New Amsterdam Roof, Monday, March 3. The artists engaged are: Lillian Lorraine, Allyn King, Kathleen Martyn, the Camerons, Robert Fulton, Vanda Hoff, Mary Hay, Florence White, Charles Barker, Jeanette Swift, W. C. Fields, Arthur Millon, Thomas Handers, John Price Jones and Fannie Brice. Among the Ziegfeld "cascades of beauties" will be Martha Pierre, Alita King, Billy Miller, Billy Dove, Charlotte Wakefield, Gladys Lotus, Avenue Taylor, Olive Osborne, Peggy Underwood, Josephine, Diana Ross, Clara Crane, Lillian McKenna, Peggy Eleanor, Ede Marlowe, Florence Dixon, Kathryn Perry, Grace Marcellus, Eleanor Dell, Marcelle Earle, Florence Moore, Fanny Valente, Margaret, Eileen, Beatrice Dakin, Peggy Shaw, Helen Ellsworth, Beatrice Savage, Beatrice Marlowe, "Twins," Eileen, Ethel Colby, Hedde Halpen, Florence Bell, Robert Bedford, Mary Weston and Ethel Russell.

The Russian "Ibbs," Serge Borowsky's musical representation of Russian peasant life, moved to the Manhattan Opera House last Monday for two weeks' stay.

THE LETTER OF THE LAW

Madame Vagret.....Zeffie Tilbury
Bertha.....Leona Hogarth
Vagret.....Karin Vagret
Calitana.....Josephine Wehn
Desorme.....Goldwyn Patton
Madame Bunerat.....Maud Hestford
Bunerat.....Charles N. Greene
Mouson.....Lionel Barrymore
Arlet.....Charles Coglian
Benoit.....James P. Hagen
Jasclor.....Frank Kingston
Mondoubeau.....Jacob Kingsbury
Polsemant.....Herbert Vance
Bridet.....L. R. Wolheim
Yanetta.....Doris Rankin
Richapere.....Ada Bosnell
Author General.....Lionel Hogarth

Lionel Barrymore opened at the Criterion Feb. 21 in his adaptation of Eugene Brieux's "La Robe Rouge." John Holloman made the presentation, presiding on behalf of Famous Players, for the first time. The play, which the author may score as a feature picture where it failed as a play, due largely to its subject matter and the slow moving manner in which the involved plot is presented. Never clear, it depends for effect on Mr. Barrymore's personal qualities. His drawing power will get a certain proportion of people, but the stream will not continue in full flood. He was said to favor putting it on because of the opportunity it offered his wife in a minor role, but as the wife of the accused man she managed to create a picture far more appealing than her elation.

Cast as a girl who had been seduced in her youth and kept the fact a secret from her husband, Miss Rankin had a big opportunity in the second act when she turns on Mr. Barrymore, playing the examining magistrate, and fairly raises the roof in an emotional scene written cleverly and soundly conceived. She raised the roof all right, but, unfortunately, the depth of physical strength necessary to carry full conviction were lacking. Conversely, the appealing simplicity with which she begs that the truth be withheld went straight to the heart. At all times she was an excellent foil for the star, feeding him to full theatrical advantage.

More than ever in this part dating back to the early 80's does he remind the old timers of his father. His hair is arranged so as to emphasize the resemblance, and as the heartless, pushing French attorney makes his way he has added a carefully differentiated study to his collection. There is this about Lionel Barrymore: he is never the same. His brother has something to do with it. He is never the same. He does not submerge himself as this man does and without any tricks or malice, he is this carefully staged and presented play by Richard.

It shows the wife and daughter in the home of a French prosecuting attorney hoping for advancement for the head of the household. If only a conviction can

be attained in a recent murder case, Mouson steps forward to make the try. He catches a culprit, but neither decency nor scruples trouble him in the attempt. In the end his senior's kindness of heart helps clear the accused man, who now turns on and deprives the wife who has loved him of her children because she kept secret the fault of her youth. It was Mouson who forced the truth from her on the sly, well knowing what her husband's attitude would be, and of Mouson she demands an accounting. What will he do to make right this wrong? Nothing. Let her seek reful of the law. As he leaves with a shrug she stabs him, and his friends bend over the body muttering that the high office to which he had just been appointed is vacant. One of them now will get it. That is their first thought, a comment on political institutions and the men who seek a career in politics in France and elsewhere for that matter.

The translation was made by Homer St. Gaudens, who staged the piece, and the cast chosen was the work of Hewlett and Basing. Mrs. Sidney Harris did some charming decorations, and in a well-hung scene, Charles White stood out with particular effect. Charles Cohan also had a moment that kept him in mind of the rest of the play.

JANE CLEGG

Henry Clegg.....Dudley Digges
Jane Clegg.....Margaret Wycherly
Jennie.....Jean Bell
Mrs. Clegg.....Erskine Sanford
Mr. Munroe.....Henry Travers

"Do you love Henry?" asks the elder Mrs. Clegg of her daughter-in-law. To which the wife responds:

"I'm as fond of him as any woman can be after 12 years of marriage." It should be further explained that during the 12 years prior to the opening of the play, Jane Clegg, the audience is informed that Henry Clegg has been married to his wife and had solemnly promised to give up the profession of law. St. John G. Ervine, author of "John Ferguson" is the author of the play, presented Feb. 21 at the Garrick by the Theatre Guild. It is not an original idea. Henry, a young man, just one of the many depicts a series of well-drawn characters. But as they are types from the lower walks of life, they are not "characteristic" relief, the piece is almost fatally speaking—can conjure up no romance unless there is involved, on one side or the other, a personage of the higher rank.

In Jane Clegg we have Jane, a woman of rather unusual sensibilities for her position in life. She is the wife of a middle-class salesman connected with some shop in England, and the mother of two children. She resides in a small house in the suburbs, just one of hundreds of thousands, with two of the four children, and she is connected with them is the mother of her husband. Mrs. Clegg senior tells Jane that Henry's father was pretty much the same and had to be constantly watched to prevent him straying from the path of chastity. Jane replies that when she found her husband had been untrue to her she would have found him only for the fact that she was unable to support the two children. Since then she had inherited \$2,500, and if such a situation again arose she would act differently. Jane remarks that it seemed strange that a woman who leaves her husband on moral grounds is treated by the world as if she had gone off with another man. She resents the position of being set down as merely a wife and behaving with the utmost sublimation. "It doesn't seem right somehow, having a mind and not being able to use it."

Henry comes home, has his supper and endeavors to wheedle Jane out of the inheritance. She declines to give him any part of it, saying it is for the children. Later she finds out he wanted to run away to Canada with his "fancy lady," but she makes good his embarrassment and sends him off. An impression is made on her mind of which she suppresses the husband, who says: "You speak as if you WANTED me to go." To which she answers: "How else would you have it?" The piece ends with Jane turning out the lights and going upstairs to her children. The two leading roles—that of Henry and Jane—were splendidly portrayed respectively by Henry Clegg and Margaret Wycherly. Digges makes of Henry a most despicable rotter with not one redeeming trait, and so well does he play the part that one conjures up a feeling of utter repulsion for Henry. Margaret Wycherly, as the fine-grained, patient, strong-minded wife, is always legitimate and consistently unshakable in her attitude, while Helen Wentley as the mother of the children is just the reverse, smacking the whining, unweaving old woman actor for her unbecomingly and unbecomingly of a woman of 35. Two other well drawn characterizations were in the

hands of Erskine Sanford and Henry Travers.

The Theatre Guild may be all right for its members, but its chances to draw paying audiences via the general public to the Garrick may be gauged by the fact that a Broadway taxi driver Monday evening didn't even know where the Garrick was.

SACRED AND PROFANE LOVE

Mrs. Jolsey.....Augusta Savina Kent
Louis Benbow.....Bertha Kent
Emilio Santer.....Romaine Callender
Carriotta Peel.....Jose Ruben
Jocelyn Sardinia.....Peggy Harvey
Lord Francis Alcar.....Selma Smith
Marie Sardinia.....Maud Milroy
Harry Espenloev.....Oliver Oliver
Frank Isenloev.....Alexander Onslow
Emmeline Palmer.....Katharine Brook
Rosalie.....Kisses de Moord
Leonie.....Denise Corday
A Parlor Maid.....Susan Given

The annual play presented by the Frohman office in association with David Belasco was shown in New York at the Morosco theatre on Monday night. It is Arnold Bennett's "Sacred and Profane Love," adapted from his novel entitled "The Great Game." The play, the production also is responsible for the return of the speaking stage of Elsie Ferguson. The piece had been previewed in London, where it had but fair success. In this city it will make a lot of money. The first act will make the play as far as Broadway has anything to do with it. The second act, however, and the reason is that Elsie Ferguson, in the role of Carriotta Peel, a poor, undeveloped writing genius, spends the night in the apartment of a famous pianist whose playmate she was. The dropping of the curtain with her in the pianist's arms, and her being alone, and her slipping from the room the next morning and stealing out into the street to make her way home will be enough to get the money into the Frohman office.

The initial performances in this country, after the break in, were given at the National, Washington, D. C., last week. The gross receipts there were \$2,450. The question of how the play will remain at the Morosco on the terms now in force between the Frohman office and Oliver Morosco, rental at \$4,000 a week, which still has two weeks to run, for the season as the dollars start rolling in, Morosco will sit in for a percentage arrangement under which the house will get a bigger slice than 10 per cent. As a play, however, there is naught that recommends it. In fact, "Sacred and Profane Love" very highly. The author in handling his novel tacked on a conventional ending that brought the lovers together in the usual cliché. The book had the hero returning to his wife, a great list and the woman who rescues a great deal not figure in that life as his wife. In the play the final scene brings a proposal of marriage. Had the original ending been left the piece would have been more of what is called "a play," but not so satisfying to those who will spend their money to see it and after all they are the ones that count.

Miss Ferguson plays the role of Carriotta Peel cleverly. She looks wonderfully pretty and gives the character a touch of the realistic that will hold any audience. Her delivery did not seem any too certain and in her emotional scenes it was difficult to hear her at the rear of the house. In the first half of the first act she displayed touches that brought the house right to her.

As the pianist Jose Ruben gives a performance that is very clever. In the third act he does not seem to be playing. Alexander Onslow, playing the publisher, is on only in the second act. He is the leading man type and portrays the role assigned to him very well. Renee de Moivre, playing the role of the French prostitute, gives one of the clever characterizations of the piece. Her appearance in the third act gives her nothing to speak of, but she has a big scene in the last act in which she shines. The play is rather remarkable for the number of characters that show in one act and there are never seen or heard of again. In the first act there are two women who run the lodging house, Augusta Savina and Bertha Kent, both giving excellent performances, especially the latter. They fade out and never come back. In the second act there are five characters who appear only here. They are played by Peggy Harvey, J. Selma Smith, Maud Milroy, Oliver Oliver and Alexander Onslow. There is each in the third act. Others in the cast are Denise Corday, doing a French bit in the third act, and Susan Given with a bit in the final act. Others in the cast are Katharine Brook and A. Romaine Callender.

PRODUCTION ENGAGEMENTS.

Joseph E. Brown, with "Listen, Lester," to join John Coris' "Jim Jam Jems."

The first effort of Herman Timberg's to break into the legitimate by himself or in corporation, is successful enough at the Princess to keep him in the legit whatever becomes of the corporation. The Herman Timberg Producing Co., inc. presents this musical revue, Herman Timberg wrote the dialog, the same Timberg performed the musicals. He did the lyrics, besides which Herman Timberg staged the show, and after that Herman Timberg is a comedian in the piece. A comedian is Herman Timberg; a dancer, a singer and a violinist in the performance. Herman Timberg is Herman Timberg, there's another member of the family in the cast but under another name.

One other thing Timberg did, which isn't mentioned on the program. He cast this piece. You can see it. Because he can sing, dance, commede and violin, the young Mr. Timberg secured other principals who could do more than sing. The thing is, and that's the thing, though the list of principals is not extensive, they are equal to double their number. That makes it fine for a small playhouse like the Princess, where everybody can see the show. And they can stage at the same time without anyone pushed into the audience.

The Princess is so small an auditor thinks he is on the stage. There are 16 young women in this production and if their faces looked as well as their legs, the house wouldn't be large enough. But, their legs, often covered with a white stocking top tight, are drawn into the front rows. One member of the girls in ordinary chorus dress drawing the skirts above their heads, forming a tulip effect above, while below the young women looked like an extract from the Al Reeves' front line. That is a nice

The story starts off in the kitchen of a chop suey cabaret. The cab. needs actors and the next scene is the interior, where the boss chink listens to applications from acts. The show's title tells the rest of the plot. There are two acts and 12 scenes.

act and scenes. It's a happy, jingly combination of everything of unknown quantity but giving enough good music and fun to make the evening a very pleasant one. The show was favorably reported upon by the critics, and it likely accounts for its determination to be in the city again via 39th street, despite limited capacity and room. When Mr. Timberg decided to become a five-violin producer he first produced a Five Violins and later, the Chicken Chow Mein and the Chicken Production. Both in a way are in "Tick-Tack-Toe" although the violin playing

[illegible]

Here's a company no \$3 patron ever heard of. They will like this show just as well as if it had been billed by an all-star cast and written by an author who charges for his name.

Of the several scenes the "Hotel Room" is the best and fastest. It is the finale of the first act and includes much good comedy. A "manicure" number has the girls going into the audience during it. A roof show has the same kind of a

number.

Mentioning Gould and his performance has been so surprising. Nothing in the past he has done touches his work here. As a light comedian he romps away without at any time leaving the impression of a strain in his playing. The audience is not only amused and entertained by both. Mr. Marsh makes a likable juvenile and he gets over each time going after anything. George Mayo is a Hebrew comedian of good method who is a very pleasing laugh-maker. Laura Dreyer do their double close formation dance as an act without other items of consequence to handle. J. Guilroy plays several roles and is also the first MARSH.

Hattie Darling is the other Timberg, a sister of Herman's. She likewise is from vaudeville where she did a single, playing a violin and dancing while do-

ing it. Miss Darling is doing the same thing here and other things, looking well and of more importance in the production than she was as an act. There is a series of imitations at one time and Dotty Bryant of the chorus, doing Frances White, exhibited with how much ease she could do Miss White, in looks and work. Her "Mississippi" was

Two syncopated numbers were done by the company, both excellent. One was from the first Timberg act, the syncopated rehearsal.

In dressing the chorus looked fairly well, though few of the 16 are good.

The hit number is "Hoppy Poppy Queen," led by Mr. Gould and Miss Darling. It is "plugged" during the performance. The program and the people on the stage speak about a "novelty for the finish" but the only novelty Tuesday night was the ensemble repeating the

Just before that, Franklyn Ardell with his sketch "The Wife Saver" was shoved into the show, without announcement. Mr. Ardell did not fit. He knew it, as he sang a funeral march in an undertone while on the stage. It wasn't quite as bad as that but it was pretty bad. If the Ardell sketch (also playing the 31st Street-vaudeville this week) remained in the production, he was likely moved quite far under the "music" which

quite far up after the Tuesday night performance of the new production.

"Tell Me Kind Spirit" is an Oulda Board number that got something, following the lead of "The Goodbye Man," sung by Miss Lewis, another good song. Mr. Timberg turned out a lot of business in the first half of this stage and in a total, did a pretty big job for his first one.

Timberg, a native Cincinnati of baseball fame, is reported interested with Timberg in the latter's theatrical career. He is reported to be negotiating Hermann a first class run for money. "Tick-Tack-Toe" should get the best of the new ones, but the road Timberg has hooked up this show like a showman who knows his business. He has a lot of talent. The man should become a producer, only, leaving acting to others. There's more to be made in the theatre than in successful acting.

Washington, D. C. Feb. 25.
It would be an impossibility to attempt a review of Percy Mackaye's "George Washington" which had its first presentation at the Shubert-Belasco Theatre, New York City, last night with the other recent historical play concerning the life of Lincoln. Mr. Mackaye has not taken advantage of the dramatic opportunities that his famous character has offered. His play would suggest. He has adhered entirely to the pageant idea and given a series of "pictures" and although his work is commendable, it is not so good as that the opinion must be handed down that it is feared the piece will not take

The pageant idea utilized does not seem to have been the nature of the pageantry suggests the great outdoors with unlimited space and hundreds of persons utilized to depict the characters. The effort last night, which had attracted a respectable large audience gave rather a tiresome bore the final act, and the dramatic moment which every one seemed to be waiting for would seem just about to be reached and then wouldn't materialize.

Mr. Mackaye has let go by hundreds of incidents that our histories tell us would literally "raise us from our seats" had they been taken

Advantage or. The play opens with an allegorical scene where an author is beset with the various reasons why and why not, he should write and put upon the stage a country. This is followed by a really beautiful scene in which the nobleman Potomac, not the part of the old mansion so familiarly known but that portion of the house connected by an open passageway with a detached kitchen. Here Washington is first brought to us and the young hero is introduced on a trip during which he had surveyed and marked the vast estates of Lord Fairfax. The lightness of the youth of Washington, his love of farming and his devotion to the life of a farmer for his career is set forth.

We next have the Washington returning from the Indian wars, where he had attained fame and the admiration of the colonies. In this episode his marriage to Martha Custis is brought out and at the close of which the greatest enthusiasm of the evening was manifested when a remarkably well staged and lighted scene was enacted. It might be stated here that it is impossible to shake the impression that Mr. Mackaye has wasted too much time and effort on matters of no importance.

The gradual development of the play, or rather pageant, brings out the scene before the King's College where Alexander Hamilton is brought to view and bringing another scene wherein you expected the dramatic moment that was only half realized. This is followed by

The closing scenes of the play take in the winter at Valley Forge, his tent before Yorktown and the final poignant picture of the fall of that city. During which time the work, the scenes and the characters are joined together with the lack of support from Congress and the hardships Washington faced with the undying devotion of his army. The closing scene depicts the homecoming and the resumption of "the real work" as Washington termed it. On that note, after Washington had refused the crown offered him by the officers of his army.

Walter Hampdens' performance of Washington was a masterpiece, and had the author given him some real-dramatic moments, something to build on, something that we all expect in the theatre, his performance would have gone down in the annals of the theatre as a real accomplishment. But Hampdens' appearance in Washington and his performance fulfilled our imaginative picture of Washington and the gradual changing from the youth into manhood was excellently well done.

There were other remarkably well done characterizations. Last night, had it not been for the splendid work of George Marion as "Cockeyed," the audience would have been bored. Each scene, it would have grown tiresome. With Mr. Marion were two little folks, children, Fred J. Verdi and Phyllis Loughton, the latter scoring marked points in her beauty and her splendid singing voice. Throughout the play these three sing all the oldtime ballads and patriotic airs, "Yankee Doodle" and all the rest and "gain it up" so that Mr. Mackay has not too much time on this and sacrificed the real things.

Coming next was the performance of Nellie Peck Saunders as Mammy Sal, the old colored mammy. She was wonderful. As each episode followed through the course of time you could see her growing older. She had the real negro dialect and voice doubled with the loving respectfulness for the master. Her performance can be set down as a really

Some of the historical characters presented included Lafayette, whose scene with Washington brought forth an ovation, but it must be admitted that it wasn't due to the work of Mr. Mackaye as much as the recent world developments. The character was excellently portrayed by Paul Leyssac. Patrick Henry was well done by Charles Webster as was Alexander Hamilton by Gerald Hamar, however he seemed to be an

English actor. Others worthy of mention are Maxwell Ryder as Tom Paine; William Sauter as Lieut. James Monroe; Lord Fairfax by Allen Thomas and Martha Washington by Beatrice Reinhardt. **Meakin.**

Baltimore, Feb. 25.

Phillips Trava	Georges Revanet
Robert G. Burr	Frank Otto
Abraham Lazzarsohn	Paul Ker
Gaspard Tagliani	Owen Meech
Eduard Barna	Wright Kramer
Mira Van Ness	Marion Costley
William C. Waverly	William Hamilton
Louis Gribet	Dalry Atherton
Mrs. Lanham	Leonora Ottinier
Rosamond Lanham	Marie Louise Pecheur
Mrs. Nerners	Rube Trelease
Paul Cleere	Merle Madden
Mme Serafina Lortola	Katherine Stewart

Harrison Grey Elske presented a new comedy, "The Irresistible Genius," for the first time at Ford's Monday. The play is in three acts by John T. McIntyre and Francis Hill. As usual in this house on premiere nights there was standing room only.

George M. Cohan, financially interested, was on hand and "covered" the show for one of the local papers. He wrote a very fair criticism of the play as a whole, speaking plainly and sincerely. As the show did not stand up, Cohan emphasized this point strongly—the first act contains possibilities that are not yet strongly enough brought out; the second act is remarkably well done but the third act is weak and the third act does not bring out the point strongly enough and falls flat, very flat. This will be remedied by the end of the week and should not be a great deal of trouble to the authors, who have a wealth

Philippine material in these three acts. Philippine is a beautiful, intelligent, and a genius. His talent, fame and personality make him so attractive to women that they dog his footsteps. Being a healthy young animal, Philippine was reared in this adoration for quite awhile, but finally the cackling throng begins to get on his nerves. He is so fed up with it that he finds him at the opening of the play. Philippine realizes that if he continues to carry on with the life he is living he will explode mentally, physically and musically. He would like to go the limit, but the manhood of his soul tells him different. It is this struggle between the animal and the human side of him that the play has to deal. He searches for true peace and true love and finds it with

The first act comes to a dead stop when for no reason at all a young girl renders a very difficult and beautiful

piano solo which hinders the progress of the plot towards completion and is given for absolutely no reason at all except to show the thespians that they can do it. Anyway, should be taken for granted. The musical rendition met with quite a reception Monday evening answering to the call for more entertainment. It was naturally towards the complete interruption of the trend of thought. There are also too many different characters and too much chatter in this type of play. The piano solo is also the piano recital will meet the rewrite pencil or the scissors. The second act doesn't need to be improved upon. It is a play around your heart strings and the climax with a young American making good in a pinch strikes a responsive

the bird act the big let-down comes. At the close of the second act the audience realizes that there is only one thing now left to be done, to bring Phillips and the girl together. There is not enough dramatic material left to make the last act satisfactory, and Hill bring the two together in a very abrupt and narrative fashion just as everyone expected. It is one of the times when you could leave the play and go to bed. The last act is a thing worked out and consequently fails to hold interest and quite a few rude people to show their ability of knowing when the real climax is passed leave

The acting leaves nothing to be desired. Georges Revanent, Wright Kramer and Frank Otto are especially worthy of mention. *O'Tools.*

Baltimore, Feb. 26.

"Sophie," the new Philip Møller comedy, had its premiere at the Academy Monday and while it met with approval on the part of the audience, this was due mostly to the way the various roles were handled and to the characters more than to any special approval of the play itself, which is of the Continental type, which has never been any too popular on

The most noteworthy thing about the premiere is the return of Emily Stevens to the legitimate. Her work has been broadened considerably and her handling of the title role was one of the most complete stage efforts to live a foreign blood that has been seen here for some time.

Mr. Moeller has again gone into history for his inspiration, but he has not taken the liberties with facts, as was very evident in his former works. It is to be wished at times that he did for the play is more or less without a plot. The redeeming feature is the brilliancy with which the play is acted. The lines are very clever, what action there is moves along lively when it appears and the players sparkle with Sophie as

On past performances the play will not meet with unmitigated success. American women exhibit automatic resentment to speeches incompatible with heartstone thoughts, at least we like to think of them that way. It was noticeable Monday night that the male portion of the audience was much more kindly disposed toward the comedy than their feminine companions.

O. P. Heggie gave a delightful impersonation as Dorsal, the whimsical writer of tragedies. Oswald York is delightfully benign and simple hearted as Abbe. In fact the entire cast is excellent. It seems too bad that they have nothing better to work on.

Boston, Feb. 25.

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piece is devoid of anything new
(Continued on page 24.)

San Francisco

ORPHEUM, SAN FRANCISCO.

San Francisco, Feb. 25.
An Orpheum bill mostly made up of comedy, but otherwise striking a high average, was enthusiastically received this week. Capacity audiences attended, occupying all available standing room. The Marion Morgan dancers, unchanged from last year, scored their usual success. This pretentious array of talented artistic dancers and pantomimists with their spectacular finale held the interest throughout. Harry Cooper, without any war paint on, appeared fifth and kept them laughing good and loud with talk and business with the orchestra. He displayed his old time form in his songs, finishing with a popular medley of past successes to great applause.
Burns and Frabito stopped the show on next to closing. Their big reception on preceding acts got howls. The business with the balloons is still a feature, and as handled by Burns is naturally funny. Frabito's rendition of "World Go Bye" also stopped the act.
Jessie Kemper and Kim in "His Day Out" placed nearly half the early part of the bill comedy, scored big laughs with bright, amiable personalities pertaining to fishing while seated in a rowboat. There was an appropriate setting. "Forty Fats" closed the show successfully. The announced pictures of the Mardi Gras help in helping to hold them. Rita Rogers and Corletta Ryan and Leta Orlob repeated well in third and fourth positions. Harcourt and Fitzgerald and Harmon and xylophone experts, were a hit in the opening position. *Jack Joseph.*

HIPPPODROME, SAN FRANCISCO.

San Francisco, Feb. 25.
At the Hippodrome this week James and Jessie Burns opened a pleasing show with fifty wavy stunts. Drisko and Earl followed with "Back to Summerville," a quiet talking skit containing some good laughs. These got the crowd. Knight and June, a mixed team, went well next to closing with song and talk neatly and stylishly presented. They made an excellent appearance.
The Revue, a pleasing affair with five girls presenting specialties on the minstrel order and a couple of men on the end. Steve Jackson's dancing and Gene Gorman's singing were the outstanding features. The cabinet dressing rooms added novelty.
Edward Lambert, a clever comedian of the nut order with a clever manner of delivering songs and talk. He was a hit. Taylor "Trick" and his boxing exhibition. *Jack Joseph.*

PANTAGES, SAN FRANCISCO.

San Francisco, Feb. 25.
Pantages business showed a big increase this week the house filling up early for the first show Sunday. This week there was a banner show with a big time atmosphere. Henriette de Serres in pretentious and executed poses made an excellent headliner and commanded absorbing attention in fifth position. Bert Stoddard is a rube musician with a monolog and got a few laughs but the routine neophyte. His violin and cello playing, however, registers strongly and he encores with a mandolin.
The Three Mori Brothers started the show, getting good laughs with their clever and humorous juggling of a barrel. Eldridge Barlow and Eldridge in a rural comedy found big favor. Ward and King were a hit next to closing. Ward's clever delineation of an Englishman's idea of baseball registered exceptionally strong here. King was an exceptional straight. Both are good hoopers. Goets and Duffy are a classy appearing and versatile mixed team with songs and dances out of the ordinary and scored big. Bud Snyder and Joe Melino closed the show with a laughing success. They are a straight cyclist and a couple of comic pantomimists. *Jack Joseph.*

Ed Redmond in Musical Comedy.

San Francisco, Feb. 25.
Ed Redmond will install a musical comedy company in which he will be featured in the Jose, San Jose. The engagement is for four weeks and replaces vaudeville.

To Head Dramatic Show.

San Francisco, Feb. 25.
King and Thornton will head a dramatic show at the Republic March 7. The stock company will divide its time between the Republic and some other neighborhood theatre.

\$2 to See Kolb and Dill.

San Francisco, Feb. 25.
The admission scale for the Kolb and Dill engagement at the Curran in "Wet and Dry," limited to two weeks, is up to \$2.

MANAGER SUES FORMER EMPLOYEE.

San Francisco, Feb. 25.
Fortune Gallo, manager of the San Carlo Grand Opera Co., filed suit last week for \$35,000 for libel against Charles R. Baker, former in advance for him. It is alleged that in a letter written Feb. 4 by Baker to the Ellison-White musical bureau of Portland, Ore., Baker cast aspersions on Gallo's business integrity.
The Ellison-White people sent a representative here to close a contract for next season's tour, and also sent Baker's letter.
Gallo's suit follows one filed by Baker against Gallo for monies alleged to be due him for last season which resulted in a box office attachment during the Curran engagement. The attachment was released when the Bank of Italy put up a bond of \$17,000.

INVITE PUBLIC TO SUBSCRIBE.

San Francisco, Feb. 25.
Public subscription of \$1,500,000 seven per cent. cumulative preferred stock of Foster & Kleiser Co., one of the largest billboard and outdoor advertising institutions in the West, was offered for sale at par, \$100 per share, to yield from 7½ to 8½ per cent. if held to redemption at the price of \$110 through the operation of an annual sinking fund, which will retire all of the preferred before February 1, 1940. The company does over 90 per cent. outdoor advertising and controls through leaseholds more than 90 per cent. of the locations.

ELTING'S TROUBLES IN JAPAN.

San Francisco, Feb. 25.
According to advices from Japan the Julian Eltinge engagement at Tokio was not a profitable one, owing to the inability of securing a theatre where night performance could be given.
The only available one was occupied by a Japanese dramatic show, forcing the Eltinge show to matinees. Ten were given to light attendances with prices up to \$6.50 gold.

ENGLISH OPERA AT THE CURRAN.

San Francisco, Feb. 25.
English opera will be presented by Fortune Gallo at the Curran following "Maytime".
A series of Gilbert and Sullivan's light operas will be given with Jefferson De Angelis featured.

FRISCO DOG WINS FIRST PRIZE.

San Francisco, Feb. 25.
Irving Ackerman's Hummerstone Tough Nut, nine months old, wire-haired fox terrier male puppy, won first prize among 116 entries at a recent dog show in New York. Tough Nut is valued at \$2,500.

MAUDE FULTON TO RETURN.

San Francisco, Feb. 25.
Maude Fulton will return to head the Fulton Players at the Fulton in Oakland about the end of March, when several new plays written by Miss Fulton will be presented.

REOPEN 'FRISCO THEATRES.

San Francisco, Feb. 25.
The majority of the San Joaquin valley towns which were closed by the flu are scheduled for reopening the latter part of this week. Bookings have been resumed by the Bert Levey circuit.

Henry and Adelaide did not play the Pantages, San Jose, date because they left their special trip in Fresno. According to Henry, the manager at San Jose was willing to let them do their act providing they cut a few dollars from their salary.

Charles W. Ellsworth returned from Chicago last week with the cremated remains of his wife (Clay) Lucker, which were interred in Oakland.

OBITUARY.

Eugene M. Isaac.
Eugene M. Isaac, 58, died Feb. 17, at 14 Orleans circle, Lafayette Park, Norfolk, Va. He was press agent of the Wells theatre in Norfolk. He was

IN LOVING MEMORY of a True Friend
May her soul rest in peace.
RUBY MYERS
Departed this life February 14th, 1926.
Come but not forget me.
BLOSSOM SEELEY

in the navy and coast guard service. He is survived by Mrs. J. C. Knapp, Mrs. F. Klug and Josie Isaac, of New York City.

Harry David Smith.

Lieutenant Harry David Smith, who was-stage manager of "Ben Hur" before the war, was killed recently in a mock aeroplane battle 1,800 feet in the

IN LOVING MEMORY

RUBY MYERS

God Bless Her!

Just One More Little

Ray of Sunshine Shut Out

To Teach us God's lesson—

It's hard to lose, such as she.

Mr. and Mrs. Bobbie Albert

air on Kelly Field, Texas. He was 26 years old. Lieut. Smith had an overseas record, and was regarded as one of the best aviators in the service.

Marie Morrisette.

Mrs. Marie Butler, aged bride of Ferrell Butler, manager of the Orpheum, Racine, Wis., died Feb. 23. She

TO THE LOVING MEMORY

of my little

PAL

EVELYN KELLAR

Laid to rest February 23rd, 1926.

NED "CLOTHES" NORTON

was formerly Marie Morrisette, dancing partner of Mme. Poulsona.

Norbert Gills.

Norbert Gills died in San Francisco Feb. 20 of influenza. Formerly with several eastern productions he was on the coast directing the Community Theatre at the time he was stricken.

Marjorie M. Foster.

Marjorie M. Foster, formerly of Le

GOD

In His wisdom, which is not within the mortal understanding of man, has taken from me
My Adored Wife

RUBY MYERS

who passed into the kingdom of the Lord on February 14th, 1926, at Chicago, Ill., leaving me bereft, Jeweled, alone. Her Master called her when she was at the height of her youth, at the turning point of her brilliant professional career. I can only say in my grief, outlasted alone by my faith:

"HIS WILL BE DONE"

TOM PATRICOLA

Roy and Le Hoine, died Feb. 22, at Normandie Hotel, New York.

IN LOVING REMEMBRANCE

of my Husband

JOSEPH S. NATHAN

Who passed into the Kingdom of the Lord on February 21st, 1917.

DOROTHY DAHL

Louis Schoenberg died last week in New York, 101 years old. Mr. Schoenberg was the father of ten children, among them Al Shean, an artist, and Mrs. S. Marx, mother of the Four Marx.

Mrs. Helen Catto died Jan. 22 at New Plymouth, Idaho. Remains interred at Tacoma, Wash. Mother of Rhea Catto and "Fudge" Catto, now Marx.

IN LOVING MEMORY

of

My Dear Little Sister

Jenny Stanton Burch

Age 35

Died February 5, 1926

THIRD, SHE SLEEPS—AND

LIFE'S POOR PLAY IS OVER.

MAY HER SOUL REST IN PEACE.

Mrs. Walter J. Plimmer

Mrs. Frederick J. Ireland. Deceased was non-professional.

Mrs. Emma Turner, mother of Hilton Taylor and Mrs. Frank North, died at Fairhaven, N. J., Feb. 20. Funeral

IN LOVING MEMORY

of

My Husband and Dearest Pal

EDWARD SCOTT

Who passed away Feb. 4th, 1926

Never to be forgotten by his

loving wife

Harriet (Midgie) Scott

services were held Monday. Requiem mass was said at St. James R. C. Church, Red Bank, N. J.

The mother of James Purcell died at her home in New York Feb. 24, of pneumonia. The deceased was the

IN LOVING MEMORY

OUR DEAR LITTLE PAL

RUBY MYERS

Our dearest sympathy

to her husband,

Alvyn Sheldon and Lucille Dalley

and Janet of France

mother-in-law of James Plunkett and was 65 years old.

The mother of Belle Bennett died Feb. 12 at Milaca, Minn. Miss Belle

I Mourn the Loss

Of My Dear Friend

CHARLES BROWN

God Rest His Soul

OSCAR LORAIN

Bennett is the Alcazar's, S. F., leading woman.

A. Langstedter, for years stationer of the Keith Vaudeville Exchange, died Feb. 19 at his home in New York.

The mother of Jake Flamm, chief property man for the Schuberts, died at her home in San Francisco, Feb. 22.

IN LOVING REMEMBRANCE OF

JOHN B. WILLS

Who passed into the Kingdom of the Lord on February 24th, 1913.

Ideal father, husband and staunch friend.

STELLA, WALTER

MRS. KATE WILLS

peculiar brand of low hoakum seemed to fill an aching void. They applauded him so heavily that he hit upon the expedient of appearing for comedy purposes with other acts, and invariably he got a hand.

The best act on the bill, without any question, was that of Catalano & Williams. Williams is Irene Williams, leading lady of the late lamented "You'll Like It" revue, and Catalano is Henry Catalano, who boasts local notoriety as a singer and pianist. The timing of the pair in a quaint set singing crotches is felicitous one. Both have pulchritude in manner and voice. The routine is in the nature of a progressive vocalisation of courtship, beginning with a flirtatious number and ending with a dedication. Her, both of them, sing a couple of solos, and then come in together for the final stage, using a pianist, who knows how. It has just about calibre and class enough to warrant booking on the bottom

The Three Lees offered a juggling and hat-throwing act of the type always acceptable on the better family time. Two of the men work in athletic costumes and one works in comedy blackface. The act is peppy and efficient.

Eugio Rio, solo gymnast, opened on a high pedestal with a few poses, and then leaped to the rings. His work showed grace and finish, without any sensational feats.

Chamberlain and Marie, with a crash, start, get 'em when the young woman in the act began to play her violin. She does not play it enough in the act, and her playing is not helped by the young man's comedy interruptions. He has a sense of comedy and a good voice, but lacks material for both, his Irish number being by no means the best he could use. The act is unquestionably prolific of possibilities and when set could work on any time.

Raymond Wylie and Co. in a clever satiric setting showing a futurist jail drew hearty acclaim with a well balanced and intelligent routine. One of the men sings in a full, trained voice and the other furnishes the comedy in black-face, both in jailbird costumes. The work half of the team does a tap dance to the tune of "The Vamp" that is a-bear.

WYNN SHOW IN AND OUT

Chicago, Feb. 25.

Telegrams came in to the local dramatic desks announcing that Ed Wynn's Carnival was coming to the Illinois, succeeding "Hitchy-Koo" after its four-week run. Several local papers carried the story, which was promptly denied from the K. & E. offices here with the statement that no known booking of Wynn's show had taken place. The wires were sent from Boston.

PEPPLE AND HOFFMAN JOIN.
Chicago, Feb. 25.
T. Dwight Pepple and Dick Hoffman,
for many years factors in vaudeville

matters hereabouts, have combined to open a booking business. Hoffman was 14 years a W. V. M. A. booker, first as the Allardt man and later handling as the family time for the interested parties. Hoffman supplied and promoted successful girl-act producer and promoter who recently sold out his holdings for a substantial sum. The firm will specialize in supplying theatres, cabarets and clubs, and will handle acts, orchestras and whole shows. The working name of the combination will be the Correll Agency, and it is said that twelve houses have already signed, several formerly booked by the Correll Agency. The office is in the Woods Theatre Building.

WILLIAM A. GRAHAM.
William A. Graham, for 25 years dramatic editor of the Hartford Courant, succumbed to pneumonia Feb. 19. He was 63 years old and had been a Friend since its organization.

New Vaude House for North Side.
Chicago, Feb. 25.

Local capital (not in show business) is behind a project to build, at Broadway and Bryn Mawr avenue, a hotel with vaudeville and picture theatre adjunct. Construction will start in September, it is reported. The site is in the neighborhood formerly occupied by the Wilson Avenue Theatre.

NEW ACTS THIS WEEK

Helen Keller and Co. (3).
21 Min.; Full Stage (Parlor).
Palace.

The debut of Helen Keller in vaudeville this week at the Palace is an event. How much of an event was determined by the Monday night audience, which made of Miss Keller a stronger feature on the program than had the management. The management made Miss Keller the second feature of the bill, giving her the bottom space, with Bessie Clayton the topline. That may be a matter of contracts or it may be vaudeville, but if the most remarkable woman of this age, the one who turned a calamity into an education, she who is a bigger and more enlightening subject in herself, on faith, perseverance and will power than all the societies ever formed for that purpose, and a woman who has received more publicity than all the present headlines in vaudeville combined, could be induced to enter vaudeville, she might have been headlined for her own dignity if nothing else. But Miss Keller is not a showwoman. Miss Keller has been in the newspaper and in the moving pictures, books have been written on and of her, and her story in print is familiar in a way, but it is the picture of this sightless and deaf girl, upon the stage, who made herself talk that digs in deep for those who may be able to appreciate what she has accomplished that lends the greatest interest to Helen Keller as a turn. She lends charm to the act, with her pleasant and good looks, her naturalness of poise, her apparent satisfaction and her undoubted joy at having done so much for others who have been so fortunate while doing a miracle for herself. This girl, deaf, dumb and blind at 19 months of age, as her tutor, Mrs. Anne Sullivan (Macy) stated, can now speak. We who possess our senses may be very thankful, but of the senses missed by Miss Keller she has replaced others we can never have. Mrs. Sullivan asked Miss Keller how she knew a large audience was in the theater. Miss Keller replied, "By pulsation in the air." Asked again how she determined if the audience applauded, Miss Keller answered through vibration to her feet. Before Miss Keller appeared, Mrs. Sullivan gave a graphic account of the youth of her protegee, mentioning Miss Keller had graduated through Radcliff College in four years, received the B. A. from Radcliff and Harvard, and explaining how it was done, by Mrs. Sullivan reading books and repeating lectures to Miss Keller, through closely contacted finger talk. She told many other things, all thrilling, with Miss Keller alongside, holding her fingers to Mrs. Sullivan's mouth for lip reading. Mrs. Sullivan invited questions from the audience. Several were asked, the only comedy one being would Miss Keller marry, whereupon Miss Keller, with a sweep of her hands to the questioner, replied "I propose to you." Someone requested Mrs. Sullivan to ask Miss Keller to tell what she thought of her instructor (Mrs. Sullivan). Miss Keller did not reply, but placed her head on Mrs. Sullivan's shoulder and gave her a hug. It was a throbbing scene. Mrs. Sullivan is not tall and not slender, but her devotion to Miss Keller may be recompensed in part through the acclaim she has received for it. As an act Helen Keller is a big card, a great card if properly handled in vaudeville, with advance and current press work, needed more to inform the public she is the real Helen Keller than anything else. While it may strike some as pathetic to see Miss Keller, those who will be they who do not realize what Miss Keller has done for herself, nor should they be expected to, but Miss Keller as an illustration of what determination and grit against the greatest adversity has done; what others can do from her example, is the finest educational feature vaudeville or the theater

May Wirth with Phil, assisted by The Family (4).
Riding Act.

15 Min.; Full Stage (ring).
Palace.

It's the May Wirth riding act, the peer of all of its kind, with that girl, May Wirth doing the star riding, a horseback, bareback and any other way that seemingly comes to her while on the backs of the animals. There are other members of the family. Two must be Mother and Father Wirth, with Father also doing some riding. Mother is the ringmistress. A sister, possibly, rides also which compose quite a group, besides Phil, the comedian-rider, new to this turn for New York. It's a good rider and a fair comedian, with grotesque make up, and "business" that suggests often "Poodles" Hannaford. At one time while sailing around the ring on a horse's back, Phil threw off his vest, caught by sister Wirth. At the opening May and her sister sing, in "one," using the song "When My Baby Smiles At Me." They make this portion quite lively and for athletic girls sing very well. The act has six people inclusive or exclusive of the groom who also rides. There are three horses, one a mustang that takes up a faster gait than ring horses usually have, especially for this confined stage enclosure. But with so many and where but one, May Wirth, could put over the act alone if so required, the Wirth Family act gives big value in its ensemble, riding and comedy. There's no question remaining with the house after May Wirth is through that that girl is some rider. She always was the sensation of the circus season since the year she opened over here with the Barnum-Bailey show. She did her somersault on the horse's back and another somersault through a page's hold. The Wirth act, now a comedy riding turn with all the trimmings is sure fire, so much so the Palace placed it opening after the intermission, to obtain all of its strength as a program feature. *Sime.*

Shirley and Munro.
Skit.

14 Min.; One (Special Drop).
Fifth Ave.

The routine is written on the subject of a young couple's matrimonial troubles and sticks to the topic. Man enters from what the drop pictures at the "Wed Wee Club," saying it looks like curtains for his marriage. Wife enters carrying a large pamphlet which she explains during a lull in their scrapping, holds details of all the mean things he has said and done to her. He remarks that it looks like the "fourteen points," but she replies "read 'em and weep." Each has a song, the girl doing "What My Mother Said," which rehearsed their marital troubles and he later doing "I Wish I Was Single Once Again." Neither voice showed anything and the lyrics were about the best part of the songs. During their argument she wished a cop was near and he blows a whistle. The "bull" shows up that bit is given a good comedy turn. They make up at the close but the finish is weak. One old bit was present with the man pulled the "three strikes, you're out" gag. While the material is new it isn't particularly bright. Lines that can bring laughs will be needed before better bookings can be expected. The girl shows a very pretty hand bag of colored beads. *Idee.*

It could possibly bring forward. There is a piano accompanist who introduces Mrs. Sullivan at the opening. Later a soprano voice off stage sings a ballad. That should be omitted. It makes the moment too solemn against the former cheeriness of Miss Keller. *Sime.*

Clemonso Belling and Co. (2).
Animal Act.

15 Min.; Full Stage (Special Set).
Prospect (Brooklyn).

Before Clemonso Belling (a foreign act) makes his entrance in a small cart pulled by a small white Chinese donkey, a mechanical effect contained in a well-painted landscape exterior consisting of back-drop and four wings shows a miniature duplicate of the donkey cart being driven through the hills in the distance. A somewhat similar effect was used in one of the Winter Garden shows several years ago, in which Al Jolson was shown racing in an auto against a railroad train. The set also has a bandstand with a dog orchestra, a mechanical arrangement permitting the canine leader to direct the band. The mechanical stuff builds up a good entrance for Belling, who comes on in comedy garb, accompanied by two footmen. The footmen later do some corking ground tumbling, one trick standing out in which one of the men turns eight one-hand forward somersaults, picking up a ball with each turn over. Belling's opening consists of juggling, at, stage, and handkerchief. The handkerchief is dropped from time to time and deftly caught by a brown poodle. Several other routine tricks are nicely executed by the poodle. A Chinese boy without a miss while seated on a pedestal about ten feet away. The black poodle works the mechanical arrangement which propels a ball through the air, the white poodle catching eight or ten tosses without a miss while seated on a pedestal about ten feet away. The black poodle also does some plate-catching that makes a good flash, and considerable comedy is derived from rings tossed over the brown poodle's tail, which after being caught by the dog are whirled around. All of the animal stunts are shown with first class showmanship. Belling patters all through the act, disclosing at times a rather marked foreign accent. The act closes with hurdle jumping by the Chinese donkey. The turn, through the size of the donkeys, which are as cute as they are well trained, should make a capital appeal to children. The act should make a high grade opening or closing number for big time. It pleased at the Prospect. *Bel.*

Browning and Denny.
Songs and Comedy.

17 Min.; One (Special Drop).
Fifth Ave.

This is the reunited team of Bessie Browning and Jack Denny. The war first split the team and when Denny was mustered out he showed for a time in an act with Hermione Stone. The present turn is a new edition of their former offering of which about 50 per cent. is now present. They open with "The Meaning of a Kiss," Miss Browning doing the demure miss in her clever, dry way. She is underdressed in orange and quickly follows with "Since Maude Took Up Physical Culture" and then "Rubetown Rag," both numbers being from the old act. During a costume change Denny has a piano specialty. Miss Browning is out again in black wig and Chinese rig and both are seated on cushions while she sings a Chin number. A quick change has her out in a becoming artist's costume for "The Greenwich Village Kid," the lyric of which says "she lives in a garret and inhales purple breeze." During the number she does her Eddie Foy imitation. Denny's part, as before, is subjective, but he adds atmosphere or something which aids Miss Browning's work. The turn should have no trouble in picking up its former place. *Idee.*

Maud Muller's Revue (7).
23 Min.; Full Stage.
Columbia (Feb. 22).

Maud Muller has herself and a jazz band in her latest turn, calling it a revue. It runs like a badly constructed act of its sort. The turn impresses as though Miss Muller had arranged it. It hardly seems likely an experienced stage manager would have produced the act in the manner it was presented at the Columbia Sunday, from the mistaken opening to the mistaken travesty at the finish. In between Miss Muller becomes the centre of it all; singing and doing semi-nutty talking. Of all she is now doing Maud Muller's singing leads and while the girl seems capable of taking care of proper material, she has not the proper material in this turn. At the commencement with the stage set for a band combination Miss Muller appears alone. Disturbances arise in front. A boy in an aisle seat interrupts her with a horse laugh. Other boys in the orchestra pit become involved in an argument. Later these climb to the stage and form the jazz band. The band has what no other jazzing collection has shown to date, kettle drums, but there is no one in the band who plays them. Kettle drums are as useful to a musical combination as they are ornamental. A little bit of something cropped out in the ragging of "The Muller Rose of Summer" and this was followed by Miss Muller excellently singing a ballad. The ballad, however, didn't seem to belong. The act was not fast enough even without it. Some kidding between Miss Muller and a blonde haired violinist was not humorous nor well placed, for a woman to be at the other end of that kind of kidding matter. For a finish Miss Muller announced a Chinese travesty of "The Soh-Daughter" with a number especially written by Robert Hood Bowers. The travesty held not a thing of value, possibly excepting the number. The only humor were some answers made by the boys while in Chinese dress, answering in Yiddish calls. The Columbia Sunday audience did not get it, and the entire impression given by the turn was not at all gauged by the Columbia's reception of it. It might get along on small time, but wouldn't get much money there, not what Miss Muller would want anyway. It would not be a bad plan for Miss Muller to have this turn restaged. Done differently, she would stand out ever so much better, for she can entertain, and that is what her turn now lacks—entertainment. *Sime.*

McCormack and Irving.
Comedy Telling, Singing and Dancing.
16 Min.; One.
125th St.

This pair formerly in vaudeville and more recently in two act routine. With present arrangement they are all set for the best in vaudeville. No more versatile couple has been lamped around for some time. McCormack has developed into the niftiest light comic. Miss Irving is a clever reader, has a pleasing singing voice, wears clothes well and has plenty of personality. Both are clever dancers. The material is bright. The songs are well selected and sound restricted. McCormack snaps his lines across with easy assurance and has an ingratiating delivery which is sure fire. The act is ready for a number 4 spot in any of the big time houses and should develop into a next to closer. *Con.*

DeLouch and McLaren.
Comedy, Singing, Dancing.
16 Min.; One.
American.

Pair of colored men. Comedy crap game, cross talk, solo "Bye-lo," solo coon song, some eccentric stepping, duet and hoofing. Commonplace small timers. *Jolo.*

NEW ACTS THIS WEEK

21

Harry Fox and Co. (7).
"Five Fascinating Belles" (Comedy).
32 Mins.; One.
Alhambra.

Harry Fox has returned to vaudeville assisted by Edythe Baker, who is playing piano for him; Beatrice Curtis, who delivers a song with him late in the act; and his five ladies of the pail and brush brigade. Mr. Fox is the first to appear and in an explanation to the audience informs them that his wife is "very broadminded," that's why he is in vaudeville with a good looking girl at the piano. His first number is a "Broadway" song with a catchy swing and a good lyric. Its conclusion is the cue for the introduction of Miss Baker, who plays the accompaniment to "Corner in My Heart for Tennessee" and then does a solo. She can handle the black and whites, first a touch of classical and then into the meanest set of blues and rags ever. Fox comes back for "Profiteering Blues" and then sings "Chasing Rainbows" steps to the footlights when there is an interruption made by Miss Curtis coming on the stage. She seems to be just a youngster but manages to handle lines cleverly, and in the "Sahara Rose" number with Fox holds her own. For the real finish Fox holds his "Five Fascinating Belles" in reserve and springs them with the hotel song for which he carries a drop. It was a wallop to an act already a bit without it. There is no doubt but that Fox and his seven dashing damsels walked away with all the hit honors of the bill. *Fred.*

Sargent Bros. (2).
Musical and Singing.
18 Mins.; One.
Keeney's, Brooklyn.

Two boys neatly clad in white flannel trousers and brown sack coats in a series of instrumental and vocal numbers. Opening with "Dancing at the Moving Picture Ball," the boys get down to the meat of their act with some coking harmonica and ukelele duets, playing plantation melodies and the latest jazz stuff with equal facility. One of the boys plays a solo on a common carpenter's saw, getting real music out of the tool by playing it with a bass violin bow. By tapping the saw with a small hammer next a peculiarly sweet whistling tone is produced, somewhat like that of an occarina. Several numbers played on the guitar Hawaiian style, with the heavier chap handling the instrument like a master musician cleaned up. A couple of double numbers, with the other chap playing a huge harp guitar also landed heavily. Both do a yodeling number for the finish, singing quite as well as they play. The act looks ready for the best bills. With any sort of break at all the boys should find no difficulty in establishing themselves as a standard turn in the better houses. *Bill.*

Van and Vernon.
Talk and Songs.
16 Mins.; One.
Keeney's, Brooklyn.

Man and woman in a comedy talking and singing routine. The material is bright and handled expertly by both. The man has an easy, pleasant comedy method and the woman an engaging smile. Opening with talk they exchange get backs and cross fire for ten minutes, keeping the laughs coming with pleasing regularity. The man has a single comedy song with one rather "blue" verse. They close with a double "Sometime" built-up for encores by well written topical verses. Good small timers, with indications pointing to rapid development. The turn pulled down one of the hits of the show at Keeney's the first half. *Bill.*

"A Peek in Pekin" (3).
Chinese Singing Act.
16 Mins.; Threes (Special Set).
Keeney's, Brooklyn.

Two of the people are full blooded Chinese, boy and girl. The third, although wearing Chinese garb, is a white girl. A special set showing the interior of a Chinese tea room, with a nicely painted background done in characteristic Oriental style, is carried. Chinese draperies are thrown over several chairs and stools for atmosphere. Act opens with Chinese girl seated at a baby grand in native costume. Following the playing of a few bars, the white girl enters and there is an exchange of talk. White girl does a short dance next. Chinese boy makes his entrance singing chorus of "Where the River Shannon Flows" in perfect English. Exchanges several gags with white girl, with good comedy results. Chinese boy sings "You're the Only Girl" and gets it over. Rachmanninoff's Prelude next and a short rag selection by the Chinese girl on the piano. Then a double by Chinese boy and white girl, followed by a reel by the white girl. The Chinese boy slips over a comedy riot next with "They're Wearing 'em Higher in Hawaii" first in English, then in Chinese. The three sit on cushions Chinese fashion for the finish and each has a line or two relative to what each has done, hoping the audience liked it, etc. They close with a song. The act is a first rate novelty for either small or big time. Aside from the fact both Chinese sing and talk perfect English, both have entertaining ability of a high order. The white girl also displays talent and good showmanship. *Bill.*

Dancers Supremes (3).
Dancing.
18 Mins.; Full Stage (Special).
Metropolitan, Brooklyn.

Two men and a woman in ball room and classical dancing. A special drop of heavy blue satin, decorated with masks of comedy and tragedy hung in "four," with an entrance on the left showing a glimpse of a street, and hanging drapes filling up the other side entrances make a classy stage setting for the dancing. A rose colored chandelier gives a pretty lighting effect. The stage is set at the opening with a baby grand. Act opens with a double ball room dance by one of the men and the woman. The man then does a short single, featured with pirouettes. A piano solo by the man next. The other male dancer and the woman offer a ballet dance following the instrumental number; notable for some well executed toe dancing by the woman, and graceful evolutions by the man. A single toe dance by the woman, another single by the man, with more difficult whirling and pirouetting and a comedy finish with the three in Chinese garb, doing a sort of jumping jack dance. All three are clever dancers and the act shows big time possibilities. The turn was a hit closing. *Bill.*

Ames and Curtis.
Piano act.
15 Mins.; One.
Jefferson.

The couple open with "Moments," done as a double. A pop routine by the girl mixed up with a pianolog solo by her accompanist complete their program. They accepted an encore. The male pianist is one-armed. He did not trade on this and won considerable returns by virtue of his skillful playing. He makes the ivories talk with his right handed playing. The woman very capably handled her vocal numbers. It's a corking three a day act.

Sully and Thornton.
Comedy Talking and Singing.
14 Mins.; One.
H. O. H.

Sully is a "wop" comedian seen around with several partners and Thornton is a straight with a pleasing singing voice and of neat appearance. The act is framed along the two man idea, but the material mostly sounds new containing some sure fire laughs. Sully is a clever dialectician and gets his points across. "Daddy" is the ballad offering of the straight man and "Profiteering Blues," a medley of pops about the H. C. of L. followed by "Oh By-Jingo" was the final vocal effort. They went well and look like a good small time comedy duo with possibilities of advancing if they can keep their material as fresh as at present. *Con.*

Princess Wah-Let-Ka (2).
Mind Reading.
14 Mins.; Threes and One (both special).
Jefferson.

A double vocal number rendered in "three" (special set) opens the turn and means nothing. The real work and value take place in "one." It's mind reading. Her male assistant asks the subject to think of a question, which the Princess "reads" and answers. She is a bit long in her prophecies, et al., and could be still more effective by abbreviating these. She evolved a good deal of comedy, however, with the "answers." The Princess is down at this 14th street house for the entire week following which she goes on the Ziegfeld Roof. Private seances with the Moss managers and official has it that the Princess is some mind reader. At any rate, as a vaudeville staple, if she cares to continue, she's big time any time.

Monahan and Co. (2).
Skating.
13 Mins.; Four.
City.

On a special floor section, Monahan opens on two wheeled roller skates with some fancy work. A female partner joins in the latter half with a mechanical skating number. For a finish Mr. Monahan produces a dummy, dressed to resemble the girl. An iron jaw whirling finish disclosed the subterfuge, although most of the house got to him from the start. Good opener.

Rome and Gault.
Talk, songs, dance.
15 Mins.; One.
City.

An elongated man and a rather short fellow comprise the act. The extremes immediately stamp the turn for "comedy." The comedy is delivered via talk, a telling "You ought to see her now" comedy number and some very neat soft shoe stepping. The latter particularly pleased. The act closed with clarinet tooting by the lanky fellow, his partner stepping it.

Sunshine and Young Deer.
Acrobat and Rope Spinning.
12 Mins. "Three."
125th St. (Feb. 20).

Man and woman, apparently Indians, attired in native costume. The girl introduces the chief in a short address in which she tries for comedy and misses through poor delivery. The man then does some clever ground tumbling and follows with lariat stunts at which he excels. For a finish he jumps through a lariat and does a head dive to a hand stand over the woman's back and two chairs. It's an entertaining small time opener. *Con.*

Loretta McDermott and Eddie Cox.
"You Said It" (Revue).
16 Mins.; Full (Special).
Alhambra.

Frank Hale is presenting Loretta McDermott (formerly Frisco's partner), Eddie Cox, the song writer and a jazz band in a vaudeville revue entitled "You Said It." If you said that the combination was sure to be a hit, well then you said it. It certainly was at the Alhambra. The staging is effective, the numbers pretty and Miss McDermott and Mr. Cox handle themselves in the stepping department with a loose limbed abandon and shaking of shoulders that would put half the other jazzers to shame. The band also holds a niche of its own, for it is not one of those jazz organizations that wish to hold the stage all to themselves and drown out the others in the act. The opening is effective with Miss McDermott and Cox handling the "Quia Board" number, surely a touch that found instant favor. Cox's rendition of "Oh! How I Laugh," which followed was not in the same class with the opening song. Not so much the fault of the number as it is the fact that it does not seem to be particularly suited to him. An impersonation of Fay Bainter singing the "Chinese Lullaby" was liked, although it seemed to slow the act a little. But "You Said It" at the finish with the team doing first fast stepping was all there. During the earlier section the jazz band was given an opportunity and they made the most of it. That boy who plays the sax can certainly pull mean harmonies from it and the fiddler is some stepper as well as a player. The turn looks to be good enough for any band. *Fred.*

"Mabel Be Careful" (13).
Musical Comedy.
32 Mins.; Full Stage (Special Setting).
Fifth.

The billing states that Jack Arnold presents this act but it is an A. & A. Producing Co. turn for whom Arnold is stage director. It is a good opening idea, four of the eight choristers entering for a dance bit with the juvenile. The comedy is well built up in spite of some familiar lines such as "I never had the sparrows." The scene is a drug store run by Mabel, who is having a hard time making both ends meet. Her sweetie decides to sell his car to get money to help her. She overhears him describing the car over the phone and thinks he is talking about another gal. That is explained later. There are two other principal roles in addition to the juvenile and ingenue (Mabel). They are the comic and a French vamp who is seeking a man with a scar on his neck. The latter pair furnish the fun. One of the song numbers is handled by the vamp, who does best, however, in an Oriental dance, showing a pretty batik costume. For a finish there is an effect showing observation platform of a Pullman car, with a film providing the illusion of motion. There is a fair cast, with the comic easily the best. The ingenue sings better than she talks, her most important song being "Kiss Yourself Good Night, Mr. Moon," done with the juvenile. "Tag Days," given earlier by the juvenile and the chorus, sounded better. "Mabel, Be Careful" is well dressed, and its comedy, with a few eliminations, is better than usual. What the act seems to need most is numbers, particularly melodies of the catchy kind, which could be easily interpolated. *Joe.*

Monte and Part.
Instrumentalists.
14 Mins.; One.
American.

Two young men, one playing a clarinet, the other a piano accordion. Operatic duet, "Dardanella," as a clarinet solo, medley accordion solo, duet medley. They play well. Good popular priced turn. *Joe.*

SHOW REVIEWS

PALACE.

With a \$250 top holiday scale for the orchestra Monday night, the Palace held a lot of people and a lot of money. Some of the front seats were slow in filling up, suggesting that specs were holding many of the seats, specs being the bane of this theatre's management. The speculators, and some are close to the Palace entrance, were selling the \$2.50 seats for \$3.50 and make a regular practice of asking one dollar advance on the Palace's forward orchestra seats.

The bill this week contains 10 acts, headlined by Jessie Clayton. Bottoming the billing is Helen Keller (New Acts), the same noted Helen Keller known throughout the world wherever you may find anyone who reads. On the Monday holiday no one is to be credited with drawing, but the chances are Miss Keller will mean new business for the Palace.

If there is anyone left who can draw a first timer to a vaudeville show it is she. Miss Keller closed the first part and another new act opened the second part, May Wirth and Family (New Acts). The headliner was third after intermission. Miss Clayton has about the same complexion as Miss Vogt, all of us well dressed and stood high with the audience. The Casinoes ranked with the star in favor of the Casinoes scored individually and while dancing with Miss Clayton's act. The act in the bill to Jessie Clayton's feet. They are as nimble now as they ever were and she's the same actress who has been seen one else has been able to approach. Maybe that's why Miss Clayton remains so long and hold up to well—there is no one else who does her particular and peculiar act.

"The Love Shop," a George Choo's reproduction of the Palace in the past. Eddie Vogt starred, hits the Palace in a new dress. The production looks like a considerable money has been spent to refurbish it since it first came out under the new title. Miss Clayton's act of the comedy with Harry and Grace Ellsworth doing the dancing, played it very well too, according to the applause. Vogt captured many laughs, doing it well and being a humorous actor and personal type, had little trouble in establishing himself. He mentioned "Eddie's Liniment" rapidly becoming as popular for a vaudeville gag nowadays as have been "Eddie's Liniment" and "Eddie's Liniment" in the past. A laughing gag nowadays seems to travel faster than a moving picture. The act in the No. 3 spot got away very nicely.

Next were the Casinoes, headlined with Homer Dickinson playing a great straight for George, Dan's cute kiddie. They were over after Miss Dan's first lines. Miss Dan's voice, however, didn't make it. Dan's act was a bit of a Burt, who, with George Whiting, were added to closing. Miss Burt is there in every way on the outside and she added to it this week by an opening costume that looked like a dress, or front, as though it had just arrived from Paris. The Whiting-Burt combination had some new numbers, a couple of doubles among them, and did the finishing bit without any of the usual going through the lyric to repeated questions from Miss Burt about "What did you do?" and "What did she do?"

Whiting also sang quite an applause getting new verses of "A Dream of the Past" with the verse based upon what was promised soldiers before they returned and what they have received since returning. It struck a popular chord.

More recollections of the war were brought by George Austin Moore, who appeared second after intermission. At his program mentioned Mr. Moore went over as an entertainer. He enters the stage in about the funniest military uniform or costume ever seen. If it is intended to convey the uniform, it does that, but directed the costume consists of a Canadian aviator's coat and hat in part, with "U. S." on the coat's collar, cream colored riding breeches and riding boots, with Moore carrying a crop whip instead of a swagger stick. He told stories of the other side, mostly new, some old, sang about the old songs, his best being "Swanee." That has a very melodious melody and got the most for him, among numbers, his score song doing little. Moore seemed to stall quite a bit to get the encore, looking as though he wanted a stop-show record but it didn't reach that far, although he did extremely well. Mr. Moore formerly appeared with Cordelia Hager. Moore's act was very nice. Hager was last reported as very ill.

Through the act of the act, Nazario act, billed to close, was unable to appear, the society restraining a couple of color and a bit of "An Artistic Peat" posing act that has appeared under another name since he closed the performance. It held attention.

Enos Frazer started the performance and Paris and Peru with their variety turn got away very well. The act was a sitting down front points may be noted that could escape those in the rear. Monday night while Miss Keller was on, some of the musicians who had left the pit returned to the Palace for the evening. Not alone it disturbed many down front it sounded as though a mob had

started to walk out from the tramping on the bare boards, but with Miss Keller's effort to make herself understood while talking the musicians used poor judgment.

Also it seemed as though placing the ring pad had been too loosely tacked down (it tacked) to aid in removing it rapidly at the turn's completion. This may have been the reason for the muttering slipping when starting around the ring, although the horse is swift galloped anyway and was sent away too fast when brought into the ring. Otherwise the program averaged up as an entertaining bill.

ALHAMBRA.

There is a whole of a vaudeville show at the Alhambra this week. It is an entertainment that runs like wildfire from start to finish, even though there are but two acts on the bill that do not use songs, and one of these is Frank Brown, the xylophonist, who plays melodic instead of warbling them. The one exception to the musical rule, therefore, was the Delmore and Lee specialty, which held the ratings of the bill and went on after 11 o'clock.

Harold and Margaret Sylvia shared the lights outside the house, as they also did the top line of the billing. But in addition to the Sylvia act, there were enough other acts on the bill of the Alhambra to make it a very interesting show a mighty pleasing one. The house was so jammed Monday night that it did not seem possible that a single person into the theatre without the aid of a ladder. At the Alhambra, the orchestra there was a triple line of standees, and the boxes were so filled with extra seats that the hard work of dodging heads to see the stage. Withal the Alhambra audience was a good-natured one and out to enjoy itself. Frank Browne opened the bill and with his lashing of the hard work of dodging heads to see the stage. Withal the Alhambra audience was a good-natured one and out to enjoy itself. Frank Browne opened the bill and with his lashing of the hard work of dodging heads to see the stage. Withal the Alhambra audience was a good-natured one and out to enjoy itself.

Edna Leedom stepped on the stage and in a moment the audience was laughing. But Miss Leedom had a sense of contrast in teaming with Miss Leedom. The Coral Melodist, still a musical blonde, is a comedienne of no mean calibre. The "Quakerstown" number used to open a little old and it was only the comedy and the suggestion of a Phishy act that held them over. Following it, however, the numbers that were offered all landed.

The first switch in the program, the placing of the Laura McDermott turn down the second line, had a bringing Harry Langdon and his "Johnny's New Car" set up. The offering got the usual laughs. Another switch in the program ordered brought Dave Kramer and Jack Boyle in the spot originally assigned to Lane and Moran. Boyle is doing more in this act than he has ever done in any other. He was teamed with Jimmy Husey. Kramer, however, does not seem to be doing much in this act. He comes only after considerable work on the stage, and in something like a "Jazz" in the manner in which he handles the comedy bits that makes his efforts get full short of getting the laugh punch.

A pair of first part Mms. Marguerite Sylvia appeared. The grand opera prima donna looks as pretty today as she did when she appeared in "The French Maid" some years ago, and was the first woman in New York to ride a chainless bicycle. "Madelon," with a verse and chorus in French and then a chorus in English was her opening effort. This was followed by "Somebody Loves Me" and then an aria from "Carmen," after which another number, and finally a speech. The latter did not, however, ring true. There wasn't that tone of sincerity that is needed to get to a vaudeville audience for vaudeville audiences get a lot of that speech stuff, especially that "most wonderful audience" line.

Following the "Topics of the Day" the second half of the bill was started by George Lane and Tom Moran. Lane incidentally looks very much alive despite his reported death some weeks ago. The duo fairly cleaned up, with the laughs coming fast throughout the act. Lorretto McDermott and Eddie Cox with a Jazz Band (New Acts) followed and slipped over a very pleasing entertainment of his proportions. Harry For (New Acts), assisted by Edith Baker, who is his accompanist, and Beatrice Curtis, as well as his quintet of scrub ladies, practically carried the hit honors of the night.

RIVERSIDE.

All acts of tried and true worth, nothing new on the bill, but the Riverside show was a very good one. The act was jammed the theatre from top to bottom. Willie Bard headlined. There was a rumor that there was a "frame-up" to give the English comedian "The Bird" a new way to under the act. There was, however, such a thing nothing came of it. Bard was a veritable riot. All that he did was "The Scotch Woman" and "The Night Watchman." Both of these were very good. The act was the most, in the belly-laugh section. They laughed their heads off at

both of the song productions and at the finish Bard was applauded to such an extent that he held up the show and was forced to a speech. A short rest-tation followed.

The show was opened by Myrtle and Jimmy Dundin. Nelson and Cronin held the second spot. Bob Nelson's "nut" manner of putting over a song got the audience and the act registered a solid hit. Both of the boys dress neatly and their manner from the moment that they appeared on the stage is most ingratiating.

Rose Coghlan and Co. in "Forget Me Not" held the audience. The moment the dramatic star appeared her comely armistice held and forced them to applaud and at the finish they wanted more and a speech was the only thing that would finally satisfy them. The leading man seems the only weak point in the act. He does not impress at first. Later he warms up to a certain extent.

Dale and Burch in "The Riding Master" were in for a number of laughs next to closing the intermission. Paul Morton and his act was the first part of the bill scoring solidly. They are still doing their bangalow turn with an opening in "One."

Talbot O'Farrell opened the second half of the bill. He is billed as an Irish tenor, but dresses as an old-fashioned minstrel man in a dark suit, a top hat, a white coat, a white shirt, a white tie, a white glove and a white sock. He is billed as an "Irish Tenor" billing is getting to be somewhat overdone these days. It is one of the things that a tenor must suffer because McCormick is one of the best of the closing act. Talbot O'Farrell has a voice that is a corker and he has a lot of personal magnetism and a lot of stage experience. He needs the "I. T." billing tacked on, for there are some things that he can do. Songs were what he delivered and each one scored, especially "Mary" and "Old Fashioned Mother." Willie Bard followed.

Next to closing Margaret Young scored terrifically with songs and her chorus girl bit. The latter was sure fire with the Riverside audience. The act was a corker. The Boyer Co. six Russians, closed the bill. They were particularly clever and the audience almost intact. It is usually the sign for the Riverside clientele to leave as soon as the closing act is over, but they may have been the costume flash at the sight of the Boyer Co. They held them. The turn has six people, five of whom dance almost continuously. Their humor stuff was particularly clever and earned frequent applause. The news weekly finished.

COLONIAL.

The current bill is a comedy and song show; with the former quality the move over to the latter. The act was a corker. The current bill is a comedy and song show; with the former quality the move over to the latter. The act was a corker.

A pair of two men song acts were present in Krans and La Salle and Menfinger and Meyer, but there was no conflict and both acts went over for a heavy score. What conflict there might be in only in type, but the Krans and La Salle turn finishing with dancing, really takes it out of the class of straight song routine. And it was the dancing that brought forth the bacon, putting them over so well on second that they won an edge on actual applause scored.

"Sweethearts in Every Town in the U. S. A." was a good opening song for them and the most amusing was "Oh Doctor, Pull Me Through." The lyric tells of the efforts of some chain saw worm out of the doctor a "pass" for drug store house. In connection with the boys drew a laugh by saying the number was entitled "George Washington Washed the Country but President Wilson did it." Just the same the house nifted one of the "Topics of the Day" which said that "Europe is buying up all the booze in the U. S. no wonder they are broke over there."

This is supposed to be again the last week in vaudeville for Artie Mohringer and George W. Meyer, the dope being that Artie is to become floor manager for Jerome H. Kernick. Mohringer appeared guilty of a lift when he said that Myers was a funny fellow. The best return he could give was a "frame-up" to give the English comedian "The Bird" a new way to under the act. There was, however, such a thing nothing came of it. Bard was a veritable riot. All that he did was "The Scotch Woman" and "The Night Watchman." Both of these were very good. The act was the most, in the belly-laugh section. They laughed their heads off at

that in these days even that kind of croakery is expensive.

Wellington Cross with his new act closed intermission. Cross is going in more for the dance thing and has the right idea. When of the team of Cross and Josephine the dancing was the turn, "ace" feature, but Duke let it slide when appearing as a single for the last few years. All three girls, Marion Salk, Mary Allen and Nancy Bell figure in the stepping as does Jack Girard (the only thing programmed member for some reason). Ted Shapiro won something with the improvisation of a popular melody. Cross drew a murmur from the house at the completion of his dance with Miss Salk, for he almost dropped her (Miss Salk leaps to a catch for the fall). Among the songs Cross beat amused with the "Ten Little Bottles," a tale of a badly damaged stock of private liquor.

Dickinson and Deagon doubled up on the Palace. The act ships up as one of the truly legitimate comedy duo of the truly legitimate comedy duo of the most amusing "kiss" in seasons. Dickinson is an exceptionally neat comic and Miss Deagon develops one of the most amusing "kiss" in seasons. Dickinson also remarked that there was only one thing worse than a bad act, and that was playing three days in Jersey City described as being the original city of unconscionable. The team stood up finely in the late spot and registered with the leaders of the audience.

Howard Langford and Anna Fredericks were third with their act "Shoppings" and there said that the little reason for the dance bit by Miss Fredericks and it was a corker. The chatter registered and with the telephone line being the most topical.

James Muller and his act made a strong comedy spot out of a number four. There are some things that he can do. To be easy to replace and add strength. The best scoring "fall" to add strength. That concerning the plate of dimes. Miss Fraser's pretty smile is one of the acts assets.

Ryan and Ryan opened the show well.

(New Acts). Johnson, Baker and Co. closed, holding the house with little trouble. There were some things that he can do. To be easy to replace and add strength. The best scoring "fall" to add strength. That concerning the plate of dimes. Miss Fraser's pretty smile is one of the acts assets.

KEITH'S, PHILADELPHIA.

Philadelphia, Feb. 25.

A holiday, and a wet one at that, sent this week's show down to a very low day, three crowded houses being the rule for the day. They were standing up at the first matinee and in the evening and the special matinee at 4.50 had only a few of the regulars. The act was a corker. The current bill is a comedy and song show; with the former quality the move over to the latter. The act was a corker.

The Rooney act was on just a little earlier this week, having two acts to follow it instead of one. Just ahead of the revue were Kate Ellsore and Sam Williams, with their latest offering of crossfire chatter and a couple of songs that had the house in laughing mood all the time they were on the stage and left them fine for the Rooney production.

Miss Ellsore has a lot of new songs to shoot at her partner, who adds liberally to the act through the way he handles the straight part. There were two single singing turns on the bill and both scored. Margaret Ford, who appeared here, had the earlier spot and did splendidly. She is a double-voiced vocalist with excellent expression and made quite a hit. She might create more of a surprise if she were to finish her first number in soprano instead of dropping to the baritone for the last line or two. It would show a better range.

The other singer was George MacFarlane, a great favorite of the house. Next-to-closing spot and put over a big applause hit. MacFarlane has a splendid personality, which with his excellent voice deserves all the recognition shown him. He was a corker. The current bill is a comedy and song show; with the former quality the move over to the latter. The act was a corker.

The clever little comedy sketch, "The Bootshop" with Edythe and Eddie Adair

as its principals, was hurried on in an earlier spot, but this did not effect its status as a tough winner for it is a first-class vehicle, well played and was warmly greeted. Martin and Florence opened the show nicely with some clever juggling of hoops and other objects, finishing with the man catching apples thrown by the woman. The scene closed with his mouth. This was worked up to a very good comedy bit. The woman in this act shows a variety of very showy costumes. The Gaudsmiths with their cleverly trained poodles furnished the show with a classy and picturesque closing number which was much appreciated, almost the entire house staying in for the full act.

LOEW'S CASINO.

The vaudeville this week held its share of the entertainment. The outstanding feature was the performance of a trained dog that has been seen here. The canine gives a demonstration of dog intelligence that is remarkable. It adds, substrates, multiplies and divides figures called out by the audience. It also gives correct answers by short barks without any apparent signs from his master. The dog counted the occupants of an upper box, barking correctly the males and females and the children. It also correctly indicating the age of the latter. Mine reading is also included in the routine.

Dave Vanfield, assisted by Rex Hena, opened with comedy juggling. Vanfield drew a crowd of 100, a number that grew to 150 when the comedy act began. Lamonte Cowboy Minstrels, three women and four men, have good voices and their harmony singing was a crowd favorite. With a number of the best singer registered the biggest individual score. The minstrel gags include a number of songs, and the act was not with a bunch of chestnuts thrown in.

Van and Emerson, two men in athletic feats, consisting mainly of hand-to-hand wrestling, had a number of people eliminated. They make a good physical appearance and are neat workers. Lew McLane, a comedian, had a number of jokes, but minus the dialect, pleased with some talk and old-time dancing. McLane and Madge did not appear owing to the fact that the King show (last week) closed.

CRESCENT. NEW ORLEANS.

New Orleans, Feb. 25.
Dull program at the Crescent first part of the week, with attendance slumping. The main attraction, however, was a feature picture causing the film exchange to take credit for business.
Kino was first with his juggling that run for a week.
Grace Leonard has elaborated her turn out with a number of new and colorful numbers. Mayo and Nevins never did arrive. Neither is possessed of the skill of the other. Because of lack of originality they couldn't have been successful.
Conroy and O'Donnell stick to the mail carrier idea which was quite welcome. They are a good team and their laughter about midway for the best part of the week.
Zinklad Kliffies had a shimmering drop and nest setting to start with and that was the main attraction. They were their Scotch stuff. Taps sounded for the Scotch. The Scotch was in Orleans and adjacent territory long ago. Even in holidays Scotch was never popular.

KEENEY'S, BROOKLYN.

An ideal pop show at Keeney's the first half, consisting of finely blended songs and nine feature pictures, cartoon comedy and news weekly. An intelligent program arrangement eliminated conflicts, marking the show with a degree of smoothness and diversity usually conspicuous by its absence in the small time houses. Washington's Birthday afternoon they stood 'em up 12 deep on both orchestra and balcony floors, an overflow of 500 odd patiently waiting in the lobby and on the sidewalk for a couple of hours to buy seats.

the second show. Cleveland, Warner and Co. headlined. It was a beautifully costumed dancing turn, with elaborate lighting effects. The Keeney audience seemed to be wondering what the mysterious pantomime was all about. When the hare foot dancing arrived and accorded the turn a good slice of appreciation. While the Bronner act failed to get more than a scattering of applause, the piano piece through the act, and in addition, to giving the show a touch of "class," made a first rate "flash."

Elliott and West opened with an eccentric singing and dancing turn, and got over. Both men affect clown white facial make-ups, with street apparel somewhat on the order of the make-ups worn by Morton and Moore, some years ago. Each slipped across a neat single bit of stepping. A couple of odd double dances brought regular returns. A novelty encore with one of the men doing a "couse" and the other encased in a five-foot prop whiskey bottle, which

terminated with some neat double hoofing, landed.

Next to closing, Canfield and Rose, a straight man and a Hebraio conversational team, held the show up nicely. The straight has a line of nut gag highly entertaining and mostly original. The comedian does a modified type of stage Hebraew, with a clean facial make-up and a few words, attaining a full quota of laughs legitimately. The routine is capably handled, each point being driven home in an easy manner. A parody on "I was never nearer Heaven in my Life," the only song in the act, sent the team

on for a couple of garden recalls, and the Aerial Mitchells closed, and showed what a good gymnastic lot they accomplished when they enough to get an audience. The girl made a pretty picture in a one piece white athletic suit. She's there, too, when it comes to working on the revolving ladder. The man besides being a first-class aerial performer is also a likeable comic of the quiet type. The hreskaway ladder made a flashy feature stand, holding the sort of thrill that a ladder can't give. Strong for Vand and Vernon, "A Peek in Pekin" and Sargeant Broe (New Acts).
Bell.

METROPOLITAN, BROOKLYN.

Andrew Mack started on a tour of the Loew Circuit at the Metropolitan, Washington's Birthday. Mr. Mack, who is playing a full week, was featured in the hilling and the lights Monday night, but not headlined, that position being held by Mack as star of a Metro picture, "Should". In addition to Mack the first half bill had four other acts. Monday was a field day for the Met. crowds packing the entrances all day fighting for a chance to get in. Once inside those holding the very front from straight admissions to box coupons had to stand and wait upwards of 30 minutes for the start.

Boillinger and Reynolds got the show off in good shape with a double wire walking specialty. The girl did the regulation tricks on the slack-wire competently and the man started something with a series of backward and forward swings. Later the man, who interpolated some pleasing comedy in his routine, gave a good feature stunt by balancing on a chair on the tight wire, while holding a lighted lamp on his head. An old stand by of wire walkers but always sure fire.

Ward and Gowry, second, were a hit with banjo and violin singles and doubles. The boys have improved their act considerably since they came to America a few weeks ago. The fiddler has added a miniature violin, similar to that used by Grock. The rag stuff with the fiddle with horn attachment, which has been likewise sited out, brought big returns.

Eddie Carr and Co., the only comedy turn on the bill made em laugh considerably with their hilarious office boy skit. Carr is a good light comedian, and his ability as a laugh getter far outdistances the material contained in the choice collection of hoke which constitutes the bulk of the act of the other. The skit will do excellently for the small time, but that is its limit.

[illegible]

Aside from the above incident, Mack's whole act went over, his three vocal numbers "Finnegan's Ball," "Mother's Knee" and "Get Them While They Are Dancin'" all scoring individual hits.

HARLEM OPERA HOUSE.

All records went overboard at the Harlem Washington's Birthday when over 2,500 people witnessed the four performances which breaks all previous records for a single day's record there. The former high mark was 2,100.

The last show got under way at nine to a house crowded almost to suffocation with standees draped all over and a disappointed group out in the lobby who were destined to go home theatreless.

Valentine and Bell opened with trick

bicycle riding introduced in a novel manner. The feature trick is a leap from a trampoline by the woman to the shoulders of the man who is seated on an upright bicycle. Another flashy stunt follows, namely, a leap from a table off the trampoline to another two high shoulder perch, the man as understander balancing a tall unicycle. It got them a storm of applause.

The Warren Girls followed and goaled them with their double routine. The comedienne has a rough familiar delivery which is in decided contrast to her partner and builds up to laugh proportions. The act is nicely costumed to the point of being dressy and making a neat appearance. "Tiddle Um Te Dum" and "Dardanella" got them big returns.

Rahn and Beck (New Acts) were the artistic moment following with Sully and Thornton (New Acts) in fourth position.

Browning and Denny, re-united since Denny was last seen in the Hermione Shone act, were a clean up next to closing. Jack Denny is wise enough to stick to his knitting and his piano and lets Miss Browning handle most of the vocalizing. The Greenwich Village, Eddie Foy number, is a pip, and the Chinese double with Miss Browning cracking wise in pidgin English went over for

Adrian billed with a question mark was a small time riot closing the vaudeville portion. Two stagehands and two assistants are utilized for near specialties which gave a touch of intimacy that paralyzed the uptowners. Adrian opens with a part of the old single routine of Henry Lewis, but later the same hands in overalls are drafted for a riot of clanging and off key singing. It's a small time show.

"The Thirteenth Commandment" was the feature picture and opened to the ushers.

CITY.

One wouldn't think so many people live on 14th street and its vicinity. After seeing them come in steady streams one would think rather down the street one would think of the empty streets a little shy on capacity attendance. Not so. The City even had the edge in the numbers. The new musical, "Monahan and Co. (New Acts)" opened at the Hippodrome last night, and offered songs and instrumental work topped off with some of the most popular songs of the day. The pleasant surprise was the pleasingly heard No. 3 with a sketch. A new reel sold the vaudville at this point. The sketch was a comedy with a cycle of songs. She is a charming miss and an able vocalist, but yet to acquire full stage presence. However, she did not slight in the least by the audience.

Rome and Gaut (New Acts) followed by a tabloid musical comedy, "Last Night." It starts like a million dollars but fizzles down in the middle and almost expires on conclusion. It may be the fault of the principals as they did not appear very ambitious. The entire cast was selling their dancing proclivities and what they did was meritorious. It simply lacked spontaneity.

Jack Rose was next to closing. His nut stuff got them. The Three De Koffs closed with an interesting tumbling and

JEFFERSON.

The holiday matinee had them in in droves. Theisson's Dogs opened with an interesting routine. Ames and Curtis preceded Little Lord Roberts, who almost stopped proceedings in the third spot. The diminutive entertainer is a great little show.

Julia Curtis with her impressions and songs found considerable favor on fourth. It is only to be regretted she does not stay on longer as her meagre 12 minutes seemed far too little to suit the audience. Anger and Packer were out for the first show owing to Mrs. Anger's sore throat preventing more than three shows for the day. She worked the last three performances however.

A short comedy reel was impressed into service to fill the gap after which Princess Wah-Let-Ka (New Acts) very interestingly proved her worth with a mind reading act. Fox and Britt were next to closing. La Fayee and Co., two women and a girl, closed with a dance routine that seemed to find favor with the house.

KEITH'S, BOSTON.

Boston, Feb. 26.
It is practically impossible to pick a flaw in the show this week. One of the best features is that it contains four acts, only one that could be discounted by the audience. The other acts on the bill are not familiar to Bostonians and in this respect it differs greatly from the show of last week when there were several so-called "Boston favorites."

The big spot is held by "The Spanish Revue." There are 11 numbers, with three special drops used. Seldom has a better song and dance "tab" been seen here.

Irwin, a strong man double who close big.

The Lovengren Sisters and Neary follow with a "revue" which was rather a dangerous proposition considering the Spanish one that comes after. However, Neary pulls the act into first position, partly by personality and partly by introducing some good stuff of his own. Frank and Milt Britton wasted no time in getting right to the audience. They start out fast and keep the pace up. They use xylophones for an opener and then switch to the brass and the time go strong on the "Jass" stuff and got a big hand. Could have taken many encores except for the triple hill stunt.

Tarzan is a big comedy number. Imitating an ape he gets away with real comedy stuff. It is an idea, cleverly put over.

Arthur Deagan was the familiar name. He was in the audience, treated the prohibition question in a new comic vein, and finished with a triple somersault.

Placed in a rather difficult spot because they were elected to come on right after the big revue Thos. F. Swift and Mary H. Kelley got over with their "Gum Drops" act splendidly.

Anna Chander, accompanied at the piano by Sidney Lafield, got away a bit slowly and did her "Gum Drops" act.

FIFTH AVENUE.

[illegible]

the piano, paired with her prima donna, Sherrill, in "The Yellow E Major," then "Shadows Will Fade Away." Caslin has an instrumental solo to enable Miss Hunt to change her gown, then "Twilight in Barakness" from Victor's "Hercules," a "Hallelujah" and an operatic medley. Miss Hunt encountered some difficulty in keeping the orchestra in time to her warbling and singing, apparently paid no heed to the pianist who tried to help her out as the vocalist. As a result Miss Hunt had to wave her hand and stamp her foot to remind the men in the pit that she was there to aid and not hinder her. Miss Hunt wore a white dress and gown, the first a gold brocade with a boiers bodice of brilliants, the second of dark green tulle with green sequins.

Over 60th.

"With Armstrong and Co. in a comedy sketch, 'The \$10,000' and proved himself a funny low comedian. He is supported by a very beautiful woman, who does straight for him. Lloyd and Christie, with cross-talk fashioned on the lines of the former Aveling and Lloyd turn, are as good an act as the original combination, Christie making a corking feeder for Lloyd. The comedy is very funny bit of conversation on 'Ie ne sais pas' ('I don't know'), which is as good as 'What Street' was in its

[illegible]

showing a jail, which he refers to as an Irish clubhouse. He'll probably eliminate it after the first disturbance it creates.

81ST STREET.

The Monday holiday must have taken a good deal of the edge of Tuesday's attendance judging by the intermittent empty sections. Following Kinetograms, Alfred Naess assisted by the Misses Ligrid and Collins opened with an ice skating act. The turn carries a resplendent Alpine cyclorama and a special floor mat upon which the trio perform. While programed "real ice" it is nothing else than a wooden carpet with some special preparation for a covering. Pernane and Shelley found favor in No. 5 with a musical offering, the men performing on concertina and violin. But why the inane hokey opening with the "false" announcement and the heh-heh acrobatics? It is far too long and does not warrant the time consumed. It did very well.

Robert Emmett Keane held down No. 3, replacing Mr. and Mrs. Jimmie Barry, who did not appear. Mr. Keane's stories are of a military nature, much poking fun at the British. They were well received although one or two were "Saver" sketches was his usual comedy success on fourth.

Herschel Henere, next to closing, could not give enough of his talents, accepting the show completely for a little speech after his piano had been removed. He was sufficient to fill the bill back on the stage for "Dardanelle" which the orchestra was playing. Henere, who is destined in deference to the Roscoe Allen act following, the jazz bands' feature number being that of the "Dardanelle". Henere with his flowing locks and dreamy expression made the Ivories talk.

Roscoe Allen, Middle Miller, his five acrobats and the shivery dancers, the jazz music and the shivery dancers, the audience's attention, the content, a fitting climax to a top notch layout. "Opics of the Day" closed the first section.

A feature of the feature film exhibition, "In Old Kentucky" was the lifting of the curtain during the race track scene depicting an actual race on the stage between two steeds, the latter racing on the usual treadmill contraption. Realistic as the least.

23RD ST.

The usual capacity turn out witnessed a good roven act small time vaudeville bill with the film feature "Two Weeks." Kimo's and Topics opening the show in order.

Frank and Ethel Carmen opened in hoop rolling and exhibited good control of the acrobatic hoopa. The best trick is making a hoop spin on the hand, turning the hoop into the hands of the thrower. Miss Carmen is a neat looking assistant in white short skirts. They were scanty with applause at the finish.

The Four Buttercup (New Act), a female quartet followed and opened full bare stage, all four were women. They step into "one" after some brief remarks and open with "Oh By Jingo" a comedy song. Then a change to white aproned and capped maid costumes and a solo by the soprano "Angeline" with the ensemble voices getting in on the chorus.

The bass singer's solo "Big Bass Viol" drew applause for the low register unusual for a female but she missed badly in the upper tones. In "Irish Eyes" the tenor exhibits the voice of the four and holds a top note for quite a spell. It's a novelty for the smaller bills and the ensemble vocalizing will pass nicely.

Eddie Herron and Co. were third in a sketch which is framed for a small time howl and fulfills its destiny. Herron draws many laughs as the salesman who returns after an interrupted honeymoon to find his wife has put all her pretty clothes in moth balls, doesn't believe in romance and has a lot of new fangled ideas about marriage. He is finally rescued by a representative of the "Woman's Substitute Society" who vamps him until the wife takes the come one out of him.

Zuhn and Dreis were fourth and cleaned up with a corking assortment of gag backs. They have a double painting match in which they compare their ancestors and get across some belly laughing with some of the most suggestive comparisons. Both do the sap character with III fitting Disney's. Some of the gags are familiar but the first part material sounds new. A fish story routine was also included. It's a straight talking duo and registered the full length of the clock.

"Submarine" is the last seen in the larger houses reminded of the old Metropole thrillers. It's an interesting act and there are several dramatic punches in it that will interest as long as the recent world's war remembrance in the memory of theatre goers. Every reference of a patriotic nature, applause and the audience heaved a sigh of relief when the sub started climbing and salvation was assured.

Sidney Phillips is still talking about

the war and should get help to the fact that the edge is off the war stories. Phillips has the polish of the higher realms of vaudeville and can sing a popular song. He also handles a self authored recitation about the bourgeoisie in good fashion. His version "Rock A Bye Baby" imitation didn't mean so much to 23rd St. and he got away quietly in a tough spot for a single, but Phillips should freshen up his gag before assailing the upper strata again.

Silly Fern and Co. a fast knockabout acrobatic duo with a woman assistant who offers a bass violin selection, closed the show. Fern does a red nose drunk of the English Music Hall type and takes some nifty falls. The woman is attractively attired in evening apparel and the other member, a splendid ground tumbler, is a builer. They held all eyes while working.

ORPHEUM, NEW ORLEANS.

New Orleans, Feb. 25. Peculiar show this week at the Orpheum that is hopelessly lost the first hour and later gathers enough sparkle to send the audience out snatched.

Jim Morton is announcing the acts as he is performing much of the show. He employed previously which tended to lessen his reception, but his manner and matter still please.

Show and Sig Worth proved tedious, although the latter's act was a little better. The sketch, "Seven A. M." seemed all at the beginning but grew colder as it proceeded. It is played by Frawley and Louise and has one blue line about the time the actress is supposed to be asleep in an untoward direction. Mrs. Gene Hughes saved "When He Came Back" from utter demise by her comical use of comedy direction.

Robert Herron and his wife watched with interest throughout her moment, her dancing gaining more than the impression of the act. Her endeavor was viewed as not so pretentious as former ones, but she will probably be around next season with another real surprise. Joe Laurie was welcomed with much interest. The material and different method striking, respectively. The diminutive comic walked around the stage, the audience, and actually gave the show. No male single act was so well received in the Orpheum this season. Collins and Hart made an apt closer to follow Laurie, with merit in their peak giving their best as a consequence.

PALACE, NEW ORLEANS.

New Orleans, Feb. 25. Business was off at the Palace Monday night. The first part of the week told the reason. Just a drab array for the major portion.

Haystack Brothers possessed of marked personality, speaking Japanese, imitated through the precision of the cleyer work. Pentille and Cecil lost much in not propounding better and more songs used. The feminine half is ultra-saccharine, while her partner assumed instead of deferring it. The audience that pays and pays.

Twelve performed with self-conscious men, the crowd leaving her sufficient unto herself. Her self elation spoiled her doom and she was listened to in frigid silence. Her two tuxedoed assistants were noted for their manner. Charles Irwin collected the honors, being encored several times. Leach Wallo Trio managed to hold them at the end of a draggy show that felt spelling tone.

LAST HALF SHOWS

FIFTH AVENUE.

The show for the last half ran nine acts, the show's extra length probably on account of the fact that more than 50 per cent. of the bill was made up of new acts. Business Friday night was big as usual, with perhaps several hundred additional patrons in.

Harry Breen, the "Seventh Ward Wonder" and Bert Earle and Girls about split the evening's honors. The Earle act getting the edge on the applause score. No one seems able to give Breen a run in his style of offering, and there is little doubt that few players are willing to go so hard as Harry. Always when at the Fifth Avenue he is exceptionally confidential about his early boyhood, and he springs many Yiddish expressions. He talked to the audience in the Liverpool store where they gave two pairs of pants and a hatrack with every suit of clothes sold. He mentioned a number of people who emanated from the role of neighborhood. Among them were Judge Rosinsky and Harry Copper, and he said Madison street furnished the governor (Al Smith) Henry says he learned Jewish by working Friday afternoon nutting and the lights. He certainly knows the tongue. Breen was next to closing.

Earle's turn was seventh, producing a sure hit there. Last time around he had a fight with him. He mentioned a number of people who emanated from the role of neighborhood. Among them were Judge Rosinsky and Harry Copper, and he said Madison street furnished the governor (Al Smith) Henry says he learned Jewish by working Friday afternoon nutting and the lights. He certainly knows the tongue. Breen was next to closing.

they are all blondes. A concerted band number and an all-saxophone section closed out while the fast tempo finish put the act on ice.

Redington and Grant opened the show excellently. It's about the best trampolining act around right now, and it will take something to beat this pair, for they have comradery and cleverness combined. Shirley and Munro (New Acts) were second. "Mabel Be Careful" (New Acts), a musical comedy, was third. Arthur Geary took No. 4 (New Acts). Le Roy and Lytton followed (New Acts), and Browning and Denny (New Acts) went on sixth.

The Three Morahan, Jap turn, closed the show well. It is an unusual trio, since one of the athletes is a woman, who does a bit of perch top-mounting. The star performer of the act is an equilibrist who is both an artist and acrobat. He did some corking tumbling work. Missing the back-bending and the kerchief stunt he did and it looked like he landed on his nose. If intentional that stunt was capably worked.

AMERICAN ROOF.

A mediocre bill was on tap at the American the second half of last week. There was nothing startling nor anything novel. The "big" act is Charles Ahern and Co., four men, with most of Ahern's former tricks riding out.

out and new bits of comedy sub-mounting. He elicited screams of laughter with the "Jazz Band" and "Egyptian dance," but he has a great deal to say about the talk at all, confining himself entirely to pantomiming, or silent comedy. Monte Carlo, Delouch and McLain (New Acts).

Ryan and Moore, a man and woman singing and talking act, the woman doing a little piano playing accompaniment, was probably the best of the troupe. The woman being especially comely. The man, Jack, is accused of being from the front. He is the apparently happy state of mind of this pair, which seems to be projected across the footlights to those in the audience. This was confirmed to those who made their final exit to the left side, and when out of view kissed each other, not for the delectation of the assemblage, but as a spontaneous and entirely mutual affection.

It is a reasonably safe bet that the Christian Science will find something to say about the "big" act. Orville Stamm, who looks like a slender little chap in his street clothes, has an interesting turn in which he advocates the use of potpourri. He is a tight and shows you a marvelously developed physique, which he claims was cultivated by a few exercises and the potato diet.

Rippled Duo, two male Japs, one singing and doing Rileys work with a barrel, while the other plays the piano and ukulele. Mullally, Hevell and McCarthy have a splendid comedy sketch, refreshing original in idea and remarkably well acted for the three-day act. They do not play their parts in the manner usually affected by vaudevillians but as recruits from the legitimate. The scene is the arrival of their first born. One young husband is anxiously awaiting the arrival of their first born. One is a man of wealth, the other a workman with a dapper shirt. They are nervous and feverishly expectant. Heart torn and comedy are plentifully finished the act would make a corking vehicle for the two-day, played by the same trio of artists at present presenting it.

The Imperial Four are a "rub" male quartet, with comedy and the regulation "barber shop" harmonizing. They did nicely. Quartets always do. The Belgian Trio, acrobats, two men and a woman, closed, with hand-to-hand balancing, losses, somersaulting, lifts and the girl doing a three-high undergate stunt.

"VEST" NO LONGER "GREASY."

Potts' Place, struggling for expression as the only all-night eatery of the profession, will enlarge next month. Maestro Potts will cause the north wall of his show joint to be knocked out, and will take over the adjoining space. Mr. Potts announces he has given up the idea of calling his place "The Wolpin's of the West." He has discarded the name "The Greasy Vest," and the establishment will hereafter be known merely as Potts' Place.

MABELLE DART DIVORCED.

Chicago, Feb. 25. Mabelle Dart, of the Richmond Hitchcock Co., obtained a divorce in the Circuit Court of Chicago, against Jesse W. Robe, manager of the Frank Hall Dixie theatre, of Uniontown.

THE WEDDING RING.

(Continued from Page 17)

or novel, is barren of an idea that would excuse its existence, and even a capable company in plays of the melodramatic as the "At 5:45" company which were used in the special performance, it could not get the show over to anything but an audience composed of their professional confederates, which was the case at this performance.

In the four acts, two of which are laid in New York and two in Oklahoma, an attempt has been made to mystify the audience, to keep them in suspense. It fails. There is somewhat of a surprise at the end, and in accomplishing it Davis has caused one of his characters to play through the show a role which is most inconsistent and whatever good acting this actor might have done as a villain was all wasted by the finish. Then it does not seem to be in keeping with the ethos of the stage of nowadays to have for a denouement a scene where, in a man's brother, and a man's wife, are sent away with the advice to try the divorce court to have their romantic trouble set right. In advocating, in this simplest respect, such an attitude is it able to get the producer of a play into the hands of the audience, a powerful drama, built up carefully, to carry such a scene.

It is announced that this show is being tried out for next season in much the same form as it is being presented here. Unless many changes are made it is extremely unlikely that it will be a success. It is ordinary "claptrap." Except for the fact that the play is a comedy, it is a play that is a satire of a dramatic offering that Brady would wish his name.

The play is written about the mysterious disappearance of a young man, a package of money handled by David and Jack Compton, cashier and assistant cashier of a bank. The father, an old friend of the family and paying tailor in the bank, Jack is accused of being in the opening scene and becoming indignant as the accusation is made. Jack is arrested and Emily Rand, who is engaged to marry David, expresses herself as a believer in his innocence. This despite the fact that she is engaged to him. In the evening points to the theft having been committed by one of the pair. Later she admits to David that she really loves Jack, but agrees to marry the former on his promise that he will influence her to keep his brother out of jail and quash the case.

Returning from the church on their wedding day she finds a note proving that David has been arrested, and that Jack is going to trial for the theft. She refuses to accompany her husband on a honeymoon trip and instead steals away to Oklahoma with the younger brother, where they take refuge on a farm owned by Emily's uncle.

Emily and Jack are found there two months later by David. He has been in the bank, who with David has been on the lookout for the disappearance of Jack is seriously ill, suffering from fever and is in a delirium. Despite the foggy and crazy with drink, puts in an appearance. There is a scene in which David admits to the charges of theft against his younger brother another that he has stolen his wife, and there is a struggle between the husband and wife and a shot rings out. Jack cries out from the bed and David believes he has shot his brother, but instead has fatally wounded Briscoe, who had entered the room from a window to prevent the fugitive's escape and who was at the bedside. Dying, Briscoe confesses he is the thief.

TREASURER'S CLUB AMBITIOUS.

Chicago, Feb. 25.

Comprehensive plans were crystallized recently at the organization of the Treasurers' Club, of Chicago. It is proposed to develop to take in associate and lay members until it will have a building and will serve as a general professional club such as the Friars or Lambs in the East.

Arthur Esberg, treasurer of the Blackstone, was the moving factor in bringing about the organization. He called the meeting at the Sherman, he has given up the idea of calling his place "The Wolpin's of the West." He has discarded the name "The Greasy Vest," and the establishment will hereafter be known merely as Potts' Place.

President, Ray (Woody); vice-president, Arthur Esberg, (Blackstone); secretary, Lee Kind (Woody); treasurer, Charles Tannhausen (Garlick); directors—William Meek (Audrey), chairmen res. Wilfred Stewart, Robert Bevering, Edward Leonard, Carl Randolph, Claude Boyd, Cal Smith, Paul Welch. A benefit dance will be given April 10.

BILLS NEXT WEEK (MARCH 1)

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 indicates act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

R. F. KEITH

Palace Theatre Building, New York City

NEW YORK CITY.
Keith's Palace
Sophie Tucker Co.
Frank Dobson
Herald Holman
B. B. Ball & Bro.
(Others to fill)
Keith's Alhambra
N. & M. Roney
"Pearson & P.
Mollie Fuller
Dale & Durb
"My Tulp Girl"
Millsbury & Gerard
Kelly & Sollo
W. & C. Dooley
Keith's Colonial
The Mattes
McClintock & McIn
Loretta McDermott
Eddie Cook
Elizabeth Murray
Mason & Keeler
Allen Rogers
Wm. Sweeney
Marguerite Padilla
Bernard Grant
Keith's Riverside
Ryan & Ryan
Kane & Moon
Edwin George
Fenton & Fields
"B. Baldwin"
Marie Cahill
Harry Fox
"Reckless Eve"
Keith's Royal
Tosart
Pernance & Shelley
Love Shop
Margaret Young
Kort & Glass
Griffin
Dickinson & D.
Howard Clark & Roy
Keith's H. O. H.
2d half (25-25)
Gaby Bros. C.
Lawrence & C.
McCarthy & Stenro
(Others to fill)
1st half (1-4)
Stockton's Terriers
Morale & Larr
"A Touch in Time"
Bartram & Saxton
(Others to fill)
2d half (4-7)
Schep's Circus
Grand & Lyons B.
Ward & Ryan
Lawrence Grims Co.
Frederick's 12th St.
2d half (25-25)
Florida 4
Stone & Campbell
McGraw & Doyle
Submarine 7-7
1st half (1-3)
Major J. Allen
Haunted Violin
Kellam & O'Dare
(Others to fill)
1d half (4-7)
Warden Bros.
Bert Lewis
Lulu Merritt Co.
(Others to fill)
Keith's Stat St.
Aerial Mitchell
Levy & O'Connor
D. Shoemaker Co.
Keegan & Edwards
Lyrie
Wellington Cross
Frederick's 8th St.
Brown & Evans
Anderson & Graves
Lerry Reilly & Co.
(Two to fill)
2d half
Jack & K. De Mace
(Others to fill)
Frederick's 8th Ave.
2d half (25-25)
Diana Bonner
Ward & Van
Hry Marshall & C.
Harry Hines
Powell Troupe
(Others to fill)
1st half (1-3)
Fred Ferdinand
Burke & Toubey
Mr & Mrs J. Barry
(Others to fill)
2d half (4-7)
Monroe & Willard
Joe Jessiman
(Others to fill)
Frederick's 23d St.
2d half (25-25)
Brown & Evans
Eahn & Beck
J. Black & Darden's
Dobbs & Welch
Clemens & Bell
1st half (1-3)
Schep's Circus

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Harry Bussey
Nancy J. Dugan
Mason & Dixon
Tennessee Ten
Opera House
Hart & Bussey
Van & Pease
(One to fill)
Arthur Davis
Kerr & Smith
Stanley & Dale
BIRMINGHAM
COLUMBUS
Vernon Stiles
"Raggy Edge"
Martin Webb
COLUMBIA
(Charleston Split)
1st half
Young's April
Gill & Veik
Fanchet of France
Vardon & Perry
P. Levan & Miller
PATRICIA
B. F. Keith's
Tuscano Bros.
Cook & Perry
Josie Hayward Co.
Chas & Benson
Rives & Arnold
"Musicalian"
Patricia
Gray & Old Rose
DAYTON
B. F. Keith's
Arent Bros.
Fred Berrens
Royal Gascoigne
Emily Darrell
M. & M. McFarland
Victor Moore Co.
Olson & Johnson
(One to fill)
EASTON
Able O. H.
L. & B. Shannon
J. & M. Harkins
Chas Little Sile
(Others to fill)
Allen & Walton

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CHARLOTTE
Academy
(Rothko Split)
1st half
Young & Wheeler
Styler Elder Co.
Sylvester & Vance
CHATTANOOGA
W. H. H. H.
(Knoxville Split)
1st half
Prosper & Harst
Grey & Dyon
Mack & Eari
Reynolds & D Co
CINCINNATI
Danole Sisters
Millard & Marlin
Dugan & Raymond
Eddie Borden Co.
HARRISBURG
Maestric
2d half (4-6)
Golden Gate 3
Conley & Webb
Higdon & Co
Nelson Family
(One to fill)
INDIANAPOLIS
B. F. Keith's
Anderson & Yoe
Ota Gyi Co.
Herbert Brooks
Hedden & Stone
Sherry Co.
Low Davidson
Herbert & Dore

DR. SHECKMAN
DENTIST

JACKSONVILLE
Academy
(Savannah Split)
1st half
Amoroso & Oley
Anita Johnson
E. Brice Co
Oscar Lorraine
Oscar Leopards
JERSEY CITY
B. F. Keith's
2d half (25-25)
John Herman
M. & M. Dunn
Mary Sarvos Co
Zahn & Devels
Lawrence Crane Co.
(One to fill)
1st half (1-3)
La Toy Bros
Jim Murray
Daniels & Walters
Ward & Raymond
(Others to fill)
2d half (4-7)
Major J. Allen
Creighton & F
Will H. Armstrong
Lant & W
Powell Troupe
(Others to fill)
JOHNSTOWN
Pittsburgh Split
(Pittsburgh Split)
1st half
Faby & Brown
Maggie Le Clairs Co
Tom Gillen
Luby Sparrow Co
KNOXVILLE
Chattanooga Split
1st half
Patty Hall & Bro
Stagpole & Spire
Martielle
Snow & Wilman
Sam & Loup
LOUISVILLE
B. F. Keith's
Alfred P. Keith
Daisy Nellie
Mrs Wellington Co
Elaie White Co
Eape & Dutton
Andrews
Ben Bernis
Valecloth's Leop'rds
Nashville Split
(Nashville Split)
Santry & Norton
Dunham & O'Malley
Harry Bond Co
Eddie Ross
Eddie Ross & S
Bully
LOWELL
B. F. Keith's
Hurler
Wheeler & Potter
Able O. H.
J. C. Nugent
Maryland Singers
Swift & K
Bert Melrose
Grand
Pittsborough
(Augusta Split)
The Glockers
Hull & J. J. J. J.
McIntosh & Maida
Neal Abel
Victoria & George
MOBILE
Lyrie
(New Orleans Split)
1st half
Sherwin Kelly
Colvin & Wood
Footlight Revue
Merlin
Redford & Winch's
MONTGOMERY
Haystack Bros
Fentell & Cecile
Vette Co
Charles Irwin
Leach Wallen 3
Lyle
Aerial Belmonts
Madge Marland
Scotch Slide & L
Wayne Marshall Co
Bartholme Birds
MT. VERNON
Frederick's
2d half (25-25)
F. & E. Carman
Lant & W
Lloyd & Christie
(Others to fill)
Warden Bros
Lulu Merritt Co
(Others to fill)
2d half (4-7)
Stockton's Terriers
Old Time Darkies
Grace Huff Co
Mr & Mrs J. Barry
Lant Night
(One to fill)
NASHVILLE
1st half
Mack & Maybelle
El Cote
Honey Boy Munt
Harvey & Cary
NEWARK
Proctor's
Doran & Callini
Eddie Barton Co
Howard Clark Rev
(Others to fill)

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Vine Daily
Al Raymond
Tector
F. & B. May
D. For Boys
Kimberly & Page
Henry Scott
Jack Inglis
Sean Adair Co
Bobbe & Nelson
WASHINGTON
Larry Reilly & Co
Krans & Brennan
Jack & K. De Mace
Opera House
The Patrick
Fagan & Harper
Harry Holman Co
Sean Adair Co
Marie Hart Rev
Connell Leon & Z
Lambert
Lottadary
(Two to fill)
Foli Circuit
Gillen & Mutchay
Tid-Bits
SPRINGFIELD
Martin & Elliott
Bert Earle & Girls
John H. Gordon Co
M. & A. Clark
Diana & Girls
2d half
Les Vaders
Lomey & Pearson
Outcast
Van
"Cave Man Love"
WASHINGTON
Foli
Joe Madden
Fagan & Harper
Cal Dean & Girls
2d half
Jack Reddy
BRIDGEPORT
Foli
Fox & Mayo
Richardson Co
Martin & Lee
Royal Pektin Tr
(One to fill)
2d half
Evans & Wilson
Lou "Fricco" Chiba
Williams
W. O. Clare & Girls
Cycling Brunettes
Stanley Birne
Bert Walsh & Nana
Alice Hamilton
Sullivan & Scott
Belle & Cowan
Pittsborough
Foli
B. F. Keith's
Wheeler Bros
F. & M. Britton
Breen Family
Leon Hartman
Hugh Herbert Co
B. F. Keith's
Morris & Campbell
Camilla's Birds
Maestric
Camille Leon & Y
Allen & Walton
Lambert
(Two to fill)
2d half
The Patrick
Lane & Harper
Harry Holman Co
J. & M. Harkins
Marie Hart Rev
RICHMOND
Lyle
(Norfolk Split)
1st half
H. & K. Sutton
Hawalian Garden's
(Two to fill)
ROANOKE
Roanoke
(Charlottesville Split)
1st half
Gray
Antor & McGinty
Ed Estom Co
Reim & Cavanaugh
Dixon Bowers & D
ROCHESTER
L. Temple
La Troupe
Gardner & Hartman
Moran & Wier
Grace Huff Co
"Kiss Me"
Foli
Celine & Circus
Wm Morrow Co
McLellan & Carson
Melody Mide
Bowers Walters Co
Claude Rodde & F
Wallace Galvin
Sampson & Lenhard

DENTIST
McVicker's Theatre Bldg.
DR. M. J. CARY
Special Rates to the
CHICAGO PROFESSION

Broadway Higgins
(Two to fill)
HARTFORD
Palace
N. & S. Kellag
Marshall & Covert
Fector
"Cave Man Love"
Foli
Pekara
Conlin & Glass
Kevins
Royal Pektin Tr
NEW HAVEN
Biles
Jack Reddy
Broadway Higgins
(One to fill)
2d half
Joe Madden
McGraw & McN'ty
John R. Gordon Co
Randolph & H
Palace
Valentine & Bell
Evans & Wilson
F. Francis & Arabs
Lou "Fricco" Chiba
Marlette's Manikins
2d half
Fox & Mayo
M. & A. Clark
Stevens & Lovejoy
ROCHESTER
Foli
Celine & Circus
Wm Morrow Co
McLellan & Carson
Melody Mide
Bowers Walters Co
Claude Rodde & F
Wallace Galvin
Sampson & Lenhard

LEO BEERS
Playing Principal Cities in the World with
Jettie Hittage Co.
(Continued on page 22)

An Overnight "Surefire" Hit by Irving Berlin

I'll See You In C-U-B-A



I'll See You In C-U-B-A

By IRVING BERLIN

Moderato con moto

Voice

Not so far from here, There's a ver y live ly at mos
Take a friends ad - vice, Drink ing in a cel lar is dt

phere. Ev - ry - bod - y's go ing there this year. — And there's a rea son
nice, A - ny - bod - y who has got the price. — Should be a Cub an

the sea son O - pened last Ju ly Ev er since the U S A went
have you been Long ing for the smile that you hav - at had for quite a

dry, Ev - ry - bod - y's go - ing there and I'm go - ing too, — I'm on my way to
while, If you have then fol - low me and I'll show the way. — Come on a long to

Chorus

Cu ba — there's where I'm go - ing — Cu ba — there's where I'll
stay — Cu ba — where wine is flow ing — And where
dark eyed Stel - las light their fel - ler's pan - a - tel - las Cu ba — where all is
hap - py — Cu ba — where all is gay — Why don't you
plan a won - der - ful trip - to Ha - va - na. Hop on a ship and I'll
see you in C - U - B - A

Copyright MCMXX by Irving Berlin Inc., 1587 Broadway, New York City

In All Your Life You
Such Doubler and Patters as**"BABY**

ALSO FOR "I'LL SEE

The One Big Mel

"NOBODY

New Choruses, Cat

The One Big Come

"YOU'D BE

New Catch Lines and Ma

A Typical Irving Berlin

**"I LEFT MY DOOR
(AND MY DAI**

A Comedy Song with a Thousand

**"SINCE KATY THE
BECA**

Oh, What a Song for

**"I'M GOING TO SPEN
HO**

Berlin's Greatest Ballad

"WAS THERE EVER

Make Your Act a Headliner by Imm

IRVING BERLIN, Inc.**1587**DETROIT
HAL MCGAHEY
118 Randolph StreetBUFFALO
LOU HANDMANMINNEAPOLIS
ELMER OLSON
217 Pantages BuildingSAN FRANCISCO
EARL TAYLOR
611 Pantages Theatre BldgPITTSBURGH
DAVE WOHLMAN
Savoy Theatre BuildingCHICAGO
MURRAY RITTER
119 North Clark Street

THIS IS
THE BIG

"BABY SMILES"

SONG
HIT

Written FIRST Registered FIRST Published FIRST

By IRVING BERLIN

Have Never Heard
We Have Ready for You for

"BABY SMILES"
YOU IN C-U-B-A"

Hit of the Year

"KNOWS"

Lines and Doubles

Hit in Many Years

"SURPRISED"

erial, Screamingly Funny

Jazz Blues"—Nuf Sed.

OPEN

"DY WALKED OUT)"

Screams and a Million Laughs

WAITRESS

"ME AN AVIATRESS"

Singles and Doubles

MY

"EYMOON IN DIXIE"

ance "When I Lost You"

"APAL LIKE YOU?"

ately Putting in This Masterpiece

When My Baby Smiles

IRVING BERLIN

Allegretto *Moderato* VOICE

I don't care if the
I don't brood with the

weathers fair or if skies are gray, I don't frown when the rain comes down on a
price of food goes a way up high, Did-n't mind when I woke to find that the

rain-y day, It may storm and thun-der For the long-est
town went dry, Let the skies be cloud-y For the long-est

while Still I'll say it's a love-ly day When I see my ba-by smile
while Blue or gray ev-ry thing's O. K. When I see my ba-by smile

REFRAIN

When my ba-by smiles at me, Oh what a beau-ti-ful
day, All my troubles go hur-ry-ing by,
Just like bub-bles they fly to the sky, And I nev-er ask the
weath-er man Wheth-er its fair or warm er
rain or shine. The weath-er's fine When my
by smiles smiles

Copyright MCMXIX by Irving Berlin, Inc. 1587 B'way New York, C

BROADWAY

SEE MAX WINSLOW

BOSTON
WIN BROOKHOUSE
180 Tremont Street

PHILADELPHIA
HARRY KUN
1107 Chestnut Street

KANSAS CITY
BILLY HALLETT
17 Gayety Bldg.

ST. LOUIS
HARRY PEARL
421 Holland Building

CINCINNATI
CLIFF BURNS
989 Windsor Street

CLEVELAND
JOE JACOBSON
2874 West 14th St.

NEW YORK

DR. JULIAN SIEGEL
 Official Dentist to the N. V. A.
 183 Broadway (Putnam Building), New York

BILLS NEXT WEEK.

(Continued from page 25)

CHICAGO B. F. KEITH

Vanderbilt Exchange, Chicago
BATTLE CREEK
 Biles
 Cedric Lindsay
 Gordon & Lelmar
 "Prosperity"
 Harvey Haney & G
 Cleo & Thomas
 Haveman's Animals
 2d half
 El Ray Sisters
 Moore & Shy
 "Snapshots"
 Gaylord & Heron
 Frank Bush
 Nathan Bros
BAY CITY
 Biles
 Clifford & Marsh
 Dorothy Lewis
 Princess Kalama Co
 Skipper Keny & R
 "Corner Store"
 2d half
 Clinton Sisters
 Adams & Haggard
 Val Vox
 7 Serenaders
 Burkhardt & Rob't
 Laura Bennett, Co
 BRANTFORD, CAN.
 Treadle
 (London Split)
 1st half
 The Stanleys
 Adams & Haggard
 Harry & Layton
 (Three to fill)
CREAFOREDS-
VILLE
 Strand
 2d half
 Chas Ledger
 Merlins & Floria
 (Three to fill)
PLANT
 Palace
 Weston & Young
 Lloyd & Wells
 Oct Handwoven Co
 Hamilton & Barnes
 Laura Bennett Co
 2d half
 Hamilton & Sylvia
 Wilson & Van
 Mason & Rooney
 Clayton & Lennie

DEPT PAULINE
FORD AND PRICE
 With Johns Stage Co., Feb. 22-23, Palm, Calm

Peggy Brooks
 Haveman's Animals
 2d half
 Nathan Bros
 Sam K. Naomi
 Silber & North
 Farrell Taylor Co
 Frank Mullane
 (Two to fill)
 2d half
 Sterling Bros &
 Adelaide Sell Co
 "Somewhere in Fr"
 (Four to fill)
JACKSON
 Orpheum
 Wellington & S
 Gaylord & Heron
 Merlins Dues
 (Three to fill)
 2d half
 The Puppets
 Harvey Haney & G
 "Prosperity"

BOSTON B. F. KEITH

Vanderbilt Exchange, Boston
BOSTON
 Boston
 Kremka Bros
 Hal & Francis
 Dalton & Craig
 Jack Joyce
 Mystic Clayton
 Gordon's Olympia
 (Seely Square)
 H. & E. Kuehn
 Pals 4
 Courtney & Irwin
 Howard & Sadler
 Rose Revere
 Gordon's Olympia
 (Washington St)
 Jack Irwin
 Burke & Betty
 Mabel Johnson
 Pat Thompson Co
 Tignone &
BROCKTON
 Strand
 Great Johnson

E. HEMMINGDEN

Jewelry to the Profession
 LIBERTY HYMAN ACCEPTED Tel. Johs 271
 45 JOHN ST., NEW YORK

DORCHESTER
 Cadman St.
 Reese & Edwards
 Nelson & Bailey
 Geo Hearn
 Ken & Wagner

Wilkins & Kaba K
 (To fill)
 1 Higgle Girls
 Great Johnson
PITTSBURGH

Willolia & Kaba K
 3 Synopical Misses
 Jan Chase Co
 Hawthorne & Cook
 McKay's Scutth R
 2d half

Low Huff
 Transfield Sis
 Jack Trainor Co
 Mallon Case
 La Petite Jeanney Co

HALIFAX
 Jack Adams
 (4)
 Jessie Adams
 Byron & Price
 Challa & Cortau
 Jester & King

(6)
 Dreen Sis
 Geo Roemer
 (Two to fill)
 2d half

HAVERHILL
 White Bros
 Picoletto Adams
 4 Gardens
 Presler Kala & S

Tom Bullock
 J & S Emerson
 Mattie Ferguson Co
 Wilson & Wilson
 Bobby Hilda Rev

LAWRENCE
 Cervo
 Leonard & Whitney
 Conway & Fields
 Badrini's Baboons

Lamont & Wright
 Baldwin Blair Co
 El Dewaco
 4 Janaleys
 M. McCLENNON

MUSIC HALL
 John & Bloddy Co
 Dunn Sisters
 Tenness 10
 2d half

Irving & White
 V & C Army
 Ray Conline
 Pedestrianism

ORPHEUM CIRCUIT

CALGARY
 Duluth
 (Sunday Opening)
 Wilbur Ellis Co
 "And Son"

4 Marx Bros
 Dill & Auburn
 Lucas & Inca
 O'Donnell & Blair
 Basil Lynn Co
 Ben K. Benny

CHICAGO
 (Sunday Opening)
 Cressy & Deane
 Sylvester & S
 Will M. Cressy
 Barber & Jackson
 Roy & Arthur

NEW YORK
 Nat Nazario Jr Co
 Bernard & Duffy
 4 Readings
 Pietro

Eva Taylor Co
 Marnein Sis & S
 Lachmann Sis
 Los Angeles
 Orpheum

Josephine & Hen's
 Chas Chapowin Co
 Sam Henry
 Edith Clifford

Isikawa Bros
 Bert Fitzgerald
 Hickey Bros
 Rainbow Cocktail
 Orpheum

Eva Shiro & Band
 Johnny Ford Co
 Sybil Vane Co
 4 Mortons

Hayden & Ercelle
 LeRoy & Yocco
 Walter Waerns
 Bob Hall

MINNEAPOLIS
 Olga Petrova
 Rigoletto Bros
 Gene Greene
 Frank Wilson

MILWAUKEE
 Minette
 Hyman & McIntyre
 The Rockards
 Grace De Mar

LYNN
 Gordon's Olympia
 Wilson & Wilson
 Mattie Ferguson Co
 Fox & Ingraham
 Flirtation

Dixon & Mack
 Conway & Fields
 Corinne Tilton
 Waldorf
 Collier & DeValde

Austin & Allen
 Bessie Mack Co
 Bolger Bros
 Adler & Dunbar
 Chas Ahearn Co

2d half
 Keno & Wagner
 Karl Karc
 Holman Bros
 (Two to fill)

MANCHESTER
 Palace
 La Petite Jeanney Co
 Lapine & Emery
 Jack Trainor Co

Tranfield Sisters
 Bond Moore
 Byron & Price
 Challa & Cortau
 Jester & King

(6)
 Dreen Sis
 Geo Roemer
 (Two to fill)
 2d half

NEW BEDFORD
 Gordon's Olympia
 Wilson & Wilson
 Mattie Ferguson Co
 Fox & Ingraham

NEWPORT
 Opera House
 Harlequin
 Karl Karc
 Holman Bros

2d half
 Collier & DeValde
 Austin & Allen
 Nelson & Bailey
 Adler & Dunbar

WALTHAM
 Low Huff
 Mallon Case
 4 Higgle Girls
 2d half

Irving & White
 V & C Army
 Ray Conline
 Pedestrianism

Brendel & Ball
 A. Acos
 Mabel Burke Co
 Herbert's Dogs
 Fox & Ingraham
 D Miles Co

Winston's Lions
 Claudia Coleman
 Wood & Wyde
 La Petite Revere
 Althoff Sisters

J. R. Johnson Co
 Yonita Gould Co
NEW ORLEANS
 Orpheum

Cleodine
 Harry Green Co
 William Ebs
 Mainotte Duo
 Dave Ferguson Co

Hackett & Delmar
OAKLAND
 (Sunday Opening)
 "For Pity's Sake"

Emmie Hempel Co
 Eliza Ruegger Co
 Harry Cooper Co
 Van & Sells

OMAHA
 Orpheum
 (Sunday Opening)
 Henry Santry Co
 Leightners & Alex

Harry J. J. J.
 Bruce Duffett Co
 Kennedy & Nelson
 Morton Dancers
 (One to fill)

SEATTLE
 (Sunday Opening)
 Ym Rock Opils
 La Zardell
 Nan Gray

SACRAMENTO
 (Sunday Opening)
 Emma Galt Co
 Jack Kennedy Co
 Ames & Winthrop

ST. LOUIS
 (Sunday Opening)
 Marjorie & Males
 La Rhee Co
 Hughes Duo

WESTERN VAUDEVILLE
 St. Louis Theatre Building, Chicago

ABERDEEN, D.
 Orpheum
 2d half
 Foster & Foster
 Walter Howe Co

3 Astellas
HAPPADROME
 Lewis & Norton
 Howard & Cowles

2d half
 Holliday & Bullette
 The Turn Pils
BELLEVILLE

Washburn
 Chas Ledger
 Georgia Emmett
 R. Haywood

2d half
 Hugh Johnston
 Bosman & Sloan
 Statley & Birbeck

BRANTFORD, CAN.
 Willis
 Jeanette Ward
 Miller & Andrus

CELESTINE RAPIDS
 (One to fill)
 Cedar Rapids
 (One to fill)

Hang Hanke
 La Bernice
 Emerson & B
 (Three to fill)

F & C La Tour
 Al Conrad Co
 Alice Nelson
 On Manilla Bay

CHAMPAIGN
 Orpheum
 Cliff Bailey Duo
 Rosa Valys

CHICAGO
 Americana
 (Five to fill)
 Billy Broad
 (Others to fill)

Lydia Barry
 B. J. Creighton
 "Aerial Sports"
 Gallagher & Martin
 De Groff

Palace
 Mabel McLean Co
 Bert Baker Co
 Harry Hurst Co
 Walsh & Bentley

2d half
 Pink's Mules
ST. PAUL
 For Sis Co
 Brent Hayes

ST. LOUIS
 Orpheum
 (Sunday Opening)
 "Extra Duo"
 Ivan Bandoff Co

ST. LOUIS
 Orpheum
 (Sunday Opening)
 Steele & Winslow
 Una Clayton Co

ST. LOUIS
 Orpheum
 (Sunday Opening)
 Henry Santry Co
 Leightners & Alex

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 Henry Santry Co
 Leightners & Alex

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 (Sunday Opening)
 Henry Santry Co
 Leightners & Alex

ST. LOUIS
 Orpheum
 (Sunday Opening)
 Henry Santry Co
 Leightners & Alex

JULIUS MAX KENDLER
 Attorneys at Law - New York
 14 West 4th St., New York
 Phone: BRIST 359

2d half
 Emmerson & B
 Turece Jones
 (One to fill)
ROCKFORD

Palace
 The Seabacks
 S & A Beverly
 Corbett & Garcon
 Venetian Gypsies

ST. LOUIS
 Orpheum
 (Sunday Opening)
 Steele & Winslow
 Una Clayton Co

ST. LOUIS
 Orpheum
 (Sunday Opening)
 Steele & Winslow
 Una Clayton Co

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 Steele & Winslow
 Una Clayton Co

ST. LOUIS
 Orpheum
 (Sunday Opening)
 Steele & Winslow
 Una Clayton Co

ARTHUR J. HORWITZ-LEE KRAUS, INC.
 CHICAGO
 100 East 5th St., 177 N. State St. EAST AND WEST
 100 East 5th St., 177 N. State St. EAST AND WEST
 100 East 5th St., 177 N. State St. EAST AND WEST

When THE GHOST WALKS each week YOU

can make sure of never being
HAUNTED

by the fear of hard times when you are ill, or at liberty; or dependence on others
in your old age; you will be happy and independent if you open an account

BY MAIL

and deposit regularly with

THE WILLIAMSBURG SAVINGS BANK

175 BROADWAY, BROOKLYN, N. Y.

Resources Over \$100,000,000

Send for Booklet Banking By Mail "V-1"

Dividend at Rate of 4% January 1st, 1920

A POSITIVE HIT SOMETHING DIFFERENT

DELPHIE DAUGHN

DANCER

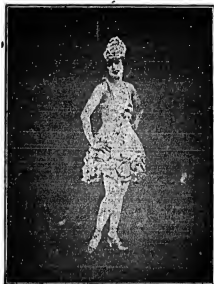
WITH

Hugo Jansen's "POWDER PUFF FOLLIES"
Broadway Theatre, New York, NOW

FEATURING
THE EGYPTIAN JAZZ DANCE and
THE DANSE-DE FOLLY

(Just Full of Pop)

Personal Management ROEHM & RICHARDS



Phillips A. E.
Phillon Louise
Plummer Geo.
Poget Ora
Porter H. A.
Postel J.
Powell Troupe
Powers Arthur
Pressler Ed

Pressler Blanche
Frevette Mr. & Mrs.
Price Beatrice
Quinn Mamie
Quinn P. E.
Quinn Mr. & Mrs. J.
Quirk Wm.
Quirk Billy

Rafael
Rand Marva
Rand Valley
Randall Carl
Reavis Ruth
Reed Dolly
Rely Ted
Reynolds Rex

Richardson Bruce
Rickard Harry
Ricardo Irene
Rigby Teddy
Rio Violet
Robertson Iona
Roberts Little Lord
Robinson & Moore
Rochester Nina

Rose Delia
Rose Della
Rose Leo
Rose Dot
Rund M.
Rule Albert
Ryan Maude

Tanner Geo.
Tenneco Jack
Tannatt Henry
Tannet Harry
Tennant Vera
Tracey Stella
Trelor Florence
Trennell Anna
Trennell Joe
Truchl Eno

Walter & Vivian
Walle Al
Wallace Mr.
Wallen Helen
Walsh Austin
Walton Selma
Walton Al
Walker Mabel
Ward B.

Widdell Francesco
Wilbur Lillian
Wilke Broderick
Williams Lillian
Willard Blanche
Wilson Addie
Wilson P.
Wilson Chas.
Witt Joe

JOE JACKSON

UNDER EXCLUSIVE MANAGEMENT OF
CAPITOL THEATRE FOR 10 WEEKS

THIS WEEK

FLATBUSH THEATRE, BROOKLYN

It takes my Cadillac to plough the way there each day.
Thanks to Pennsylvania Tire Co.

St. Clair Grace
Salmo Juno
Scott Kith
Seaton Miss B.
Shankam Samuel
Shannon Jack
Shannon John
Shaw Lella
Shelly Mildred
Sherry Marion
Shriner & Miller
Simpson & Moore
Sirkey Louis
Sloan Joseph
Smilett Pearl
Smith & Farmer
Stevens Dorothy
Stevens Milly
Stevens F. F.
Stirk Cliff
Stuart & Sheldon
Summers Guy
Sutton Mr. & Mrs.
Swor Irene

Valiere Vincent
Valdare Via
Valerie Mignon
Valerie Cain
Van Arthur
Van Goolle Rineh'd
Vellma L.A.
Velsey Graham
Vernon Ethel
Vernon Nyle
Verrell Mme.
Vick W. A.
Vincent Mrs. B.
Virginia Julia
Volunteers
Wakofields Eddie
Walke Billie
Walker Frank
Wallace Jean
Wallace Grace

Ward Anna
Ward & Gory
Wardell Harry
Warders Ward
Warren Beulah
Wash Budwin
Weber & Elliot
Webb Madeline
Webb Amy
Well Max
Welch C. B.
Wellington Dave
Wells Gilbert
Wentworth Lella
Wertman Lloyd
Wertz Henry
West Eugene
Weston Nellie
Weymer E.
Whelon Tim
White Pall
White Buster
Whiteley G. N.

Woolfe & Stewart
Wolf M.
Wolford Harry
Wolman Al
Wong Geo.
Wood Ruth
Worth Grace
Worth Dorothy
Yaltes The
Young Peggy
Young Nancy
Young Beth
Zimmerman
CHICAGO OFFICE
Astor June
Burke Eddie
Braase Augusta
Dorlin Jack
Forester H. J.
Glover Claude C.

HOW'S YOUR ACT

BUMPUS & LEWIS, 245 W. 46th St., N. Y. Phone Bryant 2695

THE IMPRESSION YOU MAKE ON THE AUDIENCE
Means Your Livelihood. Our Curtains Will Give Your
Act Atmosphere. All Colors, Unique Designs. Hand-
somely Painted New Curtains Our Specialty. For Sale
and Rent.

B. F. KEITH'S ROYAL, NEW YORK, THIS WEEK (Feb. 23)

HOMER ROMAIN

"AERIAL ECCENTRICITIES"
DIRECTION
MATTHEWS & MILLER



Facts

regarding two songs of almost identical title.

Mr. Irving Berlin, who is credited with having written many song successes and considered "original" in all of his ideas, wrote and handed us, for publication, a song entitled

"WHEN MY BABY SMILES"

We copyrighted this song at Washington, D. C., and also registered it with the Registry Department of the Music Publishers' Protective Association, and herewith reproduce two letters, showing priority of registration and copyright at Washington.

The Registry Department of the Music Publishers' Protective Association was specifically established with a view of keeping the music business clear of such conditions, realizing that the fostering of such methods would work injuriously to the business as a whole and all interested in it.

Since the inception of the Registry Department of the Music Publishers' Protective Association many publishers found a similar title had been registered prior to their application, and in every case with this exception, they changed their title or dropped the song.

In order to remove any question or doubt in your mind as to which is the original song, these statements of facts, plus the reproduction of letters, are shown to you so that you will know which is the original song.

"Imitation" in anything while complimentary to the originator, is confusing and unfair, and regardless of excuses or explanations, facts are facts—and here are the facts.

This is the second time, to the writer's personal knowledge, that the publisher of the imitation title (Mr. Harry Von Tilzer) is guilty of the same offense. The first one was a song written by his brother Albert, entitled "Oh! You Don't Know What You're Missin'," published by his brother Will, at the time when the writer was general manager of his brother's firm; and after his own brother had published the song, and the same was on the market for several months, and regardless of the fact that the writer personally saw him, and wrote him a letter to refrain from such unfair methods, Mr. Harry Von Tilzer deliberately published an imitation title of that song.

While we believe there is no law protecting a title of a song, we do believe that the profession and the trade should act as judges, and we hope that their judgment in this case will be unmistakable to the extent that any imitator of a title or song, in the future, will know before he publishes his imitation just what to expect from the profession and the trade.

The publisher of the imitation title, Mr. Harry Von Tilzer, in a recent interview in one of the dramatic papers, states, "My imprint on a song means a great deal more to the music buying public than his (Irving Berlin's) ever will."

That stops us!

Yours very truly,

Saul H. Bornstein,
Sec.-Treas.



The Original "When My Baby Smiles" Song by IRVING BERLIN. Written, Registered, Copyrighted, Published and Sung **FIRST**

TELEPHONE 2741 BRYANT

MUSIC PUBLISHERS PROTECTIVE ASSOCIATION

COLUMBIA THEATRE BUILDING
47TH STREET AND 7TH AVENUE
NEW YORK CITY

February 18th, 1920.

IRVING BERLIN, INC.,
1587 Broadway,
New York City.

Attention Mr. Bornstein

My dear Mr. Bornstein:-

Responding to your request of the 13th inst., for a transcript of the official record of the Registry of Titles of this Association, with respect to the songs "When My Baby Smiles" and "When My Baby Smiles At Me":

At 9:30 A.M. November 14th, 1919, we received from you application for registration of the title "WHEN MY BABY SMILES" and on the same date Certificate #441 was issued to cover.

At 9:30 A.M. December 22nd, 1919, we received from the Harry Von Tilzer Music Publishing Company, application for registration of the title "WHEN MY BABY SMILES AT ME" and upon the same date Certificate #577 was issued to cover.

It should be understood in this connection that the regulations of the Association, as then in effect, barred from registration only such titles as were IDENTICAL with titles previously registered.

I trust that the foregoing is the information you desire, and remain, with best wishes,

Yours very truly,

E. Bornstein
Secretary - Executive Board.

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WASHINGTON February 12, 1920

IN REPLY QUOTE FILE
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CGD-ERS

Gentlemen:

In response to your request of February 9, we beg to state that a song entitled "When my baby smiles at me" music by Bill Mure and lyric by Ted Lewis & Andrew B. Sterling, was entered under Class M-465973, in the name of Harry Von Tilzer Music Pub. Co., upon the basis of publication January 2, 1920, with a deposit of copies December 31, 1919.

Very truly yours,

Thorvald Solberg
Register of Copyrights.

Irving Berlin, Inc.
Attention: Mr. A. A. Schwartz,
1587 Broadway,
New York City.

MR. MICHAEL SHEA

BUFFALO, N. Y.

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through this medium for the generosity shown us
 in paying full salaries for five days, owing to weather
 conditions.

Also we extend thanks to

MR. CARR, MR. MALLOY and HOUSE STAFF IN GENERAL

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How to Read Music At Sight

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I. D. HARRIS, Publisher
 Dept. V Bay City, Mich.

Hough C Mrs Pitore L Constant
 Hagane Whitwind Solite Ted
 Howland Wm B Roddard Marie
 Jeroms & Herbert Torrey Roy
 Lyons Leslie Veldman M Mrs
 Loko Ann Eda West Babe Mr
 Mayo Beth Wallace Hiron
 McElahan & A Walls Frank A
 Martin John Walter Irma Mrs

BURLESQUE ROUTES

(March 1-March 8)

"All Jazs Revue" 1-4 Broadway Camden
 1-4 Grand Trenton & Bijou Philadel-
 phia.
 "Aviator" 1 Century Kansas City &
 Grand Tulsa Okla.
 "Bathing Beauties" 1 Empire Cleveland
 & Cadillac Detroit.

"Beauty Revue" 1 Mt Morris New York
 & Majestic Wilkes-Barre.
 "Beauty Trust" 1 Peoples Philadelphia &
 Palace Baltimore.
 Behman Show 1 Gayety Buffalo & Gay-
 ety Rochester.
 "Best Show in Town" 1 Gayety Omaha &
 Gayety Kansas City.
 "Blue Birds" 1 Gayety Newark 1-11
 Broadway Camden 11-13 Grand Tren-
 ton.
 "Bon Ton" 1 Star & Garter Chicago
 & Casino Brooklyn.
 "Bostonians" 1 Star & Garter Chicago
 7-9 Berchel Des Moines.
 "Bowery" 1 Casino Philadelphia &
 Miner's Bronx New York.

"Broadway Belles" 1 Gayety Milwaukee
 & Gayety St Paul.
 "Burlesque Review" 1 Columbia Chicago
 & Gayety Detroit.
 "Burlesque Wonder Show" 1 Hurlig &
 Seamon's New York & Orpheum Paterson.
 "Cabaret Girls" 1 Haymarket Chicago &
 Gayety Milwaukee.
 "Cracker Jacks" 1 Empress Cincinnati
 & Locum Columbus.
 Dixon's "Big Revue" 1 Trocadero Phila-
 delphia & Empire Hoboken.
 "Follies of Day" 1 Gayety Detroit &
 Gayety Toronto.
 "Follies of Pleasure" 1-1 Grand Terre
 Haute 1-4 Park Indianapolis & Gay-
 ety Louisville.

"French Follies" 1 Gayety St Paul &
 Gayety Minneapolis.
 "Girls a la Carte" 1 Gayety Rochester &
 10 Bastable Syracuse 11-13 Lumberg
 Utica.
 "Girls de Look" 1 Orpheum Paterson &
 Majestic Jersey City.
 "Girls from Follies" 1 Worcester Wor-
 cester & Howard Boston.
 "Girls from Joyland" 1 Gayety Louis-
 ville & Empress Cincinnati.
 "Girls Girls Girls" 1 Polly Washington
 & Trocadero Philadelphia.
 "Girls of U S A" 1-4 Cohen's Newburgh
 4-6 Cohen's Foughkeepsie & Gayety
 Boston.
 "Golden Crock" 1 Lyric Dayton & Olym-
 pie Cincinnati.
 "Grown Up Babies" 1 Academy Buffalo &
 Empire Cleveland.
 Hastings Harry 1 Empire Albany & Ca-
 sadio Boston.
 Hayes Edmund 1 Penn Circuit & Gayety
 Baltimore.
 "Hello America" 1 Gayety Pittsburgh &
 10 Park Youngstown 11-13 Grand
 Akron.
 "Hip Hip Hurray" 29-3 Berchel Des
 Moines & Gayety Omaha.
 Howe Sam 1 Gayety Toronto & Gayety
 Buffalo.
 "Jazz Babies" 1 Empire Hoboken & Star
 Brooklyn.
 Kelly Lew 1 Gayety St Louis & Star &
 Garter Chicago.
 "Kewpie Dolls" 1 Grand Tulsa Okla &
 Standard St Louis.
 "Liberty Girls" 1-3 Bastable Syracuse
 4-6 Lumberg Utica & Gayety Mon-
 treal.
 "Lid Lifters" 1 Bijou Philadelphia & Mt
 Morris New York.
 "London Belles" 1 Empire Toledo & Lyric
 Dayton.
 "Made in America" 1 Columbia New
 York & Empire Brooklyn.
 Marion Dave 1 Gayety Montreal & Em-
 pire Albany.
 "Midnight Maidens" 1 Empire Provi-
 dence & Olympic New York.
 "Million Dollar Dolls" 1 Jacques Water-
 bury & Hurlig & Seamon's New York.
 "Mischief Makers" 1 Engelwood Chicago
 & Haymarket Chicago.
 "Monte Carlo Girls" 1 Cadillac Detroit
 & Englewood Chicago.
 "Oh Frenchy" 1-3 Armory Binghamton
 4-6 Inter Niagara Falls & Star To-
 ronto.
 "Oh Girls" 1 Gayety Kansas City & L O.
 "Pace Makers" 29-3 Gayety Sioux City
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Any kind of version you want It's a Riot

All The Boys Love Mary

Words by ANDREW B. STERLING

Music by GUS VAN & JOE SCHENCK

Rein-jo is cap-ti-vat-ing Joan-jo
 Rein-jo is quite ath-le-tic Joan-jo
 is fas-cin-at-ing Guy Ba-bette is such a shy co-quette
 is sym-pa-thet-ic Guy Ba-bette at golf is quite a champ
 And sweet Ma-rie is such a dear lit-tle pet While lit-tle
 And sweet Ma-rie can roll her eyes like a vamp While lit-tle
 Ma-ry Brown is the hom-li-est girl in the town But
 Ma-ry Brown is a sight in the hand som-est gowd But
 Chorus
 All the boys love Ma-ry They fol-low her a-round They chase her all a-
 All the boys love Ma-ry They used to be con-tent With half of one pec-
 round Rein-jo and Joan-jo, Ba-bette and Ma-rie Are cry-ing 'what's the
 cent Rein-jo and Joan-jo, Ba-bette and Ma-rie Are cry-ing 'what's the
 mat-ter with me? But All the boys love Ma-ry And when she laughs you'd
 strong-er than tea But All the boys love Ma-ry They know just where to
 think she's going to cry But they ain't got what Ma-ry's got A
 go when they feel dry They come in pairs from ev-ry-where And
 did-dy with a col-lar full of you know what And all the boys love
 Ma-ry winks and leads them down the col-lar winks And all the boys love
 Ma-ry Com-ing thro' the Rye But Rye
 Ma-ry Com-ing thro' the Rye But Rye

This song is sweeping the country

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12—New Orleans
13—Travel
May 2—Omaha
10—Kansas City
12—Des Moines
24—St. Paul
31—Minneapolis

June 1—Winnipeg
11—Calgary
21—Vancouver
22—Seattle
July 1—Portland
12—San Francisco
13—San Francisco
22—Los Angeles
23—Los Angeles
1—Ball Lake City
12—Denver
22—Lincoln
30—Chicago

Sept. 2—St. Louis
12—Chicago
22—Cincinnati
23—Louisville
Oct. 4—Indianapolis
11—El Paso
12—Dayton
22—Youngstown
Nov. 1—Pittsburgh
2—Buffalo
12—Toronto
22—Syracuse
23—Royal

Dec. 6—Buffet, Brooklyn
12—Philadelphia
22—Baltimore (HOME)
23—Washington
Jan. 2—Riverside, New York
12—Albany, New York
17—Boston
24—Providence
31—FALACE, New York
Feb. 1—Orpheum, Brooklyn
12—Colonial, New York

CLINTON and ROONEY

CLINTON and ROONEY

CLINTON and ROONEY

"Parisian Flirt" 1 Lyceum Columbus 8
Victoria Pittsburgh
"Parisian Whirl" 1 Olympic Cincinnati
1 Columbia Chicago
"Peak-a-Boo" 1 Gayety Washington 3
Gayety Pittsburgh
"Razle Dazle" 1 Star Brooklyn 8 Gil-
more Springfield Mass.
"Record Breakers" 1 Gayety Minneapolis
7-9 Gayety Sioux City
Reaves Al 1 Palace Baltimore 8 Gayety
Washington
Reynolds Abe 1 Perth Amboy 2 Plain-
field 3 Stamford 4-6 Park Bridgeport
8-10 Cohen's Newburgh 11-13 Cohen's
Foughkeassa
"Roadland Girls" 1 Casino Boston 8
Grand Hartford
"Round the Town" 1 Gilmore Springfield
3 Worcester Worcester Mass.
"Eight Seers" 1 Casino Brooklyn 8 Em-
pire Newark
"Social Follies" 1 Gayety Baltimore 8
Folly Washington
"Social Maid" 1 Majestic Jersey City 8
Perth Amboy 9 Plainfield 10 Stamford
11-13 Park Bridgeport
"Some Show" 1 Howard Boston 8 Empire
Providence
"Sport Girls" 1 Victoria Pittsburgh 8
Penn Circuit
"Sporting Widows" 1 Empire Newark 8
Casino Philadelphia

"Star & Garter" 1 Empire Brooklyn 8
Peoples Philadelphia
"Step Lively Girls" 1 L O 8 Gayety St
Louis
Stone & Pillard 1 Majestic Scranton 8-
10 Armory Binghamton 11-13 Intes
Niagara Falls
"Sweet Sweetest Girls" 1 Standard St
Louis 7-8 Grand Terre Haute 9-11
Park Indianapolis
"Tempters" 1 Majestic Wilkes-Barre 8
Majestic Scranton
"Tenth Century Maids" 1 Star Cleveland 8
Empire Toledo
"Victory Belles" 1 Grand Hartford 8
Jacques Waterbury
Watson Billy 1 Olympic New York 8
Gayety Brooklyn
Welch Sam 1-3 Youngstown 4-6 Grand
Akron 8 Star Cleveland
White Pat 1 Star Toronto 8 Academy
Edna
Williams Mollie 1 Gayety Boston 8
Columbia New York
"World Beaters" 1 Gayety Brooklyn 8
Gayety Newark

LOS ANGELES.

MASON—"Martime" got away to a
poor start, but after the reviews Tues-
day house was packed.

ORPHEUM—Vaudeville.
MAJESTIC—Wilkes Stock playing "I
Love You."
FANTASIES—Vaudeville.
CALIFORNIA—"Street Called Strutt."
HIN.
MILLER'S—"Stronger than Death."
TALL'S—"The Stranger."
CLUNE'S BROADWAY—"Mary's
Ankle."
KINEMA—"The Turning Point."
MOROSCO—"Civilian Clothes"; next,
"Folly with a Past."
SWEET'S—"Marked Men."
GRAUMAN'S—"Alarm Clock Andy."

ATLANTIC CITY.

By ARTHUR G. WALKER.
Washington Birthday business re-
flected itself in capacity audiences at the
Apollo for Elsie Janis and at the Globe
for "Fifty-Fifty," the former playing a
matinee.

Coming events at the Shore Apollo:
Feb. 26, 27, 28, Florence Nash in "Cor-
nered"; March 1, 2, 3, Marie Dressler in
"Tillie's Nighttime"; March 4, 5, 6,
Laurette Taylor in "One Night in Rome."
Globe: March 1, 2, 3, "Not So Long Ago";
March 4, 5, 6, "Little Miss Charity."

The Million Dollar Pier announces its
opening for the season March 25 with
C. A. Hill, as manager for the second
season.

Steepchase is engaged in installing
a horse race device, consisting of five
rows of animals. The new device brought
on from Coney Island by Manager Fan-
nan is being located on the outer deck
during the summer months.

BALTIMORE.

By F. D. OTTOLE.
FORD'S—"The Irresistible Genius,"
new play, by McIntyre & Hill, premiere
Monday, with large audience.
AUDITORIUM—Alice Brady in "For-
ever After," peculiarly adapted to her.
The crowd opening night was not up to
the standard, but should pick up before
the end of the week, due to the personal
following of Miss Brady more than to
special merit of play.
ACADEMY—"Sophie," a new Philip
Moeller comedy, premiere Monday. Only
a fair sized crowd, but made up in ap-
preciation. The play should have a wide
appeal. The plot moves quickly and is
brilliant and interesting.
MARYLAND—Vaudeville.

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HARTFORD Billy Redfield
WASHINGTON Wm. T. Pierson
CINCINNATI Geo. Wuest

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RETURN TO VAUDEVILLE

NEXT WEEK (March 2) ALHAMBRA, NEW YORK

—after two successful WINTER GARDEN productions and
two years at CENTURY "MIDNIGHT WHIRL"

WILLIAM and GORDON

DOOLEY

In Their Original "DOOLEY-NONSENSE"

with the

BESSIE—MORIN SISTERS—ZENA

LATE OF JOHN CORT'S "JUST A MINUTE"

PALACE—"Peek-a-Boo." This house has eliminated all of its outside advertising except through the newspapers, which ran special notices last week about this show, with capacity houses. Most popular theatre in town.

HIPPODROME—Two creditable musical one-act skits are the only bright spots on poor bill. The first features Anita Arliss of "Chocolate Soldier" fame, assisted by Arthur Alton and a chorus. The second is "Honeymoon Inn," with Peggy Gerard and a chorus of seven. Also on bill are Julian Rose, Sinclair and Gray, Ryan and Moore in "Leave That to Me," William Russell in "Six Feet Four" heads the picture program, which fails to hold the crowds in the house.

Gaiety—"Girls, Girls, Girls."

GARDEN—Jesse Flynn and Co., W. S. Harvey, Lillian Watson, Sands and Marie, the Jazz band, with six men and women. "The Shark," picture.

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FOLLY—"The Dardanella Babes." House has fallen back into its old rut of mediocre burlesque.

NEW—"Old Kentucky," picture.

PARKWAY—"All-of-a-Sudden Peggy," picture.

WIZARD—"When the Clouds Roll By," third week.

VICTORIA—First half, "Kingdom of Dreams"; second half, "Two Weeks."

"The Dust of the Earth," a play by Katherine Kavanaugh, a Baltimore playwright, was produced at Albaugh's Monday night by the Ziegfeld players. Miss Ann French played the lead. The play contains several interesting bits, but has not enough plot to hold it together. A short, one-act play, "Through the Sky-light" in which Miss Kavanaugh appeared, preceded the play.

One of the bills now before the Mary-

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53 weeks of consecutive playing, Orpheum and Keith
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—Fourth engagement here. Kindness of Mr. C. P.
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land legislature which should be acted favorably upon in the near future permits moving picture theatres being open on Sunday throughout the state.

BOSTON.
By LEN LIBBEY.
ORPHEUM.—Vaudeville.
BOSTON.—Vaudeville.
BOWDOIN.—Vaudeville.
ELGIN.—Fleasque.
ST. JAMES.—Vaudeville.
GORDON'S OLYMPIA.—Vaudeville.
GORDON'S CENTRAL SQUARE.—Vaudeville includes Mokey's Revue, Ray Conlin, Van and Carrie Avery, Dixon and Mack and Dwyer and Murphy, and also a feature film.
MODERN BEACON, CODMAN SQUARE.—Vaudeville includes Mokey's Revue, Ray Conlin, Van and Carrie Avery, Dixon and Mack and Dwyer and Murphy, and also a feature film.
STRAND, FRANKLIN PARK, EXETER STREET, COLUMBIA, LANCASTER, WALDOPE, GLOBE, PENWAY.—Picture.
PARK.—"Huckleberry Finn," as a feature film.
SHUBERT.—Last week of "The Rose of China." Big business here for four weeks running. "The Greenwich Folies" due Monday.
MAJESTIC.—Last week of "Linger Longer, Letty." Theda Bara in "The Blue Flame" Monday.
WILBUR.—Second week of "33 East." As long as business warrants.
FOLLIES.—"Sally," second week.
PLYMOUTH.—"The Girl in the Limousine," opened Monday.
TREMONT.—Final week of Ed Wyn's Carnival. Show has gone big.
PARK SQUARE.—Opened Monday with premiere performance of the new Harris show, "Honey Girl," musical adaptation of "Cheekers."
BOSTON OPERA HOUSE.—Second and last week of "Take It from Me," return. COPLBY.—Using this week "Hobson's Choice."
ARLINGTON.—Another week of "The Outrageous Mrs. Palmer."
CASINO.—"Maid of America."
HOWARD.—"Midnight Maiden."
GAYETY.—"Victory Belles."
TREMONT TEMPLE.—Seventh week of the "Follies" film.

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Has made many headlines—Author of "Cheekers" and other musicals that have been real successes in America, England and Australia. My record speaks for itself. Let me write you a new Stage, Song or Musical, or let me see what I can do for you in the city. CHARLES HORWITZ (Room 202), Columbia Theatre Building, 47th Street and Broadway, New York.

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ROSANO AND HIS NABIMBAPHONE

Direction, ERNIE YOUNG

THE FAYNES

Direction, Hughes & Manward

As announced in *Variety* several months ago, the Garden closed its doors as a burlesque house Saturday and will in the future be devoted to pictures. W. F. Graham has resigned as manager. The new policy will include only two shows a day.

The heavy storm last week buried two shows and kept the Majestic and Shea's dark Monday. William Collier and "The Hottentot" Co. were stalled at Depew and neither auto, train nor trolley could be procured to bring the show to town. Most of Shea's acts were lost somewhere in the blizzard, necessitating the closing of the Court Street. Three of the Star's afternoon show at the Gayety had to be omitted.

John M. Ward, who died in Detroit Wednesday, was manager of the Gayety here from 1912 to 1918. Ward was the first manager of the house and had much to do in establishing its present popularity.

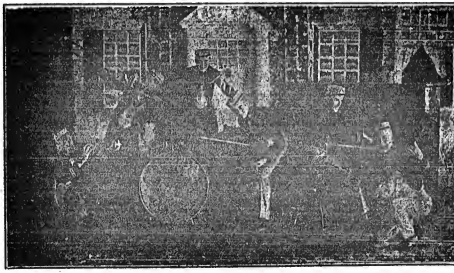
William Collier spent an uncomfortable week here, being severely incapacitated with a carbuncle on his neck. Despite the handicap, "The Hottentot" hung up a good week's business.

Rev. C. H. Stewart, of the North Presbyterian Church, in an address on "The Modern Theatre" Sunday, declared the contemporaneous stage presents too much of the vulgar, sensual and profane. He characterized players as "flippant bohemians" and advised churchgoers when attending a play which shocked their sense of decency to "have the Christian courage to walk out."

CLEVELAND.

By J. WILSON ROY.
OPERA HOUSE.—Patricia Collings in "Hills." Next week, George White's "Sound of Music."

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The "SIX JOLLY JAZZERS" were never connected with the "Jazz Cocktail" and did not play at the Globe Theatre, Atlantic City, Sunday, Jan. 14, 1920.

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PROSPECT.—Joseph W. Payton's Stock Players in "Follyann." Next week, "The Shepherd of the Hills."

KEITH'S.—Valenka Suratt, George Price, U. S. Glee Club, Joe Browning, Arthur Wenzel and Maybelle Palmer, Jackie and Billie, Dely and Berlew and Lester and Worth.

MILES.—"Oh Teddy." Frank Bush, Horas and Preston, Cook and Vernon and Georgia Howard.

FRISCILLA.—"Yip Yip Yank Girls," Jennings and Oliver, Myrtle Mason, Bryant and Stewart and Mable Whitman and her Dixie Boys.

LORE'S LIBERTY.—Lore's Celebrities, Marie Russell and Co., Barnes and Freeman, Bennett Twine and pictures.

MILES' GRAND.—De O'Leary Troupe, Cecil La More, Moscow and Kuma, Aron and Dupelle, John Cole and Co., Dugdale and Kimo and pictures.

EMPIRE.—"Rags" Murphy, Frank ("Rags") Murphy, STAR.—Rose Sydel's "London Belles," with Chester (Eubel) Nelson and Leo Hoyt.

STILLMAN.—All week, Bert Lytell in "The Right of Way."

EUCLID.—All week, Mae Murray and David Powell in "On With the Dance."

ALHAMBRA AND MALL.—All week, "Mary's Ark."

STANDARD AND METROPOLITAN.—All week, Katherine MacDonald in "The Turning Point."

GAITY.—All week, Jack Dempsey in "Devil Jack."

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acknowledges with the greatest appreciation,
the loyalty of the following artists,
represented by her; and their
willingness; likewise
their interest:

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BLANCHE RING
ALICE LLOYD
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LOUISE DRESSER and
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PAUL DECKER
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FRANCIS RENAULT

VALESKA SURATT
LILLIAN RUSSELL
NONETTE
FRITZI SCHEFF
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JOSEPHINE
BENSEE and BAIRD
DICKINSON and DEAGON
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New York City

M. Carlo Liten and company of French players gave two performances this week at the Duchess. Featured among the offerings were "Polypheme" a two-act poetic drama by Albert Sabine, and Alfred De Musset's drawing room comedy, "Le Caprice."

The Priscilla features what Manager Carrig bills as "the \$75,000 jazz bride and

groom." This couple were the principals in a romantic wedding. W. B. Hoffman, of Canton, O., had to marry within 14 hours in order to secure a legacy he claims of \$75,000 in his mother's will. He advertised. She answered. They married. Because of this they are billed as "the comedy sensation of the season."

DES MOINES.

By DON CLARK.
The merger of the picture interests of A. H. Blank and Abe Frankle in Des Moines has been completed with the formation of the \$1,000,000 Des Moines Theatre Co., with A. H. Blank president and controlling stockholder, and Abe Frankle vice-president. Bruce McGregor is secretary and B. B. Vorse treasurer. The company owns the six picture houses of the city, including Frankle's Rialto, Majestic and Casino and Blank's Des Moines, Garden and Palace. Blank will branch out by remodeling the Majestic and opening it May 1 as a musical stock theatre. It will be managed by the new company.

The venture is meeting with great local interest, as it is believed to foreshadow Blank's active entry into the legit and vaude field here now dominated by Elbert & Gotchell, owners of the

Berohel, legit, and Columbia, burlesque; Princess, stock; Empress, Western, vaudeville, and Unique, five-cent pictures.

The Majestic was originally a vaudeville house, but was leased by Frankle and operated as a picture theatre.

Blank will build a two-story building at Seventh and Grand avenue at once, where the new company will have its headquarters. The building will be increased to 12 stories as soon as building prices drop.

Blank has also secured two downtown sites with the view of building a new theatre within one year, probably for pictures, but possibly for legit or vaude.

A. H. Blank, Des Moines, announced today that he had purchased a site at South Omaha, Neb., and would erect a 1,200-seat picture house at once, to cost \$150,000. He also said work would start in three weeks on a \$100,000 house at Boone, Ia. Plans are now being drawn by Vorse, Kraetsch & Kraetsch, Des Moines.

DETROIT, MICH.

By JACOB SMITH.
"Nightie Night" burlesque failed to arrive in time for Sunday night show

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will make

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Special
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Number

a representative one



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BUILDING
Opp. CORT THEATRE
SUITE 531

after house was practically sold out.

"Monte Christo" still doing capacity second week at Shubert-Detroit. Next, "Betty Be Good." Second time this season.

George White's "Scandals" to capacity at New Detroit. Next "Roly Poly Eyes."

"Friendly Enemies" with Louis Mann at Garrick next week. Heavy advance sale.

Looks as if Famous Players will have a new theatre here, negotiations now pending. The Broadway-Strand will continue as a Paramount house exclusively.

George W. Trendle, general manager of the John Kinsley Enterprises, was taken to Providence Hospital last week for appendicitis.

Sid Lawrence has given the Washington Theatre circus effect inside and out in connection with engagement of "Her Elephant Man" with Shirley Mason. Clown band parading streets daily and band concert in front of house three times daily.

At other photoplay houses: "River's

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Red" at Adams; "On With the Dance" at Broadway-Strand; "Broken Melody" at Madison; "Scarlet Days" at Majestic and "Other Men's Shoes" at Colonial.

Jessie Bonstelle visiting here last week declared she would come to the Garrick for ten or twelve weeks following the close of the regular season.

The Young Peoples Auxiliary of Congregation Sharry Zedek presented "Let 'Er Flicker" at Orchestra Hall, Sunday night to nearly 3,000 people. It proved the best amateur musical show ever pre-

sented in Detroit. It brought to prominence Seymour B. Simons, who wrote the music and lyrics, many deserving of recognition by our best legitimate producers. Some of the songs are more tuneful and more catchy than found in many of the musical shows which are out this season. If this Simons had done not occupy a place in the producing field on a par with Victor Herbert and others it will be because he does not want a theatrical career. Now he is collaborating with Al Weeks, dramatic editor of the Detroit "News" on a musical show for Nora Bayes. He has already written

several numbers which Miss Bayes is using this season in "Ladies First." More gumbie, representing Remick & Co., heard the music of the Bayes' new show in Chicago recently, when Miss Bayes was playing there, and immediately closed for the publishing rights.

INDIANAPOLIS.

By VOLNEY B. FOWLER.
ENGLISH'S.—Tailor Made Man; last half, "Dear Brutus."
MURRAY.—"Look Who's Here."
PARK.—Musical.
KEITH'S.—Vaudeville.
LYRIC.—Vaudeville.
BROADWAY.—Vaudeville.
RIALTO.—Pop vaudeville.
CIRCLE.—Pictures.

The Garden City Amusement Co., Fort Wayne, has increased its capitalization from \$250,000 to \$750,000.

H. R. Willoughby, Charles Hulen, Jr., and Henry H. Osterhage have organized the Grand Theatre Co. with \$15,000 capital at Hickory, Ind.

Arthur G. Blacker, Louis B. Goulden and Otto Banabach have formed a company known as Supreme Pictures, Inc., with headquarters in Indianapolis and \$10,000 capital.

IN HEART OF THEATRICAL SECTION



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Under new management. 101 newly renovated rooms—all modern conveniences—kitchen privileges. Rates: 16 and up.
Tol. Greeley 5374-5374 MARTIN A. GRAHAM, Manager

The Odd Fellows' Theatre at Lawrenceburg, Ind., is to be turned into a picture show. The house is to be remodeled and redecorated.

Howard and Dolly Spurr, officers of the Mutual Theatre Co. of Marion, Ind., were acquitted in Circuit court on charges of pursuing their usual avocation on Sunday. They attempted to operate the Lyric, one of their three houses, one Sunday last October and were arrested by the police. A city ordinance providing \$500 fine and six month imprisonment still stands in the way of Sunday openings in Marion.

NEW ORLEANS.

By O. M. SAMUEL.
TULANE—Guy Bates Post in "The Masquerader."
LYRIC—Prof. Rogers and his company.

STRAND—"Behind the Door."
LIBERTY—"The Country Cousin."

"La La Lucille" Tulane next week.

Harry Swift is in New Orleans on a visit.

Roy Mack has left Joe Gorham's revue at the Grunewald.

The third annual convention of Saenger managers was held in this city last week.

PORTLAND, ORE.

By RALPH ELLIOTT MILLER.
ORPHEUM—"Marion Morgan."
BAKER—"Daddy Long Legs."
LYRIC—"The Night Owls."
ALCAZAR—"High Jinks."
PANTAGES—"High-class vaudeville and pictures."

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Waffles, Hot Cakes, Ham & Eggs, Etc.
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way for a modern business block. The remodeling of the Majestic is the latest gossip, and, like the Sunset talk, it is being neither affirmed nor denied by J. J. Parker or Mr. Jensen.

A subjective attitude toward censorship in theory is expressed with the statement that Jensen and Von Herberg are not opposed to any arrangement conducted in a manner fair to the public and to the exhibitors.

PROVIDENCE.

By KARL K. KILARK.
SHUERTZ MAJESTIC—"At 9:45," opening with special matinee on Monday, a holiday here.
OPERA HOUSE—Boston English Opera Co. in various operas during week.
MAYFLOWER—Opened this week, after being dark for several weeks, with the Mayflower Stock. Two performances daily. "Come Out of the Kitchen" now. Cast includes Blanche Robinson, Claude E. Kimmy, Louise Treadwell, Jack Bryce, William M. Wales, Myrtle Holland, Len Hopkins, May Davernor, the latter a local girl just seen here with the Baldwin Stock. Cora Paxton is director and will play comedy parts. Edward Power is to be assistant director. The experiment of stock at the Mayflower will be watched, as the only stock which has gone big

HIPODROME—Vaudeville and pictures.
LIBERTY—Pictures.
MAJESTIC—Pictures.
PROSPER—Pictures.
COLUMBIA—Pictures.
STAR—Pictures.
GLOBE, GRAND, CIRCLE, CASINO, REX, BURNSIDE, SUNSET—Pictures.

The American Lifeograph Co. will resume operations on a new six-reel feature in four weeks.

Letters received by the Rivoli Theatre on "The Golden Trail," which had its premiere here and which is now in the Eastern markets, are pleas for more Oregon made productions.

No statement has been given out by John A. Jennings, of the Sunset, as to the tearing down of his theatre, to make

Next Week at B. F. KEITH'S PALACE THEATRE (March 1)

FRANK DOBSON

A Light Comedian of Distinction. Starring in C. B. Maddock's Success, "The Sirens."

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here in recent years is the Albee Company, to reopen its season. It is expected, before many months.

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CHICAGO

Central 1861

Snow-bound towns have been responsible for a falling off in theatre business here during the past two weeks.

Suit has been entered in the Superior Court here by Charles L. Kirby, of Woonsocket, against Edward F. Albee and Charles Lovenberg, owners of the Bijou, Woonsocket. The action is for assault and battery, the plaintiff claiming damages for alleged public indignity and humiliation at the hands of the defendants' servants. In his declaration, the plaintiff alleges that on Dec. 18 he was attending a vaudeville and picture performance at the Bijou and was conducting himself in a lawful and quiet manner when a police constable, a servant of the company in the scope of his employment, seized him without provocation and ejected him from the theatre. He asks \$3,000 damages.

The new Strand Theatre being built in Pawtucket by A. A. Spitz, of Providence, will be opened Labor Day with vaudeville and pictures. The new theatre will be in the former American Hall, purchased by Spitz and now being remodeled.

With the 26th season of the Albee Stock Company approaching, the first engagements of the season for the company were announced this week. Charles L. Schofield and Isadore Martin, now playing in Aron Hoffman's new play, "Welcome, Stranger," have signed. Both have been members of the Albee Stock Company for several seasons. Mr.

Schofield for three seasons played comedy and character roles with the company and for the past two seasons has been its director. Isadore Martin is Mrs. Schofield.

"Fifty-Fifty" will be at the Shubert Majestic March 11.

ROCHESTER, N. Y.

By L. B. SHEPPINGTON.
LYCEUM—"Chu Chin Chow," all week.
TEMPLE—Vaudeville.
GAYETY—"The Liberty Girls."
COLUMBIA—"The League of Girls."
FAYE—"The Glimmer Danes," Payton and Lum, Farry and Brown, Wells Trio, Feste Duo, Kat Taler, Tom Mix in "The Cyclone," screen feature.
FAMILY—"Among These Presents," "Vera, the Girl in the Basket," Williams and Taylor, Pegie Dale and Co. Fred and Green, first half; Billy Hart and Circus Girls, Models D'Art, others to fill, second half.
VICTORIA—"The World Revue and Claude Bier, with Alice Brady in "The Fear Market," screen feature.
PICCADILLY—"Nastimova in "Stronger than Death," all week.

Rochester picture men plan to attend the State Convention in Utica in large numbers.

The towns in this vicinity where the theatres were closed due to the epidemic are now practically all open and companies are getting back to regular schedules.

SEATTLE.

By WILBUR.

METROPOLITAN—Walker, Whitealide in "The Master of Ballantrae," 18-19; 11-21, Percy Hutchinson in "Jack of the Navy."

ORPHEUM—Levy Musical Comedy Co. in "She Loves and Lies," with Dick Hyland as the new leading man.

GRAND—Dark, Undergoing repairs.
MEANY HALL—Seattle Symphony Orchestra, concert.

WILKES—"Follyanna," with Mary Thorne in the title role. Next, "The Woman in Room 13."

LYRIC—Walter Owens Burlesque Co. **HIPPODROME**—Vaudeville. Pictures and dancing, featuring Jack McCallan's Revue and Jack Hayden.

LOBBY'S PALACE HIP—Tom Linton's Jungle Girls and vaudeville troupe.

PASTORAL—Denishawn Dancers and Pan vaudeville.

MOORE—Henry Santrey and Orpheum vaudeville.

ARENA—Hockey games.

PRESS CLUB THEATRE—Norwegian Dramatic Society plays.

LIBERTY—Wallace Field in "Double Speed," Liberty Pictorial; Wallace concert, featuring "At Twilight's Fading."

COLISEUM—Norma Talmadge in "A Daughter of Two Worlds," Coliseum symphony orchestral program featuring "Bo-la-ba."

STRAUD—Eld Bennett in "The Woman in the Silks," Straud orchestra under S. K. Winsland.

REX—Ruth Clifford in "The Amazing Woman."

CLEMMER—Nastimova in "Stronger than Death," Clemmer orchestra.

COLONIAL—Harry Carey in "Masked Men."

LITTLE—B. K. Lincoln in "Desert Gold."

Joseph A. Hood, brother of Manager George E. Hood, of the Metropolitan, died Feb. 12 of tuberculosis contracted in France. He was 32 years old and is survived by two brothers and three sisters. He was the organizer of Company P's jazz band, which made a name for itself over there.

Henry Hadley's Fourth Symphony, "North, East, South, West," was given its first Seattle presentation last Friday evening by the Seattle Symphony Orchestra, under direction of John Sprague. Harold Henry, American pianist, appeared as soloist.

Calvin B. Cady has returned after series of lectures on musical subjects in New York, Boston and other Eastern cities.

Marguerite Motte, official "Miss Spokane" for the past seven or eight years, and a member of the Woodward Stock Co., Spokane, was presented with a chest of silver and other testimonials last Wednesday when she bade farewell to the Eastern Washington metropolis.

John Danz, manager of the Colonial, has returned home from an extended trip to Southern California, where he

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A Bunch of New and Up-to-Date Stuff

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Billy DALE and BUNNY

"THE RIDING MASTER"

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Next Week (March 1) Keith's Alhambra.

Direction, MAX HART

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100 new sets and items. Let us submit some for your approval.
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DIRECTLY OPPOSITE THE N. V. A. CLUB HOUSE

went shortly before the holidays to look over the picture industry.

Edward McKensie, music arranger in the local Peist office, has been on the sick list for the past few days.

Oliver G. Wallace, organist at the Liberty, and co-partner with Arthur Freed in the Musicland store, is featuring his newest composition, "At Twilight's Fading."

"Tiny" Burnett and his big orchestra from the Moore (Orpheum vaudeville) are playing at the Butler Cafe each evening after the show.

TORONTO.

By ROSS M. GRANT.

PRINCESS.—Dark. "Good Morning, Judge," featuring George Hassell, drawing big due to Princess being dark.

GRAND.—"The Servant in the House," revival, starring Tyrone Power.

SHEA'S.—Sword Bros., Lily Lena, Wm. Brock & Co. The Rosses, Jimmy Duffy and Mr. Sweeney, Paul Decker and Co., Jack Princeton and Co., Rome and Cullen.

HIPPODROME.—Barney Murphy, Asst. Cirle, Billy Davis, Kartell, McDermott and Heagney.

LOEW'S.—Jessie Reed, Mack' and

Salle, Glenaro and Gold, Isabelle D'Armond, Johnson Bros. and Johnson, Royal Urena Japs.

GAYETY.—Behman Show.

STAR.—"Grown Up Babies."

Vaccination restrictions are still on, going from Ontario to the U. S. with no sign of being lifted. There are very few remaining cases of smallpox.

The revival of "A Servant in the House," starring Tyrone Power, is the first production by the Trans-Canada Theatre Co.

The combinations of the vaccination and the exchange kept Fred Stone from playing the Princess this week. It is the first dark week this season.

The sale of the Royal Opera House building last week to a wholesale woolen concern, marks the passing of Toronto's oldest playhouse. While it has not witnessed a performance in over 30 years, it was once considered one of the best theatres on the continent. All the legitimate stars of 40 and 50 years ago has appeared on its boards.

VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPRESS.—Empress Stock Co. with Edythe Elliott featuring. Business companies very good. Company is now in its third season.

AVENUE.—11-14. "A Country Girl," produced by local talent. 16-18, Percy Hutchinson in "The Luck of the Navy," Whyte's "Red Riding Hood," 20, all week, Gallo English Opera Co. in repertoire of operas.

ROYAL.—William S. Hart in "John Petticoat"; also James Corbett in serial, "The Midnight Man."

ORPHEUM.—Vaudeville.

PANTAGES.—Vaudeville.

COLUMBIA.—Vaudeville and pictures.

HOTEL VANCOUVER AUDITORIUM.—

Alfred Mirovitch, Russian pianist, in concert, 15.

ARENA.—Ice skating and hockey.

Pictorial shown last week were:

MAPLE LEAF.—Mary Pickford in "Rebecca of Sunnybrook Farm."

BROADWAY.—Jack Holt in "The Life Line."

GLOBE.—Mabel Normand in "Winx."

COLONIAL.—Dorothy Dalton in "L'Alpeche."

PROGRESS.—Gladys Leslie in "Carolyn of the Corners."

GRANDVIEW.—REX, DOMINION.

PRINCESS, NATIONAL, KITSILANO.—

Pictures.

Dorothy Randall joined the Empress for the presentation of "The Walk-Offs."

Work is under way on the new Allen, a picture house, and plans are progressing for the erection of several other houses to be ready next season.

Suzanne Siskiemore, local dancer, will shortly be seen in a George Chese musical comedy, "Ernest Le Messurier, of this city," appearing in the East in vaudeville. He played in a number of local productions with Miss Siskiemore.

The three-year lease which the Empress Co. has on the Empress express in June, it will be renewed. The new Vancouver Playhouse, which the Empress leasees are building, will be used for road attractions.

WASHINGTON, D. C.

By HARRIE MEAKIN.

KEITH'S.—Vaudeville.

SHUBERT-BELASCO.—Walter Hampton in "George Washington," the supporting cast including George Marion. Reviewed elsewhere in this issue.

FOLLY.—"Up in Mabel's Room," with Hazel Dawn, Walter Jones, Dudley Hawley and the rest of the Metropolitan cast. Doing a great business.

SHUBERT-GARRICK.—The second week of Lowell Thomas' film, "The Last of Crusaders."

NATIONAL.—Victor Herbert's "Angel Face" is attracting splendid business, and is a mighty good show. Jack Donahue with his dancing simply cleaned up.

COSMOS.—Vaudeville and pictures.

GAYETY.—"Hello, America."

FOLLY.—Burlesque.

LOEW'S PALACE.—Douglas MacLean in "Merry Annie."

LOEW'S COLUMBIA.—Bryant Washburn in "The Six Best Sellers."

MOORE'S RIALTO.—Grace Darling in "Even as Eve."

GRANDALL'S METROPOLITAN.—Tom Moore in "Toby's Bow."

MOORE'S GARDEN.—"Huckleberry Finn," third week.

The audience at the Shubert-Belasco Sunday night for the opening of "George Washington" included the wife of the President with Admiral Grayson in attendance and all of the Diplomatic Corps now in the city, as well as many Senators.

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Buck Jones is the star of this Fox offering and Vivian Rich his principal support. Jones is the cowboy who made the sensation of the picture. He plays a poor king and he has been featured in circus. As a film star he has yet something to learn, but he is of the vivid type and he has a certain appeal. Jones shows good judgment in boosting him after a couple of more features he will be in trim to cash in at something approximating his worth.

This story is from the novel by Harold H. Denison. Cliff put it on the screen and, while its complications are so complicated that they are almost impossible to state in brief, they are so straight that they straighten out all right in picture form. Briefly, the story shows how a Western cowboy falls in love with a girl, how she falls and ruins her love.

Lead.

MOVING PICTURES

47

HIS WIFE'S MONEY.

Laura Upington..... Louise Prussing
Julia Caldwell..... Dorothy Kent
Leroy Cadwell..... Cyril Chadwick
Edward Upington..... Ned Hay
Marion Morgan..... Zena Keefe
Robert Harlowe..... Eugene O'Brien

Rather lacking in action and gassed with too much explanatory matter in the titles, this, a Ralph Ince production, starring the good-looking Eugene O'Brien, and released through Select, is another society drama.

Its subject, nevertheless, has a new twist. A young man marrying money, although not knowing his wife is blessed with "stupid wealth," eager to avert her paying all the bills through life, resolves to develop a mine long in his possession, and which has never yielded any profit despite a long time spent in development. Their romance begins in the woods, where she has lost her way and is separated from a hunting party in the Adirondacks. She wanders into Harlowe's cabin. Here he is living in solitude. A searching party finds them, bringing her back to her friends while the action later discloses them caught in the kissing act. In seeming bliss he revivifies at the thought of his wife paying for all the luxury which she can and he cannot afford. He separates from her going west. Later she goes to him. Time passes and the mine is still as unfruitful as in the past. Her eastern friends come for her and induce her to desert her husband. She goes with them shortly before the climax is reached. The gold he has sought is found, but his happiness is marred by her absence. He returns east later and manipulates the stock of a rival who has had an eye before and after his marriage on his wife's bankroll.

The picture is apparently inexpensive, although its locations offer a wholesome and adequate atmosphere. Particularly the shots taken in a mine (in this case) maneuvered in New Jersey, defecates credit upon the location man. The photography is good.

An exhibitor booking this feature may expect an average draw.

WHO IS YOUR SERVANT?

"Who Is Your Servant?" is an elaboration over a playlet that was presented years ago at the Princess Theatre, where that house offered a policy of one-act "thrillers." It is written by Julian Johnson, called "Hart-Kat," and offered at the time a story concerning a Japanese spy in love with the beautiful daughter of a naval official residing in Washington. He secures some valuable papers and in the act of securing the plans is killed by (Madelaine) after calling his secret out of him.

The story in the film, produced by Robertson-Cole, differs somewhat, but as a feature is hardly worth while. The assumption that a naval officer, especially a rear admiral, could openly declare in the presence of a listening Japanese servant that he is in possession of a document of which the only copy is in his possession, is going a little too far. The story, too, is set in place where no effort is being made by the entire world to sign a lasting peace, and arousing prejudice by hinting at Japanese spies employed as servants in the households of naval officers, is going a little too far at this time.

The feature drags irredeemably and is tinted in a manner that makes of its actors something they themselves would scarcely appear in. Miss Lola Wilson as Madeline in ingenuitous clothes brought too close to the camera is about the limit in trying to impress upon an audience that here is a young lady in the bliss of sweet sixteen, who is a trifle if not a few years passed that sweet state.

The audience at the Circle began kidding the picture when the screen flashed an expression supposedly the dialog of the Japanese: "You come to my rooms tonight when all asleep," and the kidding did not subside as the Jap tried to look serious in a role that scarcely suited him.

The picture is badly scorched, and looks as if it has been on the market for some time. About the best thing they can do to it is to put a lot of crepe over the negative and then apply the match and forget it ever happened.

THE PRINCE OF AVENUE A.

If Eric Stroheim had directed this crackbrained, Universal feature with James J. Corbett starred he wouldn't have ended it in a clinch between the prince of proletarians and the millionaire's daughter. Jack Ford did this, but otherwise his work is full of clever detail, and as soon as he forgets to concern himself with the hopeless bickering of a lot of politicians he jumps his cast into the swim of an exciting story.

Barry is the son of the ward boss who is supporting the millionaire for Mayor. For political reasons daughter Mary invites Barry to her dance, but he doesn't get along well there and is ordered from the house where a fight in the household and he are seen dancing. The maid is an old friend from the district. Later his angry father makes the prospective Mayor bring an humbled daughter to the political ball where she is to lead the march with Barry.

For this Barry apologizes, but when a roughneck from the opposite political camp insists on dancing with Mary, too, Barry defends her. Begins then a peach of a fight. Gentleman Jim still packs a real punch and didn't take it. In fact, he goes well in pictures. Exhibitors should test his pulling power, and unless all signs are wrong they'll yell for more.

Lead.

NEW INCORPORATIONS.

Universal Edition, Manhattan, musical compositions, \$10,000; O. Fiaschner, E. Kalman, S. H. Fleiter, 222 West 42d street.

Harry Carroll Producing Corp., Manhattan, theatre proprietors, \$10,000; H. S. Hochheimer, J. Bernstein, E. Workman, 220 West 42d street.

O'Brien Productions, Manhattan, pictures, \$200,000; E. J. Kelly, D. F. Wooley, J. B. O'Brien, Hotel Commodore.

Willfred Amusement Corp., Brooklyn, \$460,000; J. P. McAllister, E. Harman, H. C. Miner, 323 West 90th street.

Film Booking Offices, Manhattan, theatricals and pictures, \$10,000; N. Katz, L. J. Cohen, H. Margehes, 280 South 2d street, Brooklyn.

Empire State Film Corp., Manhattan, \$10,000; N. Katz, J. Deutsch, L. J. Cohen, 1001 Lincoln place, Brooklyn.

Kingway Theatre, Brooklyn, pictures, \$400,000; M. and A. Barr, J. Manheimer, 1552 40th street, Brooklyn.

Joseph M. Shea & Co., Manhattan, theatricals, \$5,000; H. S. Hochheimer, C. P. Huntington, R. Workman, 220 West 42d street.

INCREASES IN CAPITAL.
American Amusement Corp., New York, \$1,500,000 to \$10,000,000.

Reecraft Pictures Corp., Delaware, \$5,000,000; rep., G. V. Kelly, 65 Cedar street, New York.

World War Exhibitors, Build cycloramas, etc. of World War, \$5,000,000; W. F. Schiele, Jr., Charlie Graft, New York City; George F. Weiss, Ridgeland Park, N. Y.

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Scenario by Bob MacGowan

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MOVING PICTURES

AMONG THE WOMEN

The picture "On with the Dance" is interesting and holds to the end. A great deal of this is due to the splendid work of Mae Murray. Miss Murray's gowns are all of the fluffy type. A daring yet odd costume is worn by Miss Murray in one of her dancing scenes. The little bodice and trunks were of black sequins with glass beads hanging from the waist. The rest of Miss Murray was bare. Alma Tell in this film showed taste in her gowns. A metal frock with a deep band of fox fur at the hem was handsome, also an evening gown of black sequins. Widows' weeds were very becoming to Miss Tell.

At the Colonial Monday, Dickinson and Deagon appeared. What a jolly act this is. Everything sweet and refined. Miss Deagon's kid dresses were sweet, the first of silk lace with paniers each side of taffeta orchid shade. The hat was mauve with an edging of tulle. Her kiddie frock of peach taffeta was cute.

A new gown has been added to the Wellington Cross act, worn by Miss Bell. Saxe blue chiffon with bands of gold on the skirt outlined with pink ruching. The bodice could have been prettier.

Anna Francis (Mullen and Francis) wears the same gowns as at the 5th Ave. Miss Francis laughs too much.

Miss Fredericks (Langford and Fredericks) has a neat costume of fawn satin, with a beaver collar. Her white brocaded dress was dainty, opening at the side displaying a petticoat of shadow lace. Little bows of blue were on the skirt, while a large silver bow hung at the back.

Miss Ryan (Ryan and Ryan) wore a pretty frock of pink tissue made perfectly plain and short.

The Military Revue at the American, first half, has neat costuming. The girls first appear in military tunics. The prettiest was of white cloth with green capes edged in black fringe. A green net dress with silver lace was dainty.

The woman in the William Law's act wore a good looking gown of yellow satin. Brown tulle was gathered round the hips, with a large bow of blue at the side.

Miss Laughton (Laughton and West) dress of yellow net was stunning. The skirt was outlined in squares of ribbon with orange feathers here and there. Bodice was of tissue, veiled each side with the net.

"The River's End" is a fine picture and has a corking good story, splendidly acted by a well-balanced cast. The photography is well worth mentioning. Marshall Neilan has good cause to be proud of this film. A charming type is Jane Novak in a black lace gown with light sash and loose sleeves. Miss Novak looked particularly nice. A sweet little person is Marjorie Daw. All her gowns are simple and girlish.

Bessie Clayton's dancing at the Palace is as artistic as ever. The same may be said of her costuming, for Miss Clayton's first entrance was a dainty frock of lace, very full with three bands of silver round the hips. Little roses trimmed the skirt and the hat could have been prettier. A ballet dress of mauve net was charming. Feathers formed a sort of overskirt while the bodice was of tissue caught with a large bow at the back. Tulle was swathed round the head, turban fashion. Miss Clayton looked striking.

MAE MURRAY DEFENDS HERSELF.

The fact that Mae Murray is considerable of a lawyer was developed

this week when a firm of Wall Street lawyers took an appeal from a decision that was granted her in the Fifth District Court. John Livingston sued Miss Murray for commissions to the extent of \$966 for having obtained a picture contract for her. Miss Murray appeared in court alone and pleaded her case before Judge Spiehleburg and was given a decision in her favor.

The opposing side took an appeal and then the picture star was up a tree as to law and turned the case over to Nathan Burkan to defend for her.

HUGO'S PICTURE CAMPAIGN.

Watertown, N. Y., Feb. 25. Picture people are taking scenes around here of Francis M. Hugo's early political career. The Secretary of State for New York will wage a film campaign on behalf of himself.

M. M. Flanders of the Universal is in charge of the picture squad.

STAR LEAVES BLACKTON.

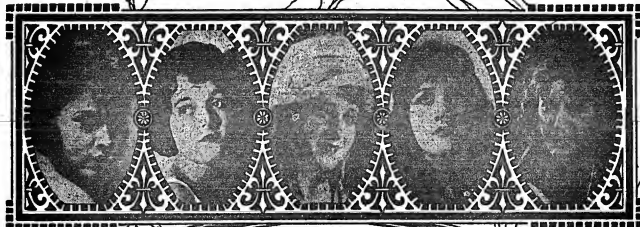
Sylvia Breamer is no longer a star with the J. Stuart Blackton producing organization. She has been placed under contract by I. Wolper for Mayflower.

The Blackton organization developed and practically made a star of Miss Breamer.

Cannot Film Animals.

London, Feb. 25. The Zoological Society has refused to allow animals to be photographed.

MURRAY W. GARSSON PRESENTS



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MOVING PICTURES

49

RUMOR FACTORY NOW SAYS FAMOUS GETS WINTER GARDEN

These Are Among Tales Told to a Few. Rumor Factory Busy. Zukor Crowd Said to Control 300 Theatres Now. Bid for Astor Property. Hearst Reported in First National. Ince Scouting.

The most important developments in the film industry making for radical changes on Broadway, increasing the realty holdings of the Famous Players-Lasky, giving it a bigger edge on Broadway than it has at present; the report that William Randolph Hearst is contemplating buying First National; the further report that Tom Ince is making a radical change in the future distributing policy of "The Big Six" and lining up exhibitors in the east; the definite announcement that the F. P.-L. is sending Hugh Ford to London in March to supervise the erection of a new studio in the British capital and that Elsie Ferguson is to follow and make pictures there for the F. P.-L. after the conclusion of her new stage play, "Sacred and Profane Love."

The situation in brief lies itself up in this manner:

1. The Famous Players-Lasky is now negotiating for the Winter Garden, and that home, the mainstay of the Shubert musical extravaganza shows, is definitely to fall in line of a picture house offering a program similar to the other two houses on Broadway now controlled by the F. P.-L. The actual time of starting the new policy at that house will be around the summer, and naturally will follow the engagement of "The Passing Show of 1919." The house is to remain dark for a period of time in which to allow for redecoration purposes and bringing in a Rialto-Rivoli atmosphere.

2. The Rialto and Rivoli theatres will then begin a policy of playing pictures for a longer run, while the weekly change of pictures now in vogue at the other two houses will be continued at the Winter Garden.

3. It was definitely ascertained that the contemplated auction of the William Waldorf Astor estate March 9 at the Astor, comprising the Bijou, Morocco and Astor theatres, elicited a bid from the F. P.-L. prior to the auction, in which it is quoted to have offered \$1,600,000 for the property.

4. It is understood that the realty relations between the Shuberts and the F. P.-L. are getting stronger, despite the Shubert interests in the Goldwyn corporation. That Lee Shubert is heading a syndicate of five men who will operate the Century makes for the possibility of letting the Winter Garden go and making of the Century the future home of Shubert revues. Whether the F. P.-L. is interested in the realty proposition at the Century is surmised, inasmuch since Kuhn, Loeb & Co. are backing the F. P.-L., and with Otto H. Kahn, one of the biggest principals in both the Century and Kuhn, Loeb & Co.

5. At the opening of "Sacred and Profane Love," Adolph Zukor is quoted as having said to an official of that concern that in addition to the recent purchase of the S. A. Lynch enterprises in the south, the F. P.-L. stronghold on theatres up to date numbered 300.

6. The report that William Randolph Hearst, the publisher, is after First National and is ready to do business with them, despite his having a limited amount of stock in F. P.-L., and is releasing Cosmopolitan productions through Paramount-Artcraft, is ru-

mored in his backing Marshall Neilan and having given his consent to the latter's producing "The River's End." The story originally appeared in one of the Hearst publications and the sum for the moving picture rights that is supposed to have been paid for it is \$40,000. The feature is being released through First National and has and is to receive wide publicity in the Hearst publications. It is understood Hearst is looking for a greater medium of distribution than at present for his features, and the desire to increase his picture activities, causing also a bigger outlet for the high grade literary matter appearing monthly and daily in his publications. The situation between the picture interests and Hearst is somewhat similar to the stage as it is being set in England and in this country at present for Lord Northcliffe (the Hearst of English newspaperdom) with W. G. Faulkner, his representative, already breaking ground in America for the titled journalist. Both are looking for an added outlet for literary matter that must find a greater demand through the camera.

7. The luncheon given by Tom Ince on his arrival Saturday at the Claridge, while not disclosing the actual campaign that he would make in behalf of "The Big Six," was disclosed early this week. It offers a new angle in addition to the fact that Ince is selling "The Big Six" direct to the exhibitor. He is quoted as having determined to eliminate one feature of the business, and that is the distribution. His purpose is merely to confine the sale of features after contract booking through an exchange, hoping thereby to eliminate a little of the overhead, and thus probably undersell competitors. His stay in the east is indefinite and in the meantime he is personally lining up exhibitors, and with the aid of several lieutenants is injecting a personal angle in the issue before the first release of "The Big Six."

8. F. P.-L. has further increased its strength on Broadway with the booking of four features in March in the Capitol. The first is "Black is White" at \$3,500, and the other three, inclusive of the first, are booked at a total cost of \$10,000.

CAPITOL RUMOR DENIED.

A rumor the Capitol theatre was about to install a vaudeville program for next week was denied by director W. G. Stewart.

The house will replace the opera with two circus acts and a novelty called "The Artist's Dream." The latter offering will include a ballet of 15 girls from the Adolph Bohm Ballet headed by Margit Leeraas.

The vaudeville portion will consist of Diers, the table balancer, and Loy's Dogs. The following week "Pagliacci" will be produced with an English version of "Hans and Gretel" coming in its wake.

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WHY INCE IS HERE.

Thomas E. Ince is here to "feel out" the various important distributors regarding the handling of the output of the "Big Six" (Associated Directors). It seems to be generally conceded that he is, naturally, willing to auction the "Association" off to the highest bidder, with every indication the First National people will corral the "plum." Practically everybody admits, unofficially, that he has made some effort to secure the "Big Six" and among those known to have had at least "a talk" are Walter W. Irwin, acting for himself, Walter Greene, Goldwyn, etc. To several aspirants for the distribution privilege the Associated Directors have made a proposal on the basis of a loan of \$2,000,000 at 7 per cent. interest, to be advanced for settlement, after which they would discuss the terms of an agreement for handling the distribution. This has had the effect of eliminating most of those seeking releasing contract.

A. E. A. PICTURE PLAYERS.

Since the amalgamation of the Moving Picture Players' Association with the "Four A's," which was the object of the coast trip by Frank Gilmore of the A. E. A. and Harry Mountford, there has been considerable conjecture in New York as to whether the membership of the Actors' Equity Association will be affected.

After the actors' strike last summer was settled it was announced vaudevillians who were members of the Equity would be transferred to the vaudeville branch of the Four A's and it was said the vaudeville branch was given a new settlement of dues paid the A. E. A. by such members. It was explained players would be better served by changing over to the vaudeville branch because the A. E. A. had no jurisdiction in that field. There was, however, no objection to such members retaining Equity membership. It was stated at the same time that legitimate players when appearing in vaudeville would during such periods come under the jurisdiction of the Mountford organization.

With the picture players' organization now in the fold it is believed that prominent picture stars who have been Equity members will be asked to switch to the picture branch, since that branch will have jurisdiction and not the A. E. A. headquarters it was stated the matter of transfer of picture stars to the picture branch had not been formally acted on.

ETHEL BARRYMORE IN PICTURES.

Ethel Barrymore has been engaged for three picture productions by Joseph Byron Totten and Joseph W. Smiley.

Miss Barrymore will begin next month. Her first vehicle will be an adaptation of one of Miss Barrymore's stage successes.

The screen work will continue in conjunction with Miss Barrymore's stage appearances in "Delicacy."

REID DOUBLING IN LEGIT.

Los Angeles, Feb. 25.
Wallace Reid is to double in the legit and the studio when the Little Theatre begins a season next Monday with the legitimate speaking drama. He has been signed by Frank Egan to play the juvenile lead in Harry Corson Clark's "The Rotters."

Reid will work day time in the studio.

Fox's General Counsel.

Saul E. Rogers of Rogers & Rogers, is now general counsel for the Fox Film Corporation. He is permanently located at the new Fox building on 55th street and 10th avenue. The firm still maintains the downtown branch however.

\$7,500 FOR GORNTO.

In his \$16,000 damage suit against the Mirror Films, Inc., Lambert Film Corporation, Clifford B. Harmon, Harry Lambert and Andre de Segura, Benjamin R. Gornto was awarded a verdict of \$7,500 against all the defendants except the last, in Judge Dugro's part of the Supreme Court. Alexander A. Mayer represented the plaintiff. Through their attorneys the defendants entered a motion to set aside the verdict. Decision was reserved.

The plaintiff, in his complaint, charged conspiracy on the parts of the defendants to cause the Lambert Film Corporation to break certain contracts with Gornto whereby Gornto was given exclusive right to sell certain shares of stock, thus "preventing him from making certain earnings or profits."

The plaintiff, because of his acknowledged talents and experience in promoting new corporations, formed the Lambert Film Corporation with Harry Lambert and Andre de Segura in the summer of 1915, the formed to contribute his abilities as a director and Mr. de Segura to assist on the financial end of it. Mr. Gornto was to dispose of 200,000 shares at \$5 a share of the total capital stock of \$2,500,000, for which services he was to receive 10 per cent. commission with additional five per cent. bonuses if disposed of within a certain period of time.

According to the plaintiff's charges Clifford B. Harmon came along, and being desirous of affiliating himself with the Lambert Film Corporation, advised Mr. Gornto to sever his connections with the company. Upon refusal, the Lambert corporation was dissolved, thus voiding its contracts with Gornto, and the Mirror Films, Inc., was organized in its stead.

VIVIAN MARTIN CORP.

Announcement is made of the formation of a New York corporation to be known as Vivian Martin Pictures, Inc., for the purpose of starring Vivian Martin. Edward Bowes, vice-president and managing director of the Capitol is president, and A. C. Lopez, secretary. Thomas F. Walker, picture editor of the Capitol, is included in the directorate.

The first production will be made from a story by William J. Locke.

BIRTHDAY MATINEE.

Houston, Feb. 25.
Ed. Raymond, district manager for the Lynch Corporation, enclosed a publicity stunt for the Queen, one of the chain of Lynch theatres. All who have a birthday Feb. 29 are invited to sit in at a special 5 o'clock performance of "Huckleberry Finn," and then have dinner as guests of the management.

Boston Siegel Building Film House.

Boston, Feb. 25.
A trust has purchased the large Siegel building for a picture house. The basement and part of three floors will be used for the theatre with a seating capacity of 4,000.

Lease Minneapolis Auditorium.

The United Artists Corporation has leased the Auditorium, opening March 29 with "Lollyanna." Emil Oberhofer, conductor of the Minneapolis Symphony, will be offered the leadership of the orchestra.

Pittsburgh Strand Changes Hands.

Pittsburgh, Feb. 25.
James B. Clark, of Rowland & Clark, has purchased the Strand, a picture house, from the Strand Amusement Co. Clark and Rowland now operate nine theatres and have three more building.

Zukor Going to England.

Adolph Zukor has booked passage to sail for England on the "Imperator" March 6.

VARIETY

CHICAGO EXHIBITORS-OPERATORS DEADLOCK MAY CLOSE THEATRES

Allied Amusement Assn. Serves Ultimatum on Operators' Union. Removal of Tom Maloy, Union Business Agent Demanded. Closing Would Affect 407 Theatres. Would Mean Loss of \$1,000,000 a Day.

Chicago, Feb. 25. Every picture house in Chicago may be closed within a week. The motion picture operators' union has served demands upon the theatre owners to which the latter say they cannot agree. The managers have demanded that Tom Maloy, business agent of the union, be removed from his position, which is alleged to be dictatorial. If he is not removed, the managers say, all union picture operators will be locked out if necessary to break the union ring, they say.

The managers will voluntarily darken their theatres and keep them dark until the fight is won. The 20 film exchanges in Chicago have agreed to cease delivering films after Sunday if the split becomes operative. Thus if individual theatre owners wish to remain open they will be unable to get reels and will be compelled to suspend. There are 407 motion picture and vaudeville houses in Chicago. The owners admit that closing the theatres will mean a dead loss to owners of about \$1,000,000 a day, not including the loss to the film exchanges, but say the future of the industry is at stake and the price well worth paying.

Sam Atkinson, manager of the Allied Amusements Association, issued the following statement:

"We are willing to submit the whole matter to an arbitration committee made up of three operators and three exhibitors. We are going to insist that we shall not employ a man unless he is needed. The union is trying to force extra men on us to give them employment and we won't stand for it. There is no fight on wages. So far as the men are concerned we have no complaint but the union heads are to blame for all the trouble and must be replaced.

"The Allied Amusement Association is not opposed to union labor but the union heads are trying to control our industry. The operators' business agents completed alliances with the bill posters' union, the theatre janitors' union, the theatre cashiers and ushers' union, the film deliverers' union and other similar organizations. If they can't hold us up in one way they do in another.

"The business head of the operators' union have stinkbombed picture theatres and have intimidated the properties. They have made our members

employ union bill posters, when such bill posters were not needed, at \$35 a week.

"The operators' union officials make no secret of the fact they intend to put a man at every picture machine. Such procedure is unnecessary and will be positively dangerous to one man's life.

"This is a fight for the freedom of the screen. We claim neither labor nor capital, picture theatre exhibitor nor machine operator has the right to control the screen. The public does this, and box office receipts tell the story. Therefore the exhibitors will stand for no partnership that seeks the control of the industry. And they are not making the fight alone for every film exchange is with us."

Business Agent Maloy replied that the Association officials were not stating the facts.

"Mr. Atkinson has approached me time and time again," he said, "in an effort to induce me to enter an advertising scheme. He promised me many thousands of dollars if I would control the operators and get them to run the stuff we could put out. But I refused.

"Control of the screen has never entered our minds. We don't want to control the screen. It would be suicide to attempt to do so. If any one wants to control it is Mr. Atkinson himself.

"As to the different unions associated with the picture theatre end of the game, the only organization with which we are affiliated is the Theatre Janitors' Union. We have nothing to do with the billposters. However, I happen to know the posters are not unreasonable in their demands. They are not bothering the small theatres, but the larger ones, where sheets are posted about the neighborhood. The cashiers and ushers are not affiliated with us. They can take care of themselves."

Sunday every theatre in Chicago employing picture operators received the following telegram, addressed to the manager:

"The future of your theatre is at stake. You must attend a mass meeting at Cohan's Grand Theatre Monday morning at 11 o'clock.

"Allied Amusements Association."

Practically every picture theatre and string of theatres was represented at

the meeting Monday, at which Mr. Atkinson presided.

Before the meeting was called the chairman inquired if there were any newspaper men present. There were two and they were requested to leave.

The meeting was in progress for several hours, behind closed doors. Following the session, managers of every picture theatre and theatre employing motion picture operators were ordered to hand the following ultimatum, in written form, to the operators:

"We hereby notify you that after Sunday, February 26th, your services will no longer be needed.

"We are compelled to do this because of the fact that the organization to which you belong is very unfair in their treatment of the theatres in general.

"Their demands to the theatres to employ men who are not needed, just so that some unemployed men in your organization may be paid, regardless of the theatre's need of them, is unwarranted.

"The theatres of the city of Chicago have unanimously decided that this method of procedure cannot continue.

"We, however, are willing to continue to employ you provided we can get a fair adjustment from members of your organization other than the present business agents.

"There is no personal feeling in giving you this notice, as every exhibitor in the city of Chicago is doing the same thing at the same time."

BOSTON CENSOR HEARING.

Boston, Feb. 25.

The hearing of the Legislative Committee on Mercantile Affairs, was held at the State House Tuesday, at which the bill providing for a state censorship for moving pictures was considered and developed into a lively affair with about 1,000 persons, the largest number which has attended a committee hearing on any question in years and all sorts of charges being made and denied.

The charge that "indecent and suggestive" pictures were being produced in Boston was met with a strong denial from the theatrical interests, who had a chance in the late afternoon to answer this charge made by the proponents of the bill. Labor men and movie men were well represented at the hearing against the bill, and it was claimed by them that the present system was sufficient to safeguard the public interests.

Senate Chairman Joseph T. Knox strongly resented "rumors" which he said had come to him that a large amount of money was being sent into Massachusetts on account of the censorship bill, and declared that the committee was too "big and broad to be bought by anybody."

Lined up with the opposition was City Censor John M. Casey, Mayor Peters, whose views were presented by Corporation Counsel Arthur D. Hill, and Rev. Charles Fleischer, who con-

TUCKER'S APPLICATION DENIED.

The motion for an injunction applied for by George Loane Tucker to restrain Mayflower from distributing "The Miracle Man" was this week denied by Judge Plazek in the Supreme Court, who also refused to enjoin Mayflower from being interfered with in its relegating the cutting and titling of another Tucker production, "Ladies Must Live," by another director.

House, Grossman & Vorhaus represented Mayflower in the litigation.

tended the bill was an abridgement of American principles of freedom of expression.

The mayor's attitude, Mr. Hill explained, was that censorship is a local function and that Boston does not feel the need of state supervision, though he did not oppose the state measure.

This announcement and the statement of Mr. Casey himself were distinct denials of charges made earlier in the day by members of the state committee on motion pictures. After more than six hours testimony the hearing was adjourned until next Tuesday at 3 p. m. At that time, it is understood, the opponents in reply to testimony of Ohio and Pennsylvania censorship officials will produce witnesses from among the moving picture interests of those states.

Opposition to the bill was presented by Judge J. Albert Brackett, counsel for a number of moving picture exhibitors.

"As a matter of fact," said he, "the proponents here have cited only four examples of objectionable films: two for films of the Federal Government, another was carried out by the Armenian Relief Association and the fourth was 'The Birth of a Nation.'"

Mrs. Marcellus Ayers, of the Exeter Street theatre, declared the measure one of "unjust discrimination." She cited the objections of one woman to Louisa Alcott's "Little Women," because there was so much kissing in it.

"People who have given their support to this measure in many instances do not thoroughly understand it," she said.

Labor leaders who opposed the bill were Fred Dempsey, representing the Boston stage employees' union, President Thad Barrows of the Motion Picture Operators' Union, P. Harry Jennings, of the Central Labor Union, and William G. Dodge, of the Musicians organizations.

Mrs. Anna Marsh, former secretary of the Worcester censorship committee, took issue with the proponents, claiming that this board was unanimously in favor of the bill. The board voted, she declared, without the presence of the vice chairman, who was opposed, and without hearing the other side of the argument. "And," she added, "chairman Healy doesn't know any more about pictures than a new born baby."

VARIETY

JOE DANIELS N. V. A. Scribe
Joe, you are certainly popular with the ladies—but more power to you. Was over to see Ben Landay today and bought a Victrola and a record of Dardanella. Ted Bonnell is limping around with me at this moment; he has bad dogs. Do you know Eddie Moran is a big hit with Evelyn Nesbit?
If not, why not? **FRANK.**
JOYCE HOTEL
31 West 71st St. New York City

Dear Friends:
I am booked up solid till the last of June, on the merry old big time, then I shall lay off the month of July. August sees me once again opening on the Orpheum Circuit. I have no kicks coming at that, now, have I?
CHARLIE WILSON
"THE LOOSE NUT"
Direction:
JO PAIGE and PATSY SMITH
Little Palace Theatre, 1162 Broadway
New York City

THE PEERLESS TRIO
in
"Did he have four?"
Playing
PANTAGES CIRCUIT

PAUL PETCHING
THE MUSICAL FLOWER GARDEN
Whimsical—Novel—Appealing
An Act that contains the three great elements that have made Vanderville the Favorite Amusement of the American People: **BEAUTY, COMEDY and MUSIC.**
Direction **GENE HUGHES**

DeGODFREY and SANDIFER
"FUN IN A STREET CAR" Without Power
A Laugh a Minute **Costumes A-No. 1** Original Words and Music
Copyright reserved.



ERNIE **EVELYN**
GORDON and DELMAR
SNAPPY SINGERS OF SNAPPY SONGS
Booked till June 26th on B. F. Keith Western Time
EARL & YATES, Representatives

FRED DUPREZ
Starring in "Mr. Manhattan"
in England
New York Rep.:
SAM. BAERWITZ
140 Broadway
London Rep.:
MURRAY & BAW
5 Line St., W.G. 2
My American Agent:
JAMES MADISON
English Purveyors of
Comedians:
WESTON & LEE

MARIE CLARKE
AND
EARL LAVERE

FRED LEWIS
HIMSELF
Says: "Some people have no more brains than a chicken has on instep."

Weaver Brothers
The Arkansaw Travelers
Originators of Hensaw Harmony
Still on a Slow Train;
But NOT in Arkansaw.

ARGO and VIRGINIA
Costumes, Music and Settings
by **LEWIS SHOP**
Direction, **EARL & YATES**

MERCEDES
AMERICA'S MASTER SHOWMAN
BOOKED SOLID UNTIL 1921
Address:
FRIARS' CLUB, NEW YORK CITY

JIM AND MARIAN
HARKINS
DIRECTION:
NORMAN JEFFERIES

ARTISTS' BOREM
Gags, B. C.
Dear Sir:
My husband was a Female Impersonator. When he became bald he wore a Toupee. Last week we found him dead with the Toupees in his hand. Can you account for this? *May Geo.*
Yes, a good Female Impersonator always takes his Wig off at the Finish.
FRED ALLEN
Pantages Circuit Direction, **MARK LEVY**

This Has Nothing to Do with
BIRTH CONTROL
Any Time a Stenographer Wants a Boy
She Just Turns a Western Union Switch
LES MORCHANTS
Moss Time Direction, **MARK LEVY**

Dear "Buck" and "Jack":
They tell me you haven't changed the Water in the Gold-fish Bowl since the Armistice was signed and that it looks like a sample of the Dead Sea. Is it true that one of the Fish gave birth to a Radish?
COOK and OATMAN
Loew Circuit Direction, **MARK LEVY**

DANCING ROOTS
Direction **ALF. T. WILTON and ARTHUR F. WILLI**

Hunter, Randall and Senorita
"ON THE BORDER LINE"
Special Scene: Consisting of the United States Post on the Border of Mexico
Comedy Singing, Talking and Dancing
Direction **ARTHUR J. HORWITZ and LEE KRAUS, New York City**

MEET THE WIFE



The wife doesn't know how smart she is. She can imitate anybody.
OSWALD
WOODSIDE KENNELS

ROXY LA ROCCA
WIZARD OF THE HARP

PAULINE SCOTT
SI PERKIN'S KID

LONG LIVE THE
KING OF HATS
JACK JENNINGS

FAREWELL TOUR OF
JOHNSON BROS. and JOHNSON
—IN—
"A Few Moments of Minstrelsy"
Inquire of **JOH MICHAELS**

TOURING THE WORLD
MARIONNE
PRIMIER DANCER
with
JULIAN ELTINGE
All Star Revue

PHILIP DUNNING Presents
HARRY DOWNING and ROY LLOYD

In "EVERY SAILOR"
The Same Salty, Jazzy, Girlie-Gob Revue that "Panicked" President Wilson and the Peace Delegation Aboard the U. S. S. "George Washington"

Now In Its 45th Consecutive Week—Playing W. V. M. A. Time
Passed Upon and Favored by Press, Public and Managers in New York and Everywhere
Direction **FRANK EVANS, Palace Theatre Bldg.**
THANKS TO OUR CHICAGO FRIENDS FOR THEIR KIND OFFERS
Second Edition Next Season

PERCY

WINNIE

BRONSON BALDWIN

AND

Present

"VISIONS OF 1969"

By

JACK LAIT

Lyrics by HARRY WILLIAMS

Music by NEIL MORET



Announcing the Eastern Premiere of This Offering After a Triumphant Tour of the Orpheum Circuit, Headlining
FIRST NEW YORK APPEARANCE

RIVERSIDE THEATRE, (March 1) Courtesy of EDWARD DARLING

KIND WORDS FROM THE PRESS

Los Angeles "Times"

(September 24th)

BY EDWIN SCHALLERT
Hats off to Percy Bronson and Winnie Baldwin, and also Jack Lait, the author, for turning the shadow-land of the future into a debatable reality of entertainment in their "Visions of 1969" this week at the Orpheum. The new act is a crystal climax of a half century hence from the jazz age—and a smart little satire on present day fiction, as well. We hope all the things that are supposed to happen in 1969 don't; but we are quite ready to enjoy imagining that they do for half an hour.

Minneapolis "Journal"

BY CARLTON W. MILES

At the Orpheum last Sunday "Visions of 1969" brought back the Bronsons in an act entirely different than anything they have had before. The two friends and polished, dapper and smart in a stage setting that exuded anything that I have seen two people use in vaudeville before. As performers they appeared to have gained in confidence and finish in poise and repose. Their audience is nothing to startle the audience—it is distinctly of vaudeville with Bronson's drunken bit skit worked in and with Miss Baldwin shaking forth as a lady of the Police and of the business shows—but it is the best thing of its sort the Bronson has given us.

Nothing as vaudeville realistic have been seen in vaudeville on a national scale. "Visions of 1969" will be what managers call a "headliner" over this and other circuits. It marks a big stride forward for these performers.

From Minneapolis "Journal"

BY CARLTON W. MILES

The finale of the week, however, should go to Percy Bronson and Winnie Baldwin. They have been coming here for seasons, clever performers, offering an act that finally gave vaudeville through repetition. Now they have branched out into new fields, using themselves to Jack Lait for inspiration, and riding in with just about the cleverest dialogue offered in the Varieties. An unusually pretentious and handsome stage setting reflects the New York rooftops as they may look in 1969. A huge chromeless screen around the stage, set to represent, a hangarway atop one of the tall buildings. Winnie is the dominant woman of a half century ahead. Percy the helpless male in an aviation costume of ruffles and lace. Percy discovers the treasure bottle of whiskey of 1919. Winnie finds some of her Grandmother's stage costumes, and the trick is done. The whole thing is worked out in a logical scheme. Bronson's drunk bit fitting in admirably, while Miss Baldwin, for the first time, gets a chance to show what an individual performer she really is. Her imitations of the Police girl and the business show lady are cases of startling realism. It would be easy to write at length about this act, which is very ahead of anything they hitherto have attempted.

New Orleans "States"

An entirely head-on as any other numbers presented, the decidedly novel and pretentious comedy and song act "Visions of 1969" as presented by Percy Bronson and Winnie Baldwin, is distinctly the headliner of this week's bill at the Orpheum. It is no exaggeration to say that this offering contains more than favorably with anything of its particular classification that has been presented for many a season on the Orpheum stage. The scenic dress is as elaborate as it is novel in conception, the humor is rich, crisp and clean, and gets away from the stereotyped, the average and common have the delightful touch of a Cuban production, the whole going with a dash that leaves not a single dull moment. Miss Baldwin's depiction of the wife fifty years hence, and Mr. Bronson's portrayal of the aforementioned husband of the distant future period are more than admirable. The wonderfully color-rich costumes, novel in design and rich of material, materially enhance the beauty of Miss Baldwin's figure and the grace of her poses. Mr. Bronson's boom song is a comedy gem, cleverly presented.

From the St. Louis "Times"

BY EMIL RAYMOND

A vivid satire of what may be the fate of the human race 50 years from now is designed with humor and delicate irony in "Visions of 1969," a musical sketch presented by Percy Bronson and Winnie Baldwin, at the Orpheum Theatre this week. Nothing has quite so successfully hit off the present day popular conception for the future that are curtailing personal liberty and attempting to change human nature than this merry satirist by Jack Lait.

Reduction to absurdity of the laws recently and near-recently enacted, which tend to emasculate the male sex and give the deadlier half of humanity the rule of absolutism, is demonstrated with the brilliance of an Oscar Wilde and a Pullen in the sketch, "Visions of 1969," at the Orpheum, and which tops, head, shoulders and semi-torso all the other acts on the bill.

Jack Lait, the author, is a satirist of recent-day journalism, and often takes occasion to sharpen his pen on his mental buckin and go after actors, but through the flippancy and fun of his lines in this, his latest sketch, there flashes now and then, the hand of a master analyst of latter-day tendencies.

No better pair of actors could have been chosen to portray the characters than Percy Bronson and Winnie Baldwin.

Representative, HARRY WEBER

NOTE:—"Visions of 1969" was produced in Los Angeles, September 22, 1919
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