

20 CENTS

VARIETY

VOL. LVIII, No. 2

NEW YORK, MARCH 5, 1920

PRICE 20 CENTS



The New York Press Unanimously Acclaim

A NEW HEADLINER

A Veritable Riot of Applause and Laughter at

PALACE, NEW YORK, THIS WEEK (March 1)

A Triumph of Artistry, Comedy and Entertainment

HERSCHEL HENLERE

in "PIANOFLAGE"

NEW YORK "AMERICAN"—

*"Performance at Palace
Makes Herschel Henlere*

Herschel Henlere and his piano and Sophie Tucker create more enthusiasm this week than has been let loose at the Palace in many a day. It looked like a hard spot for Miss Tucker when the audience succeeded in getting lowered the curtain that had been raised for her act, to pay further tribute to Henlere.

Henlere had no sooner appeared when it became evident the Palace had "made" another headliner, and on his first appearance there, too. Only an artist could play as Henlere did. Seldom is such an ovation given at the Palace, where many are acclaimed, as was accorded Henlere.

"Telegraph":

"HERSCHEL HENLERE IS FUNNY—bright talk for every tune—a great hit—vociferous demand for him to continue."

"Morning World":

"Herschel Henlere's act, 'Pianoflage,' could aptly be billed as THE HEADLINER."

Sole Direction, MAX HART

VARIETY

Vol. LVIII, No. 2

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NEW YORK CITY, MARCH 5, 1920.

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STEADY DECLINE ON B'WAY DUE NOW SPRING IS HERE

Drop Looked for with Coming of Lent and Expected to Continue. Heavy Takings for Holiday. Eight Non-Musical Shows Beat \$16,000. "Night Boat" Reaches First Place. "Ruddigore" a Surprise. Influx Slows Down.

Last week, a holiday one holding Washington's Birthday, figures as the final big week of the season. Broadway "dope" lists a steady decline after Feb. 22 and until the "break of the season," which dates around late April or May. But predictions of "whale" box office takings for last week were more than fulfilled. House-records in a number of instances were again smashed and a glance at "Shows in New York and Comment" in this issue will find a succession of remarkable grosses. No less than eight non-musical attractions beat \$16,000. The leader in that class was "Abraham Lincoln" at the Cort with better than \$19,000. "The Gold Diggers" ran second at the Lyceum with \$18,000, while the new tragedy "The Letter of the Law" at the Criterion did as well though it isn't of popular appeal. Four other attractions were closely bunched for the next places, with "Sacred and Profane Love" at the Morosco, "Declassees" at the Empire, "The Son-Daughter" at the Beasico and "The Famous Mrs. Fair" at the Miller getting from \$16,600 to \$17,000.

Among the musical shows "The Night Boat" at the Liberty went into first place without contest, its gross for nine performances reaching nearly \$26,000, which established a house record that should hold for some time. Not all the other musical shows played an extra matinee but switched the regular mid-week matinee to Monday afternoon.

With increased scales new figures were made nevertheless. "As You Were" took second place by beating \$20,100 at the Central in eight performances (within which limit a number of non-musical shows also kept the week's number of performances). "Apple Blossoms" was not far under \$20,000 at the Globe. "Monsieur Beaucaire" drew nearly \$19,000 at the New Amsterdam. "Irene" beat \$18,200 at the Vanderbilt. The pace of the latter is actually as strong as anything on Broadway and that figure represented actual capacity plus standing room. "Buddies" was up with the leaders, go-

ing close to the \$18,000 mark. "The Passing Show" at the Winter Garden stood up fairly well last week, but business there is "shot to pieces" and a new attraction may come in next month.

In demand the six leaders are "The Night Boat," "The Gold Diggers," "As You Were," "Irene," "Abraham Lincoln" and "Sacred and Profane Love."

Business on the road last week was also enormous, especially in the big stands. This is reflected in the remarkable total gross set up last week by the string of 28 shows now playing under the management of A. H. Woods, which drew \$432,181. That is an average of over \$15,000 per show and includes five attractions playing in and around New York, at an average of around \$11,000.

One of the surprise successes on Broadway has been "Ruddigore" at the Park in its seventh week. It is a Gilbert and Sullivan revival, after 33 years. The piece is a travesty on melodrama and was less appreciated upon original presentation than now. Last week it drew \$17,000 in eight performances, which is the record business at the Park this season or last. "Ruddigore" will continue until Easter and will be followed by other Gilbert and Sullivan revivals. The American Singers' season of 20 weeks expired last week but the success of "Ruddigore" has led to an extension and comic opera will finish out the season at the Park.

"Aphrodite" again jumped to important money last week with a little under \$30,000 drawn. The holiday helped as did cut rate support, with the latter source being responsible for capacity in the dress circle and gallery. The big show has four more weeks to go, stopping its run April 2.

The current week's figures are certain to reflect a sharp reaction after last week's great going. Monday night's business was especially weak but the drop was expected.

The influx of new shows which featured February and continued up to the current week, has slowed down (Continued on page 19)

AUTHORS' STANDARD CONTRACT.

The authors are the latest body to adopt a standard contract or form of agreement and will soon present the form to the Producing Managers' Association. Among the playwrights there is no attempt to control the percentage of royalties, since it is an established promise that recognized authors are entitled to higher remuneration. But there are a number of abuses, which they seek to correct. Most concern the musicalization of comedies after presentation in original form and the matter of picture rights.

The picture rights hold the authors' attention at present. One playwright agreed to dispose of those rights for \$1,000 to a producer who sold them to a picture concern for \$20,000.

Protection of the writer is aimed at in the sale of picture rights even though the legitimate presentation is unsuccessful. Ofttimes such transactions net the manager a profit even over the production cost and other expenses. The authors plan to participate.

The new contracts provide penalties for playwrights who violate the principles set forth.

"FLORODORA" AT THE CENTURY.

The first production the Shuberts will make in the Century, now under their control, is the revival of "Florodora." That is expected to occur there April 5 when the show will be in readiness. It will supplant the present Comstock & Gest "Aphrodite."

"Florodora" will vacate its time for Morris Gest to present the "Mecca" spectacle at the opening of next season. When "Mecca" finishes its Century engagement, the Shuberts will give another production to the house and thereafter solely operate it.

No decision has as yet been reached by the new management what will be placed on the Century Roof which Gest is also shortly vacating. It may be thoroughly renovated and opened for the summer with a roof show.

WETS WANT AUTHOR.

The wet element is trying to secure William Anthony McGuire to take the lecture platform and air his opinion on the effects of prohibition. The wets have a line in McGuire's new play "Stand From Under" which opened two weeks ago in Stamford—hence the offer.

The niece is a direct assault on the Eighteenth Amendment. The author lays down his argument against prohibition in the first act.

THEDA BARA'S RIOT.

Boston, March 3.

Theda Bara's opening here in "The Blue Flame," which was really the metropolitan premiere of this show, was one of the theatrical events of the season. The draw the opening night was \$2,600, capacity for the Majestic, a small house, which was \$600 better than Pittsburg and compared with \$1,700 the show got in Washington.

An audience such as is seldom seen in a house at \$2.50 top was capacity. Theda got a big reception when she appeared and when she went off stage after first entrance lines of those remaining on stage were inaudible because of the constant chatter of her worshippers.

Many "shushes" finally got the house quieted down.

The performance is still a bit jerky in places.

It was necessary to call for extra police to hold the crowd in check when Theda was due to leave the theatre after the performance, as a crowd jammed the alley where the stage door is located and overflowed.

Theda rebelled at the idea of being drawn to and from the theatre in the coach with the fourteen milk white horses. John Montague, who is handling all A. H. Woods' shows here did a beautiful piece of billing and had entire charge of the premiere. Woods was also on hand for the opening and was constantly in evidence.

House is sold out for entire two weeks now, but it is believed Woods can prevail on Theda to play extra matinees.

ABORN'S GRAND OPERA.

The Aborns are to embark in grand opera this spring on more ambitious lines than ever, with the brothers now readying four companies for around Easter. These companies will play simultaneously in Philadelphia, Baltimore, Washington and Pittsburgh for six weeks. Regular theatre prices will attain.

The Aborns will revive "Hansel and Gretel" in English for matinees in a Broadway theatre about the same time. The matinees will start at 3.30, the idea being to attract a child audience.

ORPHEUM DECLARES DIVIDEND.

Orpheum Circuit Consolidated has declared the first quarterly dividend payable to all stockholders of record on March 15, on the basis of \$2 yearly, or 50 cents for this quarter per share.

This concerns the recently reorganized Orpheum Circuit, stock for which was put on the market in January.

CABLES

"SOUVENIRS OF THE GREAT WAR" MANUFACTURED IN THE U.S.

**Preparing on Battle Fields of France for Curiosity Seekers.
Broken Bayonets and Helmets Buried, to Be Dug
Up Before Tourists' Eyes. "Framing"
for Visitors in Every Way.**

Paris, March 3.
"Where are the souvenirs?" asked a tourist of a guide while going over the battlefields of the late great war in France.

"We will soon have them," answered the guide, "they are now being made in America."

Further conversation elicited that while the Frenchmen have been waiting for the tourists to see the gory scenes of the recent conflict, Americans are preparing for them.

Some Americans who were over here and surveyed the outlook decided the supply of souvenirs could not commence to equal the demand, if, in fact, genuine souvenirs to any extent may now be procured at all. The Americans sounded the natives, concluded the field would be fertile for U. S. souvenirs and returned home to manufacture them.

The most that has been done by native French guides has been to bury parts of broken bayonets, helmets or any other material resembling the array of a soldier which could be purchased in French towns. There have been placed a few feet beneath the surface, with the guides "steering" current curiosity seekers to the spot. Explaining the battle was very fierce "at this point," the guide asks if a souvenir is wanted, and immediately digs down to his buried treasure.

The trade in buried souvenirs is expected to be highly remunerative as the summer approaches and the Americans arrive.

HONOR VESTA TILLEY.

London, March 3.
An address signed by all classes of the community will be presented to Vesta Tilley (Lady De France) when she retires at the Coliseum in May.

FOR LITTLE THEATRE.

London, March 3.
Vedrenne and Vernon have plays by W. Somerset Maugham, Harold Brighouse, C. Haddon Chambers and John Galsworthy for presentation at the Little Theatre.

ROBEY A NAUGHTY BOY.

London, March 3.
"Little Johnny Jones," the adventures of a naughty boy, will be the title of the next Alhambra production. George Robey will appear as a naughty boy.

PRODUCING GERMAN PLAYS.

London, March 3.
The British Incorporated State Society will produce the German play by George Kaiser Von Morgan called "Bis Mitternachts" on March 28.

OUT AT ELEVENTH HOUR.

London, March 3.
"The Mystery of the Yellow Room," adapted as a play from the French novel, fell through at the eleventh hour and "The Better 'O!" had to be revived at the Oxford to replace it.

LARGE COLISEUM DIVIDEND.

London, March 3.
The Coliseum is paying a dividend of twenty-five per cent. as well as a bonus. Moss Empires are paying fif-

teen with a bonus of ten shillings for each share.

CHANGES OF CAST.

London, March 3.
Nancy Gibbs assumed the lead in "Sunshine of the World" and Amy Augarde joined the cast of "The Wild Geese" March 1.

ENGAGED FOR "IRENE."

London, March 3.
Robert Hale will be the leading comedian in the production of "Irene" at the Empire featuring Edith Day.

London Dancer Coming Over.

London, March 3.
The Shuberts have engaged Alma Fleurette Fisher, now dancing at the Palace here, to appear this summer in a New York Winter Garden production.

Approve "Little Visitors."

London has indorsed the verdict of approval given "The Little Visitors" by the provinces.

"Mumsee" So So.

London, March 3.
"Mumsee," by Edward Knoblock, produced at the Little recently, is a very talky comedy of the war period. It is getting a good reception but no enthusiasm.

"Sinners Both" for Matinees.

London, March 3.
"Sinners Both," a four-act play, has been acquired for presentation at matinees at the Duke of York's.

Sir Charles Santley 86.

London, March 3.
Sir Charles Santley, England's greatest singer, was 86 years old Feb. 28.

"Buzz Buzz" Probably Closing.

London, March 3.
"Buzz Buzz" will probably finish this month at the Vaudeville.

Beecham Buys Daly's.

London, March 3.
Sir Thomas Beecham has bought Daly's theatre.

"Over Sunday" Well Received.

London, March 3.
"Over Sunday" received a good reception at St. Martin's, Feb. 28.

Laddie Cliff in French.

London, March 3.
Laddie Cliff opened at the Alhambra in Paris, February 27, playing in French.

It behooves me to speak—

War is 'when a lot of us old guys get together and say: "We'll fight to the last boy!"

**CHARLES
WITHERS**

LADY TOWNSEND'S PLAY.

London, March 3.
The nobility's invasion of the drama has been carried to Manchester where "The Fold," by the Marchioness of Townsend, opened March 1 at the Horniman. It will stay there three weeks and then come to London for a run. It seeks to show how women lose their husbands by careless dressing and untidiness.

"SHOP GIRL" AGAIN.

London, March 3.
"The Shop Girl" is due at the Gaiety March 25. Evelyn Lake will assume Elaine Ferriss' part, Roy Royston, that of Seymour Hicks. Several of the original cast will appear.

Jeanette Harvey Marries Abroad.

Maurus Beema to Jeanette Harvey in London, Feb. 7. The groom was formerly in the picture branch of the Committee on Public Information during the war and is now in London as representative of Robinson-Cole. The bride is also known in picture circles.

Maurice Dancing in London Hotel.

London, March 3.
Maurice and his new dancing partner, Leonora Hughes, are to appear at the Piccadilly Hotel. They will at the same time perform in a current revue.

To Star Arthur Roberts.

London, March 3.
Arthur Roberts will be starred in a musical comedy called "Society Limited" to be produced at the Scala this month.

Peggy O'Neil's Success.

London, March 3.
Peggy O'Neil was an instant success in "Paddy" when it opened in Manchester. The critics were unanimous in praising her.

Officer Vokes Homing.

London, March 3.
Officer Vokes and his dog Don sail for New York on the "Imperator," April 17, and reopen here on the Moss tour, July 4, 1921.

Lionel Rignold's Estate.

London, March 3.
Lionel Rignold left an estate valued at \$90,000.
A clause in his will made provision against being buried alive.



FRANK VAN HOVEN

Do you know I've been thinking that everything in the world that is near and dear to me is in America. My mother, my sweetheart, a host of friends and Gus Sun. It is "America, I love you," and I really would like to pay you a visit to your shores, but, dear as you are to me, the good old South is dearer, and I am sticking close to it. At that I understand it is dearer in America if you're able to get it at all.

FREDDIE HEDGES DEAD.

London, March 3.
After a dispute with his partners, Freddie Hedges, of Hedges Brothers and Jacobsen, was found dead in bed, with a gas tube in his mouth. They were appearing at Southsea. He had been drinking heavily.

Letters found in the room point to deliberate suicide.

It was reported in ~~VARIEZ~~ last week that this trio, all Americans, had received a record variety contract in England, calling for their annual tour of the Moss time over there for the next six years. The act went to England some years ago.

PARIS THEATRES CLOSING AT 11.

Paris, March 3.
A ministerial decree closes the theatres at 11 o'clock after today, owing to the shortage of coal.

The managers are unconcerned and report they can easily terminate their performances at 11 instead of 11.30, but the dancing establishments are not pleased.

LONDON'S "JOHN FERGUSON."

London, March 3.
"John Ferguson," by St. John Ervine, was produced at Hammersmith's, February 23, and by now seems certain of huge success.

"CANDIDA'S" REVIVAL SUCCESS.

London, March 3.
"Candida" was revived March 1 at the Holborn Empire, with Sybil Thorndyke in the leading feminine role, with great success.

GEMIER MANAGING NANCEY.

Paris, March 3.
Gemier is assuming the management of Theatre Nancey, reviving Shakespeare's "Shylock" at popular prices.

CARPENTIER MARRYING.

London, March 3.
Georges Carpentier, the European heavyweight champion, is to marry prior to sailing for America.

"THE FOLD" PRODUCED.

London, March 3.
Marchioness Townsend's play, "The Fold," was produced at Manchester, and was favorably received.

Charles Garvie Dies.

London, March 3.
Charles Garvie died March 1. He was a well known English writer, the author of many novels and one play, "The Fisherman's Daughter," which was produced at the Royalty.

Reviving "Better 'O!."

London, March 3.
Charles B. Cochran revived "The Better 'O!" at the Oxford March 1.

THE ASSOCIATED OFFICES
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REPRESENTING THE WORLD'S GREAT
EST ARTISTS AND ACTRICES

LEON EROL
Oh, that Income Tax!
Director, H. S. BOUTMAN

VAUDEVILLE

5

RETURN OF RAILROADS SHOW NO CHANGE IN RATES AT PRESENT

Private Ownership Went into Effect Monday (March 1), President Wilson Signing Bill Saturday Last. Probably No Important Changes Will Be Made for Six Months.

The return of railroads to private ownership became an actuality on Monday (March 1), President Wilson having signed the return bill on Saturday last. With the bill becoming law many expressions followed from men in official life in regard to a change of rates.

Prediction that freight rates would go up, but that passenger fares would remain on the present war basis brought violent objections from shippers, who immediately pointed out to an increase in living costs if freight tariffs advanced. In railroad circles in New York it was stated early in the week that for the present no change of rates would attain, but within six months important changes were expected, including a possible downward revision in passenger rates.

This prediction is due about September next, but there are plenty of evidences that rates for some roads will come down before that. Traffic officials point out that a resumption of the so-called differentials is sure to attain, else the smaller roads would face impossible competition with the larger roads. For instance, with the Lehigh, Lackawanna and other roads having the same rate to Chicago as the Pennsylvania and New York Central business would naturally flow to the big roads entirely if the same rates attained. One of two changes are necessary on the smaller lines, while the big lines run direct without change or inconvenience.

That there will be a return to 2 cents per mile on some roads is fully expected in the matter of differentials. Double the number of men have already been sent out for business by the smaller roads than ever employed in that work before, and those men must produce. To do that they must have advantages to offer and a standard rate is not one.

At this time, therefore, it is conceded that passenger rates will not go up and that it is only a matter of time when a reduction will be ordered. By the railroad return bill the Interstate Commerce Commission again becomes the supreme power in the matter of fixing rates. That is, no line will be empowered to increase rates without the consent of the commission. But there can be no prohibition against lowering rates.

For the present it has been agreed that the consolidated railroad offices established by the Railroad Administration are to be retained and will probably be held intact until next fall. Railroad offices, however, will again be established as before the war. Agents claim that rentals have gone so high and locations so difficult to obtain, that they are not sure of offering as advantageous service as before. Many of the old rate men who handled theatrical movements are back at the heads of their departments and there have been some promotions. L. A. Robinson, formerly passenger agent in charge from New York to Cleveland, is now passenger traffic manager, and has charge between here and Chicago for the New York Central; L. F. Vosburgh is traffic manager; Harry Parry is general passenger agent, and J. Frank Myers is again city passenger agent for that road. William B. Lindsay is eastern pas-

senger agent for the Lehigh road, William Kibbe remains district agent for the P. R. R. and F. L. Pickering is again in charge for the Southern Pacific.

TRENTINI ASKING \$2,000.

Vaudeville and Emma Trentini are negotiating for the diva to appear as a big time attraction. Trentini wants \$2,000 weekly. She reached New York last Thursday, leaving "Whirligig" at the Palace, London, where she was replaced by Daisy Leon, an American.

M. S. Bentham represents Trentini in vaudeville. Mrs. Oscar Hammerstein's corporation, per George Blumenthal, sent out an announcement upon Trentini's arrival that she was under contract to it, but would play a few weeks in vaudeville.

DOLLYS GOING TO LONDON.

It looks as though the Dolly Sisters are going to London this time, in April or May, to join a revue over there.

H. B. Marinelli has made the offer, which calls for 400 pounds weekly though the Dollys will probably translate that into American money as \$2,000 dollars.

The matter was to have been closed by now.

FARR AND FARLAND GOING HOME

Farr and Farland will sail for London at the expiration of the Palace engagement. The Englishmen did better at the Palace than at any of the other Keith houses and were said to have been in a receptive mood as to an extension of their bookings.

They asked \$1,000 for future dates, but the booking officials couldn't see the figures.

AILS QUITS PALAIS ROYAL.

Roscoe Ails has resigned from the Palais Royal finding it conflicted with his vaudeville bookings.

Ails got along all right for a while but when he ran up against dates in which he had to double, he found it taxed his ingenuity.

EMERSON SIGNED CANTOR.

The record "record" contract with Eddie Cantor on the long end has the Emerson Co. on the other end. Max Hart arranged the contract.

\$1,750 for House of David Band.

Cleveland, March 3. The House of David band, with 20 musicians of the long hair, is at Keith's Hippodrome this week.

The band is receiving \$1,750 for the engagement. It lately played vaudeville for the first time in Chicago.

THE STAFF OF LIFE



Next Week—41st Street

NO SUBSTITUTES AT REHEARSALS.

As the result of a controversy between Talbot O'Farrell and Nelson and Cronin at the Riverside Theatre over the priority rights to sing a published song during their engagements at that house, E. F. Albee has instructed all the managers of the B. F. Keith theatres that in the future no substitutes will be allowed to rehearse in place of an artist billed to appear.

Mr. Albee's letter follows:

"February 27.
"To Managers of B. F. Keith Theatres:
"This letter is prompted by a complaint coming from an artist who had been singing a song on our circuit. A new artist (singer) had rehearsed the same song first; that is, in order to be at rehearsal first, he, or the music publisher, sent a substitute with the music to rehearse it early Monday morning. The other act also arrived early, but the substitute received Check No. 2 for rehearsal. It should not be the custom in our theatres to allow substitutes to rehearse. The song writer, in this instance, wanted the new singer (who has quite a reputation) to sing his song instead of the man who had been singing it all over the circuit."

"At times there is a conflict where two people on the bill sing the same song. The usual method, I understand, is to allow the singer who rehearses a song first to use it, unless it has been the general custom that the other singer who has been continuously using same to do so, and the other artist is singing it for the first time."

"The policy of arranging the rehearsals in our houses, giving to the first one who arrives Check No. 1, and following down the list of numbers in the order in which they arrive, protects the material. In some cases, in order that an act might be on hand first, an outsider is sent with the music. This should be avoided. No ticket or check should be issued unless the artist himself or herself is there to rehearse."

"I suppose there is more or less conflict over material. That should be straightened out in a diplomatic manner by the manager."

"E. F. Albee."

"MEDORAH" CLOSES.

"Medorah" closes its brief run at the Alhambra March 13. Bernard Hishin is understood to have lost a large sum of money on the presentation.

Sir Oswald Stoll is said to be paying the salaries.

DENY SALE OF CHURCHILL'S.

According to Jim Churchill the deal for Churchill's restaurant has not been consummated and the report that Weber & Heilbronner had purchased the lease was premature.

J. J. Corbett's Return.

The perennially popular James J. Corbett is vaudeville-bent once again, prepared to return around March 15 as a single act. George O'Brien, of the Max Hart agency, represents him.

The best heavyweight boxer the world has even seen recently completed a Universal serial, "The Prince of Avenue A." It is two years since Mr. Corbett was in vaudeville.

Gitz-Rice and Fay with Another Agent.

Although M. S. Bentham had the handling of Lieut. Gitz-Rice and Hattie Lorraine when that turn was first announced, with the switch in partners, leaving a two-act composed of the Lieutenant and Frank Fay, the booking supervision passed to the Max Hart office.

Gorham's Revue Moves to K. C.

New Orleans, March 3. The Joe Gorham Revue will move from the Grunewald Hotel here to the Hotel Baltimore, Kansas City, opening there next week.

CANCELS RAY SAMUELS.

All the time routed for Ray Samuels in the Keith agency, totaling some 15 weeks, was canceled last week, following Miss Samuels' failure to appear at the Riverside, New York, after being billed for that house.

When Miss Samuels' absence was first reported, before the opening Monday matinee, illness was ascribed as the reason. Later it developed Miss Samuels was displeased over the billing matter in connection with her Riverside appearance.

When this was dissected at the booking office, it was said Miss Samuels held no contract calling for any other billing than received, and that some of the billing given for the appearance was extra; also that the booking office believed she had a certain drawing power in the neighborhood and it was unfair to disappoint patrons attracted by her name.

The cancellation followed, including this week routed for Miss Samuels at the Maryland, Baltimore.

Harry Weber is the act's agent.

MME. OHRMAN IN GRAND OPERA.

Mme. Chilson Ohrman will sing with the Chicago Opera next season. The preliminaries to her debut in grand opera have been completed. Mme. Ohrman has appeared in concert and of recent seasons in vaudeville. About a year ago the singer married a business man in the Wall Street district.

According to report Dorothy Jardon will not again appear with the Chicago Opera, and is due for a concert tour. Miss Jardon sang "Fedora" with the company in New York last season and was scheduled for the same opera this season. She was studying "Carmen," also a new work the Chicago company intend doing. Internal dissensions, carried over from last season, are said to have led to Miss Jardon's severance.

LOSES FATHER AND MOTHER.

Seattle, March 3. Mrs. John D. Milne, mother of Edgar G. Milne, local manager of Pantheas theatre and northwest representative of that circuit, died at the Meridian Sanitarium March 1, after several weeks' illness, aged 79. The following day John D. Milne passed away, following a lingering illness.

Besides Edgar G., two daughters and another son survive.

BIG TIME BOOKED UP.

With the approach of the season in sight, the big time booking offices, especially in the east, are reported as being pretty thoroughly filled up.

Agents this week said it was growing more difficult to place acts for the remainder of the season through the books' condition.

LOEW OFFER FOR REEVES.

The Loew Circuit has tendered Al Reeves a proposition calling for a ten weeks' tour of the eastern houses next summer at \$1,000 per. Included in the offer is the proviso Reeves do the old banjo specialty.

New Orleans Passes Up Mountford.

New Orleans, March 3. Harry Mountford saw New Orleans for the first time Saturday when he slipped into town. No speeches and no jazz during his visit which did not last long when Mountford found the city apathetic to his presence.

Frisco Returning to Roof.

Frisco and a girl will appear on the Amsterdam Roof. While up there they will do Frisco's "tough daisy." Frisco was in the Ziegfeld show before entering vaudeville.

Mabel Franyear in Sketch.

A sketch will introduce Mabel Franyear to vaudeville, she deserting the legit for that period. Evelyn Blanchard has the preparation of the act in hand.

VAUDEVILLE

KEITH OFFICE CANCELS TURNS FOR PLAYING "OUTSIDE TIME"

Several Acts Lose Routes for Appearing in Houses Not Booked by Keith Office While Holding Keith Contracts. Arthur Klein, Agent, Loses Keith Agency Floor Privilege.

Several acts within the past ten days have lost Keith agency routes through having appeared in theatres around New York City not booked by the Keith office, while under engagement to that agency.

"We cannot permit acts under contract to us to appear in other theatres before fulfilling their contracts," it was said at the Keith agency in explanation of the cancellations. "This matter has been thoroughly forth in the past. When an act holds no contract from us we do not care where it appears, and when we require the turn, its previous engagements will not be considered."

In two of the cancellations you mention the acts appeared in theatres not charging over 35 cents, knowing they were both booked to play almost immediately afterward the Riverside and the Palace.

Three of the cancelled acts are "Hiland," the turn of songwriters, "Tulip Time" and Demarest and Collette. Each one played either in small time houses in New York and all were under contract to the Keith agency. It is said there are several other turns under notice by the Keith office for the same reason, each holding a Keith contract. At the Keith office it was made clear the cancellations were not against any specific circuit, but that they were considered a violation of the Keith contract which provides that no act holding it shall appear in an "outside house" unless with the written consent of the Keith office.

Another agency matter coming up within the past week was the expulsion of Arthur Klein from the Keith agency floor privilege. It is the second time within a year Klein has been expelled from that office. It is reported this time he is out finally. Other agents in the Keith office appeared to have that information and at once commenced angling after the Klein acts. He is said to have had represented about 60 turns and to have been in receipt of an income of around \$1,000 weekly from his vaudeville representation. The previous time Klein was suspended the agents held aloof from his acts and they were represented (until Klein was reinstated) by Pose & Curtis.

The cause of Klein's expulsion is reported in connection with some financial backing secured by him for his legitimate production, "Every Little Thing," which closed last Saturday to be revamped. Klein is said to have induced a woman to invest \$2,500 in that production and it is said the woman stated Klein had mentioned the name of a prominent officer of the Keith agency as an interested party in the show. The Keith people first heard of it, according to the account, when the woman appeared there seeking information from the person who had been named to her. Klein's previous suspension resulted from an alleged conversation he had had with Gertrude Hoffmann, wherein Klein mentioned an executive of the Keith agency in explaining the matter of commissions.

Among the cancelled turns mentioned above, Demarest and Collette are reported to have held Keith contracts for 35 weeks. For one of the Keith engagements a couple of weeks ago, Miss Collette was ill and the

date was cancelled for that reason. By Wednesday Miss Collette had recovered. The Keith office says Mr. Demarest called there, mentioned they could play the last half and were offered the Fifth Avenue. Instead they appeared at Fox's Audubon for the last half. Mr. Demarest is reported as informing his friends that when he called at the Keith office and asked for a last half engagement, he was told nothing was open, so he accepted the Fox date.

A reliable source of information in the Keith office stated this week that the agents who did not watch their steps would trip if they did not conduct their business according to the standards set by the agency. The agency is said to be looking for evidence to clinch a case against one of the agents, with two more under suspicion for offside work.

That before long the often repeated rumor of a coming and sweeping change among the big time agents will become a fact is believed by many.

WANT TO PROHIBIT ANIMAL ACTS.

Boston, March 3. A bill was introduced in the Senate of the Massachusetts Legislature last week which, if becoming a law, will not only eliminate animal acts from vaudeville in that state, but will prevent the appearance of an animal in any type of theatrical production in Massachusetts. This would prevent circuses playing. In addition to prohibiting public performances of animals in theatres, parks and other places of amusement, the bill provides a maximum penalty of \$500 or imprisonment for six months for violations.

The bill was referred to the judiciary committee where it is now pending. A hearing was scheduled for Wednesday, E. C. Mills, acting as representative of the National Vaudeville Artists, attended the hearing and outlined reasons why the measure should be killed.

PALACE PRICES UP.

Commencing Monday the matinee scale at the Palace, New York, underwent a tilt. The entire lower floor was made one dollar for the afternoon shows, as against the former rate of one dollar for the first 15 rows, with 75 cents and war tax, behind that. The front balcony seats at matinee are now one dollar, with those in the rear 75 cents. The box seats rose to \$1.50 for matinees.

Monday afternoon the Palace was completely sold out before two.

FIRE AT SHOW TIME.

A slight fire in one of the offices of the Keith's Riverside theatre building broke out about eight o'clock Monday night. It was extinguished quickly by the firemen but the apparatus remained around the theatre for some time. The sight of it with the temporary excitement caused many intending patrons to turn away.

The blaze happened in the ladies' rear suite of Donta & Dolly. The Dolly of the firm is the mother of the Dolly Sisters.

Banqueting Their Agent.

Lopez and Lopez, tendered an appreciation banquet to Mr. and Mrs. Barney Meyers, at the Ritz Carlton March 1. Meyers is their agent.

FOX ISSUING CONTRACTS.

For the first time the Fox Vaudeville Agency will issue contracts to artists, beginning next Monday. Heretofore acts playing the Fox circuit were booked from week to week and didn't know their next playing engagement until Wednesday or Saturday nights.

Under the new policy an act will receive a contract covering the time engaged for and will know in advance just where and when they will appear.

No reason has been given for the new arrangement, but the fact that several acts which recently played the Audubon, and subsequently appeared in a house booked by the Keith office, have been cancelled on the ground that they violated their contract with the latter, may have caused the Fox people to protect themselves against last minute withdrawals, which would be possible under the former system without any liability on the part of the actor.

EPIDEMIC OF INDOOR CIRCUSES.

There is an epidemic of indoor circuses on, there having been about 20 such events in the various eastern cities. Most of these affairs have been under the direction of the local posts of the American Legion, but the circus stunts are invariably suggested by carnival men.

As a benefit scheme without cost to the Legion, the posts have been approached with the plan, being guaranteed a certain sum or a percentage of the takings. The carnival people supply the show but stipulate that boosting and billing be handled by the Legion. This has been cleverly worked out in a number of cases, managers of theatres being placed on committees and autographed tickets sold from regular stages. The Legion circuses generally run for a week, with some going as long as three weeks.

\$750,000 THEATRE FOR 7TH AVE.

Sol Brill will build a theatre on Seventh avenue and 11th street at a cost of \$750,000. No other affairs have been decided, but it will have a regulation stage. Tenants have been given until May 1 to find other quarters.

Mr. Brill states nothing definite has been done regarding the erection of another theatre at 145th street and Lenox avenue.

BOOKING FOR THREE YEARS.

Negotiations are on between the Orpheum Circuit and Whiting and Burt to engage the act for three consecutive yearly tours, over the Orpheum time.

The Fitzgerald office represents Whiting and Burt.

BETTY MORGAN ILL.

Betty Morgan (Jim and Betty Morgan) is suffering from a nervous breakdown following the recent death of her sister, Evelyn Kellar (O'Neil and Kellar).

The Morgans will probably take a trip to the Coast until Miss Morgan recuperates.

BOOKS WARREN, PA. STRAND.

Walter J. Plimmer is booking the Strand, Warren, Pa. Six acts and a picture, full week.

"Bachelor's Dream" Called Off.

The proposed "Bachelor's Dream" act by Frank Hale has had its production postponed until next season. Mr. Hale felt it was late this season to prepare the elaborate turn contemplated by him.

Loveridge Resigns from Fox.

John Loveridge has resigned from the Fox forces and will accept the management of one of New York's largest theatres.

WIFE STABS JULES VON TILZER.

The stabbing of Jules Von Tilzer, by his wife, Estelle, occurred early Tuesday morning at the couple's apartment, 204 West 94th street. He is a brother of Harry, Will and Albert Von Tilzer. Prior to the assault Jules was connected with the Broadway Music Corporation, of which his brother, Will, is president. Albert is also with that house.

The stabbing occurred toward the conclusion of a little house party, when Mrs. Estelle Von Tilzer, 39 years, seized a silver table knife and plunged it below her husband's left shoulder blade. She is said to have cried, "I tried to kill him." She was released the same night, claiming self-defense. "He told me to go to sleep or he would put me to sleep," she said.

Mrs. Jules Von Tilzer, since a motor accident last August near Lynbrook L. I., where she suffered a fracture of the skull among other injuries, has had numerous quarrels with her husband, it is said.

Jules' condition is not serious. The Jules Von Tilzers have been estranged from their relatives.

LOSES LOEW SUIT.

The legal department of the Marcus Loew Circuit went through rather a burlesque trial in a suit for damages brought against the corporation for \$2,000 for forcible ejection and assault.

A resident of the Delancey street theatre district visited that Loew house with her husband one evening and was ejected for creating a disturbance. She was arrested, found guilty and released on a suspended sentence, bringing suit for \$2,000, alleging assault on the part of the house employees. When the case came up before a jury it was dismissed with costs to the defendant.

The woman testified the special officer struck her in the face, knocking her glasses off and otherwise man-handled her, but the jury was loath to believe the allegation and found otherwise.

BILLING WORRYING BOOKERS.

Big time bookers are having a new worry thrust upon them in the matter of billing. It all came about when William and Gordon Dooley were given the entire "stand" for this week's appearance at the Alhambra.

As soon as it became known another headliner playing one of the other up-town houses thought he should be given the same billing. The regulation scheme, however, of having the headliner at the top of the "stand" in large type was followed out. But the single feature stand may bring forth claims for like billing.

AGENCY MATTERS.

Lee P. Muckenfus, leaving Arthur Klein, moved his office into that of Rosalie Stewart, his sister.

George King has gone into business as a producer and agent for himself, severing his connections with the Samuel Bearwitz office.

Martens & Brown, producers of girl acts have dissolved partnership and the firm will hereafter be known as Hodgkins & Brown.

Louis Moseley has connected himself with Jack Henry's office.

IN BUSINESS.

Harriette (Hattie) Barlow, in vaudeville as a single pianist and accompanist, is now associated with Lillian Bradley's office as manager.

John Hodgkins, formerly of Hodgkins and Kingston, is now connected with the office of Martens and Brown.

Mme. Olga Petrova is slowly recovering from an attack of blood poisoning. She is continuing her vaudeville tour against the advice of her physician.

VAUDEVILLE

PUBLISHERS TILTING PRICES TO KEEP PACE WITH COSTS

Stern & Co. Announce Withdrawal of All Their Popular Numbers from Store Syndicate. Increased Cost of Production Deals Staggering Blow to Ten Cent Sheet Music. Prices to Dealers Jump to 12½ Cents April 1.

The high cost of production and lack of co-operation from the stores, has struck a staggering blow to 10-cent music publications. The first step in this direction was taken last Tuesday by Joseph W. Stern & Co., with the announcement of the withdrawal of all our popular music from a large syndicate," reported to be Woolworth's.

In addition the firm issued to the trade a warning that "they can for 30 days and for the last time stock up at the old figure and make a handsome, intervening profit," for beginning April 1 their lowest price will be 12½ cents, less the usual concession to jobbers. This means that every copy issued from this firm increases in actual value 5 to 6 cents.

Continuing the Stern statement reads, in part, as follows: "We do not anticipate handling 6½ cent class or publications again. At least, not until such items as coated paper, formerly 5½ cents a pound, now 16 cents, and plates, printing and overhead, all several hundred per cent. higher, return somewhere near a normal figure. "If we have the slightest regret, it is that we did not take this step 12 months ago, instead of selling in the face of greatly increased costs. As far as we are concerned it opens up a new era in the merchandising of popular music, which we firmly believe will greatly benefit not only every writer and publisher, but every dealer who is willing to give and take a fair price and enjoy a substantial business and added profits. Everybody knows that 6½ cent publications have been a distinct barrier to the progress of the music business."

The other side of the story, not contained in the Stern announcement, is reported as the 10-cent store chain informing Stern's that unless it stopped publishing production music (30 cents retail), and published only music limited in price to what the stores could handle, that the store chain would refuse to take any of the Stern publication.

Stern's answer is said to have been the immediate withdrawal of 20 or more of its numbers then handled by the 10-cent chain and the closing of its account. It is reported Stern's was informed that this was the intended policy of the 10-cent store chain in the future; that music publishers issuing music at over the 10-cent retail price could not place any of its output with this particular 10-cent house.

AGENTS WARNED BY KEEFE.

Walter Keefe has warned several agents that they must not advertise they can book acts with Pantages. The warning follows after certain agents, who have made no efforts to book acts with Pantages, advertise that they can secure time for acts from the Loew, Fox, and Pantages circuits.

KEITH ROAD SHOW.

The nine-act bill playing the Colonial week of March 15 will move intact to the Alhambra the following week. It includes Rekoma, Brown and Weston, Sophie Tucker & Co., Glenn and Jenkins, Val and Ernie Stanton, William Seabury's Frivolous, Joe Cook, Aileen Bronson and Three Naces. This will mark the first time that

a whole bill has been moved as a unit from one New York Keith house to another.

The booking arrangement was made by I. K. Samuels as an experiment.

MISS KELLER'S THIRD WEEK.

The engagement of Helen Keller at the Palace, New York, has been extended into the third week, commencing next Monday.

While a big time tour is at Miss Keller's disposal, the salary matter had not been adjusted up to Wednesday. The managers offer \$1,700 and \$2,000 (in New York and out of town), with Miss Keller asking \$2,500 and \$3,000 weekly.

CAPITOL'S CIRCUS WEEK OFF.

Plans at the Capitol for this week were for a "circus week." An attempt was made to secure a group of the Ringling star turns. Edward Bowes offered May Wirth \$1,500 per week with a guarantee of 20 weeks but the bare-back rider was unable to accept because of vaudeville bookings.

The Capitol secured All Loyal's Dogs and Dippy Diers.

Sixty Weeks on Loew Time.

Harry and Anna Scranton wire performers, have received a play or pay contract for 60 weeks of Loew time beginning the week of July 5.

TAX RETURNS CLOSE MARCH 15.

There is but one week more for filing income tax returns both Federal and State, the time limit being Monday March 15, at which date either partial or full payment of the taxes is to be made. Payments or filing after that date are subject to fine.

There was some confusion among professionals regarding a bulletin sent out by the Actors' Equity Association to the effect that hotel bills and meals while on tour was deductible. This bulletin was presumably sent out over the name of Collector Edwards. The collector, however, stated that all such deductions would be thrown out by the Internal Revenue Department and tax assessed on the amount. This will lead to considerable loss of time by professionals in refiling and probable requests to call at the collector's office. When the ruling removing such items came up some weeks ago Variety editorially considered the matter and suggested that an appeal be sent Washington to place the items back on the deductible list as last year.

The error at the A. E. A. was probably made through the ruling on the state tax, which permits hotels and meals to be deducted by professionals when on the road. In addition to that exemptions allowed by the state are the same as permitted by the federal forms.

BOOST SONGS ON THE SCREEN.

B. D. Nice & Co., music publishers, have arranged with Universal to release the Nice publicity film "Vaudegraphs," which will give the pictures booming their songs a country-wide showing.

The three numbers represented in these "Vaudegraphs" are "Tents of Arabia," "Romance," "Wondering." The publishers are now preparing a new series featuring their new number, "Clouds."

Tom Lewis, Single.

Vaudeville will again see Tom Lewis as a single turn opening next week.

NAZARRO'S COLORED KIDS.

Buck and Bubbles, the two colored lads from Louisville, who were the subject of a controversy between Nat Nazarro and Irwin Rosen, returned to Louisville where they had their mother appointed as their legal guardian in the Louisville Superior Courts. They will return to New York immediately to place themselves under the Nazarro management.

The "picks" played the Audubon recently with Nazarro's act and were to have opened at the Palace. Rosen claimed to have brought them north. He threatened legal proceedings and the matter was thrashed out finally being brought to the attention of J. J. Murdock who advised Rosen he should return the boys to their homes, which was done. As Rosen imported the youngsters from the southland he had to pay their transportation back home.

Now the kids will return and join the Nazarro act.

AUTHORS SUED FOR PERCENTAGE.

Dave Lewis has retained Alfred Beckman of House, Grossman & Vorhaus, to bring suit against Harold Asteridge and Harry Carroll to recover \$712.59 on a written agreement. Lewis, for services rendered in securing contracts for the defendants to write the Joe Weber musical production, "The Little Blue Devil," alleges a contract whereby he was to receive 10 per cent. of the authors' royalties in addition to one cent on every sheet of music.

The show's total earnings were \$148,740.15, the authors receiving four per cent. of this amount or \$5,949.60. Mr. Lewis' 10 per cent. share on the latter sum should net him \$594.96 of which only \$75 has been paid. This balance and a one cent share in the 19,303 copies of sheet music sold brings his total claims to \$712.59.

PICTURE SALARY SUIT SETTLED.

The suit of Arnold de Bler against the Film Developing Corporation, of which Harry Hoodm is president, that has been pending in the Supreme Court, was settled out of court last week, the plaintiff receiving \$2,000 in full settlement for his \$2,000 original claim.

This was for back salary for services rendered as general manager of the defendant corporation. H. J. & F. E. Goldsmith represented the plaintiff.

FOR SPECIAL PRESS WORK.

Former State Senator Glen Condon, of Oklahoma, commenced the organization of a special publicity bureau in the Keith agency.

Mr. Condon, who was editor of an Oklahoma paper before entering the Senate of that state, will supervise a department apart from that of general publicity for the Keith Circuit which is Walter Kingsley's province.

GALLERY GODS QUIETED.

That the Columbia gallery has tamed down to a walk was demonstrated Sunday afternoon and night when an act called Lovett's Concentration had a representative working on the lower floor for 26 minutes at the matinee and 32 minutes at night, without a murmur. It is a jazz mind reading turn and the audience worker didn't go into the balcony or gallery.

Win \$235 Gilding Scenic Suit.

Leonard and Willard won the suit against Gilding Scenic Studios for recovery of \$235 paid by them for a drop which they could not use. The case was decided by a jury in the 7th District Municipal Court. Judge Friedlander made the award, including costs.

Hal Hixon and Tot Qualters in Turn. A vaudeville combination formed last week holds Hal Hixon and Tot Qualters. Mr. Hixon will stage the turn.



ELSA MAY

Leading lady in support of Fred Stone in "JACK O' LANTERN," which plays the Broad Street Theatre, Newark, N. J., next week (March 8).

Miss May was a pupil of Wilberforce of the Metropolitan Opera House Co. and received her instruction in dancing from Kozloff.

This is her second season with the CHARLES DILLINGHAM forces.

VAUDEVILLE

INSIDE STUFF

ON VAUDEVILLE

Marty Shea won \$100 last week from Walter Hast, over the amount of the first salary, ever received by Harry Lauder in America. Hast said it was \$900—Shea mentioned \$2,500. The time, was when Lauder opened in the New York Theatre for "Advanced Vaudeville." Shea was right. Under William Morris' management Lauder received \$4,500 weekly salary. That amount, with expenses borne by Mr. Morris, made Lauder an expensive attraction to the management, but like all costly drawing cards who draw, was worth it.

Vaudevillians hitting town relate the effects of the recent storm. The snow played havoc with the baggage acts. Trains hours behind schedule caused inconvenience to turns, at times necessitating cancellation of certain dates. Where part of the stuff could be transported in the day coaches or Pullmans, acts were able to play out their dates with makeshift props. In many instances acts played their engagements sans costumes and scenery for an entire first day.

The prospective reappearance of a female dancer in vaudeville recalls an odd happening in her turn, shortly before she retired from the twice daily field. That was not so long ago. The act was playing out of town, in a big time house. On Wednesday evening of the engagement and while the act was on the stage, the piano player, a male, struck the star in the face. It ended the act and engagement at once, for the curtain was run down and the turn canceled. Many vaudevillians will say that could not occur in an act holding vaudevillians. They are right. Sawdust to sawdust. Vaudeville may interfere with the trip but the finish will always be their commencement.

George Scott (Bissett and Scott) stood in front of the Palace Theatre Building one day last week and inquired of a brother artist who the draw was. "Why, Helen Keller," replied his friend. "What does she do," said George. "I never heard of her." "She's deaf, dumb and blind, and their giving her \$2,500 a week," was the answer. "Gee whiz, that's a lot of dough to pay a dumb act," remarked Scott.

The Melba Perfume Co. bought the whereabouts of a man claiming to be a producer of girl acts last week. It is alleged the man arranged to put on the turn with the Melba product advertised by means of characters and program billing. Several appointments were made by the man with the woman secretary of the firm, but she failed to appear. The producer is alleged to have secured money from the perfume people to be used in the producing of the turn.

The Interstate Circuit, playing vaudeville in the South (mostly in Texas), has Singer's Midgits booked for its houses, although the act played several of the Interstate towns in opposition theatres, through the Pantages bookings. It's something of a decided compliment to the Singer turn, even more so than the big time taking the act after it had played all the small time in the country. The Interstate seems to be playing a more costly grade of headline than previously. Mme. Petrova recently went over the Interstate houses and proved a decided draw. This week Gertrude Hoffmann is opening down here with an Interstate attraction.

Melodies of old Jewish song numbers are finding their way to the stage. In one or two instances of late they were

not even disguised. The "Eli Eli" chant might have started melody writers digging up the old songs. One woman single lately returning to vaudeville could not understand why one of her songs was vociferously received at one theatre and would die at the next house, until informed the melody was from a Jewish song and quickly recognized in a Jewish neighborhood. A song hit of very great proportions within the past two years was a Jewish melody, taken intact, with a lyric written to the music.

Two women were connected with Fannie Brice in the Nick Arnold matter. One was with Miss Brice on the Amsterdam Roof and the other the widow of a vaudevillian who recently died. Neither one had her name mentioned by the dailies and they were not implicated other than their close friendship with the Arnolds became known to the authorities who wanted to learn if they knew any inside stuff.

An advertisement was published by the B. F. Keith Circuit all over the country in the financial section of the dailies, stating the Keith Circuit had no stock to sell and that the Orpheum Circuit's 43 per cent. interest only in the Keith theatres of the B. F. Keith New York Theatres Co. (former Percy G. Williams theatres). The reading matter of the Keith announcement was incisive in its statement and seemed to take issue with the mention in the prospectus of the reorganized Orpheum Circuit about its stock holdings in the Keith properties.

Kyra, on the Century Roof, is doing a plain "cooch" dance, with a clinging shimmering silvered shawl, that causes the "cooch" to be all the more pronounced.

It will sound odd to say that an act, wishing an opening on big time, went to a small time agent—and secured it. It is true, nevertheless. The act tried to for a showing in a house booked by the big time office, but could not make it. Going to a small time agent, the act, after a couple of weeks, got the opening and is still on the big time. Just what the connection is didn't come out, but the cited case is said not to be the only one.

Vaudeville managers had better commence giving more attention to the material used on their stages. Acts increasing in large lots with many comers determined to remain in the business at any cost, may yet ruin paying vaudeville houses if not curbed in their material. Managers had better go back to first principles of sitting out front themselves and ordering out all blue stuff, whether in songs, dialog or dances, and the blue stuff is just now too abundant in every way. Some acts are getting away with murder in the smaller towns. It's bad enough in New York and the larger cities. This jazz and shimmy thing has been permitted to go too far. The matter really calls for editorial comment of a strong character, but that is impolitic in a theatrical paper that the reformers or censors could make capital of. Still the proposition is quite serious and the seasoned artists have noted it themselves.

Coming out of Canada lately, Charles Althoff got a line on the Canadian money thing he thinks should be passed on to other artists playing over the border. Mr. Althoff had a few hundred dollars in Canadian paper money. The banks on this side discounted it at 25 per cent. on its face, because the banks said it was paper money. If he had taken his Canadian

money out in silver coin instead, Mr. Althoff observes, he might have made a profit, for the silver in the coin is worth more than the coin itself under its Canadian denomination. In Canada now when purchases of any amount are made and paid for in U. S. money, storekeepers say, if asked for the exchange allowance, "We will give you what the banks allowed this morning," then naming 10, 12 or 15 per cent., which ever they think of first, without bothering the banks about it. Anyone purchasing in Canada with money from this side should either exchange into Canadian money when entering the town or find the exact exchange rate and demand it be allowed when paying for anything in American currency.

Tuesday, March 1, marked the anniversary of the first year of the agency between Arthur Horwitz and Lee Kraus. Lulu McConnell sent a whole mocha cake to the "firm," the sweet proof of being bought at one of the Times square French pastry joints. In the center was a skinny candle to mark the anniversary.

Freeman Bernstein returned Monday from New Orleans, excited, he had gone to lamp an alleged string of race horses who tried to run in the money at the meet there. Freeman had been warned not to return to New York unless he brought at least one of the "right." His brother Sam stated that the dope was better from the track before Freeman tried to deliver it. Out of nine "best thing" tips sent north by him, only one returned a winner. That may have been an error.

An act often importuned its agent for more money with the agent always replying they were receiving the top price for their style of turn. Finally one of the men demanded the salary be increased. Agent answered it was impossible. "Well, then," said the man, "why is it so and so with nothing but a bunch of seals gets \$700." "Don't know," replied the agent, "but that's your cue. Put some seals in your act."

HANNEFORDS WITH SELLS-FLOTO.

The Hanneford Family of riders, at the conclusion of their current engagement at the New York Hippodrome, will join the Sells-Floto Circus for a few weeks. At the end of their circus stay, the Family returns to the direction of Charles Dillingham.

"Poodles" Hanneford wants to correct the impression he had any disagreement or misunderstanding with John Ringling last season. "Poodles" says Mr. Ringling is one of the most likable men he ever met and a disagreement with him would be impossible.

BIRTHS.

Mr. and Mrs. Robert Sivan (Sivan and Sivan), Feb. 22, New York, daughter.

Mr. and Mrs. Albert Sherry, at Buffalo, N. Y., son. The father is the manager of the Star, that city.

Mr. and Mrs. George Thomas, daughter. The father is superintendent of the Ziegfeld Roof.

MARRIAGES.

Edna Deal Duckworth, of St. Louis, W. V. M. A. circuit, was married Feb. 28 to R. C. Shute (Shute, Alexander, Shute) at Massillon, Ohio.

Fred Miller (Trixie Four) to Vinie Hoey, Feb. 29.

"Teddy," world's champion jumper, leaves March 20 for England.

Jack McGowan, a bookie some time ago, has decided to re-enter the field.

NEW ACTS.

Mme. Yeager and Co., singing skit. "What Love Will Do," a musical comedy sketch, featuring Al. Weber. Norman Stadiger writing act for McCormick and Winchill.

Harriette Lorraine to be featured in one of Joe Howard's new acts (M. S. Benheim).

J. Cooke (Cooke and Rother) and Margaret Valdere (Valdere, Troupe), singing, dancing and bicycle.

Joe Barton will remain with "Always You" when the show goes on the road. He will not enter vaudeville with Sammy Weston.

Dick Humber, violinist, Eddie Pardo and Co., three people.

Fred Taylor has separated from Olive La Compte and is doing a two act with Ford West. Miss La Compte has joined Harry Hastings' show as prima donna.

Harry Stanley and "Cuddles" Farrar in a skit.

Colton White and Co. in "The Rainbow Widow" opened at Lyric, Newark, Feb. 24.

Harry Brooks has leased a sketch, "Reflections." He will play three of five characters.

Kuter Claire and Kuter are having an act written by Milton Hocke and Howard Green.

Sullivan and Buckley are breaking in a girl act called "Goodnight." The cast of 12 includes Al. B. White, Alice Hayward and Lillie Stewart.

"The Bachelor's Dream," with Hal Hixon and eight former Ziegfeld Beauties, shelved. Hixon will do double act with Tot Qualters, formerly of Jimmy Huxley.

Lieutenant Pat O'Brien, back from Far East tour, re-enters vaudeville, March 15. (M. S. Benheim).

The two weeks' engagement of the Police Reserve Aviation Corps Jazz Band at the Broadway has been canceled. Victor Hyde has taken over the act. Dorothy Doyle is out.

Ben Ryan and Harriet Lee have resumed vaudeville partnership and will open over the Orpheum Circuit at St. Louis March 7, in "Hats and Shoes."

"All Aboard for Cuba," a musical act, with Jimmy Hodges in it, has started on the road, under the direction of the Hodges office.

White and Ross, two-act. Jessie Japp and Lillian Engel, "sister act," going to Cuba.

Hyman Hirsch, creator of several dances, is going into vaudeville. In the act will be Erna Chausens, Mae Roman, Erna Pape, Helen Goss, Sam Morris.

Bob O'Hanan and Robin Adair, song, talk and dances.

"Winter & Willard," comedy sketch, three people.

"The Love Tangle," with Harry Howard, Jean DeMore and Arthur Harrison.

Chester Alexander, Joe Gallagher (formerly with Sennett's entertainers), Billy Rogers ("Fiddlers Three"), single.

Maurice Lloyd and Saunders and Fitzgerald (sister team), three-act. (Jack Henry).

Bill Dooley and Harry Miller dissolved partnership after playing about two weeks, because of Dooley's holding a contract that called for his services in "Let's Go." Miller has rejoined his old partner, Olive Hill.

Al Sanders, the ex-wine agent, will be featured in a new girl act called "Merryland." Henry Bellis is rehearsing. The act has a cast of 12.

Huston Ray, the pianist, has added Betty Braun, of "Hitchy Koo," to his single act. (Gene Hughes).

Roy Roth, formerly with Dora Hilton, has rejoined her after several other vaudeville engagements.

Max Taplia, jazz trumpeter, left the Bessie Clayton act at the conclusion of the Palace engagement.

WITH THE MUSIC MEN

BURLESQUE

NOTABLES HONOR FRED McCLOY IN GALA GATHERING AT RITZ

General Pershing, Acting-Mayor La Guardia, Judge Levy, Senator Kelly and Leading Figures of Political World Tender Tributes. Dinner Fortieth Anniversary of McCloy's Entry in Newspaper Field.

The testimonial dinner tendered Frederick M. McCloy at the Ritz-Carlton Saturday night last, in celebration of 40 years as a newspaperman, publicity expert and theatre manager, was attended by many men in the public eye—judges, city officials and the distinguished presence of General John J. Pershing. It was something that McCloy will hand down to his children as one of the most unique events in Broadway history. And in General Pershing's words, "It is an honor to do honor to the guest of honor," will be most prized in the history of the McCloy family.

Mr. McCloy was the last speaker of the evening, he arising just after an immense chest of 186 pieces of sterling silver had been presented to him. The gift was a complete surprise and following the brilliant events of the evening, Mr. McCloy was overwhelmed. He choked and was forced to abruptly conclude his address.

The other speakers flashed many potent comments from the dias. Two men of power attacked prohibition and the dinner was highly important in that from the remarks of such prominent men, criticism of the manner and enforcement of the Eighteenth Amendment, there can be defined the growing sentiment against prohibition. Two other speakers talked of Americanism. That was General Pershing's topic.

The friendship between General Pershing and McCloy dates from the time of the former's return to New York at the conclusion of the war. McCloy was one of Rodman Wana-maker's committee to welcome the commander in chief. The General is an ardent Elk and when he left the transport down the bay and boarded the committee's boat, the pair chatted for sometime. General Pershing speaking to McCloy without introduction after seeing the manager's E. P. O. E. insignia. It was through Christie Boggs, of the New York City News Association, that the general attended. He had arrived at the Waldorf early in the evening and when Boggs suggested he attend the McCloy dinner the distinguished soldier readily assented.

The toastmaster, Royal H. Weller, former first assistant district attorney under former Governor Whitman first introduced the Hon. Fiorella H. La Guardia, president of the Board of Aldermen of New York and acting mayor in the absence of Mayor Hylan, who is in Palm Beach. Mr. La Guardia interrupted his term in Congress as a representative to join the aviation service and is looked on as a sure "comer" politically. His speech was witty and it promised relief from the dry spell. He referred to Judge Haskell, also present and said that if the Supreme Court didn't decide the Eighteenth Amendment to be illegal or unconstitutional, he was sure that Judge Haskell's court would reverse the Supreme Court. He was referring to the present case started by Rhode Island. La Guardia's talk "kidded" the aldermanic board but there was no doubt as to where he stood on the wet or dry question.

Judge Haskell's speech was an orderly attack on the anti-saloon league, described as an autocratic body whose agents were placed in every community in the country. He had no doubt

many people in the land were for prohibition but attacked the method in which the amendment was "put over." His honor traced the change in the manner of great changes, showing that whereas formerly senators were elected by the state legislatures, now they were elected by direct vote, through a simple constitutional amendment. Judge Haskell said that prohibition be gotten before the people for direct vote and if after such voting, the dry issue would win, the question would then be settled once and for all. He brought forth an important ruling alleged to have been made recently by Commissioner of Internal Revenue Roper at Washington within the last few days, in which the taxpayer members of congress might move liquor from place to place, since the "domicile followed the man." This apparently gives to the lawless the power to carry hip pocket flasks and he demanded to know why such autocratic power was invested in a single individual. The ruling was the more obnoxious because the commissioner had declared that 3.50 per cent. beer could not be sold in New Jersey, in spite of the state law pending there.

State Senator Kelly followed with inside information on the power of the Anti-Saloon League and showed how secretary Anderson of the League dictated to public officials. The case in point was the appointment of a member to the New York State Board of Regents, a body which in no way could be related to the prohibition question. It had been decided by the state assembly committee to propose Col. Friedman, head of the optician store and one of the most prominent men in the metropolis. When the committee arrived in Albany there was a letter waiting from Anderson saying that it would be impolitic to appoint Col. Friedman since it had been discovered that he was once a member of an organization that declared against prohibition. Another name was substituted, said Mr. Kelly.

Judge Aaron J. Levy's address was the most scholarly of the evening. Judge Levy spoke on Americanism and commended the New York Assembly for its stand against the five members charged with being revolutionists. His speech was a brilliant appeal for staunch support of the ideas of Americanism and he went on record as being for the expulsion from the country of all those who opposed that principle—as to wit the people who stood behind the ideas alleged to have been fostered by the assemblymen now on trial. He referred to the guest of honor as "Freddie McCloy, who stands as the highest type of American citizenship." The affair was opened by a recital by the police club. It was just after the dinner that General Pershing entered with other notables. The gathering jumped to its feet and wildly applauded for several minutes. This interrupted a vaudeville show that was in progress under the direction of William J. Sullivan of the Keith offices, the artist being deputed to entertain by E. F. Albee as a tribute to Mr. McCloy, who received a letter of sincere regret from Albee, explaining his inability to attend.

General Pershing sat to the right of Mr. McCloy. At the left was Mr. Weller. Others on the dias were Hon. Mr. La Guardia, Justice Aaron J. Levy, president of the Municipal

BEDINI'S SECOND SHOW.

The Columbia Amusement Co. franchise held by R. K. Hynicka, and under which Ben Welch is playing this season, will next season be the reason for a second Columbia attraction, produced by Jean Bedini. It will be entitled "Twinkle Toes," the name given by Bedini to the revue he staged for Reisenweber's some weeks ago. The additional Bedini attraction will give that producer two shows on the Columbia wheel. The other is Bedini's "Peek-A-Boo." The latter a couple of weeks ago when playing Kensington, Philadelphia, took the house record with a gross of \$10,100 on the week. The usual gross there runs between \$5,000 and \$5,500.

In the production of the new show, Hynicka and Bedini will be equal partners, it is said. A report in connection with that production has it that Bedini offered Blossom Seeley \$1,000 weekly for 35 weeks to travel with the show, together with her present vaudeville act holding four boys besides herself. Bedini has engaged so far for "Twinkle Toes," Shea and Carroll, Newport and Stirk and Tiptop Four.

Ben Welch leaves burlesque at the end of this season.

POLICE STOP A SHOW.

Davenport, Ia., March 3. At Iowa City, Ia., last night, the police stopped the performance of "Let's Go," arresting the manager of the Engle theatre and Marco Woolf, manager of the show. Each was held in \$400 bail.

The police acted upon the complaint of an alderman and college professor. It was alleged the company was giving an "off color performance."

The attraction played recently at the Burris, this city (Davenport). It was profusely billed, but outside of the paper there was nothing that a small town censorship should have become exercised about. "Let's Go" is a snappy revue, well costumed with a large company and gave a perfectly clean performance in this town.

BURLESQUE CHANGES.

Victor Faye has been engaged by Harry Hastings for one of his next season's attractions.

Delphie Daughn replaces Gopaka the dancer, and Peggy Cordrie, Ruth Parker, soubret "Powderpuff Follies" Broadway.

Maurice Kane will take over the management of Hurlig and Seamon's 125th Street, while Louis Hurlig is in Hot Springs for six weeks.

Caroline Ross, "Sport Girls," Louise Carlisle replaces Ruth Hastings, "Bostonsians."

BURLESQUE ENGAGEMENTS.

Jim McCauley, Rose Syddell show. Sam Wilson, "Behman Show."

Courts of New York, Judge Ruben Haskell, of Brooklyn, State Senator Thomas Kelly, Emil E. Fuchs, John J. Cray, chief of the detective bureau of New York City and Judge Robert C. Ten Eyck.

Other prominent men all personal friends of McCloy who could not be present were represented by letters and telegrams—the names including U. S. Senator Harry S. New of Indiana, Judge Joseph H. Moss and George Gordon Battle.

The chest of silver was brought to the dias by detective-captain Martin S. Owens, John Fitzpatrick, chief of the automobile squad, detective sergeant Thomas J. Horan and Christie Bon-sack.

The Keith show was recruited from the several big time theatres in New York and Brooklyn. The bill included Nellie Nichols, George Whiting and Sadie Burt, the Caninos, Harry Breen, Harry Hines, Dodson, William Seabury and Co., Thomas Saxstette and Eva Hale.

WEISS SUIT STARTS IN COURT.

The suit of Henry Weiss against the American Burlesque Association came up for trial Tuesday morning in Part 16 of the Supreme Court before Justice Giegerich.

Max Steuer, attorney for Weiss asked that the court award his client damages of \$25,000 because the association revoked the franchise under which he was operating the "September Morning Glories" during the season of 1917-18. Nathan Burkan is defending the case for the association.

KABIBBLE IN PICTURES.

Joseph K. Watson of "Abie Kabibble" fame will create the character role in the coming picture serial of the same title. Unlike most cartoon characters this will be a real picture with flesh and blood actors.

Watson qualified at the camera tests and was picked from a large number of possible "Kabibbles." The Hershfield "Kabibbles" will be released shortly by International.

ROSE'S SENTENCE UPHOLD.

New Orleans, March 3. Lew Rose met pay was \$300 and serve 30 days in jail for conducting an immoral show at the Dauphine. The sentence of the lower court in the case has been upheld by the Supreme Court.

AMERICAN WHEEL MEETING.

The Board of Directors of the American Wheel will hold a special meeting next week.

Among the matters for consideration will be the question of continuing or dropping several shows now operating and the granting of new franchises.

STOCK AT MINER'S BOWERY.

Joe Shea will install stock burlesque at Miner's Bowery, beginning September 1. The house is now playing Italian dramatic stock.

INCREASE BALCONY PRICES.

Baltimore, March 3. The Gayety (American Wheel) has raised the price of the balcony to 25 cents, which is a dime jump over the old scale.

NEW HERK-BAKER SHOW.

L. H. Herk and Charles Baker will jointly produce a new show on the American Wheel next season, taking the place of one to be dropped.

Eloise Matthews Comes Back. Eloise Matthews, prima donna with the "Star and Garter," is filling the vacancy of Florence Dorley, who injured herself dancing.

Miss Matthews (Mrs. Frank Wiesberg) has been absent several years.

MAIDS OF AMERICA.

J. Herbert Mack's "Maids of America" at the Columbia this week will in all probability make many new friends for burlesque and hold all the old ones. The show is as clean as Pershing's war record, holds plenty of good comedy punches, and has a good looking chorus, lavishly costumed.

The production probably sets a high water mark for burlesque, all the scenes and settings being of the musical comedy class, and it is one of the best authored shows seen this season.

The cast remains the same as last season, with the exception of George Leon, who replaces Al. K. Hall, now with the "Sporting Wit." Leon was the runner mate for Bobby Barry, the principal comedian, but he accomplishes just that.

Leon is an elongated comic and gets returns with his every attempt at far-taque stepping, also handling his lines acceptably.

Mr. Barry remains the principal comedian and has developed into one of the best on several occasions with his clever stepping and stopped it cold in one scene with a burlesque on the classical dancers now around.

George E. Snyder is the straight and doesn't overplay, looking well in his several changes, and doing his share in a clean cut manner that made him an excellent foil for the comics in all their.

(Continued on pages 32 and 33.)

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In the current issue of "Theatre," a monthly magazine devoted to the theatre, the Rev. Dr. John Roach Straton, pastor of Calvary Baptist Church, New York City, undertakes to tell what the trouble is with the modern theatre. You may have heard his name before. In the autumn he was much in the public prints as a result of the vivid sermons he preached against the stage. Those bids for sensational attention passed unnoticed in the profession and went unanswered largely because many clergymen have sought publicity at the expense of the stage and because this is to be expected, as the stage is a flourishing rival of many a pulpit inadequately filled.

In this magazine article, however, the reverend doctor sets down his opinions without heat, and so it is fair enough to examine them with attention. He cannot have been misquoted. He is writing over his own signature. What, then, are his opinions and how much weight do they lend aboard the indictment? A certain amount admittedly, but even so, the late William Winter and George Jean Nathan are called in to lend color (white, in one case, red in the other) to the whole plea for housecleaning. It appears Dr. Straton finds these two in accord with him as to the low plain to which the theatre has sunk.

Also in accord with him are Rabbi Wise and the Chicago Vice-Commission. Morals, it seems, are at stake as the result of the current theatrical policy. This is the old, old charge and boils down to the fact that as long as men are men and women women, morals will ever be more or less in danger. Meanwhile, in all this rehashing of past invectives is there any good? Some of it, perhaps. The chief fault to be found with Dr. Straton and others like him is in the plays they examine. For clergymen they seek strange amusements. Apparently, they make it a practice to go exclusively to certain types of girl shows and hold these up alone as exhibits in the indictment of the stage.

Some people can go to girl shows and come away in their right minds. Others cannot. These last should stay away, for a greater force than resides in them will act to right conditions. This force is the box office. It has been proved again and again—nastiness does not pay. There is a beauty, a charm, a loveliness in a musical show with girls that counts at the box office and when those qualities are absent the show is lost. So much for that. Meanwhile, what is the trouble with the American stage?

The trouble with the American stage is the trouble with the American people. The people are getting what they want on the stage and the success of such a play as "Lightning" attests it is not fundamentally unwholesome. What critics such as Mr. Nathan eternally forget is that the theatre is a democratic institution. To succeed it must be made to pay. To pay, it must appeal and there is no manager who wants to overlook a good method of appeal. It is the same in the magazine world. That healthy, wholesome, middle class publication brought out in Philadelphia has everything else

beaten a mile. Cheap stuff is only a temporary success in the magazine world as on the stage. The very best stuff always pays.

What Mr. Nathan and his imitators forget is that there is a fundamental appeal in all great drama, all great art. What he is pleading for is a theatre devoted to the precious and occasional flashes in the pan worth the while only of a superlatively educated few. Great stuff like "The Jest," however, appeals to these few and to the masses as well. What is fundamental is in the novels of Rupert Hughes, Harold Bell Wright and other "populars," but it is also just as surely in the work of a Shakespeare and a Sem Benelli. It is added to and polished in these latter. There's the difference, but the fundamental appeal is in both. It must be there to succeed, and those who are very particular what they see should back a private playhouse.

The same advice goes double for Dr. Straton and other clergymen like him. Further on in his article we find him declaring the stage is interfering with the attendance at church and Sunday school. In other words, people prefer the theatre to church, and for this there must be a sound and excellent reason. The Apparitor for some time, the day has come when the wherefore should be examined into by someone with intelligence for these irritated and angry clergymen seem to lack that quality.

What they do is to set their judgment against the judgment of the people. This only proves their own wrong-headedness. What should be done is to find out why this drift away is occurring. It will be found to rest in the fact that the great brains, pleasing personalities, magnificent sympathies and abilities necessary to success are devoting their talents these days to other concerns than those of the church. Where the brains go, there the people follow.

Clergymen, when they are sensationally inclined and attack the theatre, like other sensationalists, overlook one very important item in themselves and their future. It is showmanship. They lack it, cannot acquire it and know nothing of it. Else they would not seek publicity through their sermons, lectures or abuse of subjects with which at most a very limited number of these sensationalists are at all conversant. A showman when securing an extraordinary attraction or an attraction evidencing extraordinary drawing power, worries over what he can do or procure to follow it, to hold up the box office income. When a sensationalist attacks the theatre and is momentarily given publicity in newspapers, he is not providing for a continuation of the sensationalism, either against the theatre or some other subject. Even a preacher who increases his audience while doling out sensationalism from the pulpit should remember that to hold that audience in as large a group as may have been drawn by the sensational sermon, he must keep on pouring out invective against someone or something. When they don't, in theatrical parlance, they "die," and also from the theatrical vernacular, when they "die" "the house walks out on them," meaning the congregation. When a preacher is not sensational he seldom can draw, but when one who does draw his congregation through the legitimate information he imparts to them, of the Scripture or other matters, in that instance it quite often follows that the clergyman elevates himself through his normal and brilliant mind to a high state in the church or leaves the church to earn more money in other pursuits he is as well adapted for. For a minister feels the high cost of living, as he must live, and he preaches to earn a salary. When sensational in the attempt, he is no better than the theatre or play he alone complains of.

It is a matter of law that any line piece of business used in an act or show by a performer becomes the property of that act or show. That is the decision made by the Vaudeville Managers' Protective Association in the complaint of Julia Rooney (Rooney and Clinton) against the use of her dance and costume in "Last Night," a vaudeville production. Miss Rooney complained that following her departure from the production, she was replaced by a dancer who appeared in the unique costume Miss Rooney had designed for herself and that the dancer did Miss Rooney's entire dance routine, included in which was an imitation of her brother's (Pat) dance. The defense was that Miss Rooney's dance as an imitation could be imitated by anyone. This was also upheld by the Association.

We have never heard of any law which held as the V. M. P. A. decision. It is quite common knowledge in the legitimate that after the introduction of any foreign material into a play, that that foreign material becomes part of the performance, in ownership, if the producer copyright the entire performance after its introduction. It's the copyright of the foreign material as a part of the story itself that gives a producer the right to hold it. That is looked upon as a trick. It has been circumvented by vaudevillians appearing in musical comedy through the vaudevillians making it a contractual provision of their engagement that the special material they use in the production is their sole property, recognized as such by the management, and leaves the show when they do.

A vaudeville act is as much of a production as "Last Night" itself or any Broadway show. It is seldom, however, that a vaudeville act, other than a sketch, can be copyrighted. In "Last Night" Clinton and Rooney did their specialty. This was as separate from "Last Night" as it was originally constructed as an act in "One" is from a full stage skit. There is no legality to the ethical rights of vaudevillians upon the stage and with their acts. It is a matter of moral right, not law. "Last Night" had no more proper authority to take Julia Rooney's costume and dance after she left the act than the V. M. P. A. had in making its decision on the case. Both were and have been utterly wrong.

Anyone has the privilege of doing an imitation already done upon the stage. One may do an imitation of an imitation but where as in this instance Miss Rooney did an imitation of her brother during a routine dance that contained original steps created by Miss Rooney, and which were not proclaimed by the dancer as an imitation in whole of her brother, that entire routine dance could not be taken by another dancer on the plea of an imitation without trespassing upon Miss Rooney's rights.

This is a matter of concern to vaudeville acts. The V. M. P. A. had better reconsider its decision. If it does not, then all vaudeville acts entering vaudeville productions should be careful that they insert into their contracts a specific clause giving them full ownership of all material introduced. Vaudeville productions are growing in numbers. Many of them have been made by the acts engaged. Others will be. As a rule they are but skeletons with specialties the main strength. The production has no more moral right to "lift" the act if the act leaves it than any other turn might have. It has no legal right to the introduced material unless it can steal that material in some way through securing a copyright upon the story, if there is a story. The skeleton of a vaudeville production of the present day is generally sketched out before acts are engaged for it. Acts are engaged for their specialties and given a thread of a role to enter

FEDERAL TRADE SUMMING UP

Following the completion of the publication in VARIETY of the testimony before the Federal Trade Commission in New York on the vaudeville investigation, VARIETY will publish verbatim the addresses made by the respective attorneys in the summing up at Washington, D. C., before the commission, February 16-17. VARIETY will not publish the testimony in book form as contemplated. Trade conditions make it impracticable.

and exit. No one has heard of a burlesque show claiming the act of its artists after the artists closed their season or left the company during its playing period.

Should a vaudeville production attempt to do and hold the act of any of its personnel, with the turn leaving to play the same act as it did before, then the act through appearing in the production would see its own turn reproduced in opposition to itself, with this decision of the V. M. P. A. on the records to protect the production. It is manifestly unjust, unfair and in error.

Moss Gumble is back in New York after a ten day trip.

Bill Quaid has installed a back stage cafeteria at the Fifth Avenue.

"Fatsy" Smith has written her first vaudeville act, a two-people character skit.

Princess Kla-Wi-na, Indian harpist and banjoist, sails this month for England, where she has been booked over the Moss time.

F. L. Pickering has been appointed Assistant General Agent of the Passenger Department of the Southern Pacific Lines.

Ruth Hasleton, a pupil from the Kosloff school, stepped into "Look Who's Here" the day of its opening at the 44th Street.

Josephine Brandell, in England for five years, and who was aboard the "Lusitania" when it was sunk, is returning to this country this month to appear for the Shuberts. She is a sister of William Brandell.

Edith Day is to leave the cast of "Irene" at the Vanderbilt and sail for London on the Adriatic March 20. She has been engaged by J. L. Sacks for the title role of "Irene" in the London production to be made at the Empire. Carl E. Carlton, her personal manager, will also go abroad and look after her interests in England.

A publicity stunt, of course, was contained in a special section of the London "Advertiser" on Feb. 14, two days before Marcus Loew opened his vaudeville theatre at London, Ontario. The entire first page was devoted to the Loew enterprise with two three-column heads, in addition to a two-column box depicting Mr. Loew's career "from newsboy to magnate." It was labelled "Loew's souvenir edition," and under the date line appeared two eight-column lines in 30 and 18 point types. The edition carried considerable advertising from the Loew connection.

Low Cantor arrived from Chicago Monday in the special interest of Anna Meltzer, who is now playing Yiddish stock in Chicago, and who is touted as a star. Cantor expects to secure a big time opening for Miss Meltzer for next fall. She is due to appear at that time in a playlet written by Jack Lait.

LEGITIMATE

CONCESSIONS GIVEN MANAGERS DISSATISFY EQUITY MEMBERS

**Indications for a Bitter Fight in Coming A. E. A. Election.
Radicals Angered Over Granting of Nine-Performance
Week to Winter Garden. Advocate Closed Shop,
and Rehearsal Pay.**

A feeling of dissatisfaction among a considerable element of the rank and file of the Actors' Equity Association, that has grown to large proportions in the last two months over the manner in which the present officers and council have conducted matters, presages a bitter fight for the various elective offices at the forthcoming elections due to be held at the annual meeting of the A. E. A. the second week in May. One of the chief causes for complaint by the dissatisfied Equity members is that the Equity Council has been too lenient in dealing with the managers. The granting of a nine-performance week instead of an eight-show week to the Shuberts at the Winter Garden is one concession granted the managers that the radical element is particularly incensed about.

It is also contended the secret Equity meetings are dominated by the conservative officers. On several occasions when members objected to the organization agreeing to certain concessions to the managers, the objections were quickly silenced by steam roller methods.

The more outspoken radicals are strong for a "closed shop" and pay for all rehearsals, and claim their faction is numerous enough and can command the votes to elect a council and officers who will demand the above concessions. While it is pointed out by the conservatives the peace agreement signed after the strike last summer forbade any action of a strike nature for five years, the radicals declare the peace pact has been broken several times by the managers, notably the Shuberts, and consequently the Equity should feel no compunction about demanding a new deal.

It has settled that Francis Wilson will not be a candidate for re-election to the presidency. Frank Gillmore, while considered too conservative for the radicals, has a considerable following among the milder radical groups. Gillmore, if nominated, stands a strong chance of election. Others mentioned for the presidency are Earl Boothe as a candidate of the conservatives.

Heretofore at Equity elections during the past five years there has been no opposition, all of the administration ticket being elected unanimously. This year two definite parties will be in the field.

TWO FINNISH PLAYS IN DULUTH.

Duluth, Minn., March 3. Two Finnish plays will be given at the Little Theatre March 8 and 9, one "A Midsummer Night" piquant characterization of Finnish people, and the other "A Midnight Fantasia."

They will be presented by Mrs. Victor Gran and the Misses Ruth Muller and Marian Fisher, in Finnish.

CRITIC REBUKES AUDIENCE.

Atlanta, Ga., Mar. 3. Atlanta is getting the reputation of being cold storage for legit productions. When "Oh! Lady, Lady!" opened Feb. 26, the audience gave it the cold shoulder. But not the critic of the Atlanta Georgian, who, in his review the next morning, panned the local theatre folk "for its most unresponsive chord."

The critic liked the show. Incidentally, he took a shot at his townpeople by asking: "Can it be that 'Oh,

Lady, Lady!" which does not lack spice, is still much too decent and natural to tickle the normal musical comedy palate, accustomed to braying humor and extravaganza atmosphere, with neither characterization nor plot?"

HIPPODROME REPORT VERIFIED.
The report published in Variety last week with regard to the Hippodrome passing from an amusement center to the control of interests bidding for the property for the view to establishment of a department store on the ground, was confirmed.

According to a reliable source the Marshall Field interests, operating the largest department store in Chicago, represent the interests alleged to be dickering with the U. S. Realty Company for the Hippodrome.

\$85,000 IN "NAME" SHOW.

The new Murray Anderson show, "What's In A Name," is to open at the Shubert, New Haven, next week and to come into the Maxine Elliott here the week following.

Up to the present time the attraction represents an investment of \$85,000. There are 64 people in the show and the attraction will have to gross \$16,000 weekly before it can break even. The Elliott will have a \$3 scale for it.

GUS PITOU GETS MACAULEY'S.

Gus Pitou has secured a lease on Macauley's Theatre, Louisville, for ten years, beginning Sept. 1. The house is the only one-playing first class attractions in the city, which has a population of 300,000.

There is a seating capacity of 1,800. The theatre has been run by the Macauley Estate since the death of John T. Macauley. The bookings for the house will be continued through Klaw & Erlanger.

HAST GETS "EXIT CLAUDINE."

Walter Hast has secured the production rights to "Exit Claudine," a new comedy, and proposes to star in it a recruit from vaudeville, heretofore unknown to the legitimate stage. Hast proposes to advertise the presentation as a piece by a new author with a new star, without mentioning the name of either in advance.

BUD FISHER SAILS FOR LONDON.

Bud Fisher sails for London March 6, to arrange for the production of "Mutt and Jeff," "Bringing Up Father" and "Keeping Up with the Jones" in England. Gus Hill is interested with Fisher.

The shows will be produced in the English provinces June 1, London, in the summer.

TO PRODUCE "WILD OATS."

Marc Klaw and Harry Bissing are to produce a piece jointly called "Wild Oats," an adaptation by Frank W. Tuttle from the German of a play entitled "320 Wives."

Elsa Alda, who in private life is Mrs. Bissing, will star in the piece.

Masonic Festival May 22.

The annual Masonic Festival will take place at Carnegie Hall, May 22, for the benefit of the Ionic Foundation, a Masonic charity. Maurice Frank is directing the artistic end of the event.

THE CHICAGO OPERA SEASON.

The Chicago Opera Company closed its season of five weeks last Saturday in New York at the Lexington and played to a gross of between \$300,000 and \$350,000, record figures.

Despite the large receipts an official of the opera company declared the engagement did not spell a profit. It was estimated that the pay roll (weekly) amounted to \$70,000. In other words, to put on one opera including the overhead amounted to less than \$10,000.

The unprofitable campaign is also attributed to the high salaries. Titta Ruffo's figure for a performance is set at \$2,500, Mary Garden will not sing a note under \$2,000 an appearance, while Galli-Curci and Rosa Raisa, and Alessandro Bonci are said to be earning between \$1,800 and \$2,000.

The Chicago got off with a bad start when the city was in the throes of "flu." Another issue which caused a slight disappointment to the subscribers was the illness of Rosa Raisa.

In its last week in New York the Chicago fulfilled its promise of putting on "Aphrodite," with Mary of Garden, under the limit of the regular \$5 subscription price. Ten dollars was charged for the entire lower floor. This price, of course, did not prevail for the subscribers, whose seats were as usual \$6.60. The gross for the house Friday night went to between \$9,000 and \$10,000, equaling the figure set by a performance of "Rigoletto" in the fourth week, with Ruffo, Galli-Curci, Bonci, and a few others making up a great cast. The operatic version of "Aphrodite" did not evoke meritorious criticisms from the critics, and in general it was declared a "musical rocket that fizzled."

WOODS EXPLAINS DAY OFFER.

New York, March 2.

Editor VARIETY:

In VARIETY last week you published a statement to the effect that I had offered Edith Day a salary of \$1,000 per week to sign a contract to appear under my management.

That statement is untrue. It appears that there are many representatives of artists who consider it good business to play one theatrical manager against another. The fact of the matter is that Mr. Carlton, Miss Day's representative, came to see me about a part in a play that I have, and I offered Miss Day a salary of \$300 per week to play the role. Mr. Carlton suggested that if I would make the salary \$750 he would sign the contract. This I refused to do and negotiations were thereupon terminated.

A. H. Woods.

"OH HENRY" IS COMEDY.

"Oh Henry," a new comedy by Bide Dudley, will serve as the initial production try of Theo. C. Dietrick, who is known in the picture field, handling the Doris Kenyon features. The "Henry" show will have its premiere at Far Rockaway March 26, going from there to Washington.

The cast holds eight people, the leads being handled by May Vokes, Bert Leigh and Harry Hersen.

GETS \$15 WEEKLY ALIMONY.

Justice Erlanger, in the Supreme Court this week, granted Mrs. Helen D. Wilkerson \$35 weekly alimony and \$150 counsel fees pending her separation action against William Richard Wilkerson, a Universal Film Co. executive. A Miss Edith Goldenhorn is named.

BILLY TOPPS DIVORCED.

Chicago, March 3. Billy Topps, of the Cornell-Price Players, secured a divorce last week from Pauline R. Toyler, professional. Mr. Topps' proper name is William R. Toyler. Edward J. Adler was his attorney.

GENTILE IN HEBREW UNION.

The Hebrew Actors' Union has decided, it is said, to admit Jennie Valliere to its membership. Miss Valliere is at present leading woman of "The Lily," played by the Jewish stock at the Irving Place Theatre. She is a Gentile and was permitted to appear by the vote of the Union, which decided that Miss Valliere was not supplanting any of its members through assuming the engagement.

Later, as it appeared Miss Valliere would remain in Yiddish plays, the Union discussed admitting her to membership with a favorable result.

JOE GLICK NOT GUILTY.

In the Arnstein matter has been mentioned the name of Joseph Glick, a bank messenger.

Down south is Joe Glick, a theatrical manager, who says the nearest he ever got to a bank was one that had a wheel and a deck of cards behind it. So Joe asks his friends to lay off sending him comedy condolences.

Instead of a pinch Joe thinks he's entitled to a wreath for managing the Dolly Sisters in "Oh Look" all this season.

Mr. Glick of the theatre is also accused of taking money from the Dolly girls through playing pinocle but he states that that is not a crime, it's a pleasure.

SUES FOR MUSIC ROYALTIES.

Leon De Costa, composer of the musical score of "Fifty-Fifty Limited," produced by Anton F. Scabilla some months ago, has started suit against Scabilla and associates to recover royalties alleged due him since the show completed its New York engagement and took to the road.

The suit will be heard in the Supreme Court. Scabilla states in an answer filed that he had substituted for the completed compositions for De Costa's score and was not liable for royalties after the piece left New York. De Costa contends that his contract holds for the run of the piece and is not affected by substitutions, etc. S. Goodman represents De Costa.

JACK MASON HOME.

Jack Mason returned to New York last Thursday after six months abroad, mostly spent in London. Mr. Mason went over to produce for Albert de Courville and staged "Whirligig" for DeCourville-Butt at the Palace, London.

The stagger may leave this week on the "Imperator," under contract to stage the revue for Volterra at the Casino de Paris, due to show there April 5. Mr. Mason is also under engagement to return to London to continue production work for the same London managers.

"PASSION FLOWER" PROFITABLE.

The moving of "The Passion Flower" from the Greenwich Village to the Belmont made a difference of very nearly \$5,000 in the receipts of the production last week.

At the lower end of the town the piece was receiving but scant attention. Last week at the Belmont \$7,926 was the total taken at the box office.

FRANK TINNEY IN "PLAYTIME."

"Playtime" is the title of a new musical show Arthur Hammerstein will star Frank Tinney in next season. The piece is the joint work of Otto Hauerbach, Frank Mandel and Oscar Hammerstein, Jr., the last contributing the lyrics.

Wagner Produces "River's End."

Willard Mack is shaping the drama "The River's End," which Charles L. Wagner is to produce with A. H. Woods.

Thirteen years ago Wagner produced "The Money Moon."

LEGITIMATE

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U. S. MANAGERS SEEK ANSWER TO ENGLISH PRODUCING PROBLEM

English Law Stipulates That American Manager Without Pre-War Standing Must Pay 80 Per Cent of Profits to Government as Tax. Other Difficulties.

The success this season in New York of several English productions and the pending movement towards London of a number of American producers, with at least two having in mind the presentation there of American plays, has aroused much comment as to the difficulty of presenting native offerings abroad.

Last season English managers complained of the high royalties asked by American managers but little was said about the terms imposed by the Britishers.

"The Better 'Ole" carried with it a royalty of 15 per cent. to Charles Cochran, some of that going to the author. Now "As You Were" is paying 10 per cent. on the first \$10,000 drawn and 12 per cent. on all over, which means the show must do around \$16,000 to break even. "Monsieur Beaucaire" is hooked up differently since it was originally produced by an American (Gilbert Miller) in London and there is little doubt but that A. L. Erlanger was interested with him right along. The case of "Abraham Lincoln" too is exceptional. That play was put on in England by a group of players similar to the Theatre Guild here and the American rights rested at all times with the author, John Drinkwater. Royalties for the show are somewhat higher than usually given a new author, but still under the almost prohibitive percentages asked by English producers.

In the case of Drinkwater there is a peculiar hardship on the author, who must pay the full American income tax and also pay the English income tax. The matter of taxes is one of the most important drawbacks to the resumption of international business relations of pre-war times.

Perhaps the major handicap to the American producer going abroad with the idea of putting on American plays in London, is the English law which stipulates that unless the manager had a pre-war standing as a producer, he must pay 80 per cent. of the profits to the government. There appears only one way to surmount that obstacle and that is for the American manager to arrange for his English presentations by English managers. A contract between the two managers would accomplish the end. Another way is for the doubling of the royalty, such sums to be paid in America. One New York producer, who sails this week, said that he would not attempt to put shows on in England without either such a managerial contract or a royalty arrangement.

A case of war conditions is that of "Peg 'O My Heart." Oliver Morosco has something like \$170,000 tied up in England because of the law requiring 80 per cent. of the profits for managers without pre-war standing. When that money will be released is uncertain. There has been no settlement since 1914 and with the show still running (in the Province) none will be made until it is withdrawn. According to the present understanding of the situation, the American manager can receive no more than 20 per cent of the sum.

TWO PLAYS FOR YIDDISH COS.

"The House of Glass" has been secured by David Kessler for Yiddish interpretation. It is a Cohan & Harris

play. Another of the same firm's "Going Up," will be staged by Ludwig Satz, at present the star of the Second Avenue Yiddish theatre company. Both plays were let on royalty, about five per cent of the gross they play to.

HOWARD BROS. CONTRACT.

This week the Howard Brothers, Eugene and Willie, entered into a new contract with the Shuberts, for five years. They will star in Winter Garden productions during the term. The first year calls for a salary of \$1,500 weekly, the second \$1,750, and the third year and after the brothers will receive \$2,000 a week, with an additional bonus during the five years of 25 per cent. of the profits of all attractions they star in.

It is the only Shubert contract outstanding besides Al Jolson's that gives a percentage to stars of Winter Garden shows.

The Howards are now coast bound with "The Passing Show of 1918." They originally had some trouble getting a start in vaudeville and were receiving around \$250 weekly on the big time when taken over by the Shuberts some years ago.

CHANGES IN "SWEETHEART SHOP"

Edgar MacGregor and William Moore Patch are making a few changes in the cast of "The Sweetheart Shop." Helen Ford, of "Always You," has been engaged as has also Dan Healey, of the Reisenweber revue. The piece did a remarkable business on the road despite the fact that it has not had a Broadway hearing. The show holds the record for the Shubert, New Haven, at \$2,500 top, house record being held by Jolson at \$3.

ALICE JOYCE TO MARRY.

Alice Joyce is to be married to James Regan, Jr., after the Lenten season. Mr. Regan is the son of the proprietor of the Hotel Knickerbocker, New York.

Miss Joyce is contemplating retirement but may compromise with three releases a year. She is under contract to Vitaphone.

\$23,000 GROSS IN NEW ORLEANS.

New Orleans, March 3. The tremendous publicity used by Richard Walton Tully in booming Guy Bates Post in "The Masquerader" at the Tulane last week caused the attraction to smash the house record for the past five years, the gross for seven days running over \$23,000.

BELASCO REHEARSES "DEBORAH."

David Belasco is rehearsing a new play, and while no mention of the name has been made, it is inferred that it is Sacha Guitry's "Deborah." Granville Baker is now in this country and the English adaptation of "Deborah" was made by him.

KLEINS SHOW CLOSES.

The Arthur Klein production "Every Little Thing" closed last Saturday. The piece will have to be rewritten and recast before it will do for New York, according to the out-of-town reports.

MUSICIANS' WAGE SCALE.

The proposed 660 resolutions, affecting all theatricals, will come up for action March 8 by the Musical Mutual Protective Union, Local 310, A. F. of M. Details are published on page 9 of this issue.

MME. FOKINE FORCES REFUND.

Baltimore, March 3. About a thousand people were disappointed Saturday evening when they were seated in the Lyric awaiting the performance in Russian dancing to be given by Mme. Fokine when she decided that her art would suffer unless she was accompanied by a symphony orchestra and refused to go on the stage. The money was refunded at the box office, but not until about ten o'clock. Meanwhile the audience sat around and awaited most impatiently an explanation of the delay. The manager of Mme. Fokine in an interview to newspaper men said that the artist greatly regretted this cancellation but she would favor the Baltimore public with another engagement in the near future. She will be lucky to get the paper holders in for the next performance if one can believe half he heard expressed while the money was slowly being refunded Saturday night.

The same jinx still held good when David Kessler played here in the same house Monday night of this week in a Yiddish play. This play is usually given without an orchestra or programs it was announced by the management when he was compelled to answer insistent calls from the audience for explanations for this, they probably having Fokine's experience in mind, and then after the play started some doubt was expressed as to whether it was the real Kessler who appeared. He had to bring forth credentials as to his identity before the rougher element upstairs would let the performance carry on.

Manager Kinsey of the Lyric refused to have anything to say when interviewed other than he was looking for a successful way of getting from under his jinx.

DRESSLER SHOW IN HUB 8 WEEKS.

Marie Dressler in "Tillie's Nightgown" will be at the Tremont, Boston, 8 weeks beginning March 15. It was to have played Washington next week but was forced out by the Dillingham-Erlanger attraction "The New Dictator."

A week of one nighters was offered but the company is to lay off instead.

WEBER'S NEW MUSICAL PIECE.

Joseph Weber is producing a new musical piece. The score has been composed by Efrem Zimbalist, the noted concert violinist, the book by Joseph W. Herbert.

The initial rehearsals were held this week but the cast is being kept a secret. The first of the out-of-town performances is to take place at Stamford March 19. Remick & Co. have signed a contract to publish the numbers of the piece.

REMEMBERS HIS FRIENDS.

Rochester, N. Y., March 3. Charles Henry Foster, with "Chu Chin Chow" Co., at the Lyceum last week, visited the editorial rooms of the "Democrat and Chronicle" and insisted upon presenting various members with tickets for the show.

He produced an old scrap book which showed that in the long ago when he was walking across the country, carrying his belongings in a hand cart, he was completely cleaned out in Rochester and the members of the newspaper staff financed him.

SCALE SURPASSES BOSTON.

Boston, March 3. "The Greenwich Village Follies" brought a number of novelties to Boston, the most important of which was the price of \$3.30 each for even the last row of the orchestra, with the entire orchestra selling for \$3.85 per smash Saturday nights. It was new to Boston, but there was not a murmur. The prices were wonderfully snappy along with some wonderfully snappy newspaper copy, and the psychological reaction was that many people went just because they could talk about the price they paid.

The girl ushers were all dolled up in a la Greenwich Village-McDougal Ailey, and the midnight roof garden hammers were introduced.

Frances White apparently has not found her stride in the production, although she was given an extraordinary reception. Her new material is not up to her old numbers and she apparently is resting a bit on her previous laurels, lapsing occasionally into the blaze which somehow does not seem to fit her. Although headlined, she is in fact company against Ted Lewis, James Watts and Al Herman. Lewis carried first honors Monday night. It has been a long time since Boston made the noise it did at the conclusion of his jazz specialty.

The house was capacity and standing about six deep in the rear.

JOLSON RETURNING TO SHOW.

"Sinbad" in Chicago will have Al Jolson back in it before the end of the week. Jolson returned Wednesday to New York from Atlantic City and left for the West. He will open with the production at Detroit next week.

A report that "Sinbad" and Jolson may play another engagement in New York, at the Winter Garden within the next few weeks could not be confirmed. It seems to be under consideration.

"JUST A MINUTE" AGAIN.

John Cort is re-staging "Just a Minute," which has been rewritten by Frank Stammers, Harry Cort and G. W. Stoddard.

Tom Dingle and Mabel Withee will be members. The piece went into rehearsal this week.

It will reopen in Chicago about April 5.

BRING FRENCH PLAYERS HERE.

A deal is pending between the French government and Richard Herndon, representing American capital, to bring the entire Gaities Lyrique Co. to this country for an engagement in New York and an extended road tour.

BOOKING CONGESTION.

The congestion of bookings still continue in the legitimate field, although the various booking offices had hoped conditions would have assumed a normal aspect long before this time.

The week stands are almost impossible to enter and the one-nighters have practically been showed to death. Therefore the one-nighters are not giving the bigger attractions the returns that they should have. This condition is forcing managers to take layoffs between the bigger towns rather than play the smaller burgs at a loss.

ENGLISHMEN HERE.

Among several English managers recently arrived in New York is Hughes Massey, who is making his first visit. Mr. Massey specializes in rights for India and the Far East, sending his own companies to those lands.

Captain Malone, the London stage director, who is to put "Aphrodite" on in London, is also here.

LEGITIMATE

SHOWS IN NEW YORK AND COMMENT

"Abraham Lincoln," Cort (12th week). Another extra performance week with Washington's Birthday the reason on Monday of last week, sent the gross to the \$10,000 mark. One of the current shows listed for possible continuance through summer. Last week's business a new record.

"Adam and Eve," Longacre (25th week). The holiday matinee last week went to \$2,000, which is a house record for afternoon. With the extra performance the show grossed important figures, going to nearly \$12,000.

"As You Were," Central (6th week). As with a number of musical plays, no extra matinee was played last week, the regular Wednesday matinee being switched to Monday. With the scale lifted on the holiday the show went to new figures, getting over \$20,000—about \$2,000 better than previous week.

"Aphrodite," Century (14th week). Played nine performances last week, the extra show being Washington's Birthday matinee. On that holiday the takings went to \$12,000. The show aided the show in "coming back," with the week's figures going to nearly \$25,000. Will continue until Easter.

"Apple Blossoms," Globe (22nd week). With an extra matinee, the show's traction again well over \$13,000 class. Can last out the season, but another Dillingham show may come in before then.

"Beyond the Horizon," Criterion (6th week). Still playing matinee, waiting for an opening for regular presentation. Continued to arouse wide comment and praise. Matinee on Friday afternoon last.

"Bessie," Selwyn (19th week). Again showed its class last week. With an extra matinee, the takings went to \$17,700. Listed to complete the season here.

"Breakfast in Bed," Edging (6th week). No extra performance last week, the Wednesday matinee being switched to Monday afternoon. Show has picked up and went over \$10,000.

"Clarence," Hudson (44th week). Showed strength again last week when \$13,320 was drawn. The show has 6,000 came into box office Monday and Saturday, each having a matinee.

"Cordelia," Empire (22nd week). Remains with Broadway's elite in business and demands more performances. Last week drew \$10,820.

"East is West," Astor (6th week). Here, too, big receipts were drawn last week and, in spite of the show's long run, around \$15,000 was played. That includes an extra matinee Washington's Birthday.

"Famous Mrs. F," Miller (11th week). This attraction is included with the six demand list. The show is continuing to play to excellent business and classes with the season's best comedies.

"Gold Diggers," Lyceum (23rd week). The extra performance last week's receipts to around \$15,000, which is about top money for this great money-getter. Saturday prices on the holiday aided in the big gross.

"George Washington," Lyric (1st week). A dramatization of the play published about a year ago and staged by Perry Mackaye. Opened Monday night. Dailies gave it a scant measure of praise.

"Happy Days," Hippodrome (28th week). The holiday week was reflected in a jump in receipts, the gross going to \$70,555. That does not include a Sunday rental at \$1,500.

"He and She," Little Theatre (14th week). Last week's business was an improvement, with the holiday aiding. Attraction not regarded a success, however.

"His Honor, Abe Potash," Bijou (21st week). This show has been getting "fairly good business, which management hopes will jump when a larger house is available. Last week's takings the best since the first of the year.

"Jane Clergy," Garrick (2nd week). Closed with the most interesting. Is a drama that may continue much longer than that six weeks allotted by the Theatre Guild for its offerings this season.

"Jesse," Vanderbilt (16th week). Running nine performances last week, with the Monday matinee going at Saturday scale, this solid success hit a gross of over \$10,000. With it all house can hold.

"Letter of the Law," Criterion (2nd week). There was some question as to this attraction's chances. Show clustered with technicalities, which may lead to legal procedure. A tragedy not destined to widely appeal. Still great figures were attained last week, with better than \$13,000 in.

"Little Whopper," Casino (21st week). Show is to move to the road April 2. Succeeding attraction not definite, but "Pierpont" revival may play there, as did the original presentation.

"Lightnin'," Galaxy (7th week). The run leader held its own in the fast going of last week and gross went to \$16,700, which keeps it with the money leaders.

"Look, Who's Here," 44th Street Theatre (1st week). Opened Tuesday night with Cecil Lean and Cleo Mayfield featured.

"Mable Melody," Shubert (18th week). Going on tour after next week, Boston being the first stand. Thede Bara in "The Blue Flame" the succeeding attraction, March 15.

"Mamma's Affairs," Fulton (7th week). Has averaged better than \$12,000 weekly since moving over from the Little. Last week's gross jumped to around \$11,000 with the holiday aid.

"Midnight Waltz," Century Roof (11th week). Due to close at the end of next week.

"Midnight Frolic," New Amsterdam Roof (23rd week). Roof is dark this week, preparations being made for innovations in service and the premier of "The Girl of 1920," opening Monday night next. Midnight show resumed Tuesday night of next week.

"Monsieur Beaucaire," New Amsterdam (11th week). Did not play extra performance, the mid-week matinee being shifted over to Monday. Gross jumped to \$15,000.

"My Lady Friends," Comedy (14th week). One of the current musical comedies and run should last well into the spring. Doing \$11,900 and better.

"My Golden Girl," Selwyn (6th week). Considering its roof location, this attraction has done fairly well. Last week's takings better than regular pace, with around \$12,000 drawn.

"Night Boat," Liberty (24th week). Again established a new house record last week with nearly \$24,000 in. That is biggest gross of current musical attractions. Played nine performances.

"Pleading Shame," 191st Street Garden (26th week). Has dropped off markedly with present business especially "shot." Reports of not playing attraction coming in after Easter.

"Plymouth," Plymouth (1st week). This show, starring John Barrymore, is looked forward to with much interest. Production is said to be most exceptional. Opens Saturday night of this week (March 15).

"Raddigore," Park (7th week). Has proven one of the surprise hits of the season, this revival getting nearly \$17,000 last week, which is the best at the Park since "Raddigore" came.

"Raddigore," to continue until Easter and season of American Singers has been extended. Other revivals follow.

"Sacred and Profane Love," Morosco (2d week). Newest George Tyler offering, this attraction regarded as having great box office chance. Has played to capacity since opening night. The first week, going to nearly \$17,000.

"Savages," Knickerbocker (2nd week). It is fulfilling the prediction of a solid season of success. Last week with nine performances, the gross again tilted the \$15,000-figure.

"Savages," Knickerbocker (2nd week). Show has a regular appeal and may develop a creditable run, though it isn't the "smash" class. Last week's business went to around \$14,500, with the holiday greatly aiding.

"Sign on the Door," Republic (12th week). Classes with the most interesting of the current drama and is set for the balance of the season. Went over the \$10,000 mark last week; eight performances.

"Smilin' Through," Broadhurst (10th week). With nine performances this attraction got better than \$15,200 last week, which placed it with the big money getters. Has fooled the critics and will probably stay here for the rest of the season.

"Sophile," Greenwich Village Theatre (1st week). Newest George Tyler offering, with Emily Stevens starred. Opened Tuesday night.

"Son-Deughter," Belasco (16th week). Held strong pace last week and the takings went again up with the non-musical leaders. Played nine performances, getting \$15,550.

"Tuck Tuck Too," Princess (2nd week). Show priced at \$3 all over the small house, with the lower boxes scaled at \$1.50. Last week ended by \$8 mark. Night show played to \$8,800—the best figure for the Princess this season.

"The Acquittal," Cohan & Harris (9th week). Reached its best gross thus far at week with over \$14,000 in. Looked strong enough to run until the heat of the season. Foreign legal procedure.

"The Cat-Hired," Elliott (3rd week). Didn't jump as much as expected last week, but better than \$14,000 in. Another house may be found for the Drevre play when "What's in a Name" is ready to come in.

"The Heiress," Cohan (1st week). First production by Sam H. Harris on his own to reach Broadway. Starring William Collier. Opened Monday night

WILLIS DID NOT BORROW.

In a story published in Jan. 31 issue of *Variety*, relative to a company of players being engaged for the Princess, Chicago, in New York and "stranded before opening," it was stated E. Cooper Willis "touched Leslie Morosco for a substantial sum."

Further investigation of the story which was given out by the Actors' Equity Association has proved Mr. Willis did not borrow any money from Mr. Morosco. It has also developed Mr. Willis was an employee of Walter Greig, the latter signing the contracts for the stranded troupe.

SHILDKRAUT COMING HERE.

According to cable Rudolf Shildkraut, the German dramatic artist, will leave for this country the latter part of March, sailing from a German port. He is on his way here to play a brief engagement at the Jewish Art Theatre in April.

Shildkraut is one of the world's greatest tragedians among contemporary artists.

ANHALT'S LEASE OF PARK.

The reports on the leasing of the Park Theatre to John Cort were wrongly dated. Tenancy of the house remains with Lawrence Anhalt until late in 1921, which gives him control for about a season and a half more. Anhalt will have another theatre after relinquishing the Park.

"House That Jack Built" Rehearsing. The House That Jack Built, George M. Cohan's first production since his dissolution of partnership with Sam Harris, is now rehearsing.

Julian Mitchell is putting on several numbers, and Sam Forster is putting the piece on all under the supervision of Mr. Cohan.

"Twinkle Twinkle" Held Back.

The premiere of "Twinkle Twinkle," a new musical show which has been preparing under the direction of Adolph Mayer, has been called off for the present.

The piece was to have opened in Baltimore March 15, but the book is in need of fixing.

No new premiere date has been set.

Adler in Biblical Drama.

Jacob P. Adler, the Yiddish star, will make his first appearance since his return from London, at the National, in a biblical drama, "Elisha-Ben-Avuv," Wednesday afternoon, March 10.

Assistant for Worm in Boston.

John Sneckenberg has been appointed assistant to A. Toxen Worm, now the Shubert representative here. Sneckenberg has been back with "Miss Simplicity" which closed its tour last week.

"White Cypher" Dramatized.

William Harris is to do a piece entitled "The White Cypher," from a story dramatized by Anthony Paul Kelly.

and was acclaimed a laughing hit. "The Passion Flower," Belmont (8th week).—First week away from the Village this drama drew almost \$8,000, making good the claim of its strength.

Played nine performances. "The Purple Mask," Booth (9th week).—Six capacity pace last week with over \$12,000 in.

"The Storm," 48th Street Theatre (23rd week).—With nine performances \$12,500 was drawn last week, which gross equals top money of the run. Strength of this attraction undoubted. Classes

played eight performances last week. The holiday was of considerable aid.

"Wedding Bell," Harris (17th week). Played eight performances last week, getting \$8,400. Will go to road after Easter.

BOSTON SYMPHONY BREACH.

Instead of the matter being patched up and a peace being declared the breach between the players of the Boston Symphony Orchestra and the trustees has been widened during the week. As things stand now there is talk of the players asking the trustees in the course of a few days to either grant the increases of \$3,000 a year for each player or else they will sign up with other orchestras throughout the country, representatives of which are in town at the present time.

If this action is taken, and the trustees adhere to their original stand that they are powerless to grant such demands the course of the orchestra for the future looks rough, for players of such worth as the members of the Symphony are hard to find, as was discovered when, during the war, it was necessary to fill the places of the German members of the band.

During the week the greater majority of the players affiliated themselves with the musician's union.

Carl Gardner, who is the representative of the players' claims the average pay of the Boston Symphony players is \$35 a week while in Detroit the minimum is \$45 and that in other cities as high as \$70 is paid. Cost trips out of town the players are allowed \$3 a day for expenses, he says as against \$4 a day in 1914.

Frederic Fradkin, concert-master of the orchestra, is one of those who is talking loudest in favor of the union. He joined and in a conference with Judge Cabot stated that while he personally did not have any kick coming he believed his fellow members did and joined the organization for this purpose. He denied the report that a unionization of the orchestra would tend to destroy the artistic standard of the players and said that in other cities and in France all members of symphony orchestras are union men.

Philadelphia, March 3. The statements emanating from Boston, crediting Hedda van den Beemt, violinist of the Philadelphia Orchestra, as endeavoring to obtain Boston Symphony Orchestra musicians brought a hot retort from Arthur Judson, manager of the local organization this week.

KOLB & DILL'S NEW SHOW.

San Francisco, March 3. Kolb and Dill opened at the Curran last week in "Vet and Dry," a farce in a prolog and two acts by Max Dill and Jean Havez, dealing with liquor and craft politicians. It is a typical Kolb and Dill show, filled with laughs, with some catchy music and songs by Havez.

Six girls with voices above the average chorus are used to fill up the time during the second act in solo and ensemble singing.

STOCKS.

James Boschell has been engaged as stock director for the Warren O'Hara Stock Co. in Fall River, Mass., replacing Hal Cummings.

Thomas F. Kane and James Thatcher have secured the stock and repertoire rights to "A Voice in the Dark" and "The Woman in Room 13" from A. H. Woods.

SHOW IN FRISCO.

San Francisco, March 3. Kolb and Dill played to \$20,000 last week and are holding up for the second, and final, week. They play a week at the Savoy March 4.

Margaret Anglin opened well at the Columbia.

BANKRUPTCY PETITIONS.

Dragon Restaurant Co., Inc. (Pekin Restaurant), of 1678 Broadway. Augustus H. Skillin is the receiver.

ON LEGIT

For showmen all, to win success,
Just let your slogan be the word undress—

Some English people with an American among them were having tea the other afternoon at the Ritz. The faults of Americans as a race and as individuals were up for discussion. "I don't like to forget the English," said the American across. "I bid you good afternoon," he said. "It is true you foreigners have about everything. You have left us American only the right to be forgotten." "I have left the English to their tea and their undisturbed perfection the theatre had been on the mat. The party had just returned from the matinee at the Criterion," he said. "The English and the three Barrymores was due to the fact that on the American stage they stood alone. They were a woman and two men. They were bred, and they were the American stage under this point of view so peculiarly English and so peculiarly stupid it is worth discussion. It is true the Barrymores were aristocrats of the stage, but by no means that of the aristocracy of the Americans connected with show business. It is true the Barrymore appeal is naturally that of the care-free and self-sufficient aristocrat in the European sense of the word. They wear their clothes with a careless elegance. They don't care for the newspapers and what they do is human, and is done gracefully but is also true there is a certain people coming to the theatrical life of the same temper and point of view. The only difference between them and the Barrymores is that they are not known as such, and it happens to be different both from the Barrymore and the English way. To anyone with an open mind this is interesting in itself. Only to the English way may please some of the English, but to the type who

The run of "Ouija Board" numbers around town of late does not presage a fad, merely a coincidence in ideas. The new Ziegfeld floor show is to have one of that kind of numbers, the Mouline "Tack-Toe" at the Princeton. The "Tack-Toe" is a game in which the player, with it with an "Ouija Board" number of its own, while a couple of vaudevilles acts long since claimed the prior rights to the "Ouija Board" as a song topic. The "Tack-Toe" floor show has a checkerboard number while the "Ouija Board" number is a long while at least. The floor of the stage is squared off and colored, with a couple of number leaders moving the girls about, as theaters movers. Probably no attempt was made to claim the "Ouija Board" owing to the difficulty of those in order that seats ever seeing anything clearly that

The hundreds of Colliareque come to the Colliareque house, such as handing the butler a \$20 tip and saying to him: "Try and buy a seat with me to go to Connecticut—that's the place to go." "What are your reasons for that?" Bill Collier asks in the same words. Collier fulfills his mission as a public entertainer—to give you a bunch of words to use later and a pleasant evening's amusement.

Collier is just Collier as always, just as he would want him to be. His most outstanding support is Donald Mack, who as a butler, contributes a splendid place and dates that servants of the present day no longer have reference, but prefer to have. The whole was a rather incontinent lot. The Hottentot" looklike a certain

SLAVES OF THE PEOPLE.

(In Yiddish).

Mr. Rosendurf, Manager of Theatre

| | |
|-------------------------|----------------------|
| Max Felf | Mr. Jacob Frank |
| Adolph Sonensheim | Mr. Nathanas |
| Bertha | Mrs. Lackse |
| Mr. Erdman | Mr. Nadolaks |
| Joseph | Miss Fannie Lubritsk |
| Jack Willits | Mr. Hyman |
| Oscar Holtz | Mr. Jacobson |
| Julia | Miss Jennie Cashie |
| Samuel Reichman | Mr. L. Sat |
| A Guest | Mr. Cashie |
| Samuel | Mr. Boris Auerbach |
| A Little Girl | Mr. N. M. |
| Driver | Mr. Boris Auerbach |

The Second Avenue Theatre with its extensive Yiddish stock presents a different piece nightly, except Friday, Saturday and Sunday when "The Rabbi's Melody," musical, is regularly shown. Last Thursday night the company played "Slaves of the People," a comedy by Osip Dimow who wrote "The Bronx Ex-

"Slaves of the People" was written six years ago or before. Its revival is spasmodic in this group as with all other Yiddish stocks. There are about 2 theatres now in the U. S. playing Yiddish. Anyone may be called upon to play a piece at six hours' notice. Each of the players has an extensive repertoire. Some of the Second Avenue company had not played the Dimow comedy in at least five years but they went on with confidence.

Taking Mr. Dimow's play by itself it displays a novelty in construction that suggests those who write for the Yiddish theatres have a more fertile imagination than their English counterparts. The houses demanding less scripts one may see there the choicest collection of selections. In that case the American audience is not to be blamed for looking over the Yiddish pieces for ideas, though they do not understand the dialog. "Slaves of the People" is all comedy, with dramatic attitudes. It is given in four acts although one would say it is a plan is acceptable of being impresses for a musical revue on Broadway, with the success of the effort depending upon

After an opening in a manager's office wherein an author is informed his play may present go through that piece also a couple of others to convince the audience that the author is serious about the work. The author wants royalty and care for his trimmed oblige the theatre and he being he go to this extent.

The author reads the piece while standing on a bare stage in "one" set for a reading. The author reads the piece while standing on a bare stage in "one" set for a reading. When the stage is darkened, the drop goes up and a set in full stage is shown. The act is through and the next act is shown. A set to open, in "one," with the reading of a full stage for another dramatic scene. The assembled company expressed satisfaction enough in the reading to inform the manager the book was copyrighted a

To assure the author his plays were impossible the manager informed him the company would play them all together. This formed the fourth and last act. It was wholly comedy, travesty and very enjoyable. With the author and manager in a stage box upon the stage, the company jumbled the pieces together in a humorous way, to the amazed disgust of the author who started to do many Billie Reeves' out of the box.

In the play within a play, Jacob Frank was the head usher and also a special policeman. The manager's office could be taken for the sanctuary of a plaid robe and a book of readings. The manager refused all information tendered him by anyone but "Max," the usher. Max's word seemed to go. When the manager disagreed with him, Max's word was the only one that counted. Rosenthal gave a most excellent performance as the manager.

A nice comedy bit was the wife of the leading man listening to the readings with her husband, objecting to any scene that called upon the leading man to kiss a female principal.

Fannie Lubritsky is the prima donna ingenue or sobriety of the company. The other players are all dressed in single designation. They seem able to handle anything. Miss Lubritsky is a splendid looking woman who can accomplish at least six different things in play, although she did not think Lubritsky's sole idea from the front appeared to be the featuring of a squirrel coat worn by her in the last act and one every time after that.

When in costume. If squirrel coats are scarce on the East Side, Miss Lubritsky must be enjoying the one she owns.

The house was built by Mr. Nathan given as a benefit for Mr. Nathanson of the east. The house seats 2,200 and every seat was taken. About \$1,800 was raised. The money will flow into the treasury of the Y. M. C. A. and went over the footlights and Mr. Na-

Benefits are customary in the Yiddish houses. At the Second Avenue when one occurs what are known as "discount tickets" are sold. These are identified by their color when presented and the holders of the cut rate coupons are obliged to pay war tax extra while the full price tickets include the tax. Through this a jam that was difficult to smooth out was in the lobby for half an hour or more before curtain time. Those holding the discount tickets did not

The union may order any player or chorus girl into any company and the company manager must obey, or it can refuse permission to anyone to appear.

The Rabbi's Melody" is paying four chorus girls full salary to remain at home while the show is running, through the union deciding they were entitled to play in the performance. The Yiddish chorus girl must be the manager's anguish. A few showed for a moment.

The Yiddish theatre revolutionized the lives of the student of the theatre. There is so much to be novely about it from the stage to the novel as any of the student a world of good belongs to the Jewish theatre doesn't mean go to the Second Avenue. His student respect. Possibly excepting the over of a Jewish daily world of the play and the theatre. As possibly that the student's own play had been marked down. This result that there were when he gives a play a good and when sheets printed containing his expression of division from him by notice. A notice from him is equivalent to a blue-

tions. Dressed in typical Russian costumes, though the garments were scarcely appropriate for the chill blast of a February wind, they presented a unique picture. What seemed lacking in the first performance and probably due to the lack of a director regains some in the interval to have been found with the result of offering a performance far more consistent with the demands of Euro-American and American audiences.

The entire ensemble will also benefit greatly if it would eliminate the solo numbers of Serge Borowsky, whose voice is hardly suited to the compositions he sings. His vocal efforts are marred by tones which are too exacting in range. The substitution of more dance numbers and a judicious selection in general would also produce a feature that would find greater favor and fervent response from an audience. This was indicated by the reception that the dancers got in the second part of the show.

MAN AND WOMAN.
Washington, D. C., March 2.

Washington, D. C., March 3.

Benjamin F. Glazer, the author, is a new name to most of us, but he has constructed a play which threatens a dozen times to find a new way out for the two men and the one woman. Mr. Glazer works upon your sympathies, first for the crippled husband "whose touch is like that of the dead," to quote his wife, and then again your heart goes to the wife who is torn with the desire for the

Pedro, the husband, a cripple from birth, is a smuggler, and through his cunning at fooling the border guard has become known as "The Fox" and at the opening of the play he and his wife Margarita, have been married for six years, both delightfully happy in the anticipation of the home they are to buy in Seville.

Holbrook Blinn suffers because of his "robustness," making it difficult to visualize as a weakling, however, his exceptional performance overcomes this handicap. Curtis Cooksey's sincerity was most convincing and he won his auditors. The fourth member, Willson Reynolds as the friendly guard, does a very good piece of work, he suggests just what he is supposed to be.

Man and woman looks like a sweet
Meakin.

Broadhurst's "Crimson Alibi"

A. H. Wood's "Voice in the Dark"

TOWN, Ia., last week.

show, opened in Stamford, Conn., Feb.

27.

of Music, Brooklyn, this moved to the Belmont ub

A second review of the show must offer a verdict on a performance greatly superior to the presentation as first presented.

The Balalika orchestra, which has been made a consistent addition and did not appear with the troupe in Europe, found a consistent spot in the pit and on stage. The orchestra proved a feature of the entertainment in both capacities. It fulfilled its duty adequately on stage and during the intermission rendered selected

100

AMONG THE WOMEN

"The Powder Puff Revue" girls make their entrance in a sort of Hawaiian costume of pale blue short trunks and streamers are the only covering for the legs. One young woman who is rather on the plump side should wear her "Bird" costume—longer at the back as it was inclined to show her figure a trifle too much. Altea Doree is a dainty Miss especially in her little frock of shimmering white caught at each side with little wreaths of roses which also trimmed the neck. Delphie Daudin for her Egyptian dance wears a handsome costume. The bodice was entirely of bronze sequins while the trousers were brown chiffon opening at the sides. They were caught at the ankle with a band of sequins. Miss Simmons wore some pretty gowns, especially a mellow creation made entirely of ruffles with a shell effect of tissue at the back.

What one would call a good half hour wasted, witnessing the film "Who Is Your Servant." Lois Wilson as the heroine is convincing but should not attempt to play a young girl especially in a close-up. The only gown at all becoming was of lace frills, made quite simply.

Helen Keller in her second week at the Palace wears a becoming gown of white satin trimmed with fur. The bodice was patterned in glass beads while the hem had a trimming of bugle fringe. The more one sees of Miss Keller the more one can realize what a sunny and lovable disposition she has.

Sophie Tucker wears a handsome new coat for her entrance. Molestin forms the top and half of the sleeves; the rest is seal.

The gowns in "The Sirens" are good looking though not much different from the usual shows of this type. Two of the girls wore neat riding costumes, white breeches with sleeveless green coats, with jockey caps to match. For one number the girls looked sweet in frocks of mauve, the skirts being entirely of frills. The bodices were plain with sashes of blue. Alice Bertram's evening gown was neat of white lace flowers trailed down the front, the bodice was edged with narrow gold lace.

Rae Elinore Ball's one gown was pretty pink chiffon heavily embroidered in sequins double skirt with silver ribbon for the sash.

The woman with Herchel Henlere wore three neat dresses. The prettiest perhaps was her last, short of black dotted stuff with jet sleeves with transparent lace.

Nina Payne made a charming picture as a cameo attired in flosses of white chiffon with a white wig. Miss Payne's Cleopatra cakewalk was clever but too late to be appreciated.

Rose and Dell at the American first half would improve their act if they went straight into the bicycle tricks as their work in "one" is crude. Miss Rose in a costume of white satin trimmed with steel beads displayed a dainty figure. The Queen in Four Jacks and a Queen looked good in all her changes. A Belle of New York dress of powder blue with touches of scarlet was sweet. Another frock of yellow chiffon looked girlish, loops of ribbon hung from the waist.

Hal Johnson has a very amusing sketch and gives a good impersonation of the fair sex. His dress was white trimmed with silver with a sash of mauve, the ends hanging each side.

Fred McNaughton, brother of Tom and Charles, is dangerously ill with pneumonia. He is of the original Two McNaughtons.

The Riverside this week has a splendid bill although four of the eight acts used pianos. Percy Bronson and Winnie Baldwin have a charmingly clever act and it is witty. Mr. Bronson's drunk is delightful and worked in cleverly. Miss Baldwin wears some adorable clothes. Her gown for the "Follie Girl" was exquisite. Rose brocade very tight caught up at the back with two streamers forming a train, dark blue sequins formed bands round the bodice. A band of the brocade was worn round the head with three feathers in front. A gold lace hip-hooped style was Miss Baldwin's choice for her "Debutant Girl." The lace was edged with tinsel. Now and again as Miss Baldwin tied one cant up a glimpse of dainty knickers edged with bright green feathers. There were many others. Her cloak though deserves mention. Orchid shade velvet, with three bands of ermine at the bottom edged with tails and the collar trimmed the same.

Harry Fox has two very nice looking girls in his act. Edythe Baker seems familiar, her "Chong" on the piano deserves praise. Her frock had lace flounces edged with flowers. Beatrice Curtis wore blue chiffon pale at the bodice shading to almost a peacock blue.

Miss Rose (Rose and Moon) although her costuming is neat would look better in darker materials. She is fair and appears colorless at the back of the theatre. Her Chinese costume was chic. White satin knickers with a jumper effect of chiffon for the bodice.

Marie Cahill's gown of pink beads was striking, made perfectly plain with just a narrow band tied loosely round her waist.

Wilkie Bard, who leaves Saturday for Alhambra, returns to the Palace, New York, Oct. 28.

MAY MOVE LIQUOR.

A statement made by one of the speakers at the Fred McCloy dinner Saturday night at the Ritz, that Commissioner Koper had ruled that liquor could be moved when a person changed residence and that the "domicile" followed the man, was verified as correct by a revenue agent this week.

Persons moving from place to place have the right to move alcoholic liquors just the same as other personal property. In the case of a man dying and willing any liquors, say to his son, before such liquor could be legally moved from the home of the father to that of the son a permit must be applied for from the commissioner.

KIVIAT IS STAGING O'NEIL ACT.

Yvette Kiviatt, the designer, is entering the vaudeville producing field and will feature Bobby O'Neil in an elaborate fashion and girl act, the costumes to be designed by herself. Ten girls will be included.

The act is now being readied and will be handled by Ralph Farnum of the Kellar office.

TREASURERS CHANGE.

There is to be a switch of treasurers with the taking over of the Century by the Shuberts. Matty Canner and his assistant at that house will go to the Manhattan, replaced by Herman Fuchs from the 44th Street.

Himmie Pepin, formerly at the Eltinge, will go into the 44th Street as treasurer.

LEIGHTON BACK ON THE JOB.

Victor Leighton returned to the Klav & Erlanger booking offices Monday. He had been away for three weeks with an attack of influenza and pneumonia.

CABLE NEWS

REVUE AT PARIS VAUDEVILLE.

Paris, March 3. The opera regime at the Vaudeville, called Theatre Lyrique, not having proved a financial success, Gheusi and A. Deval closed the house a few days and reopened February 26, with a revue Rip and Gighour called "Moussit."

The fashionable writers of this kind of entertainment have supplied a witty show. Signoret impersonates Grock amusingly.

It is met with a good reception, particularly by the friends of the authors on the opening night. It is a success and should have a long run.

The house has been renamed Theatre du Vaudeville, and the title of Theatre Lyrique has disappeared from the posters. Messrs. Signoret, Sergius, Quenault and Mesdames Gellois, Deva and Doring played their level best and made good in the new revue, which after all resembles other productions of the same category.

With the revue at the Palais Royal Paris has two by the same authors running at legitimate houses.

MASSENET JUDGMENT REVERSED.

Paris, March 3. As reported in a previous cable message Mlle. Lucy Arbell (whose real name is Georgette, Wallace) claimed damages against the heirs of Massenet, composer, for having authorized other singers to hold the lead in "Cleopatre" and "Amadis," it being stipulated in the last will of Massenet that Mlle. Arbell should, if she wished, always play those parts. Certain directors ignored this clause and produced the works with others, the last being Mary Garden in "Cleopatre," at the Theatre Lyrique, in Paris, last year.

Damages of 100,000 frs. were asked, but the court allowed 30,000 frs. with interest. This judgment was brought before the first Courts of Appeal, and the Massenet family have won the appeal, the Court promising to fix the plaintiff's material losses later, after proof.

Laddie Cliff Opens in Paris.

Paris, March 3. Laddie Cliff opened at the Alhambra, Feb. 27, also Billy O'Connor, both doing nicely.

Daphne Pollard's Versatility.

London, March 3. Daphne Pollard will appear as an Egyptian lady and as a hen in the new edition of "Joy Bells."

Mrs. Campbell in Ipsen Play.

London, March 3. Mrs. Campbell is to appear in Ipsen's "John Gabriel Bjorkman."

TO BUILD MORE THEATRES.

Akron, O., March 3. Akron's 32 theatres, 29 of which are picture houses, are inadequate to the demand of the amusement seeking public, according to James Dunlevy, vice-president of the Akron Screen Club.

To meet this demand, Akron promoters have decided to build two more houses, one downtown and another in East Akron.

The erection of a modern theatre to be included in an office building and to have a tunnel connection at the Waldorf, will cost \$400,000 with a seating capacity of 2,500. It will cater to legitimate and photoplays.

CENSUS FIGURES.

Population figures already being turned in by the census takers verifies what managers have claimed all season, that certain cities of the central west are under-theatred and others have become unattractive for legitimate attractions.

The figures show Detroit is running ahead of Boston and Cleveland and has fewer theatres than the volume of population and business demand. An indication of this is seen in the plan to run "Sinbad" with Al Jolson there for three weeks. Cleveland actually holds more people than the figures will show, because three suburban points insist on remaining separate municipalities but there is a plan on foot to bring them within the city limits. Akron, without a legitimate west, is regarded as most fertile field for such a theatre.

Columbus, Indianapolis and Kansas City are complained about and some managers say this season's business points to them as three day stands instead of a week.

SUMMER REVUE AT REPUBLIC.

Earl Carroll is preparing a summer show, which while it will be musical, will be away from regular revue lines. The show is aimed for the Republic which is to be among the "summer theatres" this year. The house will be available for the Carroll show May 24. Carroll has "Vanity Fair" in mind for a title. If retained it will be the second summer show to carry the name of a publication. "Broadway Brevities" is being readied by George and Rufus Lemaire.

"The Way to Heaven," the Chinese piece produced by Carroll some weeks ago is on the shelf but is due to open at the Booth in August. It may be renamed to "The Lady of the Lamp." A. H. Woods is interested in both of the author-producer's plays.

"AS YOU WERE" RECORD.

The Ray Goetz piece, "As You Were," with Irene Bordini and Sam Bernard as the stars, broke all records at the Central last week with only the regular eight performances. The capacity of the Central is \$19,163.50. The gross statements of "As You Were" had \$20,132 at the end of the week.

Goetz is trying to secure passports to sail for London on the "Imperator" tomorrow (Saturday). While he is abroad the company will be handled by Arthur J. Levy, who has been handling the publicity and business and since the engagement at the Central opened.

PALM BEACH BENEFIT OFF.

Palm Beach, March 3. The benefit in aid of the Actors' Fund scheduled to be held at the Coconut Grove here March 7 has been definitely called off. It will, however, be a feature early next season. The reason for calling it off at this time is that a number of the theatrical folk had to leave for New York.

BOOKED FOR SHOWS.

Placed through Davidow & Lemaire this week were: Irving Fisher with "Florodora," Jessica Brown with "The New Dictator," Dan Healy with "The Sweetheart Shop," Nip and O'Brien with Joe Weber's "Honey Dew" and Joseph Neimeyer and Elsie Gordon with "Little Miss Charity."

Arllis in Need of a House.

George Arllis is due to open in New York in "Poljein," by Biogh Tarkington in less than a fortnight. The date of opening is still doubtful, while George Tyler is making a desperate effort to line up a house.

Broadhurst's "Whispering Wires." George Broadhurst's next production is a piece entitled "Whispering Wires," by Henry Leverage.

SPORTS

Johnny Kilbane smiled his way to defeat at the hands of little Benny Valger, in the Newark Sportsmen's Club ring, last week. The featherweight champion grabbed \$5,000 for 24 minutes' shadow boxing. He landed three smacks on Valger's face in the eight rounds and called it a night.

Valger had the chance of a lifetime to grab the title he has been gabbing about for two years, but he played it safe and helped in a small measure to make the bout a burlesque. Benny southpawed to the body three or four times in each round. He had many openings to hurl the right at the champion's chin but he refused to let it go. Valger can hit if he tries.

The dailies did not pan the titheholder half as much as he deserved. The last time he fought in Jersey the referee practically begged him to do some fighting and when the Cleveland said he would, he knocked Frankie Burns out cold. Eight years ago he out-punched Abe Attell in 20 seconds. He has fought very few good fights since he dethroned Attell.

Some day some capable referee is going to throw Kilbane out of a ring and his title will pass to his opponent, unless Johnny gets hep and gives the public a run for their money. In a bout such as this one, all bets should have been declared off, because of the unsatisfactory milling. Most of the wise money in Newark was on Valger "to cop" the consensus of newspaper decisions. Funny thing about Jersey, the referee they get the bunk the better they like it. If the Jersey commission had any nerve, they should have barred Kilbane. Since they got boxing back over the Hudson, Kilbane has bolstered his bankroll by \$15,000 or \$20,000.

At the Jefferson Park track, New Orleans, Feb. 25, "War Mask," Johnny Dundee's lone thoroughbred possession, scored his third straight victory for the New York lightweight by defeating a good field of distance racers, over the mile and several furlong routes. The horse paid 5 to 2. Many of Dundee's pals won heavily.

The dailies had Hal Chase, first baseman of the Giants, leaving New York, "not for the training camp at San Antonio, to take up the playing of baseball, but for Los Angeles to take up posing for pictures," early last week. Chase crossed the baseball sharps for as late as midnight, Feb. 23, the great ball tosser was enjoying the speeches at Fred McCloy's banquet. Hal told a *Variety* representative the reason he quit the diamond was because he "was looking to my future."

"I've played ball for eight years and I am tired," continued Chase. "I have two years left for baseball, but I have reasoned it out that to get a foothold in some other venture I must start while I am young. I am going into pictures for that reason, and of course the money that's in it. Like everything else you get tired of one thing. I am sorry to quit the Giants because I feel they will win the pennant this year. But business is business and I'm going to get mine while the getting's good." Chase has had a spectacular career in the game of swat. He played with the Yankees for several years, jumped, then rejoined them. He went to the Chicago White Sox in a trade and then jumped for the Federal League. After peace was declared August Herrmann purchased Chase's services from the Buffalo Club. He was sold to the Giants last year. Chase led the National League in batting in 1916.

Two contenders for Benny Leonard's laurels will swap punches in Dave Driscoll's Arena, Jersey City, March 8. They are Johnny Dundee and Willie Jackson. Jackson is one fighter whom

Dundee would delight in knocking out, if for no other reason than to efface the blot Willie put on Johnny's scutcheon by knocking him cold in one round one night in Philadelphia. Dundee has beaten Jackson twice on points.

Dundee claims the lightweight title, giving as an argument the fact that he can scale under 135 pounds, while he is doubtful if Leonard can ever make that weight again.

We are going to have with us, beginning midnight, March 8, a second six-day bike race in Madison Square. Charley Hanson, of Brooklyn, who made a wad on the event last December, was so pleased he arranged an innovation in cycling circle—two races at a time. Hanson, with Joe Fogler and Isaac Dorgan on the job, has signed up most of the best riders in the world to compete.

With the run joints closed, the boys have nowhere to go, and they'll just as soon take in the race again as to stay home," says Hanson. Pretty good reasoning, that.

Harry Mansfield returned recently from England after a three months' sojourn among the fistic fraternity of Europe. Mansfield will start training immediately with a view to securing a crack at Jimmy Wilde whom he boxed on two occasions in England. He lost a 20-round decision to Wilde on one appearance and was stopped in 11 rounds on his other try. Despite these two set backs Mansfield figures he would show to better advantage at home and is anxious for a chance to redeem himself. He boxed several times in Paris meeting the French bantams, Leprews, Gloria and Dastillon.

The Geo. McKay interest in the Sophie Tucker garage at Baldwin, L.I., has been purchased by his partner Frank Westphal, leaving the latter and his wife, Miss Tucker, the sole owners.

Descamps, manager for Georges Carpentier, calling H. B. Marinelli last Saturday, positively stated no fight engagement had been made up to that time between the American champion of the world and the continental champion. Descamps expects to arrive in New York March 20. He did not say whether Carpentier would accompany him. Marinelli placed Carpentier for some English dates at one time and it was a theatrical matter Descamps cabled about.

SPEED RECORD FOR PICTURE.

Philadelphia, March 3. A new speed record for making a picture is claimed for Director Ira M. Lowry, of the Betzwood Film Co. The picture was staged, finished and produced in 18 minutes.

The old speed record was 21 minutes. It was also held by Mr. Lowry.

The new record was made on the roof of the Hotel Walton in this city.

N. V. A. COMPLAINTS.

Harry Miller of Schriener and Miller is complaining against Morris and Townes, alleging the latter act is infringing on a dark stage bit, identified with the Schriener and Miller turn.

Sophie Tucker has filed a complaint against Maud Miller, alleging infringement in the method of handling a Chinese number, done by Miss Tucker.

SHOWS IN NEW ORLEANS.

New Orleans, March 3. An undersized company is playing "La La Lucille" at the Tulane this week, opening Sunday to capacity.

The risqué dialog of the musical farce will probably give it a good week here. It has been doing that in the preceding southern towns played.

DECLINE ON BROADWAY.

(Continued from page 3)

and few fresh attractions are listed to arrive during March. With Broadway's "map" about set, the next general switch date will come around Easter.

The poll on the situation in the ticker agencies for the current week shows that there are 24 buys running while there are 16 houses giving "regulars" to the offices. Three of the current "buys" finish this week. They are "Clarence" at the Hudson, "Aphrodite" (Century) and "The Cat Bird" (Elriott). Of the new attractions of the week but two are thus far listed in the buys. The brokers have taken 360 a night for four weeks for the William Collier show and the demand is strong for this attraction, while 210 seats a night for the "George-Washington" attractions were taken, brought for four weeks, with the brokers feeling that they have been burnt on the latter attraction. The brokers stated on Wednesday morning that they would not touch either "Look Who's Here" (44th Street) or "Sophie" (Greenwich Village).

The principal topic of discussion at the brokers during the week was the new method of scaling the Plymouth for the presentation there of John Barrymore in "Richard III" opening tomorrow night. The first ten rows are to be \$3.50 and the balance of the orchestra \$3 at the box office.

The buys running are "Son-Daughter" (Belasco); "Purple Mask" (Booth); "As You Were" (Central); "Hottentot" (Cohan); "My Lady Friends" (Comedy); "Abram Lincoln" (Cort); "Letter of the Law" (Criterion); "Breakfast in Bed" (Eltinge); "Declassée" (Empire), a part buy at only two agencies; "Apple Blossoms" (Globe); "Wedding Bells" (Harris); "Famous Mrs. Fair" (Miller); "Clarence" (Hudson); "Night Boat" (Liberty); "Gold Diggers" (Lyceum); "George Washington" (Lyric); "The Cat Bird" (Elriott); "Sacred and Profane Love" (Morosco); "Monsieur Beaucaire" (Amsterdam); "Tick-Tack-Toe" (Princess); "Scandal" (39th Street) and "Irene" (Vanderbilt). There were 12 attractions listed at cut rates this week. They were "Little Whopper" (Casino); "Aphrodite" (Century); "Breakfast in Bed" (Eltinge); "Globe"; "Wedding Bells" (Harris); "Adam and Eva" (Longacre); "The Cat Bird" (Elriott); "My Golden Girl" (Bayer); "The Wonderful Thing" (Playhouse); "The Sign On the Door" (Republic); "Buddies" (Selwyn); "The Magic Melody" (Shubert).

ERNEST WILKES MARRIES.

San Francisco, March 3. Ernest Wilkes, author of "Broken Threads" and other plays, was married March 1 to Mrs. Alice Zabala, a non-professional.

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. Samuel L. Robinson; Gray Seal Productions, Inc.; \$2,218.87. Lillian E. Blair; Metropolitan Opera Co., Inc.; costs, \$1,435. Fields Enterprises, Inc.; Seller Theatrical Costumes Co., Inc.; \$151.44. Lew M. M. Levy; J. J. McKenna; \$422.85. Joseph E. Shea; J. Fleissman; \$322.88.

NEW CORPORATIONS.

Projector Film Corp., Manhattan, \$250,000; P. W. G. Donovan, P. L. Brown, J. Perry, 108 West 43d street. McKenna's Plaza Theatre Corp., Bayshore, \$50,000; J. J. McKenna, J. F. and J. C. McKenna, Bayshore. Delaware Charters.

Dupont Pictures, manufacture motion pictures, \$100,000; John T. Dupont, Newark, N. J.; Benjamin E. Menster, Newark, N. J.; Elizabeth Bauer, New York City.

Dupont Pictures, manufacture motion pictures, \$100,000; incorporators same as above.

LAURA BARESC HAS AMNESIA.

Philadelphia, March 3.

A young woman, said to be Laura Baresch, formerly an artist's model, and said to have been a member of the chorus in several Broadway shows, is in the Hahnemann Hospital here suffering from amnesia. She was found ill on the streets. A card found in her handbag gave her address as 242 West 49th street, New York.

There was a letter addressed to her mother, telling her not to worry and saying the daughter was on her way to Chicago, San Francisco and China, and she expected to be absent three years. The young woman is not able to remember anything about her trip here and shows an almost total lack of memory. Her mother has been notified and sent word she will come here to take her daughter home.

DEATHS.

Mrs. Josephine Wardall.

Mrs. Josephine Wardall, member of the Ladies Musical Club and Apollo Club here, died in Seattle, Feb. 29 of pneumonia, aged 37. She is survived by a husband, mother, brother and two children. Mrs. Wardall was division lecturer of the Theosophical Society, under whose auspices the funeral was held Monday.

T. Nelson Dixon.

T. Nelson Dixon, until recently assistant to Frank Gilmore, executive secretary of the Actors' Equity Association, died of pneumonia Feb. 29 at his home in New York. Mr. Dixon was only ill for a day. He leaves a wife. The deceased was about 63 years of age, and was a legitimate actor, for upwards of 40 years.

W. Righter Walter.

W. Righter Walter, whose stage name was Jack Paige, died suddenly in Boston, Feb. 26, while appearing at the Park Square. He was a brother of Helen Paige (Kimberley and Paige) and at the time of his demise was a member of the "Honey Girls."

The mother of Fred Billy and Madeleine Gould, late of the Newbury Sextette, died on February 21st at Philadelphia, Pa., aged 47.

SHOWS IN PHILADELPHIA.

Philadelphia, March 3. It was all comedy and musical comedy this week, with new openings in the legitimate theatres and vaudeville generally good all over town. "Frisco-lites of 1920" was given the largest play Monday night and the Chestnut Street opera house turned out an almost capacity house for the premiere. The show was warmly greeted and the Tuesday reviews ought to be a big help to future business, for almost every paper took a run at the thinly clad members of the company. Otherwise the show was kindly treated.

"Take It from Me" opened strong at the Shubert, no doubt getting a lot of play on the good impression made by the piece during its summer showing at Atlantic City. A fine impression on its catchy music "Somebody's Sweetheart," which made and claim comedy during its stay at the Chestnut Street opera house, opened well at the Adelphi; where it moved this week. It is there for only one week as "Up in Mable's Room" is booked for March 8.

William Hodge is a big hit in "The Guest of Honor." The piece is still drawing heavily at the Lyric and ought to remain there for a long time.

"Gladstetter" began its engagement at the Forrest to a big house Monday night, following the tremendous rush for "Ben Hur." The piece has a good reputation here and is expected to drag.

The Irresistible Genius" with Georges Renavent strongly featured opened well at the Broad Street theatre, as a comedy that will appeal to the higher class.

Not much is expected of "Dere Mable," now in its second and final week of fair business at the Walnut, as it has not a lot of attention, for there is little punch to it. Ed. Wynne's Carnival next week.

"7 Days' Leave" opened a two weeks' engagement at the Walnut at popular prices. Dramas have been getting good returns at this house this season and the English war play should do well as it played to good business last season at higher prices at the Chestnut Street opera house.

CABARET

Gambling sharpshooters have nothing on prohibition violators. They are a shrewd lot, the boys who are promiscuously peddling booze, good and bad. Their latest gag is a corker and to date it is working wonders. So much so that they are becoming actually wealthy. This is what they do, simple to say the least. They go to a printer, have him run off a pad of physician certificates, giving false names and addresses. They scribble orders in duplicate form for half pints of whiskey. These are distributed to the "gang." The druggist keeps the original and he sends the carbon copy to Albany where it is supposed to be investigated before being filed. If the upstate authorities discover something wrong, they cannot hold the druggist nor locate the guilty ones, for the sale of a bad certificate is of one to two weeks' duration. The whiskey in pints costs them \$3.50 and they resell it to "hungry" customers at from \$2 to \$5.00 profit. On the lower east side of New York City, Italians have reaped a harvest with the sale of alcohol, some cleaning up as much as \$100,000.

"So This Is Broadway" opened Saturday night at the Moulin Rouge. It is a restaurant floor show, with six principals, 12 chorus girls and not much else. It's rather an intrepid restaurateur who will gamble with a new show such as this, against the dry season and what that means in a former liquor place. The Moulin Rouge charges one dollar cover. With the absence of strong drink and high prices for soft stuff along with the cover gross, it's a matter of drawing. Before the show went on the Moulin Rouge was doing \$400 or \$500 a night. Giving two performances nightly if there is an increase of business commensurate with the hazard taken on the show, the gross should go to between \$1,000 and \$1,500 or it won't mount much at all. There's nothing in the new show to draw. None of the principals make any decided impression other than Yvonne Darle, a prima donna who creates wonderment why she is in this floor show when musical plays are looking for women of her type and voice. Martin Culhane makes the hit of the evening with his "audience song," passing among the tables and doing the "ad lib" lyric for several laughs. The only number worth while is an "Oujia Board" song. Not much has been done with that, leaving it a nice little idea badly worked out. The costuming is in bright coloring and the prevailing styles but does not attract attention or comment. A plan of having a long trail on a couple of the sets of costumes rather detracts than adds to the ensemble. Tommy Gray wrote the show which means Tommy wrote the lyrics to the songs, with Clarence Gaskell furnishing the music. The lyrics and the music are all right, with the staging of the numbers the main fault. The 12 girls, none particularly good looking though youthful, walk around the old floor in a conventional way. Mr. Gray wrote one song, "What the newspapers say." This was hurt through the film that should have gone with it not being ready the opening evening. Earl Miller, Ethel Dean, Billy Arnold and Myra Evans are the other principals. The principal women were gowned far over the chorists. "So This Is Broadway" may be a novelty and a draw with so many other revues having closed when their restaurants ran out on the dry thing. That is the show's one chance.

The Century Roof will probably close at the end of next week as far as Morris Gest and the present "Midnight Whirl" there is concerned. While "Aphrodite" remains for a while downstairs at the Century the roof will revert to the management of the Shuberts when Gest leaves. Without

liquor selling up there the attendance has fallen off, until the gross seldom hit \$500 on the night at the box office. One of the biggest crowds at the Century Roof within the past month represented only \$800. With performances weekly at an estimated gross of between \$3,500 and \$4,000, and the roof's weekly overhead above \$5,000, likely nearer \$6,000, counting everything, it was only the bar percentage that could have given Gest a profit, even if he did a bigger box office business. Yet the Amsterdam Roof, in the same position as far as the bar returns are concerned, seems to be satisfied with the gate money. Reisenweber's will not have the restaurant on the Amsterdam Roof with the new show. Bill Kurth will probably take it over himself. He has been the restaurant manager up there for Reisenweber's. Gest must feel a pang of opposition regret at the closing of the Century, leaving the midnight \$2 thing clear for Ziegfeld, but as Gest shortly leaves for the other side, there is no help. Ziegfeld may have an opposite feeling and remark that he was the first in that field he should be the last. Though calling the aerial shows \$2 ones, it costs \$5.30 a seat to sit at the ringside of either. Without liquor and seeing the girls in the show while wholly sober, it's a question if any floor show is worth that amount but as it often happens nowadays that the bottle goes with the person, that may explain the continued demand for front row tables. Healy's Golden Glades has a \$2 cover charge for its ice show.

At the Winter Garden, in Chicago, Virgil Bennett has put on a new record called "Sexless," which has caused a bit of a village buzz. Word went about it was the rawest thing of its kind ever. Inspection failed to prove this. Of course, the girls do come out in several numbers all but bare. However, this has been the regular progression at the Winter Garden. In a vanity number there are not eight ounces of clothing on the eight girls, but nothing shows that hasn't been seen before from dinner tables in this subterranean resort. Now it is seen soberly, which changes the aspect somewhat since the incredible days. The principals include Isabelle Jason, Al Wohlman and some lesser lights. The girls are doggone pretty, and if girls must be exposed it is far more artistic to expose this brand than most of the knock-down and drag-in cuticle-revealers usually seen in cafe shows. The costuming is artistic and, in spots highly original, and the numbers, especially an Oriental one, skillfully done and handily put on. Wohlman corals the main applause, having that knack of athome-ness which is essential to cabaret, and backing it with a round, powerful voice and a sense of poised comedy.

Canada is going after the cabaret. There has been a company formed which is to operate a chain of non-liquor dance, dine and revue places across the continent. At the head is Colonel John Fiddes. The name of the corporation is the Dominion Operating Co., the one that is now running the Venetian Garden in Montreal and recently another in Ottawa. Toronto and Hamilton are to be invaded.

The company plans to employ about 75 acts and keep them from three to six weeks in each one of the stands. William Roehm, of Roehm & Richards, returned to New York from Montreal last week after having closed a contract with the Dominion Corporation to supply them with talent.

The gardens open at 9 o'clock each evening. There is dancing from nine until eleven and from eleven until one the show is presented. The admission price is \$1 for all week nights except

ing Saturday, when there is a \$2 tax at the door. No Sunday shows.

The strong agitation throughout the country against Prohibition, now that it is here, is giving men who formerly dealt in liquor more confidence for the future, though they say that the supply will be short under any circumstances through none of it being manufactured at present. It is expected the agitation will have a bearing on the enforcement of the act. The resolution adopted by the New York Assembly Monday to investigate the Anti-Saloon League did not anger the liquor people. That league has been running to suit itself and always plentifully supplied with money. How far the money reached or where it went to is likely the object of the proposed investigation. While the Rockefeller interests have been credited with furnishing a great deal of money toward the Prohibition cause, it is true nevertheless a ginger ale hithold. Yet there all over the country has subscribed liberally. The last report of the Methodist contribution, in total, was \$130,000,000.

There are certain places along the Main Stem that are getting by with the booze selling despite the prohibitions that the Government has placed on the traffic in spirituous liquors. The "cork" is simply a matter of almost everyone of the places where "a lot" can still be secured. One place will sell nothing except a half pint flask. The bottle of White Rock goes with it. The flask is slipped to the purchaser at the table and he assumes all risks, mixing his own high balls and slipping the flask back in his pocket afterwards. In other places those that are in the know are "cued" as to what to ask for in various brands of soft drinks, so in asking for a particular brand of ginger ale will bring a bottle containing in reality a ginger ale hithold. Yet there are other places along both 7th and 8th avenues where the sale goes on openly over the bar and where the purchaser asks right out loud for what he wants and gets it, and at that without the price being prohibitive.

Some parts of Canada seem to have a very satisfactorily working liquor law. If it had been tried here before the radical prohibition amendment was voted, there would have been no great outcry. The Canadian restriction is really a ginger ale hithold. Yet there delivered to the home of the purchaser. Which means that the Canadians in the sections where this law prevails may purchase all the liquor they want, in bottle or bulk but it must be shipped to their residence. No liquor can be sold over the bar or in a hotel. In one section the natives thought so well of the liquor regulation that in a referendum vote, the regulation was continued in effect. The law does not prohibit a person from carrying liquor around, and if giving a dinner there is no objection by the restaurant if the host provides the drinks.

Why doesn't someone write a show about "The Three-Mile Limit" or with that as a title? The three-mile limit is going to be quite popular around New York this summer from all accounts. Schemes are being hatched to have excursions run three miles out to sea, take aboard enough liquor to keep the party wet, and remain outside the prescribed distance until the liquor has disappeared. The boats transferring the wet goods will come up along the coast, from Cuba, always remaining at least three miles out. It is expected yachting parties will be more popular than ever this summer. A John with a yacht and booze will have to remodel for increased capacity if he believes what he will be told about himself by those seeking invitations.

Few and far between in these days are the cabarets that are keeping up anything like their old pace in business. One of exception is Joel's, down on 41st street where the old gang still

congregate and "let'er go" the same as of yore. One of the reasons evidently is the fact that Joel's now remains open until the wee small hours in the days before the war and strict police supervision came about. One o'clock was once the time limit, now, however, without a license fee to pay to the state, the same license in the past having given the police the right to step in and order the place closed at certain hours, the dancing and hilarity continue all night long.

Mrs. Margaret P. Bacon was granted an interlocutory decree of divorce from Benjamin Frank Bacon, last Tuesday by Justice Tompkins at White Plains. Bacon is with Olive Burke in a skating act at the Strand Roof Garden, New York. The defendant's partner was named as correspondent. Neither put in a defense. Mrs. Bacon testified that she was married on January 15, 1917, at Minneapolis, Minn. Manny Eichler gave the divorce. The offer is said to be the first big one in the way of cafe entertainment since the operation of the eighteenth amendment. Revenue in this case to counterbalance the salary outfit will find cover charge raised to a dollar. A new revue produced by Max Rogers opens in Reisenweber's next week.

Reisenweber's, which has from time to time played a number of big acts at the cabaret or have assigned those attractions to special "floors," is angling for Eva Tanganyika. The offer is said to be the first big one in the way of cafe entertainment since the operation of the eighteenth amendment. Revenue in this case to counterbalance the salary outfit will find cover charge raised to a dollar. A new revue produced by Max Rogers opens in Reisenweber's next week.

Wallack's Hotel, at 43d street and Broadway, passed out of existence March 1 due to prohibition. The management has disposed of the lease and the Schulte cigar stores is reported taking over the lower floor and will sublet portions of it. What will be done with the rest of the property is problematical. Several offers are reported from parties interested in dance halls.

An entirely new policy will be inaugurated at the Marigold Gardens, Chicago, March 10. Beginning with that date there will be two performances nightly. The new revue, "Marigold Frolics," with music by A. Baldwin Sloane and lyrics by E. W. Floyd, is being rehearsed in New York, with a strong cast of principals and a chorus of twenty-two girls.

Bode Brothers' Cafe on 28th street and 4th avenue, closed its doors Sunday. While given to catering to the silk merchantmen during the past decade, the cafe formerly was a rendezvous for the theatrical folk and newspaper men when the theatrical district centered around 28th street years ago.

Pommery champagne may be purchased in Bordeaux, France, at one dollar a bottle. Through the inability to export its wines to the United States and Russia, the two principal points formerly shipped to, France is clogged up with champagne.

McCarthy's Inn at Portchester, N. Y., will be rebuilt, following the recent fire there, which did about \$20,000 damage. The flames did not touch the dance hall annex. Jack McCarthy had to close the place pending repairs.

Max Rogers is supplying artists for the Bingham Hotel, Philadelphia. The Sheedy Agency formerly booked the Bingham, which plays a revue and vaudeville type of entertainment.

Katharine Horter in the "Dardanella" revue at the Pekin, this week, replacing Kitty Flynn. Miss Flynn has the "flu."

Jack Ferris has taken over the dance hall at the Strand, Far Rockaway, and will open it May 30.

NOTES

Carlotta Nilsson is now at the Hotel Commodore completing the manuscript of a play. She has given up acting for writing.

Mack Brown (Brown and Elaine) is advised to communicate with his parents owing to the death of his sister.

Snack thieves have been prowling around the apartments on Broadway. Tuesday two attempted robberies were discovered. Thieves tried to enter the apartment of Mr. and Mrs. Max Winslow by cutting out the lock on the door, but their efforts were frustrated by neighbors. The second attempt was made on the apartment of Beatrice Ebert.

Paul Ament, electrician at the Palace, is to be married March 3 to a girl in the "Follies."

Flo Rheinstrom, former booking agent, is managing the Strand, Hoboken.

Alton and Cleveland, amusement promoters, are back of a plan to build a million dollar amusement park at a location just east of Loran, O., according to an announcement. Work will start this spring.

"The Tragedy of Nan," which played only four of the six special matinees scheduled at the 39th Street, drew a gross of \$2,680. The absence of Philip Merivale, who played opposite Alexandra Carlisle, and who had to leave with "One Night in Rome," precluded the six performances from taking place as scheduled.

Higgins and Bates, sister team, who have completed a 55 week contract at Rector's and the Moulin Rouge, have abandoned the cabaret for a Broadway production.

Adelaide and Hughes, who recently closed with "Monte Cristo, Jr.," are producing a revue with 18 people which will go into the Winton Hotel, Cleveland.

Maxine's will put on a new show next week, Percy Elkeles producing. Emmy Hope, a French soubrette, Kitty Walsh, Billy Cook and Estelle Penning are the principals.

Roehm and Richards are engaging seven principals and twelve choristers for the revue at the Hotel Winton, Cleveland.

The Lambs Club held a special meeting last Thursday afternoon to consider the resignation of R. H. Burnside as its Shepherd. The resignation was rejected and a vote of confidence given Mr. Burnside. The trouble at the Lambs of late is said to have been in the controlling board (Governors) of that club, with many petty complaints continuing to be made. Augustus Thomas presided at the special meeting and averted impending trouble through his adroit handling of both sides. One side seemed to be led by Wilton Lackaye. The Lackaye faction evidently had singled out a couple of the board's members they wanted to land on. When a suggestion was made that a vote of confidence also be extended to the board there was a decided hue. Following the objections, a couple of members of the board submitted their resignations on the spot. Led by Lackaye these resignations singly were rejected, and the intent of the Lackaye faction as well as trend of their attack or defense appeared to be that they wanted the objectionable members of the board who were present to present their resignations, in the expectation they would also be rejected,

whereas they might have been accepted. Mr. Thomas appeared to scent this, and avoided it.

"An Artistic Treat," with Margaret Stewart, Bill Downing and Beulah Royal, is booked for the Palais Royal.

Johnson's, the oldest restaurant in Newark, N. J., closed Sunday.

COAST PICTURE NEWS.

By BARRY.
Los Angeles, March 3.
Russell Simpson will be featured in "The Iron Band." Production was started this week at the Goldwyn lot.

Margaret Loomis, the classical dancer, will be Bryant Washburn's leading lady in "The Sign of St. Anthony."

Marshall Neilan has moved to his new studios in Hollywood - on the Santa Monica Boulevard.

J. C. Brownell, the Universal scenario chief, has arrived and will remain for three weeks. He brought with him the rights to several plays to be produced at Universal City shortly.

T. Roy Barnes spent the last two weeks in the Texas oil fields getting scenes for "Scratch My Back," a Goldwyn production, and while there got the idea for the new vaudeville sketch he has just completed.

Pauline Frederick is now directing herself in "Roads of Destiny" while Frank Lloyd prepares the script for

J. Parker Read, Jr., has been made general manager of the Producers' Association.

Mabel Normand's next picture is "The Girl Princess," in which Hugh Thompson plays the male lead, aimed under the direction of Victor Schertzinger at the Goldwyn studios.

Adelle Hood (Mrs. Edwards Davies) is here. She may make a picture before going East.

Lillian Hall will start soon on a big feature. The picture will be made at the new Jasper studio by Edgar Lewis.

Jess Robbins is now directing Jimmy Aubrey comedies for Vitaphone.

Annette Kellerman has started production of her next picture for Sol Lesser productions. The script calls for some Hawaiian scenes and will necessitate a 2,000-mile trip across the Pacific.

James Grainger, Eastern manager for Marshall Neilan Productions, has arrived to consult with Mr. Neilan in some important matters.

Arline Pretty has been signed by Selznick.

Ruth Price will take the leading female role in Taylor Holmes' next feature.

Douglas Fairbanks and a company arrived in San Francisco last week to obtain yachting scenes on the bay.

The new Regent at Flint, Michigan, a picture house seating 1,700, opens March 10.

Owen Moore will be the star in "Wilderness Fear," a story recently purchased by Myron Selznick.

Joseph Henaberry will direct Robert Warwick in his next production. Bebe Daniels will assume the female lead.

Ralph Bushman, son of Francis X., has signed for leading roles with the Christie Comedies.

Katherine MacDonald will do the lead in the screen adaptation of Rita Wellman's Saturday Evening Post story, "Curtain."

Charles Ray is a visitor in San Francisco this week prior to beginning production work on his first Kane picture for First National release.

Florence Dixon, of "Ziegfeld Follies," is Earle Williams' leading woman in his new feature, "Captain Swift," by C. Hadson Chambers.

Ben Abrams, formerly Southern representative for D. W. Griffith, is going over to the First National as general representative.

Arthur S. Kane announces the addition to his staff of Katherine Anne Porter who will be in charge of feature writing for the fan publications and newspapers.

The Kane Pictures Corporation has leased new quarters in the National Association Building on West 43d street with space calling for four times the size of its present offices.

Richard C. Travers and Irene Tams have been engaged for the new Capt. Stoll feature, "Determination." Herbert L. Memore is the technical director and John L. McCutcheon one of his assistants.

The "Topics of the Day," through the Literary Digest, is offering a \$50 cash prize for the best 50 word topic on "why teachers should receive more pay. Only teachers are eligible in the competition. This fact is being announced via the current 'topic' release.

A. H. Woods and Thomas Ince are apt to go to the mat in the courts over the picture rights to "The Guilty Man." Woods had the play and Ince produced the picture version. Woods has not received his bit for the rights as yet and

may invoke the aid of the courts to get it.

The Nippon Film Co., Inc., with L. Soman as its head, has started work on a series of pictures that will show the famous Judo artists of Japan in action. They will be single subjects made by H. Franco and Stewart B. Moss and Charles Roth handling the scenic effects and camera.

J. D. Williams, manager of the First National Exhibitors' Circuit, left for the Coast last Saturday. He will remain in Los Angeles for about four weeks. It is hinted that his stay there will find the consummation of a deal whereby the productions of the "Fix Six," otherwise the Associated Directors, will be released through the First National.

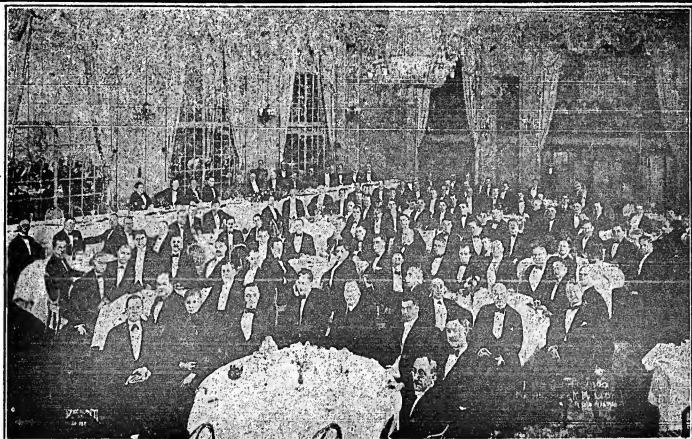
The Arrow Film Corporation is named defendant in an injunction suit by the Mayflower Photoplays Corporation. Through Alfred Beckman, of House, Grossman & Vorhaus, the Mayflower seeks to prevent the defendant's use of the title "A Scrap of Paper," claiming sole ownership by virtue of the Mayflower's acquisition of the screen rights to the A. H. Woods production of the same name.

STILL LOOKING FOR NICK ARNOLD.

It was not until Wednesday, after a week of front page stuff, that the "Nicky"-Arnstein-Arnold-Fannie Brice story was pushed off the front pages of the metropolitan dailies. Arnstein or Arnold as he is better known is still missing and with the district attorney and bonding company sleuths on the trail of the man alleged to be the leader in a plot to steal \$5,000,000 of negotiable securities in Wall Street, the continued mystery of "Nicky's" whereabouts is now a New York scandal. Attorneys retained, it is claimed, through third parties represented Arnold, and the lawyers promised to deliver the man if bail for \$50,000 was acceptable.

The district attorney refused to make such a deal. Late last week one of the lawyers departed with three detectives, with the promise to bring Arnstein back. But they failed to deliver and on Wednesday were supposed to be in Pittsburgh "licked." One of the defendant's counsel ventured to say that he doubted if "Nicky" would give himself up at all.

Fannie Brice was examined several times last week and at times she lapsed into stage dialect and became humorous. She said she would rather sing a song than remain seated answering questions before an audience.



THE FRED McLOY DINNER

The above was flashlit at the dinner tendered by his friends to Frederick M. McLoyle at the Hotel Ritz-Carlton, Feb. 28. On the dais, reading from left to right, are Hon. Emil E. Fuchs, Senator Joseph D. Kelly, Justice Aaron J. Levy, Judge Reuben L. Haskell, General John J. Pershing, Mr. McLoyle, Royal H. Waller (hostmaster), Acting Mayor of New York City F. R. Le Guardia, Colonel John G. Quikemeyer, Inspector John J. Croy, chief of the Detective Bureau.

ORPHEUM, SAN FRANCISCO.

San Francisco, March 3. The Orpheum has an impressive show this week. Henry Sentry and his Syncoated-Society Band registered strongly. Their song routine included "Cuba" and "Every Fall Like You" scored. They also got good results with passe numbers cleverly delivered. Sentry's comedy recitation with descriptive music by the band proved most entertaining. The act finished a hit with Sentry doing some speedy jazz stuff to the band's playing.

The Lightner Girls and Newton Alexander stopped the show completely next to closing. Winnie is featured getting to the house strongly with her excellent nut comedy and good singing including Irving Berlin's "Baby Smiles." Maria Lo closed the show with beautiful poses presented to numerous walk-outs. Harry Jolson proved the hero of the early season getting a "It on his excellent singing capability and laughs for his talk. He stopped the show with request numbers including "Tentation Moon," in which Ford Rush assisted by singing from the audience.

Jan Bruce and Margot Duffet Company were thoroughly enjoyed with a well presented sketch that is different. Kennedy and Nelson opened with a speedy and original line of acrobatic tricks. Hubert and the Comedy Company were second with a speedy dance routine and attractive music. The comedy duo, strenuous playing, assisting admirably.

The Marlon Morgan Dancers with their artistic dancing and music held over from last week continued to be the big feature. Lady Lu, a Chinese prima donna gorgeously gowned and possessing a clear throaty small voice, appeared. She was assisted by Froken Kumbey, a charming Danish pianist. Both were well liked and pleased. Jack Josephs.

LOEW'S CASINO.

San Francisco, March 3. A nicely balanced six-act bill provided equal entertainment in the first part. Wilbur and Glorie opened good with a juggling act that the variety. Wilbur has a good line, including some familiar talk during his juggling. The girls in this act, appeared. There is a mere assistant as it is her singing and comedy injected into the play. The act is a juggling that makes the turn unusual.

Cook and Hamilton in their skit "Samples" did well second. The mixed team have some pleasant bits. The act drops showing the interior of a cafe, music store and a Chinese laundry. It is from the latter that the most comedy is derived and they finished to a good hand with a costume change. The act is a bit of the robust sort, handles her songs very well and the five men jazz it up in great style.

Charles Hickey (Hickey Brothers) going it alone had an easy time here scoring the hit of the show. There is a lot of class to Charlie. He opens with talk in a neat manner, but it is his excellent dancing and acrobatic work so classily presented that rings the bulls' eye.

Mole, Jesta and Mole, a mixed couple and a wee bit of a girl about six years old in a bicycle routine, do some straight and comedy riding. The little girl, however, is the principal feature, scoring a big hit all by herself with "Freckles" out of which many hoarse laughs are won by the really good business the child adds to the number.

Joe Christy and Kelsey Ryan, with songs and dances, closed the vaudeville. They are a good appearing couple and neat dancers. A jazz dance by the girl was her best effort in which she redeems herself and overcomes the impression created regarding her ability at the opening. When they baby smile at Mo, by Claire Starr and Glorie, was the outstanding number in the King Show that closed.

PANTAGES, SAN FRANCISCO.

San Francisco, March 3. Pantages' bill this week is destined for laughs, the majority of the acts featuring comedy. "The Teetotal Hell-sees," headlining, closed the show very good. This neatly presented girl features Frankie Kelsey, an eccentric comedienne who keeps the fun moving throughout. Fred Lancaster, by his fine appearance, puts songs over creditably. An Apache number, with all hands participating, stood out.

Martha Hamilton and Company act well in a good comedy vehicle which proved a big laughing success. James Iochter has captured the audience with his act the piano and scored big. Jimmie Glides and Joe Phillips were formally featured in different girl acts and were induced by Pantages to team up. They scored a hit with their act. The two clever comedians of contrasting types and have framed a dandy comedy routine full of fun, talking bits and business. The ventriloquist finish stopped the show.

Harry Berry and Miss opened. Berry's versatility and good appearance to-

gether with a routine, including talk, juggling, considerable singing and acrobatic finish into a springing hand stand, deserved a fair spot. The Miss assists capably. Marconl Brothers were a hit with acrobatics and talk intermingling. Jack Josephs.

LOEW'S HIPPODROME.

San Francisco, March 3. Kipp and Kippy opened with old fashioned comedy juggling and were well liked here. The Carr Trio, a couple of men and a woman, all making a neat appearance, have little talk and too much singing, but pleased nevertheless. Tom Linton and his Jangle Girls headlined, making a big flash and were enjoyed despite most of the dialog being familiar to the audience.

Harry Gaulton with only fair talk but better songs nicely handled was aided by a good personality and stopped the show completely with an off color comedy number. The Carlinones Animals closed successfully. "The Broken Buttery" was the feature picture. Jack Josephs.

NOTES.

San Francisco, March 3. With the exception of the drummer the entire personnel of the Pantages Orchestra was changed last night. Marino is the new leader, succeeding Dr. Maxim De Grosse.

Richard M. Hotelling has been specially engaged to play the "Fray" in "The Servant of the House," the current stock attraction at the Malchland Playhouse.

Gene Gorman, one of the principals in the Revue Comique on the Hipp, time will leave the act next week to join Kelly and Rowe's musical stock at Tacoma, Wash.

The wrecking of the present buildings on the site for Loew's Metropolitan will commence some time next month. The new theatre building will contain over 40,000 feet of rentable office space. The theatre will have in addition to the Market street entrance an exclusive automobile entrance on the corner of Broadway. An immense cafeteria will be built in the basement.

The new Merced Theatre in Merced opened last Saturday with five acts of Bert Levey vaudeville. The house will play pictures, road attractions and Levey vaudeville, the latter one day each week.

Phil Rock opened with Jim Post-Tom Kelly, musical comedy stock, at the Majestic theatre. Rock is doing "W. Opposite Post."

Nort Levey is negotiating to take over a theatre in the Fillmore District. In the event the deal is closed Levey will sublet his princess and transfer his vaudeville to the new house.

Edith Mackie, a member of the San Carlo Opera Company, was sued last week for \$3,000. H. B. Brining, who brought the suit, claims the amount due for lessons in voice culture.

Al Watson, former manager of the Hippodrome in San Diego, has located here in the manufacturing and dealing in projection and stage apparatus.

Charles Baker arrived last week from the East where he was in charge of the Mack Bennett bathing girl act.

Billy Elliott smiled on the Ventura to join the "Midnight Follies" at the Tiroll in Sydney. Elliott will replace Bert Clark.

Earl Macquarie is now in the box office of the Orpheum. He formerly held a similar position at the Alcazar. Worthington McGrath has switched his activities from the Columbia, succeeding Macquarie at the Alcazar.

SUES MANAGER ON CONTRACT.

San Francisco, March 3. Charles Baker, former advance man of the San Carlo Grand Opera Co., has brought suit against Manager Fortune Gallo, claiming the latter owes him on his contract for 1918-19, which expired last May.

During part of three weeks' engagement at the Curran, the sheriff was in charge of the box office as a result of the suit, until a bond was put up.

Cluxton Resumes Management.

San Francisco, March 3. J. J. Cluxton has returned here to again assume the management of the local house. Roy Stephenson will remain as assistant manager.

NEWS OF THE DAILIES

"The Purple Mask," at the Booth, is to be done in Japan.

Garrett Cupp is ahead of "The Crimson Alibi."

Joe Fleischer, who conducted a column of theatrical notes for the New York Globe, is back on the city staff.

"The Magic Melody" closes at the Shubert in two weeks, and then it goes to Boston.

The name of the new 9 o'clock on the New Amsterdam roof will be "Miss 1926." It opens next Monday.

Nace Bonville, who created the role of "Leandro" in the original production

WILL KING SHOW CLOSES IN MAY.

San Francisco, March 3. The Will King show, now in its 42d week at the Casino (second season), is expected to continue until some time in May, when the company will take a vacation of six weeks.

A large musical production of New York is being negotiated for to keep the Casino open during its absence, with grand opera probably installed part of the time. Will King will go east about that time to stock up with new ideas for a third season.

JEWISH STOCK PLAYS ON COAST.

San Francisco, March 3.

The Grossman Yiddish Players entered their 30th week of Jewish stock last week. The policy of two performances weekly (Friday and Sunday nights) are proving popular, and enough is taken in at the box office on these two nights to pay full week salaries of the players and a neat profit left for the sponsor, Samuel B. Grossman.

MUSICAL SHOW FOR ORIENT.

San Francisco, March 3. George Barnes and Irene West are organizing a musical comedy show for the Orient. The company will consist of 18 people including a chorus.

Rhearsals have been started and the company is scheduled to sail about April 15 to open at the Gaitey in Yokohama.

ENLARGE COLISEUM.

San Francisco, March 3. The Coliseum, one of the finest of the outlying pictures theatres, is to be enlarged to a seating capacity of 3,000, including about 500 additional logs and box seats in a new extension of the balcony. A large modern and fully equipped stage will also be installed for the presentation of prologues and scenic effects.

BURNS TO MARRY B'KLYN GIRL.

San Francisco, March 3. Harry Burns (Burns and Frabito) announced during his engagement at the Orpheum here that he will be married in Milwaukee April 12 to Tessie Ferraro, non-professional, of Brooklyn.

rano, non-professional, of Brooklyn.

CHINESE GRAND OPERA NEXT.

San Francisco, March 3. The Glorie show at Lyceum Theatre in the Barbary Coast district closed last week, to be succeeded by Chinese grand opera.

CONOLY SUES SAMPTER AGAIN.

Joseph Conoly has begun action in the Supreme Court against Martin Sampter for an accounting of the profits of the road show, "Hitchy Koo." He claims a one-fourth interest.

Through his attorneys, Henry J. and Frederick E. Goldsmith, Sampter denies all charges, repudiating the plaintiff's one-quarter interest.

A similar action begun by Conoly a year ago was dropped.

of "Florodora," has been engaged to play his former part in the revival.

Frank Smithsonian will sail for England March 5 on the "Imperator." He will stage all the Hippodrome shows for De Courville.

One hundred members of the Long Island Press Association witnessed the performance of "He and She" at the Little Theatre, which will be Tuesday night.

"The Medes" of Euripides will be presented at the Garrick by Maurice Browne for a series of matinees, beginning March 22.

The Theatre Guild has begun rehearsals of "John Fordson," which will be revived later in the season. "Jane Clegg" is at the Garrick.

Ruth Shepley, who was absent from the cast of "Adam and Eva" for a day because of illness, resumed her role of Eva in the comedy last Monday night.

The third recital of Mrs. Ruano Bogislav, scheduled for March 7, at the Greenwich Village, has been postponed to next Sunday evening.

"Always You" was presented at the Shubert-Crescent, Brooklyn, Monday night, with Irene Franklin and Ralph Herz and other members of the original cast.

Mabel Tallaferro, last season in Browning's "Pippa Passes" at the Cort Theatre, has begun rehearsals for "The Piper," the Shakespeare Playhouse production, to be given at the Fulton theatre beginning March 11, for special matinees.

In Baltimore on March 15 "Twinkle, Twinkle," musical comedy, will be produced by Adolphe Mayer. The cast will include Denman Mayle, Frank Joana, Edith Kingman, Harold Crane, Leonora Norwood, Harry Delf, John Daly, Murphy and others.

March 22 the Jewish Community Home Players of Allentown, Pa., will offer their first in the play "The Loric, New York. The show is called "Romance," in three acts, written by Max J. Lewis, with music by Lee David.

Meers, Shubert produced at the Globe in Atlantic City Monday night "Not So Long Ago." The cast includes Eva Le Gallienne, Sidney, Charles Abbe, Mary Kennedy, Thomas Mitchell, Madeleine Marshall and Esther Lyon.

George Gerstwin is writing the music for George White's "Scandals of 1926." The book is to be written by Arthur Jackson. In addition, Gerstwin has also completed about six numbers for the revised "Dear Mabel" Co., which Marc Klav has on the road.

Hattie Sims, whose father, Captain Edward Everett Sims, U. S. N., is a first cousin of Admiral Sims, has made her stage debut in "Aphrodite" in the role of Ghandames at the Century. She will also have a role next season in "Mecca," which Meers, Comstock & East will produce at the Century theatre.

Robert Greig, associate director, Tiroll Theatre, Ltd., Australia, is in New York following a round-the-world trip. He is considering the possible plays available for presentation over his circuit of theatres in Australia, and has completed arrangements for the presentation of "Chu Chin Chow" in the Antipodes.

On March 11, in the Punch and Judy, Wendell Phillips Dodge and Willy Fogarty will produce "Musk," with Blanche Furka in the chief role. The cast includes Misses Fyome Garrick, Margaret Rand and Leah Temple; Henry Mortimer, Cecil Owen, Douglas Garden and Scott Moore. A Russian director, Vadim Ura-noff, will stage it.

"The Unwanted One," a new Chinese-American play written by Forrest Halser and Clara Beranger, opens at Parson's, Hartford, to-night, prior to coming into New York. The cast includes Forrest Winant, Margaret Leslie, Madeline Delmar, Ivy Troutman, Leo Winslow, Mabel Earl, Frances Nelson, Frank O'ner, Doris Fellows and Gesmonda Nicolai.

William Harrigan of "The Aquittal" has been asked by the Public Library of New York for the original manuscripts written by his father, the late Edward Harrigan, of Harrigan and Hart, as the only literary record of New York life from 1870 to 1900. Harrigan's "Mulligan Guard" series of seven plays, "Squatter, Sovereign, Patriot, Riley and the Four Hundred" and "Old Laven-der."

MAJESTIC, CHICAGO.

Chicago, March 3. Imhof, Conn and Cornejo got more laughs into their act than all the other acts on the bill put together, and that goes without doing any damage to the other acts. There are only three funny acts in vaudeville, and this is two of them. Roger Imhof's inimitable human, humorous and thoroughly typical Tad is one with Jefferson's Rip, Chapin's Lincoln, Thompson's Uncle St. Bernard's Abe Potash and Mansfield's Beau Brummel. There are some who seek to minimize the value of "The Feet House" by calling it hokey; if this is hokey, let us have more of it.

The applause hit of the bill was Kharum, who makes up as a Persian. But whatever his nationality may be, he certainly is a piano fiend. During the usual piffle of the vaudeville pianist, this temperamental baby plays his piano as that piano is seldom played. The always youthful dresden doll, Louise Dresser, at the other corner of the stage, occupied a parlor set (piano played by Philip Charig) and with an even and uneventful routine, told their numbers with such excellent taste, such graceful mannerisms and such clean-cut delivery that they made an unquestionable success.

John Heather, with John McLaughlin and Bobbie Heather, helped the dry bill with a little Scotch that helped make everybody feel like a Scotchman. The spontaneous good humor is valuable on any bill, and while Heather has been times Mr. McLaughlin does not waste his time at the piano. Were it not for Kharum on the bill, he might have stood forth as the best pianist on this bill.

Samoroff and Seidel, undismayed by the opening act, started the show off nicely with their Russian dance, Maudie Earl and Co. followed Kharum. Miss Earl, who has played Chicago half a dozen times this season, has been frequently reviewed here, and did as well as she usually does with her act, offering one of the most ambitious given by a single woman on the time, who does not occupy a headline position. Swor Brothers, working hard in cork, got big returns. During the previous last week at the Palace, encountered difficulties by virtue of following two more of less hilarious acts, but finished strong. The Three Bobs closed with a fine tuning of their dog act, and materially, and held them in. *Swing.*

PALACE, CHICAGO.

Chicago, March 3. Singer's Midgela, closing the show, held them in admirably. The act carries almost enough weight to carry the bill for a production, and it is not unlikely that it could be made into a production. Playing dates like Thurston has been playing. The magician got over \$10,000 on the week at the Palace, and from the manner in which the Singer offering was received, there is no doubt that a production made up of the midgela would do as well or better.

Only one other act on the bill got a notable response from the audience. This was Muriel Window, who made her swift changes behind a special prop arranged as a couch. Miss Window has all the pep and insouciance of Tanguay, plus a lot of little tricks that Tanguay never knew. Miss Window has an ingenious way of doing naughty things with her shoulder, and a neat little way of saying naughty little numbers which might cause a lesser artist to cause the bluesiness to shudder, but she obeys it of all ruse quantities and sells it clean. Miss Window is essentially of vaudeville and vaudeville fans love her.

Paul Decker and Co. offered a sketch titled "— and —" grotesque in its unreality, with Decker overplaying, mugging, and from indications—adlibbing. The sketch has to do with a worthless son who double crosses his father in order to make good as a business man. Not a second of the sketch is believable. James H. Collier went mildly despite the favorable No. 4 spot, and not until he started to read the old Joe Miller out of the little book did he get anything in the way of laughs.

Roy Lee and Al Werner, with a slapstick act in blackface, on a painter's scaffold, did well, but not as well as much better in a later spot. Dolly Kay in the second spot expired through interruptions of the late comers. La Hye and Dupre opened with an interesting sad act. *Swing.*

MYVICKER'S, CHICAGO.

Chicago, March 3. The supper show was a refrigerating plant, and Ernest Backly, who sang songs and spoke lines in a formally dressed tramp costume, kept the temperature at the zero temperature. The act would not be more than lukewarm anywhere, but in this north hole it shuddered below zero.

With this in view, Simmons and Bradley, who followed with a roller-skating

turn, found it hard rolling, despite snappy costumes and pretty routine. The act is good enough to close any bill on the time and its reception at this show is not to be taken as indicative of its value.

Billie Bowman introduced herself by a film showing her on a transport coming home from France, where she had been entertaining the boys. The film carried her to the stage door of a theatre, and then the film stopped and Miss Bowman made her entrance before a special drop in one, transparent in the center to permit the audience to see her make the changes required in her various numbers. She did an old maid number, a number in male attire and a closing number in evening dress, and got over handsomely.

The Base Ball Four also opened with a film, showing each of the members in uniform playing ball. Then the drop went up and disclosed what purported to be a dressing room of ball players. The act has big time calibre if it kills all the inconsequential in the act. It should work in one right after the film, but should by all means retain the ball-playing finish in which the light men runs through the audience in semblance of a home run dash, sliding to a finish on the stage.

Marlene and Homer offered a pretty musical turn, set in a beautiful parlor in three. The man played classic selections on the violin to applause which in this house is a great compliment to his ability. The girl, a fine musical ability as a pianist. The young woman sang a couple of numbers in a full, powerful voice. The act is a little light for big time, but is better than small time. A returning might qualify it for the two-a-day.

Jack and Eva Arnold are a couple of clean-cut persons. Jack is a pianist on the piano. Eva excellent in character songs. The act is of a calibre suited to the smaller family time. There are a couple of risqué lines in Mr. Arnold's "minister" which could be eliminated to the improvement of the act. One in particular which is offensive to a reference to "dies." *Swing.*

STATE-CONGRESS.

Chicago, March 3. As far as the brand of vaudeville being sold here, the house has a good chance. It is the pet of George Webster, and into it he books the best he has. This is by no means State-Lake vaudeville, but for the play the clientele and the price it does the trick.

Dr. Von (Nurse) opened with a female impersonation act that carried a novelty.

This act might very well have changed spots with the No. 2 turn, Slims and Warda, closing the show. The act is a talk that dragged, even for this house where the moulder a gag is the better they like it, they sang and they danced. That they did fairly well.

Eight, De Lacy and Co. two women and a man, offered a bigamy sketch with many laughs and a couple of serious moments. The act is of a calibre suited to the smaller family time. 'd'ets to the late Cliff Gordon. All he needs is ability to put the stuff over. He has the stuff. It is almost a stereographic copy of Gordon's monologue.

Herzog's Gypsies closed, full set to the campfire in stage center. The youngest gypsy danced Russian steps as they are seldom danced in any house, and a little girl in the troupe did excellent toe work. The rest of them are fair. The boy and girl could team up and do a good turn on the better small time.

NOTES.

Amelia Victoria, formerly a singer at Collisimo's cafe, is rehearsing a vaudeville singer.

There is a report that one of the loop houses will shortly start a stock company this summer, on the Morocco Los Angeles plan.

The amusement parks plan the featuring of large bands this season as was the custom in former years. It is said the park revues have lost drawing power.

Marlan Kerby and Matt Halsey have surrendered their places in "Dear Me" at the Cort. They will be replaced by due at the Olympic March 8. Their places have been taken by Grace Reals and Fredrick Beane.

Elsie Janis and her Gank will succeed "Hitchy Koo 1919" at the Illinois March 15.

"Welcome Stranger" has been clipping along at the Grand at an average weekly gross of nearly \$18,000. "Lightning" is booked to arrive Aug. 31.

Guy Perkins, for years with the C. V. Nelsens, has been named as head of the local Horwitz-Kraus agency.

Edward Beck, long producer of cab-

CHICAGO'S FLOP STRIKE.

Chicago, March 3. The third Shubert strike in Chicago since "Hello Alexander" struck the Garrick blew up in bubbles Sunday.

In the morning J. Marcus Keyes, local head of the A. E. A., called up all the city editors and told them to hold their bulldog editions back an hour, as he had a "hell-bending story to give out."

When reporters rushed over, they were told by Mr. Keyes to wait. They waited. There was much telephoning and mysterious conferences. When it was all over the facts were given out.

The facts are: Elaine Vance, one of the chorus girls in the show, came late to rehearsal and was fined \$2. Her roommate, Beatrice Sims, went out on sympathy strike when Mabel S. O. S. d. the A. E. A. headquarters.

As a result, the union employees of the theatre were instructed to keep the curtain down at the evening show pending further instructions. Shortly before time for the show to start Mr. Keyes, fortified by the horn-yanded Ed Nockel, secretary of the Chicago Federation of Labor, called on Bill Early, manager of the show.

The following conversation (from stenographic notes) took place: Mr. Keyes: "The fining of that girl was illegal. How about it?"

Mr. Early: "Send you the money in the morning."

Mr. Keyes: "Miss Sims is entitled to her transportation back to New York."

Mr. Early: "She can get it anytime you send for it."

And the curtain went up.

ANNUAL SONG CONTESTS.

Chicago, March 3. With the dedication of the Fol Community house at Greenwood Hill, recently, announcement was made that it was to be the home of the annual national convention and contest of song writers, the first to be held next June.

Prizes will be offered from a fund provided by Grace Porterfield Polk, an Indiana song composer.

BEN JEROME NIGHT.

Chicago, March 3. The Chicago branch of the Elks gave a special night complimentary to Ben Jerome, musical director of "Oh, My Dear" at the La Salle Feb. 24th.

In addition to the presentation of the regular show there were parodies sung by Juliette Day and the Big Four Quartette.

The Society of American Singers will produce "Jack in Petticoats" musical comedy, next fall.

arets at the Margold Gardens, has severed that connection and will probably but on the next Winter Garden revue.

Joe Goodwin passed through and visited with Billy Stoneman, the Shapiro-Bernstein chief foototum.

Sethern and Marlowe opened lightly, but after hot reviews, business jumped to capacity at the Studebaker.

Ed Kelly, of Kelly and Bertha, ask the Chicago Cort of Vauvret to announce that recent reports of the death of his wife, Elsie Kelly, were erroneous. "We are both enjoying the best of health and expect to remain so for some time," writes Mr. Kelly.

Lulu Netherway and Grace Davis have joined the Mack Bennett Bathing Girl show playing the Louisiana and Mississippi territory.

Inez Bellairs is to be featured in "Love Jinx," the revue produced by Will Bradshaw and Gil Browne.

"The Visitor," a production put out by Casey Horses and Porter J. White, which floundered last week after seven days' showing, will try again after being recast.

SARATOGA HOTEL HEAD DUCKS.

Chicago, March 3. Edward D. Cummings, manager of the Saratoga, left Chicago last week leaving the hotel with an indebtedness of over \$20,000. His departure was preceded by filing of an involuntary bankruptcy petition against the hotel.

This followed a judgment for \$17,000 on back rent. A receiver is to be installed. The hotel has had frequent trouble with the police since Cummings took it over. It was regarded as a disorderly house, and the better class of theatrical patronage deserted it several months ago.

Robinson Made No Bid.

Chicago, March 3. The Robinson Attractions, which for 15 years contracted for the Western Canada Fairs, did not this year make a bid, leaving the field to the United Fairs Booking Association, which signed for the service.

Fort Worth, Texas, was closed tight day and favorable weather accorded with Sheriff Clark's edict. Dallas, 30 miles away, did a rushing business. The houses affected included Keith's Majestic, Hulsey's Palace (pictures) and three tabs.

Martin Beck and Mort Singer have returned from a sojourn at Palm Beach.

When E. Ray Coets sails for Europe next week all of his personal affairs will be handled by Arthur J. Levy, manager of "As You Were."

Howard Rothert (Cooke and Rothert), who abandoned vaudeville to enlist in the Aviation Corps for three years, has been commissioned a corporal.

SHOWS IN CHICAGO.

Chicago, March 3. Extra matinees on Washington's birthday and favorable weather fattened the gross all around last week. Numerous "Hello Alexander" and "Hitchy Koo" "A Voice in the Dark Woods"—Played its swan song to a \$14,000 tune, which nearly paid the wages of the 34 stage hands necessary for this melo. "Monte Cristo," has a hilarious "Sunday night" and from the advance sale should do nearly \$10,000 on the week. (1st week.)

Sethern & Marlowe, Studebaker—The Studebakeran Bus grabbed off over \$25,000 and could have gotten more if they had decided to stay, but "Some Time" had to open Sunday night. (1st week.)

"Finger Tings" Powers—Francis Starr's show got over \$18,000 on its last week. Mrs. Fluke opened Monday night in "Miss Nellie of Noisiana," with indications of excellent business. (1st week.) "Betty's Good" Princess—Betty wasn't so good; during the brief engagement the show struggled hard to get over the \$10,000 mark, but couldn't.

Grace George in "The Ruined Lady" to open next Monday night.

"Oh, My Dear," La Salle—Breasted out to Indianapolis with a meagre take-in; under \$10,000. "Rose of China" had a brilliant and profitable premier Tuesday night, and will probably bring capacity houses for some weeks. (1st week.)

"Hello, Alexander" Garrick—Despite strike bulletins every twenty-four hours the McIntyre & Heath show managed to garner about \$16,000 this week. (11th week.)

"Welcome, Stranger"—Grand—Over \$18,000 and no sign of a let-up (10th week.)

"Hitchy Koo"—Auditorium—With Mr. Johnson in and out, the show netted over \$17,000. It goes into its sixth and last week. No show announced to follow.

"Cherene"—Blackstone—Over \$14,000 in a show which assures more profitable weeks. (9th week.)

"Dear Me"—Cort—The Grace La Rue show is a winner. Over \$18,000 in indications the business will hold up. (4th week.)

"Hitchy Koo"—Illinois—Took a brilliant hop, and astonished everybody by selling over \$22,000. Ironically enough Elsie Janis is booked to come in March 16, although the show has been announced.

show could do business of over \$20,000 for weeks to come. (2d week.)

Thurston Olympic—A Canadian has found the town grave; over \$10,000. March 7 "Howdy Folks" comes in.

The valuable testimony in the proceedings of the Federal Grand Commission in the matter of the Vanderville investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearances as heretofore noted.

30 West 53th Street, New York City
The report below is of the proceedings

THURSDAY, OCTOBER 16

IRVING N. COOPER

ON THE STAND—(Continued)

FEDERAL INVESTIGATION

Q. You think it would be very much more satisfactory, and of course it would, if the theatre themselves would collect your money?

A. I think so, yes.

Q. What do you think would be a reasonable compensation that you ought to pay the theatre for collecting your money? A. Well, that I do not know; whatever agreement I could come to, I do not book with the United Booking Office. Probably if I made the arrangement with the Marcus Loew Circuit through which I book most of my acts, I would be willing to give up one and a half to two per cent., but when I spoke to Mr. Loew about it at that time he said it would require a large extra office staff to take care of it; that is the reason he did not think it was advisable.

By Mr. Goodman: Q. When you say one and a half or two per cent., do you mean one and a half or two per cent. of the five per cent.?

A. Of my five, yes.

By Mr. Walsh: Q. Of course, the theatre is in an absolute position to collect your fee, if they will do it?

A. Yes, sir.

Q. That is, if the steps go in or the actor gives you an order on the theatre, your compensation, of course, is absolutely assured?

A. In fact I have orders. According to my form of contract, I am entitled to place a slip in the box office if I want to, but I cannot go and put in a slip in Memphis, Tennessee, or anything like that. The Loew office would not accept it.

Q. Do you put in slips in some places?

A. No, sir; I depend upon the actor.

Q. Will the Loew office allow you to do that?

A. No, sir; they do not approve of it.

Q. What is that?

A. They do not approve of it. They have nothing to do outside of booking the actor, and they do not take care of the agent at all.

Q. You are a licensed agent under the laws of the State, are you?

A. No, sir.

Q. What is that?

A. I am not an agent. No, sir.

Q. You are not?

A. No, I am not a licensed agent.

Q. You do not procure a license from anybody?

A. No, I have a managerial contract with the acts that I book.

Q. A managerial contract?

A. Yes, I have produced many acts of my own.

Q. But those acts which you represent that you do not produce yourself, you have a managerial contract?

A. Yes, the actors come to me on account of my being a performer, and they know I will take care of them, and I improve it—if there are any improvements to be made on their acts, I do so. I have a knowledge of 25 years in the show business.

Q. You never used any actors for your claims?

A. Jack Wilson is the only one I used.

Q. Where?

A. In Newark, New Jersey.

Q. Why didn't you see him here in New York?

A. I will tell you. The time he played out West, at the time with Kitty Gordon, he was out in California and his first appearance here, I believe, was in Newark, to break in with Jim Corbett, and he opened in Elizabeth and Newark.

Q. But he lives in New York, does he not?

A. Yes, only I did not know the first State he played. In fact, he was breaking in in Elizabeth and Newark.

Q. Did you ever receive legal advice as to whether you could sue in the State of New York?

A. I did, yes.

Q. What was it?

A. Well, I thought maybe if I got him outside of New York State I would be able to collect it easier. In fact it was more of a case of a grudge. I thought if I could throw him in jail I would be satisfied rather than have the money.

Q. But did you ever get legal advice as to whether or not you could sue in the State of New York?

A. No, I never asked for it, because I did not care to sue as actor. It was my personal feeling.

Q. Do you recall there was a strike on the Loew Circuit at some time?

A. Yes.

Q. When was that, do you know?

A. I think during March, 1917.

Q. That is when it started?

A. I think so.

Mr. Walsh: Yes, I think that is all.

By Mr. Goodman: Q. I want to get one thing clear. You said you thought that one and a half or two per cent. would be satisfactory to you, to charge for collecting?

A. Yes.

Q. And I asked you whether you meant two per cent. of the five per cent.?

A. Yes, sir.

A. Two per cent. of my five, yes.

Q. If it were two per cent. of the five, it would really mean forty per cent. of the amount that you got?

A. Yes.

Q. That is, supposing your commission was, for example, \$10; you would be willing to pay of that sum \$2 or \$1.00?

A. Well, I would be willing to give him \$2 or even \$3 to get my \$7 that was coming to me.

Q. I am wrong; you would be willing to give up \$4 of your \$10, at the rate of two per cent.?

A. Yes.

By Mr. Walsh: Q. Well, are you not, as a matter of fact? What is the difference between the way you operate and these other men who are agents, for instance, like Mr. Casey here?

A. I don't know any difference; I never looked into the case.

Q. Don't you operate practically the same as Mr. Casey?

A. I don't know.

Q. Harry Weber, for instance?

A. I don't know anything about their business.

Q. Or Max Hart. Well, they look up actors and present them to the booking houses—

A. I do not know how they transact their business. I am transacting my business in my own personal way.

Q. But that is the way you do. You look up actors and present them to the Marcus Loew Booking Office?

A. Yes.

Q. And you present to the booking office the talents and make representations as to the character of the acts?

A. Yes.

Q. And try to get all the money you can for them?

A. Yes, sir.

Q. Whether you own the act or not?

A. Whether you own the act or not, as a fact, I am known in the booking office as an actors' representative.

Q. Yes.

A. In fact, they always have been down as an actor's agent, because I try to get more money for the act than it really deserves at times.

(Witness resumed.)

PATRICK CASEY

Was thereupon recalled as a witness, and having been previously duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Goodman: Q. Mr. Casey, can you give us the approximate dates of the strikes of the White Rate? First, in Oklahoma City?

A. Yes, sir; the Oklahoma City strike took place the latter part of July.

Q. 1916?

A. 1916.

Q. And then in St. Louis, on February 5, 1917; in St. Louis on February 14, 1917; the Fall strike on March 8, 1917; the Loew strike on March 8, 1917; the Chicago, March 8, 1917.

Q. Can you tell us according to the records of the Vanderville Managers' Protective Association when the last meeting of that association was held prior to February 24, 1917?

A. The last meeting of the V. M. P. A. before February 24, 1917, was November 22, 1916.

Q. And between November 22, 1916, and February 24, 1917, were any dues paid by members or collected from members?

A. Not that the records show.

Q. Did you tell Mr. Keogh or Miss Nelson, both of whom testified by deposition in this case, that Mr. Keogh would have to resign from the White Rate to obtain engagements with members of the Vanderville Managers' Protective Association?

A. I did not.

Q. Did you tell either of them that Mr. Keogh was on a black list?

A. I did not.

Q. Will you tell us the practice of the different circuits in engaging vanderville artists, as to whether the circuit engages and makes one contract for the season or whether it makes individual contracts for each theatre?

A. In most cases it is individual contracts for each theatre. I believe in the Pantages Circuit that they make a contract for the entire tour, and in some cases I believe that both the United and the Loew offices have issued blanket contracts for a certain number of weeks which were afterwards supplemented by individual contracts with the theatre where the act was to play.

Q. In the Pantages case I presume that one contract for the tour is because Mr. Pantages owns all the theatres in which the artist is contracted for?

A. I do not know that he owns them all, but I guess he owns most of them, but they are all contracted under one contract.

Mr. Walsh: It is very likely they allow him to do that.

Q. Mr. Fay testified that he sent to the Managers' Protective Association or you an application for membership with a ten dollar check and never received his check, nor was he ever notified of his election to membership. Was Fay ever elected to membership in the Vanderville Managers' Protective Association?

A. No, sir.

Q. Was the ten dollar check ever returned?

A. No, sir.

Q. Explain why not.

A. Because subsequently to his sending his ten dollars, he had two interviews with me in which he agreed to pay the same amount that the other theatres had paid in Providence. After it had already been arranged and he was to send his money in, and then the matter would be closed, he went out of the office, and I never saw him until I saw him in the investigation.

Q. Did he ever ask you to return his ten dollar check?

A. No, sir.

Q. Have you ever rejected his membership?

A. No, sir.

It is stipulated that Respondent's Exhibit No. 1 was published in VARIETY, October 22, 1915.

Q. Mr. Fay testified with regard to certain acts that played his theatre in Providence and Philadelphia, and he was shown lists which were marked in evidence as Respondent's Exhibits 81 and 82. Have you examined that list to find out whether any of the acts which played in Mr. Fay's theatres in Providence and Philadelphia subsequently played in any theatres owned or controlled by members of the Vanderville Managers' Protective Association?

A. Yes, sir.

Q. And have you prepared a list of the acts that Mr. Fay admitted in Respondent's Exhibits 81 and 82 as having played at his theatre, showing the date when they played his theatre and the dates when they played theatres controlled by members of the Vanderville Managers' Protective Association?

A. Yes.

Q. Is this the list (handing paper)?

A. Yes, sir.

Mr. Goodman: I offer that in evidence. At page 759 of the record it appears that I said: "My purpose will be to show when the Respondents make their case that these acts—those that are conceded that played at Fay's Theatre at Providence and at Philadelphia—subsequently played at theatres booked by the United Booking Office or the Loew office—members of the Vanderville Managers' Protective Association," and I am now making this offer in carrying out my promise.

Examiner Moore: We will admit it.

(The paper was marked "Respondent's Exhibit No. 126.")

By Mr. Goodman: Q. I show you Respondent's Exhibit No. 126 for Identification and ask you if it is the newly adopted form of contract adopted by the Vanderville Managers' Protective Association?

A. Yes, sir.

Q. Which of the members of the Vanderville Managers' Protective Association are now using it?

A. That I do not know. I know that I sent a copy of this contract to the different ones and got letters back that they would use them.

Q. How long ago did you send your letters out?

A. I think it was in August.

Q. Well, you do know that that form is being used in the B. F. Keith Vanderville Exchange?

A. Yes, and I believe the rest of them around New York have got them in the hands of printers, but there is a printer's strike on here, and they cannot seem to get them out, but they have all said they would use them.

Q. As a matter of fact, Respondent's Exhibit No. 126, which you hold in your hand, is the completed contract showing the form as used in the B. F. Keith Circuit. Is it not?

A. Yes.

Q. The form that you sent around to the various members of the Vanderville Managers' Protective Association was a form in blank without the name of the theatre or the circuit or anything of the sort?

A. Yes, sir.

Mr. Goodman: I offer that now in evidence.

Mr. Walsh: May I ask a question?

Mr. Goodman: Yes.

By Mr. Walsh: Q. How was this form of contract arrived at?

A. I believe the contract was drawn up by Mr. Goodman, was finally submitted to me, and it was then taken up with the N. Y. A.'s or a committee over there, and they approved it, and I sent a copy of the contract to every manager belonging to the organization requesting him to use it.

Q. It was not taken up directly at a Directors' meeting of the Vanderville Managers' Protective Association?

A. No.

Examiner Moore: It will be received.

(The paper was marked "Respondent's Exhibit No. 126" in evidence.)

By Mr. Goodman: Q. At page 548 of the record it appears that you testified that the Vanderville Managers' Protective Association was reorganized in the spring of 1915. You have corrected that in your testimony today by saying February, 1916?

A. That is correct.

Q. Are you able to state the number of personal representatives representing acts or doing business with the United Booking Office?

A. Yes; 47.

Q. Can you give me the number of these personal representatives you find doing business in the other booking offices in New York?

A. The Fox office, 14; the Loew office, 21; the Morris office, 20.

By Mr. Walsh: Q. Are any of them a duplication?

A. I do not know. I took the matter up with each of the booking offices, asking them how many representatives did business in their office. I presume quite a number of them are duplications.

Q. Well, do some of them operate in more than one?

A. Some of them operate in every office.

By Mr. Goodman: Q. Do you know whether the members of the Vanderville Managers' Protective Association, in the operation of their respective theatres, employ union stage hands, union musicians and union moving picture operators or mechanics?

A. At most of them they do.

Q. In other words, so far as stage hands and musicians and electricians and moving picture operators are concerned, they have a closed shop in that branch of the business?

A. Yes.

Q. There was a list marked in evidence Commissioner's Exhibit No. 6. I think it was entitled, "List of Acts Actively Engaged in Agitating the Closed Shop" or words to that effect. Do you recall the names on that list, Commissioner's Exhibit No. 6?

A. No, sir.

Q. Well, I will show it to you (handing paper). Now, the first name on that list is what?

A. Joe Birnes.

Q. Do you know what his business was at the time that list was compiled?

A. I believe he was deputy organizer for the White Rate.

Q. What is the next name on the list?

A. Ernest Carr.

Q. Who was he?

A. The same, a deputy organizer, and I believe secretary to the International Board.

Q. What is the next name?

A. Edward Clark.

Q. Who was he?

A. Vice-president of the White Rate.

Q. What is the next?

A. William F. Conolly.

The substance report of the investigation will be continued in next week's issue of VARIETY.

OBITUARY

Charles Wayne.
Charles Wayne dropped dead on the stage of the Colonial, Boston, during the course of the performance of "The Royal Vagabond." Mr. Wayne had just completed a jump through the center door over a three-foot wall. A diagnosis disclosed death to be due to a blood clot on the brain. Mr. Wayne, whose name in private life was Charles Liggett, was a native of Fort Wayne, Ind. The adoption of Wayne as a stage name arose from the fact of his birthplace. He was about 55 years old. Mr. Wayne started in show business about 38 years ago as a member of the variety team of Wayne and Tierney.

IN MEMORIAM of JEANETTE EARLE

Who Died
Christmas Day, 1917
But Who Will Live Always
In the Memory of
Her Loving Husband
BOBBY EARLE

Later he joined the Barlow Wilson Minstrels and for several seasons played with the different blackface organizations popular at the time. He was at one time teamed with Anna Caldwell, the playwright, in vaudeville. Mr. Wayne starred in "A Cure for Curables" and "The Tenderfoot" during his career. He was connected with various farce and musical comedies during the past ten years, among them being "The Pink Lady." Mr. Wayne's

IN LOVING MEMORY of

MY LITTLE BROTHER JACK PAGE

who passed out to the Great Beyond, February 25th, 1920
HELEN PAGE

remains were shipped from Boston to his Fort Wayne home on Tuesday. Burial took place Thursday.

Lester Howard Riley.

Lester Howard Riley, confidential secretary to F. F. Proctor, died at his home, 220 West 98th street, New York, Feb. 31, following an eight days' attack of pneumonia. Mr. Riley was born in New York. He was 48 years old. Before joining the Proctor forces

IN LOVING MEMORY OF MY DEAR BROTHER BILLY CRACKLES

May his soul rest in peace.
VERA VARDON
To a Pal not forgotten by
Frank A. Vardon and Harry B. Perry

ten years ago, which marked his entry into the theatrical business. Mr. Riley was engaged in the wholesale woolen business. He was booking manager for the Proctor Circuit from 1912 to 1915. Since 1915 Mr. Riley occupied the post he held with the Proctor Circuit until the time of his death. Mr. Riley leaves a wife, Eleanor Proctor Riley, the daughter of F. F. Proctor, and a

daughter, Mrs. Etalika B. Piland. The deceased was a member of the Masons, Elks, N. Y. Athletic Club and N. Y. A. During the recent war he was a member of the Ninth Coast Artillery. Burial took place Wednesday from the Campbell funeral parlors.

Frederick Hallen.

Frederick Hallen comedian, died Feb. 29, Palace Hotel, New York City, of cancer of the stomach. Hallen became ill last December, while playing with his wife, Mollie Fuller, in vaudeville at Toronto, Canada, and was brought to New York City where he was operated on. It was found that the dis-

IN LOVING MEMORY of KATE GRAY Who passed away February 25th, 1920. BESSIE GRAY

ease had made such progress that there was no hope for his recovery.

Hallen, who was born in Montreal, Canada, 60 years ago, first attracted wide attention as a co-star of Joseph Hart in the team of Hallen and Hart in the musical comedy "Later On."

Frans Steiner.

Ike Rose called the H. B. Marinelli office in New York of the death of Franz Steiner. The deceased was 55 years old and for 12 years was managing director of the Berlin Winter Garden. He retired three years ago. Prior to that Steiner was manager of

IN FOND REMEMBRANCE of DICK CURTIS My Lifelong Friend ARCHIE LLOYD

the Karl Theatre, Vienna. He was well known in New York, and a brother of "Doc" Steiner, of Keith's Booking Offices.

Walter N. Lawrence.

Walter N. Lawrence, formerly manager of the old Madison Square Garden and producer of several plays, died Feb. 28, at his home in Bronxville, N. Y., from acute indigestion. He was 62 years old. His offices were in the New York Theatre Building.

During his career, Mr. Lawrence pro-

IN LOVING MEMORY OF OUR DARLING SUNNY KILDUFF

(Mrs. A. O. May)
Who passed to the Great Beyond
February 25th, 1920.
Arthur O. May, Helen and Marie
Allerton Kilduff

duced a number of plays including "The Three of Us," "Mrs. Temple's Telegram," "The Prince Jap," and others.

Eva Adeline Taylor.

Eva Adeline Taylor died Feb. 15 at her home, 29 Anthony street, Providence, R. I. The deceased was formerly

IN-MEMORY OF MY MOTHER Mattie L. Sweatman Who passed away February 25th, 1918. WILBUR C. SWEATMAN

with Lovenberg's Six American Dancers and previously with Homan's

CRITICISM.

George Washington.
Prologue, three acts and twelve scenes, by Percy MacKaye, at the Lyric, March 1.

Unlike "Abraham Lincoln," the spiritual quality, without which no play of its kind can be impressive or successful, is lacking. Mr. MacKaye has taken a fatal plunge between the two stools of fantasy and historical drama. His play is neither one nor the other. It is a labored, slow-moving and inexpressibly wearisome pageant. **World.**

There were unfolded a dozen scenes interspersed with a dozen interludes. We hardly suspect it, however, of being a masque. At all events, it is an amorphous thing, suitable perhaps for open air festivals or some patriotic pageant, but absurd and futile in the theatre. **Times.**

The Hecate.

Farce in three acts, by Victor Mapes and William Collier, at the George M. Cohan, March 1.

It is a frequently hilarious farcical adventure, well sustained for two of its three acts and concluding somewhat lamely. It is inevitably in the last, in it Mr. Collier is far more adroit than he has shown himself in the past. **Times.**

Mr. Collier was never more like Mr. Collier. It is probable Mr. Collier will be heard in the theatre again with Wednesday and Saturday matinees—for quite a spell at the Cohan. **World.**

ILL.

The wife of Jack M. Welch, general manager for the Selwyns, was operated on at Mrs. Alston's sanitarium Tuesday. She is reported in favorable condition.

Wedding at Hip.

A wedding ceremony was performed on the Hippodrome stage Tuesday, when Hugh McCabe, one of the electricians married Chetta Yocarsy, one of the ballet girls in the "Happy Days" show.

"Musical Revue." Her husband (Frank Hughes) and two children survive.

Pete Berg.

Pete Berg, for a number of years with Hi Henry and the Haverly minstrels, died at his home in Clinton, Ia. Feb. 21 of blood poisoning. He had

IN FOND MEMORY OF MY FRIEND

JACK PAGE A Friend Has Passed On But the Friendship Endures LEON KIMBERLY

been off the road for a number of years and was engaged in the laundry business in Chicago.

Lars Larsen.

Lars Larsen, owner of the famous Tivoli Garden, Copenhagen, died January 25. He was one of the best known of Continental showmen.

Mrs. Otto Dettloff, mother of Henry Dettloff, stage manager of "Monte Cristo, Jr.," died at her home, Detroit, Feb. 26.

Mrs. Mary Doyle, wife of Peter M. Doyle, was killed by a Lake Shore Electric Limited at Stop 23, near Cleveland, Feb. 24. She was about to return to Cleveland after visiting friends and while trying to flag the train in a blinding snow was struck.

Mrs. Anna Zelo, non-professional, wife of Zelo, the magician, died last week from the "flu." She was 21 years of age.

Leopold Freeman, of Boston, father of Al Freeman, the agent, died last week, 88 years old, from natural causes.

William B. Palmer, of the San Francisco "Examiner" died Feb. 24, pneumonia.

IN AND OUT.

MacK and Sallie cancelled Fay's, Rochester, this week through illness.

Stan and Mae Laurel out of the National and Delancey Street this week, because of illness.

The Fifth Avenue added an extra act Monday when one of the turns fell out. Parish and Peru and Adrian went in the bill the first half.

Morati and Harris were out of the bill Monday at the Harlem opera house, Frank Juhaz substituting.

Al Cotton seepated from Bernie Cannon, at Spokette, Wash., Feb. 24. To re-enter vaudeville.

Keegan and Edwards substituted for Kelly and Pollack at the Alhambra this week. Emma Pollack sprained her ankle, causing the cancellation.

Don Mailly and Co. after giving one performance cancelled remainder of engagement at the Metropolitan (Brooklyn) because of sudden illness of one of the cast.

Harry Kranz, of Kranz an' La Sallie, is out of the act this week and was replaced by Joe Santly of the Fest Music Publishing Co. The act is at the 81st street this week. Kranz will rejoin his partner next week.

PRODUCTION ENGAGEMENT.

Tom Dingle, principal comedian of "Fiddlers' Three," succeeds to the role of Duke Cross in "Just A Minute."

NOTES.

Morris Greenwald, the Chicago agent, jumped into New York to witness the opening of one of his acts.

Fally Markus has taken booking of the Lincoln, Union Hill, formerly booked in the Keith office.

Nelson and Cronin have been signed for the Palladium, London, opening there June 4, prior to an extended tour in the United Kingdom.

The A. T. Richards indoor circus continues to play New England stands, despite the decision several weeks ago to close the show, which is operated by Richard Ringling. The show will probably stop after next week, as most of the turns are to appear in the Ringling-Barnum and Bailey Circus, opening Madison Square Garden March 25 (Thursday). Among performers the Richards show, because of its stop and start career, was called "the road to ruin."

Zelo, the magician, who sued his landlord for withholding certain of his magical effects, settled the case out of court, and received a substantial sum of money in addition to receiving his property back. The landlord claimed that Zelo owed him money.

"Happy" Johnny Field has returned to America after six years in England and Australia.

Henry Needlows has resigned as manager of the Regent, Norwalk, Conn., and is now managing the Strand, Bayonne, N. J.

The British Government has commissioned Dare Austin, the English actor, who appeared here in "His Wedding Morning," a King's High Commissioner. He has abandoned the stage to take up his new duties.

The Joe Santley-Ivy Sawyer act opens at Proctor's, Mt. Vernon, N. Y., March 11.

Bothwell Browne and his "Bathing Beauties" have been routed over the Orpheum Circuit by Frank Evans.

Members of the Friars and the Fifty Club tendered a breakfast dinner to Eddie Bruns at Parrish's last week. Eddie was presented with a silver flask.

NEW ACTS THIS WEEK

Bronson and Baldwin.
"Visions of 1909" (Comedy).
 23 Mins.; Full Stage (Special Set).
 Riverside.

A new act in sketch form, written for Percy Bronson and Winnie Baldwin by Jack Lait, makes that standard vaudeville couple look ever so much more important than anything they have previously done in the twice daily. It's a production act, on the advanced era of life, set 50 years hence, when according to Mr. Lait the world will be sky-planting. The setting and the special drop are peculiarly attractive, the drop even more so. The scene is a roof on Times square with surrounding roofs, variously marked for direction of air ships. An effective little summer-house stands to one side. Mr. Bronson is the maidish man, looking after home duties, while Miss Baldwin is the suffragette, supporting and running the family. Their dress is a mixture of men and women wear of today. The couple speak of what their grandparents said happened 50 years before. Miss Baldwin quizzes Mr. Bronson on the history of 1919. Digging through an old chest Bronson discovers a bottle and reads w-i-i-k-e-e-y on the label. He takes a swallow. Someone up stairs sent forth an audible "Ah." He goes on and the house again displayed sympathy or envy. Mr. Bronson accumulated a souce and then sang "Poor Lowntrodden Man." While singing "Experience" previously, Miss Baldwin mentioned she would show how the people on the stage acted in 1920, doing several little bits. Miss Baldwin looked very pretty in her modern gowns. The couple have a double number with the lyric a one-worded affair. Lait also wrote a couple of the songs. The program says Harry Williams did the words of the numbers and Neil Moret the music. None of the authors need fight over the credit for the songs—Mr. Lait as the writer of the playlet however furnished Bronson and Baldwin with an idea which they have carried out in a way that will advance them along the vaudeville ladder. They play it well and it's nicely written in the Lait crisp style of pointed dialog. The finale is effective, the couple leaving in an air ship of mahogany shade. Closing the first part the act held easily, going over in a snappy manner. It is an evenly balanced entertaining number, and a desirable act with a classy couple in it.

Stone and Campbell.
Sidewalk Conversation.
 18 Mins.; One.
 125th Street.

John Michael Campbell (Smith and Campbell) is now working with "Hank" Stone in an act patterned, in a general way, after the former offering. Campbell is still the eccentric with Stone attired as a policeman and raising his club menacingly in place of the old-style slapping the comic with a newspaper. Stone is a very good straight and the act should rank with the best of those doing this style of work.

Dobbs, Clark and Dares.
Singing, Dancing, Tumbling.
 15 Mins.; One.
 125th Street.

Two men, one woman. Open with old fashioned song and dance, in ancient costumes. One man does eccentric stepping, joined later by the other; all three do comedy, acrobatic tumbling by men while girl contortions. The fast tumbling they do for a finish is so well done and with such good comedy that they are sure to finish a "riot" on any bill.

William and Gordon Dooley and the Morin Sisters.
Comedy and Dancing.
 27 Mins.; Full Stage (12); One (15).
 Alhambra.

William and Gordon Dooley showed up best as a comedy team when first at the "Midnight Whirl" on the Century Roof last season and thereafter at the Winter Garden. This season they went to the road with "Monte Cristo, Jr." from the Garden but recently returned to the Century Roof. With the latter resort due to close soon the brothers framed a routine for vaudeville under the direction of Rosalie Stewart who probably put the Morin sisters in the turn. Early in the season the girls had also been in the legitimate, appearing in the short-lived "Just a Minute." At Union Hill Sunday Zena Morin strained a ligament in her leg and that left Bessie to appear as Monday's matinee. At the night show Phoebe Whiteside went into the act. For such short notice she did splendidly, but the front the replacement was not noticeable. For the opening number all four appeared, the sister teaming with the brothers. Gordon was "straight," while William was "baggy," but both sported natty twelve sized shoes. It was a nut number with Gordon saying something about his car running along Seventh avenue. Aside from the work of the girls, who were on while the boys made changes, the balance of the routine is practically that done by the Dooleys in the "Whirl" show. They began with the Apache burlesque and after Bessie Morin put over her double-jointed number and Miss Whiteside offered a toe dance, the boys were out with "Strolling Down the Avenue." That was done in "one," the bits before the olio counting the encores taking up 15 minutes. The funny falls at the exit brought the boys out for their imitation of the Rath Brothers and the final encore was the cabaret bit which the boys had in their former turn with Ray Dooley. Now the sisters aid in the concluding bit. A leader is carried. The presence of the girls did much to dress the act and they looked smart in their several costume changes. As for the comedy the Dooleys can't fail. The act looks good for a long stay in vaudeville either as a feature or headliner, for vaudeville is greedy for laughter.

Lark Lanning.
Whistling.
 11 Mins.; One.
 Harlem O. H.

Lark Lanning is a nice appearing boy in dinner jacket outfit which suits him somewhat better than when he tried out in sailor uniform. His offering consists of a series of bird imitations by whistling. There is also a phonograph imitation of Harry Lauder singing "Stop Your Ticklin' Jock." The young man must be given credit for one thing however, and that is finding a new one to pin the old buzz saw imitation onto. He pulls it as an aeroplane. What he needs is a little more work for the placing of comedy into the talk and then he will do for small time.

Montgomery and Morton.
Comedy and Songs.
 10 Mins.; One (Special).
 Harlem O. H.

Another variation of the old bench act. A boy and girl before a special drop do the usual flirtation bit; pull a few gags that are mostly "old boys," using the newstand stuff with "Snappy Stories" and "Breezy Stories" as a touchstone for laughs. The team do a double number with some little comedy and then later offer a single. Just a small time turn. Incidentally whoever painted the drop might be taken to task for the spelling of sandals.

"Look" (7).
Dancing.
 8 Mins.; Full Stage.
 Alhambra.

Mme. Rialta presents this novelty. It was out some months ago as "Re-credits" but since then has been considerably switched about and is now smoothly working a tight turn. A wide angle lens is employed to project colored pictures upon a white screen hung as a back curtain, this providing by stereopticon a series of changes in "Settings." There are six girls for the dances which call for several costume changes. Juva Marconi is featured and though the stage was in semi-darkness to permit the projected pictures to stand out, Miss Marconi impressed as an exceptional dancer. She is lithe and in the matter of high kicking has few peers. The winter scenes and the dances looked the prettiest. At the finish curtains are drawn in about "two" for some striking effects of the futuristic kind. Here Mme. Rialta appeared (although programmed only as presenting the act) but butterfly evolutions. "Look" is a flash act well suited for closing big time bills.

Bertram and Saxton.
Songs.
 17 Mins.; One.

Here is a team of men that is due to be seen on the big time. They have appearance, voices, and a dash. The opening is a novelty. One appears and starts with an operatic aria, the other joining him and then as the audience settles back into their seats prepared to receive a dose of the classical, the two switch to syncopated melodies and everyone sits up again. One does a solo "When My Baby Smiles at Me" being the number after which "Budaba" is offered as a double, then "Daddy You've Been A Mother to Me" is rendered as a single with a yodel at the finish. For an encore they did "Dardanela."

Black and Dardanella.
Songs and Dances.
 16 Mins.; One and Full Stage (Special Settings).
 23rd Street.

A slide projected before Black and Dardanella make their appearance announces John Black is the writer of "Dardanella" the current pop song hit. The adoption of "Dardanella" as a stage monicker by Black's female partner is also another move by Black to cash in on the success of the song. The turn opens with the couple exchanging a few lines of comedy gag at a newsstand, set in an alcove formed by draw drop in "one." A scenic change to full stage next with Black seated in a practical airplane and Miss Dardanella atop a quarter section of the earth, the latter a set piece occupying nearly the whole width of the stage. More talk here, followed by a scenic transformation, in which the quarter section of the earth changes to a full stage old rose cyclorama. This transformation is well worked; and a rather ambitious bit of scenic stuff for a vaudeville act to carry. This set holds an upright piano, upon which Black plays his own accompaniment for "It's Grand to Be in Loveland with a Girl Like You." They make this a double later, Miss Dardanella changing to a nice appearing blue costume. There's a short dance with this. Notwithstanding the slide Black next announces he wrote Dardanella and proceeds to play it on the saxophone. Felix Bernard, the co-writer of the song is not mentioned. Black next plays the violin, handling raggy stuff very well, with Miss Dardanella dancing to the fiddling. The turn holds a fair measure of entertainment, which is greatly enhanced by the elaborate scenic stuff carried. Miss Dardanella has a likeable personality, shows several neat costume changes and sings and dances capably.

De Corsia and Co. (3).
Sketch.
 17 Mins.; Full.

Rather a sorry spectacle of a sketch. Four people, two men and two women. The opening is on a darkened stage with two masked men confronting each other. One is the gentleman type of burglar, who turns out to be the husband trying to secure a pair of pink pajamas containing some letter which he has received from his wife's brother. The other is the tough type of crook with black slang, up to the time that he turns preacher and delivers a long sermon in the very best of English. The wife is seeking a divorce. She wants a picture hero for a husband and as her own hubby was not self assertive enough she has decided to gate him. He, to protect the brother who has written a letter panning the wife, decides to enter while the wife is away and destroy the evidence. The other masked individual catches him as he enters the house and forces him to obey at the point of a revolver. Both are discovered in the room by the maid, and all three are in the room when the wife returns. Hubby hides behind the screen and the crook behind the portiers. Hubby is discovered and when the wife is putting him over the jumps the other comes to his rescue, delivers his sermon, and then discloses he is the brother. Playlet is the varietal form of humor, for small time only.

McGee and Anita.
Dancing.
 15 Mins.; Full Stage (Special).
 23rd Street.

Man and girl in routine of character dances. Act starts with song off stage by the man. Girl offers highland fling next, done in typical Scotch kilts costume. Sailor's Hornpipe by the man follows, white sailor garb being worn. Skipping rope dance by the girl, with a double whirlwind dance for a finish with both in Chinese costume. Both are very good dancers. The opening song by the man should be dropped. The turn will make a pleasing opening or No. 2 act for the small time bills.

Ward and Gowry.
Musical.
 12 Mins.; One.

The team opens as a banjo double, one of the members next offering a violin solo, the other following a banjo solo with "Cavalleria Rusticana" intermezzo. The banjo used for this has a sounding horn attachment. The violinist arrives for a double at the finish of the act with a violin also with a sounding horn. This instrument gives out a rather metallic sound. The banjoist in the turn is good but the violinist often plays off key, or at least this was the case last Friday night.

Driscoll and Wescott.
Piano and Songs.
 16 Mins.; One.

A song team that has as its principal asset an impression of Sophie Tucker singing "Landlord Blues." Impression is right, but it seems a little overdone in the matter of weight on the part of the lady, and size is the only resemblance that there is to Miss Tucker. The act however, is a good small time offering for an early spot. It also has some comedy, the gags being rather "old boys."

Athletic Olliott.
Box Punching, Etc.
 7 Mins.; Full Stage.

Husky looking woman enters clad in white sweater and short leopard skin skirt, warbles a bit, swings Indian clubs, just a pair of them, then punches a couple of bags—one at a time—with a most amazing self assurance. Crude, incompetent and amateurish.

Jolo.

NEW ACTS THIS WEEK

27

Oliver Smith and Co. (3).
"A Touch in Time" (Comedy).
21 Min.; Full (Interior).
Harlem O. H.

This sketch is built for laughs the first one of which comes right after the rise of the curtain when the woman on the stage says over the phone "Jack come right over, my husband is away." That was enough for the Harlem O. H. audience. In the cast are three men and the woman. The lover is the comedian, doing a very clever sweet sister impersonation. The other two men are the husband and a crook. The former is in the apartment when the woman phones and overhears the conversation. When the lover arrives the crook at a time when he is alone impersonates the husband and scares him into securing the \$50,000 necklace the woman has and also has him hand over his watch, ring, pin and a "grand" in cash. The lover and the audience still think the crook is really the husband. His final orders are that when the woman returns to the room both are to remain there until he turns out the lights and then he is going to kill them, for the turning over of the necklace by the woman has convinced him of her unfaithfulness. The lights go out, a shot is heard and the real husband dashes into the room. He confesses the necklace was only a phoney and all are jubilant because there was no actual loss, that is until it dawns on the sweet sister that his jewelry and money have flown. There are a lot of laughs in the offering which is strong enough for an early spot on the big time bills. Several spots are overdrawn and a little speeding would result in a general advantage.

Tracy and Mohr.
Dancing Act.
15 Min.; One.
American Roof.

Billy Tracy and Halsey Mohr, after trying their luck in vaudeville previously with female partners, have formed the present combination. While not vaudeville, both boys are song-writing for Shapiro-Bernstein. It looks easy for them, all things considered, for unlike many songwriting combinations, both boys can actually sing and what more know how. Mohr presides at the ivories, Tracy opening with a "novelty" number of the duo's composition. A new "Advice" number followed and was well received. Mohr, in a pantaloon solo, poked fun at his avoirdupois build with a "gee but it's tough to be a fat man" number. Some comedy verses on prohibition were offered as a double. For an encore the duo rendered the conventional melody of their past song successes. A little more heft and the turn will be set for the bigger houses.

Russo, Teis and Russo.
Dancing.
18 Min.; One.
American Roof.

The trio's forte is buck and wing stepping. A man and two women comprise the terpsichorean personae. They perform their clogs on a special wooden mat, mixing up their stuff with the conventional waltz dog, and hornpipe and Irish jigs. The routine runs far too long and tires the audience by reason of the dragginess in the turn due to the similarity in all the offerings. A very, very forced encore was taken advantage of to show off Miss Teis and her eight medals, announced as spoils and testimony of her prowess as a buck and wing dancer. A short exhibition followed. This was excusable due to Miss Teis' evident ability and personal comeliness. What led up to this "encore," however, did not merit this extra session. The act's salvation lies in immediate trimming and elimination of the perceptible slowness.

Frank Juhaz.
Card Manipulator.
12 Min.; One.
Harlem O. H.

Frank Juhaz, a rather pleasing personality, and Frank Juhaz a flock of card tricks, none new and none particularly difficult. Then Frank Juhaz a plant from back stage that is good for laughs, but the kid from the audience is his best card. The opening is given over to various forms of shuffle, the roll up the arm and the turn back. Then a card passing trick, each of the two assistants on the stage supposed to have ten cards counted into their hands. The first count by the boob assistant was so raw every one in the house must have caught him at it. This is one of the tricks Jack Merlin and others have done much better. For comedy at the finish a couple of trick tables are used with a bottle on one and a glass on the other. Covered with ten comes the glass and bottle are made to change places and a near expose of the trick is later tried for laughs. The kid on leaving the stage is used for the disgorging of cards and finally a live rabbit. Juhaz does go in for comedy and manages to get laughs so with a little more finish to the work that serves as an excuse for getting him on the stage he should get a route.

Abyssinian Trio.
Song, Dance and Talk.
14 Min.; One (Special Drop).
American Roof.

A colored trio, two men and a woman. One man opens ballyhooing before circus tent drop with alleged funny remarks anent the attractions awaiting all who have the necessary thin time to gain entrance into these sacred inner portals. Enter other man in juvenile get up for a little talk and dance. Woman renders ballad in none too certain though powerful voice. The juvenile does a dancing solo that pleased. The act finishes weak, however. The constituents for a pleasing three a day turn are there, but the chef to properly concoct a pleasing mixture has yet to be found.

Blossom Baird and Co. (3).
"The Cat and the Kitten" (Playlet).
15 Min.; Four (Parlor).
American Roof.

Two women and a man in the sketch. Miss Baird does the role of Leslie, a stage woman, and a "wise cat" in her ways. The other woman, a pleasing young miss, is the unsophisticated "kitten" half of the title. Kitten is madly in love with a man who has promised to marry her. Cat stumbles on man's identity showing him up for married man, would-be big-time, home-wrecker, etc., et al. in true heroic fashion. It went big and should make the sketch acceptable in pop circles.

"Pants Is Pants" (4).
Comedy-Dramatic Sketch.
17 Min.; Interior.
125th Street.

Well written and well played semi-serious playlet. Scene is supposed to represent the office of a large pants factory, owned by an elderly man who has an office staff consisting of two clerks, one a "fly guy," the other a serious-minded, timid "drudge," and a female stenographer. Fly chap has been courting the sten for four years, fan-boyantly declaring he is to be made general manager, and so on, never creating anything but giving the boss the impression that the ideas created by the drudge are his own. The drudge, in the end, gets the girl, saves the firm from failure and is made a partner in the firm. Splendid three-day offering.

Boyce Combe.
Songs.
One.
Riverside.

Boyce Combe, billed as a "Light English Comedian," has a pianist, a young man, who makes Mr. Combe's act, notwithstanding the pianist is unbilled. The youth, of ethereal looks and a skillful touch played his way to a stop-the-act record Monday evening, following his first solo. Mr. Combe returned to the stage for the next song but the applause drove him off and the boy played again. The house appeared to recognize he was a finished performer on the ivory board and wanted him to play again but that was asking too much of someone the program did not even allude to. Again at the finish when perfunctory applause brought out Mr. Combe for a boy, he signaled the pianist to come in on it, the applause was swollen to quite some volume upon the pianist appearing. Mr. Combe did a big time single needs someone to hold him up on the big time. He's an ordinary single singer with no special numbers, no originality of material or method and seems to have a routine quite similar to one later heard on the small time, by one of those English singles in that division. Combe's best was a sneezing song, fashioned after the Clifton Crawford hit. His opening was George Lashwood's "Sea, Sea, Sea," never a good song because of its seaickness business but Lashwood made it one of his best. Combe opens with it. Another was the halting number, "That's Right," presumably English and heard before. Then he had the vegetable song, likewise heard before but not well known. The pianist happened in then, with Combe doing the sneezing number following, closing with the Harry Lauder encore song, "As We Used to Do." Mr. Combe was with the Julian Eltinge show up to Chicago and played vaudeville in that section after leaving it. There's nothing about his delivery or numbers that recommends him for the big time, but his pianist may hold him there if he can or wishes to hold his pianist.

Chuck and Tiny Harvey (3).
Song, Dance and Talk.
15 Min.; One.
American Roof.

The act starts out like another one of those flirtation-opening-boy-and-girl song and dance affairs. It progresses through the stage of the song and three quarters the way through the dance evolution, when a woman in the audience bursts into on peals of shrill laughter. The "plant" ascribes her mirth to the alleged ludicrous efforts of the couple to dance. Of course, the "shill" is finally brought on the stage to strut her stuff. But the illusion, while in the audience, completely fools the house in a number of ways. For one thing, the regular house usheress comes down the aisle with the "but you out" gag. For another, the woman plant is rather old, grey-haired, unprepossessing in appearance and an easy pass-off for any respectable 8th avenue housewife. Then, too, she sports a very evident limp. The latter must be subterfuge as it disappears with her arrival on the rostrum. There she sings a song and stens a few in response to the couple's invitation to show them something better. The woman admits to 68 years. Some more showmanship, evidently, though it's certain she has passed the half century period. When asked her name by the original couple she said she is Lydia Gardner—or so it sounds—which may or may not be her real name. She carried the balance of the act thereafter and after the lights had been doused. The act is a pretty easy way and a variation on the usual audience downer, made so by Chuck and Tiny Harvey's excellent feeding and the old lady's natural gifts for deceiving the house.

Enos Frasure.
Trapeze.
6 Min.; Full Stage.
Palace (Week Feb. 23).

It has been so long that something different in the way of a trapeze exhibition has come along that Frasure is like a cooling drink on a warm day. The program bills him as the "ace of thrillers," and in his particular line he is that. Frasure could be called the man with the educated heels. Working with the trapeze swinging through an arc of a good deal more than a third of the circle he performs a number of stunts most of which finish with him gripping the bar with his heels. He so smoothly slips from a knee hold to a heel grip that the feat looks easy but when he varied the routine a few seconds later by pulling a flying foot hold, there was a gasp from the audience. Frasure chats between stunts, taking in verse. He remarked that if the last stunt looked hard the next one was even more hazardous. While swinging the widest he topped off his act off with a hair-raiser. That started with him hanging naturally with a hand hold and then suddenly throwing his form upward to a heel grip. It is about the champ feat yet on a trapeze. Frasure opened the show until Sunday when a shift sent him to open intermission. There he drew a fine hand. Its a shame to use this act each third evening spot and its too exceptional for the closing position. This neat young man is about the nerviest gymnast developed in years.

Rahn and Beck.
Songs and Dances.
16 Min.; Two (Special); One (Special).
125th Street.

Paul Rahn and Valerie Beck have backed up their singing and dancing abilities with an elaborate scenic equipment. Two special sets are employed, the first a futuristic sort showing a cottage with a fence on the side and the second a novelty drop containing reproductions of the animals Alice was supposed to have met in her trip through Wonderland. At the opening in "two" Rahn and Miss Beck are shown garbed as a crow and canary respectively, convincing loo'ing pop reproductions of each bird enacting each. There is a short exchange of talk here and Miss Beck goes into a vocal number. She has a pleasing soprano, out of which she gets full value. The bird costumes are discarded for overalls by Rahn and a gingham dress and sun bonnet by Miss Beck next for a double "Somewhere in Tennessee." A short bit of "essence" stemming with this. Rahn then solos "What Wonderful Things They Can Do" a "wise" chorus girl number with good comedy lyrics. The act then goes to "one" with the Alice in Wonderland drop for a song of the same title. Rahn changes to English schoolboy, Eaton suit and Miss Beck to a pretty peach colored frock for the Alice song. The animals on the drop roll their eyes through a mechanical arrangement during the second chorus of the number, some pleasing comedy being derived from the scheme. For the finish "We Do the Dirty Work," a double introducing burlesque drama. All of the numbers are nicely handled, each drawing a good hand. With a few we've of playing the turn should be fit for an early spot on the better bills. Just now it shapes up as a high class pop house turn.

B. Hajmansk.
Pianist.
11 Min.; One.
125th Street.

Woman of pleasing appearance in pretty evening gown of tulle over silver. Conducts herself as a seasoned concert pianist and plays well, with brilliant execution. Medley of standard operas and popular airs with obligato side-line to display spirited execution. Could entertain on any program.

SHOW REVIEWS

PALACE.

The running order had been shuffled about by Tuesday night. Farr and Farland were opening the second half and Herschel Henere was fourth. An overflowing audience more notable for its volume than for its enthusiasm was in.

If applause was the test, Henere was the lion. But his laughs were not as vociferous as they seemed out west. Just to be contrary, they gave Farr and Farland heavy hair-hairs and then let them perish at the tape. Henere coked up traffic long after he had passed, and had to back in twice and pour oil on the track for Helen Keller. Henere had been a conspicuous band-aid hit in this act across the country, but the demonstration here was amazingly explosive in view of the shabby return for Henere. He feminine assistant (Mrs. Henere) now finishes with a suspension. The orchestra is up forte and no one knows whether or not she is playing, probably not; but she looks attractive in dresses that reach almost to her knees. However, the punch is Henere's fingering. He certainly wigwags a nasty set of digits over the keyboard, and he knows how to work up an audience. He uses the orchestra, the spotlighter and everybody else, too, and he knows how to find that piano playing is his gift, after all.

Farr and Farland started slowly and began to saw away with that nerve-tasting technique and a few stunts. The material was old, even for an English turn. But the dozen or so laughs were prammed up with a few stunts and high-pitched elocution until each burst in the moment of the fire. When it was over they took bows one at a time, trying to swell the applause. The process they used to get the laughs, but it didn't register and they looked rather surprised and doubtful. This system seemed conspicuous throughout the whole performance—please-batting. The Frank Dobson company was the foremost offender. That veteran act, which always went well and always had just so much coming, systematically went after a riot, which turned out to be a howling parade and a shooting of curtains up and down for fully a minute during which the audience was lukewarm and was continued only because the acknowledgments were being taken by the company one by one and in two, and the audience was loath to stop and insult those to come, having been hoodwinked into a bit of warmth for those who bowed first. If there is to be a reform that would make the foremost vaudeville temple a lot of good it would be to limit unimportant applause. An audience, when it insists on applauding, cannot help but be made to continue applauding when it doesn't want to. As the latter is not agreeable, the number of applause and the number of applause and the number of applause.

Miss Keller was beautifully embraced by the crowd. She was not riproaringly burrashed like a hero or a vaudeville favorite, but she had a few of the sympathetic attention and honest applause with hearty and sincere. Miss Keller's turn is uplifting, but a bit grisly, especially when she speaks. It could have been either a simple demonstration of her miraculous development, or it could have been a morality play in allegory. An attempt is made at the spectacular by the dressing and the staging, the presence of a piano player and a girl singing off stage, but those effects seemed to fall on their mission. If Miss Keller's demonstration should be theatrical it should be soundly and conclusively so, with a performing punch—perhaps a beautiful girl endowed with every faculty presented alongside of her as a tragic and gripping contrast. Otherwise it would be better if the adored heroine appeared in a simple frock in "one" and merely gave forth her memorable and inspirational exhibit.

Sophie Tucker, second after intermission, walked in on her Kings of Syncopeation. Kings is right, she has the last breath in jazz band. And if these be kings it is as near as Sophie approaches to royalty, for she certainly doesn't pay any. Everything about her act is "special," except the most important, her material. However, perhaps that is a strength rather than a weakness, as she can follow the lead of a pop number and make it bloom again. She had a little "special" idea to bring her into her first song, then she shed a cloak and appeared in a futuristic frock that made her nice and slender. She syncopeated a ditty, then did a mammy ballad "Choo-choo" in a red and blue flight suit, then her "Wild Women" scream and an old-fashioned Tuckerism by medium of Alexander's Band in "Home from France." The superlative band played and returned to the ditty-creation that she used in "Hello Alexander" with the butterfly dragging, and knocked the living daylight out of "Nobody Knows," with comedy buttins, after which she did a mammy special improvised costume for all hands, snoring with "Dardanella" to a snash. Sophie hit solid, and she is the foremost syncopeator, despite her "refine-

ment," and she can get closer to a audience than any other individual on the stage. Miss Tucker is pure vaudeville—melodious, gaudy, lowbrow, naughty, intimate, punny and fast.

Joe Cook, the one-man show, whose comedy is reminiscent of Charlie Chase, got sound returns next to closing. His "Four Highwallers" story is a gem. He had no difficulty at any stage waiting toward his hit. Nina Payne's spectacular dancing episodes closed the act and held them in comparatively well. The Ballo and Naess and Collins, on early, had a struggling crowd to contend with; it seems to one who visits the Palace at early intervals that the house enters later and later. It was about half seated at 8:30.

RIVERSIDE.

A fire at the Riverside building Monday night kept attention way down. It happened around eight in one of the offices upstairs. Fire apparatus around the theatre frightened off many and some took refuge in the house. The chary ones with the result the rear of the house all evening showed vast stretches of emptiness.

The bill is a very good one, of light entertainment (throughout). The feature is the only act mentioning the fire.

The Harry Fox turn is a regular laugh-out-loud through the house. Mr. Fox has seven people including himself. The scrub women are plain. Two of them, Miss Curtis and Miss Curtis, are the only ones who are not. Miss Curtis came on the stage with a complete turn with himself in "one" and "two" and "three" and "four" and "five" and "six" and "seven" and "eight" and "nine" and "ten" and "eleven" and "twelve" and "thirteen" and "fourteen" and "fifteen" and "sixteen" and "seventeen" and "eighteen" and "nineteen" and "twenty" and "twenty-one" and "twenty-two" and "twenty-three" and "twenty-four" and "twenty-five" and "twenty-six" and "twenty-seven" and "twenty-eight" and "twenty-nine" and "thirty" and "thirty-one" and "thirty-two" and "thirty-three" and "thirty-four" and "thirty-five" and "thirty-six" and "thirty-seven" and "thirty-eight" and "thirty-nine" and "forty" and "forty-one" and "forty-two" and "forty-three" and "forty-four" and "forty-five" and "forty-six" and "forty-seven" and "forty-eight" and "forty-nine" and "fifty" and "fifty-one" and "fifty-two" and "fifty-three" and "fifty-four" and "fifty-five" and "fifty-six" and "fifty-seven" and "fifty-eight" and "fifty-nine" and "sixty" and 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SHOW REVIEWS

dancing is artistic and her support adequate, including the musicians, but it is a dancing act of the quiet sort. It went strongly with a few lines of comedy chatter and a few lines of comedy chatter he suggests more of a monolog turn, but sticks to his singing and with a variety of numbers not familiar here registered a nice sized bill.

"The Heart of Annie Wood," a new playlet in rhyme, by Frances Nordstrom, was responsible for slowing up the first half of the show. Here is an idea of some value completely spoiled through weak playing. Whether the principals have been coached in the way they are playing, or it is just a natural fault is a question, but it remains that the sketch, the present form seems to have little hope of long life. It is extremely too slow for vaudeville, too quiet in its playing and the work of the players is too amateurish to give the piece the tone it needs. It was given some attention by the crowded house, but is not of big time caliber.

Lloyd and Christie are back with the old act of Aveling and Lloyd and it is still good for a laugh. The new partner does not inject the same personality as the former partner. The talk has been changed a little, but the meat of most of it remains. It is a funny talking act and a very well done. James C. Morton and his family kept the laughs going handsomely with a lot of low comedy material, much of it being new. The playlet in rhyme, "The Heart of Annie Wood," was responsible for slowing up the first half of the show. Here is an idea of some value completely spoiled through weak playing. Whether the principals have been coached in the way they are playing, or it is just a natural fault is a question, but it remains that the sketch, the present form seems to have little hope of long life. It is extremely too slow for vaudeville, too quiet in its playing and the work of the players is too amateurish to give the piece the tone it needs. It was given some attention by the crowded house, but is not of big time caliber.

Charles McDodd and Company, a girl being a member of the troupe, had a routine of clever hand-to-hand tricks in the closing portion of the act. They deserved applause for their efforts. The girl is far above the ordinary worker of this kind and the capable of holding a good spot on any of the big time bills. Jolly Johnnie Jones opened with some good work on the wire and the Kiegrams and "Topic of the Day" were up to the usual average.

KEITH'S, BOSTON.

Boston, March 2.
In the offering at Keith's this week music lovers are given a treat in that more than one-half the bill is devoted to musical numbers, vocal and instrumental, nearly all of a high class order. Many of the vaudeville followers who saw the opening would have preferred something a bit more varied.

Crowded houses on the Monday performances in spite of several new attractions at other houses. Marguerite Sylva, the operatic star appearing here in her vaudeville tour, was the headliner, and if her reception was any criterion, her popularity has not waned.

The show opens with the Wheeler Trio, acrobats, who perform amazing feats of strength and dexterity. Following them is Tony, the wandering violinist, whose work made an excellent impression. An attractive act came next in the shape of "A Time, Music, Furore," headed by Jack Princeton and Leon Leonard, with four clever and attractive young women. The scene is prettily set in a bachelor's apartment and shows good comedy and real music and singing. Dainty Dorothy Brenner, one of songbirds' artists, made added conquests with this week's appearance at this house. She is very popular here. Her closing song, "I'm Going to Hell," yesterday was cleverly given despite the title.

Krums and Boyle, the former in blackface, kept things moving and had the house in an uproar.

Another good number was Amelia Stone and Armand Kallis in a "Song Romance," an excellent vehicle. Ford and Cunningham, with their comedy skits, are some more of the bill, closing with the Aerial Lloyd.

FIFTH AVE.

The Fifth Avenue show of the first half wobbled along for while, shading both ways at times, until toward the finish, when it broke down the better, running well then until its close, when the acrobatic act ending the performance registered the bit of the evening's applause. It was Kana, Morey and Moore (New Acts), with the best post-bellum stunts, by a water show here, easily beating the best of any of the foreign acts of that class which have been seen.

In laughter Kellam and O'Dare had a walkway. They were next to closing. The turn must build up a finish, when it can go into the best of the big time houses. There is an ankle comedian and a young woman who sings. The comed-

dian has comedy ideas, seemingly of his own. Two or three of his remarks are witty and he delivers them nicely. It's a question whether his dandy burlesque is worth the wait. He displays an aptitude right along for something much better than that. The act should be framed for a more legitimate routine. Then the comedian can carry it into the next to closing spot on any bill.

The house sketch of Macart and Bradford's hopped in just right at this time. Bill Macart never played it better. The house wanted to laugh the moment they saw him enter "stewed." He kept them laughing after that, with the invaluable assistance of Ebbelynn Bradford, who looks as well and plays the straight to her husband as nicely as ever. The longer prohibition endures the stronger will become such standard comedy turns as this house playlet. It can go right back over any circuit and be depended upon as a heavy laughing number. The policeman's dance is dragged in so badly it does not look right in these days and should be dropped. Marvelously well will see that the stew arrives home safely with the pot.

Just before were Parish and Peru, with their varied assortment of many things, in the middle of the bill. Surprising the house with their assortment, they came up with a high kick and finish through the acrobatic dancing.

Spinal, Mrs. Will and the character in shadowgraphs opened. The turn is quite pleasing of its kind, but Mr. Wilde is certainly attempting to make a comedy number, though what Adrian does but to make a song better suited to her than the one she sang Tuesday.

After Frederick Ferdinand and Frank Wilcox and Co. (New Acts), Adrian's stage hands "plants" made a comedy moment, though what Adrian does but to make a song better suited to her than the one she sang Tuesday. After Frederick Ferdinand and Frank Wilcox and Co. (New Acts), Adrian's stage hands "plants" made a comedy moment, though what Adrian does but to make a song better suited to her than the one she sang Tuesday.

AMERICAN.

An especially strong show on the American Roof the first half of the week, with nine good acts that carried the entertainment up to 11 o'clock, when the news weekly was flashed. Not an act but what scored and most of them sympathetically. There was no single woman and but one man, by the way, and he had a woman "plugged" in a box for a ballad, and a child on his knee. Mack was accorded a big reception on the stage for a ditty from his old plays. Most of all, the new and exclusive with inimitable Celtic and Celtic-like. For the finish he will sing a bit. Next to closing he held that spot as only a recruit from the big time can do.

Rose and Dell opened. Orben and Dixie, male and female blackface comedians, with singing, dancing and cross-talk, the women in grossly exaggerated eccentric make-up, have a good routine of con talk, but with no dialect. He dances some and she sings some. Johnson, Howard and Lisette, three male acrobatic comedians, do some very fast tumbling and merrit instrumentation, all for comedy and get away with it in good shape. Howard, Kane and Maher (New Acts).

Opening after intermission are Four Jacks and a Queen, a male quartet and a woman, with a drop behind they sing at first to visualize through a scrim that it is the interior of a cabaret. They emerge in evening clothes for a conversational number. The girl inviting them to her apartment; the drop is raised and they are at the girl's flat. More quarreling and quizzing, bits from former comic opera success in which the girl dresses for the stellar characters in her "wriggles" and "Buddha." She sings well and is quite comely, but ruins what would otherwise be a good time, by a presence that ruins her mouth way beyond its natural length until it looks like the slit in a clown's make-up. Her mouth is naturally large and needs no unnatural exaggeration.

Over the top, a very classy turn for the three-day.

Lloyd and Wink, also Hal Johnson and Co. (New Acts). The closing turn was Rock and Drew, man and woman equilibrist, in hand-to-hand stunts, by a water show here, easily beating the best of any of the foreign acts of that class which have been seen.

In laughter Kellam and O'Dare had a walkway. They were next to closing. The turn must build up a finish, when it can go into the best of the big time houses. There is an ankle comedian and a young woman who sings. The comed-

BIST STREET.

The bill was rich with entertainers who availed themselves of the good natured hospitality extended to them.

and everything seemed to go like clock work.

The hit of the evening was Toto, although Wellington Cross and his company were not far from first honors, while heading with the former was the feature, "Two Weeks." Dorothy Shoemaker and Co., and sharing with the act for second honors were Keegan and Edwards.

The evening was James and Etta Mitchell in "Fun in the Air." They had no trouble in warming the audience, which, queer as it may seem, is usually a cold one at this house to opening acts. The bit of business of the apparatus some distance from the floor, was received with peals of laughter. Jack Lexey and Celia O'Connor, in second spot, favorably impressed with soft show dancing.

Dorothy Shoemaker in the one-act playlet, "Life," finished strong with the explanation of the why of encouraging themselves as "dicks," to redeem a straying woman and bring her back to her husband. Miss Shoemaker's camouflage accent varies between French, Italian and sometimes Yiddish. But the act that she is supposed to be a detective relieves her of the responsibility of a better-acted although the lines are articulated in a more even manner and less variance in characterization might become a padded act with a greater degree of efficacy.

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After Frederick Ferdinand and Frank Wilcox and Co. (New Acts), Adrian's stage hands "plants" made a comedy moment, though what Adrian does but to make a song better suited to her than the one she sang Tuesday.

KEENEY'S, BROOKLYN.

Frank Keene's band was giving the natives of the baby carriage and rubber plant through a consistently high grade kind of pop vaudeville for the money this season, and as a result the denizens of New York's home have been jamming the house regularly at all performances. The first half show this week added seven acts, four of which have played big time around New York City, and the rest were new. The new news weekly, cartoon, educational and five real feature. Pretty good value for half price in these off-protesting times.

While smearing the olive on Mr. Keene's Brooklyn temple it is only fair to mention his orchestra kindly, because of its deservings of a boost. There are ten musicians in the outfit and they rap out everything from the brass to the strings with equal ability. Another thing to their credit is that when retiring under the stage for the time honored pinocchio game while a sketch is on, the retreat is made noiselessly and with an absence of confusion that might well be limited by several big time orchestras on the right side of the Broadway. "Shimmy Inn" and Melville and Rule divided the time between the latter, hiding away over here under a double alias, the program calling them Melville and Rule and the latter, hiding away over here under a double alias, the program calling them Melville and Rule. The couple have dug up the old lobsomeroes idios used at Weber and Fields Music Hall some time in the last century, and it makes a dandy novelty finish, the fluttering spot light giving a weird kaleidoscopic effect to the closing dance number.

When it comes to modern jazz tunes, Shimmy Inn" ties the best and tops most. The program has Jackson Taylor and Co. as presenting the turn, which includes a male rag singer, a female shimmy dancer and a fast band of five pieces that makes real music, minus the usual discordant noises emitted by the majority of jazzists. A ditty, "The Rag and the Cigarette Ball," followed, and such an act as it was, was over for a hefty wallop by the man. When "I'm Alone" was sung, the man turned on up close down later with "My Love Walked Out." One of the new plays, a natural negro "blues" song, a double act, such an act as it was, was over without a vulgarly by the woman with the man slipping in a little wriggle, concluding such an act as it was, was over without a vulgarly by the woman with the man slipping in a little wriggle.

Helon Primrose (New Acts) opened, a woman singing and piano combination. In addition to playing the woman's accompaniment, the man has a solo piano solo. "Frontier Blues," "I'm Alone" and "The Rag and the Cigarette Ball" and a rube comedy number made a nicely diversified repertoire for the woman and each of the songs scored. With a marked natural brogue the woman is overlooking a bet by not including

an Irish song. It's a very pleasing turn as it stands.

Arthur Hart and Co. (New Acts) third and Will Crutchfield fifth both held down their respective spots creditably. "The Awakening of the Toys," De Witt, Burns and Torrence, but with the names unprogrammed, closed with their standard pantomime and ground tumbling specialty, winding up the show with a big time flourish.

ORPHEUM, NEW ORLEANS.

New Orleans, March 1.
Substantial provender at the Orpheum this week that was firmly relieved. A standard show of standard acts at standard prices.

Maquette duo ran along quietly the first few minutes through opening in "One," but excited a regular reception when in full stage. It is a wire act with a different trend. William Ebbs kept them speculative as to whether his dummy was a human, gathering salves and his midgut walked off in conclusion. He repeated here very well.

Dave Ferguson is making the Founder of Old Broadway's entertaining farce eliciting the warmest approbation of his support. The member doing the leg was best liked locally. Ciccolini was not approved at first through beginning his endeavor as to whether his "Koson," that holds little popular appeal, was in fact in rendering Marnie's "Blegie," "Dear Old Pal of Mine" and "Mother Macrae."

Harry Green bagged the hit of the performance, a George Washington Cohen, getting a maximum of reaction with the matter in hand. The finish could be padded with a song, but to evoke resounding laughter, the quick act occurred about a minute too soon.

Venita Gould was handiapped in her impersonations by the matter in hand, similar to Orpheumites, but she never relinquished striking, finishing in a rather successful manner. Her prize bon mot from the "Man Who Came Back" lost much through the play not having been seen in New Orleans.

Closing a show and following Ciccolini, Harry Green and Venita Gould, respectively was some task for Hackett and Dwyer, who might have done better, they held them in mainly through the costumes and expert stepping of Miss Hackett.

PALACE, NEW ORLEANS.

New Orleans, March 1.
The bill at the Palace the first half had the Dancing Kennedys opening. They were very sure of the redies, and so an old-style act with somewhat ancient and incidental music went to good results.

Merrit and Bridewell walked out as if among old friends, earning the applause, forcing the melodies across and juggling the footlights at the end to the right side of the Broadway. William Lampe and Co. played a whiff playlet to measure, overplaying by the featured member, the butler was much the best of the cast.

Creamer, Barton and Sparring shot across in grotesque, earning the applause trophy easily. The act is sure fire for the proletrats.

Gypsy Meredith and Co. ran rather long for an acrobatic turn closing in one, but managed to hold them. Better effort would be gained in full stage.

CRESCENT, NEW ORLEANS.

An imposing small time program was given at the Crescent the first half with an engaging picture, Viola Dana in "The Willow Tree," to aid the general impression. Beth Stone and Co. in a nicely staged interlude gave the opening spot an atmosphere of progressiveness, scoring decisively. Buba Pearl went to her knitting early and soon had them sewed up. She had a couple of wise pumbers that hit the throng and bowled over all her matter, with the best results scoring.

"Nine O'Clock" had five aged men and a teacher in a school room moment that appealed because of its ludicrous trend. It is implausible, but the clowning indulged in pleased the audience. The girl playing the teacher possesses latent ability.

Kaufman and Lillian, with Miss Lillian evoking uproarious laughter by thoroughgoing merrit, were the evening's honored. The act could be made more of with rearrangement. Fred and Lillian Weaver, an excellent clown, having elaborated their aerial turn, and such of the act as it was, was over without a vulgarly by the woman with the man slipping in a little wriggle, concluding such an act as it was, was over without a vulgarly by the woman with the man slipping in a little wriggle.

Helon Primrose (New Acts) opened, a woman singing and piano combination. In addition to playing the woman's accompaniment, the man has a solo piano solo. "Frontier Blues," "I'm Alone" and "The Rag and the Cigarette Ball" and a rube comedy number made a nicely diversified repertoire for the woman and each of the songs scored. With a marked natural brogue the woman is overlooking a bet by not including

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UNION SQUARE STOCK.

Last week the show given was "We, You & Co." with the second part programmed as "Concom & Co." the burlesques credited to Jack Perry. The cast totals ten persons, there being five feminine players, two comics, a juvenile, a straight and another man (who looked like the composer) doing several bits. Among the women there were two new faces who joined last week, they being Hazel Hargis, a sub-brette, and Ethel Costello, ingenue. This gave the cast two sub-brettes. Grace Howard being the older member. Norwood is the prima donna and is the only voice in the cast. Miss Lorraine Stewart doing Hebrew, also was new to the company last week, teaming with Joe-Rose for the comedy. Harry Man- del remains as the juvenile while Brad Sutton, the straight man, has been with the stock longer than any of the others. Last week's show was one of those where bells of stage money in the prime requisites, in which particular a number of wheel shows are in the same class. At one point Rose ran out of money dough and peeled off a regular bank note from his role. He cautioned Sutton "kick it back." The bit seemed the funniest thing of the evening, whether it was on the level or not. Rose bungled it when he described a "terrible accident" that of a sewing machine running down stairs without a stitch—but Rose said it without a stitch of clothes on.

Being away from the wheel regulation the Union Square can use a specialty dancer. "Floriente" was the doll last week. Her number near the close would have been a scream had the house not been so chilly. The way Flo was introduced was a funny. Sol Fields, who stages the show, worked things up to a true pitch—the chorus came on in bunches of three and four at a time and every time a new stock entered the whole bunch went through evolutions—and then the principal dancer failed to supply a tiny thrill. The stunt in entirety took about ten minutes with "Floriente" working for perhaps two minutes. The grand preparations for Flo supplied the bunk and it's evident that even at the Union Square they are instructed to put blinders on the music dancers.

Among the new members Miss Costello showed up best. She drew the first encore with "Oh, Ey Jingo" and later made a dandy boy when she sang "Mandry." Miss Howard, a rather good-looking gal, did well with most of her numbers. Miss Hargis is a plump miss, of neat appearance and the general impression was the new people in the show added pep and youth.

The book hasn't been changed from the way the chorus girl bit was done. Miss Lorraine talks about being in trouble, having an over-due board bill, limousine on the bum, etc., and then says as a chorister she only draws \$20 per week. In these days of the Chorus Equity Association, that is a salary to be laughed at. The stock chorus itself ran fairly good. In theory the show should have a pretty good looking bunch since the attraction does not have to turn. There was an absence of beef and also of "female" impersonators. Res.

SLIDING BILLY WATSON SHOW.

The Sliding Billy Watson show presented by I. H. B. is looking as if this week is an old fashioned burlesque trolley strong on comedy inexpensively produced and mediocre by American wheel standards a "good" show. Watson carried the burden of the comedy in his parts, keeping well within the bounds of cleanliness in the first section but loosening up toward the finish of the second and pulling a choice collection of double entendres and a few out-right "wut." Which, although funny, is thoroughly out of place even in a second grade burlesque house. Watson also seems unnecessarily rough in his vocalizing against the show. He rang up a total of 15 "Hells" and 7

"Damns" up to the middle section. There was no keeping track of the needless profanity after that, it came so fast it to be registered. In addressing his principals Watson likewise overstepped the bounds of good taste several times, referring to Sadie Banks on four occasions as a "Bronx Kike" and once as a "Long Island Goose."

Watson, however, can handle clean straight low comedy for riotous returns, the poker game in the first part, a Watson trade mark, being perfectly clean and at the same time some of the funniest bits in burlesque. Another bit between the first and second sections of the afterpiece in which Watson does a comedy cop was also very frog dirt and a howl from start to finish.

The Watson slide is worked less frequently than in past seasons, and although wearing the old chin piece and miffed clothes identified with his "Dutch" character for years, the dialect is out. Assisting Watson in the comedy department and lending real aid are Lawrence Brooke in the first part a conventional Western bad man, with black mustache, stung, etc., and Alfred Dupont who does one of those burlesque Frenchmen, miles away from the character in dialect and mannerisms, but funny.

There are three principal women, Sadie Banks, who does a vamps and wears long tight fitting costumes throughout, and Gingerie. When she appears in tight clothes, this is for a singing comedy, who goes in for tight exclusively, and Gladys Eton, the prima, with a very pleasing contralto voice, and a nice assortment of sassy length dresses.

Other principals who do bits are Al Turpe, Charles Brown and William G. Rogers. This trio carries a singing combination in the afterpiece, harmonizing effectively and pulling down one of the bits of the show with "Oh Wally & El Van Mary" and "Bye Lo." The first set is a hotel interior fairly attractive. The whole first "act" takes place in this set. The second section is divided into three scenes, the first supposed to be a household interior, but which looks more like a hotel set than the first scene; the second a house drop, and the third a freshly painted and fine looking exterior.

The show opens with the 15 choristers in a fine dress state, with the customary ensemble singing. The first 25 minutes runs to dialog, entertaining and holding several good laughs. Sadie Banks as the slinky pattern vamp has most of the fat lines here, and handles them for sure results. Watson gets into the action about the middle of the first section, getting laughs with his slide and a bath tub.

Most of the principals play up to Sliding Billy after he enters, each contributing to making the first part a pleasing entertainment by good team work. The second part of the afterpiece is one of those "fun in a fool house" affairs with a good supply of well seasoned jokery of the roughest sort.

The third scene is a modified version of "Dr. Dipsey's Sanitarium," Watson and his company getting a world of fun out of the ancient burlesque classic. The objectionable business mentioned occurs in this scene, while Watson is supposed to make an examination of a female patient.

One of the lines has Watson remarking the female patient has a leaky exhaust valve. After his Cincinnati ex-laud that it looks as if he is going to be learned that this sort of stuff might lead to trouble, not only for himself, but for the show. The effect of the vulgar bad name with the reformers who are always ready to regulate the show if given the slightest opportunity. And Watson is sure giving 'em an opportunity in the afterpiece. Some of the other lines are quite as broad.

The program, says Watson wrote the Book, Dan Dody wrote the music and lyrics and staged the numbers. Crediting Dody with the music and lyrics is a concession as nine tenths of the numbers are published songs. Gladys Eton, leading "You Don't Need

the Wine," "Dixieland" and "When My Baby Smiles at Me," does the most for the numbers. Sadie Banks, leading "Oh La La Wee Wee," landed for several legitimate applause, receiving a bouquet Monday night. Myrtle Andrews is short on voice but long on shapeliness and a dancer.

"Carolina Sunshine," as a trio with Gladys Eton, Sadie Banks and Myrtle Andrews, was the best liked number, coming nearer to a plot than anything else in the show. The choristers work hard and show the effects of careful training.

Monday night the Olympic stood 'em up three deep. The Watson show should be a success. Aside from the "dirt" it is one of the best that has played the Olympic this season. Res.

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ORPHEUM, BROOKLYN, NEXT WEEK (March 8)

Willnot Dolly
Wilson Helen
Wilson Lillian
Wood Delphia
Wyer P G

Yeager Marge
Yoshida Echo
Zelle Kenneth
Zola Sisters

CHICAGO OFFICE.

Berna Sol
Bernard Mike
Berry Al Wm
Camaron De Maris
Chasen D
Elliott Grace
Haven De A D
Hendrickson Carl
Hill Murray E
Howard & Fields

Iverson Fritzle
Irwin Chas
Johnson Arthur
Lyle W Cecil
Lorraine Carl
Lobler Allen Mr &
Mrs
Murray Sisters
McNamara Teddy
Pinkett Arthur
Pantier J C
Riley Mr & Mrs
Rochester Nina
Roberts Don
Seaman Isabelle
Sykes Donna
Tracey Claudia
Vincent Sig
Wilson & Van
Whirlwind Hagans
Williams M E
West Arthur
Wells & Fisher

Hayes Edmund & Gayety Baltimore 15
Folly Washington
"Hello America" 8-10 Park Youngstown
11-15 Grand Akron 15 Star Cleveland
"Hip Hip Hurrah" 8 Gayety Omaha 15
Gayety Kansas City
Hows Sam & Gayety Buffalo 15 Gayety
Rochester.
"Jack Sables" 8 Star Brooklyn 15 OH-
more Springfield Mass.
Kelly Lew 8 Star & Garter Chicago 15
Gayety Detroit.
"Kewpie Dolls" 8 Standard St Louis 14-
15 Grand Terre Haute 15-16 Park In-
dianapolis.
"Liberty Girls" 8 Gayety Montreal 15
Empire Albany.
"Lid Lifters" 8 Mt Morris New York 15
Maestro Wilkes-Barre
"London Belles" 8 Lyric Dayton 15 Olym-
pic Cincinnati
"Maid of America" 8 Empire Brooklyn 15
Empire Newark.
Marion Dave & Empire Albany 15 Gayety
Boston.
"Midnight Maidens" 8 Olympic New York 15
Gayety Brooklyn.
"Million Dollar Dolls" 8 Hurlig & Seamon's
New York 15 Empire Brooklyn.
"Mischievous Makers" 8 Haymarket Chicago 15
Gayety Milwaukee.
"Monte Carlo Girls" 8 Englewood Chi-
cago 15 Haymarket Chicago.
"Oh Frenchy" 8 Star Toronto 15 Acad-
emy Buffalo.
"Oh Girls" 8 I O 15 Gayety St Louis.
"Pace Makers" 8 Century Kansas City
15-16 Lyceum St. Joe.
"Parlour Fiddlers" 8 Victoria Pittsburgh 15
Penn Circuit.
"Parlour Whirl" 8 Columbia Chicago 14-15
Berchel Des Moines.
"Peek a Boo" 8 Gayety Pittsburgh 15-17
Park Youngstown 15-20 Grand Akron.
"Rasie Dazle" 8 Gilmore Springfield 15
Worcester Worcester Mass.
"Record Breakers" 7-9 Gayety Sioux City
15 Century Kansas City.
Reeves Al & Gayety Washington 15
Gayety Pittsburgh.
Reynolds Abe & 8-10 Cohen's Newburg 11-15
Cohen's Poughkeepsie 15 Casino
Boston.
"Roseland Girls" 8 Grand Hartford 15
Jacques Waterbury.
"Round the Town" 8 Worcester Wor-
cester 15 Howard Boston.
"Sight Seers" 8 Empire Newark 15 Ca-
sino Philadelphia.
"Social Maid" 8 Perth Amboy 9 Plain-
field 10 Stamford 11-13 Park Bridge-
port 15-17 Cohen's Newburg 18-20
Cohen's Poughkeepsie.
"Some Show" 8 Empire Providence 15
Olympic New York.
"Sport Girls" 8 Penn Circuit 15 Gayety
Baltimore.
"Sporting Widows" 8 Casino Philadelphia 15
Hurlig & Seamon's New York.
"Step Lively Girls" 8 Gayety St Louis 15
Columbia Chicago.
Stone & Pillard 8-10 Empire Bingham-
ton Auburn 15-15 Inter Niagara Falls 15
Star Toronto.
"Sweet Sweeties Girls" 7-8 Grand Terre
Haute 9-13 Park Indianapolis 15 Gayety
Louisville.
"Tempting Belles" 8 Majestic Scranton 15-17
Armory Binghamton 18 Auburn 18-20
Inter Niagara Falls.
"2nd Century Maid" 8 Empire Toledo 15
Lyric Dayton.
"Victory Belles" 8 Jacques Waterbury 15
Miner's Bronx New York.
Watson Billy & Gayety Brooklyn 15
Gayety New York.
Welch Ben 8 Star Cleveland 15 Empire
Toledo.
White Pat & Academy Buffalo 15 Em-
pire Cleveland.
Williams Mollie & Columbia New York 15
Casino Brooklyn.
"World Beaters" 8 Gayety Newark 15-18
Broadway Camden 18-20 Grand Tran-
cion.

BURLESQUE ROUTES

(March 2-March 16)

"All Jazz Revue" 8 Bijou Philadelphia 15
Mt Morris New York.
"Aviators" 8-9 Lyceum St. Joe 15 Stand-
ard St. Louis.
"Bathing Beauties" 8 Cadillac Detroit 15
Englewood Chicago.
"Beauty Revue" 8 Majestic Wilkes-Barre 15
Majestic Scranton.
"Beauty Trust" 8 Palace Baltimore 15
Gayety Washington.
Behman Show & Gayety Rochester 15-17
Bastable Syracuse 18-20 Lumbard
Utica.
"Best Show in Town" 8 Gayety Kansas
City 15 I O.
"Blue Birds" 8-11 Broadway Camden 12-14
Grand Trenton 15 Broadacre Phila-
delphia.
"Bon Tons" 8 Casino Brooklyn 15 Pee-
bles Philadelphia.
"Bostonians" 7-8 Berchel Des Moines 15
Gayety Omaha.
"Bowery" 8 Miner's Bronx New York 15
Orpheum Paterson.
"Broadway Baller" 8 Gayety St Paul 15
Gayety Minneapolis.
"Burlesque Review" 8 Gayety Detroit 15
Gayety Toronto.
"Burlesque Wonder Show" 8 Orpheum
Paterson 15 Majestic Jersey City.
"Cabaret Girls" 8 Gayety Milwaukee 15
Gayety St Paul.
"Cracker Jacks" 8 Lyceum Columbus
Victoria Pittsburgh.
Dixon's "Big Revue" 8 Empire Hoboken 15
Star Brooklyn.
"Follies of Day" 8 Gayety Toronto 15
Gayety Buffalo.
"Follies of Pleasure" 8 Gayety Louisville 15
Empire Cincinnati.
"French Follies" 8 Gayety Minneapolis 15
Gayety Sioux City.
"Girls in the Circle" 8-10 Bastable Syra-
cuse 11-13 Lumbard Utica 15 Gayety
Montreal.
"Girls de Looka" 8 Majestic Jersey City 15
Perth Amboy 16 Plainfield 17 Stam-
ford 18-20 Park Bridgeport.
"Girls from Follies" 8 Howard Boston 15
Empire Providence.
"Girls from Joyland" 8 Empress Cincin-
nati 15 Lyceum Columbus.
"Girls Girls Girls" 8 Trocadero Phila-
delphia 15 Empire Hoboken.
"Girls of U S A" 8 Gayety Boston 15
Grand Hartford.
"Golden Crook" 8 Olympic Cincinnati 15
Star & Garter Chicago.
"Grown Up Babies" 8 Empire Cleveland 15
Cadillac Detroit.
Hastings Harry & Casino Boston 15 Col-
umbia New York.

BALTIMORE.

By F. D. O'TOOLE.

FORP'S—Florence Nash in dual role in "Cornered." Lenten season has not hurt.

ACADEMY—Fred Stone in "Jack o' Lantern." Good crowd opening night. Six Brown Brothers with their saxophones, big favorites here, easily the hit.

MARYLAND—Vaudeville.

AUDITORIUM—"Chu Chin Chow," re-
turn and while not repeating its former
big success will do better than the aver-
age for this house.

HIPPODROME—Vaudeville.

GARDEN—Vaudeville.

PALACE—Reeves "Beauty Show."
GAYETY—"Social Follies."

NEW—Film, "In Old Kentucky," sec-
ond week.

PARKWAY—"His House in Order,"
picture.

WIZARD—"What's Your Husband Do-
ing?" picture.

FOLLY—"The Superior Girls," poor
burlesque.

Lowell Thomas' picture, "The Last of
the Crusaders" is this week's attraction
at Albough's, portraying the activities of
the Allied Forces in Europe and Asia.
Considering the number of similar at-
tractions that have played this house
and small crowds this attraction is doing
exceptionally well.

Plans are to be announced this week
of the change to be made in the new
house to be the home of the Shubert
plays next season. Frederick C. Schan-
berger is in New York completing the
final details.

BOSTON.

LEN LIBBEY.

ORPHEUM, LOWE.—Pictures and
vaudeville.

BOSTON—Vaudeville and a feature
picture.

BOWDOIN—Pictures and vaudeville.

ELIOT—Pictures.

ST. JAMES—Vaudeville and pictures.

SCOLLAY'S OLYMPIA—Pictures and
vaudeville.

GORDON'S OLYMPIA—Pictures and
vaudeville.

MODERN BEACON, CODMAN
SQUARE, STRAND, FRANKLIN PARK,
EXETER STREET, COLUMBIA, LAN-
CASTER, WALDORE, GLOBE, FEN-
WAY—Pictures.

PARK.—Last week of the feature
picture "Huckleberry Finn."

SHUBERT.—Started an engagement of
four weeks to capacity houses with
"Greenwich Village Follies."

MAJESTIC.—Opening of Theda Bara
in "The Blue Flame" for a two weeks
stay to a packed house.

WILBUR—"95 East" starts on the
third week.

HOLLIS.—Third week of Helen Hayes
in "Tab."

PLYMOUTH—"The Girl in the Lim-
ousine."

TREMONT.—Opening of Elsie Janis
and her "Gang to a typical 'Janis'
house. First time she has shown here
in many seasons. Will go big.

PARK SQUARE.—Second week of
"Honey Girl," the new Harris musical
show.

BOSTON OPERA HOUSE.—The big at-
traction of the season, the Chicago Opera
Company opened a two weeks' engage-
ment.

COPLY.—Another week of "Hobson's
Choice," the comedy which has proven
to be a good vehicle for the Jewett
Players.

ARLINGTON.—The fifth week of the
Craig Players in "The Outrageous Mrs.
Palmer."

GAYETY.—Mollie Williams' "Greatest
Show."

CASINO.—Cooper's "Roseland Girls"
Company.

HOWARD.—Barney Gerard's "Some
Burlesques."

TREMONT TEMPLE.—Near the finish
of the long run of the feature film
"Follies."

In line with the new policy of the
Shuberts to bring into the Boston Opera
House attractions which had good busi-
ness here in this and other seasons,
"Chu Chin Chow" will be brought there
for a run at the finish of the opera com-
pany's engagement.

Noel Leslie, of the Jewett Players at
the Copy, resolved some encouraging
news during the week when the manager
of a southern company wired him that
a play of his had been accepted and
would be produced next summer.

The next attraction at the Majestic
will be "The Magic Melody" and for the
second time this season a successful mus-
ical show will be shown at this house,
the "try out" house of Boston as things
have been going this season.

BUFFALO.

SIDNEY DUTTON.

SHUBERT-TECK.—Alice Brady in
"Forever After." Doing excellent busi-
ness. Miss Brady a favorite here
through her connection with "Little
Women" and the Bonastella Players.

MAJESTIC.—Robert Mantel repertoire.
Drawing strongly from local schools and
colleges.

SHAN—Vaudeville.

GAIETY'S HIP—"Everywoman." Ed-
wardo Albano.

CHAS. ALTHOFF

Headlining the Pantages Circuit

Sole Management JOHN GOLDEN

Start Fall "Tribune"

Good Vaudeville
Program
at GrandSix-Act Pantages
Bill Wins Capa-
city Houses on
First Night Here

If Charles Althoff were chief
of Hibernia he would be
good order there because the
people of the street are in a
good humor from laughing at
him. First time he has shown here
was the verdict of the capacity
audience that heard him
opening performance of the
week. The comedy troupe at
the Grand Opera House Tues-
day night is the very funny short
of Hibernia and they are
good order there because the
people of the street are in a
good humor from laughing at
him. First time he has shown here
was the verdict of the capacity
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week. The comedy troupe at
the Grand Opera House Tues-
day night is the very funny short
of Hibernia and they are

B. F. KEITH BOYS' BAND IS PRAISED BY ONE OF SPONSORS

E. F. Albee Compliments Youthful Musicians on Their Record and Manliness. Notable Guests Join in Third Annual Reunion of Unique Organization.

Facts that are little known by the public were divulged by E. F. Albee in a stirring Washington's Birthday address to the 365 members of the B. F. Keith Boys' Band upon the occasion of that unique organization's third annual banquet and reunion, held in the band's club rooms atop the Alhambra theatre Sunday evening, February 22.

The band played a most important part in war work and has been seen in numerous military parades and other public events. The impression had gotten abroad that the boys were employees of the Keith Theatre. This idea was dispelled by Mr. Albee in his address. The members of the band are not Keith employees, but come from the humblest homes in Greater New York, and have no connection with the theatres in any way.

Mr. Albee's well known championship of the policy of "equal chances" for all" was clearly emphasized in his address, which brought home to the boys the fact that in this great country any young man with ambition has as much chance to make good in the world as anybody else, regardless of environments, early station in life or ancestry. That his remarks were an inspiration to the many young fellows who make up the band was indicated by the enthusiastic manner in which his address was received.

Among those present at the reunion, in addition to the band and Mr. Albee, were Senator Walters of Albany and wife; Mr. and Mrs. William B. Sleeper, J. J. Murdock and several guests who are interested in Boy Welfare movements.

Mr. Albee spoke in part as follows:

Mr. Albee's Address.

"It is an inspiring sight to see so many boys of tender years, some just budding into manhood, congregated together in harmony, with one object in view—to make something out of their lives that is useful. Music hath charms to soothe the savage breast; its martial sounds and beat of drums stimulate courage and enthusiasm when men go into battle; its soft and harmonious strains lull the tired mind to rest. Operatic and symphony music lead men to higher thoughts."

"Here are boys of different nationalities and different religious beliefs. It is splendid in this glorious land made sacred by the birth of the great father of our country, George Washington, to see boys of humble origin giving their time and thought to the task of making something of themselves. Washington made all this possible. He made us free to choose our own profession and live our lives in our own way."

"Now, to whom must credit go for making it possible for this organization to be brought together? Not me! The thought was born in the mind of my associate and beloved friend, Mr. John J. Murdock. In his quiet way, without blare of trumpets, he gathered together a few boys and had them taught music. These few multiplied as time went on, and under the intelligent tutelage of professional masters of music, who, with patience and forbearance, have brought this splendid organization, with its 360 members, to such a state of perfection that wherever they appear they receive nothing but praise for their wonderful work."

Filled with Pride.

"As I look back over the past three years, and count the many services you have rendered to your country during the war, always willing to go here, there or anywhere, rain or shine, always good-natured and enthusiastic, it fills me with pride. Your precision in marching, the spirit of your playing, have brought forth praise from all sides."

DRESSING ROOM COMFORTS REACH NEW HIGH STANDARD

New Keith Houses Show That Builders Are Now Giving as Much Attention to Welfare of Artists as Patrons. Back Stage Accommodations as Complete as Those Out Front.

That the comfort of the artist is of as great a relative importance in the construction of a modern vaudeville theatre as the comfort of the patrons is the firm policy of the B. F. Keith Theatres. Artists who have played the new Keith house in Syracuse and the Albee theatre in Providence have seen that the owners, in planning these wonderful buildings, have benefited by the lessons of a lifetime in show business.

The time was, not so far back, when the principal idea in constructing a theatre was to lavish all the time, effort and money on the front of the house, to the almost utter neglect of "back stage" architecture and accommodations. One of the principal causes for complaint on the artist's part in the past has been the inadequate dressing rooms in many theatres. Gradually, however, conditions have been improved, until the time has arrived when men like E. F. Albee, in planning a theatre, insist on as much relative attention being paid to the dressing room and stage as is given to the auditorium and lobby, et cetera.

That show business cannot be absolutely "reformed" in a fortnight is realized by all artists with brains, but the biggest and most successful ones in the business now see that big organizations like the Keith Circuit are just as much interested in making the artist satisfied and happy as the artist is himself. There are several thousand more artists in America today than there are theatres that can play them. In spite of the abnormal

cost of construction at the present time theatres are being built as fast as consistent and with every new one completed the condition and prospects of the artist are bettered.

As an indication of the fact that the biggest men and women in the profession appreciate the efforts of Mr. Albee and his associates to make their working conditions as near perfect as humanly possible, at the same time realizing these things cannot all be accomplished over night, regardless of intentions, a letter, selected at random from a large number of similar communications, is offered. It was written by Emmet Devoy, who played Keith's theatre, Syracuse, recently, and addressed to a friend in New York who has no connection whatever with his bookings. Mr. Devoy wrote as follows:

"This house is the last word in theatres. Really, Mr. Albee has outdone himself here. Nothing like it was ever dreamed of, and it will be a hard matter to duplicate it. Such dressing rooms! I hate to think of leaving them; a shower and toilet in every one and all beautifully furnished and decorated. Just imagine lace curtains on the windows of dressing rooms! Well, I ask you, whoever thought it could be done?"

"I believe Mr. Albee would be very happy if he could have been a fly on the wall for a few minutes and overheard some of the delightful things his actor folk said about him yesterday. You know, the very decided change in the attitude of players today toward him is quite wonderful to me. Why, let me tell you that the fellow who has knocked and never was known to be satisfied—even he speaks in the most affectionate terms of our little boss. Well, he surely has earned it, for no man ever tried so hard to convince his stage associates that he is for them as has Mr. Albee. Why shouldn't they love him?"

Now let me speak of one who has been your comrade and friend since the Keith Boys' Band started; one who has been a father to you, looking after your every comfort, who has adopted you as his children, and is as much interested in your welfare as though you were his own flesh and blood—Mr. William B. Sleeper. In after life you will carry a fond memory of the kindly things he has done. He is a human man, with human thoughts for those who need his care, and you are most fortunate in having him to look after your interests.

"The men who have instructed you—have you ever given a thought to the nerve-racking position that these men hold, teaching 300 boys, most of whom came here with little or no idea of music? These men, with patience and kindness, moulded into perfection this splendid musical organization—the Keith Boys' Band. What do you owe them? You owe them respect, obedience and a lasting gratitude, and I am sure these you will give."

"Now, let me say a little something on my own account. I feel very guilty in not being more in evidence, as far as my visits to this hall are concerned, but I know you will understand and overlook this, knowing, as you do, the large interests I have under my control and which occupy practically all my time."

Serves More Than One Purpose.
 "This organization accomplishes more than one purpose. To acquire a musical education is a splendid accomplishment, but I feel that just as much importance can be attached to the gathering in this hall of 300 boys in such close association, being educated in discipline, making lasting friendships, and going out into the world later on equipped with a knowledge that boys rarely gain unless under similar conditions and training. In traveling about seeing the great sights which you did during the war, taking part in parades for the raising of money for charitable war funds, seeing the great mass of people gathered in front of the Treasury Building where the sale of Liberty Bonds was taking place, entertaining the multitude with excellent music, the trips out of town for functions of different kinds, where your services were given in numerous parades of the returning soldiers—all these things gave you a glimpse of human activities which would not have been possible excepting under these very conditions. I want to say to you that all this has been stamped on your memory, and will reveal itself to you in a practical way later on as you go on from year to year, and help you to a better understanding of life."

What the Future Holds.
 "Let me give you a word of advice as to your character-building. Commence by first having love and respect for your family; love and companionship for your brothers and sisters, love and respect for your father, and above all love and respect for your mother—and veneration for that splendid love which a mother gives to a boy. Follow these precepts, and you cannot help being real men."

"This organization, with its 300 members, will, as time goes on, no doubt number 5,000. The earlier members will go out into the world here, there and everywhere. Here you will cement friendships which in later years will bring you together again, much like the comrades of war who re-unite. You will be helpful to each other in many ways, and the Keith Boys' Band, which started with only a few members, will have grown and grown; new members will come in, old ones, going on their way, all carrying a fond memory of those who made this organization possible—Mr. Murdock, Mr. Sleeper, and the professors who have taught you; and the friendships you have made will be lasting."

"I wish I had had more to do with it."

"I thank you for your attention, and wish you every blessing."

The real American is the one who tries to put something into his government instead of taking something out.

An agitator is one who is disappointed when he gets what he wants. The man who fights for the

right and recognizes it when he gets it is not an agitator.

The man who says conditions in vain do not have not improved has not been in the business very long.

Some people go through life with-

out finding out that the man whom they believe their worst enemy is really their best friend.

We haven't noticed any actors booking passage on the soviet arks, nor has there been an actor's name on the wood alcohol casualty list

as yet. Case of good judgment in both instances.

Now that the railroads have gone back to the old prohibition politics will regain their prominent spots on the smoking compartment conversational bills.

PROPER "MAKE-UP" FOR ACTS

"BLUE DIAMONDS"

HERE IS A NEW IDEA IN A SONG BALLAD THAT GOES OVER WITH A SMASH! IT CONTAINS A LITTLE "TRICK" ABOUT A BABY'S EYES AND "MOTHER LOVE"—THAT HITS ALL!

"NOW I KNOW"

FITS THE DELIVERY OF ANY MALE OR FEMALE VOICE. IT IS A CLASSY FOX-TROT BALLAD THAT WILL PLEASE YOUR AUDIENCE.

"THANKS"

WE THINK THIS IS ONE OF THE BEST THINGS AN ACTOR FRIEDLAND HAS DONE IN YEARS. IT'S THE HIT IN HIS ACT, "MUSICLAND."

"BLUES"

(My Naughty Sweetie Gives to Me)

ONE OF THE BEST—IF NOT THE BEST, SINGLE OR DOUBLE (AND PATTERN) FAST TEMPO SONGS IN VOGUE.

"ONLY FOOLING 'ROUND ME"

(Why Don't You Put Me Wise?)

A DROLL COMEDY BALLAD WITH A "LEAP YEAR" KICK. A LAUGH GETTER.

"OLD MAN JAZZ"

IN THIS ONE WE HAND YOU THE SEASON'S BIGGEST NOVELTY ECCENTRIC SONG AND DANCE RIOT! IT IS THE FIRST JAZZ "TURKISH PATROL" EVER SET TO MUSIC—ENTERTAINING TO YOUNG AND OLD.

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of Rare Beauty... **\$375**

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\$200 \$225 \$250
\$250 \$275 \$300
\$300 \$325 \$350
\$350 \$375 \$400

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Cash
Discount **15%**

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Direct to Your Door.

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Restaurant-Theatre
Booking High Class Refined
Attractions

DOUBLE-TROUSQUER, Inc.
No more to be added and money is a standard
which will be appreciated by the highest class
of patrons.
If you are going with the company please
bring your own car, and all parties to 700
NORTH LAKE STREET.

STAR—"The Hellion" Olympia des
Yalla Weiss Troupe, Al Tyler, Omearus
Gleaming and Albright.
OLYMPIC—"Among Those Present"
Wamsley and Leighton, Lee and Law-
rence, Rooney, Mabel Whitman's Dixie
Boys.
LYRIC—"Dawn" Billy Hart, LaFrance
Brown, Gordon, Morris, Harvey-DeVaux
Trio.
GAYETY—Behman Show
ACADEMY—"Grown-up Babies"
GARDEN—"Second week of 'Some Wild
Oats.'
STRAND—Olive Thomas, "The Spite
Bride"
FAMILY—"The House Without Chil-
dren."

Helen Page (Page and Kimberly) at
She's last week cancelled for the week
Friday when she received notice of the
sudden death of her brother in Boston.
Page, who was playing in a musical
comedy, dropped dead Wednesday night
as he walked off the stage after com-
pleting a dance number.

"Some Wild Oats," now in its second
and last week at the Garden, came in for
a liberal spanking by the dailies. "The
Express" characterized it as "insane and
senseless." At 50 cents a head the man-
agement is finding it necessary to paper
liberally, even using a mailing list for
the purpose. The feature is playing the
house 55-50. The policy of the theatre
after this week is still in doubt.

Edward L. Cullen, playing Bruxton in
"Three Faces East," last week attracted
favorable comments from the local re-
viewers. Cullen is a former Buffalonian.

The Tetrazzini concert which was to be
given Tuesday evening, was cancelled at
the last minute owing to the singer's ill-
ness at Erie, Pa.

CLEVELAND.

J. WILSON ROY.
OPERA HOUSE.—George White's
"Scandals of 1919," with Ann Pennington.
Next week, Robert B. Marshall.
PROSPECT.—Joseph W. Payton Stock
Players in "The Shepherd of the Hills."
Next week, "The Song of Songs."
KEITH'S.—Vernon Stiles, House of
David Jans Band, Martin and Webb, Lida
McMillan and Co.
MILBY.—Four Leons, Four White
Kubas, Jean Leighton and Co., Long and
Ward, Three Barbons and pictures.
PRISCILLA.—Yip Yank Gloria, Jorge
and Hamilton, Frazar, Baggett and Frazar,
Jimmy Lyons Five American Girls, Win-
chel and Green and pictures.
LOREY'S LIBERTY.—Nakao Japa,
Mabel and Johnny Dove, Russell and De
Vitt, Lane and Plant, Two Aquas, and
pictures.

EMPIRE—"The Bathing Beauties,"
with Ed Lee Wrotha.
MILES' GRAND.—Utopian Troupe
Avonians, Campho and Nique, Framtois,
Dorville Painter and Co., and pictures.
SPILLMAN.—All week, Alice Lake in
"Should a Woman Tell?"
EUCLED.—Second week, Mae Murray
and David Powell in "On With the
Dance."
MALL.—All week, Mary Pickford in
"Polyantha."
ALHAMBRA.—Irene Castle in "The
Amateur Wife."
KNICKERBOCKER.—Constance Tal-
madge in "Two Weeks."
METROPOLITAN.—All week, Marjorie
Daw in "The River."
STRAND.—All week, Helen Keller in
"Deliverance."

Work has been started on another
vaudeville and picture house to open
July 1. It will be called the Spillman,
with a seating capacity of 1,500, at a
cost of \$100,000.

So far this season we have been sur-
felied with "carnivals," "revues,"
"hilly hillys," and such forms of enter-
tainment, but this week we have a couple
more. There will be a clash for public
support when the "Scandals of 1919" and
the "Gaieties of 1919" are staged.

The Play House announces an attrac-
tive schedule, listing Leonard Andreyev's
"Life of Man" for March 5 to 8, Eugene
"Diderot" for April 30 to May 3, and
Mollere's "Miser" for May 13 to 15.

Ziegfeld "Follies" are due March 22.

By a coincidence the old burlesque
team of Watson, Bickie and Wrothe made
here this week, but in separate attrac-
tions. Watson is featured with Shu-
bert's "Gaieties" at the Colonial, George
Bickie is one of the principals in "Scan-

PRE-PUBLICATION ANNOUNCEMENT


TO ALL SINGING ACTS

As you are an opportunity to secure such material

NEW UNPUBLISHED SONG MATERIAL

and identify your own the publishing houses of the most noted song writers to act in a position to offer you. If you are singing in one of our more good numbers, with our professional and experienced managers we are prepared to supply songs that will hit most any occasion. Under two acts and other write or phone their requirements to our professional manager and we will mail copies of songs suitable.

KNICKERBOCKER HARMONY STUDIOS, (JAMES J. BARD, Professional Manager, 1547 BROADWAY, NEW YORK CITY)



RIVERSIDE, NEW YORK, THIS WEEK
(March 1)

BOYCE COMBE

ENGLISH LIGHT COMEDIAN

Direction, GORDON BOSTOCK

A certain cabaret agent has stated to several persons he is showing a new show to go into the Palace Restaurant March 6. The statement is incorrect.

Arthur Hunter's show, "Duck-and-a-Goose" is a success at the Palace, and will remain there for several weeks yet.

ARTHUR HUNTER
1547 BROADWAY NEW YORK CITY

Edw. E. Egan, in the headliner with the "Twentieth Century Maids" at the Star.

The Payton Stock Players, at the Prospect, have fairly hit their stride and are playing to capacity. Three times last week the orchestra pit was vacated to make room for real honest-to-goodness paid admissions.

DES MOINES.
By DON CLARK.
"Up in Mabel's Room" broke the season's record at the Berchel for attendance, February 26-28. Audiences on the whole were more than satisfied. Cast was headed by James Dolan, former Princess player, Des Moines, and Mildred Southwick.

This week, last three days, Nora Bayes in "Ladies First." Next week, returns engagement, "Scandal," one day, and Sanderson and Cawthorn in "The Canary," two days.

"The Guilty Man" in stock at the Princess. Next week "Very Good, Eddie."

Belfrage's "Hip Hip Hooray" burlesque at Berchel first four days this week.

"Ye Song Shop" headlining Orpheum bill. "Old Soldier" headlining holding top at Empress first half.

Pictures this week. Des Moines, Charles Ray in "Alarm Clock Andy"; Rialto, Mabel Normand in "Jinx"; Garden, Elaine Hammerstein in "Greater Than Fame."

DETROIT.
By JACOB SMITH.
Louis Mass in "Friendly Enemies" scoring heavily at the Garrick. Will stay second week.

"Betty Be Good" at the Shubert; Detroit, second time this season. Next "Sinbad" for two weeks. Top prices.

\$150, which is higher than Detroit paid for the Folies. Nevertheless, advance inquiries indicate a complete sell-out for the entire engagement.

Eddie Leonard in "Holly-Holly Eyes" at the New Detroit. Next, William Gillette in "Dear Brutus."

At the photoplay houses: "Confession" at Washington; "Eyes of Youth" at Adams; "Should a Woman Tell" at Madison; "The Lone Wolf's Daughter," Ma-jestic; second week of "On with the Dance" at Broadway-Strand.

When Charles H. Miles takes over Miles theatre April 1 the headline act the opening week will be Eddie Foy and family. Sam Baland, Detroit general manager for the Miles theatres, says there will be no change in policy as the Miles except that first-run pictures will be shown in connection with vaudeville. Gus Greening will remain as house manager.

Fred Zobedie, vaudevillian, has opened a Detroit office as a branch of the Carrell Vaudeville Booking Agency.

INDIANAPOLIS.
By VOLNEY B. FOWLER.
ENGLISHES—"Howdy, Folks."
MURAT—"Oh, My Dear."
KIDNERS—Vaudeville and pictures.
RYLITO—Vaudeville and pictures.
BROADWAY—Vaudeville.
PARK—Musical Extravaganza.
CIRCLE—Pictorial.

The Standard Realty Company is to build a \$1,000,000 legitimate theatre in Evansville to begin April 15.

A downtown lot has been purchased by the city of Rochester, Ind., and plans have been drawn for a new city hall and theatre which will be erected at a cost of \$100,000. The theatre, it is understood, will house both legitimate and pictures.

The Hackley Film Corporation, of Earle Parke, Ind., has been incorporated with \$50,000 capital. Directors are Kenneth Hackley, John L. Bond and James E. Childress.

The picture theatre of J. S. Knight at Morgantown, Ind., was destroyed by fire with a loss of \$100,000, partially covered by insurance.

J. GLASSBERG'S
SHORT
VAMP
SHOE

NEW FRENCH MODEL

STYLISH SHOE—One shoe wanted in the country. Sells French Vamp. Sells Vamp. Sells Vamp. Size: 1 to 8 & 9 U. S.

511 6th Avenue, near 31st Street
510 6th Avenue, at 31st Street

George Sommes, formerly of the Stuart Walker Co., now director of the Indianapolis Little Theatre Society staged three one act plays at the Masonic Temple last week that have aroused unusual comment. The pieces were Arthur Schiller's "The Festival of Bacchus," Robert W. Sneed's "Fear" and Gilbert Cannan's "Everybody's Husband."

NORFOLK.
By G. EDMUND HATCHER.

COLONIAL—The Dolly Sisters played practically to capacity in "Oh, Look! March 1, 2 and 3, with "Going Up" following for the balance of the week.

ACADEMY OF MUSIC—Keith vaudeville featuring Eddie Hume and Co. in the comedy, "Wicked."

GRANBY—Nazimova in "Stronger Than Death" and a Mack Bennett com-

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See the Improvement Lifting Makes



DR. PRATT

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Go through life with an attractive face.

edy, "The Spook Easy," is the double bill for all this week.

WELLS—Marie Doro in "Twelve Ten" and Wallace Reid in "Double Speed."

STRAND—Pictorial.

AMERICAN—Pictorial.

ORPHEUM (Portsmouth).—L. Barlow's Rainbow Review Musical Comedy Company all week.

OLYMPIC (Portsmouth).—Pictorial.

RIALTO (Portsmouth).—Pictorial.

PALACE (Portsmouth).—Pictorial.


Society swarmed to John Agce's indoor circus at the City Armory this week. The show, under the auspices of the Virginia Auxiliary of the Naval Relief Association of Washington, is for the benefit of indigent families of naval officers and men who saw service overseas. J. A. Leslie, of the Virginian-Pilot,

Strong, Forceful Men
With Plenty of Iron In
Their Blood—

These Are the Ones With the Power and Energy to Win

It is estimated that over 3,000,000 people annually in this country alone

TAKE



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For Red Blood, Strength and Endurance

"I'll be your partner for this number"

—Chesterfield

COMPANIONSHIP in a cigarette? Yes, sir! It's in Chesterfields, sure as you live. Chesterfields begin where other cigarettes leave off. They not only please—they "Satisfy!"




Chesterfield
CIGARETTES

They Satisfy

WILL OAKLAND

FAVORITE AMERICAN CONTRA TENOR

AT RUSHWICK THEATRE, BROOKLYN, THIS WEEK

Singing Successfully the Songs You Love to Hear—The Way You Love to Hear Them

Mr. Oakland takes this means of thanking his loyal professional friends for their telegrams and messages with wishes for the success of his concert last week at the Academy of Music for the American Legion and is happy to state it was a tremendous success in every way. Thanks to all.

RIVERSIDE, NEW YORK, THIS WEEK (March 1)

CECIL B. SUMMERS

THE "GLOOM" ENGINEER

Featured with "Reckless Eye"

Something Big is in Store for Me

81ST STREET, NEW YORK, NEXT WEEK (March 8)

did the press work for the society coterie interested, while Jim Donaldson was the press representative of Age's big top attractions. The two boys put over a vast amount of stuff. When Donaldson smelled the sawdust he jawed up the dust like a war horse that smells the battlefield of amusement from afar, but declares that he will stay off the road this season, preferring the quietude of reportorial duties. Age's principal performers are the Raymonds, John Shubert, Irene Montgomery, the Feldons, Mr. and Mrs. DeMont and the riding Stickneys.

Stranded members of the Buster Brown Musical Comedy Co., which suddenly closed its season after the night performance in the Colonial on February 11, gave a benefit performance in the City Armory and managed to take in sufficient coin to pay their fares out of town. Most of them went to New York City to seek other engagements. Manager William Lamar had purchased their tickets to New York when the company went broke, but the members declined the tickets and brought suit for their salaries. It is said the case will be dropped.

Road attractions playing the Colonial, which were bound for the Gulf states during the last month, and those coming toward Norfolk from that direction, have had to jump clear over South Carolina and North Carolina owing to the straits in practically all leading cities in those states being closed on account of an epidemic of influenza. "The Little Shepherd of Kingdom Come" compelled to lay off a week in Norfolk because of the flu, and "La La Lucille," which closed in Pittsburgh last week, was diverted from large Carolina cities to one night stands until the company could stand the pressure no longer.

Miesha Elman, the Russian violinist, gave a concert, March 2, in the immense tabernacle that had been used for eight weeks by Billy Sunday.

NEW ORLEANS.

By G. M. SAMUELS.
TULANE.—"La La Lucille."
LYRIC.—Freeman's Fireflies (Colored).
LAFAYETTE.—Dark.
DAUPHINE.—Dark.
STRAND.—Norma Palmadze in "She Loves and Lies."
LIBERTY.—Charles Ray in "Red Hot Dollars."
TRIAXON.—"The Miracle of Love."

Louis McCaleb of this city has dramatized "The Scarlet Letter" and has organized a stock company, capitalized at \$50,000 to produce his play. McCaleb is selling shares at ten dollars each, his prospectus stating when the fifty "thous" is paid in, a share in New York will be secured, and America's forest actors engaged to interpret the roles, in order that the show can be displayed properly. Oh, you Lovers!

John V. McStea is here. So is Lee Riley.

Richard Carle illumines the Tulane next week in "Sunshine."

Bennie Piazza is going to institute Saturday morning matinees for children at the Palace as an experiment, with the latest kid theatrical fare served.

"She Loves and Lies" is current at the Strand. It is considered quite puerile locally, but a Sannett comedy accompan-

ing it, "His Last False Step," seems to have shot that director back from nudity to comedy.

PITTSBURG.

By COLEMAN HARRISON.

GRAND.—Pictures.
OLYMPIC.—Pictures.
LIBERTY.—Pictures.
ACADEMY.—Burlesque.

VICTORIA.—Burlesque.
GAYETY.—Burlesque.
HARRIS.—Vaudeville.
LOEW'S LYCEUM.—Vaudeville.
SHERIDAN SQUARE.—Vaudeville.

The Gayety, burlesque, is undoubtedly one of the best patronized houses in the country. Under Manager Kurtzmann the house has acquired a steady, heavy pat-



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WITH MANY SMART

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HARRY VON TILZER

Submits Eddie Cantor and Van and Schenck's Terrific Over Night Hit in

ZIEGFELD FOLLIES IN CHICAGO

The song that the actors are singing

WHEN MY BABY SMILES AT ME

Any kind of version you want It's a Riot

Words by ANDREW B. STERLING Music by GUS VAN & JOE SCHENCK

All The Boys Love Mary

Voice

Rein-le is amp - ti - val - ing Joan - le
Rein-le is quite ath - le - tic Joan - le

is fas - cin - at - ing Gay Ba-bette is such a dly co-quette
is sym - pa - thet - ic Gay 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 gown - 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 per -
round cent Rein - le and Jean - le, Ba - bette and Ma - rie Are cry - ing "what's the
Rein - le and Jean - le, Ba - bette, and Ma - rie Are serv - ing noth - ing

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

dad - 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 stairs And all the boys love

Ma - ry Com - ing thro' the Rye - But Rye -
Ma - ry Com - ing thro' the Rye - But Rye -

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This song is sweeping the country

WHEN MY BABY SMILES AT ME

All kinds of Singles and Doubles Great Poems Patter, Choruses and a Beautiful Obligato

GOING BIGGER THAN EVER

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Music
By
ALBERT
VON TILZER

BY GEE

BY GOSH

OH BY

Everybody has been wondering why we haven't been giving this sensational hit newspaper simple—its popularity was instantaneous—its success on the stage has been the talk of We are announcing it in this issue because it is spreading so rapidly that it would

I'M LIKE A SHIP WITHOUT A SAIL

Don't be surprised to see this song jump out and duplicate the success of "I'm Forever Blowing Bubbles." Its by the same writers, KENDIS and BROCKMAN.

Made by ALBERT VON TILZER

Say
Flow

As simple as a DAISY
as dainty as an ORCHID

Lyrics by EUGENE WEY

THE MELODY

WHEN YOU

This song needs no introduction. It has won its way.

BROADWAY MUSICAL

145 WEST 45TH STREET, NEW YORK CITY

Chicago, Ill., State Lake Theatre Bldg.

Philadelphia, Pa., 37 South 9th St.

BY GUM

BY JUV

JINGO

Words

By

LEW

BROWN

city, in some instances, we have been criticized for not doing so—the answer is
entire profession—to make additional noise would have meant spoiling a "Good Thing."
be a matter of a few days more before "the cat" will be out of the bag" anyway.

Words by NEVILLE FLEESON

with
vers

as modest as a VIOLET—
as beautiful as a ROSE.

Music by ALBERT VON TILZER

Words by LEW BROWN

YOU NEVER
CAN
TELL

We modestly announce that this song compares
with any novelty comedy song in years.

HIT OF 1920

Music by OTIS SPENCER

RE ALONE

the hearts of the profession and public. Don't overlook it.

IC CORPORATION

WILL VON TILZER, PRESIDENT

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ARTIE MEHLINGER

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Announces to his many friends in the profession that he has accepted the assistant-professional management of JEROME H. REMICK & CO'S New York Office, and is waiting to greet you all and demonstrate some wonderful songs at his new address.

COME IN WHEN and AS OFTEN as you can.

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STEIN'S MAKE UP

FOR THE STAGE AND THE SCREEN

Write to Call
M. Stein Cosmetics Co.
120 West 51st Street, New York

ronage, which includes a large portion of the fair sex.

Victor Herbert directed the orchestra at the opening of "Angel Face" at the Nixon Monday night. The Herbert show is playing to capacity. George White's "Scandals of 1919" next.

Despite adverse criticism of both play and acting, Al Woods' presentation of "These Bars in 'The Blue Flame'" drew packed houses all week. The star has unusual endowments in respect of voice and delivery, but is somewhat lacking in other fine qualities of acting.

Mystery plays are holding forth at the local Shubert houses. At the Alvin, "A Voice in the Dark," with Olive Wyndham and a fine cast, is playing to fair sized audiences. At the Frit, "The Unknown Purple" is the attraction. Alice Brady in "Forever After" is the underline at the Alvin, while "Betty, Be Good" returns will be at the Pitt, after having opened here earlier in the season at the Alvin.

Pittsburg has had more than its usual

REMOVAL NOTICE

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allotment of play premieres this season, and also has seen the curtain fall to stay down on several others. Last week saw the breaking up of the Tom Wise Co. of "Canny Ricks." Two weeks ago "La La Lucille" closed here. Before that Kitty Gordon's company all but broke up before leaving here, and at the close of the present week, it is probable that the "Boomerang," which is at the Duquesne, will disband.


Valaska Suritt is drawing unusually large attendance at the Davis this week

in one of the cleverest one-act plays that has ever graced that popular two a day stage. Jack Laiff's vehicle gives the star fine opportunities.

PORTLAND, ORE.

By RALPH ELLIOTT MILLER.
ORPHEUM—Henry Santry and his syncopated society band.
ALCAZAR—"Little Boy Blue."
BAKER—Verna Felton and Emanuel Turner, "Get There Brown."
PANTAGES—Viola Denny.

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HIPPODROME—Nettie Fosto, Versatile novelty.
AUDITORIUM—Ellison-White Lyceum Bureau presents Bertha Farmer Co., four artists, featuring Josephine Martin.
LIBERTY—Norma Talmadge in "A Daughter of Two Worlds."
MAJESTIC—"Should a Woman Tell?"
STAR—Pictures.
PEOPLES—Pictures.
COLUMBIA—Pictures.
RIVOLI—Jack Pickford in "The Little Shepherd of Kingdom Come."
CIRCLE, GLOBE, BURNSIDE, CASINO, REX, SUNSET—Pictures.

Thomas Ince has purchased ten acres of land in Westover Terrace to construct a studio this summer.

Mark Smolinman has been added to the Portland circles to become pianist in the Rivoli symphony orchestra under the direction of Missa Guterson, its Russian leader.

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**THE B. F. KEITH
CIRCUIT OF THEATRES**

PALACE THEATRE BUILDING
1564 BROADWAY
NEW YORK

EDWARD F. ALBEE, President

February 25, 1920

WARNING TO VAUDEVILLE ARTISTS:

An occasion arose recently where a vaudeville artist, who had been playing the Keith Circuit for a number of years and had a play or pay contract for future time, was approached by an agent to appear in one of the cabarets for ten weeks. She explained to him that she had a contract with the Keith people, and he asked her to cancel the same. This she did not do without first coming to this office and explaining that she had an offer to play a number of weeks in New York, and that her mother was here, and this would give her an opportunity to live with her. She asked to be released from her contract with this office which we consented to. A week from that time, she came to my office, and told a pitiful story about taking her paraphernalia and rehearsing in this cabaret for a week. At the end of that time, she was told that they could not play her act. I ran the transaction down, and found that the proprietor of the cabaret had signed no contract, but that she had signed a contract with an agent who had no theatre, nor had he any responsibility, so she was thrown out of work. He informed her that she would have to play the smaller houses here, there and everywhere, and most of these houses were the smallest of the small time and located in the very cities where she cancelled her contracts with us. She explained to him that she could not accept this, as it would lessen her value in the big time houses, and his reply was "You must take this time, as I hold a contract with you, or cancel the contract you have with me." I had the managers put her back on the books, and gave her the Keith time, which she is now playing.

I advise all artists not to sign contracts with anyone except the principals or owners of vaudeville theatres, and then sign a play or pay contract. Agents cannot book your act unless managers want it, and if managers want the act, let them sign the contracts, and be responsible. Don't sign blanket contracts with agents for prospective work. If they claim to represent any particular circuit, see that they produce contracts issued by said circuit, and don't allow them to peddle you about as in the past, and which is being done now to a great extent.

E. F. Albee

DIPPY DIERS

Following a Successful Season in the Leading Vaudeville Theatres of London and Paris
IS NOW A FEATURE ATTRACTION

AT THE CAPITOL THEATRE

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The latest! The smartest! Priced lowest! Wraps, Coats, Dolmans, Stoles and Novelty Pieces in all the popular furs at 1/3 less than wholesale prices.

SPECIAL DISCOUNT TO
THE PROFESSION

Furs Repaired and
Remodeled

Phillip Pels, former musical director of the Strand, assumed his duties last week as head of the People's orchestra.

Walter B. Armstrong, one of the best known picture men on the Coast, has left for Los Angeles where he will become business manager of the Edwin E. Flagg Scenic Company.

Hugh Renny, Northwest manager for Select, was in Portland last week sewing down lightly an exclusive contract for all Select releases with Jensen and Von Herberg.

The latest acquisition to the Cloverio Film Company is the signing of a con-

IN HEART OF THEATRICAL SECTION



ATTENTION! PERFORMERS
in suits of the High Market Prices on

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We are in a Position to Offer You
ALL At Exceptionally **ALL**
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"INDUSTRIAL" and other
makes for numerous to men-
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STRAND THEATRE BLDG.

**STRAND
LUGGAGE
SHOPS**

OPEN
EVENINGS

tract with William Lee, leading man of the Baker Stock Company to play high class comedy leads.

Margaret Patton, a Los Angeles picture actress, is in Portland this week and will most likely sign up with the Cloverio Film Company, playing light comedy leads.

PROVIDENCE.

KARL K. KLARK.
SHUBERT MAJESTIC. — "Tea for Three."

OPERA HOUSE. — "Mrs. Jimmie Thompson." Joseph Klark's new farce comedy. The cast for this play, of which Norman S. Rose and Edith Ellis are the authors, is headed by Frances Sterling Clarke and George L. Paulding, while others in the cast are Warren Knoch, Peggy Boland, Anita Rothe, Gordon Johnstone, Minna Phillips, Thomas Rolfe, Daniel Jarrett, John Clements and Sara Enright. The comedy illustrates the clever method employed by a maid of the present leap year to win a husband.

MAYFLOWER.—Second week of the



A little jazz is as important in a "black-face" act today as the jig was years ago.

McK & R Albolene is as necessary in removing black-face, or any other kind of make-up, as cold cream and toilet creams were years ago.

As necessary, you might say, as the jazz or the jig.

In one- and two-ounce tubes and half-pound and pound cans.

SAMPLE TUBE FREE

ON REQUEST

At all druggists and dealers.

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ESTABLISHED 1933 NEW YORK

new Mayflower Stock Company with "Common Clay" as the offering.
B. F. ALBED.—Vaudeville.
FATS.—Vaudeville and films.
EMERY.—Vaudeville and films.
EMPIRE.—"The Midnight Maidens," burlesque, continues to go good following its resumption here after a lapse of almost an entire season.

Mary Garden is to be seen at the E. F.

JACK

BLAIR AND CRYSTAL

FLO

IN

"THE REPORTER"

Booked Solid Loew Circuit

Personal Direction JACK POTSDAM

EVER SINCE **BLANCHE RING** FIRST SANG

ALEX. GERBER AND ABNER SILVER'S ROLICKING IRISH NOVELTY SONG

THERE'S A TYPICAL TIPPERARY OVER HERE

(YOU'D THINK THAT YOU WERE HOME IN IRELAND)

WITH SUCH GREAT SUCCESS AT THE WINTER GARDEN, NEW YORK—EVERYBODY HAS BEEN RAVING ABOUT IT, AND SO WILL YOU, AFTER YOU GIVE IT THE "ONCE OVER."

IT IS NOW RELEASED

HERE IT IS WITH ITS REFRESHING LYRIC, LILTING MELODY AND ALSO THE "COMEDY PATTERN" THAT HELPS SO MUCH TO PUT IT OVER

There's A Typical Tipperary Over Here
(You'd Think That You Were Home in Ireland)

Words by **ALEX. GERBER** Music by **ABNER SILVER**

Brightly (first two parts)

Mike O'Rourke left some by Cork to sell a cross the town— And now he has a
Mike O'Rourke when he left Cork and Dublin went he long
year— since he got a - ver here— One day from dear old Ire— had Mike ex-
place that I - rish race When he got here And now he has a
crossed a bit— the side— They asked him how he liked it here so he sat down and wrote
I - rish we - ly where It made him feel at home— land— ly: so wonderful - ver there.

REFRAIN: Brightly

"There's a Typ-i-cal Tip-per-ary - Typ-i-cal De-lu-sion - Typ-i-cal Ous-ary

M.W. 5000, 10117-2

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Here-ry is the good old U. S. A. All thoughtless men - miles from where the Shamrock grows,
Then they - er - al O' Ryan and Michael Dwyer - a -
You'll find an i - rishman in most - er where you go. There are Typ-i-cal i - rish col - leger boys
George M. Co-hearings there's a - rish - day too, Then there's wonder-ful John M - Cor-mack and
You - er - i - rish boys, there's a - rish - day too, From my school too I - rish boys
You - er - i - rish boys, there's a - rish - day too, From my school too I - rish boys
work up a - day - I - rish boys, there's a - rish - day too, From my school too I - rish boys
There are i - rish dig - in - mists, They - er - i - rish Deu - a - crests,
on the slopes are i - rish boys, at the i - rish are the cars,
They've got i - rish on the screen, Ev - en the moon - ey here is green,
I - rish ad - ges and ge - ges, In - ge - ges the i - rish are here - for the green,
They've got i - rish on the screen, It makes the picture - er - get all the green,
They've got i - rish on the screen, It makes the picture - er - get all the green,

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Albee next Sunday in her only appearance in Rhode Island this year.
Fritz Kreisler, violinist, appeared before a packed house at the Shubert Music last Sunday, the concert being the fifth in the 1915-16 Steinert series.
Among another of this season's concerts which are exceeding those of all past years is to be that at the Strand next Sunday when Signor Pasquale Amato, baritone of the Metropolitan Opera Company, will be heard.
The present season of the legislature is half over but nothing has yet been heard of the Sunday movie bill which each year seems to die a natural death "in committee."

Mila Carita, ballet instructor who stages many local events during each season, has returned to this city after a brief vacation in Southern climes.
The Providence Orchestral Association, under the leadership of Roswell H. Fairman, and included many of the most talented professional players of the city, will give a concert at the Shubert Music last Sunday afternoon. Among the artists to assist are Mario Carboni, baritone; Vivian Flann, harpist; and Beatrice Warden, pianist.

Manager Charles Lovenberg, of the E. F. Albee, has announced that two more members to sign for the 1920 season of the Albee Stock Company are Berton Churchill and Raymond Bond, former members of the company, who are to share the leading roles. They have both been in the local company for the past three years. Churchill is at present with "Adam and Eve" and Bond is on the Keith vaudeville circuit.
Dorothy Schoemaker, formerly a member of the Albee Stock Company here, will greet her Providence friends next week when she appears at the E. F. Albee Theatre in her own company in "Life."

Professional Logic No. 1
IF MATERIAL MATTERS MATERIALLY.
MATERIAL MATTERS MATERIALLY
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Je Paix Studio Office: 1552 Broadway, N. Y. C.
I have just finished a new comedy man and woman act—wonderful novelty.

ROCHESTER, N. Y.
I. B. SKEFFINGTON.
LYCEUM.—Mr. and Mrs. Coburn in "Three Showers." Premiere, first half; "Chin Chin," return engagement, second half.
TEMPLE.—Vaudeville.
GAYETY.—"Girls a la Carte."
COLUMBIA.—"The Powder Puff Beauties."
FAYE.—The Girls from the South, Ada Guther, Cattie and Linder Gary and Foster, Mack and Sallie, Tom Nawa and Co. Geraldine Farrar in "Flame of the Desert," screen feature.
FAM.—Orrin Davenport and Co., six week; Harry Horton and Co. Morris and Town, Pee Tee Toys, Margery Garson, first half; Fiddler and Stevens, Myrtle Jones and Art, Dae and Neville, Hardy Brothers, second half.
VICTORIA.—"That's My Wife," second half, musical comedy. Also pictures.
RIALTO.—Henry B. Walthall in "Confession," all week.
Many performers have been greatly inconvenienced in getting to their stands due to the intermittent blizzards which have tied up rail traffic during the past few weeks.

Manager E. B. Cridler, of the Danvers Opera House, has arranged to have some of the companies give special matinees at the United States Public Health Service Hospital for the World war veterans who are convalescing there.
Professionals helped the Elks put across a benefit performance in Auburn on Sunday.

SYRACUSE, N. Y.
By CHESTER B. BAHN.
WIERING.—First half, "Nightie Night." Not particularly new as to idea, but funny farce of "Twin Beds" type. Dorothy Mortimer, Marie Chambers and Susanne Willis capture the chief attention of the folks down in front. Monday opening was to food business. Last half, dark.
EUREKA.—First half, dark. Last half, "Showers." Next week, Monday, "Hitchy Koo." No. 2 Company, Tuesday and Wednesday, "Wise Fools."
B. F. KEITH'S.—Vaudeville. Trixie Friganza becomes richer in dialogue as she becomes less slender from the point of physical development. Headlined this week, her monolog, in its subtlety, closely resembles one of those unusual sketches by Beatrice Harford. Valerie

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MOONLIGHT
ON THE
SWANNEE
SHORE**
A FAST NUMBER

HERE IS A HIT
**I'M ALWAYS
FALLING IN LOVE
WITH THE OTHER
FELLOWS GIRL**
OVERNIGHT SENSATION

**HAND
IN HAND
AGAIN**
WONDERFUL
BALLAD

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M-O-O-N**
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OF THE SEASON

**IN
YOUR
ARMS**
DANDY BALLAD
FOX TROT

**YOUR EYES
HAVE TOLD
ME SO**
HIGH CLASS
BALLAD

**THE
HEN AND
THE COW**
ONLY A DREAM
OF THE PAST

**MY ISLE
OF GOLDEN
DREAMS**
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"IT'S THE BERRIES"

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Bergere is less fortunate in her company than in her sketch, "The Moth." Her leading man, Herbert Warren, is the sole bright spot in the cast, except of course Miss Bergere. "The Moth" measures up as follows: Entertaining in its first scene, mediocre in its second, worse in its third, and excellent in its fourth. The Brucke, athletic poverty, is one of the best ever seen in Syracuse.

George MacFarlane pleased with his songs and stories. Hunting and Francis hit a popular note with their flower shop skit. Ann Gray, with a series of songs; Adonis and Company, and Felix and Fisher add additional athletic features to the program. Business at this house continues excellent; there is no let up in the patronage even on days when the weather is stormy.

BASTABLE.—First half, "Liberty Girls." There are just three reasons for applauding the "Liberty Girls" and their present vehicle, "Manless Isle," which Drew and Campbell brought to the Bastable Monday for three days. The trio of excuses for working up a circulation in the hands are the Runaway Four, from which, however, one of the quartette has apparently ran. Or maybe

he ran from the show itself; if the latter is the case, he sure displayed headwork.

TEMPLE.—Vaudeville.

CRESCENT.—Vaudeville.

STRAND.—All the week, "Male and Female." One of the best films of the season, dramatized from the Barrie novel, "The Admirable Crichton." Heavily advertised by the house, netting splendid results. Opened on Sunday to capacity houses throughout the day, with crowds in line for a full city block. Breaking all box office records.

ECKEL.—All the week, "Heart o' the Hills" and "The Grocery Clerk." Making good showing as opposition to the de Mille attraction at the Strand.

SAVOY.—First part, "Water, Water Everywhere."

TOB.—First part, "The Amateur Wife."

Business in the legitimate houses here

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VENETIAN MOON

VENETIAN MOON
SONG

Lyric by GUS KAHN

Moderato

PIANO

VOICE

Gone are the cares of the day,
 Bright were the stars in the sky
 calls my sorrow away
 Tearing the tear in your eye

With you in fantasy
 While you were dip - ing 'Wood

stray
 by

While of a all - ver - y woman I dream
 Vain by five tried - to get - We met

CHORUS

Noah the pale - Vo - cation moon there are stars - that re - late - And give - ters - that the - the

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continues to show slump, and the present season will be far from a successful one, unless there is a sudden shift in the situation. Bookings have been dropping steadily since the start as a result of the poor response. The vaudeville houses and the movies are doing excellent business, however, while the theatres are still in for a good percentage of patronage.

gelist, arrives here to-day (Friday) to make an experiment. Billy is desirous to see whether he can "come back" and hence, this return engagement in Syracuse. The engagement in Syracuse and the revival will be staged in the Arena.

Morris Fiske, proprietor of the Langan theatre, will add to his present holdings on April 1 when he will assume

Billy Sunday, ball player and evan-

gellat, arrives here to-day (Friday) to make an experiment. Billy is desirous to see whether he can "come back" and hence, this is his "engagement" at the Sydney. He will be here for 10 days and the revival will be staged in the Arena.

Morris Fitzer, proprietor of the Langan theatre here, will add to his theatrical holdings on April 1 when he will assume control of the Arcadia, a movie house in the South End.

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IN THE HEART OF THE TOURISTRAL DISTRICT

Miss Billie Kendall of "Nothing But Love," which played the Wieting here last week, is critically ill at her apartment in the Onondaga here. Miss Kendall was stricken soon after her arrival here, and has failed to improve.

Charlotte Le Clair, Eckel theatre usher, is the center in Detroit of a strange web of justice entangling two prisoners, Joseph Muscolino and his wife, Mrs. Genevieve Muscolino, both of this city, who wove the snare for her. The Muscolinos are held, charged with violations of the Mann White Slave Act. Miss Le Clair, 18 and pretty, disappeared from her home 15 days ago. She told the Detroit authorities that she was lured to Detroit by the pair of Syracuseans and there held a captive in a hotel.

The John B. Rogers Producing Company of Cleveland, O., will stage "Fifi of the Toy Shop" with a cast of amateurs

Herbert Mayfield "MY CELLAR"
 "The" Rendezvous of Bohemians
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"SOME COFFEE"
 Accommodator

Ben. Fitzer, formerly of the Regent and Happy Hour theatres here, has assumed the managership of the Top theatre, the city's newest big downtown picture house.

Myron Cornell, connected with the Eckel for many years as house attache, celebrated his nineteenth birthday on Sunday, although he has actually seen 76 summers and winters. Mr. Cornell is still at the Eckel ticket slot every day, very much on the job.

Funeral services for Frank X. Millo, former circus man, who died at Oswego, N. Y., Feb. 28, were held on Tuesday in the Starch City. Millo in the old days was a horseman with both Barnum & Bailey's and with Yankee Robinson's shows. After retiring from the sawdust game, he served Oswego as a police officer. Besides his widow, he leaves two sons, two daughters and four brothers.

Five week's friendship culminated in the marriage here on Saturday of J. H. Taylor, Canastota manager for the Morton Widmayer Amusement Corporation, and Nellie Fry, teacher of music in Canastota High School.

"PALS"

by Lynn Cowan
Writer of "Kisses"
and
Gilbert Wells



LYNCH
GILBERT WELLS
PALS

Made by
LYNN COWAN

Pals, that you had in boy band
of the long a - go. Pals, that we want
school with. And Pals we meet while wait - ing to - and "fre -
Dear Pals - and dear Pals - In time of need they are true to you
call. But how Pals that you love and you want to - Shall be the
call. But that old Bill who plays trom - bone in the
best. Pals of all
best. Pals of all

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The Song
that is
Sweeping
the Country

Sing "Pals"
Play "Pals"
Dance "Pals"

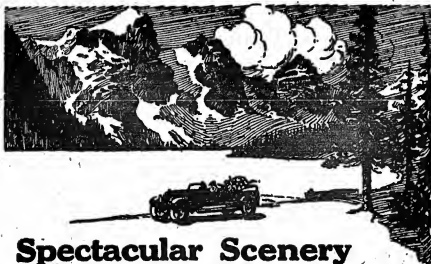
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Robert Townsend, stage hand, is complainant against Orfan Kelsey; his wife, Mrs. Ruby Kelsey, and Charles Canabel arrested here charged with attempting to work the old "badger game." Townsend claims that Canabel took him to a room where he was introduced to Mrs. Kelsey only to have her husband come in and hold him up for \$100.

Ringling Brothers' Circus will be the first canvas entertainment to be presented in Syracuse this year. Coming

as a sure sign of spring, the advance agent hit the city late last week. Ringlings will play here early in April.

G. Charles Paisley has signed a two years' contract with the Arthur Shirley Productions of Sidney, Australia, and will leave April 1.

Over a score of special Federal Department of Justice men are in Syracuse investigating alleged profiteering. Syracuse professionals for some time have

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been kicking on the prices charged here in restaurants, as well as in department stores. The kicks are receiving a thorough airing by the agents.

Rae B. Candee, superintendent in the Utica Department of Recreation, and former well known Utica newspaperman, this week joined the managerial staff of the Robbins Amusement Co. and will be located at the Majestic, Utica, just taken over by the Robbins interests.

The Binghamton Festival Chorus, with a membership of 150 Famlor City musicians, was organized last week. The chorus will specialize in operatic music. Clement Bowers is president.

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KEITH'S BUSHWICK, MARCH 15

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ANSWER

And They Asked me how I did it!
So I quoted the Scripture's text:
"Let your lights so shine
That they are a little ahead of the next."
So they followed on and copied
But they could not copy my mind
So I left them copying and doing
Just what I left behind.

H. D. W.

George O'Brien-Clicker
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Who Pays?

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Direction, ERNIE YOUNG

all week, offering a repertoire of three operas to good attendance. 1-6 University Players Club presents "Green Stockings," fifth annual play.
ROYAL.—"Checkers," first showing of this film here. Was also shown at the same time at the Maple Leaf Theatre. Prices 15-50 cents and boxes 75 cents.
"Checkers," the song written for this picture is also sung at each performance.
IMPERIAL.—Dark.

ORPHEUM.—Wm. Rock and Girls headline vaudeville bill.
FANTASIES.—Maurice Samuels and Co. top bill of vaudeville.
COLUMBIA.—Hippodrome vaudeville and pictures.
ARENA.—Ice skating and hockey.
DOMINION.—Marguerite Clarke in "Luck in Pawn."
REX.—William Faraum in "The Lone Star Ranger."
GLOBE.—Constance Talmadge in "Two Weeks."
MAPLE LEAF.—William Fox film, "Checkers."
COLONIAL.—Eugene O'Brien in "The Perfect Lover."
BROADWAY.—"Teeth of the Tiger" with David Powell.
KITSILAND.—Mabel Normand in "Jinx."

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GRANDVIEW, FAIRVIEW, PRINCES NATIONAL, PROGRESS—Tuna.

Leo Morris, former stock player here and also a picture actor, is now teaching picture acting with Robert Athorn's new drama school here. Edna Johnson (Mrs. Athorn) is also with the school. Pupils of Mr. Athorn will shortly be seen here in a play to be staged by them.

The last attraction at the Empress was "The Straight Road" with Edythe Elliott featured, and giving an excellent portrayal of an emotional part. It is said that the play is to be used next season as a vehicle for a well known dramatic actress.

WASHINGTON, D. C.

HARDIE MEAKIN.

SHUBERT-GARRICK.—William A. Brady presenting Mary Nash and Holbrook Hill in a new play by Benjamin F. Glazer, "Hand and Woman."

NATIONAL.—Return of "Ben Hur" with a local man, Richard Buhler, in the lead. It is doing excellent business.

POLY.—"Fifty-Fifty" with Herbert Corbell.

SHUBERT-BELASCO.—Arthur Hammerstein's "Fumble In." The cast remains practically the same, with Edna Hibbard, Carl McCullough and John Kelly. However, John Ruggles is missing, as well as Peggy O'Neill, Ada Meade having succeeded the latter. Doing good business.

COSMOS.—The Dancers Diplomatique a la Russe, Helen Coline and Co. in "Win-downs." Ellis and Irwin in "What Next?" Norma Talma, Kennedy and Burd in "En-saged." Married—Divorced. George

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FOLLY.—"Girls, Girls, Girls!"
LOEW'S PALACE.—Dorothy Dalton in "Black is White."

LOEW'S COLUMBIA.—Irene Castle in "The Amateur Wife."
MOORE'S RIALTO.—Norma Talmadge in "A Daughter of Two Worlds."

CHANDALUS METROPOLITAN.—Owen Moore in "Piccadilly Jim."

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You'll Never Know
(Till You're Lonesome Too)

Words & Music by
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and ERWIN R SCHMIDT

CHORUS

You'll nev-er know how much I miss you You'll nev-er know
 how much I care There'll come a time when you'll feel lone-ly
 You'll want me on-ly your love to share You'll nev-er know
 you miss the sun-shine Till clouds will hide the skies of blue
 You'll nev-er know what a brok-en heart means You'll nev-er know
 till you're lonesome too You'll nev-er too

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MOORE'S GARDEN.—May Murray and David Powell in "On With the Dance."

Charles Sugnah-Turner is back in town, his season with "Tellyanna" having terminated recently with the appearance of the Mary Pickford of the same play. Turner has planned to spend the balance of the season writing. A recent vaudeville sketch of his which has proven successful is to be lengthened into a play.

Mme. Fokina was forced to appear alone here at the National last week because of the continued illness of her husband and dancing partner, Fokine. Mme. Fokina gave the entire performance before a capacity house and three of her numbers brought the audience to their feet with enthusiasm. Local critics stated that never before had such gorgeous costumes been exhibited as those worn by this wonderful artist.

THE FAYNES

Direction, Eugene & Maryanne

The second costume version of Comstock and Gert's "Chu Chin Chow" is to appear at Poli's next week.

Lawrence Beatus introduced something new in the way of overtures for his symphony orchestra at Loew's Palace during the past week when the orchestra accompanied the Chickering-Amplio in its remarkable rendition of "Hungarian Rhapsody No. 8."

The concerts for the forthcoming week include de Gogorza and Greta Masson, Louis Graveure, Marguerite Matsonauer, Mabel Garrison, Fritz Kreisler, Petrasini and John McCormack.

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To Managers: Do not permit any artists, men or women playing your theatres to do my comedy version of Burlesque Mental Telepathy or Mind Reading, in which a man or woman is blindfolded on the stage, man or woman going among the audience asking questions and securing articles, at the same time telling the confederate in my original way using a strictly Burlesque Code telling what the articles are, partly on stage in turn describes them.

To Artists: Any one who has been in show business any length of time is familiar with my way of doing my comedy Burlesque Mind Reading. This I have fully copyrighted and any one infringing on my material will be prosecuted. Now, pirates keep off.

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MOVING PICTURES

FAITH.

This is a Fox production of "The Miracle Man" style with Peggy Hyland starred. She is at her best, giving a pretty, flirtatious and when necessary an intense performance. If it is true Fox is letting her go it seems a pity. Well directed and photographed, this feature tells the story of an old Scotch village where the school teacher is so lovable a character he keeps people well and happy by telling them how to cure their faults. His shepherd son falls in love with the niece of the town's man of wealth who wishes her to marry a member of the nobility. Schemers try to bring this about for their own benefit. The result is the niece's desperate illness. Only the school teacher's faith cures her. He and his son are released from jail and all ends happily. Simple, sincere stuff. *Lead.*

BROADWAY.

The Broadway did a smashing business Sunday night with the crowd hanging over the brass rail, over the last row of the orchestra and standing at intervals of three to four deep. Without a shadow of a doubt the revival "Flower Pot Police," is proving as strong in drawing power as when it first began showing four weeks ago. It is the management's intention of showing it four weeks more before the presentation of a new feature, and it looks as if the "Police" will last. The only change noted is that the ladies, six in number, have covered a former naked state which they exposed in the performance the opening night, by the use of the customary feelings. Whether the management, the law or the weather had anything to do with taking to cover is a matter of conjecture. There is one girl, however, who has a little the better in weight over her sister-dancers, and is causing an unnecessary, but well needed laugh for the entire feature. Between the revue and the feature picture, both flashed in the lights, the revue is by far the superior offering of the bill. *Step.*

THE DANGEROUS TALENT.

A feature needlessly drawn out yet made with a lavish hand, which might easily have been connected in two reels. It is offered by the American Film Co. and distributed through Fathes, but it stands in no danger line of active bidding by exhibitors. By "the dangerous talent" the author purports the idea of a stenographer living in an "indifferent city," who gets the gate for ability to copy the signatures of others in a manner that is entirely too dangerous to have her around. She is out of luck and when warning a bench alongside an ex-orbiting queen in the park, listens to the rumbling philosophy of the latter, as she is informed that in each rich man's home there is a skeleton that may rattle if the paint is pressed enough in that direction. True enough! She conceives the idea and begins to work it out with a man with a philanthropic nature, whose curiosity is piqued sufficiently to have her brought to his home. In his employ she crosses the path of two conspiring individuals—builder and nurse, the latter whom she met while living in the squalid section of the said "indifferent city." The wind up of the feature ends in the usual clinch, with the pair arrested for trying to make a get-away after killing one man and tampering with the safe. The feature is so devoid of action, good drama and other equivalent to line it up with the stronger features on the present market, that its best recommendation is to remove it entirely and make room for features that are amusing, and that go for the entire industry. Margarita Fisher, featured, is a very personable woman, whose efforts would be more appreciated in an offering better qualified to play Low or other houses. *Step.*

OVERLAND RED.

Overland Red.....Harry Carey
Silent Saunders.....Charles L. Moore
Oddie.....Harold Goodwin
Louise Alcarame.....Yola Vale
Billy Wintthrop.....David B. Gelly
Beggs.....C. Anderson
Babe.....Joe Harris

This, a Universal feature with Harry Carey as an optimistic tramp, hobnobbing his way through the desert and meeting with all sorts of adventures, yet looking at life with an almost enviable sense of humor, seemed to score with an audience at the Circle. Its titles, stars, locations, picturesque

background and discounting a rather slow pace, seem to qualify the picture as a release able to stand on its own merits, though its class might be designated between what is best and what is medium. The story is of the west with plenty of gun play, horsemanship that lends a thrill, especially two riders cutting down-hill at a pace that would almost make the hair of the inexperienced brittle, a love story that fits the action and a struggle between a lot of western rough necks and the hobo for the possession of a gold mine. The kids will eat it up while the elders will sit through it pleased but not seriously impressed. A feature that has all the earmarks of making good in a ten-cent house. *Step.*

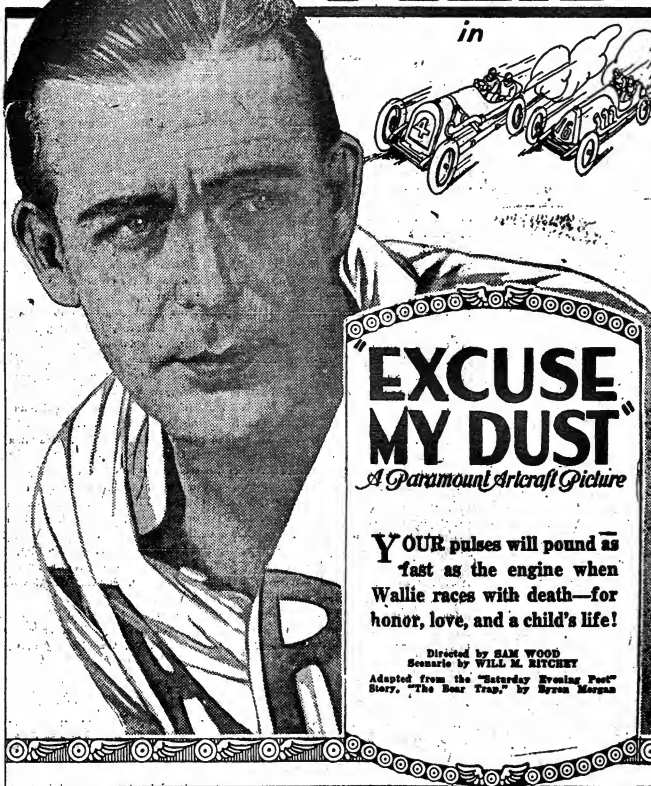
THE BLUE PEARL.

One of the most interesting and dynamic pictures produced in some time is "The Blue Pearl," shown at the Stanley Monday. This is one of the feature productions of the L. Lawrence Weber Photo Drama, Inc., from the Shubert production, released by Republic Pictures. The story of the mystery photoplay revolves around the disappearance of a gem of fabulous price worn by Mrs. Pembroke Kent, a woman who has a certain social position in New York, although at heart is an adventurer. While at dinner at the home of Mrs. Kenneth Webb the pearl disappears from Mrs. Kent's neck. One of the guests is the New York

Police Commissioner, who begins an inquiry on the spot. Suspicion points to every one of the guests, and it is well grounded. Although the police take every precaution, for a time they are baffled through their inability to pin the crime on any one or locate the pearl. A visual demonstration is given the audience of the latest methods employed by the police in pursuing crime, it sits in breathless suspense watching the evolution of the investigation. The cast is a strong one. It includes Edith Hallor, Florence Billings, Fair Blissett, Lumsden Hare, Carlos Cilles and Richard Halliday. The picture contains fine settings, beautiful gowns and thrills enough to please the most rabid picture fan.

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A Paramount Aircraft Picture

YOUR pulses will pound as fast as the engine when Wallace races with death—for honor, love, and a child's life!

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Scenario by WILL M. BRICKEY
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MOVING PICTURES

63

THE RIGHT OF WAY.

This Metro Screen Classic, an exhibition this week at the Capitol, just misses being a great picture. Of any blame for the miss Bert Lytell is absolved. He gives a remarkable performance. He has been giving a series of them. He is as different in this from his interpretation in "Lombardi," led, originally designed for his use on the stage and then given Leo Carrillo because of Lytell's contract with Metro) as an actor well can be. In other words, he knows his business and practices it. Here power to him. He's an actor who keeps coming strong and soon will be individually a force to reckon with in pictures.

So far as this feature itself is concerned as much cannot be said, though needlessly it is a very fine picture. Commercially its success because of its ending is a matter for speculation, but artistically there has been dirty work at the cross roads. The direction is attributed to Jack Dillon "under the personal supervision of Maxwell Karger." Inasmuch as Mr. Karger insists on personally supervising every Metro shoot, it's a pity he doesn't do his work thoroughly. Into this product he has let creep three fairly obvious errors. A word is misspelled in an insert and he has let the dates stand at 1914 when at war and in khaki at that time. Incidentally a newspaper head to fit the circumstances is superimposed on a story that has nothing to do with the play and so the illusion crashes for all with eyes to see.

Mr. Karger's omissions, however, are nothing compared to those of June Mathis who has succeeded in getting the minimum of drama out of Sir Gilbert Parker's story. This yarn was a great tear sucker. It is so handed on the screen that the least instead of the most is got out of it. It couldn't very well have been "kittier" altogether, but the development of the two love episodes are so inadequate, the reasons for Charley Steele's characteristics so much a matter of say-so in an insert and the last and final climax so mechanical as to leave the spectator relatively cold when the whole vast audience at the Capitol should have felt the impulse to tears.

This is a shame. The length is kept down when there was no reason to curtail it and the whole affair seems a result of the mismatching of several minds. Only Mr. Lytell, of all who had a hand in the business, appears to have a clear and continuous idea of what was to be done. He carries his conception of the part straight through to a great death scene. This and all of the picture was charmingly photographed by Robert B. Kurlie and the special art settings by Edward J. Shutter were up to the high Metro standard. What was lacking was that knit-together feeling so necessary to great work. Everybody connected with this conception of the Canadian baronet should have been interested and enthusiastic and working hard to make a live effect. What we have isn't that, but a near-masterpiece technically.

The story is well known, Charley Steel, brilliant man of the world and

lawyer, is at his best when drunk. He makes a cold-blooded marriage, believing neither in love nor God. Five years afterward he catches his brother-in-law embezzling and mortgages his last piece of property to clear his connection with the name, proceeding up river that night. Involved in a drunken brawl, a big man springs to his defence. Steele looks him in the eye, "Have I ever been introduced to you?" he demands with characteristic insolence and the whole crowd turn on him. He is pulled from the river by a man he saved from the gallows, but his memory is gone.

When it comes back to him months later, he learns that his wife has remarried. He is supposed to be dead and an embezzler. Shall he return? No! The innocent aristocrat shoulders his burden because he is an aristocrat. But the lovely little backwoods girl who feels his charm he cannot help. He can neither marry her nor unmarry himself and so his death in a fight is the best solution.

Admittedly all this is great drama but in the picture it is bare of warmth. The bones are there but Mr. Karger and Miss Mathis have left them unfinished. What of the love of Kathleen for Fairing? This should have been told so it gripped the heart. What of Rosalie? We hardly suspect how deeply she is hit. How did Joe Fortuque happen to be there in the nick of time? We are asked to take it for granted. Despite these faults Mr. Lytell's fine acting makes of Steele a living person—one worth watching for more than the hour or so allotted him by the producer. Look.

PARTNERS OF THE NIGHT.

"To prevent men from becoming criminals" is the way a New York police detective puts it as his theory of conducting his profession. And in so doing he has a rather hard struggle with his chief who tries to frame him for being honest. This is the basic plot of "Partners of the Night" by Leroy Scott, scenario by Charles S. Whitaker, directed by Paul Seardon for Goldwyn.

With a remarkably splendid and evenly balanced cast the producer has turned out a fine, interesting and suspenseful detective story. The hero is a really upright chap, who explains further that his mission is not only to arrest criminals, but to give them a chance to run straight. In so doing he saves Mary Hogan from becoming a crook and when her better nature asserts itself and she turns on the dishonest police chief she earns the love of detective Clifford. The finish may be more or less obvious to the technical student of drama, but the tale is certain to hold interest for the layman.

Flanna Neeson as the heroine, alternately good and wicked, indicates both phases of a nature with intelligence. William B. Davidson makes an attractive hero; Marie Majorel, directress, has a large number of character roles as the girl's uncle and Emmet Corrigan dominates as the thieving, cunning police chief. Look.

THE SPORTING DUCHESS.

It does seem a trifle queer that with the alleged hostilities between American manufacturers of the cinema art and the British exhibitors, that we here should still keep on searching for material and at last pick it up in England's market. "The Sporting Duchess," one of the celebrated Drury Lane melodramas, born in England, has been given life in America by the Vitaphone Co. and is the feature offering at the Broadway.

Action! One of three mediums by which the cinema has and can hope to sustain the interest of a restless public is lacking in this "celebrated Drury Lane melodrama." It is deficient in offering the eternal triangle, with one bad egg trying to separate a gentle son-of-a-fishhead nobility from his cash and estate and making another effort to separate his wife from him as about as played out as "Uncle Tom's Cabin."

The story taster takes the credulity and patience of a thinking public (if picture patrons ever think) when trying to make an audience believe that a man can practice the villainy of Major Mooty and get away with it in the picture camera, that he does. It makes one go away thinking that Englishmen either haven't any sense, or that for the purposes of the story it has been padded out to conform to a scenario writer's ideas of an exciting job. It is not convincing and what is left of real dramatic worth is seen in odd moments in the picture causing a contrast between what is real and what is faked for the objective in continuity.

Its cast is better than its subject, and characters help to make an English air fitting with a locale in America that is highly deceptive.

The shots taken of the race is really the only palpitating in the entire feature. An average draw for the exhibitor is the verdict. Stop.

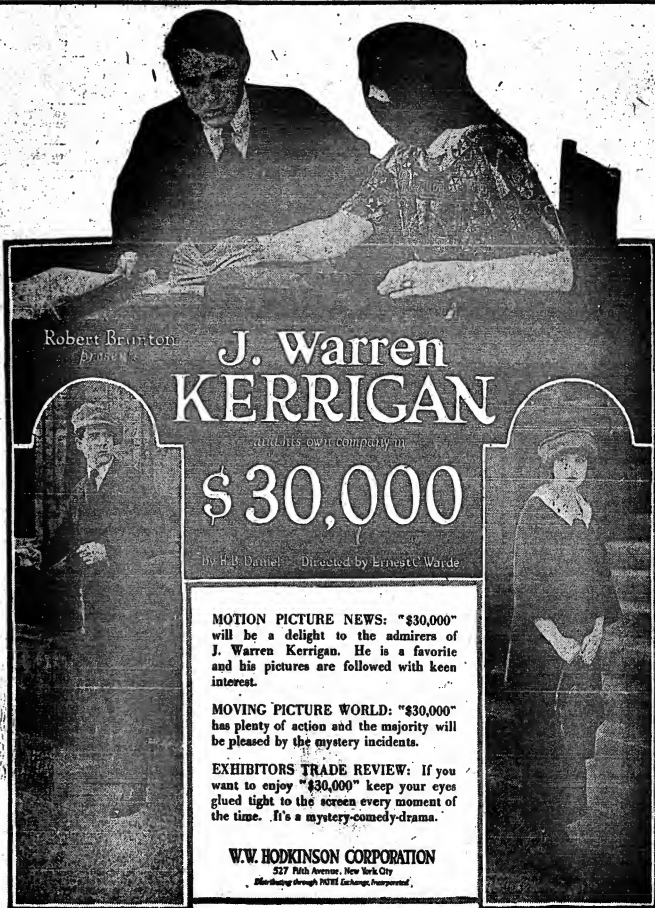
MOTHERS OF MEN.

This is a Film Specials production released by the Republic. Edward Jose directed the picture which has Claire Whitney at the head of a cast of players that enact a fairly interesting story in a capable manner. The picture, however, does not class as a special in any way, although the same sponsoring the production would intimate as much. It is just one of the ordinary run of features that can be played in a daily change program house.

The story was written by Henry Warner and De Witt Kaplan. It is full of improbabilities and about two years behind the times. To a great extent the public is through with war and spy stuff and even though there is considerable war stuff predominates in such a manner that the picture must be lifted with productions of that sort.

A young girl, born of a French mother and American father is reared in Vienna. She is also educated there by a young officer. She leaves the country and goes to France, where she is taken in and sheltered by her mother's friend. The war comes and she discovers that her educator is in the house of her relative, a general in the French Army as a servant. He threatens her with exposure unless she keeps his secret and also she gains advance information of the plans of the general staff of the French army. Finally she kills him and there is a happy ending with her clasped in the arms of her husband, who is a son of those who have given her shelter.

Miss Whitney gives a pleasing performance and the screens very well, though some of the camera work on the close-up shots also has her out of focus. The balance of the cast is adequate. Look.



Robert Beaurton
Produced by

J. Warren KERRIGAN
in his own company in

\$30,000

by H. B. Daniels. Directed by Ernest Worde

MOTION PICTURE NEWS: "\$30,000" will be a delight to the admirers of J. Warren Kerrigan. He is a favorite and his pictures are followed with keen interest.

MOVING PICTURE WORLD: "\$30,000" has plenty of action and the majority will be pleased by the mystery incidents.

EXHIBITORS TRADE REVIEW: If you want to enjoy "\$30,000" keep your eyes glued tight to the screen every moment of the time. It's a mystery-comedy drama.

W.W. HODKINSON CORPORATION
517 7th Avenue, New York City
Showings through N.Y.C. Exchange Program.

INSIDE STUFF

ON PICTURES

The prodigious waste in white paper, caused by "needless" exploitation matter which is sent out to the dailies and which never receives as much as an agate line of type, is emphasized in an editorial on the "Great Wastage" by "The Citizen," of Tucson, Ariz., February 9. "It is not the paper which is used by newspapers to tell the news that is causing the trouble," quoting the editorial, "but the unparalleled extravagance and waste of paper that is in line with all other extravagances and waste which distinguishes the day." Enumerating matter as issued from various publicity departments over the United States, the editorial pans the picture industry naming the following, while preceding that are two paragraphs reading: "Propaganda wastes tons, daily. For instance, Sunday afternoon, The Citizen received a rather lighter cargo of one-cent mail than usual. To the editor's waste basket, virtually without being opened there went the following: a seven-column circular of the Metro Pictures; another one just like it in a separate envelope; four-page six-column pamphlet from the Fox Film Corporation. Five pages and a card selling 'The Social Unrest'; eight pages of five columns of the Vitaphone News. There literally was not a line of news value in all this stuff, which it took ten minutes to list. No newspaper ever uses any of it. But it pours through the mails because it keeps some publicity writer and press agent in a job. Congress ought to find some remedial method to curb wastage of tons of white paper every week in pure propaganda that is fit for the waste basket alone and never get anywhere else," concludes the editorial.

Down at his home on Long Island, George Bronson Howard is doing, as he says, and so there is drawing to a close an amazingly colorful and picturesque career. Broadway, of which he wrote in the Maupassant manner (read "Birds of Prey" will never see another like him—writer, correspondent, adventurer and the only novelist to make picture producers in the old days pay as they have to pay today. He set the pace. He drew the gun, but before he chased H. O. Davis off the Universal lot, before he earned \$300 a week of Cecil De Mille's money by studying Larry Griffith's methods—before all this he had starred in his own life's melodrama, a picture romance if there ever was one. Of the Duke of Norfolk's family, he was cast on his own as a lad and promptly studied stenography to such good purpose he got into the State Department service and presently was transferred to the Philippines where he became a captain in the rurales and got a shot through the arm for his pains. Broke, he set out with a friend for China. They came into Hongkong and he suggested to this friend that they impersonate an Englishman of wealth and his valet, the friend of course to be the valet and eat in the servants' hall—all for the purpose of getting extended credit at a hotel until they could earn their way. This ruse succeeded and in time the bills were paid. From here Howard went to the Russian front where he covered the Japanese-Russian unpleasantness for an English newspaper. Next he toured the world, landing in New York with nothing but a letter of introduction to John O'Hara Cosgrave for whose magazine he wrote several stories. Established as a writer he began a series of serials for the new Popular under several names. That magazine a success, he took up playwriting. "Snobs" was a popular success and "The Only Law" an artis-

tic one. His best play, "The Red Light of Mars," has been published but not produced. In the second mentioned Wilson Mizner was a collaborator, but all this is by the bye for where Howard alone, was in the picture world. In Los Angeles, that intellectual desert, he became a figure. Than Howard there has never been a better conversationalist. Richard Harding Davis alone could touch him and all the wild escapades, the suits for libel, the open defiance of law, the pleading of the Socialist cause were but the gestures of a man who had and producer who needed the stimulus of life as some men need wine to inspire them.

Do you remember James Erskine, actor of minor roles in the legit? Well, he was really the Earl of Rosslyn. His sister is the Countess of Warwick—but why recall all that name has come to stand for antagonism for Lady Warwick is now a Socialist. What is of immediate interest is the clever and amazing campaign being conducted by Lady Angela Forbes of the same family to make her daughter, Flavia, acceptable as a picture actress. This little Flavia is a beauty, take it from a young man who used to watch her tumbling in the snow of St. Moritz when she was a kid and who enjoyed her pretty clothes and graceful ways. Her elder sister has married well, but this Titian haired youngster apparently does not wish to marry and has asked help of her uncle, the Earl and actor. He is to get her a career. Get a press agent first, he told her mother. "Look what it did for you, he might have added, for Lady Angela was nothing much in Mayfair until the G. H. Q. affair. At any rate, copy is already hitting this country telling of youthful Flavia's charms and her suitors. Next we shall hear she wants a career. But if some American picture magnate has his wits about him he'll make her an offer right away. This family has wit, beauty and ability. The girls have been duchesses in their own right and by marriage. They always go far. If the kid wants a career whoever signs her first is likely to be in luck—and rich on a fair percentage.

Talking over present theatrical conditions and the possibilities, a showman the other day said in his opinion that if the present general conditions ultimately go to a panic or a near-panic, and the theatre business suffers up to a 25 per cent. decline in that contingency, that a theatrical panic will result. At the present high and costly pace, he added, the theatres cannot afford a 25 per cent. drop in average business.

Picture men in the offices are growing careless again with women, if they have not always been that way. Only the other day a film man ranked as a big one in the trade attacked liberties with a young woman who entered his private office on business only. Eventually these things will lead to a picture scandal if not stopped, and once that starts all the other inside stuff in connection with that industry, from New York to the Coast, and particularly the Coast, will commence to unravel in the public prints. So far, luckily, it has kept out. Just why certain picture men who have come out of commercial lines should feel themselves released from acting sane when doing business with theatrical people will never be understood. Some strong arm girl some day will probably send one of that ilk to a hospital and that will teach the rest more than anything else could. The girl insulted the other

MOVING PICTURES

NEWS OF THE FILM WORLD

Edward Martindale will play heavy in Earle Williams' next feature, "Capt. Swift."

Director Jess Robbins has finished his first comedy with Jimmy Aubrey.

Lucille Carlisle has returned to the Larry Simon beauty chorus.

Vitaphone has the largest studio grounds in the country. They purchased

day said to the picture man, as he started to get fresh: "Who do you think I am, an 'extra woman'?" which may or may not tell what the "extra women" have to endure.

The fact that Doris Casinelli is reported having completed a picture for independent interests—Schömer-Ross—gave added significance to the report that she had separated from the Edwin Carewe interests controlled by Harry Cahane.

Tom Ince is here in the interest of Associated Exhibitors. While here, Mr. Ince will probably take up with Adolph Zukor, the reason for the absence of his name from all advertising in the Ince productions in the various European trade papers. A series of display ads announcing Douglas McLean and Doris May, End Bennett, William S. Hart, Charles Ray, were run and Ince's name did not appear in any way on any one page. The ads looked as though Paramount-Artcraft had done the producing, etc, and Ince naturally likes full credit for anything he does.

There's talk going the rounds of a large distributor-producer having gotten a nice pile of money out of the two national committees. It is a matter of fact that he did get some money from the Republican National Committee and later it was stated he had secured no small sum from the Democratic Committee. Just how much, or how little, and for what purpose the money is to be used, no one knows. A certain state right salesman who recently had a case in court against the distributor-producer, visited various government officials in an effort to discover what use was to be made of the money, but to date has brought no specific charges, although he is promising a lot of action later on—or, as he puts it, "after the second or third Americanization release."

Associated Directors have offered their product to First National for \$2,500,000 for the first six productions. First National came back with an offer of \$90,000 for the third six, or \$150,000 per picture advance against percentage. This is the best that has been offered to date. Goldwyn offered to distribute for 50 per cent. of the gross, furnishing prints.

Marcus Loew is not going to pay \$50,000 for any story. According to Mr. Loew, he does a better business with a strong title than with a great stage play. Al Woods is asking \$125,000 for "Friendly Enemies." Goldwyn paid \$110,000 for "Tailor Made Man." What would Belasco consider for "The Music Master?"

Abe Stern, of L. K. O., sold a girly comedy to two smart boys for \$25,000. The boys hired a cutter, dressed the film, retitled it, and sold it to Select for \$30,000. It required five days to make the turn over. The picture originally cost about \$12,000.

Jeffrey Bernard, who came to New York from London for Oswald Stoll, and who boasted how Stoll had gotten the better of Goldwyn on their original contract, is now bemoaning the fact that Goldwyn refuses to renew.

ten acres of land adjoining another ten acres at Hollywood.

The New York State Conference of Mayors declared state censorship of pictures impracticable and the report of the conference committee that "it would be a sheer calamity to supplant the National Board of Review and the results of its efforts" was adopted at the mid-winter meeting in Albany last week.

Ed Rosenbaum, Jr. has opened a "plays, players, publicity" office at Los Angeles. He recently severed his connections with Fox as business manager of Tom Mix and West Coast publicity bureau.

The U. S. Photoplay Corporation is to take over 15 acres of land on the Palmdale, N. J., to make four ten reel features a year.

Anthony Paul Kelly has completed the picture adaptation of "Way Down East" for D. W. Griffith.

Louie Bureston has returned from the Coast after nine months' absence, bringing with him a new Francis Ford-Hill serial, which he is offering for sale here.

"Abe" Warner left for the Coast last Saturday in connection with his activities in the Al-S. John comedies and Helen Holmes serial. Mr. Lawrence Warner also went West that day for a vacation. On the same train was J. D. Williams of the First National.

Arthur White, generally accredited with being associated in business with Walter Greene, has purchased the "Servant in the House."

Goldwyn is getting ready to produce a screen version of "John Bunty Fells the Strings." One of the unusual features in that the producers are trying to secure as many of the original cast in the play as they can possibly get.

"Way Down East" is to be the next D. W. Griffith production. The director has been in New York for several weeks gathering "his cast." All the selections for the picture have been made and a number of releases of the scenario of the New England drama is to be played by Lillian Gish.

Jack Noble has been placed under contract to direct the Vivian Martin productions. Noble has been directing Olive Thomas for the Selznick Co., but left them recently. His salary is \$5,000 weekly.

The Seashore at Old Orchard Beach, Maine, collapsed Feb. 19 from accumulation of tons of ice and snow. Loss, \$4,000.

Meers, Park and Whiteside have contracted with Dr. Frank Crane, of the New York Globe, to supply an original scenario to be called "Democracy."

Abraham Lehr, vice-president of Goldwyn is in New York. He is the head of the Culver City studio in Los Angeles.

George D. Baker will direct Marion Davies in "Buried Treasure."

Helen Ingersoll, for seven years secretary to Winthrop Ames, has resigned to be head of the scenario department of the Wentworth-Livingstone bureau.

J. Charles Davis, formerly in charge of the accessory department of the F. F. A., has been promoted to the exploitation bureau. The billing on "Stock Film," which comprised 115 sheets, was a stunt advocated and put through by Davis.

Christie Comedies will produce "Bo Lone Letty" in pictures shortly.

Joseph L. Kelly, formerly with Frank G. Hall, is connected with Gerald F. Bacon as publicity agent.

Bayard Veiller has been signed by Richard A. Rowland and Marcus Loew to write four scripts a year for Metro.

Ben Grimm, last with Selznick as publicity and advertising manager, has joined the staff of the new studio. The Randall White, a trade paper journalist, succeeds Grimm.

Mme. Louise Walker will arrive in America this week for a picture production for the Allied Film Players, under the direction of Al Gilbert.

Edward F. Callahan, formerly of the Triangle, is to open a new office for Masterpiece Film Co. Masterpieces is a new concern that will handle all the World releases.

MOVING PICTURES

65

BIG PICTURES GETTING MONEY PROGRAM FEATURES THROUGH

Statistics Compiled by Insiders Show Amazing Profits Gleaned by Special Issues. "Broken Blossoms" Amazing Clean-Up. "Mickey" and "Turn of the Road" Upset Guessing. Arbuckle Done With Two-Reelers.

A man in the picture industry has compiled statistics on the gross bookings for the United States and Canada on the following features:

Thomas H. Ince's "Civilization," for 3½ years, \$568,000.
Universal's "Blind Husbands," directed by Eric Stroheim, 3½ months, \$341,000.

Universal's "The Right to Happiness," eight months, \$407,000.
Mayflower's "The Miracle Man," made by George Loane Tucker, 13 weeks, \$428,000.

"Tarzan of the Apes," a National Film production, 2 years, \$902,000.
"The Romance of Tarzan," same, 1½ years, \$405,000.

"Enlighten Thy Daughter," three years, \$321,000.

Mary Pickford's "Daddy Long Legs," United Artists, 7½ months, \$542,000, distributed on a quota basis of \$2,000,000.

Mack Sennett's "Mickey," sold to "Wink" for "a song" and state-
righted by Wink for a relatively small sum, did \$468,000 in one year.

Universal's "The Heart of Human-
ity," an Allan Holubar production, two years, \$779,000.

Warner Bros.' "My Four Years in Germany," sold to First National for something like a quarter of a million, grossed in two years \$333,300.

Faramount's "Male and Female," 10 weeks, \$266,100.

Griffith's "Broken Blossoms," \$800,000 to date, registering over \$225,000 in bookings in one week.

King Vidor's "The Turn of the Road" (Robertson-Cole), one year, \$306,000, production costing something like \$15,000.

Clara Kimball Young's "Eyes of Youth" (Equity Pictures), 12 weeks, \$446,000.

Fairbanks in "When the Clouds Roll By," handicapped by the "B" picture, has bookings for over \$700,000 and will gross \$1,000,000.

Roscoe Arbuckle's two-reelers, considered merely as fillers, gross over \$200,000 a picture. His "Round-Up," just finished, will do not less than \$1,300,000—and is getting the money so fast before release that Arbuckle is determined again to do two-reelers.

All of which goes to show that the big pictures are getting more money than ever while the ordinary program pictures that used to "get by" are now practically a total loss. Exhibitors do not want them at any price.

STATE CONVENTION MARCH 9-10.

Rochester, N. Y., March 3.

When the New York State Motion Picture Exhibitors League meets in Utica March 9-10 for its annual convention, it promises to be one of the most important gatherings of showmen ever held in the state. The present league was reorganized at the Syracuse convention last year, and how well the new order of things has worked out remains to be seen in the convention. Irving N. Salyer, of this city, state organizer for the league, has spent a busy year rounding up new members and increasing the strength and prestige of the league.

Another Rochester man, Erwin J. W. Huber, showman and publisher, hopes to launch a plan for an organization composed of distributors, exchange-

men, exhibitors and publicity men. He says there are too many wrangles between the distributing and exhibiting end of the picture show business, mainly because the two groups do not fully understand the aims, conditions and business details of the other.

DEMANDS SCENARIO PAYMENT.

A decision was handed down this week in the suit instituted by Earl Carroll to restrain the Republic Distributing Corp. from further distributing "210."

The picture was made in England by the British and Colonial Film Co., directed by Herbert Brenon, and the American rights were purchased by the Republic for \$40,000.

Carroll alleges authorship. He states he has never received one penny in payment from Brenon, to whom he agreed to sell the scenario for \$5,000.

The court found that both the B. & C. and the Republic acted in good faith and ordered the Republic to furnish a bond for \$5,000 pending Carroll's final action. If they are ordered by the court to pay Carroll they will be indemnified by B. & C., who, in turn, will have to look to Brenon for reimbursement.

FALSE ARREST \$500,000 SUIT.

Eugene A. Westcott has begun a \$500,000 suit against Irving L. Brown, World Film Corporation and the National Association of the Motion Picture Industry, Inc., on the grounds of false arrest and imprisonment.

The defendants, it is charged, caused the arrest of the plaintiff in Rochester, N. Y., on July 2 last, charging him with receiving and buying stolen goods to the extent of \$10,000. He was acquitted.

The plaintiff conducts the Rochester Film Exchange in that city and states the arrest materially injured his business, name and fame. Through a Syracuse attorney he has filed the suit as a means of redress. No answers have been filed. Nathan Vidaver represents the World Film.

NEW JERSEY SUNDAY SHOWS.

A new bill will be introduced in the New Jersey Legislature by Dr. Charles Hespe, March 8, for Sunday opening that Jersey exhibitors have been advocating through Dr. Hespe for years.

The National Association of the Motion Picture Industry in addition to the Jersey exhibitors, are behind the measure.

ENGLISHMAN TO BUILD STUDIO.

John D. Tippet, an international trader in pictures, arrived from London this week and it is announced officially that his visit here is to begin at once the building of a studio for the production of big feature photoplays.

CAPITOL DAILY
Broadway, at 51st Street
Edward Brown, Mgr. Dir.
Now to 2:15—5:00, to 5:15
Mon. to Sat. 11—5:00, to 5:15
DOROTHY DALTON
in "BLACK IS WHITE"
COMEDY-REVIEW-SOLOISTS
CAPITOL ORCHESTRA OF 25

CHICAGO OPERATORS WIN.

Chicago, March 3.
The Moving Picture Operators' Union won a complete victory last week in its fight over the employment of extra men with the Allied Amusements Association. The association agreed to all the union demands, even to retracting charges made against Tom Maloy, business agent of the local. None of the Chicago picture or vaudeville houses closed.

Decision to end the controversy, which for a time bid fair to become national, was forced by Aaron Jones and Nate Aschar, who rushed to Chicago from New York and set aside the association of officials with whom the union refused to treat.

The Chicago magnates arrived just in time to stop Tom Reynolds, president of the union, and Mr. Maloy from taking a train to New York, where they had an appointment with the international president of the organization.

Mr. Jones promptly assured the union heads that the differences would be settled. He next told 300 picture theatre owners, in a special meeting at the Masonic temple, that the picture association and exchanges would be guilty of conspiracy if attempt was made to withhold pictures from the theatres wishing to remain open. He asked for full power to treat with the union, which was granted.

Jones got busy and the trouble was settled in less than an hour. Power to deal with the union in future quarrels was wrested from Sam Atkinson, business manager of the operators' association.

In the future the union will take its grievances to the arbitration board of the Allied Amusements Association.

SMITH AND VEILLER WITH METRO.

Metro is branching out on a pretentious scale for literary talent. Winchell Smith is now a member of Metro's scenario forces at Hollywood where he will serve not only as a writer of original stories for pictures but will personally assist in the picturization of several of his own successes.

The acquisition of Smith follows on the heels of the announcement that Bayard Veiller, another dramatist of repute, had signed to write four original stories for Metro.

Smith's first effort will be supervision of a screen adaptation of Bronson Howard's "The New Henrietta."

KAUFMAN SIGNS HOLUBAR.

From the coast comes word that Al Kaufman has signed Allan Holubar as director for big special productions, the agreement carrying with it the services of the director's wife, Dorothy Phillips, as star.

Holubar has received a number of offers during the past year but his contract with Universal precluded their acceptance.

Build 6 Neighborhood Houses.

Harrisburg, Pa., March 3.
Wilmer & Vincent, which operate four theatres, will rebuild one and erect a string of six neighborhood picture house for \$1,000,000.

The first of the string of community picture places will be started within two months.

Rio Opened.

The Rio, a new 2,800 seat picture theatre, Broadway and 160th street, built and operated by David Ficker, opened March 3, with Goldwyn's "The Street Called Straight."

Three Years for Robbing Cinema.

The thieves who broke into and robbed the Kingston cinema theatre have been given three years penal servitude.

INDIANA "BLUE LAW" OUT.

Indianapolis, March 3.

Theatrical men are talking about a decision which Judge C. N. Willis, of the city court in Kokomo, has rendered in which he holds the old-fashioned "blue law" of Indiana obsolete and not operative as prohibiting Sunday picture shows.

The decision was made in the cases of managers and operators of seven Kokomo picture houses who were arrested Sunday, Feb. 22. Subsequent trial disclosed two lines of defense. The picture men contended first that the screen has come to be a "necessity," and second, is generally regarded as a disseminator of news. Under either heading pictures would be exempted from the "blue laws" just like the newspapers, drug stores and restaurants.

Judge Willis said:
The picture shows as now operated are engaged to a certain extent in the distribution of local, state and national news and there is reasonable doubt as to whether or not the operators of picture shows come within the exception of the statute, exempting those persons from prosecution who are engaged in the publication and distribution of news.

TALMADGES WITH LOEW.

In the trade it is believed that Joseph M. Schenck, who directs the destinies of Norma and Constance Talmadge, will eventually reach an agreement with Marcus Loew for each of the sisters to appear on the screen under the presentation of the picture company Mr. Loew is then interested in and may select.

This is not looked for before the present contract of the Talmadge girls expire.

GRIFFITH FINISHES FIRST.

D. W. Griffith is finishing his first picture to be released via the United Artists ("Big Four"), which is scheduled for public showing early in April. The "Big Four" are to have four features coming along for distribution practically in one group—Doris Keane in "Romance," Mary Pickford, Douglas Fairbanks, and probably Mack Sennett's five reel comedy, "Down on the Farm."

MARY PICKFORD DIVORCED.

Reno, Nevada, Mar. 3.
Mary Pickford was granted a decree of divorce from Owen Moore on the grounds of desertion, in the Supreme Court, Minden, Nevada, Tuesday, March 2. Minden is a small town situated near Carson City. Owen Moore was not in attendance when the decision was rendered, but was represented by an attorney.

FOX'S FUNNY FILMS.

Fox's Funny Films is the title selected for a series of two-reel comedies to be made by Harry Fox. Interested with Fox in the venture is Jack Curtis, the agent, and a money man from commercial business.

Farnum with Robertson-Cole.

Dustin Farnum, whose pictures were announced to be released through the United Picture Corp., is understood to have made arrangements for future distribution through Robertson-Cole.

Goldwyn Denies Capitol Purchase.

Goldwyn denies the published report it had purchased the Capitol theatre, New York.
Goldwyn claims the story was wholly incorrect.

Leslie Benson with Hepworth.

London, March 3.
Leslie Benson has signed to appear in Hepworth Picture Corporation films.

VARIETY

FEWER PICTURES BEING MADE; LONGER RUNS NOW PREDICTED

Assistant Directors Making Mere Program Features. Big Directors Making Specials. These Draw the Real Money. F. P. L. Issues Cut. Hearst Lures with High Salaries.

The lack of good pictures is causing a complete reversal of policy on the part of producers and exhibitors. Exhibitors will soon be forced to increase the length of runs. Twice weekly runs will be changed to the full week and we shall probably see houses like the Rivoli, Rialto and Strand showing features for two continuous weeks.

On the producing side the situation is perilous. In fact, it is the cause of the exhibitors' tactics. Good pictures simply cannot be had in abundance. The reason is that first-class directors are devoting themselves to producing "big pictures" because these are the ones that pay. Already on the Famous loan assistant directors are being promoted to directorships and assigned to the making of program features.

Famous will only release eight pictures in March and six in April. Exhibitors will have to exercise their ingenuity as to filling out their evenings and afternoons. United Artists are in a strategically advantageous position as a result of this scarcity, as they will have four probable successes for release two weeks apart, commencing March 15, a Fairbanks, a Pickford, a Griffith and probably Mack Sennett's new five-reeler "Down on the Farm."

Metro is also short. First National recently had to release a couple of Talmadge pictures almost simultaneously, nor is anyone in sight with anything to help the shortage. It is generally recognized as a great chance for the little fellow to come through with whatever he is able to show. The recent shake-up in the Fox organization and the one rumored to be impending in Metro all point the way the wind blows and explains why the present situation has come about.

In the Metro organization Maxwell Karger's determination to keep all the strings in his own hand is responsible for the shortage, according to reports. Such directors as he has complain they cannot work under him. They are handed parts of a continuity and told to shoot certain scenes; but are not told the whole story and so work in the dark. Mr. Karger and the scenario writer are the only ones apparently who know the whole story. The former goes into the projection

room with what the directors have brought in, picks and chooses and sends his directions to the cutting room. The result is a canned product.

At the base of all the present flurry, however, is the demand for excellent pictures. These cannot be made in a day. Directors who know their business are off taking their time to work in and producing pictures that can draw for longer than the usual run. They are demanding also that their pictures be shown to full drawing power. This means the bigger theatres will show them for a long time and crowd the smaller fellow out. The smaller fellow will have to take what he can get, possibly lower his price, and so the gulf will widen. We shall have then high-priced and low-priced houses just as we once had ten, twenty, thirty and 32 houses in the legit.

Hearst's Cosmopolitan is attempting to solve the difficulty by paying directors fabulous salaries, but Frank Borzage's lengthy preparations for a six months effort are bothering the cashier, as he is afraid it will create a precedent. Already the suggestion is made that directors be given merely a share of the profits.

WILL MAKE EDUCATIONALS.

Chicago, March 3. That the right use of special educational pictures will be the next advance in school work is the belief of a group of educators who have formed an organization here called The Society for Visual Education.

Rollin D. Salisbury is president and Forest R. Moulton, secretary. Both are on the faculty of the University of Chicago. The society intends to produce pictures for use in the classroom.

PINKERTON'S IN GOLDWYN'S.

Chicago, March 3. A heavy investment has been reported made by William A. Pinkerton, head of the famous detective agency, in the Goldwyn film corporation.

Mary Pickford on Way East.

Los Angeles, March 3. Mary Pickford and her mother have left for New York. The object of the star's visit is a mystery. It is rumored she will build a studio in the East.

INSIDE ON GOLDWYN.

There is more or less furtive whispering to the effect that Frank J. Godsol will shortly withdraw from active participation in the conduct of Goldwyn Pictures Corp.

It seems to be a case of either Goldwyn or Godsol, as the two men do not agree on a number of matters in the management of the film concern.

Last week the indications were that Godsol would gain his point, in which event there was a reasonable certainty that Samuel Goldwyn would resign. Godsol spent Sunday in Wilmington, in consultation with the Duponts and it was believed this would result in the Delaware magnates throwing their financial strength with Godsol. A stormy meeting of the executives was looked for on Tuesday of this week but those who kept their ears to the keyhole of the directors room failed to distinguish any undue noise.

From what could be gathered afterward, it is understood the Duponts favored the Goldwyn policy and that it was now only a matter of a short time when Godsol, who is a heavy stockholder, would resign his executive activities.

LORD BEAVERBROOK BUYS.

London, March 3. The recently ennobled Lord Beaverbrook, one of England's richest men, has bought a controlling interest in the Pathe British films.

HURDLING AUTO.

Seattle, March 3. The auto coupe of John Hamrick, manager of the Rex, slipped on the steep grade of Dennyway Hill Monday morning, jumped a 12-foot embankment and crashed into the home of H. F. Foch on Howell street.

Hamrick's daughter and the child of a neighbor were in the car at the time, but escaped with minor bruises. The side of the house caved in and one of its occupants was thrown across the room by the impact.

PASSAIC HOUSES SOLD.

Passaic, N. J., March 3. The Playhouse and Montauk here have been purchased by Fabian, of Paterson, N. J., who operates two picture theatres in that city.

The policies of the local houses will remain the same. The new owner is in possession.

To Star Paul Gilmore.

Character Pictures Corp. will star Paul Gilmore in a series of big productions. Gilmore is not a newcomer to the screen, having been seen in pictures issued by Triangle, Metro and Pathe.

Humphries with E. C. Films.

London, March 3. William Humphries, lately with Vitagraph, has joined the British Colonial Films as a producer.

D'ANNUNZIO FOR PICTURES.

He B. Marinelli is making strenuous efforts to induce Gabrielle D'Annunzio to come to America and appear as a picture star. It is believed that if the international agent succeeds in persuading the writer-soldier lover to appear before the camera he will have secured a star of the biggest magnitude.

D'Annunzio's name has been in print as often as probably any other individual living and there should be unlimited interest in such a film engagement.

Marinelli also has under his wing Ida Rubenstein, the famous pianist and actress, who is willing to come to America, bringing with her complete, eight productions.

BIG COAST PURCHASE.

San Francisco, March 3. The report here that H. D. Connick, representing Famous Players-Lasky interests, had purchased the California, Imperial and Portola, is confirmed.

Another deal by Connick is for the purchase of a half interest in Kahn & Oppenfeld's Modern theatres in the Mission and Fillmore districts; also Sam Levin's Coliseum, which it is expected will be closed this week.

The California Theatres Co. has abandoned its plan for a proposed new theatre at Market and Jones streets.

MYRTLE HIGBY ARRESTED.

Seattle, March 3. Myrtle Higby, actress, has been arrested in connection with the robbery of Cyril M. Cohn, a picture man, who lost \$20,000 in cash and jewelry.

Two men, arrested with her, begged the deputies to let her shoulder the blame for the robbery.

RAY IN "45 MINUTES."

Los Angeles, March 3. Charles Ray will appear first in "45 Minutes from Broadway," for which he is said to have paid \$50,000. Sol Russell's "Peaceful Valley" will be filmed next. Ray is just back from his first visit to New York.

WELCOME BUXBAUM TONIGHT.

An official welcome to Harry H. Buxbaum, general manager of the F. P. L., New York Exchange, will be given by the sales force tonight at Reisenweber's.

William De Mille, Thomas Meighan and Adolph Zukor will attend. The committee in charge of arrangements includes Charles S. Getz, Joe Lee and Henry Randall.

Ruth Chatterton Negotiations.

Negotiations have been pending for the past fortnight whereby Ruth Chatterton would become a film star, for at least one picture this summer, with an option on the part of Lewis J. Selznick to utilize the legitimate star's services for several additional film features at such times when she was not employed on the stage.

VARIETY

JOYCE HOTEL

31 WEST 71st STREET
NEW YORK CITY

DEAR FRIENDS:

Although I'm in the wholesale shirt-waist business in New York, I cannot get away from the footlights' glare yet.

After next week I have a long route on the big time and open on my Seventh Orpheum Tour in August. I'm just a good man who is still single and saving all my money.

CHARLIE WILSON

"THE LOOSE NUT"

Next Week (March 8)—Maryland, Baltimore
Week March 16—Kitty's, Yonkers, N. Y.

THE PEERLESS TRIO



"Did he have four?"

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PANTAGES
CIRCUIT

PAUL PETCHING THE MUSICAL FLOWER GARDEN

Whimsical—Novel—Appealing

An Act that contains the three great elements that have made Vandeville the Favorite Amusement of the American People: BEAUTY, COMEDY and MUSIC.
Open for next season. Permanent address: 18 Packard Ave., Jerseyville, N. J.

FRED DUPREZ

Starring in "Mr. Manhattan" in England



New York Repert.:
SAM. HARRIS
148 Broadway
London Rep.:
MURRAY & SAW
4 Little St., W.C. 2
My American Agent:
JAMES HARRISON
English Purveyors of
Comedians:
WESTON & LEE



Maggie Sez:

That Marie Clarke will soon blossom out with some Girl-ies.

"You know how it is with me, Timmie."

Direction
FRANK EVANS

FRED LEWIS

HIMSELF

Says: "Your nose is in the middle of your face because it's the center."

Weaver Brothers

The Arkansaw Travelers
Originators of Hand saw Harmony
Still on a Saw Train:
But NOT in Arkansaw.

TOURING THE WORLD MARIONNE

PREMIER DANCERS
With
JULIAN ELTINGE
All Star Revue



AMERICA'S MASTER SHOWMAN
BOOKED SOLO UNTIL 1921
Address:
PRIARS' CLUB, NEW YORK CITY

JEM AND MAMMA HARKINS

DIRECTION:
NORMAN HEFFERIES

ARTISTS' BOREM

Fleecport, L. I.

Dear Sir:

While riding home from the theatre in our Ford, the Wife and I were held up. The Wife hid the Granch Bag in her mouth, but the thieves got away with our Car. What shall I do?

E. Normus Wages.

Nothing. Too bad your Agent wasn't there—you might have saved the Ford.

FRED ALLEN

Pantages Circuit Direction, MARK LEVY

Some Comedy Act!
Best Broadway Has Seen in Years
Did You Catch Them?

700 CONDUCTORS 700 SHOVELING SNOW

At the Rate they were Going
The Lines Should Be
Running by August

LES MORCHANTS

Moss Time Direction, MARK LEVY

Here's hoping your New Year's

TURKEY

has ceased taking encores—
and always remember
that

"A Bird in the Hand is worth
Two—during one's act."

COOK and OATMAN

Loew Circuit Direction, MARK LEVY

MEET THE WIFE



Wait till I slip the box to the wife and we'll go play a game of pool.

OSWALD

WOODSIDE THEATRE

ROXY LA ROCCA

WIZARD OF THE HARP



Pauline Saxon
SI
PERKIN'S
KID

HATS HATS HATS JACK JENNINGS

THE KING OF HATS

FAREWELL TOUR OF JOHNSON BROS. and JOHNSON

—IN—
"A Few Moments of Minstrelsy"
Inquire of JOE MICHAELS



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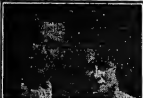
"FUN IN A STREET CAR" Without Power

A Laugh a Minute

Costumes A-No. 1

Original Words and Music

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Comedy Singing, Talking and Dancing

Special Scenic: Consisting of the United States Post on the Border of Mexico
Direction ARTHUR J. HORWITZ and LEE KRAUS, New York City

LOEW'S AMERICAN NOW (March 4-7)

MINNIE HARRISON

"THE RAGTIME DYNAMO"

Personal Representative, HELEN BEDENI

ASHTON STEVENS'

REVIEW

OF

"OH, MY DEAR"

WHICH TURNED OUT A
REVIEW OF FASCINATING

JULIETTE

DAY

JULIETTE DAY



ASHTON STEVENS

THE THEATRES

By ASHTON STEVENS

"Oh, My Dear" began its engagement at the LaSalle Theatre last evening. It is one of the real Princess Theatre musical comedies—smart, melodious, witty, not too wise, and peopled by persons. Most everybody in it is folks; even the chorus girls are folks—folks in dresses like Lucille makes, rather than ravishers in robes and costumes. It is beautifully and ungarishly staged-managed and staged; Mr. Comstock has the art in these little intimate productions of spending a lot of money with little noise. And the cast is likable all the way up to Juliette Day.

That's a long way up, too. When finally she does come on, Miss Day instantly is one of the most entrancing girls from whose hands this avid town ever accepted sustenance. She feeds us at 9:30. Up to that hour the fare had been plentiful and nourishing, but not just piquant.

But Juliette Day made her first entrance at 9:30 as casual as the most casual chorister. She coolly disposed herself and her dog on a friendly piece of furniture (did you ever observe what solid and friendly furniture they use in these humanizing Princess productions of girls and music?) and sat and gave a perfect imitation of a nice girl enjoying another's double encore.

"Class!" remarked, in admiration of this deportment, a racing man in the second row. And he said, as Miss Day said later on in a part which is sometimes bent but never broken to slang, "a forfukl." "Distinction" would also be a nice little word for Miss Day's easy, charming way

of the stage, but the other, straight from the Turf, was, I thought, much more distinguished.

She was presently clinching our love at first sight with a song named Phoebe Snow—a scandal song, a ditty that gives the "dirt" about the immaculate Phoebe; who, it seems, had her fare paid by a millionaire, did Phoebe Snow, to Buffalo. There are the rhymes; write your own lyric. Not that Guy Bolton and P. G. Wodehouse haven't written it smoothly, and to nothing short of a gleeman's tune by Louis Hirsch (who is most melodious all the way, if sometimes not as Mozartian as the superseded Mr. Kern)! But here is an unusual instance when the singer's enterprise surpasses that of a genuinely enterprising song. Gullibert—I say it in all modesty—could not have done better by the ditty than Miss Day did. She gave it to us with tact, poise, charm, humorous thrill and never an effort.

No, she is not, I take it, an indifferent girl. There's nothing inert about her magnetism. On the contrary, it's as vivid as a nerve. But she never lets you catch her trying to please you. Apparently she is having the time of her life. And it's all very simple. She is an artist who knows her business; she is a brilliant little actress, and she has more than good looks—but nobody will set up and leave the theatre because she has those, too.

This column soon will begin to look as though Miss Day had made a hit with me. I suppose I might as well own that she did. A very personal hit. But I think you'll find that it is a hit just as personal to everybody else in the house.

Yes, there is also a tellable plot and many other mentionable people in the cast. But somehow I feel this midnight that plots and people are always with us and a Juliette Day only once in a green moon. "Herald-Examiner."

20 CENTS

VARIETY

VOL. LVIII, No. 3

NEW YORK, MARCH 12, 1920

PRICE 20 CENTS

The central illustration is an ornate, classical-style frame. At the top, a circular medallion features a lion. Below it, two female figures in classical robes stand on either side of a central landscape scene depicting a temple. The frame is decorated with intricate scrollwork and floral patterns. A large, dark oval portrait of Will Rogers is centered within the frame. To the left of the portrait is a circular badge with the word "Variety" and to the right is a circular badge with the word "Drama". Above the portrait is a circular badge with the word "Pictures".

Will Rogers
Starring in
"THE STRANGE BOARDER"
a Goldwyn Picture

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN President

VARIETY

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NOTHING ELSE

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This Week At

B. F. Keith's Hippodrome, Cleveland

After the Most Riotous Applause Engagement Ever Seen in a
Theatre, Last Week, Also at the Hippodrome.

The Most Unique Novelty Act Ever Placed Upon a Stage

The House

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Playing Under the Sole and Personal Direction of

ERNIE YOUNG OF CHICAGO

Guaranteed that This Act Will Be the Sensational Talk of New
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ERNIE YOUNG of Chicago

NEXT WEEK (March 15), B. F. KEITH'S PALACE, NEW YORK CITY

VARIETY

Vol. LVIII, No. 3

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NEW YORK CITY, MARCH 12, 1920

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THEDA BARA'S STAGE SALARY EXCEEDS HER PICTURE INCOME

Received \$6,000 Last Week as Her Share of "The Blue Flame" in Boston. \$4,700 Week Before. Picture Salary was \$4,000 Weekly. "Blue Flame" Doing Enormously But Must Leave Boston for New York.

Boston, March 10. One of the sights of the city these days is the arrival and departure of Theda Bara from the Majestic. In the neighborhood of the stage door when she is due gathers hundreds of the curious and it has been necessary to call out the police reserves on several occasions to take care of this crowd.

If it were not for the weather conditions last Saturday the crowd would probably have numbered thousands. Theda originally was booked to go to and from the theatre in a coach drawn by several pair of milk white horses. This idea was abandoned. The limousine she uses attracts enough attention.

Theda Bara received last week from A. H. Woods as her share of the receipts of "The Blue Flame" at the Majestic, \$6,000. The week before Miss Bara's end was \$4,700. This week will equal her share last week. She is appearing under a weekly guarantee of \$1,500 and 50 per cent of the net profit. When Miss Bara appeared in pictures for William Fox, at the end of her Fox engagement, she was receiving \$4,000 weekly.

The debut of Miss Bara on the legitimate speaking stage in a dramatic play has proven a revelation to theatredom. While it is incomprehensible to show people why film fans who saw the famous screen vamp for 25 cents downward will pay \$2 or more to see her in person in a speaking piece, that fact remains, nevertheless. The strength of the Bara draw appears to be from among her picture admirers. All rights to "The Blue Flame" were purchased by Mr. Woods for \$35,000. It cost \$40,000 to its day of opening and is believed by the producer to have a value as a picture play of at least \$200,000. Miss Bara has one-half interest in the piece for pictures and will star in it.

The show must leave Boston this week, though it could have an indef-

inite run here. A contract clause is reported to be the cause, calling for Broadway appearance of the vamp. It opens at the Shubert, New York, next Monday.

The initial New York appearance of Theda Bara is bringing about speculation whether she can duplicate in the metropolis her undoubted drawing powers in the provinces, as indicated by her record in "The Blue Flame" at Washington, Pittsburgh and Boston. In all of those three cities the show brought capacity.

Another picture star, Elsie Ferguson, returning to the stage in "Sacred and Profane Love," now at the Morosco, New York, seems to be also drawing through her picture fame. Whereas Miss Bara is having her first experience in a speaking role, Miss Ferguson was a star of the legitimate before posing in front of a camera. Each has made "personal appearances" in picture houses in connection with the pictures they were appearing in, for publicity purposes, but neither ever drew in the picture houses when personally appearing as they have done since opening in \$2 productions.

When Martin Herman, of the Woods office, was asked to what he ascribed Bara's phenomenal box office pull in view of all the facts, Mr. Herman answered:

"The most important fact has been overlooked. William Fox spent \$2,000,000 to make Theda Bara the best known picture actress in the world. The result of that now is being reaped by Miss Bara."

The success of the Misses Bara and Ferguson in their stage plays is expected to induce other picture stars to reappraise their value for the legit, if approached. It is also quite likely that the freedom with which "personal appearances" have been hitherto requested and accorded to will be quite appreciably abbreviated in the future, picture stars deciding their appearance in person is becoming too valuable.

SHUBERTS BUY IN PHILLY.

Philadelphia, March 10. The Chestnut Street opera house was purchased by the Shuberts this week at a reported price of \$850,000.

This week also the Walnut Street Theatre, Philadelphia's oldest playhouse, was purchased by Thomas P. Barry, its present lessee. Charles Wanamaker will remain as its manager. A new theatre to seat 1,600 is planned, to be ready by October.

The Mastbaum Brothers acted for the Shuberts in the sale of the opera house, and against Fred Nixon-Nirdlinger, who was negotiating it, it is said, on behalf of the Klaw & Erlanger interests. With the forthcoming demolition of the Forrest and the Broad and Garrick out of the future running through realty deals, the prospect for the K & E. is barren just at present. Those three houses are the K & E. stands.

Two years ago the asking price for the Chestnut Street opera house was quoted as \$425,000.

COLUMBIA STOCK AT \$400.

While various theatrical stocks are being quoted on the exchange or curb, little is heard of the Columbia Amusement Co. stock price. The last quotation reported was \$400, with the par \$100. Little of the stock is on the market and is quickly taken up when appearing.

The Columbia Amusement Co. is the parent corporation of the Columbia burlesque wheel. Its capital is said to be \$250,000, with 19 stockholders of record on its books. Last year the Columbia's dividends are reported to have reached a total of 30 per cent, with a considerable sum placed by the company in its surplus fund.

Any number of subsidiary corporations operate Columbia theatres and are separate institutions.

"DARDANELLA" REHEARSALS.

Five acts rehearsed "Dardanelle" at the Harlem opera house Monday.

Sol Levoy in an effort to straighten out the mixup suggested that one sing it, one whistle it, one play it on a musical instrument, one dance it, and the last recite it.

PICTURE SONGS AGAIN.

The "picture song" threatens to be revived. The idea was the composition of a number "inspired" by a picture production, hitching both together for mutual publicity benefits.

According to E. Z. Nutting, of the Woolworth stores, Famous Players-Lasky and Griffith will publish these songs and release through the Woolworth stores.

SEX PLAYS FOR SERMONS.

Reading, Pa., March 10.

Rev. L. Griswold Williams, pastor of the Universalist Church of Our Father has shocked some of the more austere ministers of the city by reading sex plays from his pulpits on three successive Sunday nights.

Last night he read "Damaged Goods." The church service well advertised by the two former readings was filled to the doors. Many people could not get inside. The other ministers while viewing the effect in apparent silence have discussed the matter at the weekly meetings of their association where none but clergy could obtain admittance.

Rev. Williams in his own defence says he sees nothing so exceptional in reading a play instead of preaching a sermon on Sunday nights. "If the play teaches a lesson it does the same thing a sermon is supposed to do," he says. "The monks originated the play after it had been almost forgotten. They traveled to nearby towns during the dark ages and sold their lesson by means of plays. They kept the play alive. So why shouldn't a clergyman today teach his lessons in the same way?"

CANADA A TEMPTATION.

Montreal, March 10.

Very little is heard about it but the fact remains Canada as a wet country is commencing to prove a temptation to American artists who come over the border for engagements.

With liquor freely on sale hereafter their prohibition experience in the States, the Americans (not professionals alone but all of them) look upon a Canadian visit as a holiday, with varying effects. The booze here is cheap and good compared with the poison sold at high prices in the States. As visits on this side are confined to a limited time, different cases have been reported where someone or another tried to take in a full supply the first day.

TRADE PAPERS COMBINING?

Negotiations looking toward joining the "Clipper" and "Mifflon" into one publication were reported in progress during the week.

Both are theatrical weeklies, with "The Clipper" the oldest publication of its character in this country.

The present extraordinary high cost of paper and printing may have had its influence in the overtures. Nothing is reported regarding the possibilities of the negotiations.

CABLES

MME. BERNHARDT RETURNING TO REAPPEAR IN VAUDEVILLE

Consented to Open Next October for the Keith Circuit,
Playing 15 Weeks at \$2,500 Weekly. Has Been
Playing Continuously in France.

Paris, March 10.
Madame Sarah Bernhardt has cabled her acceptance to New York of a return vaudeville engagement on our side, commencing in the fall. She will play on the Keith Circuit.

Mme. Bernhardt has been continuously appearing over here and apparently thinks nothing of making another trip to America.

At the Keith office in New York it was stated that Mme. Bernhardt is to open on the Circuit Oct. 18, next, with 20 weeks so far contracted for.

It is said Bernhardt will receive \$2,500 weekly during her vaudeville tour. The engagement was effected by the Marshall office. She will present a repertoire of playlets, including "Camille" and "L'Aiglon."

This will mark Bernhardt's third tour in the twice daily on this side.

Mme. Bernhardt is now 75 years of age.

PARIS DANCE MAD.

Paris, March 10.
Dancing remains the craze in Paris. It is recorded that Terpsichore has even held sway after great upheavals and that following the great French Revolution there were over a thousand dancing establishments in Paris. They were then called Bais; now the English word "Dancings" is used, and without estimating the number, such resorts are numerous. It was thought Spanish steps would prevail, with the tango, but it now appears we are to have an invasion of neo-American dances, and something fresh is crossing by each boat. The authorities do not smile on the craze, but still it brings in large sums in the form of "war tax" and poor rates on the admission prices. Yet, we shall probably get down to work again one of these days.

AUX JARDINS DE MURCIE.

Paris, March 10.
"Aux Jardins de Murcie" removed from Theatre Antoine to Quinson's Theatre des Champs-Elysees has had only a short innings at this house. It was withdrawn some days ago, and the theatre was dark pending the revival of the operatic version of "Quo Vadis," which was given nicely February 28, because it was gorgeously mounted. Battisni sings the role of Petronio and Lucien Wurmser is conducting.

HEDGES SUICIDE FINDINGS.

London, March 10.
The coroner returned a verdict of unsound mind in the case of Frederick Hedges' suicide. He was a partner in the vaudeville act of Hedges Brothers and Jacobson, but the partnership had been dissolved owing to the deceased's habits. He changed utterly after his wife's death in America.

LAUDER FUND GRANTS.

London, March 10.
Over \$200,000 in grants were issued last year by the Sir Harry Lauder Fund.

CHALLENGES CARPENTIER.

London, March 10.
After the recent Beckett-Smith contest Kid Lewis challenged Carpentier at 5,000 pounds a side. Beckett's win at Albert Hall over Smith was not an easy one March 5. Despite that he

was a much older man and outlasted her put up a stiff battle for the championship of Great Britain.

HOLFORD BOTTOMLEY DEAD.

London, March 10.
Holford Bottomley is dead. He was the originator of the educational film and the organizer of feed guns and the tank bank campaigns. He was a commander of the British Empire.

MARIE LOHR'S NEXT.

London, March 10.
Marie Lohr will not appear at the Globe again until her next production, "Birds of a Feather" is made. "The Voice from the Minaret" by Robert Hichens continues there until Easter.

"L'ALCOVE DE MARIANNE"

Paris, March 10.
"L'Alcove de Marianne" by Felix Gaudern was presented at the Athenee February 26 and poorly received. It is a farce concerning the love intrigues of politicians, the title signifying the French government's recess. Lucien Rosemberg, manager of the house, as usual, holds the leading role himself. It has the same run as "Amour quand tu nous tiens," just withdrawn; it will do well.

SEYMOUR HICKS THROUGH.

London, March 10.
Seymour Hicks has decided to retire from the stage and go into politics and business. This has compelled Cochran to postpone indefinitely the production of "Deburau."

SHOW CHANGES.

London, March 10.
"Over Sunday" finishes at St. Martin's March 13. "In the Night" will be transferred from the Kingsway March 15.

GOYECAS AT OPERA.

Paris, Feb. 25.
Granados' work, which was withdrawn from the Academie Nationale de Musique after half a dozen performances, is being revived. Marguerite Dupre replacing the Spanish dancer, Amelia Molina, who is now appearing at the Olympia.

HICHENS' "ALLAH" AT DRURY.

London, March 10.
"The Garden of Allah" by Robert Hichens, produced nine years ago in New York, will be the next production at Drury Lane. It follows the Russian Ballet.

CHARGES AGAINST THEATRES.

London, March 10.
The Actors Association is bringing the question of unsanitary theatres before the House of Commons.

CLOSE EARLY IN DUBLIN.

London, March 10.
Theatres must now close by 10.30 in Dublin by the terms of the new curfew act.

THE ASSOCIATED OFFICES
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NEW YORK
Harry J. Fitzgerald, 1543 Broadway
REPRESENTING THE WORLD'S SHOOT-
ING ARTISTS AND ATTRACTIONS

FIGHT FOR OUR SONGS.

London, March 10.
Competition for English rights to American popular songs continues apace and has resolved into a three-cornered race between Francis & Day, Herman Darewski, and West & Co., with B. Feldman, who formerly controlled a number of American catalogs, gradually falling behind.

Francis & Day are the oldest in the business. Darewski, a composer, is said to be backed by Solly Joel. His brother, Max, the pianist, is to be married to Joel's daughter. For the past few years since going into the publishing business, Darewski has made some flattering monetary advances to American publishers and in this way has bullied the market. His most recent important plum from America was the catalog of Irving Berlin, Inc. for which he paid an advance royalty of \$25,000 for a period of two years.

West & Co., relatively newcomers, have had one hit in "Long, Long Trail," while Feldman will probably never recover from the effects of the accumulation of an independent fortune from "Tipperary."

CARPENTIER TO RETIRE.

Paris, March 10.
Manager Deschamps, for Carpentier, stated after the pugilist's marriage, March 8, to Gerorgette Elssasser, that he would retire after his bout with Jack Dempsey. The champion and his wife sail for New York March 13.

NEW OFFERINGS.

London, March 10.
James Bernard Fagan will move "The Merchant of Venice" from the Kensington to the Duke of York's March 8. Matinees are being given by the Russian company from Moscow. The revival of "The Better Ole" is creating no excitement. It was only put on as a stop gap.

"CRIMSON ALIBI" CLOSING.

London, March 10.
"The Crimson Alibi" closes at the Strand March 13, after its one hundred and twenty-fifth performance. Gertrude Elliott in "Come Out of the Kitchen," will follow.

COMBINE WITH CARL ROSA.

London, March 10.
The Turner and Carl Rosa opera companies have amalgamated.

NIGHT BIRDS TO PAY TAXES.

Brussels, March 10.
A member of the Belgian Parliament has introduced a motion taxing all-night restaurants, ballrooms, bars and cafes with 30 per cent. of receipts. The Government proposes 25 per cent.

It is contended the night revellers, now so prevalent, should be heavily taxed. When special motor cars can be sent to Rheims to fetch champagne, as alleged, retailed at 100 frs. the bottle, and some bars in Brussels at present take in over \$5,000 in a night, a tax of 30 per cent. is considered even mild by some of the Belgian congressmen.

The tax of 25 per cent. on gate money at race meetings has been adopted.

MELLER BOOKED FOR LONDON.

Paris, March 10.
The engagement for eight weeks at the Hippodrome, London, for a revue, has been made through Bert Lytell, for Raquel Meller and Albert de Courville. Miss Meller is the Spanish girl, known as "The Parisian Yvette Guilbert." She is to open in London May 1 at a weekly salary of 250 pounds.

"BLOSSOMS" AT ALHAMBRA.

London, March 10.
"Broken Blossoms," the much heralded feature picture produced in America by D. W. Griffith, will succeed "Meditation" at the Alhambra.

LORAIN REHEARSING.

London, March 10.
Safe from his venturesome flight over the Alps Robert Loraine is back in London and has begun rehearsals of "Henry V" and other Shakespearian dramas.

AFGAR SECOND EDITION.

London, March 10.
The second edition of Afgar will be given at the Pavilion March 9.

GALSWORTHY'S "SKIN GAME."

London, March 10.
"The Skin Game," a new play by John Galsworthy will be the next production at St. Martin's.

"JUST FANCY"

London, March 10.
"Just Fancy," a new vaudeville revue, is due March 22.

LEON

ERROL

Oh, that Income Tax!
Direction, M. S. BENTHAM
The "Oh" refers to the income tax, not my agent.

It behooves me to speak—
Blood is thicker than water, but
much more unpleasant.

CHARLES WITHERS



VAN HOVEN

When in the course of human events it becomes necessary to wear a monocle and a wrist watch, J. VAN HOVEN, am there. The English who invented both, know it. They are crowding into all the theatres where I appear to learn just how a wrist watch and a monocle should be worn. There is art in everything.

VAUDEVILLE

5

NEW ARTIST-AGENT CONTRACT WILL LIMIT AGENTS' DEALINGS

Will Be Published April 1. Five Per Cent Only for Artists' Representatives. Feinberg's Dealings with Loyal and Gordon Act Partly Responsible for Another Rule. This Forbids Part Time Guarantees.

A new contract to be used by vaudeville artists and artists' representatives has been formulated by the Vaudeville Managers' Protective Association. The agreement is now in the hands of Maurice Goodman, attorney for the V. M. P. A. for final consideration and possible revision.

It is understood the new agreement will be made public April 1. Among the new rules provided for the conduct of agents is one which limits the agents' commission to 5 per cent. Another rule expressly forbids an agent to make a contract with an artist in which the latter is to play for instance 15 weeks out of 20, the agent guaranteeing salary for the 15 week period.

The new agents' artists form of contract came about through contracts issued by Abe Feinberg, a small time agent, to two acts, Sylvia Loyal and John R. Gordon and Co. In the Loyal matter the Keith agency released the turn, which expected to take an engagement of 10 weeks at the Palais Royal restaurant. After opening there it was ordered out by Paul Salvin, with Feinberg alleging he had a verbal contract of 10 weeks for Miss Loyal at the restaurant. Feinberg has since stated that he intends suing Salvin on behalf of the Loyal act. The latter returned to big time vaudeville booking following an explanation made by Miss Loyal to E. F. Albee. It is said that through the Loyal affair, the Albee announcement was published last week warning artists against promiscuous signing of agents' contracts.

The Gordon case had Feinberg as the agent, he giving Mr. Gordon a contract for 10 weeks, consecutive playing. A first half opening was secured by Feinberg in the Loew office for the Gordon sketch, a new one, to open at the American. On the morning of the opening day Gordon asked J. H. Lubin, the Loew booker, where he played the last half. Mr. Lubin answered he did not know and could not tell until seeing the new playlet. Gordon said he expected to continue on the Loew-time after opening. Lubin replied he could make no promise without seeing the sketch. Gordon suggested a release and Mr. Lubin granted it on the spot.

Gordon is said to have related to the Vaudeville Managers' Protective Association that Feinberg, when securing his contract for 10 weeks (which specified no circuit) stated he had the Loew Circuit for that length of time at \$300 weekly.

Mr. Lubin was asked if Gordon, when requesting the cancellation, made any claim of misrepresentation on the part of the agent (Feinberg) and Lubin replied he had not.

Now Feinberg asserts he has started an action against Gordon for commission on the 10 week's work he could have secured for him. Feinberg books with other circuits besides Loew. Both Gordon and Miss Loyal have been in vaudeville several seasons.

LEONARDS MAY DISSOLVE.

A rather odd proposition has come up before the big time booking men. It is the announced intention of James and Sadie Leonard with Richard Anderson to dissolve their vaudeville association.

The trio did a very successful revival of "When Caesar Sees Her," a travesty

they were for many seasons identified with years ago. Following the revival and a route given the turn with nine weeks yet unplayed upon it, trouble brewed between the Leonards with Miss Leonard siding with Anderson. The latter two stated they would continue with the skit, while Mr. Leonard replied the vehicle was his property and could not be played without him.

James and Sadie Leonard were husband and wife besides vaudeville partners years ago. Following their divorce Miss Leonard married a Brooklyn policeman. She rejoined her former husband in the skit for the business end of the proposal.

All three of the players involved are known as old timers. It is the novelty of witnessing internal trouble develop in a "come back" such as this that is interesting if not amusing the booking people.

BARD RETURNS AT \$2,500.

When Willie Bard returns to this side, which will be next October, to again play vaudeville for the Keith office, he will receive \$2,500 a week.

A route for 15 weeks at that figure for Bard has been laid out.

When recently opening here and asking \$3,000 a week, the figure he also named for a return date engagement, Bard was allowed to play two houses weekly around New York, receiving \$1,500 for each house. On the road he received \$1,500 through being unable to play but one house. In most of the out of town cities Bard played two weeks and was received in a manner which brought the return engagement.

"GOOD NIGHT" RETIRES.

The Sullivan & Buckley vaudeville production act, "Good Night," retired from the Alhambra, New York, program after the Monday night performance, for revision.

The turn featured Al B. White, and it was its first metropolitan showing. Roscoe Ails, doubling from the Colonial, filled in at the Alhambra.

THE DOOLEYS REPEATING.

Chicago, March 10. It is reported there is expected another addition to the Johnny Dooley family. Mrs. Dooley is Yvette Rugel. They have a child about two years old.

Shriner's Circus Week in Pittsburgh.

Pittsburgh, March 10. The Shriners, week of April 5, are arranging for a "circus week" in their Temple. The acts will be booked through the Davis theatre of this city.



BUILD 24 CLEVELAND THEATRES.

Cleveland, March 10. To meet Cleveland's immediate amusement needs, \$10,000,000 is to be spent for the erection of two theatres to replace the Opera House and the Shubert-Colonial, two Keith vaudeville houses and twenty or more picture theatres.

Contracts call for the completion of more than twenty before the end of the year.

Five downtown houses will have a combined seating capacity of 13,000 to cost \$5,000,000. The whole scheme calls for 50,000 seats.

Marcus Loew, who owns a string of houses, has the most pretentious building program. Burlesque will have a new home here. The two legit, Ohio and Shubert, will be comparatively small. One of the two new Keith houses will be downtown. The Keith interests do not relinquish possession of the Hippodrome until 1922. In addition the Keith people are building a vaudeville theatre to accommodate 3,000.

DRESSER AND GARDNER WONT

Louise Dresser and Jack Gardner have informed George M. Anderson they will not give up the present vaudeville route being played by them. To make it more certain Miss Dresser and Mr. Gardner have retained House, Vorhaus & Grossman to represent them in any legal angles Anderson may bring up.

Anderson had the couple under contract to star them in "Just Around the Corner," a musical piece. When that was postponed, Dresser and Gardner through Jenie Jacobs picked up the vaudeville route. Last week Mr. Anderson informed the Gardners they must keep the production engagement under threat of legal proceedings. Anderson's first date for the showing of the show was in January.

PICTURE AND REVUE ACT.

A new style of vaudeville turn is proposed in a production now being prepared by Ira H. Simmons, acting for the N. Y. Independent Master Films. It is a combination of Chaplin's "Carmen" picture cut to two reels, which after run off on the screen, is to be followed by a revue carrying 11 people. The whole is expected to do 40 minutes.

Doraldina is staging the turn. Rose & Curtis are representing it.

MCINTYRE & HEATH WANT \$2,500.

McIntyre and Heath are negotiating with the Keith offices for a summer engagement in vaudeville, asking \$2,500. Previously the largest salary they received was \$2,000. Frank Evans is handling the team for vaudeville.

Raymond in Connolly-Wenrich Turn.

March 22 at the Colonial, New York. Dolly Connolly and Percy Wenrich will reappear, reinforced by Ray Raymond. Mr. Raymond was last with "The Velvet Lady."

The three-act is asking \$1,500 weekly. Harry Weber is booking it.

Irving Fisher Alone Again.

Washington, D. C., March 10. Irving Fisher is to again essay vaudeville, as a single act with Don Prosser his piano accompanist.

Mr. Fisher was formerly leading man in support of Nora Bayes.

Bert and Estelle Gordon Dissolve.

Bert and Estelle Gordon have dissolved partnership. Bert will double with Jean Ford (Madden and Ford) under the direction of Max Hart.

Divorce for Mae Bushell.

Mae Bushell (Mae Bushell and Co.) was awarded a divorce from her husband, Willie Green, by New York Supreme Court Justice Pendleton, Jan. 16.

MISS SAMUELS' TIME RESTORED.

The appearance of Rae Samuels at the Palace, New York, this week following her cancellation of all Keith office time after she left the Colonial, without playing, complaining the billing there did not please her, was explained in the following announcement by E. F. Albee:

"I have been asked the question, why Rae Samuels was put back to work after she cancelled the Colonial? She lost two weeks, one at the Colonial and one other house, and in an interview with myself she expressed regret for the position she had taken by walking out of the bill Monday at the Colonial.

"It is not our intention to persecute artists for their shortcomings, but in order that our business may be run in a business-like manner, the artists leave us nothing else to do but discipline them when they walk out of a bill for petty grievances. I had Miss Samuels' time put back after her interview with me. The artists are working under a play or pay contract and they should expect the same."

"DAVID'S BAND" HELD OVER.

Cleveland, March 10. "The House of David Band" at Keith's Hippodrome last week has been held over at the same theatre for this week. It's an Ernie Young collection of funny whistled musicians who come from a Michigan section where they live on the commonwealth plan in order to trim barbers.

"The House of David Band" will first appear in New York, at the Palace, next week. Ernie Young, of Chicago, who promoted the band into a vaudeville feature, reached New York Tuesday, securing 8 weeks in the East for it that day.

"60 WEEKS" EXAGGERATED.

Jake Lubin, the Loew booking head explained that the report of Stan and Mae Laurel having a 60-week contract for the Loew circuit is incorrect. The turn was given booking for 20 weeks. In addition the duo received a 20-week play or pay contract from the Horwitz-Kraus agency, that contract being renewable for a like period, which totals 60 weeks in all.

St. Claire Separating. Nellie and Willie St. Claire are separated. Willie is joining Rose Crouch in a dance revue now in rehearsal, and Nellie may also be in a new dancing act.



VAUDEVILLE

TAX TIME ENDING.

Specially assigned revenue agent Cadwalader Woodville will complete his labors Monday (March 15) at Variety's New York office, where for the last month he has given invaluable aid to hundreds in making out federal tax forms.

Through notices carried in Variety the agent has received communications from all over the country, the letter requests arriving in such great quantity it was impossible to answer. Many letters asked that forms be mailed, unnecessary since forms were supposed to be available in every town and city. There were several amusing letters, one from a woman, saying she had form 1040 (used for net incomes up to \$5,000) but that it was a puzzle, and "please send four more," the writer feeling that she might fill out one successfully.

The time limit for filing of the New York state tax expires Monday as with the federal tax. A recent test case regarding the state tax is important. The New York revenue law provides for a higher tax rate for non-residents of the state than those living within the state. The U. S. Supreme Court decided that such differentiation was unconstitutional, which has opened an avenue for non-residents to escape the New York tax entirely this year. How much the non-resident decision affects professionals is open to question. Where an actor is on the road and has established a residence within New York, he would have to pay. But professionals, who have no residence, appear to be in the position to enjoy the decision which made the non-resident provision of the law unconstitutional.

MANY ACTS GOING TO AUSTRALIA.

Because of improved passport conditions in this country a number of acts have sailed for Australia since January 1, four under contract with Ben Fuller and several for Rickard and Williams.

Passport regulations are being straightened out and by the summer a normal flow of material to the Antipodes is expected.

There have been few if any acts going from England direct to Australia for some time. Shipping from England is booked ahead and solid for 12 months. Recently, however, Frank Wirth booked two English turns for Australia via this country and the acts (the Five Wonders and the Martinez Family) are now in San Francisco, sailing March 20, as are the Apples for Cuba.

BERNSTEINS' CLEAN UP.

The two Bernstein brothers, Freeman and Sam, did a clean up Monday night. They had to visit the Night Court through it. Judge Douras dismissed all of the complaints upon some chauffeurs who were involved together with the Bernsteins withdrawing the charges made.

The Bernsteins were taking their father to his home at Broadway and 180th street, in a black and white taxi. The night hawks of that neighborhood, who drive their own taxis, have declared a feud against all cheaper fared public cars, saying they can secure \$3.50 to drive downtown whereas the others charge but \$2. The Bernsteins duly arrived in front of their father's home and Freeman assisted him to the apartment. Sam waited downstairs for his brother and noticed their taxi driver in an argument with one of the free lance chauffeurs. Asking the trouble, Sam was told to mind his own business and did so until one of the free lances threatened him when Sam knocked the chauffeur down. At once a flock of free lance drivers hanging around 181st street and Broadway rushed to destroy Sam and started in to do it, when Freeman returned to the street. A crowd of about 1,000 watched the battle, the two brothers doing valiant work until officers arrived, who took the com-

batants to the nearest police station. The chauffeurs were pretty well battered up, but the lieutenant at the desk insisted the Bernsteins make a complaint against them as they were repeating a favorite trick against the downtown taxis, the lieutenant said. When asking one of the drivers his name, the man could not answer but indicated one of the Bernsteins must have placed his jaw in a straight jacket during the maul. He wanted to make a complaint against both brothers in order not to miss the one who did it. It was accepted and the entire party ordered to Court.

Judge Douras agreed to accept the withdrawal of the charges upon the request of the chauffeurs, who first suggested to the Bernsteins the affair be called a mistake and forgotten.

Tuesday the Bernsteins seemed all right excepting Sam could move his fingers with difficulty. Freeman said the only blow he received Sam handed him in the excitement.

Freeman appeared to be aggrieved he said his brother had been drawn into a flat argument without cause. Sam agreed with him. Freeman added it was his first test of endurance in some time. It rather surprised him, as the uptown melee lasted about eight minutes. Freeman said his previous record for fast work, since he left the maid class, was but three minutes.

MCINTOSH'S ASSOCIATE HERE.

Robert Greig, associate director with Hugh D. McIntosh of the Tivoli Theatres, Ltd., of Australia, who arrived in New York two weeks ago, was scheduled to leave for San Francisco Monday en route for home, but an attack of flu has postponed his departure until March 23. Coming here in search of material, plays and artists for Australia, Mr. Greig has not effected any arrangements as yet. Numerous deals under way when he was taken ill have been postponed until he recovers.

Before his arrival here Mr. Greig stopped over in London and secured the Australian rights for "Brave New World," Andre Charlot's musical revue at the Prince of Wales; Robert Courtneidge's "Paddy the Next Best Thing," a three-act comedy which opened in the English provinces last week; "The Lilac Domino," musical comedy playing at the Empire; "His Little Widows" at the Duke of York's, and C. B. Cochran's "Maggie," a musical show current at the Oxford. "Chu Chin Chow" was secured by cable by Mr. Greig for Australia before his arrival.

On his way west Mr. Greig will hold a conference with Alex. Pantages. Asked whether this suggested a possible affiliation between the Pantages and Tivoli Circuits, Mr. Greig replied he was not in a position to state.

AGENTS TEMPORARILY OUT.

Dan J. Hennessy, of the Keith Vaudeville Exchange, suspended eight agents Monday for failure to submit a list of available acts the preceding Saturday afternoon.

Agents have been repeatedly notified to fill in blanks supplied by the office with a list of acts and their addresses, to be used in an emergency on Sunday or Monday in case of disarrangements.

The suspension followed several warnings which have been issued by Mr. Hennessy and will be followed by still more suspension in the future if the lists are not forthcoming on Saturdays.

The suspension is for one week and does not effect the standing of the agents on the sixth floor of the Exchange where the big time bookers are housed.

GRADY WRITING NEW ACTS.

Billy Grady, the vaudeville agent, has turned author and has written a comedy skit for Rome and Wager, a man and woman, also a new comedy singing, talking and dancing act for Irene and Bobby Smith.

HISTORY OF "DARDANELLA."

"Dardanelles" bids fair to establish a new world's record for song sales. It has sold 1,400,000 copies to date but the half way mark according to accurate estimates, with the three million or more mark the ultimate goal. It will no doubt attain that figure. "Missouri Waltz" holds the present record for a 30-cent number with a little over two million copies. Before "Dardanelles" caught on, the trade bought some 300,000 copies at only 12½ cents. A similar amount went at 15 cents each after it began to show up a little. The balance up to the current 1,400,000 mark (figures supplied by Fred Fisher, the publisher) were disposed of at 18 cents the regulation trade price.

That a song of such huge selling proportions should come from two virtually heretofore unheard of composers is interesting in itself. Johnny S. Black and Felix Bernard are the accredited writers of the song, Fred Fisher having coined the present title and supplied the lyric. The authors had originally called it "Turkish Tom Toms."

With Felix Bernard's recently legally worded accusation that he was tricked into selling out his interests for \$100, some inside "dope" on the matter is brought to light. It was Mr. Black who composed the original Oriental strain, having used it in his act in the Winter Garden the last three years. Last spring Mr. Bernard happened to hear the tune and suggested several additions to the melody. It went the rounds of the publishers thereafter and while not exactly turned down flat no publisher was particularly anxious to bring it out owing to the difficult bass accompaniment.

It hit McCarthy & Fisher last spring and was accepted as the sole work of Felix Bernard who did not mention Johnny Black's collaboration. Copies were printed with Bernard's name on it alone, although the trade had not gotten hold of it then. After a merry rumple in the Fisher sanctum, Black with the assistance of his professional friends, convinced the publishers he had had a good deal to do with the composition of the number and was let in on a half interest.

It lay on the shelf the ensuing eight or nine months owing to "Buddie," another Oriental being the current "plug" song. Orchestras were not much in favor of the number because of the difficult orchestral arrangement. Mr. Fisher simplified it later with the result it began to catch on some time in December. The rest is history. Mr. Bernard, however, sold out his interest about two months previous to this.

Mr. Fisher has answered Bernard's charges with a general denial. Davis & Davis, the publisher's attorneys, have letters and other documentary proof showing it was the plaintiff who first approached McCarthy & Fisher, Inc., with an offer to sell. It was accepted.

BERT SAVOY WINS DIVORCE.

Chicago, March 10.

Bert Savoy, of Savoy and Brennan, was granted a divorce against his wife, Anna Krempner, actress, charging desertion.

Savoy's testimony was unique and amusing. He charged her with wearing his clothes.

Wins Breach of Promise Suit.

Phil Baker, vaudevillian, had a breach of promise suit brought against him by Belle Beresford, a non-professional, dismissed last week. Julius Kandler represented Baker.

Willard Foote Taking Up Law.

Willard Foote, who appeared in "Holliday's Dream," and with Ruth St. Denis for some time, has given up the stage. He has gone into the law office of Rhineclander, Seymour & Bernard.

FOX'S AUDUBON CONTRACTS ONLY

The Fox agency is issuing contracts for the Audubon theatre only, following last week's announcement contracts would be issued by Fox for the first time in the history of that office.

This endorses the supposition that the contracts are being issued as a protective agency following the action of the Keith office in cancelling the routes of several big time acts—recently at the Audubon and subsequently opening in a Keith house.

Several agents who book with the Fox interests are reporting it extremely hard to secure name attractions willing to play the uptown Fox house since the Keith action was taken. Acts having no Keith time following the requested Audubon appearance are reported as easy to secure, but turns with further routings following the proposed Audubon engagement are not inclined to jeopardize the latter. Agents say actors express a readiness to play any of the other Fox theatres, which may explain the contracts for the Audubon only.

BRIGHTON OPENING MAY 17.

The Brighton theatre at Brighton Beach, Coney Island, will open one week earlier than usual, for the coming summer. The start will be made May 17. Big time bills furnished by J. J. Collins in the Keith office will be the policy as formerly. For the first time the Brighton will have a film booth this season, to project minor films during the performance.

The staff, front and back, will remain the same, headed by George Robinson, the manager.

Atlantic City, March 10.

Keith's will have a big time vaudeville bill for Holy Week, commencing March 23. No further plans for the house have been made.

Tax Warning.

You have three days left in which to see Special Federal Revenue Agent Cadwalader Woodville at Variety's office, 154 West 46th street. Regarding the State tax there has been an important decision which lets out non-resident professionals living outside New York State. Tax returns close March 15.

KEITH BOOKING NEXT SEASON.

Big time agents are reporting a number of contracts issued by the Keith office for next season. It seems to agreeably surprise the agents who have been accustomed to wait for mid-summer before securing routes.

The lead in next season's engagements is taken by the Eddie Darling staff of bookers. Mr. Darling lately assumed charge of the Keith big time bookings. He expects to make his annual trip abroad the coming summer, with no date of departure yet set.

MEETING OF THE I. A. T. S. E.

The International Executive Board of the I. A. T. S. E. started its annual meetings Monday at the New York headquarters. Those attending were Charles C. Shay, president; F. E. Le Master, general secretary-treasurer; L. G. Dolliver, assistant president; Wm. Canavan, 1st vice-president; Richard Green, 2d vice-president; Stephen B. Newman, 3d vice-president; Fred J. Dempsey, 4th vice-president, and Wm. Covert, 5th vice-president. The sessions will continue daily this week, from 11 to 4 p. m.

It is understood several radical changes in by-laws will be made.

VAUDEVILLE

ARTISTS' FORUM

Omaha, March 9.

Editor VARIETY:
Replying to the letter published in your last issue beg to state I discharged Fred De-Wein for missing performances and enticing men to leave the act at Orpheum, Vancouver.

Mr. De-Wein and Ralph Markee, one of my corner players, came upon the stage and could not play. Both missed the opening day's performance in Seattle for the same reason.

After being out of my act a week Mr. De-Wein begged me to reinstate him again, promising to do his utmost for the interest of Nat Nazarro, Jr. He was taken back upon probation only. After rejoining his actions were unbearable and when I reached Los Angeles I decided to let him go. He was given first-class railroad ticket from there to New York City, which he signed for. Without notice four men quit upon Mr. De-Wein's instigation thinking they would bluff me into reinstating him. Again, however, I replaced them, opened in Salt Lake City on schedule time and now have the best band I ever had.

Queenie Nazarro.

Editor VARIETY:

I note in VARIETY a picture of my friend Van Hoven doing a vaudeville ventriloquist bit with a dummy. I claim to be the first one to have ever done this bit with a figure. It was written for me about five years ago and when I broke it in there was no one else doing it with a figure and it in no way conflicted with Felix Adler's ventriloquist idea.

Since, I have been using it successfully and from time to time there have been acts that have "chosen" the bit and placed it into their own offerings. However, I did not expect to find Van Hoven among the "choosers." I should think that he would stick to his ice. Before he left this country he and I were the best of friends. I ask Van to be good enough to cut the bit out of his routine.

Charles Wilton.
(The Loose Nut).

Editor VARIETY:

Ronoke, Va., March 6.
In reading this week's VARIETY we noticed an article in which it states that our manager, Joe Glick, is accused of taking money from us in pinochle, also that he thinks that he is entitled to a wreath for managing us.

In reply, you know us long enough to know how hard it is to get any money from us, and as you know pinochle is a game of science and skill, how is a man like Mr. Glick going to win?

In reference to the wreath, the only one he will ever receive from us will be a wreath of lilies.

We also advise him to take good care as this weather down south does not agree with asthma. We also wish to inform you that Mr. Glick is troubled with asthma and he cannot sleep in a bed as he has to be in a sitting position, and as this show is going to close at the end of this month he is looking for a rocking chair. If you can get him one he is willing to rent it for the summer, or by the week.

Dolly Sisters.

Washington, D. C., March 9.

Editor VARIETY:

I see in VARIETY I am supposed to have had an argument with Insen & Cronin. Re a song I am singing.

Will you please state I have not had a word on this matter with either of the two boys. In fact the only time I spoke to them at all was to give them advice on proposed strip they intend making to England.

Your article makes believe I am do-

ing things and so short a visit to this country does not allow me to do so.
Talbot O'Farrell.

ABOUT GABY DESLAYS.

Many stories, more or less true or flattering, have been published about the late Gaby Deslay, but nobody seems to know very much of her life nor of the secret of her success. This was not the result of a sensational story, but of hard work. H. B. Marinelli was her manager of adviser for fifteen years and knew this for a fact.

Her first contract was at the Parisiana in Paris. From there she went to the Olympia and Folies Bergere, then directed by Mr. Ruez. She first came to attention playing small roles, but her style and personality counted. She was soon playing leads in revues in and out of Paris. Her foreign engagements began at the Gaiety, London, from which she went to the Alhambra. It was at the Apollo in Vienna that a conversation about King Manuel between her and her representative was overheard by the theatre manager and made clever use of.

It helped, of course, with her engagement at the Winter Garden in New York, but was really no more than an incident in what would have been a brilliant career anyway. Personality and inventive power count for at least fifty per cent. in such a success. Personality is something out of the ordinary in looks, shape, style of dressing, and manners. Next comes talent, voice, acting, dancing, hard work, and last but not least, intelligence and business ability. These make up the other fifty per cent.

These Gaby had, and a heart big as a house. Her word was as good as a bond. She never forgot any service rendered to her, was quick as lightning in her decisions, and her only ambition was work.

LOEW'S NASHVILLE READY.

Marcus Loew's Nashville theatre opens April 5. Over \$40,000 has been spent in reconstructing the inside and exterior of the house.

Mr. Loew and his executive staff will make the journey from New York in a special train.

HARRY ROMAINE'S DIVORCE.

Judge John D. McLaughlin, of the Superior Court for the country of Suffolk, Mass., granted a divorce March 4 to Harry Romaine, assistant manager of Remick's Boston professional department, from his wife Helen Saitz Romaine (Plunkett and Romaine).

Edward M. Dangel, a Boston attorney appeared for Romaine.

Miles Theatre, Detroit, Robbed.

Three gunmen held up and assaulted the cashier of the Miles theatre here Monday noon, stole \$5,100 from the safe and escaped in a motor truck through the heavy downtown traffic. Two of the robbers are believed to be men who applied at the theatre for jobs as ushers about a week ago.

Emma Haig in "Magic Melody."

"The Magic Melody," leaving the Shubert Saturday to play four weeks in Boston will have Emma Haig and Jack Waldron with it.

They are a team of dancers in vaudeville. Miss Haig gave as her reason for joining the show she required a rest between dances.

Hillcrest Opens on March 20.

The new Hillcrest, in Tarrytown, will open March 20, under the management of Bert Holliday, for vaudeville, a feature picture with a cabaret on the roof garden.

ALBANY BILL ON CHILDREN.

Albany, March 10.
Amusement legislation had some attention in the Assembly the past week. Two bills were introduced.

The first, by Mr. Booth, consists of amending sections to the Penal Law, relative to permitting children to attend dance houses, public pool and billiard rooms, theatres, picture shows and other resorts by prohibiting admission of any child under 18 instead of under 16 years as at present, unless accompanied by parent or guardian. The same provision is made with regard to employment of children for exhibition purposes.

Mr. Healey proposes the adding of new sections to the General Business Law providing for the licensing by any city or town of persons or corporations intending to operate a theatre or other place of amusement or the business of selling tickets to such places. It is made a misdemeanor to sell a ticket of admission thereto at a greater price than the regular price charged therefor or printed on the ticket.

SHEEDY SUES GRANVILLE.

M. R. Sheedy through his attorney, Julius Kendler, has brought suit for \$1,000 against Beard Granville in the 7th District Municipal Court for breach of contract in connection with a Sunday concert booking date when Sheedy was booking the Selwyn.

The complaint charges Granville was heavily billed in advance but failed to play out his contract, agreeing to do so the following Sunday but also failed to appear. Sheedy claims he was damaged to the extent mentioned. The defendant has answered with a general denial.

MORRIS POSTPONES SAILING.

William Morris has postponed his trip to London until the return from South Africa of his star, Sir Harry Lauder.

It was Morris' original intention to accompany Lauder to Africa, but pressure of business here prevented.

DIVORCE GRANTED MRS. BACON.

Justice Tompkins of the Supreme Court last week awarded an absolute divorce decree to Margaret Bacon against her husband, Frank Bacon, (Bacon and Olive Burke). The latter was named in the proceedings. No defense was entered.

Big Time at Temple, Ft. Wayne.

Ft. Wayne, Ind., March 10.
The Temple will have a big time bill of nine acts next week, inclusive of the Shriners' Band. It will be Shriners' week.

J. J. Collins of the Keith office, New York, is booking the bill. At other times the house is supplied through the Chicago branch of the Keith agency.

English Men Home Bound.

George Arthur, the English lyricist, arrived in New York early last week and sailed back Monday with Wilkie Bard's company.

Horace Reeves, London agent, who came over with Talbot O'Farrell, left for home on the "Cedric" last Saturday.

Dr. Crane's "The Stranger."

Dr. Frank Crane, of the New York "Globe" will make his debut as an author with "The Stranger."

The sketch calls for a cast of four. It was originally produced as part of the last Lambs' Gambol.

Sherman New Moss House.

B. S. Moss' new house at 181st street and Broadway is the Sherman, to open May 1.

The policy will be two-day vaudeville at pop prices.

CABLE NEWS

NEW MARIGNY REVUE.

Paris, March 10.
Undimmed by his loss of 300,000 francs on his vaudeville venture at the Marigny during December and January, De Courville now states he will present a new revue there in April.

MARRIES JOHN POLLOCK.

London, March 10.
John Pollock, the author, was married March 6, to the Princess Barinski, known on the stage as Lydia Yavoraka. He is the adapter of "Anna Karenina" and "Damaged Goods."

ETHEL LEVY OPENING.

Paris, March 10.
Ethel Levy opens at the Alhambra March 12, as does Marecki, the violinist.

CLARA BUTT IN CAST.

London, March 10.
Clara Butt will sing during the course of the production of "Peter Ibbetson" at the Savoy.

REVIVING "MY LADY'S DRESS."

London, March 10.
Gladys Cooper will be seen in her original part when "My Lady's Dress" is revived at the Playhouse at Easter.

Lauder Leaves for South Africa.

London, March 10.
Sir Harry Lauder has arrived here, but intends leaving immediately to tour South Africa.

Robert Evett Survives Change.

London, March 10.
Despite the change in proprietorship Robert Evett will continue at Daly's as General Manager. Sir Thomas Beecham bought the theatre last week.

Offering "Treasure Island."

London, March 10.
Herbert Jay has many new pieces for production here including "Treasure Island."

Budd and Clark's Success.

London, March 10.
Budd and Clark, the American burlesque comedians, opened in London successfully and have been booked for the whole Stoll tour.

Two Years for Togan and Geneva.

London, March 10.
Togan and Geneva have been booked solid for two years. The bookings were given them immediately after their first performance.

EARL YATES SUSPENDED.

Chicago, March 10.
By orders of John Nash and C. S. Humphreys, Irving Yates, floor representative for Earl & Yates, has been temporarily withdrawn from the floor privileges and Lou Earl instructed to represent his agency.
The business of the agency will go on without interruption.

HARRY CARROLL'S REVUE.

March 22 at Proctor's, Newark, for the first half and Mt. Vernon, N. Y., the last half, is due for Harry Carroll in his own revue written by himself, to appear in conjunction with about 12 other people.

On the same program in the towns will be the initial appearance of Carrie Jacobs Bond in vaudeville. Miss Bond wrote "The End of a Perfect Day."

INSIDE STUFF

ON VAUDEVILLE

George White's "Scandals of 1919" has a current one of its own, according to a letter received from a member of the show. It is about cards and cheating. The longer show business progresses and the higher salaries go, card playing there will be cheating, sooner or later. This particular affair in the "Scandals" show is about stud poker, how a clumsily marked deck was found on the table after one of the players had won \$200. A complete description is given by the writer of the letter with several of the boys now with the White show mentioned as witnesses. The person accused denied having rung in the marked cards, claiming he had secured the deck from someone else. Anyone who gambles takes chances, two ways, against losing and being cheated. Therefore anyone who plays cards or gambles in any way and is not in a position to protect himself against cheaters should not gamble. There are several low lived cheaters in the show business, especially in vaudeville. Some have been exposed, others are known and should be. They are low enough to cheat their friends and pals. It's no trick, steal the money from your friends. Any fool can accomplish that, once anyway, and instead of being able to live it down by saying he is a fool, it only fastens a lifelong rep on the cheater as a picaresque crook. But that isn't the answer. The proper answer is not to gamble with anyone you are not absolutely positive of. These cheaters and steers are sure thing money getters. It isn't marked cards a card player should be most afraid of. A deck of those may be purchased for a couple of dollars in any of the stores selling "games," nor is it stacking the cards or shuffling up. Anyone who can do either of the latter well enough to escape detection in the long run won't play with actors; there is too much money to be had from others by the expert. But the actor must look out for a combination of players against them. Any two or three persons standing in together in any kind of a poker game, by signalling or signing up to one another, can take the entire party if the game lasts long enough, and be certain to escape, if the standing in is done with judgment. A poker player must keep watching all the time, and is it worth it—to play cards in a "friendly game" and look out for crooked work? It is not, for if the game is on the level, there's always the fifty-fifty chance of losing, and if it is not on the level, the honest player hasn't a chance. The fellow who is playing with a percentage, no matter how slight, in his favor, must ultimately win. It's the percentage that eventually wins in gambling, any form, any kind. So when cheated there's no used kicking or squealing, just put it down to the experience account, lay off playing thereafter and the loss will be the best investment ever made, for it will teach you something nothing else in the world could, that you can be cheated and have been cheated.

A number of vaudeville agents in the Putnam building cleaned up neat sums last week by trading in Loew stock. The quotation hit its lowest mark at 26. At that time there was considerable buying on margins. It was this stock which sold last week when Loew was quoted at 31. Several agents admitted clearing \$1,000 each through the transaction.

The Loew agents can't find out whether their future offices will be in Loew's new State theatre and office building at Broadway and 45th street. They know the Loew booking staff, as well the remainder of the circuit's executives will move there but have

not been told anything about themselves. The Loew State will have a sufficient stage for any kind of attraction and while the announced policy of the new house has been picture, the Loew people recently brought the building, 150 West 46th street, a private house, with the intention of reserving that building for dressing rooms if required.

A marriage recently occurred in which the bridegroom was 27 and the bride 39. Both are professionals. The newlywed wife explained she married her husband because he was good to his mother.

KEITH ESTATE TRIAL ON.

Boston, March 10. The suit of attorney John F. Cronan, of this city, against the estate of the late A. Paul Keith is being heard by Attorney Moorefield Storey, who is acting in the capacity of Master and Auditor on the case.

The hearing before the Master started Monday. It is expected several days will be consumed in presenting the evidence. Cronan is suing the estate for one-third of the amount left by the late A. Paul Keith, which he claims is due him because of an agreement between him and Keith and which was made when the late theatrical magnate feared he was going to be cut out of the will of his father, B. F. Keith. Cronan alleges he adjusted the matter in such a manner that A. Paul Keith was not cut off and that as a result of the agreement made he is entitled to one-third of the estate, which runs high in the millions.

COPYING ORPHEUM ADS.

The new Orpheum Circuit newspaper display ads carry a fancy black and white checkerboard border which has immediately caught on if imitation is a criterion. Copies of the dailies in which the Orpheum bills are advertised show that the managers of the other houses in Orpheum cities were quick to realize the possibilities in the novel arrangement and have framed their copy along similar lines.

The Finn & Heiman houses of the Orpheum circuit carry an over-line reading Junior Orpheum Circuit.

THEATRE AT 8TH AVE. AND 50TH.

A new 3,000 seat picture and vaudeville theatre will be erected on the northwest corner of 50th street and Eighth avenue. The house will be called the Tivoli.

The Arena Co., which operates a picture house on Eighth avenue and 40th street, is behind the project.

Tearing down of the structures now occupying the site will begin April 1, and building will immediately follow.

BAKER-ABRAHAMS MARRIAGE.

Belle Baker and Maurice Abrahams were married in Brooklyn, Feb. 17.

Theatre for Hammond.

Chicago, March 10. The Hammond Improvement Co., headed by Chicago and Hammond capitalists, will erect in Hammond this summer a nine-story hotel and theatre costing \$900,000, the largest in the Chicago suburban district. The structure will be completed by fall, it is announced.

Cantor's New Song.

Chicago, March 10. Eddie Cantor's first release under the new agreement for records will be a new song written by Jack Osterman and Gus Edwards, called Why do they Call Them Daddies When They're Not Related at All?

SPORTS

The Marcus Loew basketball team went to New Haven last week to be beaten by the Franklin All-Stars 34 to 29. The Franklins are considered the best pro quintet in the country. The Loew team was defeated because Jack Haskall, one of its star players, played against them.

The second edition of the six-day bicycle race, which began at midnight Sunday and ends to-morrow at 11 p. m., has made plenty of money, exceeding the fondest expectations of the promoters. Charles Hanson, the "angel" for the December event—he grabbed \$15,000 profit—and John Chapman, of Newark, are in 50-50 on this one.

Governor Edwards, of New Jersey, to the tune of "How Dry I Am," fired the pistol shot that started the 14-teams on the long journey. Monday night at 10 o'clock the Italian-Belgian combination of Brocco and Deruyter stole a lap after 15 minutes exciting competition. The crowd went almost daffy, for this was the first time in the history of the grind that a team got in front so early.

The old bar in the cafe has disappeared. The boys that used to swap stories and meet for the first time once in a year, were known. Leon Errol jumped over from Philly Monday night to glimpse the thing, but he left early because there was no one around to keep him company.

The management reported the amphitheatre was sold out for to-morrow, the last night.

Two bike races in a year will go in New York because there is nowhere else to go.

Jimmy Wilde, England's sensational flyweight boxer, created a real sensation in Philadelphia last week when he defeated Patsy Wallace, a rugged local lad, eight pounds heavier, in a fast six round bout. No decision was rendered, but Wilde was proclaimed winner by an easy margin. Wilde's style, hitting power, cleverness and clean fighting caught the fancy of the Quaker City boxing fans and he was given a great welcome. Wallace made a much better showing than was expected. He caught Wilde off his balance in the fifth and scored the only knockdown suffered by the Briton since appearing here. It was not a clean knockdown at that, but his hands touched the mat. Wilde is a real champion and local fans will be glad to see him at any time. The show drew close to \$11,000 at the National A. A. and Wilde was paid \$5,000 for his bout on a guarantee. A party of Englishmen, friends of Wilde's witnessed the bout. The party included Willie Bard, John Shine, Talbot O'Farrell and Horace Reeves and were championed by George M. Young, the Keith house manager in Philadelphia.

When one fighter dislikes another and they meet in the ring the spectators, for a change, get a run for their money. Willie Jackson and Johnny Dundee, bitter rival contenders for the lightweight laurels, gave the crowd in the Arena Club, Jersey City, Monday night, several thrills in every one of the eight sensational rounds they fought.

What a battle! It was voted the greatest boxing match seen in the East since the good old days of the Frawley Law. Jackson tore into the gritty Italian at the tap of the first gong and almost annihilated him with a wonderful display of right hand hooks to body and jaw.

Jackson rocked Dundee a few times with triphammer rights to the chin. In spite of the severe punishment Dundee stood by his guns and fought back as best he could. Any one could

see that Jackson was master of the situation almost from the time he landed the first right, a corker to the point of the danger zone.

The crowd was in a frenzy every second of the succeeding rounds. They could not believe their eyes when they saw the Bronx idol gummel Dundee, for the latter was 7 to 3 favorite. Every trick Dundee tried to pull was quickly smothered by the foxy Jackson. Bouncing against the ropes to get a flying start, one of Dundee's old ploys, didn't work Monday night, for Jackson would dive after his man and meet him half way with a fusillade of blows. And when Johnny attempted to pull the jumping jack stuff he found Jackson right on the job to break up the attack.

Broadway must have been a lone some spot for two hours Monday night, for everybody worth while in the Great White Way was at the fight. They thoroughly enjoyed the entertainment, which was in marked contrast to the burlesque between Kilbane and Valger in Newark two weeks ago.

Jackson's followers grabbed some of the odds, but not half enough. The only man who was most confident Jackson would finish the tables on Dundee was "Slim" Bill Brennan, a referee. He bet \$25 to \$30.

Ever since the night three years ago in Philadelphia, when Jackson, an unknown quantity, knocked out Dundee in one round, a feud has existed. Some of the boys must have known something, for from the time the doors opened until the bout went on, the fans fought to get in. Dundee beat Jackson twice hands running after the Philly disaster, but Jackson redeemed himself magnificently by his decisive victory Monday. Jackson's next opponent in New Jersey may be Lew Fendler, the Quaker City southpaw.

Dundee earned the honors in only one session, the fourth. Jackson was in rare form and he kept wallowing Dundee to his heart's content. Once or twice the crowd feared Dundee would either collapse from punishment or go down to defeat via the knockout route. Jackson rocked him almost off his pins with a terrific bombardment in the fifth and sixth stanzas.

Confident that he had victory cinched Jackson let up a little in the seventh, but when Dundee tried to pull some rough stuff he got his plenty. Jackson never fought better in his career. Of course, he'll never beat Leonard, but right now he stands No. 1 on the lightweight ladder. And he can make the weight—133 pounds ringside.

The House of David Band, containing about 20 long-haired male members of some kind of a freak sect at Benton Harbor, Mich., has a baseball nine among the musicians. As baseballers they have quite a rep around their native town. Last summer they lost but 3 out of 33 games.

McCarthy Bros. Incorporated.

Chicago, March 10.

McCarthy Bros., controlling the circuit in the Dakotas, booking with the W. V. M. A., have incorporated under the same name for \$1,500,000, to build and operate vaudeville houses in the northwest. There are nine brothers.

Warren F. Lemon this week took over the management of Fox's City, replacing Harry B. Dean, who has been transferred to the New Britain, Conn. house. Mr. Lemon was last connected with the Shuberts in Pittsburgh.

Nick Arnold-Arnsstein, husband of Fannie Brice, was no nearer capture up to Wednesday than he was a week ago. Detectives supposed to have gone after Arnsstein returned to New York Tuesday as did one of his attorneys.

NUTTING BLAMES BRANCHES FOR INCREASED PUBLISHING COSTS

Woolworth's Music Buyer Says Big Fellows Have His Sympathy. Others Profiteering. Jobber Egging Publishers On. Suggests Both Ten and Thirty Cent Songs. Describes Success with "Afghanistan."

"I have nothing against the publishers," said E. Z. Nutting, head music buyer of the Woolworth chain stores, to a *Variety* reporter. "I simply asked you here to set certain misinformation right and give you my angle of this music publishers' Woolworth wrangle. To begin with it's the big fellow who has my sincere sympathy. It is for him I feel really sorry. It's the lesser light who has taken advantage of this 30 cent tilt and is using it for no other reason than profiteering."

Then Mr. Nutting stated huge overhead expenses necessitated this tilt from the ten cent figure to the six jenny scale, but he offered a remedy for this situation. Ten years ago publishers, the big ones only, maintained four branches, New York, Boston, Chicago, and San Francisco. With these four offices, and keeping the fact well in mind that there were not at many million and two-million song hits then as now, a publisher made more money than he does nowadays with all his enormous sales, mechanical royalties et al. The whyfore is simple, Mr. Nutting contends.

"If's the extra branches in St. Louis, Pittsburgh, Minneapolis and towns of similar size, with their huge overhead expenses, salaries, entertainment funds for dinners and parties for privileged artists, that adds a needless six hundred to eight hundred thousand dollars extra expense as far as I can figure out. I do not say these figures are authentic but they're pretty near that amount judging from my observations. There are some publishers who maintain from 22 to 30 offices when they could formerly, and still can, get along with but the four in the four chief cities mentioned. And what caused it all—competition!"

"I have sent a letter to this effect to the ten big publishers, offering my solution to the problem—and some agreed with me, funny as it may seem. But it was the dissenting ones that have caused this rift between us. And at the bottom of it all, I can safely say, is the jobber, the retail store keeper and last but not least our competitors, the Kress, Kresge, McCrory, Grant, and Metropolitan chain stores. We have built up our trade, and made lots of money incidentally I'll admit, as everybody knows through faith—the confidence of a patron in knowing he or she will get his money's worth for every dime expended in our stores. We allow ourselves a small profit but by buying and selling in bulk we take care of ourselves financially. Therefore the change from the 10c scale to a higher figure is impractical and impossible."

"The jobber, however, has been egging the publisher on to sell his stuff at the bigger price. They saw Forster get away with Missouri Waltz selling five million copies at 30c. When Hindustan followed, it meant a new era. Then Teller and the other music printers tilted prices, so did the engraver, labor troubles intervened and the 30-cent song was born. The publishers were right. There's no more money in the ten-cent game. How could there be with their manner of doing things, and the loose way of disbursing huge sums of money?"

"Then came the unkindest cut of all. Instead of issuing meritorious songs

at both the ten and 30 cent scale, it was a case where a ten-cent song was left out in the cold. The trash and junk the staff writer unloads is what is printed up to retail for a dime."

"My method of securing a song and promising to popularize it before it was even published was simply a tactical move for preservation's sake. I had to do it. My first number was Gilbert & Friedland's *Afghanistan*. Today, just four weeks after the song was born—mind you not four weeks after it became heard about—but just a month after it first saw daylight, I have disposed of 400,000 copies. I have scheduled it for the million and a half (Continued on page 18)

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. Northern Film Corp.; E. K. Lincoln; \$819.20.

Progressive Amusement Co.; M. E. Viquez et al.; \$3,990.50.

Edgar Allen; H. J. & F. E. Goldsmith; \$556.70.

Rex Laboratories; Wids Film and Film Folk, Inc.; \$92.40.

Lew Rose; Lewis Publishing Co.; \$30.95.

Films, Inc., and William M. Young; Baumann & Co.; \$166.12.

Eff and Eff Producing Co.; Lewis Publishing Co.; \$332.51.

Films, Inc.; Wm. W. Young and Joseph J. McDonald; Baumann & Co.; \$561.13.

Cinema News Pub. Co.; McConnell Printing Co.; \$1,061.13.

AL SANDERS OPENS.

Philadelphia, March 10. The man who will never forgive Prohibition, Al Sanders, opened Monday at the Alhambra here in "The Movie Man," a Henry Bellitt vaudeville production. Mr. Sanders was formerly a wine agent with an elastic expense account. He is now about the only principal with the turn.

The act plays the Towers, Camden, N. J., the last half. It is "breaking in."

Demarest and Collette Placed.

Demarest and Collette, one of the three acts recently losing big time routes after playing the Audubon Theatre, have been engaged by the Loew and Fox agencies for 16 weeks in New York City.

At the conclusion of the vaudeville engagements they will sail for Europe to open at the Palace, Manchester. The foreign booking was secured by Willie Edelstein.

N V A COMPLAINTS.

"Foodles" Hanneford has filed a complaint alleging May Wirth is infringing on the following tricks: "Falling between two horses," "turning somersault from back of running horse into arms of partner," "riding on back of horse and holding on to partner," "allowing horse to bump him," and "stepping from horse on one foot to the ground."

Harry H. Coleman has filed a com-

NEW ACTS.

Bob White and Babe Wells, songs. Irwin Rosen with Ethel and Madge Jarde, assisted by Dick Dewey, dancing.

Milton Wallace and Co., including Jack B. Walsh and Lucille Harrison, "Showing Uncle the Sights."

Haag and Laverre, comedy singing and talking.

John Robb and Co., sketch, "Pearls." Hodgkins and Brown have four acts in rehearsal, "Studio Songsters," "Passing the Bull," "Luther," and "Scatter."

Orr and Hager (man and woman) singing and dancing.

Roy Bryant and Co. rural comedy sketch.

"Fads and Frolics," revue (10) and a musical director, six scenes with 19 hanging pieces. Costs \$25,000 to produce, it is said.

Mossman and Vance have combined with Babette Winifred.

Dolly Connolly, Percy Wenrich and Ray Raymond, three act.

Harry Miller, who recently dissolved partnership with Bill Dooley to go with Olive Hill, has made another change. The latter being under contract to work in a sister act could not rejoin him. Miller will do Ted, Doner's old act.

Richard Burton and Gene Brady. Clark and La Vere have dissolved partnership.

Mary Melville and George Rule in a comedy skit, "The League of Nations," and Jane and Katherine Lee, assisted by a male, in "The New Director," a comedy act, both written by Tommy Gray.

Versatile Sextette, new act.

Rome and Wager, comedy skit.

Tom Lyman and Roy Barton, singing specialty. Barton is from the Chicago cabarets and Lyman at Coney Island.

Dick Dooley is rehearsing with the Ward Sisters: Herman Barrens at the piano.

Arthur Hartley and Virginia Eastman, singing and dancing.

Helen Patterson and Dick Himber, two-act.

BIRTHS.

Mr. and Mrs. Edward McNamee, March 3, daughter.

Mr. and Mrs. Harry Carroll, March 4, son, Harry Carroll, III.

Mr. and Mrs. Lew Frey (Russell and Frey), 189 West End Avenue, New York, son.

Mr. and Mrs. Harry E. Buxbaum, daughter.

Mr. and Mrs. Kenneth MacGowan, son. The father is dramatic editor of "The Globe," New York.

Mr. and Mrs. James Slevin at their home in New York City, March 2, son.

Mr. Slevin has been interested in the picture business, having been the first to secure permission to camera the Pope and the Vatican.

Mr. and Mrs. Ford Hanford at the Lakeside Hospital, Chicago, March 4, son. The father is of the Myers and Hanford act.

Mr. and Mrs. Philip A. Weiss, at the Woman's Hospital, New York, March 3, son. The father is with the Tyson Company. The mother was nee Edna Feine.

Mr. and Mrs. Fred Driscoll (Sadie Perry) March 2, Medford, Mass., son.

plaint against Walters and Walters alleging infringement on a walking ventriloquist figure, on which Coleman claims he holds a patent dated April 10, 1917.

El Cota complains against El Cleva, claiming the latter is infringing on his professional name by using the prefix "El."

ILL AND INJURED.

Ed Kennedy (Kennedy and Haverbeck) recovered from influenza.

Emma LeRoy (LeRoy and West) confined at Central Islip Asylum, is slowly recovering her mind.

A. H. Hann of "Round the Town" (American Wheel) who fractured his leg four weeks ago, has recovered. He rejoined the show in Worcester last week.

Faye Smith (Faye and Jack Smith) underwent a minor operation last week. The team lost one week's work.

Therese Josephs, ingenue, fell and broke her wrist while making an exit from the Colonial stage at Norfolk, Va., March 4.

David Gardener, a vaudevilian, who was "gassed" in the war, is confined to his home at New Canaan, Conn.

Floyd Stoker, vaudeville agent, is confined home with heavy cold. He will be away from his office for about a week.

Magical Irving has recovered from an attack of influenza.

F. Ray Comstock was called back from Florida last week because of his mother's illness. Mrs. Comstock slipped in getting out of a taxi some weeks ago and sustained a broken leg. Shock attendant to the fracture, affected the patient seriously, but she is reported improved.

Walter Gallagher, specialty dancer with "Dere Mable," is temporarily out of the cast, being ill with the "flu."

Fred Stewart, treasurer of the La Salle, ill at his home in Chicago.

Benson Herbert (Jerome and Herbert) became ill at Detroit.

Harry Sauber, producer of "What Love Will Do," a musical comedy act, had to jump into the role of the detective this week in order to save the week's bookings, when the man playing the detective became ill.

Hughes Wright, with Mrs. Gene Mabel in vaudeville, had her shoulder fractured by an automobile when playing New Orleans; but continued playing notwithstanding she suffered considerable pain.

IN AND OUT.

Alice Lloyd is substituting at Keith's Providence this week, taking the headline position; having agreed to the shift from the Bushwick, Brooklyn. Miss Lloyd will play the Bushwick instead March 23. Henri Scott and Dickinson and Deason reported ill at Providence.

George Price out of the Riverside this week through a sprain, with Ray Samuels deputizing. Miss Samuels is doubling from the Palace.

Bert Errol reached New York Sunday from the other side, arriving too late to make Shea's, Toronto, Monday, with Wanzer and Palmer substituted.

Eckhoff and Gordon had to cancel Loew's, Toronto, Monday through illness. Murphy and Klein left New York Monday night to take up the vacated spot.

Bailey and Cowan were snowbound at Biddieford, Me., Sunday morning, having left Portland the night before. They reached New York late Monday and passed up the Allegheny, Philadelphia, date for that reason.

Allan Rogers was out of the Alhambra bill Monday for the week, through illness. Keegan and Edwards substituted.

James Thornton could not make Louisville Monday and the vacancy was filled by the Keith Chicago office.

Murray and Volk went into the Colonial Monday, replacing Jim and Betty Morgan, who were out because of illness.

Aileen Bronson was obliged to leave the Keith's, Syracuse, bill after Tuesday, owing to illness.

MARRIAGES.

Lieut. Robert Follett Synges, March 6, to Alice May Bradley, at the Church of the Beloved Disciple, New York. The bridegroom's mother is Charlotte Graville in "Smilin' Through."

BURLESQUE

INCREASED ADMISSION FOR ONE SHOW WEEK, COUNTERMANDED

Gaiety, Pittsburgh, Ordered to Restore Regular Scale for This Week with Bedini's "Peek-a-Boo." Tickets Printed and Advance Sale Started. General Order Sent Out Concerning Matter.

Pittsburgh, March 10. The admission scale for this week at the Gaiety was restored to its 75 cents top, following the receipt of a message by the local manager, Henry Kurtzman, from the Columbia Amusement Co. in New York, that the increased scale, to \$1 top for this week with the Bedini show, "Peek-a-Boo" could not stand.

The Gaiety had increased the scale for the one week with the opening of the advance sale. A new set of tickets had been printed.

It has been known throughout the Columbia Circuit that Bedini, arranging with the local manager, had increased the scale for the Bedini week in several cities. Manager Kurtzman was unaware the sanction of the Columbia executives had been lacking in these matters until receiving the wires from New York, after he had advised headquarters of the intended move.

It was understood around the Columbia Theatre building in New York early in the week that the Columbia Amusement Co. through the Pittsburgh incident, had sent out a general order to all of its house managers requesting that no increase of scale be made under any circumstances, for a single week for one attraction. No instructions were given regarding increasing a scale for permanency. The Gaiety, Pittsburgh, is a Columbia house, operated by the circuit.

Looked upon as good business on the part of Jean Bedini, when it could be gotten away with, the increase of scale for the Bedini show in three or four instances resulted in astounding receipts for the Bedini weeks. Record breaking takings were made recently by the Bedini show in Waterbury, Conn., Baltimore and People's, Kensington, Philadelphia, with the increased scale proposition.

The Columbia's letter was sent to all house managers. It is reported here with:

New York, March 8.

Dear Sir: We wish to remind you of the fact that we have a fixed policy in all our theatres with reference to operating and prices, and we do not wish to deviate from this policy except that orders to such an effect be issued from this office.

It has been brought to our attention that the management of the "Peek A Boo" Company has been endeavoring to induce—in fact has induced—some of our local managers to raise their prices during the engagement of that show. We wish to impress upon you the fact that you must not raise your prices either for "Peek A Boo" or any other company.

While some of our shows may be better than some of the others, we do not believe that is any good reason

why the prices should be raised, as we endeavor to establish an average.

Yours very truly,
Columbia Amusement Co.
(Signed) J. Herbert Mack,
President.

BURLESQUE IN TROY.

Troy, N. Y., will in all probability be granted an American Wheel franchise next season as Henry Ford has purchased a vast tract of land at Green Island opposite the collar-city.

The Detroit manufacturer plans to erect a mammoth tractor factory and the opportunities for population increases and financial gains are limitless. Heretofore the Trojan was content to journey to Albany or Schenectady to witness a burlesque show, but under the new conditions they will demand the home brand. The Lyceum, this city's former burlesque house, is now being used as a fight club and is unsuited for housing a theatrical attraction of any kind. A new house will in all probability be built.

ENLARGING COLUMBIA BUILDING.

An enlargement of the Columbia Theatre building is proposed, through having the dressing rooms running along the upper tiers back stage, transferred to a specially constructed house in the alley to the northward of the theatre.

The present dressing room space will be utilized for offices in an extended portion of the building to the east, while stores on the 4th street side of the building are to be cut in.

MISS STANLEY RETIRES.

The stage is losing May Stanley, a niece of J. Herbert Mack, of the Columbia Circuit. The young woman has been appearing in her uncle's show, "Maid of America." She permanently retired from the production and stage last Saturday, and is succeeded in the performance by Ruby Wallace.

Mr Mack prevailed upon his piece to forgo her stage career.

BURLESQUE BENEFIT JUNE 13.

The Burlesque Club has definitely settled on Sunday, June 13, as the date of its forthcoming benefit performance. The show will be held at the Columbia.

The first ten rows of the orchestra and the boxes will be auctioned at the Burlesque Club Sunday, May 30 (Decoration Day).

HERK INSPECTING.

I. H. Herk, president of the American Burlesque Association, is on an inspection tour of the wheel shows and will be away from headquarters for about ten days.

Irons & Clamage Get Franchise.

Irons & Clamage have been granted a franchise to operate a new show next season on the Columbia Wheel. The firm now control "The World Beater" and "All Jazz Revue" on the American Wheel.

Three Rounders Separate.

The Three Rounders (Harold Rick, Jack Young, Oscar Gardner) of "Beauty Trust," dissolved partnership last week.

HENRY DIXON HERE AGAIN.

Yes, that noise on Broadway Monday was Harry Dixon, the biggest noise in the show business. Mr. Dixon landed in New York with a spring suit, held over from last season and his '17 derby. A light top coat that looked like a frock cut down kept Mr. Dixon shivering on his way to let the Columbia building bunch get his Lash flash.

Accused of trying to do a shimmy while walking on the highway, Dixon replied, as he fought a match to warm his fingers, that it wasn't summer on Broadway and he wanted to stun the boys with his new model dress. Dixon felt badly hurt at the cold and the inattention he received. He said that en route from Washington to New York he stood up in a day coach all the way to save the crease in his trousers and not ruffle his coat.

The Dixon show is in Jersey City this week but Harry asked that he be kept a secret at it was only for a week. The last seen of Mr. Dixon he walked over to the traffic cop at 46th street and asked him as a favor to give him a pass for that station house, to keep warm. The officer didn't believe him and when Dixon started to chatter further talk, the cop also fell for the shimmy effort and told the burlesque manager to cut it out.

Mr. Dixon later decided to go to Palm Beach but a friend told him they were all coming back from there with trains only running one way now, so Dixon hired an electric store, got a special rate from Edison and Monday night they were feeding him ice bags to get him back to normal.

VICTORIA GETS OVER.

Chicago, March 10. After three weeks of Columbia Burlesque, the Victoria, Chicago, newest stand for the first wheel, may be safely reported a success. This outlying house has taken in \$4,300, \$5,800 and \$6,900 with its shows, more than it ever averaged with the various kinds of attractions during its long career.

F. A. P. Garzolo, proprietor, may have a show on the circuit next season.

MRS. BERNSTEIN RECOVERING.

Mrs. Rube Bernstein is recovering, following the arrival of her still born child last week.

The baby, weighing 15½ pounds, necessitated the Caesarian operation.

BURLESQUE CHANGES.

Vic Dayton closed with Barney Bernard's "Girls De Looks" in Paterson, N. J., last week. Ruth Gale is playing the part temporarily.

Helen Adair rejoins Kahn's Union Square Stock next Monday after a six weeks' absence through illness.

John Bele replaces Charles Fleming in "Beauty Review."

Harry Mandel replaces Jimmy Gallagher in "Lid Lifters."

Kitty Warren, National Winter Garden.

Cady (Cady and Rice) replaces Harry Marks Stewart in Union Square.

Jack Shargel, stock recruit, will handle principal comedy role with Harry Hastings' "Kewpie Dolls" next season.

BURLESQUE ENGAGEMENTS.

Harry Stepp, "Tid Bits of 1920" (American Wheel).

DE KALB FOR STOCK.

A deal is on between Marcus Loew and Ben Kahn for the latter to take over the De Kalb, Brooklyn, May 1 for stock burlesque. The De Kalb is playing good vaudeville and pictures.

MOLLIE WILLIAMS' SHOW.

Mollie Williams' Show at the Columbia this week is a first rate example of modern burlesque entertainment. It's bright, well produced, elaborately costumed and more important than all of the foregoing holds a wealth of comedy which runs the gamut from chuckles to yells. There's one or two bits of mild singer here and there, carefully and inoffensively handled, but the show on the whole is "clean."

The first part has three scenes and the second, one. Miss Williams does not appear until the third scene of the first part when she presents a new version of her Klondike melodrama of previous seasons. This year it's called "The Unknown Law" and features the same dramatic climax with the villain Frank Panning taking the same fall from the stairway after being shot at heretofore. This dash of melodrama in the middle of a musical show makes for a highly desirable note of variety.

Tuesday night the Columbia audience paid undivided attention to the simple story of the sketch, the scenic mounting of which would do credit to the best type of 1920 show. The set itself received a hand at the opening. Miss Williams handles a sentimental scene exceptionally for a comedienne, playing easily and without affectation.

The show begins with the usual ensemble getting off to a flying start with the 20 chorists, dressed in the low and green costumes. The first twenty minutes is an introduction of the principals, interrupted by a series of swift moving numbers. "Maryland" led by Harry Dixon, the superb "Moving Picture Ball" as a single by Emil Campbell and "Vamp" by Harry Bowen all drew legitimate encores.

Emil Campbell, a comedian, in the featured comic, Campar doing black face throughout the first act, is a comedian in the first part and an eccentric character in the afterpiece. Campar stands out prominently. He's a real comic, unctuous to an abnormal degree and landing the heaviest laughs in the second scene, with an easy elated effective manner that suggests Bert Williams. There's a conversational act in the second scene, with Campar as the central figure that's a comedy gem. Campar, who is a "dinger" stands in one spot for upwards of 20 minutes leaning against a prop lamp post in this bit, and makes the house with laughter. Lending capable to the audience, Campar is a comedian.

Evelson Ramsey, doing a convincing dramatic bit, topped off with a likable comedy song. But the laughs here are worked up capably by Billy Purcell as a tall tale, and Campar expanding each of Purcell's lines for an additional roar.

Nobody is credited with authorship, but whoever put the above bit together and a dandy memory in doing so, material they went way back, so far that the present generation will be hard in placing it. The late George Evans monolog has been slightly drawn upon for part and John Walsh's turban talk also furnishes several hefty laughs. The lifted material, however, is very cleverly disguised in the general outline and as it is not being currently used, its presence does not matter.

There are no familiar burlesque bits or conventional comedy formations in the entire show. The first scene has several draggy moments where one or two of the old boys would fit in nicely. Bowen has the burden of the comedy in the first section, getting some laughs with a life insurance examining bit, reminiscent of Conroy and Lemaire's talking act of several years ago. The first part finale is weak, an umbrella effect with the chorists holding on to streamers and going through an uninteresting formation failing to bring the desired results. Finally it's the song "Moon, Lightning and Sunshine" led by Mildred Campbell, Evelson Ramsey and Madge Boaz.

Mollie Williams gets into her element in the afterpiece. It's called "A Day at Coney Island." It's just one of those things, elastically arranged to permit of specialties. Miss Williams holds the stage for 35 minutes with her Fashion Revue, "She's Chic," a French number starts her off. Then successively she does "The Modern Farmerette" in her dialect, "High Brown Babies Ball" as a jazz contribution, and "Till She Does" as a contribution. For each of the numbers Miss Williams makes a complete costume change of her upper garments. The first scene is a piece affair, with a stunning red cloak and red lamé-shawl. The second scene is a piece affair, with all of the changes. And when it comes to filling these Miss Williams assuredly makes a fine thing picture. For the farthest scene she shows a blue silk French dress overalls. But the most effective of the five is a red and white checkered one piece costume that she wears in designing and artistic color schemes. With the changes, Miss Williams has developed remarkably as a come-

(Continued on page 22)



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VOL. LVIII. No. 3

"Richard III," current at the Plymouth, is hardly the revelation described by the praising chorus who review plays for the New York newspapers. It is more nearly a revolution. It is this because it brings one era in the legitimate to an end and begins another.

Of this new era John Barrymore will undoubtedly be first lord. To understand clearly what he has done and how he has done it, it is necessary to recall the days of Edwin Booth. In those piping times that followed the Civil War the actor was by way of being a king in his own realm. The able bodied, thinking men were busy repairing the damage of four years of conflict. Very few of them were in the newspaper game. Those few, whatever else they did, did not review plays.

The type of mind Booth faced was akin to that of the late William Winter. To Winter the strutting, thundering men who roared the rich sonorous lines of Shakespeare from the stage—to Winter such men appealed to great because of their very physical power. They took their "art" seriously and so did Winter. Showmanship was a game Barnum alone played at to win, but with the influx of young, well educated men into the newspaper business, the old timers began to go on tour or die off in obscurity and Richard Mansfield succeeded to Booth's position.

To the stage Mansfield brought a subtler understanding than that of the actors who preceded him and he faced a more critical public. How cleverly he got away with his job is a matter of history, but he did not get away with it without being called everything from "fakir" to "fool." The clever men writing for the papers saw what he was after and let him get by, but they, too, have gone their way. How to get by with their successors has been John Barrymore's problem.

He has met it cleverly. Along Broadway he has been a social light some fifteen years and esteemed a wit of no mean calibre. He began as a newspaper caricaturist, but soon forsook that for a stage that promised more money and more fame. This stage he has used for his own purposes. It has never used him and if he has chosen to take up Shakespeare it is a safe bet the instinct that led him to do it was that of a showman, not that of an actor.

Barrymore's problem was to establish himself as a Shakespearean actor. He had his following, but to get the idea large in the public mind through newspaper reports was necessary. So he thought of the critics. These same critics have shaken Broadway with laughter many a time. Two of them have had to explain their connection with prominent managers; but all of them had seen Hamlet done by Forbes Robertson and Walter Hampden. For Barrymore this role was out and lago to his brother Lionel's Othello had to wait.

So John hit on "Richard" and a rearrangement and improvement of the original text. By an amazing feat of physical strength he did what no one had ever done before, put over this sharply edged caricature which is

practically a monologue. The result was the critics fell down and worshipped. The trick was done, though already Mr. Barrymore's strength is failing him. He may carry the play only as far as the scene with Lady Anne and then let it flop, but he is established as a tragedian. What he does next will be heard by minds properly impressed.

Louis Pincus returned March 6 from a three weeks' sojourn at Palm Beach.

Billy K. Wells opens on the Loew circuit for 15 weeks.

The Dolly Sisters will sail for London April 17 on the "Baltic."

Duke Cross is in negotiation to take the Donald Brian role in another "Buddies" company.

The Eddie Janis Revue was added to the "Powder-Puff Follies" at the Broadway Monday.

Shirley Sisters and Bud Bernie open a 30 week tour of the Loew Circuit March 22.

The Friars Post, American Legion, will have a benefit at the Cort, March 21.

George Arthur, the English writer, who was in New York briefly, left for London Saturday.

Dennis F. O'Brien, of O'Brien, Malevinsky & Driscoll, arrived back in town from the coast last Saturday.

Josie Heather will leave New York in May to join a West End, London, production the following month.

Dan Sherman, old time minstrel, will give a supper to friends at his hotel St. Patrick's Day.

Joese Freeman, of the Harry Spin-gold office, Chicago, has been in New York this week, looking over the bills.

Joseph Allenton, formerly in "Pretty Soft," will have a role in the "Piper," at Fulton, March 18.

Fallon and Brown will dissolve partnership after April 25 in Indianapolis. Brown is going into business in Detroit.

W. W. Paaspart, who has been abroad for three months for vaudeville material for the American circuits, returns to New York March 15.

Shina S. Samuels and his Russian Ballalaka orchestra have been signed to play with "The Russian Isba" for the entire tour.

An order went into effect at the N. V. A. Club Monday prohibiting guests participating in card, pool and billiard games hereafter.

James Terry will sail from Halifax to open for the Variety Controlling Co. at Sheffield, England, April 12. Charles Bornhaupt did the booking.

The show Jos. Eckle sent to Gloversville the last half of last week was prevented from getting back to New York by a snow storm.

The Strand, Gloversville, N. Y., has switched booking back to Walter Plimmer, after having been on the books at Eckle's office for three weeks.

Alexander Carr and his sketch open on the Orpheum Circuit March 28. Singer's Midgents start the same tour in July.

Mack Browne (Browne and Elaine) left New York 4 months ago and has not communicated with his parents. His mother, Mrs. L. S. Browne, of 1339

Prospect avenue, asks VARIETY to "notify him of his sister's death."

"The Piper," which the Shakespearean players are to present at the Fulton on off-day matinees, has been postponed to April 18.

Isadore Sherman, for the past four years with the B. F. Keith press department, is now associated with Edgar Allen, of the Fox office.

The theatres of Fort Worth, Tex., were closed last Sunday through ministerial agitation. They are expected to reopen this coming Sunday (March 14).

Fally Markus has taken over the bookings of the Stroud Theatre, Stroudsburg, Pa.; New Theatre, Amityville, L. I., and the Unique, Farmingdale, L. I.

Jack Mayes, the drummer in the Frisco act, has accepted a position on the staff of the Philadelphia "North American." He is an illustrator and will be in the advertising department.

Marjorie Rambeau will replace Mary Ryan in "The Sign on the Door" at the Republic next Monday evening. She will continue in the part when the piece goes on tour.

Frank T. McGlynn, who created the Abe Lincoln character in the American production of the historical drama, is an uncle of John McGlynn, owner of the Rennsalleer Inn, Troy, N. Y., and president of the Hotel Men's Association.

Ramona Park, Grand Rapids, will open its season May 23 with the first engagement of the vaudeville acts running eight days. Thereafter the week will open Monday. John J. Collins of the Keith office will book the Park as formerly. It plays twice daily.

For being the youngest Friar in captivity, friends of George Appleton will assemble in his honor at a beefsteak in the grill room tomorrow evening. The committee of arrangements includes Barney Kiavara, chairman; George W. Sammis, Leon Seichner, Edward O'Brien and Harry B. Nemes.

The tenants of several theatrical buildings in the Times Square district have been complaining of about the congestion in the lobbies and hallways due to the presence of a large number of "extra people" seeking positions with motion picture concerns in the buildings. Several picture firms have been notified to vacate.

Evelyn Blanchard, the authoress, is suing Max Gordon for 8 weeks' royalty due on several songs she wrote for Rita Boland, who is under Gordon's management. The act played a year, and then resumed at the beginning of this season. She then instituted suit through William M. Waldman.

E. Ray Goetz sailed Monday on the "Imperator" for Southampton. Mr. Goetz will endeavor to secure the American rights to several English productions and will bring Mlle. Mistinguett, the French actress, back with him. George Meyers, a song writer, who was to accompany Goetz, unable to make the necessary arrangements, did not sail.

The U. S. Supreme Court decision on the stock issue income tax may release much surplus funds held by theatrical corporations. The stock will be issued in lieu of dividend with the possibility of the stockholders returning the stock to the company as collateral for money borrowed, thereby receiving the free use of what otherwise would have been a cash dividend.

The Wirth Brothers Circus will end

its tour of New Zealand this month, the length of stay there being four months instead of three, as first planned. The box office takings have been a revelation. In the "south island" alone the gross exceeded the total figures for the whole tour. Advice received in New York this week state that the record for receipts was broken at every stand played.

Willie Edelman and Max Hart testified Monday in the Mulligan murder trial. The man was charged with having thrown a woman out of a window in a house opposite the Friars Club one day in May last, about 2:30 in the afternoon. Edelman and Hart were just leaving the club to take an auto ride. They testified the woman leaped from the window. On the strength of their testimony the court ordered all charges excepting assault be dismissed against Mulligan.

The third heavy snow storm that has visited the New England section developed into a blizzard late last week and east of Boston train service was so badly crippled that theatrical movements came to a standstill. In Maine 10 feet of snow stopped the railroads and not a single train arrived or departed from Portland from Saturday until late Monday. With telegraph wires down too, no communication from most of the affected points had been received in New York and Newville bookers were especially worried through the delayed movements. It was expected that in some towns the bills were held over for the first half. Houses supplied by Harvey Watkins of the Keith office, were the worst sufferers.

TOMMY'S TATTLES.

By THOMAS J. GRAY.
Guess Governor Edwards has decided to make the state of New Jersey famous for something besides mosquitoes and cut weeks.

Theatrical costumers were arrested for "bootlegging." We can't understand just how much you could put in the bootleg of a theatrical costume.

Will Rogers, a cowboy, who can talk, stays in pictures, while the cowboys who can't talk stay in vaudeville.

Marconi predicts wireless telephone conversations between New York and London in a matter of minutes. Not if the American telephone companies arrange the prices.

Imagine an American nut comedian explaining his act over the phone to an English agent; at 26 cents a minute!

Just so things will be quiet there, the allies have decided to allow the Turks no navy. Ireland never had a navy either, and anybody can fill the last line in themselves.

Newspaper headline reads: "Movie Camera To Show Pictures of Wild Life." It referred to wild game and animals, however, and not to Broadway after Eleven P. M.

If the new fad of making most of our ex-presidents heroes of plays should spread to other countries, there's going to be an awful lot of work for the authors in South America.

The handwriting on the wall points to the fact that Jazz music will soon take its place with society dancers, ukuleles, Salome versions and other veterans of vaudeville.

Oujia Boards seem to be getting a lot of time and attention in stageland.

Acts using Oujia Boards should be able to find out how they are going to go each week—after they open.

"Dardanelle" now leads the league for bow music.

LEGITIMATE

ASTOR REAL ESTATE HOLDINGS BRING \$5,159,075 AT AUCTION

Parcels Sold Include Ground on Which Astor, Bijou and Morosco Theatres Are Built. Shuberts Active Bidders. Sol Bloom and Edward Margolies Go to Mat. Mock's Old Corner Sold for \$167,000.

The property of the Trust Estate of Henry Astor, located principally in the heart of the theatrical district, was sold at auction at the Hotel Astor, Tuesday, the sale lasting from 11 a. m. until almost midnight. There were 141 parcels offered and the aggregate amount realized was \$5,159,075.

The interest of the theatrical world was centered on the fact that the ground on which the Astor, Bijou and Morosco, Theatre and 8th avenue, part of the sale. All three sites were purchased by Robert E. Dowling, head of the City Investment Co. The Astor Theatre property was purchased for \$790,000, the assessed valuation by the city being \$900,000. The Bijou and the Morosco brought \$350,000, the city having assessed it at \$455,000.

Next in point of interest was the sale of the row of houses on the north side of 45th street between the Morosco Theatre and 8th avenue, the corner on which Mock's is situated and the houses on the south side of 46th street east of 8th avenue.

The Shubert faction was very much in evidence at the sale. J. Shubert and Edward Margolies being present and when Shubert left his bidding was done by Sam Stone who bought in two houses on West 45th street in Shubert's name. Margolies also bought several pieces of property.

Sol Bloom was also there. He and Margolies went to the mat over the bidding on the lot and building at 255 West 45th street. When the building was knocked down to Bloom at \$532,500, Margolies objected saying that he had bid over that sum. The matter was placed before Referee Charles F. Brown who ordered that the parcel be sold again. It was then bought by A. Pincus who paid \$60,125 for it. Margolies later bought 254 West 46th street for \$30,750 and 729 1/2 4th avenue for \$62,500. The five buildings on West 45th street from 239 to 247 were bought by William Goldstone in a block for \$53,000 each, a total of \$315,000, the plot being 100 by 100.5.

Mock's old corner was sold to John Kadell for \$167,000. This includes 740 and 742 8th avenue and 264-66 West 46th street. Kadell later bought three adjoining houses on 46th street, 238-40 and 262 for \$33,000 each and 256 for \$30,500.

J. J. Shubert bought, through Stone, 261 and 263 West 45th street for \$35,000 each. The properties lying between that plot and 247 were split up in the purchasing by Margolies and Bloom.

On 46th street east of Broadway, are located the first parcels of the sale, 148 and 150. The first sold was 150 which went to H. Rosenberg for \$45,000 which is \$13,000 in excess of the assessed value. 148 was sold to Charles Globy for \$34,000.

A list of the properties directly in (Continued on page 22)

JERSEY SEEKS SUNDAY SHOWS.

Trenton, N. J., March 10. Senator Albin Smith, of Paterson, introduced a local option Sunday bill in the legislature and the measure had its first hearing before the judiciary committee last Monday.

A number of theatrical men in this state and others, including Ligon Johnson, representative for the United Managers Protective Association, were present. The measure follows the lead

of New York which has baseball, but the Smith measure will allow the various Jersey communities to decide for or against Sabbath entertainment such as dramatic shows, vaudeville, burlesque and baseball.

The Smith bill is expected to reach the floor during the current session.

JOHN DREW GOING OUT.

"The Cat-Bird," starring John Drew, will withdraw from the Maxine Elliott at the end of the week and after playing several subway dates will strike for New England territory.

The show opened to good prospects four weeks ago but failed to stand up after the first two weeks. Last week's gross was a little over \$6,000, not considered good this season.

Mr. Drew makes the fourth star who failed to deliver on Broadway recently. He is figured a much better attraction on the road than in the big cities.

"What's in a Name" will be the succeeding attraction at the Elliott.

KELLY WANTS HIS MONEY BACK.

Anthony Paul Kelly, author and producer of "The Phantom Legion," has brought suit in the Supreme Court against John Cort, operators of the Cort Theatre, to recover \$4,000, paid the defendants in advance for one week's rental of the theatre which was not taken advantage of, however.

Mr. Kelly was to bring his show into the Cort Dec. 8, last, on a 60-40 basis with a \$4,000 weekly guarantee. He paid the first week's guarantee rental down. On December 4, however, John Cort opened his "Three's A Crowd" show there despite the fact Kelly was to bring his "Phantom Legion" in four days following. Mr. Kelly immediately procured the Playhouse for his production.

"HIS HONOR" MOVING.

With the A. H. Woods production of "The Unseen Hand" opening at the Bijou March 23, "His Honor Abe Potash," another Woods show, will leave that theatre for the Lyric.

"The Unseen Hand" has a spiritualistic trend, treated in an intensely dramatic way, according to reports of the story.

BOSTON MANAGERS.

Boston, March 10. As a result of the dropping of E. D. Smith, whose position has been taken by A. Toxen Worm, here have been some changes made in the personnel of the Shubert house managers. Worm is general representative, Arthur J. Sheldon, manager of the Shubert; Frank M. Hoyt, manager Wilbur; John W. Lyons, manager Plymouth; Henry Taylor, manager Maestri and John M. Schneckenberger, manager Boston opera house.

John Luce continues to be local publicity man for the Shuberts.

"Breivites" Get Black and Dardanella.

Johnny Black and Dardanella have been signed for George Le Maire's Broadway Breivites. Black will do the juvenile.

His present vaudeville turn will be incorporated in the show. Miss Dardanella (Mrs. Black) will do a number of bits.

YIDDISH ACTORS BAR STAR.

Chicago, March 10. The Jewish Actors' Union made it impossible for Rita Gould to accept a starring engagement at Glickman's Palace, offered her by Joseph Kessler and Ellis F. Glickman.

Miss Gould is here, pending the settlement of an alimony matter and preparing a vaudeville act. Kessler met her and was surprised to hear her talk Yiddish with a kosher accent, and immediately offered her an engagement with a guarantee of four performances weekly, for 12 weeks. She accepted.

The union sat on the case and decided it was unfair competition, as the rival company at the Empire had no attraction of parallel merit to offer, and served notice that Miss Gould could not play. That settled that.

TO PRODUCE SUMMER STOCK.

Alonzo Price, the playwright, will produce summer stock in addition to several new musical shows to be staged near New York. One of the new pieces is "Black-Eyed Suzanne," written by Price and the score by Jerry Jarnagin and Lester Kich.

The show will star Nonette, who is Price's wife. A revue "Snap It Up" will also be offered.

There was a farce, "Black Eyed Susan," produced a number of years ago by the late Charles Frohman, and there is a current English production of similar title.

ENGAGED FOR "DODO."

Washington, D. C., March 10. George Marshall, who in conjunction with Monte Bell conducted the Garrick Stock last summer is to produce a new farce by Ayery Hopwood to be known as "Dodo."

Marshall has already engaged the following players for the cast, it going into rehearsal shortly: Roland Young, Frances Glendinning, Juliette Day, Hazel Turney, Reed Hamilton, Grace Louise Anderson, Tot Quaters, Harold Salter, Harry O'Neil.

LOVERIDGE MANAGING CENTURY.

John Loveridge has been appointed manager of the Century theatre and will take charge of the house immediately.

Mr. Loveridge was formerly manager of the Alhambra and later supervising manager of several of the Fox houses. He, resigned from the latter position last week to accept the managerial vacancy at the Century.

AGHAST AT "FOLLIES" PRICE.

Cleveland, March 10. Cleveland is somewhat aghast at the price list set for "The Follies," due here March 22. The scale is topped at \$4 with a request for any buyers to bring along 40 cents extra as war tax.

COLLIER WRITES REVUE.

William Collier is to try his hand at revue writing and, under an arrangement made this week will supply the book for the Sophie Tucker show, due to open in Chicago early in the summer.

Sam Shannon will produce the show.

"Gloriana" Forced to Close.

"Gloriana," with Fritz Scheff and Al Wilson, closed March 6 because of reported differences between Wilson and Miss Scheff. Wilson had a run of the play contract and refused to give it up.

Ziegfeld Paying Spinnely \$1,000.

Mlle. Spinnely, who is over here from France to appear for Flo Ziegfeld on the Amsterdam Roof will receive \$1,000 weekly for the New York engagement.

Mlle. Spinnely created the role of "As You Were" in Paris now played by Irene Bordoni in the New York production.

HAVANA CAN'T SUPPORT SHOWS.

Havana is not a logical place to stage American legit shows, according to Karl Kitchen, of the "Sunday World," who recently returned from the Cuban capital.

"A show irrespective of its type in English, hasn't the ghost of a chance of lasting more than two weeks," he said. "While the opera in Spanish or French may find a larger clientele among English speaking people, shows will not. Talk of a great colony of English speaking residents in Havana is the bunk."

"Any manager sending a show down there would have to lay out a round figure of about \$3,500 assuming for a company of 70."

"Havana is not much larger than Newark, and why managers should figure on spending a lot of money for steamship tickets when they can as easily route the show to Newark and get a better break, I can't for the life of me tell. Then again, there are no more than 1,500 hotel rooms to accommodate people."

SHOW PRINCIPALS IN FIRE.

Norfolk, Va., March 10.

Several women members of Arthur Hammerstein's "Tumble In," barely escaped with their lives Sunday night when the Hotel Chamberlain at Old Point Comfort in which they were stopping was destroyed by fire.

Some of the company members lost their clothes and baggage and Eleanor Williams' \$1,200 worth of jewels disappeared.

Women members were resting preparatory to the performance that evening at the government Liberty Theatre at Fort Monroe. Several thrilling rescues were noted.

Getting itself together the "Tumble In" company came across Hampton Roads Monday morning for its engagement at the Colonial at Norfolk.

Principals who had narrow escapes included Ada Mesade, Edna Hibbard, Olga Mishka, Eleanor Williams, Mabel Ferry, Alice Johnson, John Philbrick, Carl McCullough, Charles Knowlton and John Kelly.

\$10,000 CHICAGO OPERA SUIT.

Nina Morgana, coloratura soprano, filed a \$10,000 damage suit in the Supreme Court last week, against the Chicago Opera Association, Inc., charging failure to renew her contract of \$250 weekly salary for the eastern season.

In answer the association admits Miss Morgana was engaged at the specified salary June 25 last, her services to be performed within the state of Illinois until January 25, 1920, but includes no agreement for the renewal or extension of the contract for New York season. It asks dismissal of the action with costs.

CORT WINS SALARY CLAIM CASE.

John Cort, who is said to have had more cases for arbitration before the John A. E. A.-P. M. A. board than any other manager, finally was awarded a decision in his favor this week in the matter of a salary claim by cast members of "The Whirlwind."

The show rehearsed 5 weeks before its out of town premiere and the players claimed a week's salary for the fifth rehearsal week. The manager set up the counter-claim that "The Whirlwind" was a spectacle, which under the rules claims the same as musical shows in that five weeks rehearsals are permitted before salaries start. The 6 arbiters stood divided in their opinions as to how the show should be classified. Augustus Thomas was called in as the seventh man and agreed with Mr. Cort. Dissatisfaction was expressed by the players over the decision.

EXPECTED BUSINESS SLUMP SENDS B'WAY TAKINGS DOWN

Premiere of "Richard III" Acclaimed at Plymouth with John Barrymore Starring. Box Offices Off 20 Per Cent Last Week. "Clarence" Slipping. "Hottentot" and "Sacred and Profane Love" Now with Leaders.

The lag end of last season was spotlighted by an ambitious manager who stepped into the foremost ranks among producers by putting on the most picturesque drama in years. It was Arthur Hopkins whose presentation of "The Jest" starring John and Lionel Barrymore was sensational and continued to be so until the week was withdrawn. With both the Barrymores remaining in it, the show could have lasted throughout the present season. For the length of its run "The Jest" established new business figures for non-musical plays. With the present season now in its last quarter the same producer has again drawn the focus of dramatic interest, with the premiere on Saturday night last of "Richard III" again starring John Barrymore. Though it may not be in the cards for a Shakespearean play to provide the dramatic sparks of the colorful "The Jest," still "Richard" was hailed in a manner which makes the chances bright for Mr. Hopkins to repeat the production success of last season.

The presentation of "Richard III" has been viewed rather calmly by showmen who figure that Shakespeare can have little general appeal but so astute a producer as Hopkins has more than the artistic sense in his favor. For one thing the Sothern-Marlowe tour this season has met with unprecedented success for an attraction of the kind. But Hopkins has done more than put on Shakespeare. He selected an expurgated version of "Richard" and the Hopkins "Richard" is the first attempt to combine two plays of the old master, it being a combination of "Richard III" and "Henry VI."

John Barrymore, like in "The Jest," succeeded in arousing the critics to ecstasies of praise, that including the "armor plated" reviewers. One of the leading dramatic men's opinion that "John Barrymore's 'Richard' is the most inspired performance which this generation has seen" is a sample of the tenor of the press comment. Hopkins' production is praiseworthy as to costumes and settings, work on the props having consumed months. There is a set scene showing the interior of the Tower of London, reaching the exceptional height of 48 feet. The other scenes are masked in front of the permanent tower scene, which in itself can probably never be taken on the road.

The flower of the Barrymore family is now appearing on Broadway—John in "Richard," Lionel in "The Letter of the Law" and Ethel in "Deceasee." Their uncle John Drew departs for the road with "The Cat-Bird" on Saturday. The financial success of "Richard" is practically assured but there is a hitch with the agencies who demand one-third return per night. The producer, however, is holding out for an outright buy, claiming that most of the high priced seats are in straight demand at the box office (the first ten rows are \$5.50 nightly). "Deceasee" is one of the current dramatic hits and will last out the season without trouble. Lionel's show is still in doubt as to popular appeal. The Barrymore name is credited with the draw thus far. The show drew \$13,000 at the Criterion last week.

Among the newest shows to arrive, Sam H. Harris' "The Hottentot," starring William Collier, is the comedy suc-

cess at the Cohan and Harris. Its first week grossed nearly \$16,000 with indications that the current week will materially top that figure. The surprise of the show is its matinee power. Saturday afternoon's performance drew \$2,200, which is a novelty for Collier, who never showed much in a matinee way.

"The Night Boat" stands as the musical leader. Last week it averaged \$2,900 nightly at the Liberty and passed \$2,000 on the week. "As You Were" holds to strong business at the Central with the normal pace better than \$18,000 (practically capacity). "Irene" however, is still a capacity winner at the Vanderbilt. "The Fool Who's Here" surprised at the 44th Street. That attraction was not given the beat of newspaper comment but pulled near \$15,000 for five days and started off the current week strongly. It is figured a "word to mouth" attraction and stands a good chance.

Business followed predicted form last week dropping off from 18 to 20 per cent all along the line, with the hits excepted. One of the decided slumps is "Clarence" at the Hudson, where the takings slipped down to \$8,000. This show shaped up as one of the most promising comedies for long run honors until the holiday season, but appears to have shot its bolt. "Clarence" should, however, last for the balance of the season, having a stop limit of \$7,000. It has completed a six months' run and during four months of that time its business was among the best of non-musical attractions.

Another comedy which has shown the pace lately is "Mamma, What's the News" down to an \$8,000 pace also. This piece has developed for the most part in a downstairs draw. Had it remained at the Little it would most likely have sustained a longer demand. "He, and She," which succeeded it there, suddenly withdrew last Saturday, providing a regular berth for the O'Neil tragedy, "Beyond the Horizon," which has been playing matinees first at the Morosco and then the Criterion for the past five weeks. Richard Bennett is starred in the piece and his presence led to the withdrawal (temporarily at least) of "For the Defence," which started out over the subway circuit.

Oliver Morosco is credited with showing managerial skill in his theatre operation this season, when control of a Broadway theatre has meant more "gravy" than the production field in a number of cases. His control of the Little should net a nice profit this season, but in sending his "Mamma's Affair" into the Fulton and bringing "Sacred and Profane Love" into his own Morosco theatre, has worked out exceptionally well. The latter show with Elsie Ferguson is a capacity draw with the weekly business nearly \$17,000—figures the house never played to before.

There are but two new arrivals for next week with the Theda Bara show, "The Blue Flame" attracting the real interest. The advance sale at the Shuberts opened strongly and there is little doubt as to the success of "O'w-Ek-Tu" doubt that the film vamp will prove as great a draw on Broadway as on the road. The other premiere is the revue "What's in a Name," which succeeds "The Cat-Bird" at the Elliott. The "name" show is wise enough not to

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BARRYMORE FOR LONDON.

John Barrymore will go to London with his repertoire when that slowly growing collection is complete. He will not tour this country. This has been his plan all along. It is now clear the trip to London contemplated by him last winter was not for the purpose of making a presentation there of "The Jest" but for looking over the ground preparatory to the more extended venture mentioned above.

For this purpose he is already reorganizing his company along lines suited to England. English actors are being included in his cast. The wife of one of them, a man who has distinguished himself here as a manager as well as on the stage itself, is playing the lead with him in "Richard III." Maud Hanafor, who played opposite him in "The Jest" and whom he described to his sister as the best "feeder" on the stage, was not let out, but left of her own accord, friends declare. She felt she could not develop fully while overshadowed by Barrymore. The ownership of "The Jest" is 75 per cent. Barrymore. Arthur Hopkins has a twenty-five per cent. interest, but the Barrymores expect to finance their future on the proceeds of this amazing successively reworked himself, plays that he must take no chances with that future and so is choosing to appear in plays bigger than himself, plays that will carry him. In light comedy he would take far greater chances than he will ever take in classic tragedy.

FOREIGNERS OFFERED MILLIONS.

Max Reinhardt, the German wizard of the drama; Franz Lehar, of "Merry Widow" fame; Leo Fall, who wrote "The Dolls' Princes"; Oscar Strauss, of "The Chocolate Soldier"; and Jean Gilbert, composer of the music for "The Queen of the Movies," and the other German and Austrian dramatic people who are coming to New York to produce plays and pictures, have been guaranteed \$200,000,000 by the Export and Import Film Co., of 729 Seventh avenue. Their contracts run for ten years and they are to produce exclusively during the time. Ben Blumenthal is president of the company. Samuel Rachmann, engineer of the deal.

"BETTY BE GOOD" AT CASINO.

"Betty Be Good" is listed as the next attraction at the Casino, succeeding "The Little Whopper" on Easter Monday, unless there is a change in booking which has "Florodora" opening at the Century.

"Betty" has been held out of New York longer than any musical show because of the house shortage. It opened last fall. The Shuberts recently bought an interest in the show.

"Betty" is in Pittsburgh this week and after playing Buffalo next week will lay off until the Broadway opening.

DEMAND THEATRE AT HARVARD.

Boston, March 10. Harvard University is out to run the Shuberts and all the other big producers "ragged." The Crimson, the official organ of the college, "demands" that the college should have a theatre where plays similar in construction to the prize plays which have appeared in the past on the professional stage should be worked out and produced. The students who are interested in theatricals at the college are known under the title of the "47 Workshop."

"MAN AND WOMAN" STORED.

Washington, D. C., March 10. "Man and Woman," the new William A. Brady which had its showing here last week with Holbrook Blinn and Mary Nash, has been sent to the storeroom.

Mrs. Nash is sailing for London to appear in "The Man Who Came Back," while Mr. Blinn is going to sojourn in pictures, were the reasons given.

BIG ORCHESTRA LEAVES APRIL 22.

The entire New York Symphony Orchestra of 93 musicians, with Walter Damrosch, conductor, will sail from New York April 22 on the "Rochambeau" for Paris. This is the first European tour of an American orchestra.

The orchestra is taking two American artists to appear exclusively on the European tour. They are Albert Spalding, violinist, and John Powell, pianist. The opening concert has been set for May 4, 6, and 9, and the French government has put the Paris opera house at the disposal of the orchestra, while the Belgian government has given the Theatre Royal de la Monnaie for the concert in Brussels.

An engagement in London has also been planned for five concerts to take place June 14, 15, 16, 19 and 20 at Queen's Hall.

FLOOD OF SUMMER REVUES.

The summer revue thing, which has been growing for the past three seasons, looms up bigger than ever for the coming hot months of 1920. To date it looks like the field for summer money via the revue idea will be increased this season by no less than six producers not in the going before.

In addition to the four added starters announced at various times since the first of the year, the latest entry is Wilner & Romberg. The latter will do the score and the book will be done by Renold Wolf.

ADELE ROWLAND IN "IRENE."

The role in "Irene" at the Vanderbilt to be vacated by Edith Day is to have Adele Rowland.

Miss Day sails March 20 to take up the same part in the English production of "Irene," to be made by J. L. Sachs in London between March 31 and April 5.

Eva Puck is also reported to replace Edith Day in "Irene" but Miss Puck may go in the second "Irene" show instead.

ENGLISH BOOKINGS POOR.

A foreign agent in New York who has been in negotiation with a large number of artists looking toward English engagements, said this week he was through trying. The cable tolls without result the agent stated was putting his bank account on the wrong side.

The agent's survey of the situation included the English pound as against the American dollar, the English income tax, trade permit and passport as the causes contributing against the Americans' desire to go abroad.

TO CONTINUE AT THE PARK.

The success of "Ruddigore" at the Park has led to the American Singers Society extending tenancy of the house for the balance of the season.

"Ruddigore," which got \$11,000 last week, will continue until Easter. After then there will be a succession of revivals of Gilbert and Sullivan operas, the plan being to go through the entire list. This will include the presentation of "Princess Ida" for the first time, and a repeat of "Yeomen of the Guard."

TO PRODUCE MUSICAL SHOW.

Gus Hill has acquired producing rights for "Not Tonight, Josephine," a new musical show written by Frank Kennedy.

Mr. Hill will give the piece a preliminary work out this spring with a view to placing it in a Broadway house some time in August. The production will not be made under Hill's name, a new corporation being formed to handle it.

GETS DIVORCE AND CHILDREN.

Victoria Wallace of "Mabel Be Careful" was awarded her divorce decree last week in her suit against Eugene Wallace. The plaintiff also received custody of the three children. Julius & Max Kendler appeared for Mrs. Wallace.

PHILLY ORCHESTRA COMPROMISE

nce ever played at the Nixon, with \$3,100 in. The show left Broadway without going under its stop-limit

An operatic singer of a rather brief experience in the grand world of that singing department has grown quite some stage, according to people who need her company. She plunged into opera after hard studying, erected a reputation for herself and then became a temperamental diva. Refusing to rehearse and sending a substitute, the singer when appearing at the opera house, rated the orchestra for not playing better. The first time she did it the staff was surprised, but after that they paid no attention, regretting, however, that so nice a girl should believe it so soon.

A story reaching print last week that several members of the William Harris, Jr., forces had been presented with "pieces" of "Abraham Lincoln" by the manager was inaccurate, in that a member of the cast was mentioned as participating. It is true, however, that Mr. Harris gave a small interest in the success to David Wallace, general manager of his interests; Livingstone Platt, who spent much time in securing settings and props, and Lester Longergan, who staged the play. Gifts of interests in hit attractions are decidedly rare.

Gossip from the Florida resorts says that the pickings among the theatrical colony this season have been far under other years. This especially concerns the visiting managers. One who was the heaviest loser last year to the tune of around \$35,000, did not once try his luck with the dancing ivory ball at Bradleys. Another producer who is south with his family "swore off" roulette and "stayed off" the game for two days. Last reports were that he was a winner.

Divorces are growing more expensive. A couple lately are said to have cost the wife in each instance \$200,000. One husband to protect his money is reported having taken an assignment of his wife's royalties and salary from making records with her voice. She is admittedly some singer. The other is not in the legit but quite well known. It may be worth a couple of hundred thousands to get rid of some husbands. Lucky is the lady who has the coin.

According to returning managers of legitimate shows, the talk of the one-night stand managers is that "Let's Go," playing east from the coast is the biggest kind of a hit and doing business everywhere and giving satisfaction. It is booked by Klaw & Erlanger and it is understood the Shuberts are anxious to secure it for one of their New York houses. It is the Fanchon and Marco show, with Ackerman & Harris, the Coast managers, interested.

In back of the postponement of "Twinkle Twinkle," a new musical show, is the alleged dissatisfaction of a woman hacker who is said to have financed the production to the tune of \$40,000. The sum involved is not an abnormal one in these times of exceptionally high production cost. It includes \$2,000 paid for rewriting of the book.

"Maytime" is playing in Brooklyn at present and the indications early in the week were that it would do about \$12,000. It comes to the Riviera next week, where there is also a healthy advance sale. After the Riviera engagement the show closes.

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PHILLY ORCHESTRA COMPROMISE

Philadelphia, March 10. A compromise has been reached by the members and management of the Philadelphia Orchestra avoiding grave difficulties caused by a demand for a big increase in wages. Five of its best known members are leaving the organization.

A committee headed by Hans Kindler, solo-violinellist, demanded a flat wage increase of \$10 a week for the 39 members who have been receiving the minimum of \$45 weekly. The offer by the management and accepted by the musicians carries an increase of \$5 to the minimum salaried men and to establish a sliding scale of increased wages for others, according to merit and years of service.

Of the 100-concerts this year, only 83 will be conducted by Dr. Leopold Stokowski. Twelve will be conducted by Ossip Gabrilowitsch of the Detroit Symphony Orchestra. Dr. Thaddeus Rich will conduct five.

There will be no western tour which has proven profitless. The orchestra will give five concerts in Washington, five in Baltimore, five in Harrisburg, eight in New-York and five pairs in Pittsburgh, in addition to the 25 pairs of subscription concerts here. There will be six given for the general public.

Next year's deficit is expected to be about \$55,000, which will be considerably decreased through the income of the endowment fund raised last autumn. Hans Kinderler is to leave the organization and tour under the management of Mr. Judson. Others to leave are: Anthony Ferrara, first violin; Charlton Cooley, viola; Edmund Roelofsma, clarinet; Ernest Williams, first trumpet. About 10 more are said to be making negotiations with other organizations.

Al. Jolson in "Sinbad" is due back at the Winter Garden, April 12. The attraction is playing Detroit at present for three weeks opening last Monday. "The Passing Show" at the Garden has suffered a severe bump in the last month and the Shuberts figure that Jolson can hold them to big business until it is time for the new summer show.

Boston, March 10.
There wasn't a change at any of the houses here Monday night. All the shows held over. There are three scheduled for the coming week, when "The Magic Melody" comes into the Majestic, "Dere Mabel," a new musical show produced by Marc Klaw into the Tremont and "Chu Chin Chow" into the Boston Opera House.

Pittsburgh, March 10.
"Angel Face" played to \$25,000 here last week at the Nixon. It broke the record on Wednesday matinee with \$3,100.

The show made third place to the Follies, with \$41,000 and "Jack O' Lantern," second, \$37,500.

George C. Tyler is again sending out "The Golden Age," with Patricia Collinge. It opens at Power's, Chicago, March 22. The piece has been rewritten and recast.

Cleveland, March 10.
Boris Thomashefsky will begin a road tour for eight weeks beginning April 3, opening in this city for a two-day stand. His route following that takes in Detroit, Pittsburgh, St. Louis, Chicago, Canada, Buffalo, Rochester, Syracuse, Hartford, Bridgeport and then New York.

BOSTON'S SYMPHONY'S MATTER.

Boston, March 10.

After a week in which things happened that sent shudders of dismay down the spines of staid Bostonians, supporters of the almost sacred Boston Symphony Orchestra, and during which Frederick Fradkin, concert master was "fired" by the trustees for a clash with Director Monteux, and half of the players went out on "strike" just before the concert Saturday night and refused to appear, things now are just about where they were when the controversy started, with the exception, important to Fradkin, that he is still out of the orchestra.

In this fashion the matter now stands. Undoubtedly, the players will play for a time—both sides are sparring for time. The musicians realize their responsibilities to the music loving public of Boston, the trustees don't want to be placed in the position of having the orchestra under anything but their direct control. What, if anything, this the fourth week of the controversy will bring remains to be seen.

Buffalo, March 10.
George M. Cohan's second legit piece on his own, called "An Irresistible Genius," which has shown before out of New York by that name is to be changed to "The Genius and the

It is to open Monday at the Majestic. The piece is by McIntyre and Hill, two Philadelphians.

O. W. Wee's "Little Shepherd of Kingdom Come" closed 12 weeks' engagement at Norfolk News, Va., Feb. 20.

"Man and Woman," with Holbrook Blinn and Mary Nash closed its tour suddenly last week.

"Fiddlers Three" with Chris Brown in advance closed Saturday. Mr. Brown is going ahead of another John Cort show, the revised "Just A Minute."

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battle the Bara attraction for premiere
and bows in Tuesday.

This week's opening was "Musk" which reopened the Punch and Judy Thursday.

Twenty-three buys are listed at the galleries. The early part of the current season's list is a little out of the pump to Joe Lebling on both Monday and Tuesday nights. The buys running are: "Son-Daughter" (Belasco); "Purple Mask" (Booth); "As You Were" (Broadway); "The Great Impersonator" (Horton); "The Lady From the Sea" (Comedy); "Abraham Lincoln" (Fort); "Letter of the Law" (Criterion); "Breakfast in Bed" (Eltzing); "Declassees" (Empire); "The Great Impersonator" (Horton); "The Apple Blossom" (Globe); "Wedding bells" (Harris); "Famous Mrs. Fair" (Miller); "Clarence" (Hudson); "Night Owl" (Liberty); "Gold Diggers" (Lyceum); "George Washington" (Lyceum); "Cat-Bird" (Elliott); "The Good and Profane Love" (Morosco); "Monsieur Beaucare" (Amsterdam); "Richard III" (Plymouth); "Tick-Tack-Toe" (Princess); "Scandal" (39th Street); "The Great Impersonator" and "Passing Shows" (Winter Garden).

The cut rate list includes 18 of the current shows, they are: "Adam and Eva" (Longacre); "The Wonderful Thing" (Playhouse); "My Golden Girl" (Nora Bayes); "The Little Whopper" (Casino); "Breakfast in Bed" (Elm); "The Storm" (48th Street); "Aphrodite" (Century); "The Sign on the Door" (Republic); "Smilin' through" (Broadhurst); "Buddies" (Selwyn); "Russian Isba" (Manhattan Opera); "The Magic Melody" (Shubert); "Wedding Bells" (Harris); "The Cat-Bird" (Max. Elliot); "The Passing Show" (Winter Garden); "George Washington" (Lyric).

LEGITIMATE

NEWS OF THE DAILIES

LITTLE MISS CHARITY.

Washington, D. C., March 10.
 Graham, Fulton's Valet.....Roland Hogue
 "Dicky" Foster.....Roy Gordon
 "Pinger" Clay.....William Halligan
 Amy Le Grande.....Lucy Weston
 Fritz Manager.....Lester Sharpe
 Rosalie.....Gwendolyn Roland
 Angela Butterfield.....Anna Sands
 Miss Wheeler.....Harrie Burr
 Woodrow Porter.....Bernard Wells
 Mortimer Gayting.....Bernard Wells

When the "burning knife" has been liberally used and the actors considered, they speeded up, "Little Miss Charity," which had its first presentation Sunday at the Shubert-Garrick, will rank as another "Irene."

The piece is the joint work of S. R. Henry and M. Savin, who are responsible for the music, and Edward Clark wrote the book, staged the production, and is also sponsoring the show. The story is an excellent one, with interest maintained. It is based on a story by Edgar S. Franklin, and the various song numbers fit into the dialog.

Sunday night's audience had grown rather tired waiting for the first curtain, which did not come until nine o'clock, but for the final curtain around midnight, there wasn't a dissenting voice.

The company has been excellently chosen and the story, which has to do with three crooks who, because of the "rough" work of one of the members, the trio had been in and out of the opening of the play there is a room full of creditors waiting for J. Robert Fulton and his fortunes are changing rapidly, when his two former associates come with a proposition which they claim will bring millions. Fulton turns them down and shortly after that a "want ad" wherein a wealthy heiress wants an executive manager to handle the disbursement of a fund of \$100,000.

Of course, J. Robert goes after the appointment and naturally his polished manners get him the job and then, unknown to him, the heiress appoints his former pals as his assistants. The story is unfolded with many clever twists and finally the chance comes for the three to make their get-aways when through the trust and confidence of the heiress and her declaration of love, causes Fulton to go through with his imaginary plan of the ideal community to be known as Angel Town after the little heiress.

Anna Sands, in the leading role, is good to look at and his coupled with her splendid capabilities as an actress and a good singing voice made her most acceptable in the part. Roy Gordon is equally successful as the master confidence man. His apparent poise and earnestness brought him a well earned success. Lucy Weston, as the heiress Halligan (the latter having been here the past season on no less than three occasions, with new costumes) was splendid and gained many laughs.

The numbers, although no startling, are all of the "what you see is what you get" type of one, this being particularly true of "I Think So, Too," sung by five principals and which was exceptionally clever. "Little Miss Charity," "That Certain Something," "The Girl," wherein a medley of the old time favorites of a generation are successfully introduced, and "When Love Comes to Four Heart."

The California Four, a splendid quartet, adds materially to the vocal end of the performance, while the dancing team, Joe Meyner and Sadie Gordon, were repeatedly cheered. The orchestra was under the direction of Arthur H. Gutman.

LASSIE.

Providence, R. I., March 10.
 "Lassie," a musical comedy based on "Kitty MacKay," had its premier here Monday night at the Shubert-Majestic.

Theatregoers and critics placed their stamp of approval on the new offering. No more prettily staged piece has come here for years, the settings being most artistic. The first act is rather slow and a bit thin in humor but with plenty of time for improvement is expected to make good on Broadway.

The score is tuneful and book, music and colorful costumes make a most satisfying combination. There are no interpolations to jar, no strivings after effect to detract from the interest and the climatic effect is better than that it used to be safe to go in light musical pieces.

In the cast are Tessa Kosta, Molly Pearson, Roland Bontemps, Dorothy Dickson, Carl Egan, Miriam Collins, Louis Emery, Colin O'More, David Glasgow, Percival Vane, and Eddie Gordon. Naira, Alma Mara, Robert Smythe, and a big chorus of "Lassie Girls." In but one department was the production at all weak—that of the selection of the leading actors. The cast of the Shakespearean actors are scarcer to-day than in previous years. Few of the company are entitled to individual men-

RICHARD III.

(John Barrymore)

King Henry VI.....Arthur Row
 Queen Margaret.....Hazelton Ivan
 Edward of York.....Burford Hampden
 Duke of York.....Marshall Vincent
 Duchess of York.....Mrs. Thomas Wise
 Their Sons.....

Edward.....Reginald Denny
 George.....D. J. Ballantine
 Richard.....John Barrymore
 Some of Edward IV.....

Edward.....Mary Hughes
 Richard.....Helen Chandler
 Children of Clarence.....Lois Bartlett
 Earl of Warwick.....Walter Birmingham
 Duke of Buckingham.....Leslie Palmer
 Duke of Norfolk.....Robert Whitehouse
 Duke of Derby.....George De Winter
 Lord Hastings.....Lewis Sealy
 Cardinal Beaufort.....

Earl of Westmoreland.....Montague Rutherford
 Robert Whitehouse
 Lord Clifford.....Stanley Warrington
 Lord Rivers.....William Barrymore
 Lord Grey.....Dennis Auburn
 Sir James Tyrrel.....John M. Troughton
 Sir Richard Ratcliff.....

Montague Rutherford
 Sir William Catesby.....Stanley Warrington
 Sir James Blount.....William Barrymore
 Sir William Brookborough.....

William J. Keighley
 The Lord Mayor of London.....Isidore Marcil
 First Murderer.....Cecil Ciovelly
 Second Murderer.....Cecil Ciovelly
 Queen Elizabeth.....Evelyn Walsh Hall
 Lady Anne.....Helen Robbins
 Couriers, Soldiers, Citizens, Friends, Messengers.....

It is no longer the province of the contemporary newspaper reviewer to criticize Shakespeare's plays, but merely to express his opinion on the adaptation, the characterization of the characters, the interpretation given the roles by the players, the staging, etc.

John Barrymore, under the chaperonage of Arthur Hopkins, presented last Monday night, "Richard III," in his "King Henry VI" and "King Richard III." In other words, there was a sort of prolog of five scenes taken from "King Henry VI," a brilliant reading that stamped him as Richard and to reveal him as a young man, keenly sensitive of his deformities and hesitating between the right path in life to take—the right or the wrong one. The first scene of which are his "mashed trunk" and bewailing the Almighty for having to disportation him, a brilliant reading that stamped him at once as a genuine contender for the greatest Shakespearean honors of original lines.

This was later borne out as the evening progressed and passed into Sunday morning by his numerous other soliloquies, a brilliant reading that stamped him as "mashed trunk" and bewailing the Almighty for having to disportation him, a brilliant reading that stamped him at once as a genuine contender for the greatest Shakespearean honors of original lines.

Whatever interpretations of text may have been employed by other Shakespearean stars, the present text and John Barrymore leave no doubt whatever in the mind of the spectator of the utter villainy of Richard, Duke of Gloucester. Audience, other than those of them who are students of Shakespeare, always received the impression that Richard was an old man, because, in the past, the role had invariably been played by stars well advanced in years. This is probably the first time it has been given an important and serious production with a young man portraying the relentless and uncompromising evil villain. From his opening speech—"Speak thou for me and tell them what I did"—to his violent death at Bosworth, young Mr. Barrymore makes of him a sinister, relentless, conscienceless, merciless villain, vain of his power to encompass his ends, yet cowardly clear, through when things are not going to suit him. The text is quite unexpurgated in the broadness of its verbiage and, if memory isn't faulty, follows much the version employed by the late Richard Mansfield.

"Richard III" was always a poor play—as a play—but it is a great part for a male star, and any actor with ability and a bit of imagination to have a whirl at it. Due to Barrymore's histrionic gift, surrounded by the magnificent production given by Arthur Hopkins, etc., the presentation last Saturday night was one less a success than more of reality than any Shakespearean performance of recent years.

The director carried out the fashion of the time by having the carriage (walk) of the leading actors to the theatre would be superfluous to dwell upon the careful adherence to proper costume. In but one department was the production at all weak—that of the selection of the leading actors. The cast of the Shakespearean actors are scarcer to-day than in previous years. Few of the company are entitled to individual men-

"The Piper" opens at the Fulton, March 18, by the Shakespeare Playhouse.

A. H. Woods has signed Lenore Massey of the "Follies," to a five-year contract.

James K. Hackett will take on tour next spring "The Rise of Silas Lapham."

Edgar McGregor has engaged Helen Ford for the "Sweetheart Shop."

Allen Atwell sailed last Monday for England to play in William A. Brady's "The Man Who Came Back."

Through the Committee of Hope, the "Buddies" company has undertaken the care and education of Henri Gray, a French "war orphan."

"The Humming Bird," by Maude Fulton, is to be produced by Oliver Morosco, with Miss Fulton in the cast.

Ridley Wells succeeded Joe Jackson as assistant to Louis V. De Foe, dramatic editor of the "World."

Harper Bros. will stage a novellization of the Winchell Smith-Frank Bacon success, "Jenny."

A comedy, "A Week-End Marriage," by Owen Davis, has been accepted by the Shuberts.

The Shuberts have engaged Margot Kelly to sing Angela in the revival of "Milk and Honey."

The Russian Opera House at the Manhattan Opera House to the Lexington Thursday.

John Drinkwater's play "Abraham Lincoln" has been added to the "White Lion" of the Catholic theatre movement.

Saturday night John Drew in "The Cat-Bird" will end his four weeks' engagement at Maxine Elliott's and start a tour in Brooklyn next Monday.

Charles D. Cochran has completed arrangements for Laurette Taylor to appear in London, April 18, in J. Hartley Manners's play, "One Night in Rome."

Edwin Niskander will be in the leading role of "The Bonehead," which opens at the Broadway Theatre, March 18.

John Murray Anderson, Inc., creators of the "Greenwich Village Follies," will present a new play, "What's in a Name," at Maxine Elliott's, March 18.

Before the students at Columbia last Wednesday night, Thomas H. Ince speaking on "Writing for the Screen," offered \$2,000 to any student who would give him a suitable scenario.

There will be no exodus of New York critics this summer on a scale comparable to pre-war days, with the exception of Alexander H. Woolcott of the "Times," who leaves for Europe on the "Johnston," May 1.

"The Irresistible Genius," a comedy by John D. McIntyre and Frances Hill, which for good work, and it is perhaps as well not to single out any of them for criticism, adverse or otherwise.

The production is broken up into 16 short scenes, each of them fading in and out, which breaks the monotony and does away with the old-fashioned idea of concluding a long speech in the center of the stage and "walking off cold" to the audience. Some of the present text will have to be cut. On the opening night it ran from 8:30 until the finish, of which too little was made.

This refers especially to the nightmare in Richard's tent and the death of Richard at Bosworth.

Called before the curtain after the second interval, Mr. Barrymore made a neat speech in which he referred to his "audacious plunge," for which he hoped for tolerance, but didn't expect enthusiasm.

The Barrymore-Hopkins production of "Richard III" is a drama of human effort and is certain to enjoy a vogue, due to the popularity of the star. Why not try "Romeo?"

UNDER CURRENT.

Providence, R. I., March 10.

According to critics from the standpoint of the play, "Under Current" is not convincing nor is the and warranted, but the play is really a drama of human weakness and from that viewpoint is in the class of the best comedies.

The work of a good cast was apparently much appreciated by the big first night audience Monday.

George M. Cohan has been presenting on the road, will be known hereafter as "Genius and the Crowd." George Renanon plays the leading role.

The Century Midnight Whirl will go on a spring tour of the principal cities, under the management of John Henry Meers. The tour starts in Boston, March 11, and includes Philadelphia, Pittsburgh, Toronto, Detroit and Chicago.

At his home at Port Washington, John Philip Sousa is nursing a sprained ankle. A week ago, Friday, he fell on the ice getting out of his sleigh at the Port Washington station as he was starting for Philadelphia to receive a medical degree.

F. L. Flooker has been made assistant general agent, passenger department of the Southern Pacific Lines, with office at 115 Broadway. His chief clerk will be theatrical attractions booked over his line.

Sailing on the Imperator last Monday were Mary Nash and William A. Brady. Miss Nash is going to London to originate the role she is playing in "The Man Who Came Back," which Mr. Brady will present at the Old Edwards Theatre. While he is abroad, Mr. Brady will arrange for the production in England of several of his other plays.

Last Friday, Beatrice Forbes-Robertson died, niece of Sir John Gielgud. She had been in the New York County Clerk's office summons in a suit for divorce last week. He was re-elected president. She is an attorney and was a captain in the intelligence service of the general staff of the army. They were married in 1910 and are the parents of twins.

Adolph Zukor, head of the Famous Players-Lasky Corporation, left Monday on the Imperator for Europe, where he will inspect the company's interests in England and Paris. At the annual meeting last week he was re-elected president. Jesse L. Lasky first vice-president and Cecil B. De Mille director-general.

Misses Ethel Barrymore, Blanche Bates, Amelia Bingham, Ida Clara, Jane Dowd, Julia Dean, Katherine Keeler, Francine Larrimore, Florence Moore, Nance O'Neil, Vivian Rees and Laurette Taylor are among the patronesses of the pageant that will be given in the Hotel Commodore Sunday night for the American Relief Committee for Hungarian Relief. The pageant is expected to take 100,000 starving Hungarian children.

George Howard will direct the March 10th performance of the Catholic Actors Guild, following the regular monthly meeting this afternoon at Hotel Astor. Gladys Rice, Madame Sarsfield, Fan O'Brien and Tom Hackett are among the artists who have already volunteered. There is a plan afoot for a great pageant on the campus of Fordham College, by the direction and under the auspices of Archbishop Hayes, in commemoration of the beatification of Joan of Arc.

One of the most notable gatherings of contemporary musicians was instigated last Wednesday night at the Metropolitan Opera when, at a performance of "Le Coq d'Or," by Rimsky-Korsakov, Louis Tostanoff, the famous diva; Rachmaninoff, the Russian pianist; Serge Prokofiev, composer of "The Love of Three Oranges"; Montemezzi, the composer; Victor Herbert and Margaret Alvaré gathered at what seemed on an off night to listen to this curious masterpiece of the Russian composer.

Answering Robert B. Kegerell's \$100,000 damage suit, John Drew and other officers of the Players' Club, the defendants, asks the action be dismissed, contending the club was justified and within its rights in expelling the plaintiff.

Kegerell, who is a professional, dismissed during the war for patriotic reasons, sued for reinstatement. When he was apprised of the fact that he was once more a professional, he was asked to pay dues covering the period of suspension. Kegerell refused to do so and was once more expelled.

Helen Shueffert, who says she is a picture actress, was honorably discharged in police court Monday charged with grand larceny by Gustave Edwards, a Swedish immigrant, who alleges Miss Sheehan extorted \$100 to let him be taken to the police with him at the Little Club last Sunday. He met the prisoner with a number of other women in a restaurant on West 25th street and invited them to dine. He charged her with extorting \$100 from him and she was taken to the police station. A bill after Miss Sheehan had put her arms around him at one time in the course of the dinner.

LEGITIMATE

17

IN LONDON

London, March 3.

After a period of unprecedented financial success the inevitable slump has set in, especially at matinee performances, although the theatres most affected struggle to keep up appearances by a lavish use of the "house full" boards. This is mainly due to the fact that many managers are still clinging to their "war time" idea that anything will do, but with the army, navy and "war workers" looking for jobs or trying to make both ends meet, they are finding their mistake. Probably half a dozen shows are doing good business—the rest are just able to "carry on."

The Court being wanted for the production of the adaptation of Daisy Ashford's "The Young Visiters," James Bernard Fagan will transfer his "Merchant of Venice" production with the Jewish actor Maurice Moscovitch as "Shylock" to the Kensington.

"Carnival" has apparently caught on at the New, although much of its success is due to the position Matheson Lang holds in the heart of the West End playgoers. His matinee production of "Othello" is also going strong. For this he has an exceptionally fine cast, including Arthur Bourchier, a breezy villain as Iago, if a little too old for Shakespeare's idea of the part; Hilda Bayley is exceedingly good as Desdemona, and Hutin Britton (Mrs. Matheson Lang) a fine Emilia. Murray Carrington is the "Cassio" and R. R. Hignell the "Roderigo." The staging is especially sumptuous, the design being the work of Matheson Lang himself and A. W. Tyrer, his stage manager.

The F. R. Benson West End season could not be said to have been a particularly glorious one and ended with the production of "Hamlet." Speaking to Yauzer, Martin Sands, the Benson business manager, said the main thing was to get the London "hall mark" for "Pompey the Great," so having produced Masclef's somewhat tedious play in town, doubtless the management will have no cause to complain of the provinces, where Sir F. R. Benson is all-powerful. Rumor also has it that the actor-knight is about to make his appearance on the screen.

The somewhat serious illness of Percy Burton's wife, an illness necessitating an operation, has delayed that astute showman's departure for the Riviera.

We indicated some time ago that the Gaiety was likely to revert to the old form of musical comedy which made George Edwards and many other people famous. This will come about when "The Kiss Call" ceases to exist. The play is "The Shop Girl" the author of the new version, Arthur Wimperis, and the producer, Seymour Hicks.

Nigel Playfair will produce St. John Irvine's Irish drama, "John Ferguson" at the Lyric, Hammersmith, Feb. 23. The Lord Chamberlain's department in whose hands is the censorship of plays, still refuses to release "Tom Trouble" for production at the Holborn, therefore the Charles Gulliver-Lewis Carson-Bruce Winston management have been compelled to rearrange their plans somewhat. Feb. 23 will see the revival of "The Trojan Women" of Euripides for a series of matinees, and the Greek play will be followed by Professor Gilbert Murray's "Medea" and George Bernard Shaw's "Candida."

Clara Butterworth followed Ada Reeve as "Medora" in Bernard

Hishin's Alhambra production Feb. 11. Her style is a great improvement on the original conception of the part and aided by Jamieson Dodds she lifts the piece considerably.

Goldsmith's old comedy, "She Stoops to Conquer," forms the basis of a new opera to be produced by the Carl Rosa Company. The subject has already been used for opera.

A new musical comedy under the direction of Frederick Lloyd has scored an immediate hit at the Wimbledon Theatre. "The Rose of Araby" is well staged, tuneful and is admirably played, although the chorus, while singing well, are somewhat amateurish. The principals include two old dramatic favorites, Bellenand Powell and Marie Bryant. After a provincial tour "The Rose of Araby" will come to the West End, probably to the Lyceum.

Much of the first night success of "Pretty Peggy" at Prince's was doubtless due to the fact that a large percentage of the audience was drawn

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from theatrical and vaudeville circles. The Low Lake musical comedy has now settled into its stride and looks like really making good. Charles Austin and Toots and Lorna Pounds are becoming big favorites.

Madame Pavlova, after a somewhat long absence, will reappear at Drury Lane, when the Pantomime "Cinderella" finishes. She will revive all her most popular ballets and produce four new ones.

"The Maid of the Mountains" has started into its fourth year. Jose Collins has returned to the cast and Thorpe Bates, another favorite at D'Oyly's, has just signed a three-year contract with Sir Alfred Butt.

"Whirligig" has been greatly improved by the changes in the cast, although the greater portion of the evening work remains on the shoulders of Charles Withers. "For Pity's Sake" is the best thing in London.

The Surrey Theatre opera season seems to be bringing prosperity to the old house, large and fashionable audiences attending. This week's program includes "Cavalleria Rusticana," "Pagliacci," "The Flying Dutchman," "Il Trovatore" and "Maritana." The dearth of West End houses and the use of suburban theatres for high class productions is teaching many people more than they ever knew about localities which, to their minds, were only associated with crime and poverty.

Although George Robey will go to the Alhambra in the spring, the new production will not be of the revue order.

Paris, Feb. 27.

Several stage hands at the Opera, in the theatre more than a quarter of a century, have been awarded the long-service medal. The doyen is M. Watier, dresser specially devoted to the shoe section, who has been employed at the Opera 35 years. He is a walking encyclopedia in the history of the house; a great friend of the great artists who have appeared on that stage, anxious to fit their feet to the beat of his ability as a professional shoemaker.

There are several propositions for a Popular Theatre in Paris and the scheme may be realized one day. Mlle. S. Weber, of the Comedie Francaise, is among the candidates for the envied post of administrator. At present it is proposed to have special performances for the people at the Trocadero, but there is a fear they will be too classical for the masses. The workers are still fervent admirers of the popular drama and many managers seem to overlook this fact. The ordinary man in the street wants to be amused, not educated at the theatre. If both can be

only receive 120 frs. like an ordinary bank teller who is on duty more hours of the day. But as the owners of shows at the fair grounds have increased their prices the assistants claim a share of the enormous profits the masters are alleged to be making. A ride on the round-about now costs 50 centimes (against 10c in the good old days before the war) and some proprietors of such apparatuses are accused of earning half a million francs a year.

The Curé of Aix, who damned modern dances in his sermon had all his windows smashed by a party of young people who organized a raid for the purpose. The brave curé has made a complaint to the police at Tulle.

Bernard Meyer, known in French music hall circles as Berthys, died Feb. 17 and was buried in Montparnasse cemetery, Paris.

An operetta "Flup," by G. Dumestre, music by Seuz, will be created at the Ba-ta-Clan shortly, with Dranem, Defreys and Mathillon.

The management of the Comedie Francaise has been authorized by the French Government (the house being under the control of the State and receiving a subvention) to increase the price of all seats over 4 frs.

Firmin Gémier will appear in a film depicting the life of the late Jean Jaures, the great French socialist and editor of "Humanity," who was shot by a royalist just before the outbreak of the war.

There seems to be a wave of alleged plagiarism. The new film "Sang des Immortels," by André Legrand, is said to resemble an English yarn, "The Most Beautiful Story," by Drummond.

The Russian Ballets will probably return to the Opera, Paris, in May for a further series of performances.

The French Federation of Agents has been definitely organized and a banquet was given in Paris to commemorate the event. Kysar is elected chairman for the year, with G. Pasquier as vice chairman.

NEW INCORPORATIONS.

Authors' Stage and Screen Plays, Inc., \$100,000; H. G. Koch, M. Lundberg, M. Gert, 1474 Broadway.
243 8th Av. Theatre Co., Brooklyn; \$5,000 A. and M. and L. Weiss, 1037 Manhattan avenue, Brooklyn.
National Style Show of America, Manufacturers; theatrical, industrial and commercial shows, \$100,000; R. F. Wheelwright, J. M. Leary, P. Cronenberg, 235 Fifth avenue, New York.
Capitol Motion Picture Supply Co., Manhattan; \$5,000; J. Torre, M. Ginzberg, H. Zuckerman, 87 Nassau street.
Robbins Amusement Co., films, theatricals and motion pictures; 500 shares preferred stock, \$100 each; 500 shares common, no par value; entire capital, \$55,000; W. J. Green, N. Robbins, E. M. Willis, Utica.
Delaware Charters.
Monarch Theatre Supply Co., produce pictures; \$50,000; J. L. Croft, M. A. Bruce, S. B. Dill, Wilmington.
L. E. Smith, Inc., Utica.
Levy's Ohio Theatres, Cleveland; \$1,000,000 to \$150,000.
Frehman Amusement Corp., New York; \$500,000 to \$1,000,000.
Midland Theatres and Realty Co., Kansas City, Mo.; \$400,000 to \$1,000,000.
Tolstoy Pictures Corp., New York; \$100,000 to \$200,000.
New Jersey Charters.
Jewel Amusement Corp., New York, to conduct pictures; \$50,000; David Rosenwald, Brooklyn; Isaac Katz, Harry Gross, New York.
ADD Delaware Charters.
Monarch Film Corp., \$100,000; F. R. Hansell, E. M. MacFarland, J. Varon Fimm, Philadelphia.

AMONG THE WOMEN

"Partners of the Night" is another picture minus star. If producers continue to put on pictures such as this and "The River's End," one will agree with Neilan that if you have the story you don't need the star. Finna Nesbit has the distinction of being the only woman in the "Night" cast who is very evenly balanced. In a black sequin gown Miss Nesbit looked striking. It was made on straight lines with a cord tied loosely round the waist. Tulle was draped on the shoulders. In this picture Miss Nesbit wears three different evening cloaks. A grey velvet trimmed in squirrel was handsome. Miss Nesbit's hair was beautifully dressed.

Madeline Travers in "The Hell Ship" doesn't have a chance to wear modern clothing but her splendid acting atones. One part of this film Miss Travers shoots a man pretty badly, yet a few seconds later he is hoisting the sails.

Why is it when a great deal of time and money is spent taking a picture directors forget the minor details. In "The Sporting Duchess" the production is magnificent yet one or two incidents make one realize the director did not know much about racing abroad. For instance, to announce the start of the Derby a bugle is blown. This is not correct in England. A bell is rung. Neither do the horses carry number cloths. Alice Joyce looks as beautiful as ever. None of her gowns was wonderful, although some were smart. A one-piece frock of serge satin top round waist was good looking. Miss Joyce wore a sweet negligee of chiffon. Fine lace formed the collar and cuffs while a long train hung from the side. In this part of the picture Miss Joyce's hair was very becomingly dressed.

The Moyer Sisters at the American first-half made a pretty picture in dancing frocks of pink chiffon with bodices of tinsel material. They looked dainty in short frocks made alike but different shades, one of apple green, the other rose. An orange dress was sweet, veiled with gold lace, made very full, a flop hat was worn to matching effect.

The woman in Jimmy Rosen's sketch looked striking in a tight-fitting gown of pale blue sequins with three pink feathers at the left side. Miss Robb (Robb and Whitman) made a cute figure in black velvet tucked up each side, edged with wide fringe showing a founce of red chiffon. A large bow was tied on her hair.

The woman in "The Decorators" blue serge frock trimmed with fawn looked nice.

Rae Samuels at the Riverside wore an effective gown of apple green chiffon embroidered in pink roses round the hips; the foundation was silver tissue. A band of the silver, formed a circle round the waist, the ends hanging at the side and back.

The Misses Melnotte and Leedom wear the same dresses as when playing the Palace, except that Miss Melnotte enters in a cloak of brocade velvet, fawn shade, collar and cuffs of ermine.

A beautiful gown was worn by Margaret Padua. Black and silver metal cloth made tight, opening half way to the knee. A long train hung from the waist. Pink chiffon with bands of orange and green formed the waist while purple chiffon caught at the elbow flowed to the ground.

Aurelia Stone looks sweet in an old fashioned make up of saxe blue taffeta with ruchings of pink on the skirt and edging the fichu which formed the bodice. A poke bonnet was worn. A gold lace frock trimmed with purple net was Miss Stone's other gown. The lighting effects for this act were exquisite.

The Amoros Sisters make a great

many changes, each one neat. Clown costumes of blue patterned in silver were dainty. One Sister made a striking picture in a sort of chemise of black lace.

NUTTING BLAMES BRANCHES.

(Continued from page 9)

mark. I have also selected five other publications to be planged along with Afghanistan. They are Stark and Cowan's "Everybody's Buddy," Jack Mills' "Manyana, Van Alstyne & Curtis' Mississippi Shore," Kendis & Brockman's "Ages and Ages" and George A. Friedman's "Zomah." These will all be worked upon together. The window displays will be accorded to these six songs. I have instructed my managers to allow the girls to play no other song than this choice half dozen. I do not feature or play other publishers' numbers. I carry the big fellow's songs only when there is a real demand for them.

There is one exception to this rule, Leo Feist. He gets a break with me also. Why I refuse to say. But I'm showing you I can make a song any time I feel like it. Here (showing the VARIETY man several disks) are the mechanical recordings of "Afghanistan," recorded and ready to be released as a special next week. All within four weeks! Ask any man if that's not a world's record.

"What does this prove? It shows the mechanical people are with me and my cause heart, soul and body. What do you think the phonograph people or the music roll concerns want? Do they care to record a 10c song that sells a million copies and more—as it will with us if it's any good—or do they want to put on their catalogs a 30c number that sells only 300,000 which is the best the average present day hit sells barring a "Dardanella" or the like. It's the ten cent song that's favored most decidedly. Here I prove just how much these high and mighty thirty centers lose annually. There's a limit to everything. Despite all present prosperity, a popular song is worth only ten cents to the buying public—nothing more. That's all they care to pay.

"To protect myself and the corporation I'm giving the lesser concerns that are with me a good break. I want to help them all I can. Each one of those fellows get advance orders of 120 to 150 thousand copies before the song is even published. Two representatives of a large London house are waiting for me and I'll not slight their publications in the least in according them plugs. As you know the Woolworth stores are no mean factors in the British Isles and these two British men who are here to establish local offices will be given equal courtesies by us."

Mr. Nutting was especially desirous his attitude be correctly set forth in VARIETY. He wishes to deny statements erroneously recorded Woolworth sells 200,000 copies of sheet music. They sell more, according to Mr. Nutting. The chain of stores consists of 1,200 in practically all of which a music counter is maintained.

OTHER PICTURE NEWS PAGES 53-58

Mrs. Sydney Drew has suspended her studio operations for six weeks to go to California to secure a western studio. The first three productions for "Fathoms" will be made in the East. She is starred in one of these, "The Emotional Miss Vaughn."

Elaine Hammerstein has a dual role in her latest picture, "The Shadow of Rosalie," which calls for a lot of double exposure. The picture was made from the novel of Grace Sawtell Mason and adapted by R. Cecil Smith.

W. W. Hopkinson Corp. has acquired the distribution of "King Spruce," Holman P. Day's story of the Maine forests. Mitchell Lewis is the star, with Mignon Anderson leading woman. Trade showings will be held the latter part of March for pre-release engagements in the 10 first run houses on or after April 15.

Pathe will present "Blanche Sweet in 'The Deadlier Sex'" at the Broadway next week for a limited showing. It is a story by Bayard Veiller.

E. H. Griffith is directing Corinne Griffith in a new O. Henry story. They are not ready when there is a real demand for them.

Alice Joyce was married to James B. Regan Jr. only son of James B. Regan, proprietor of the Knickerbocker Hotel, at the Holy Innocents, New York, March 6, by the Rev. Thomas Lynch. The bride wore a traveling costume of mauve cloth, with hat to correspond, and a corage bouquet of orchids. The couple were the parents of the bridegroom and the bride's mother.

Louis E. Sidney is the new managing director of the Washington at Detroit. James Young will direct Katherine MacDonald in Rita Weisman's "Curtain." The director will collaborate with the author of his Saturday Evening Post story on the continuity.

Six companies of Emmett Moore's "Treasure of Nations" have been sent on the road for a touring company. Letters of commendation have been received from the heads of societies of all denominations and creeds. The picture is a historical feature.

Matthias Radin has bought out Jacques Tyrol's interest in the Tyrod Pictures and will assume sole active management.

Jack Holt and Julianne Mabel Scott will do the leads in "The Transgression of a Savage," by Sir Gilbert Parker.

The Renart Pictures Corp. is conducting an introductory advertising campaign for a new female star whose identity is secret.

Edward Jones, of the Wonderland, Pittsburgh, is now the manager of the Grand Opera House at Wilmington, Del.

R. George Burnett is working in "The Road to Araby" for the Burton King studio.

Albert Capellini, French director, has sold his latest feature, "The Fortune Teller," to Robertson-Cole. He has also signed a contract to produce four features for as many years.

Grace Louise Anderson has finished a picture for F. P. L. She has signed a five-year contract with Chamberlain Brown.

The first issue of Selznick news takes place Easter Sunday.

F. P. L. has acquired the picture rights to "A Full House," Fred Jackson Harte, to be used as a vehicle for Bryant Washburn.

Goldthwaite H. Dorr was appointed receiver of the Films, Inc., of 1433 Broadway, by Judge Hand in the U. S. District Court, last Thursday, under a bond of \$5,000. The company is unable to continue the production of "That Woman" without additional finances. To date the picture has cost \$60,000.

Frank Crayne has left New York for Los Angeles for Earle Williams' next feature.

Vera Gordon will take lead in Goldwyn's next feature, "Wind Malice," by Rex Beach. Production has started at Fort Henry, N. Y.

Ann Forrest will have the female lead in "The Moore's" new feature, "The Great Accident."

Irene Boyle has returned from Tennessee, where she completed the exteriors for "The Deadline."

Allice Hollister is returning after an absence of 2 years, due to illness. She has joined the Goldwyn forces for the filming of "Millstones" and will have the

leading feminine role. The picture will be made in Culver City under the direction of Paul Scardon. Others in the cast will be Lewis Stone, Harvey Clark and Gertrude Norman.

Carl J. Smith, attached to the sales force of F. P. L.'s New York office, has been appointed manager of their Buffalo exchange.

Booth Tarkington's first Edgar comedy, entitled "Foscher's Pat," released by Goldwyn, will be shown at the Capitol, week of March 21.

Burton King has appointed Charles Reed Jones publicity director.

Helen Johnston has been selected to play a part in Olive Thomas' next picture for Selznick.

Leon Victor has returned to New York after handling the exploitation of "In Old Kentucky" during its first run engagement at the New Theatre, Baltimore.

In 2 weeks the picture played to \$9,000, according to Victor.

NEWS OF THE COAST.

By BARRY.

Lillian Hall has been engaged to play opposite David Butler in his first D. N. Schwab production, "Sitting on the World."

Pauline Stark is appearing in "The Little Shepherd of Kingdom Come" with Jack Pickford.

T. Roy Barnes has done such fine work in his first picture for Goldwyn that an effort is being made to induce him to remain on the Coast for several more pictures.

A. H. Woods' "Farior, Bedroom and Bath" will be put on by Metro with Viola Dana.

Hugh Thompson, who arrived recently from the East to play the lead in "The Slim Princess," with Mabel Normand, will remain on the Coast for another.

Leslie Aisien, who was last seen in "Five O'Clock," had been offered a contract to come here.

Wallace MacDonald is playing the lead in five pictures showing in Los Angeles this week.

Wallace Reid is playing the leading role in "The Rotters."

Mary Roberts Rinehart has returned to her home in Pittsburgh.

Vice-President Abraham Lehr, of Goldwyn, has been elected president of the Producers' Association of Los Angeles.

VIRGINIA CENSORSHIP DEAD.

Norfolk, Va., March 10.

Picture exhibitors in Virginia breathe easy again, for the present session of the General Assembly will adjourn sine die March 13, with no prospects of the drastic censorship bill being taken from its pigeon hole.

The bill provided for a board of three censors, one of whom was to be a woman, to receive \$2,400 per annum.

It is conceded the bill was defeated through the activities of Jake Wells, president of the Virginia Motion Picture Exhibitors' Association, with able assistance from David Wark Griffith and J. S. Connolly.

Griffith made a remarkably effective address in opposition to the proposed censorship, declaring that it was founded on the spirit of autocracy and not on Americanism.

AARONS PRODUCING AGAIN.

Alfred E. Aarons re-enters the production field with a new musical play, "Oui Madame," which opens in Philadelphia, March 2. The score is by Victor Herbert, book and lyrics by Harry and Robert B. Smith.

In the cast are Georgia O'Ramey, Harry Kelly, John A. Butler, Dorothy Maynard, May Thompson, Glen Anders, Margaret and Dorothy St. Clair and "Pickles" Sinclair.

For ZaSu Pitts.

Los Angeles, March 10.

Sarah Mason has completed an original story for ZaSu Pitts, to be produced by the Brentwood company, called "The Heart of the Way."

CABARET

"The Revue Magnificent" opened at Maxin's Monday and showed to brilliant advantage. Just why this new Maxin revue is the best floor show in the city at the present time, will be discovered by the Maxin's patrons who see them all.

The Maxin revue with its 11 people, gross, and 38 minutes of continuous performance has more ideas, snap and novelty. Percy Elkeles again has produced the Maxin entertainment. With its very limited proportions from all angles, there is no knowing what might be done there by Elkeles if he could spend one half the money on the Maxin show that is wasted on so many other revues.

A telephone number in this new show has a practical switch board set in the centre of the floor, with receivers on all of the tables. The board allows for six of the audience to talk to "Central" at one time. Others "listening in." The "Central" operators are two of the girls in a set as the number progresses. For "business" and drawing power it's probably one of the best cabaret numbers ever seen. It is a corker in lyric. The hit song is "Rattle for Me," intended likely for a contest song as the refrain as sung by the girls, with noisy rattles at all of the tables, would bring about the most popular young woman before the number ended. The melody of this song is very catchy and that with the idea puts it over to a strong hit.

Then there is Billy Cook, about the hardest working juvenile anywhere, who looks well, sings and dances, doing a solo dance number during which he invites women from the tables to dance with him. Three accepted. Monday evening, none of them a plant. This bit is then turned without cessation into a general dance ensemble with all of the girls. Running two numbers into one is repeated when Kitty Walsh does the "Good Girl" song as a single with the "Cutie Tie" number made an ensemble immediately following. Miss Walsh also leading that song.

The show opens with all of the girls recalling in costume and song the favorite numbers in by-gone Maxin revues. Standing out above the novelty of the brief show is the costuming. It is splendid. There is a variety of dresses and designs that are peculiarly pleasing to the eye. The color combinations are perfectly blended. Estelle Penning for instance looks as though wearing gowns especially selected for her type. Miss Penning is one of the handsomest wholesome looking girls ever in a cabaret. She is a graceful dancer who only needs development. Miss Walsh is a promising soubrette or ingenue, whatever she finally decides upon, and soubrette it should be, through her enunciation. She is quite a promising young artist. Emmy Hope did a couple of French songs, as singles, being quite animated in them, and Eva Stanton was another principal. But it was Mr. Cook who shone brightest, through his work.

The songs were written by Edward Brast (lyrics) and C. Weinstein (music). Earl Lindsey staged the production and no little credit is due to him. It is the best staged show also that Maxin's has had.

The choristers are Eva Lawlor, Mil-

dred Kay, Donna Harris, Claire Richardson, Eva Meeks, Daisy Lambert, a very personable group of girls who are at the same time good workers, a remarkable combination.

"Saucy Bits of 1920," the latest cabaret revue by Max Rogers, got under way in the main dining room, second floor, since the opening of the cafeteria at Reisenweber's Tuesday evening. The "Bits" show was given Monday night in the form of a dress rehearsal, resulting in 15 minutes being cut and several eliminations made, that leaving the first night shows (7.30 and 11.30) of one hour and a quarter in length. The first section ran 25 minutes and showed little of the sauce, the second part holding most of the hits in the revue. Elsa Huber and Ruth "Peanuts" Valle held over from the Jean Bedini show, which closed a ten-week engagement, and so did four of the twelve squab choristers. Regarding the Bedini revue, it is said that Jean invested something like \$10,000 in costumes and failed to "get out" on the engagement, though the show pleased the café people.

Tuesday night's supper show (11.30) was not smooth running and since there are several changes to be made next week, it is not likely that the show will be set until then. The cast holds two singers of accomplishment in Mario Villani and Ida Heydt. Villani is said to have been in opera while in his native Italy. Prior to the present engagement he appeared in a Gus Edward revue and recently closed with a road company of "Going Up." Miss Heydt was in the Wayburn Capitol revue. Of their three numbers, their best try was an operatic duet near the finish, the voices being quite above those sported in cabarets.

The hits of the evening easily fell to Ned Norton and Jean Barros. The latter's female impersonation fooled the house completely and that, not so much through voice as his clever imitation of feminine ways. Norton is from burlesque. He was straight man with the "Million Dollar Dolls" until hit by the "flu." He showed a voice in duetting "Blue Diamonds" with Miss Huber and later with a specialty tore off "Blues My Naughtie Sweetie Gives to Me." He did a "hot dog" shiver that drew attention but his jazz imitation for the chorus of the "Blue Diamonds" number wasn't so good—that is for those who have heard Keegan and Edwards. Norton goes into the first part of the show next week replacing Harry Glynn, an English comic, seen at the Palais Royal show and others. Glynn could do nothing with his numbers, in spite of chorus aid. Mlle. Valde, a blond Oriental dancer, provided a flash but little more. Veronica who was in one of two of the Hammerstein shows, goes into the Rogers revue next week. She appeared at the dinner show Monday but was not in the latter performance. "Peanuts" Valle's value is her cuteness as a number leader. Hall and Kimmner danced in the first section, doing a tango but did not again appear. Miss Huber did something with "I'd Kiss Each Finger of My Mother's Hand."

Like most revues the "Bits" has a team of handbalancers, Rothman and Robillo, who drew fair amount of attention. For the first time the back portion of the room was draped and being one step above the floor was used as a platform for chorus pictures, also providing a curtain entrance for the company. Next week the Rogers show should be much improved and most of the bolstering will come in the first part of the show. The crowd Monday night was fairly good but there was more "dress" down in the cafeteria than upstairs. Ted Rely staged the show. The music was by Nat Vincent and lyrics by Rely but just what numbers they contributed

was not indicated. In the main room for dancing and accompanying the show Arnold Johnson's orchestra holds forth. It is said to be the most expensive bunch yet at Reisenweber's, the weekly salary for the six men being \$300.

"You'd Be Surprised," is the new floor show produced at the Ritz in Brooklyn last Thursday night. The Ritz is now under the sole ownership of Henry Fink, who bought out all other interests. Doing a new show in the restaurant evidenced Mr. Fink's confidence in his proposition with or without liquor. The Ritz always stood well up as a Brooklyn downtown resort. Mr. Fink's personal popularity had not the least to do with this. He is always on the job and that means a lot in a restaurant or elsewhere. Rockwell Terrace, the Ritz's closest competitor closed with the dry period. Other Brooklyn places of greater or lesser renown also, leaving the Ritz alone. With Mr. Fink taking a chance with his show in face of that, it does not alone seem to walk down a distant path, but it displays that Fink's showmanship, added to his understanding as a restaurateur, is held up by the outpouring of Brooklynites to this restaurant. On the opening night a set was shown, the downstairs or in the balcony, and the Ritz seats 700. Two shows nightly are given, for dinner and after the theatre. The Ritz produced its latest entertainment with a certain reserve that will be noticed mostly by those familiar with floor shows, in the production. On principals and chorus Mr. Fink did not cheat. He has six principals and eight chorus girls. The show runs in two sections. The opening number is the best of the performance. Then there are singles and ensembles until the finale, a southern scene. The revue is backgrounded nicely through a unique arrangement at the rear of the stage, set to correspond with a country scene. The performers as they emerge appear to walk from a distant part, the house acquiring a very pretty perspective through this effect. While the double stage setting may cost the house some seating capacity, it really more than repays in giving the show a foundation that impresses the house with a greater magnitude than the performance actually possesses. The speed is held up through the presence of the Broadway Trio, three boys who have been at the Ritz for some time. Harry Tanner of the Trio is doing some telling character work in a couple of the numbers and he leads the principals for returns. Ed Murray and Pat Hanley are the other two. Mlle. Florie did some solos. She is pleasant appearing singer. Belle Gannon is the rag singer and dancer with considerable pep. Olga Marwig does a toe dancing specialty and is worth noting. Mr. Fink leads the finale, as is usual with him. Brooklyn wouldn't believe the Ritz show if Mr. Fink didn't get into it. That's where his old showmanship asserts itself. He can handle himself and a crowd. Fink was formerly in vaudeville. He wrote the lyrics of this piece, with Abner Silver doing the music. Ed Hutchinson staged the show, getting quite some action out of the girls for the limited periods they are allowed. The chorus is composed of Epy Tunis, Catherine Winters, Jane Hewes, Alice Winters, Brita Northe, Marie Somily, Mildred Cart, Marionista Lustina. For Brooklyn and a dry town the Ritz is giving a very decent floor show. It displays at the very least enterprise and nerve, for the production represents some money and few restaurants away from Broadway where they can get away with the high priced menu cards are taking any-risk nowadays. Fortunately, however, in outliving competition Mr. Fink is not taking advantage of that fact, he is giving the Brooklynites what he gave them before—a good show.

The Ritz chorus for singing is a banner one. Several of the choristers own real singing voices.

Healy's Golden Glades is holding its combination ice and floor show up to standard mark all the time, through addition of new people and numbers. The show in its numbers is still led by Helen Hardick, who has been a strong favorite at the ice palace for two or three seasons. Miss Hardick besides leading numbers is doing a Spanish "Carmen" song, placing a dance to it. She is an attractive figure in the performance. Miller and Mack have a couple of specialties. Among the others on the carpet is an Oriental dance. On the ice Baptie and Lamb are features. Mr. Baptie is a speed skater, who includes enough fancy steps in his routine to make the audience grow dizzy as he whizzes around the confined space. Miss Lamb is one of the best formed young women who ever put on a skate. The Paulsens attract special attention with their character bit, the Apache dance. Building this dance on the steel runners the couple have made a big hit out of it. During the dance Miss Paulsen takes what is probably the most dangerous fall ever tried by a dancer. While whirling Mr. Paulsen lets his wife fly northward along the ice and she slides for about 15 feet after leaving his hands. It took hazardous and it is, but the results are gratifying. The Healy resort is very popular these days and while the ice palace is in charge draws its own crowd, the Balconades or third floor, with Benny Ullrich, the host, also attracts. Besides Healy's has its ground floor restaurant, where there is one of the best jazz bands in New York.

Seats at the tables for the opening of the nine o'clock revue "The Girls of 1920" at the Amsterdam Monday evening were \$5 each. Patrons were informed at the box office that dinner would be served at 7 p. m. the Ziegfeld idea being that the first nighters see a precedent by dining on the roof. With the revue starting at nine the aim is to establish a dining clientele and at the same time having the "house" completely seated and busy by the time for the revue's start. With that established the time schedule for the finale of the nine o'clock show would be ample to retain the audience for the midnight revue. The latter show was temporarily withdrawn last week but started again on Thursday (not Tuesday as first planned). Dinner at cost \$3.50 per head and those nine o'clock patrons who did not appear for the dinner embarrassed the management, which felt "cheated."

The coverage charge has clung to the restaurant menu cards despite that booze has disappeared. The cover may have been all right when the drinks were flowing. Even the waiters knew no one should ever figured up a check. But with the departed spirits why the cover? The idea is to bring them in and with the present menu scale in the cabarets, the cover charge alongside is and does look silly. Also it may keep people out. Eating stewed and eating sober are two kinds of eating. One restaurant is featuring a table d'hôte dinner and adding a cover charge to the check per person. It's following no one but itself. Other restaurants are charging cover on the before the dry belief that the cover should pay the cost of the show. It might be better now to get the people in on the strength of the performance or food with the cover off or at most a minor charge, and then slip it good to the customers from the menu prices. That won't be hard if they are hungry.

Zeiss's Hotel, Philadelphia, one of the best known theatrical headquarters in the country, is the latest victim of the dry law. After an existence of more than 50 years the place has been sold to A. J. Henry, a lawyer, for \$30,000, including the fixtures. The property is 45,000 feet and is assessed at \$56,000. It has been conducted the past five years by Myers & Seltzer.

(Continued on page 22)

VARIETIES CHICAGO OFFICE

STATE-LAKE THEATRE BUILDING

MAJESTIC, CHICAGO.

Starting with dogs and finishing with lions would indicate a steady progress. The lions are only sea lions, but what do you want for \$1.45 including war tax?

The dogs are Herbert's the tawny wonders that make one mad at the popularity of Pekinese and chows. Greyhounds, an epitome of Herbert's leapers and loopers, are, in the crude western language, "the berries." The house thought so for several hands. The lions were Winston's. Winston announces in the program that he is the "owner and trainer" and that the act is "the aquatic marvel of the 20th century," which should be telegraphed at once to Annette Kellermann. The act carries a tank containing 5,000 gallons of water, making it a considerable "chaos" for a heavy show. In spite of Winston's superlatives in the program, his act utterly outclasses any competition in its kind and makes the other vaudeville tank acts look like spit-wet fly-outs. The water lions are college graduates and the nymphs are lulu. Winston lived to take his bows to almost a full audience, very unusual in this house. His comedy stunts cemented the exhibit to the audience. The water tainment whereas the average of its class is just demonstration.

Jimmy Russell's dazy lampoon on everything, headlined and headed. If there is a Chicago act for the week, tuck-up for flip material of the sort that gets recognition in the Flamingo grill-room, it is the Majestic. But Russell's irrepressible scoffer, found a home in this cast of old and young. He was invited to stay a month, if he would talk. George Ziegler and Edna Lewis, with a catalogue of gasp out of the mane of our childhood, went for a neat success, nevertheless. One of about 10 bottles dwindling one by one, in the style of the old nurse, was enough to get them in right. But Skeet Gallagher and the toothsome Irene Martin completely smothered the audience with personality, good looks, clean, laughing and spry. Gallagher and Martin will either be vaudeville headliners or musical comedy stars in two seasons—nothing can stop them but pestilence or moving pictures.

Jean Adair entered the comedy drama, "Bella Comes to Town," by Edna Burke. The story is thin and the plot is thick. She gets sympathy and laughs on her personal work, highlighted by gleaming talent and a good deal of run in the same block with the disappearing tail-light of her former sketch. Mabel Burke, assisted by Sidney Forbes, in a mingling of old and new tunes illustrated with a good deal of grandeur. No. 3 position, but held and hit. Forbes has melting pipes and Mabel Burke revived the song of grandeur's prime with a deal of effectiveness. Rockwell and Fox. This bill is replete with success and successes in succession.

PALACE, CHICAGO.

"He who hath never tasted it—oh, he hath been a dead one all his life," says James J. Morton, the royal jester on this bill. He probably means something alcoholic. But it "roars" for success as well as gin. And this bill is replete with success and successes in succession.

The headline turn, Ford Sisters (Dora and Mabel) come here for the first time as headliners and win. Frank Hurst comes here for the first time as an artist in his own right since his humiliating support of dancers with singing bits and wins. Fraxley and Louise played here last at the Hippodrome and before that at the Windsor, now they cork a clean hit over the Palace fence. Texas and Walker open the show and stop it. Phila and her Pinks, long absent from Miss Gassman's home town, beat the bill double in No. 3 location. Bert Baker is as distinguished for having played here as much as the others are for being comparative strangers, and his skit still hurried everything and bounded lightly into the panic class. Emerson and Baldwin set to close and not veterans locally broke up an exodus with their first appearance and held in the mob, just after Martin-Webb heard heavy laughter and penderous applause. Yes, verily, there were no dead to pick up after the smoke of the Palace blow over. Texas and Walker got a hand on their tricks and got more hands on the girl's beauty, the skillful manipulations and the bright eyes. For a moment it threatened to be a feeble Will Rogers imitation, but there was no such thing. A high-yaller makeup, was reminiscent of her con-shouting days in an opening song, then turned loose her pick. They are fullgrown now, and they have developed professional, too. The thrice-dance at the finish, in shimmering satin costumes, got salvo. Fraxley and Edna Louise, in a dandy hotel lobby set, as the night

clerk just going off duty and she as the day cigar girl just coming on, got quick attention on comedy, business and speed. Miss Louise is a lovely thing to behold, redlike, Brinkleylike light of hair and manner, while Fraxley is a snappy juvenile comedian of warm personality and a deft touch at slang. Though the running order made this team close in one, which the vehicle does not naturally welcome, the finish held five bows for the team. The east will smuck its lips over Edna's charms and part its teeth to laugh at Bill's frothy comedy. Bert Baker followed in his classic "Preparation" and mutilated the audience. He has two new women since last here, Anita Fortier as the wife and Paddy Baker as the comedy ingenue, both up to grade.

Frank Hurst came on in a flower-decked scene before a red velvet door. His appearance in Tux toggs helped him immediately, and his pianist (Albert Hockey) stuck to his business and didn't detract. Hurst sang a little verse about himself not important but not unimportant, then did a routine of fitting songs which he interrupted with a series of brief and juvenile recitations. In an Irish number he took the high peak of his vaudeville career and let loose voice and delivery that one scarcely suspected he had done the class a minute. He had Lucille Cavanagh, Bessie Clayton and Jack Wilson. He did the Irish ditty "spunking and smug" and took a hand on it. "Say it with Flowers" is a bit into the pit, but Hurst got away with it and the ladies loved it. He got solid knowledge and was apparently established himself as a single for big time on legitimate Chicago.

The Ford girls, assisted by a jazz band in colonial clothes and wig, stole the show of the day, set a new pace and position in billing. Dora and Mabel expressed knowledge and a good deal of style, the best there is in the purely native American dance. They were exquisitely without ever becoming raucous or sensuous. They are not afraid to do simple dances in simple frocks and they are able to do starting new things. The Mabel-Dora Waltz, music by Jack Osterman, was a triumph and the ending might remember with satisfaction. The split-bottom tap dancing was like old champagne.

Martin-Webb overdid the comedy a bit and the audience might remember the pianist-comedian in the house, but when they got to the end of the show, they topped up by tripping him. Emerson and Baldwin got them interested and laughed. The show was a good deal of this sort of thing, and scored. James J. Morton never failed of a laugh and hand before each turn. This proved in all an extraordinary feast of vaudeville.

STATE LAKE.

Chicago, March 10. Alfred Carroll and Carley opened the bill, presenting a unique variety landscape and an illustrative design using rag ends of varying colors as material. The act in the same way while the effects were being created. Wood and Wyde followed in a good deal of a somewhat Greenwich Village atmosphere, using a special drop in one representing the exterior of adjoining studios. The situations are full of laughs without a descent to hoakum. The act closing in a burlesque of classical dancing well done. A sketch, "Mrs. Wellington's Surprise," shows the atmosphere of the modern drama by a bedroom set in a small hotel. Despite a good deal of comedy, the act did not speed up, possibly because it was talky and the dramatic moments were rendered rather timidly and with mild effect. The act is risqué, but not offensive. Patricia and Hayes, who look like income and expense, heavily taxed the ribbilities of the house and mopped up easily. "Putting it Over," the all-soldier revue given by former members of the 27th Division, impressed with a large cast and impressive production, and some excellent work in female impersonations.

Bob Milliken held down the next to closing spot with gas delivered in the peccan style, stories which were reasonably funny if past the age of adolescence and song selections that got their attention.

Lady Alice's Pets closed the show, trained cats and dogs, with mice as an innovation. The presence of the mice in the act, the cat, gave the act a quality which few animal acts possess. A dramatic suspense was created. The next seat hoped that they would introduce a few fens to go with the dogs. Nevertheless the act went over splendidly.

HIPPODROME, CHICAGO.

Chicago, March 10. The show opened at the Hippodrome with Bijou O'Brien, who called with full stage circus set, bars, rings and revolving discs, a type of act, with a nod to women and children and much appreciated here. Verdi Duo, men and woman in piano and vocal act, open

with song" then the man does melodramatic travesty with piano, and both follow with operatic travesty, in which a section of a prison door is set before the piano. Well liked. Holiday and Burns act with unquestionable big time calibre and were recently seen here on the two a day. Full stage trench act, straight man working as American artist, comedian in blackface as black private. Material funny but inclined to be passé. Both men are artists and belong on the two a day. Prince and Bell, man and woman, song, talk and piano act, open with shot of stage, then man enters as crook in mask meets girl dark stage in one and sings a number in which the theme is an intention on his part to steal her. The act then goes to straight piano and talk. Gags somewhat fromage but delivery good. Celli Singers, three women and two men, sang old-fashioned numbers harmoniously with a Colonial manse backing. It is a routine pleasing offering, everything executed with manners and good taste and excellent routine of old songs of the type which cannot miss if well rendered as they were here. Jim McWilliams, monologist and piano, with wit, matter and nerve (more nerve than material) got by because he seemed not to care much whether he did or not.

LINCOLN, CHICAGO.

Chicago, March 10. This is the official showing house for the Lincoln Club, which is either revealing new material or undergoing "trial" before the association judges on disputes as to salary value, etc. Some of the turns are big turns.

Miss Vivian, who is the statuesque singing sharpshooter of the original Vivians and was once known throughout as the Edgewood Girl. She opens in "one" in evening dress, singing a ballad and piano, with no matter foreign accent is palpable. The spot is hard for a straight vocal specialty and it gets all that the circumstances permit, after which a full-stage shooting of the man, Miss Vivian's appearance and personality are spectacular in this sort of turn. The stunt are of the order of the circus, but the finishing applause was light. This was probably due to a cold audience, as there was a blizzard outside. The first frost inside. This act is worth number one in the bill.

Miller and Hainey, a stout woman and an understated comedian, before a good deal of "one" in evening dress, show manly and misfire material and perished throughout and after all. The woman would be an acceptable comedienne on site and an easy kidding manner that she has, but the man, the Joe Miller calibre, the man does not bring with a troupe of ordinary stuff on a soprano saxophone, and dancing that hinted at an outfit for him—she might get over it. The act danced more. When the woman started to dance, it seemed certain that she meant it, so the audience let the team die without a murmur. Just a case of misdirected efforts almost all the way.

Earle S. Dewey and Mable Rogers, in a new act with a gorgeous full-stage set after a marvelous scrim drop in "one," easily captured the honors in class and snap. The turn has a plot, smart clothes, sparkle in work and subject matter, wholesome fun and a flavor of the best of the season before leaving the theatre, as the act was refreshing and of high voltage, despite its newness, and is undoubtedly headed for the foremost circuit. Dewey and Rogers were feature leads in "The Naughty Princess" last season. Worth a spot in the middle of any first-rate bill.

Smith and Kaufman, big timers asking more than the small timers were willing to allow, showed. The first part of the act went strong, one of the men as a drunk and the other as a straight. In the drunk the comedian was splendid, and the blend of voices, rich and powerful, while not used enough, proved a success. After a short exit aided by a rapid monologue, the comedian returned as a sort of hoakum "drop" and the comedy became broader than broad and the applause became more for two men without talent such as these two men possess might put them over immediately. The women seem striving for far-fetched burlesque at which it is in spots hardly offensive and which is in spots hardly offensive in its suggestive nature. As the lengths might be understandable, here the act is a success. Smith and Kaufman have good personalities.

know well how to wear correct clothes and have extraordinary voices. The act is easily big time with some blue suit trimmed out. It went, in all, for a bit. Billy Rector was another offender against the proprieties. He is of the Rector, Weber and Talbot combination, a chap with a round face and a telling smile, a healthy voice and an easy manner. But when he did the female, dressing pantomim which was ruled out of the stage by popular disapproval years ago, he committed vaudeville suicide in the face of the rolls he got. A Yiddish elation might have been stronger without a blacked out. Rector showed little tolerance. He has good stage presence and an acceptable voice. He needs more politeness and more innocently amusing stuff in his act. The bills Novlan Troupe, 8 people in a drowsy cyclorama, with fast low comedy, tumbling, clowning and a pretty girl, closed the show with a bang. This outfit is up to top grade, good for roars and hands, of old fashioned but always amusing and not-flicking standard.

ORGANIZE PUBLISHERS' PIANISTS.

Chicago, March 10. An attempt is being made to organize the piano players of the local music publishers' professional offices as a branch of the Musicians' Union, with a demand of \$55 a week minimum. The publishers' representatives say that if it goes through they may have to close some of the Chicago offices, as the increase would swamp them. Norman Henschel, brother of the State-Lake leader, is the organizer. The present salaries run around \$25. The plan is to include women as well as men pianists.

BREAKING STATE-LAKE RECORDS.

Chicago, March 10. There hasn't been much less-way in the records of the State-Lake, which has played to nearly capacity since it opened. But its records were successively broken in the last three consecutive weeks. The House of David Jazz Band topped what had preceded; then came Singer's Midgits and beat that mark; last week Evelyn Nesbit went over the works and established the high figure for the 50 weeks. The State-Lake will have been open a year on St. Patrick's day.

CHICAGO'S MUSICAL JAM.

Chicago, March 10. The musical comedy competition in Chicago last week was unprecedented here, and perhaps anywhere. No such array of girl shows ever lucked one another. The list was: "Follies," Raymond Hitchcock in "Fitchy Koo," "Sometime," "Monte Cristo," "Al Jolson in 'Sinbad,' Grace La Rue and Hale Hamilton in "Dear Me" (comedy with songs) "Rose of China" (big hit) and McIntyre and Heath in "Hello Alexander."

"FOLLIES" GIRL ELOPES.

Chicago, March 10. Just before the Ziegfeld "Follies" left town it became known that Jane Reed, one of the Ziegfeld girls, had been secretly married to Fred Gardner Jr., 19-year-old son of the president of the Gardner Mill Co., very wealthy. Mrs. Gardner left with the company, accompanied by her young husband.

House for North Side.

Chicago, March 10. Nic's Schiavone, wealthy Italian banker, one of the factors of the William Avenue theatre, recently torn down for a bank structure, announced this week the purchase of the corner at Broadway and Pratt street, one of the best locations on the north side. Mr. Schiavone said there would be erected on the site this fall a \$2,500,000 theatre which would house "only first class attractions."

OBITUARY

Mme. Dockrill.

Chicago, March 10.
Mme. R. H. Dockrill, once known as the greatest bareback rider in the world, starred by P. T. Barnum, and proclaimed by him as one of the four celebrities that made his fortune (Mrs. Dockrill, Tom Tumb, Jenny Lind, Jumbo) died at Delavan, Wis., aged 70, at the home of her daughter, Mrs. George Holland. She is survived by Rose Dockrill (Holland and Dockrill) and another son and daughter in the profession.

IN LOVING MEMORY

RUBY MYERS

I cannot say, and I will not say,
Ruby to death, she is just away!
She was a beauty and a wave of the hand,
She was wonderful from an unknown land.
And left us wondering how very fair
It needs must be since she was there.
You the old time step and the glad return
Think of her taking on, as dear
The love of them, as the glad return.
Think of her still as the same, I say,
Ruby is not dead—she is just away.

DOROTHY ESPE

Johnny Hoey.

Johnny Hoey, of Hoey and Mozart, died at the Uniontown Hospital, Uniontown, Pa., Feb. 23. At the time of his demise he was appearing with his "Cheer Up Girls" Co. Funeral services were held from St. Johns Catholic Church and the remains interred at Oak Grove Cemetery, Uniontown, Pa.

Lennie Mason.

Lennie Mason, known as England's fattest boy, died recently at the World's Fair, Islington, England. The deceased weighed 480 pounds; his mother, 144 pounds.

IN LOVING MEMORY

NATHAN ELLIS

Who Passed This Life March 2nd, 1919

ELLA ELLIS

Nan Hewins.

Nan Hewins succumbed to sleeping sickness in the Swedish Hospital, Brooklyn, March 3. She was with the Edmond A. Spooner and Baldwin stock.

J. F. W. Kreyer, bass violinist of the Tivoli orchestra, dropped dead last Wednesday night just outside of the

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 twinkling of the Lord on February 10th, 1920, at Chicago, Ill., leaving me bereft, bewildered, stunned.
Her Mother 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, nestled close by my faith:

"HIS WILL BE DONE"

TOM PATRICOLA

Tivoli theatre, San Francisco. Kreyer was 49 years old. His death was due to heart trouble.

The father of Charles Winniger died March 4. During Mr. Winniger's absence from the Winter Garden, New York, show, James-Barton played the role.

The mother of Leona Starr (Starr and Starr) and Loraine Lee died Feb. 26.

Kathleen Brushner, age 19, daughter of John Brushner, trombone player of the Orpheum Orchestra, died Feb. 22, in San Francisco.

OUR DARLING

Infant Son of

Bert and Vera Morrissey

Died March 3rd, 1920

His budding on earth to bloom in heaven.

The mother of Mrs. H. B. Marinelli died in Paris, March 5.

The father of the Messrs. Schlesin-

In Loving Memory of Our Friend and Pal

ADOLPH E. MEYERS

Who Died March 14th, 1919

Some But Not Forgotten

MR. and MRS. F. T. PIERSON

get, who control the South African Trust, Ltd., died in New York, March 6, aged 74.

CABARET.

(Continued from page 19)

The Moulin Rouge, Atlantic City, has installed a permanent nine-act vaudeville show.

Arthur Hunter is rehearsing a revue "Dardencella," for the King Edward Hotel, at Montreal, Canada.

Atlantic City, Asbury Park and other New Jersey resorts will get a great play if the law permitting the manufacture and sale of 3½ beer can be manipulated. Upon the passage of the bill last Tuesday and the affixing of Governor Edwards' signature celebrations were held in various Jersey towns. Crowds swarmed the streets and the newspapers carried spread heads.

Control of Wallick's hotel passed to the owners of the Claridge March 1. On that date the dining room of Wallick's was closed and the second floor immediately above vacated. Remodeling of Wallick's will result in the dining room there to be of the same height and general decorative scheme as the Claridge, and when completed the wall between the two hotels will be broken through. This will give the Claridge a room reaching all the way from 43d to 44th streets along Broadway.

Arnold Johnson's orchestra, from Taft's, San Francisco, is playing the show and dance music at Reisenweber's.

A new revue will be produced at the Palais Royal, New York, about March 23. It will be costumed by Andre Sherri.

The Tokio on West 45th street is to be reopened by Benny Salvini in about a month. It will have a rotisserie and many improvements in the interior.

The Bal Tabarin Monday night is presenting six masked hostesses. No mention made about any guessing contest, but the event will be hopped upon by the management as the opportunity for a "premiere."

Joachim Fuentes, 35 years, the leader of the Imperial Marimba Band at the American House, Boston, was killed last week when the roof of the hotel collapsed. A chimney toppled down. Fuentes was instantly killed. He came to the hotel several years ago as the leader of the band, which is the descendant of the first native band ever formed in Mexico City. The band consists of about eight players. Only xylophones are used.

MOLLIE WILLIAMS SHOW.

(Continued from page 16)

dienne. This was noticeable in the refined but sure fire kidding directed at the various chorists as they delivered a line or so of the "Spirit of Alcohol" number. One pony with a pipy voice offered a corking opportunity for Miss Williams' banter and she handled this as well as any male comic on the wheel, and with a sense of comic values that few women ever realize either in or out of burlesque.

The first set is a clean looking, well painted exterior, the second street drop, the third the Klondike scene with its solid looking cabin and aurora borealis lighting effect and the fourth in which the afterpiece is played a replica of Coney Island with Luna Park's towers nicely suggested. In addition to the principals mentioned which includes Mildred Campbell, a prima with an air of refinement and excellent voice, there is Murray Bernard who does a "wise guy" straight in the first part and a dress suited juvenile in the afterpiece. Bernard plays legitimately, striving for team work with the comics rather than making a bid for individual honors. Harry Bowen goes into his stride in the afterpiece working in and out of the position bit with Miss Williams and Caspar that landed for a ten-minute scream at the Columbia.

There's a pleasant contrast offered in the third set, where the young couple, Miss Williams, Madge Ross is brunet and demure Evelyn Ramsay, brown haired vivacious and a lively dancer and Mildred Campbell, blonde and stately. Specialized march fills each of the landing plenty of applause, were a monolog by Harry Bowen, a convincing impersonation of Bert Williams by Earl Caspar, a singing and dancing double by Furcillo and Evelyn Ramsay, and a singing interlude by Bernard and Campbell.

The chorus is well matched with 7 qualifying as ponies and the other 13 as snappers. The numbers with the exception of the first part finale were all put over with lots of pep. The costume designer is entitled to a word of praise for avoiding the customary obscuring scheme of having held away in burlesque for years, and are still to be dressed in 99 per cent. of the big wheel shows today.

Mollie Williams has logically succeeded to the numbers. As for burlesque a generation ago by May Howard as a female impersonator. Mollie's show has a few defects but Emily Caspar's black face comedy and Mollie's impersonation of Bert Williams by Earl Caspar, a singing and dancing double by Furcillo and Evelyn Ramsay, and a singing interlude by Bernard and Campbell.

THE MIDNIGHT MAIDENS.

The show at the Olympia this week is keeping a lot of the regulars from spending the night at the Olympia. The Garden. It's one of the best shows on the American Wheel and is sheltering one of the best low comedians on either of the two circuits.

Gen Niblo is the red nosed tramp comic, and not so long ago he was a clean cut dress suited half of a dancing act in vaudeville. He didn't mean a thing in vaudeville, and no one suspected his possibilities as a comedian. He is no one but the party who precalculated him into burlesque. He is the find of the season. Another old friend is the book of the Midnight Maidens and the sets used, both being old friends. The book is the old Social Mads score which Hurlst & Seamon transferred to the mads when Stone and Pillard left the H and S stable, and the two sets used are the same as in the other Columbia Wheel place.

The rest of the male principals are John O'Donnell, who is the second comic and the best dancer in the troupe; Jimmy Connors, a smooth talking, well appearing straight formerly of the Hotel Van Cortlandt and vaudeville, and Johnny Hughes, who does a patty noted "Dutch" character throughout. The latter gets a great mauling from Niblo on numerous occasions and sports a consistent dialect better than the average. He works in a mild likable manner that accentuated the comic mannerisms of the principal, and aided the fun-making materially.

Of the women, Helen Spencer stuck out like a steale on a church and sported some of the niftiest one-piece costumes seen all season. Miss Spencer used to be the other half of the Niblo and Spencer dancing act, and like her partner has found plenty of opportunity in her new field. Miss Spencer is a well proportioned figure and looks cute in her different changes. The works hard all the time and pulls several passes in dances, the best being a double in her former specialty with the late Evelyn Demarest, a tall statuesque sweet-faced blonde with a refinement of demeanor and perfection of diction, seldom found in burlesque, is the prima-donna. It's her personality and her slight air of unfamiliarity with her surroundings enhances her performance and was a welcome relief from some of the strident damsel of experience who preceded her in other attractions. She sang a few numbers in a pleasing contralto that looked like Long Beach in several changes.

Anna O'Donnell and Vile Perry were

LEGIT INSIDE STUFF.

(Continued from page 14)

The plan of playwrights through the Authors League to place in vogue a general contract for use between producers and authors, have brought forth several caustic comments from managers. One stated that with all branches of theatricals attaining standard contracts and formulating set rules, about the only thing left to the producer was the permission to sign checks.

The Academy of Music, Richmond, Va., which was condemned by the local authorities recently, is undergoing reconstruction. Pending the improvements the visiting combinations are playing at the Strand, a picture house.

Actors' Fund benefits counted as part of Actors' Memorial Day celebrations which were delayed in a number of cities, are proceeding but Fund officials are trying as much as possible to evade conflict with various "drives" in the several cities. Spokane is due to hold the next Fund affair, sometime next month. The Actors' Fund benefit has been set for May 31. Vancouver, B. C., is arranging a "midnight matinee" in one of its theatres. A combined Actors' Fund and Memorial event will be held at Buffalo and Memphis during the spring.

The Actor's Equity is seeking redress from the Manhattan Grand Opera Company, headed by the famous Byrnes, of the complaint of several chorus girls engaged through J. D. Elms. The Equity is seeking to make Byron live up to the contracts which the girls say have been violated.

prominent throughout in double and single roles. The show has a number of honors among the women and looks sharply in white lights. Miss O'Donnell uses a nasal soprano on several occasions and shakes a nimble pair of ankles also, looking neat with a nice assortment of clothes.

The fifteen choristers are nearly all blessed with a physical attractiveness but eleven of the fifteen will never make 115 pounds and have made ten the excess-poundsage, and several of the girls displayed possibilities as future principals in a "pull out" number led by Niblo and worked up for a dozen encores.

The first act is played in one full stage set and the scene is laid in Venezuela in the home and grounds of Ludwig Krause, a millionaire noodle manufacturer. In the second act the characters are retained and the action takes place on the quatuordecim. The scene could be seen in the distance on a back drop in act one. The show probably takes the record for consistency of story being created several years ago before they allowed a comic to wander on and off at will, and draft a show around a chorus and a succession of remembered bits.

Another element that helps the success of this show is the fact that the producers went out and fitted people to familiar books, thereby reversing the usual method. Competition is so keen nowadays that the cast is the paramount issue and when that is completed, some hack is called in to drap the various personalities as best he may.

Niblo has plenty of opportunity for comedy and doesn't murt a chance. His mugging and facial acrobatics were the extreme of ludicrousness and he reached his peak in a scene with Connors and O'Donnell in the second act. It's the funniest burlesque drill witnessed in ages and handled in an entirely different way by Niblo. Connors as the captain of the ship drilled his two awkward rookies and dominated the situation like a finished performer.

Another howl was Niblo biting Hughes and mouthing his putty nose all out of shape. This might offend a fastidious audience, but it was well spotted here. There are one or two digressions from the road of good taste and Niblo should drop them, for they are not needed. One is the reaching up with his hands under the apron of one of the girls. The other is the dialogue reference to "Latrine" and "Captain of the Head."

Army and Navy slang has become so interpolated into our speech that it no longer belongs to the vulgar service men and the roars that greeted both remarks doesn't excuse its presence in the night.

"The Midnight Maidens" is a typical burlesque aggregation. It's a manager to the last chorister, and as an aggregation strong enough to get by strictly on their own with a clean record. So why spoil it.

WITH THE MUSIC MEN

The 38th anniversary this month of Harry Von Tilzer's music career brings back once more the claim of his friends that he is the most spectacular figure in the music business. It is a matter of record and often discussed in the trade that Harry Von Tilzer is the single author-publisher who could be so termed strictly, that has survived in the publishing business while continuing to write. Charles K. Harris, if accepted as a song writer, might be the exception.

Von Tilzer has written over 3,000 songs since he started in 1892. For several years he wrote the words and music to all of his numbers, until forming an alliance with Andrew B. Steiner, with that couple started a song writing team. In 1898 Von Tilzer became a publisher, when joining the firm of Shapiro, Bernstein & Von Tilzer. In 1902 Von Tilzer branched out for himself and his publishing trade name has been Harry Von Tilzer ever since.

The silver-haired Harry has many "tricks" to his repertoire. He was the first to "plug" a song from in front of a theatre stage. He was the first to use a professional copy for the artist; the first to extensively advertise in the trade papers; and the first to negotiate the "black and white" music publishing advertisement with the artist. He was the first to employ. His writers say he was the first and still remains the only publisher-author who holds Chicago records. Harry Von Tilzer sketches out a lyric while he is committing the melody to paper.

As a publisher Mr. Von Tilzer has been first in the race with many composers. He gave Jean Schwartz a first chance by publishing Schwartz' "Dusty Road" and "I Love Myself". Ernest R. Ball when Ball's "Summer Romance" was first written. Harry Muller was another, through Von Tilzer publishing "Dye" for him, and Jimmy Monaco also, with "Joie". Harry first saw his name on a frontispiece when Von Tilzer published "The Little Kelpie" and Irving Berlin got into the light when Harry accepted Berlin's "Just Like the Rose".

Another first to the publisher-writer's credit is his debut in vaudeville, the first music publisher to become an actor. Harry Von Tilzer played Hammettstein in 1901, receiving \$500 for his first week's engagement there and \$1,000 weekly thereafter. His first Hammettstein engagement held him in the box at the house, \$15,000 for the week. That the stage plan was a success was commercially for the publisher was proven while Harry appeared at a Chicago theatre. During his Chicago tour orders for 70,000 copies of one of his number were turned in.

In the days when Harry first started Willie Woodward was the big publisher of popular songs. Harry was a "You Both" with him. It needed a world of persuasion on Von Tilzer's part to secure Woodward's turn of time and place. He went to Chicago to see Woodward and procure their own orchestra. From this evolved in a way the professional copy while the Consolidated Music Co. was publishing his compositions, and the first supply reached 1,000. Von Tilzer says he believes that 500 of the 1,000 requests were phony.

Harry Von Tilzer had the song plugging sold alone to himself for 10 years. He would make several theatres in the early part of the evening and go around the dance halls until late in the morning. It was while "plugging" that Harry conceived the scheme of aiding the singer, on the stage by singing from the audience. It was in 1900, on a Sunday night at the New York theatre when the Berlin Brothers ran it, that Emma Carus was singing "Oh Miss Phoenix" and flopping with it. John Schwartz was at the piano for her. Von Tilzer seated down front and noting the flop, arose from his seat. Joined in with her and Miss Carus remained at that house for two years. Again in 1902 when Nora Bayes was booked at the Orpheum, Brooklyn, with Percy Williams in a quadruple over the unknown singer, that Harry promised to help her out in "Down Where the Wurzburg Flows," which he did from a box.

Mr. Von Tilzer believes his foresight was ago was responsible to a large extent in the making of songs. "When You Do the Ragtime Dance," "Pas Ma La" and "Cubana" were some of the earliest publications of a different type of swinging song that Mr. Von Tilzer was the pioneer.

Of much personality and an aggressive manner, whether on the stage or in his office, Mr. Von Tilzer first placed his personality on the stage, doing a "Dumb Dutch" in the early days of the Irwin Brothers burlesque show. Von Tilzer reached New York from Indianapolis, his trip on a cattle train with \$2.00 in his pocket. He left the burlesque to go to New York and became a writer at \$15 weekly with royalty.

Since publishing he has spent around \$700,000 in advertising his publications.

He writes all of his advertisements. In one year Harry lost \$200,000 in legitimate productions. These were "Three Days," "Law of the Land" (with George Broadhurst) and "Tombstone" (with A. H. Woods). He has written two musical productions, "Fisher Maiden" and "Kissing Girl." Mr. Von Tilzer produced "The Fisher Maiden," and doesn't even have a score as he admits the show cost him \$45,000 the first four weeks. Now he has written another with Frances Nordstrom. It is "Mad Love," and will shortly be placed for production.

Von Tilzer says he thinks his best composition, musically, was "Blanket Bay," but the public did not altogether agree with him, though others do. That song, however, went to a sale of \$60,000. His best sellers of long ago were "Last Night Was the End of the World" and "The Mansion of Achine House," though "On a Sunday Afternoon," written years ago by Mr. Von Tilzer, reached a sale of 100,000 in four weeks the production prices, running from 12 1/2 cents to \$1.00. Mr. Von Tilzer produced "My Old New Hampshire" for the first time. Mr. Von Tilzer and Mr. Steiner in 1906, was sold by them to Mr. C. Dunn for \$10, but later recovered and published by Von Tilzer. It is still selling.

Von Tilzer's "Miss Liberty" published by himself, had the first title page of songwriters.

Mr. Von Tilzer says "Missouri Waltz" (Forster) has been the greatest seller since. A popular class reaching over 3,000,000, though he adds that "Mickey" (Forster, Berlin & Snyder) went to 3,000,000 without a professional singer plugging it. "The End of a Perfect Day" (Carrie Best Jacobs) was another in the three million class, with its sale perpetual.

Mr. Von Tilzer has ideas about classical and popular music, the inter-relationship of one to another, the trade and the publishers of both, but won't express himself.

Now, Von Tilzer says, he is again going back to first principles with his new production, "When the Harvest Moon Is Shining," following along the lines of his old number, "The Moon Shines on the Moonshine." The backroom of a forest scene, tall trees shading a ravine, beside which a large moonshine with a fire burning in the distance, the scene is a picture of a crimson tongue like streaks of red liquor. The flame effect is raised through the arrangement of red tissue paper kept blowing in the air by an electric fan. The scene is a picture of a sack of corn and a barrel of sorghum stand at one side of the still, from the copper worm of which the white whiskey is running into jars with suggested realism. Only a few of the white whiskies are a thicket of pine hides the still. And over all this beautiful scene the moon shines on the moonshine still and perfect peace and loveliness prevail.

In accordance with an amendment to the by-laws of the Music Publishers Protective Association adopted at their last meeting, the rules covering the writing of song titles was changed so that hereafter a title that is near to another previously registered title will not be permitted to be used by any member of the M. P. A. Hereafter the rule stated a title must be exactly similar. All questions or controversies over song titles will be decided by N. C. Mills, chairman of the board of directors. The clause in the amendment provides for an appeal from Mr. Mills' decision to the executive committee.

The only publishers represented at the six-day race at the Garden this week were Watson, Berlin & Snyder, Irving Berlin, Felt & Shapiro and Bernstein & Co. Through permission granted by the Music Publishers Protective Association the publishers were accorded plugging privileges by the six-day race management in return for each buying \$100 worth of tickets.

Fred Fisher is publishing "Daddy, You've Been a Mother to Me." Joe Goodwin (Shapiro-Bernstein), passing the dime museum on Broadway, bought a new tin of hair cream and took it up to Fisher, he said, "Fred, here's your front cover for the 'Daddy' song."

Mehlinger and Meyers finished their last vaudeville week Sunday. They have not separated but want more money. Receiving \$100 weekly they now ask \$700 and insist they will not resign until they get the money.

Herman Paley, who broken his middle finger through falling on the icy pavement in December, has been forced to have the digit broken again and reset. The first operation was unsuccessful.

Katherine Joyce, former manager of the band and orchestra department for McCarthy & Fisher, Inc., will assume her duties with F. J. A. Forster, of Chicago, on or about his New York office.

Harry Von Tilzer will re-issue "Wait Till the Sun Shines, Miller" and one or two of his former ballad hits next month.

Jack McCoy returned to New York Monday following a four week western trip in the interests of the McCarthy & Fisher catalog.

Joe W. Stern & Co. have acquired the publishing rights to the songs contained in all of William B. Friedlander's vaudeville productions.

Toby Fitzpatrick, formerly of Witmark's, has joined the piano playing staff of McCarthy & Fisher.

Jerry White, formerly with Watson, Berlin & Snyder, has joined Irving Berlin's piano staff.

Herman Schoenck, professional manager of Harry Von Tilzer, is back after three weeks light with the du.

George Edwards will become professional manager for Keadle and Brockman next week.

Sid Lorrains has joined the professional staff of Irving Berlin, Inc.

Stern Co. will publish the music of Joseph Howard's new show "Bylina."

The A. J. Starny Music Co. has opened an office at Birmingham, Ala., in charge of J. K. Stevens, that city.

J. A. MacMackin, a publisher with headquarters in San Francisco, has established an office in New York.

William B. Friedlander has signed a contract with Joe W. Stern & Co. to publish his stuff.

Sam Morley has placed a new number, "Reaching for Shadows," with Irving Berlin.

Al Mitchell has returned to the Witmark fold.

Leon Pollack, of Gilbert & Friedlander, has returned from an extended business trip.

Walter Zinn and Bert Dixon, a newly formed song writing combination, have placed several numbers with New York publishers.

Byron Gay has placed a novelty fox trot and song, "I Like to do it" with the Henry Busby Corporation.

F. J. A. Forster, the Chicago publisher, rejoined the Music Publishers Protective Association Monday.

Fred Cohen, formerly of Stern's, has been added to Watson, Berlin & Snyder's piano staff.

The National Florists' Association has adopted Al Von Tilzer's "Tell It With Flowers" as its official song.

Eddie Rose is now professional manager for Jack Mills.

Joe McCarthy sailed for London last Saturday.

R. R. Stevens is in charge of A. J. Starny's Birmingham branch.

CARLE'S "SUNSHINE"; ROAD SHOW

New Orleans, March 10.

Richard Carle opened in "Sunshine" at the Tulane Sunday. It is the show reported angling for a New York house.

There is naught about the performance to warrant a Broadway hearing. The entire affair is rather creaky and of the vintage of 1905.

The cast holds but one member of promise, Zella Rambau. The others are mostly addicted to that deficient brand of histrionism that adorns the road.

"Sunshine" has its two acts laid in Spain with resurrected bits of the Spanish music and comedy lore that has long lain dormant. Carle relies as of yore on his colloquialisms for the vital comedy element.

Revealing title that approaches novelty in a humorous way the minimized chorus carried lacks the dash and nerve demanded in cities of importance.

"Sunshine" is fairly diverting stuff for the provinces only.

The show has been attracting good patronage in the southern one nighters.

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NEW ACTS THIS WEEK

Trixie Friganza.
Comedienne.
25 Min.; One.
Palace.

When Trixie Friganza has a new act for vaudeville it becomes an event. Her present effort is no exception. Miss Friganza appears caparisoned with a coat of half ermine and half Russian sable, with a cap of similar materials and starts off the festivities by warbling a comic ditty entitled "I'm Not Having Birthdays Any More." This she follows with a monolog retelling to the audience the various presents she received, among which, for instance, is a moustache cup. While her chatter is original and funny, it might not sound so emanating from the mouth of a less talented woman. Miss Friganza as has probably been before remarked on many occasions, is one of the few women with a full sense of comedy values. For instance, she gets a tremendous laugh when she says: "The way for a fat woman to do the shimmy is to walk fast, and stop short." She gets a lot out of it by illustrating the point. Then she does a parody to a medley of popular airs and, heaven forgive us, a serious recitation. Just what is this irresistible fascination for reciting. Miss Trixie is no worse than most vaudevilles when they recite—and no better, but such things get her nowhere and she hasn't even the usual excuse of employing it for the finish. More kidding of her self, a burlesque or mock ballad. "I'm in Love with Mike McGinnis," relating the tale of a girl in love with a garbage man, and their honeymoon on the garbage wagon, one line of which runs: "We'll bill and coo while the birds whisper pew"; more chatter, impression of a girl singing with a cold in her head (an idea which is not new and not worthy of her talents); as Theda Bara would sing, if she sang, leading up to a travesty Egyptian song and dance, attired in black velvet gown adorned with huge Egyptian designs. While wriggling about she displays her limbs to her knees, revealing herself attired in men's socks and supporters for an instant, goes off and returns immediately with the evening gown stripped and in an abbreviated ballet-length skirt, which is a howl. For encore she does quickly a sort of Mother Hubbard gown of midnight blue and steel sequins and does a burlesque recitation kidding her shape, employing one line in it that is a colorable infringement on Irene Franklin's "Oh, God, he smells so sweet," with the last word of the line changed from "sweet" to "nice." A riotous hit, Trixie Friganza is certain to fare similarly everywhere with her present offering. *Jolo.*

Minnie Harrison.
Singing Comedienne.
12 Min.; One.
American Roof.

Minnie Harrison is a single woman singer with the familiar jazz delivery who gets a popular number across. Opening with "Never Let No One Worry You" she follows with "Tiddie Um Ti Um," a good comedy published number and "Ainten Gotten." Miss Harrison is a big small time single. *Con.*

Dancing Roots.
Dancing.
7 Min.; Full Stage (Special Cye).
58th Street.

Man and woman in evening clothes for stage ball room dancing. The woman is gorgeously gowned. Open with fox trot, elaborate waltz, and for finish woman wears short skirt for whirlwind stuff. Easy and graceful workers, but offer nothing new to the eyes, not prominent enough with "names" to command the big time. *Jolo.*

Walter Law and Co. (2).
"On the Threshold" (Dramatic).
16 Min.; Full Stage.

Walter Law has a valuable piece of theatrical property in "On the Threshold." It's a dramatic sketch with sustained interest right up to the surprise finish, finely written, without one extraneous line of dialog and with a story that grips from the moment the first line is spoken to the end. Before the curtain rose at the Roof, a slide was projected stating Walter Law was "the famous moving picture villain" and announcing the title of the Sketch he would appear in. The story is simple. A man enters a house to rob it, and finds a married woman and her lover about to elope. The burglar nips the elopement in the bud, orders the pair to sit down and forces the man to write a confession, which he (the burglar) announces he will hand over to the woman's husband. The lover tries to argue and finally draws from the burglar the reason for his interference. Burglar tells of how his own wife ran away with a lover years ago and took their only daughter with her. Subsequent dialog discloses the woman who was about to elope is the burglar's daughter. Sounds conventional enough but doesn't play that way. Law is the burglar. He gives a remarkably clean cut and intelligent performance. The man playing the lover has little to do beside listening to Law, who holds the center of the stage for ten minutes continuously. The lover's role and that of the daughter are both adequately handled. Just as the climax seems imminent a man rushes on the stage and the audience learns for the first time the whole thing is a movie rehearsal. The act took six curtains closing the first part on the Roof Monday night, landing the hit of the show. Following the sketch, Law stepped into "one" and in response to the applause started what looked like a short speech. This was dragged out to ten minutes, however, during which time Law told of his experiences as a villain in various pictures, with Annette Kellerman, Bill Farnum, Geraldine Farrar and others. While the talk was interesting enough and held attention throughout, it seemed unnecessarily lengthy. The sketch is strong enough to establish Law in vaudeville. A three-minute speech would top it off just about right. A house set was used on the Roof. If Law intends to stay in vaudeville, it would be to his advantage to carry a special interior of his own. *Bel.*

Rex Trio.
Songs.
12 Min.; One.
Harlem O. H. (March 8).
Three men in evening dress and high hats open with "Dickland," harmonizing effectively. Next a bit of comedy business, introducing money-changing. This landed laughs. A parody on "They Go Wild Over Me" by the baritone next. Then the tenor does "Wonderful Mother" as a solo, putting it over with a slam. A medley for closing. The three all have good voices and harmonize excellently. Good small times. *Bel.*

Lois Lee.
Songs.
12 Min.; Two (Special Set).
Harlem O. H. (March 8).

Lois Lee, a brunette of comely appearance and possessing a pleasant singing voice, starts her turn with a few bars of "Mine, Buttery" off stage. A female accompanist assists. A waltz song by Miss Lee next, then a piano solo by the accompanist, followed by "Chong" in Chinese garb by Miss Lee. "When the Shadows Fall" harmonized with the accompanist, singing alto for closing. Miss Lee lacks stage experience. This is noticeable. About six weeks out of town should give the girls the needed presence and confidence to shape them for the smaller houses. *Bel.*

Four Buttercup.
Female Quartet.
14 Min.; Full Stage, One.

Bare stage opening with the Buttercup as scrub women. After some remarks about "I can sing as well as any one on this bill" they step into "one." As maids in white caps and aprons the first vocal number is "Oh, By Jingo," comic song. It's a corking number for them. A soprano solo follows with the others getting in on the chorus "Angeline." Next a bass solo "Big Bass Viol" the woman getting applause on her lower registers. Then a tenor solo, "Irish Eyes," the best voice in the ensemble, holding a high note until applause interrupts and blending into "Endearing Young Charms" for an ensemble finishing number. The ensemble vocalizing will pass and as it's a long time since a female quartet has been around it should have no trouble. The opening could go out for it doesn't fit and isn't followed up. A little more effort at comedy would also help. This act has been playing around the west. This is its first eastern appearance. *Con.*

Fitter and Day.
Comedy Singing and Talking.
14 Min.; One (Special Set).
Harlem O. H. (March 8).

Man and womp. Man does rube constable handling the character very well and not overdoing things as regards mannerisms or makeup. A special drop showing a small berg is carried, with town hall, opera house, general store, etc., carrying the regulation comedy signs. Act opens with exchange of talk between constable and the woman, who makes her entrance in a neatly fitting riding costume. The talk holds bright comedy lines, all landing heavily at the H. O. H. A comedy doggerel to the melody of "Reuben, Reuben," with snappy verses, by the man next. The woman changes to a pretty summery dress, sings "By the Camp Fire," puts it over and the turn closes with a double song and dance. The act will fit nicely in any spot in a pop house bill. *Bel.*

Autumn Three.
Whistlers.
16 Min.; Full and One. (Special Set).
American Roof.

A pretty set showing a cottage in a country with two males as chauffeur and car owner entering carrying a dog which they have run over. Girl in modern attire emerges from cottage and is recognized as a former war entertainer by the car owner. This is the excuse for a whistling and paper tearing duet by the girl. All the familiar whistling offerings follow; each contributing. They are the "Mocking Bird," "Chickens," "Rooster," and others are "Planing Mill," "Train," etc. The act closes in one after a change all in evening attire whistling popular selections. It's a small time affair with a commendable effort being made at originality. All the whistling specialties have been heard but each of the trio is a clever specialist. It entertained in the fifth spot. *Con.*

Fads and Frolles (3).
Tab.
18 Min.; One, Two, Three and Four (All Special).
Jefferson.

The usual chorus of six and the leading couple, featured in the lobby billing as Al Garbelle and Mary Lee. The act also carried a special orchestra director. The chorus is better trained than the average tabloid coryphees, except for one of the end girls who is too affected and annoys the otherwise pleasing picture. The entire production is finely staged, the special sets and hangings (four in all), adding a good deal of class to the offering. The act should do in the better houses. *Con.*

Military Revue (6).
Girl Act.
15 Min.; Full Stage.

Five ponies and a female principal in a series of songs and dances. The first number brings on the six girls in Hussar costumes, singing "Swanee Shore." At the American Room the opening failed to land even a ripple. The female principal next does "White Others Are Building Castles in the Air" as a solo. This got over. "Darktown Dancing School" next by the principal in green dress and hat, four of the choristers getting in on the second verse wearing neat and attractive abbreviated yellow costumes. Rather bad picking that yellow for an Irish song, surely never done by a Hibernian. A reel by the five girls, following the Irish song. The principal next offers the best bit in the act, a particularly well done dance. She's an expert toe dancer. This brought sizeable returns. The five girls in a Scotch number, with the regulation kilts for closing, the principal holding up the finish in great shape with some nifty individual stepping. The opening should be replaced. The rest of the numbers will do nicely. All of the choristers are willing workers putting lots of pep into the various numbers. The act is inexpensively but artistically costumed. With a little fixing will be very well as a small time girl act, suitable for featuring in the minor pop houses. *Bel.*

Hans Roberts and Co. (2).
"Future Husbands" (Sketch).
15 Min.; Full (Interior).
City.

From the looks of things somebody must have been reading Jack Lail's mail, for Hans Roberts has an act that is a sort of a looking into the future idea. The act in itself is simple enough, any manuscript of more than a thousand vaudeville sketches would have answered for this one. The trick is to reverse the reading and the characters. Take a sketch with two men, one the husband and the other the lover, and a woman playing the wife, switch it around making the husband the character whose affections are to be trifled with and make the wife and a female doctor the other two characters. That is what Roberts has done in his present offering and it makes for good fun. He is the abused and neglected husband, his wife is a Wall Street brokeress who kicks him out of bed and the doctor who comes to attend his bruises is the one that falls in love with him and tries to get him to elope with her. Roberts plays the husband without any of the "nances" that might have easily slipped into a characterization of this sort and the two women that support him give excellent performances. There is one hopeful sign in the sketch and that is that it predicts the return of liquor in 1943 for there is a line about the wife coming home filled to the neck on cocktails. *Prod.*

Brams and Kraft.
Comedy and Songs.
11 Min.; One.
City.

A comedian and a straight man with the former doing a Hebrew characterization. It is a rather stereotyped two man turn, opening with a few gags after which the straight sings "Daddy You've Been a Mother To Me" which is followed by "When You're Alone" done as a double. A medley as a double is the closing bit. The comedian manages to add an extra bow or two for the act with his disrobing bit. *Prod.*

NEW ACTS THIS WEEK

25

"Cave Man Love" (5). Musical Comedy. 30 Mins.; Full Stage (Special Settings). Colonial.

"Cave Man Love" is and isn't a "girl" act. More properly it is a new style of girl act plus production, worked out by William Friedlander, who wrote the music and put it on. There is a book by Harlan Thompson, while the dance bits were arranged by Guy Kendall. With "Sweeties," Friedlander showed a little musical comedy with four men and one girl. "Cave Man Love" has one man and four girls (besides a leader and carpenter), which is much the better idea. The act is something of a novelty and is programed as a "propositional lesson in five scenes." An interior has a boy and girl (Billy Rhodes and Jean Merode) in a proposal bit. Rhodes shows a voice with "I'm in Love with You." The pair are about to go to theatre, but the boy insists on proposing marriage. Like former tries he is turned down and while the girl exits to change her frock Rhodes sings a second number, "Can I Get Someone to Love Me." He mentions that he believes it has always been thus with him, that his proposals to girls in ages gone by have always been met by the reply "I'll be a sister to you." There is no dream suggestion but with a tableaux curtain arrangement back stage there is a succession of scenes. First there comes forth a maid of the middle ages, a princess. But the (Cora Mayo) doesn't talk middle-age, handling the present day lingo with an occasional "doot" and "thou." There is a song here "When Knighthood Was in Flower." With Rhodes using the chorus of the second number to permit changes behind the back panel curtain there are two more scenes. One is very effective, disclosing Nada (Estelle McNeal) an Egyptian posed as a Cleopatra, with an azure sky for a background. "Nada" the song here allowed Miss McNeal to show something in the way of ballet notes. The last scene brings on a cave girl (Gertrude Gesner). Like the preceding damsel she declines the boy's marriage proposal but she gives him the dope on how men in the cave-man age treated their women. The boy follows the tip and in succession the other girls, brought in from the sides this time, admit he is some lover. So when his sweetheart responds dressed for the theatre, the boy's new tactics bring her around to accepting him. In supplying the book Mr. Thompson may have written what he thought was an original idea. However, it is quite similar to the idea in "As You Were." It is true that in "Cave Man Love" there is a different treatment and the excuse of the pills is absent—there is no given explanation for the switch back, save for the boy's mention of former ages. The Friedlander act is a novelty, expertly produced and for the most part well enough acted. It drew considerable attention at the Colonial and is bound to stand up with vaudeville offerings of the highest class. **See.**

Adon and Co. (2). Feats of Strength. 10 Mins.; Full.

Adon is a strong man, assisted by a woman who can also juggle the weights and a plant from the audience used for comedy. The name Adon suggests that at one time or another the act might have been billed as Adonis and the present billing is an abbreviation of the same. There is the usual routine of weight lifting with single bells and double-barred bells. The woman does her share in the lifting. The plant and one of the stage hands are called on to assist at various times and the plant supplies a lot of prop falls that will get laughs from a small time audience. The losing of the trousers in the final trick is rather poor taste and it is far from new. The act looks like a fair opening turn for the smaller, big timers. **See.**

Hal Johnson and Co. (2). Farceful Sketch. 22 Mins.; Interior.

A rather home-made skit designed to show off a female impersonator—and a very good one at that (the impersonator, not the skit). Father objects to his daughter being courted by college boy, orders him to leave and employment agency for a chaperon. Youth disguises himself as woman and impersonates the chaperon. Then "vamp" father, gets him to give "her" check for \$500 and blackmails father into consent to marriage on penalty of telling mother on her return. All very commonplace in the telling but the man playing the chaperon is one of the best "females" seen hereabouts in some time, with a keen sense of travesty. The "father" is a good performer also, yodling two numbers from the repertoire of the elder J. K. Emmett, while the woman makes a fine appearance and furnishes adequate support. With a better vehicle and some of the small time slapstick stuff eliminated, this trio would be strong contenders for the best two-day house. **See.**

Gulport and Brown. Singing, Talking and Dancing. 15 Mins.; One.

Two men (colored) in a conventional singing, talking and dancing routine. The straight dresses neatly in business suit, and the comedian, who enhances his natural brunet complexion with cork, affects the usual comedy garb. Act opens with a bit of singing, then a short exchange of comedy gab, mostly along the lines of all colored does, wherein the comic tells of how hard he's going to hit the straight, with the straight returning in kind. The comedian does an excellent descriptive dance next, a single. This introduces some funny business, with reference to a colored man walking before and after shooting craps, imitation of Chaplin dancing, etc. More talk, with the pair getting laughs from mis-reading a sign posted up on the entrance. "Mandy and Me" doubled and finely harmonized, with the comic uncovering a first rate tenor voice for "losing. Good small timers. **See.**

Ferguson and Francis. Songs and Talk. 12 Mins.; One.

Man and woman with appropriate costumes. He as a Harlequin and she as a masked dancer—have some dialogue ancient dance they just left. He sings an excerpt from "Pagliacci" in pleasing baritone while she makes a change and follows with a solo "You Never Can Tell." After a change to street attire he monologues in amateurish fashion, about partners' family and after another change she joins him in a double. For an encore he solo's "Ship Without a Sail," followed by another double, "Next Sunday Morning," delivered with both kneeling on cushions. The girl looks immense and has some pretty wardrobe. Both are fair vocalists. Neither should attempt dialogue, bad delivery. After the necessary apprenticeship they should qualify. **See.**

McCreary and Doyle. Comedy Skit. 19 Mins.; Two (Special Drop).

With a drop to visualize the exterior of a gasoline station, at which a girl presides, there enters a man trudging a motor cycle. They take turns at alternately feeding and pulling smart come-backs. She sings one number and the man takes the comedy is created by the falling apart of the old auto junk motor acts. There are lots of funny bits of business and a good finish with the man taking the girl for a ride and dropping her off the rear of the machine when it actually starts after several attempts. Sure fire for three-a-day. **See.**

Edwin Locke and Co. (5). "Simon Sanders" (Playlet). 18 Mins.; One (Special) and Four (Kitchen Set).

Edwin Locke, a rather elderly man, essays a character akin to Tom Sawyer, despite the difference in ages. Remember the way Tom got out of whitewashing his aunt's fence by making the task attractive to his confidants who were not only eager to do the work, but paid Tom something to boot for the privilege? That's Simon. He made everybody do his chore for him by this very ruse. And everybody knew it, but it took Simon to bamboozle them. He and George, a juvenile, are working for the widow, Sophie; something. The act opens in "one" with the scheming "fudge" arguing with a young lady who is in love with George. The judge is about to close the deal whereby he purchases the widow Sophie's fifty-acre farm. This takes place before a rural exterior drop-in "one." To "four," where Simon nips the scheming lawyer's plan in the bud by proving its great value to his mistress, the value being some granite and slate quarries on the land. Clinch between Simon and widow for certain after exit of baffled attorney. The part of it reminds one of the old Horatio Alger yarns where the squire has it in for the poor widow whose sole earthly property is her farm et al. But it seemed to please in the main at the 23d Street. It runs a few minutes too long and is draggy in spots with the lines given to monologistic spasms on Simon's part. With pruning, the present turn will please in pop house company. The woman doing the "widow" character was suffering with a cold Thursday night and her reading of the lines was spasmodic. The juvenile George should economize with the make-up box. He had too much on. The "judge" character was good. The girl handled her role capably. **See.**

Frank Wilcox and Co. (5). "Sah" (Farce). 18 Mins.; Four (Farler).

The fast moving farce with six people. It's a large company for vaudeville nowadays in a sketch. The cast holds two good looking girls who play very well and the company is nicely balanced with Mr. Wilcox taking the playing honors. As a young man with three women in love with him, he is complicated to death in the sparse 18 minutes allowed for all of the action. There are many ins and outs of the principals with door slamming still retained as one of the fundamentals but it is entertaining up to the finish, which leaves the story too abruptly broken off. Mr. Wilcox had better add a rewritten logical conclusion, when his sketch will do nicely in the No. 3 spot on the small big-time. **See.**

Nat Wharton. Ventriloquist. 10 Mins.; One.

As a ventriloquist Nat Wharton hardly seems to qualify, at least on his showings on Monday night, when his lip movements were easily detected from the third row of the balcony. He must however, be credited with the introduction of a novelty, for he does not use a dummy. All that he carries is a black suitcase and on opening it speaks to the spirit of a departed dummy who is supposed to be inside the case. The speech regarding spiritualism and occult manifestations is made at the opening. His dressing might be improved on. **See.**

Lynch and Wink. Singing, Talk. 10 Mins.; One.

Two men who work along modern lines. Open with crossfire, conversational duet, more talk, ballad solo; the other man sings "The Lyre Bird" with whistling—duet melody. One warbles very well. Neat team for the best three-a-day. **See.**

Maybelle Adams and Co. (2). "The Nightmare" (Dramatic). 20 Mins.; Interior.

Maybelle Adams, erstwhile violinist, is assisted by two men, in a sketch that left the audience in a mental attitude that indicated they did not know exactly how to take it—whether to regard it as a travesty or an impossible attempt at serious playwriting. Miss Adams enters with a bulldog and talks to it, revealing the fact that she is squandering her husband's money on trifles such as dogcollars, clothes, etc., until he is financially ruined. Then she goes to sleep on a couch and has a nightmare in which her husband comes to her in a convict's garb; then her husband's rich friend who had refused to help him out of his financial difficulties in an endeavor to win the wife away (the villain attired as the devil); she kills the friend; she says "It happens every day"; is once more asleep; hubby and friend enter, awaken her; husband shows her check for \$1000 which friend loaned him and she cries: "Now I can have that new limousine, etc." The sketch doesn't seem to have a chance. **See.**

The Loliettes (5). Song and Dance. 15 Mins.; Four (Special Cyclorama).

Three women and two men comprise the turn, one of the latter being the special orchestra leader. The only man on the stage handles some good hock dancing. Of the women, one does two vocal numbers, the others specializing in folk and other stepping. One of them, a sinuous "vampirish" woman, held the audience interested with her stuff but seemed unable to gain much response. It may be accounted by the psychology that the pantomimic somnolence of the numbers so reacted on the house as to create readiness in the matter of exercising their hands. Then, too, the over-abundant Russian atmosphere reacts unfavorably for patriotic reasons. The act carries a special exterior eye, in "four."

Weak Virginia and West. Talk and Dance. 15 Mins.; One.

The turn opens with two gobs halting a passing half-hosed girl. A series of individual dual and triple dance solos follow, with the youngster in turn mopping up and stopping proceedings completely. His only reason for staying with the three-act, probably, is that it's a family affair. The gray haired man slouches through a good deal and does not aid matters with his gesticulations. It's the blonde haired lad and the woman that carry the turn, carry to the extent it will fit in on the better layouts. The trio are seasoned performers, but must be new hereabouts. **See.**

Bobbs, Clark and Dore. Song, Dance, Acrobatic. 15 Mins.; One.

Two men and a woman. Open in "kick" get-up. Song and dance bits follow. She does a "kid" number that missed fire. The turn's hefty lies in their ground tumbling, acrobatics and "falls." These brought down the house. Those up front could see the re-enforced jackets the men wore, with wood slats and extra felts for protection, but from the rear the falls were as ludicrous as they were foolhardy and dangerous. The act is essentially an opener, although it was No. 2 here. **See.**

Low Payton. Blackface Monologist. 12 Mins.; One.

Payton is a colored artist formerly in a two act. He has a new departure in a near single in which he sticks to a water characterization but is hampered by poorly constructed comedy songs. His monologistic efforts get over fairly and a piece of business with an imaginary guest at a table was worth while. **See.**

NEW ACTS THIS WEEK

Frank Fay and Lieut. Gitz Rice.
Piano, Songs, Comedy and Dance.
32 Mins.; One (Special Drop).
81st Street.

The combination of Frank Fay and Lieut. Gitz Rice, the former taking the top spot in billing as "the popular comedy favorite" and the latter as "the well known composer," in "Bits of Hits of Their Own Conception," offers vaudeville a valuable addition to any bill. At least so much may be vouchsafed when the presence of these two held 'em to their seats for 32 minutes, and that seemed hardly enough to satiate the audience, albeit its being a friendly one and obviously a number of friends of both were on hand to give them the glad hand. The act is perhaps amply explained in the billing with the soldier composer at the piano and Fay doing practically all the work to get the comedy effects. His versatility stood him in good stead with the material furnished for the act. At the start he began explaining (or it may have been an impromptu apology) to the effect that his partner (Rice) was not looking to make a song and dance act. Instead it was their intention of making good on the material they had brought with them, and from then on Rice banged the ivories as an introduction to a song of the recitative type essayed by Fay. The act opens on a semi dark stage with Rice walking on stage while the orchestra plays the "Pal O' Mine" introduction. At the left of the piano is one of the tall library lamps supposed to emit a red glow (but which didn't work during the Monday night show) while Fay is throughout enveloped in an amber flood. The telephone on the piano rings with Rice supposedly talking to Fay, who invites him to come down and try to "play a little vaudeville." The orchestra introduces Fay who enters singing an excerpt of a popular song. The comedy material handed out by Fay is of the prohibition stuff. It seemed fresh and registered with the audience. He also does a drunk in song and dance that went for a big hand. Rice tried out a new ballad—a "Mother" song. This, however, is far below the standard set by the former song which brought him the recognition he has amassed up to the present time. To hold down the stage during the absence of Fay it is quite evident that he will have to get a number if not as effective as the "Pal" song, at least somewhere near the region and pace in popularity set by the other. On the insistence of the audience "Pal O' Mine" was given with both harmonizing it effectively. Fay also did an imitation of John Charles Thomas singing "Strutter's Ball" that proved the biggest applause winner of the turn.

Step.

Du Nord (2).
Female Impersonator.
12 Mins.; Full Stage.
State-Congress, Chicago.

Du Nord works in a neat cye, full stage, with transparent section which permits the audience to see the maid dressing him as he changes. He does three dances—a Spanish, toe and Egyptian dance. Not using his voice, and giving the house a glimpse of the maid, has the tendency to lighten the surprise when he takes off his wig at the finish. The maid, rather, does this for him, which is an unusual twist, and then she takes off her own wig.

Connell, Leona and Zippy.
Songs, Talk and Dances.
16 Mins.; One.
Columbia (March 7).

Boy, girl and a dog. The dog at the finish wins out the turn. Previously there had been little of account excepting an acrobatic dance by the boy. Some talk is tried, but neither of the humans is equipped for it. Good summer through the animal.

Sim.

Kane, Morey and Moore.
Acrobatic.
6 Mins.; Full Stage.
Fifth Ave.

These three boys do two tricks in six minutes. Both are corks. The final one is the only trick of its kind ever seen, and a wonder in perch balancing. The understander who is also an expert risley worker, balances a perch, silver, at least 22 feet high, on his forehead, while one of the young men clambers to the top. While there he gracefully does a full swing outward, with the understander still balancing the pole on his forehead without any other assistance. It held the house enrapt and is one of the best acrobatic thrillers vaudeville has seen. The other trick was the balancing of a ladder on upraised feet, with the other boy doing acrobatic work upon it. The boys are full grown youths. It's a turn for those who want a real acrobatic act of novelty that can go into any position. The better the spot the more value will be gotten from it. Whoever owns the act should stage it, put in some showmanship and stall at least to nine minutes. It is now too short.

Sim.

Howard, Kane and Maher.
Crossfire, Singing, Etc.
14 Mins.; One (Special Drop).

Joe Kane, with a man and a woman. Woman a nut comic as is also Kane, while the other man does straight for them as a policeman. Drop is supposed to depict a scene in Chinatown or lower East Side. Cop sings a couple of Irish ditties with good voice and dialect. Many sure-fire old time gags. Very fast three-a-day act and certain hit in that field of operations.

Jolo.

Oliver Smith and Co. (3).
"A Touch in Time" (Comedy).
18 Mins.; Full Stage.
23rd Street.

Lewis & Gordon production. It's an old-fashioned farce with familiar but sure-fire situations for the smaller houses, competently played by Oliver Smith, who does a silly ass type of Englishman, a woman and two men. The story concerns a woman who plans to entertain her lover while her husband is away on a business trip. While the wife and lover are enjoying their clandestine meeting, a man who claims to be the husband appears and makes the lover hand over to him a pearl necklace and the lover's watch, chain, etc. The pseudo husband turns out to be a burglar. Later the real husband appears and all ends happily. Smith is a clever light comedian and the supporting company handle their parts capably. The act holds just the sort of material that the small time is strong for. The sketch kept the laughs moving constantly.

Bel.

Bert Bergman (1).
Songs and Comedy.
16 Mins.; One.
125th Street (March 5).

It's really a two man act but the second member of the team isn't billed. One boy appears in neat tux but is interrupted in his first number by another in jumpers (it may be Bert) who explains to the singer that "he's rotten." In the resultant patter two lifted gags appear. One is about Nat Goodwin ("He's dead," "I know it") and the other about "I can go around the corner and get four to one." The boys did something with a rehearsal bit and also with the line "that song about Palisades Park"—"A Million Miles from Nowhere." The boys did well enough with "By Jingo" at the close to win an encore which was "All a Dream of the Past." The single billing isn't deceiving. Further working will improve this turn which is bound to improve.

Day.

Frederick Ferdinand.
Whistling and Talk.
12 Mins.; One.

Starting with whistling, Frederick Ferdinand sprung a surprise when commencing to tell stories. He spoke with an accent and afterward mentioned he was French, though his accent could not be definitely placed as such. He sang an American ballad in French and closed with another whistling bit. As a whistler Mr. Ferdinand ranks very well. Despite some appearance it is as a whistler that he must worry along in vaudeville and that seems to spell small time. He is quite ambitious in attempting to score as a monologist and if persisting in that, should decide whether to whistle or talk.

Sim.

Frisco and Co. (5).
Dancing.
16 Mins.; Full Stage.
Fifth Avenue.

Frisco in his newest act has four dancing girls, besides a female dancing partner—and his old stuff—which means his old jazz dancing. That still seems to go for Frisco has a name around New York, though everyone has taken about all his old stuff for themselves. A "tough" dance he does gets some laughs, and is a good piece of work of its kind, also his dancing imitations or "demonstrations," as Frisco terms them. He can dance, but doesn't do much of it. The four girls attempt some classical work on their feet. One can't tell whether Frisco is trying to kid with them in this or the girls believe it. Anyway, it means nothing excepting their legs are bare. Bare legs are growing to be an excuse for a great deal. It's just a matter of Frisco's name and how much it is worth. That is what his act is worth. Frisco could take his dancing partner and the tough dance, building up from that, but then he probably would be doing the act he did before, which brings it back to the same point, a matter of Frisco's name. Frisco made it, but cashed on it and should cash as long as cashing may be done. Other jazzers the same.

Sim.

Johnny Muldoon, Pearl Franklyn, Frank Marvin and Eddy Edwards.
Jazz Band (6).

15 Mins.; Full Stage.
Columbia (March 7).
A new rag and jazzing combination with Johnny Muldoon the leader. Frank Marvin is the singer. Pearl Franklyn dances with Mr. Muldoon. Their "tough" dance is their best, made slow in action and funny through "business," each treating the other very rough while going through it. The hit is Mr. Muldoon's acrobatic dance. He's a presentable young man with a smile. He could make it work a bit harder, for Muldoon's smile will always get over. The band accompanies besides playing a medley. Nothing startling to the turn, but it's good, even entertainment of the rag and jazzing kind. This combination is arriving a little late to get the best of it.

Sim.

Stone and Moyer Sisters (3).
Songs and Dances.
9 Mins.; Full Stage.
American Roof.

Stone and the Moyer Sisters are certain for the better small time. There are two girls who dance often and well, changing for each dance they do. Mr. Stone plays the piano and sings. It's the young women, however, who send the turn along. Their dance style is fast, varied and as they bear a family resemblance to Gertrude Moyer, it's safe to say Gertrude coached her sisters. She coached them well. They did more in nine minutes than many other dancing acts take care of in twice that time, and they will do.

Sim.

Dorothy Bard.
Songs and Saxophone.
14 Mins.; One.

As the turn stands, Miss Bard no doubt will do on the small time in her present spot, No. 2. But Miss Bard hints of greater possibilities. It is a matter of routine rearrangement—also the acquisition of a little more poise. She renders three numbers before attacking the sax. A special "embarrassment" number meant to be funny, draws a feeble hand after three verses. A by now antiquated "lonesome" ballad, including two choruses and extra patter, does not warrant the time consumed with it. When finally down to instrumental work, she reels off three ancient jazz numbers in succession. Miss Bard's comeliness possibly sustained where her abilities fell shy at times. A showman's assistance would work wonders for her.

Roe Reeves.
Singing, Dancing, Monolog.
13 Mins.; One.

Natally clad, slender young man of the Ernest Truex type, in cutaway coat and silk hat, opens with a comedy song, with burlesque stepping; monolog with some clever chatter, singing and prancing; comedy recitation, operatic parody medley. He dances easily and gracefully, and has magnetism. In his present form, minus a reputation, an excellent three-a-dayer and would probably shine effulgently with a classy female partner.

Jolo.

Jack and Jessie Gibson.
Cyclo Act.
11 Mins.; Four.
58th Street.

This couple has struck a happy medium to get some rather familiar cycle stunts over in an interesting fashion by virtue of a number of telling comedy bits and talk. It is far from a "dumb" act, the talk being particularly bright and an outstanding feature of their routine. It is delivered in good natured, kidding fashion. Whatever stunts they do, are interesting, the feature being some solo and double dancing on the tall unicycles. The attractive miss adds matters with three neat costume changes. A good three a day opener.

Robb and Whitman.
Kid Act.
One.
American Roof.

Robb and Whitman do a kid act but are not necessarily kids. They sing and talk, with the boy having a blatant voice, while the girl's hardly made itself heard on the Roof. When she sang a slow ballad, it was so slow it became a question whether the orchestra could keep to the time. Robb has the Little Tich shoe trick, bending over the foot, for a laugh or so. The turn is all small time.

Sim.

Murray? and Volk.
Songs and Comedy.
13 Mins.; One.
Columbia.

Volk enters alone, eye-glassed and with a tight-fitting cutaway suit. He starts off with "Carolina Sunshine" but hammering back stage, interrupts. Lifting the curtain he yanks forth the oddly billed Murray? Why Murray? is billed: Murray? is probably to arouse questions. He is a comic with the loosest trousers ever shown, but he sports a tenor voice that sounds likely. Throughout the act Murray is concerned with holding up his pants. He gets laughs through it and also some through the talk. Volk requests a song and with a Yiddish dialect, Murray starts off reciting something about "herring and notatoes" but then delivers with "When My Baby Smiles at Me." There is a duet on "Brother of Lily of the Valley" but the best singing of the turn comes with a duetted mother song. On second the pair did well and can hold that spot, or possibly a little later.

Sim.

(Continued on page 32)

The vanderbilt testimony in the proceedings of the Federal Trade Commission in the matter of the vanderbilt investigation.

The hearing was resumed, pursuant to notice, before EXAMINER CHARLES S. MOORE, ESQ.

Appearance as heretofore noted.

20 West 53rd Street, New York City
The next return is of the proceedings

Thursday, October 16

PATRICK CASEY

ON HIS STAND—(Continued)

FEDERAL INVESTIGATION

Q. Who was he?
A. A chief deputy organizer.
Q. What is the next?
A. Clara Youngblood Corson.
Q. And who is she?
A. Chief deputy organizer for Oklahoma and adjoining territory.
Q. What is the next name?
A. George Delmore.
Q. Who is he and what did he do?
A. He is part of the White Rats, and I believe was and is an officer of the White Rats.
Q. The next?
A. James W. Fitzpatrick, president and big chief of the White Rats.
Q. Go ahead.
A. Frank Herbert. I believe he is a director of the White Rats, or was.
Q. The next?
A. Colin Loralia. I believe he is a director also.
Q. Next.
A. Julia McCree was formerly the Big Chief and was afterwards, I believe, on the Board of Directors. James Marro, I believe, is on the Board.
Q. By the way, was Mr. Marro ever booked over any of the circuits in the theatre of the Vandeville Managers' Protective Association subsequent to the date of that list?
A. There is no date on the list.
Q. Mr. Goodman: Do you remember when that list was dated?
Mr. Goodman: January 8, 1918.
Q. January 8, 1918?
A. Well, he was booked, but whether it was subsequent to that list I do not know.
Mr. Goodman: Not in 1918. The strike was over then.
Mr. Reeves: The complaint in this case was issued in May, 1918, and that was January, 1918.
Q. What is the next name?
A. Harry Mountford.
Q. He is the International—
A. International Secretary of the White Rats Actors' Union. Jerry L. Whalen.
Q. Who was he?
A. A deputy organizer.
Q. Was that the final list of what you turned on your examination in behalf of the Commission, undesirable?
A. I do not think there was anything in that list except that anybody was undesirable, or anything of the kind.
Q. Did you turn it in a list of undesirable?
A. I don't remember.
Q. Well, that was a list of the persons who were then negotiating the closed shop?
A. Yes.
Q. Is or was the Keith Circuit, of which A. Paul Keith and E. F. Albee are the controlling interests, of dominant influence in the Vandeville Managers' Protective Association during your connection with it?
A. They were one of the dominating influences, yes.
Q. Who were the others?
A. Well, Marcus Loew, Mr. Beck, Mr. Fox and Mr. Moss.
Q. Then there was not any one particular circuit that dominated the conduct or action of the Vandeville Managers' Protective Association?
A. No, sir.
Q. Did Mr. Keith and Mr. Albee, either or both, control and dominate the policies and affairs of the entire vanderbilt industry while in the Vandeville Managers' Protective Association?
A. No, sir.
Q. Has the Vandeville Managers' Protective Association ever required that actors patronize the advertising columns of VARIETY or of any publication?
A. Yes, sir, ever require them to?
Q. Yes, sir.
Q. Does the Vandeville Managers' Protective Association operate any vanderbilt theatres?
A. No.
Q. Or any theatres?
A. No, sir.
Q. Has it any interest by way of stockholding or otherwise in the theatre owned or controlled by its members?
A. No, sir.
Q. Does the Vandeville Managers' Protective Association conduct any part of the theatrical business of its members?
A. No, sir.
Q. Have you any idea of the amount of capital invested in the vanderbilt branch of the theatrical business?
A. I should say it runs up into several hundreds of millions of dollars.
Mr. Goodman: That is all.
CROSS EXAMINATION.
By Mr. Walsh:
Q. You say the Vandeville Managers' Protective Association never required the members to advertise in VARIETY; that was your statement?
A. Just a minute. He wanted to know, as I understood the

question, whether the V. M. P. A. ever required the actors to advertise in VARIETY, and I said no.
Q. You said no?
A. Yes, sir.
Q. As a matter of fact you did write letters—
A. Yes, asking them to, and telling them it was a good thing for them to do so, but not requiring them to do it.
Q. When did you say that the V. M. P. A. recognized?
A. February 24, 1918.
Q. As a matter of fact there was an organization, whether it was a perfected organization or not, perhaps a loose organization, which called itself the V. M. P. A., which was operating in December, 1915, was there not, Mr. Casey, and prior to that time?
A. Prior to December, 1915?
Q. Yes.
A. The only record I have found, Mr. Walsh, is from the minute book. I did not go into the V. M. P. A. until 1918, myself.
Q. Oh, yes; I think I recall your testimony as to that.
Q. Mr. Casey, will you refresh your memory again with reference to the date of the Oklahoma strike?
A. Yes, sir; the latter part of July, 1918.
Q. It was originally the stage hands—
A. Stage hands and musicians, and then the actors' organization joined in with them.
Q. In St. Louis, I wish you would refresh your memory about that.
A. February 14, 1917.
Q. Could not that have been March 3 of that year?
A. I do not think so, because I got this myself from the trade papers. I went back through the trade papers and dug these things out.
Q. Are you not referring to East St. Louis?
A. That was the latter part of July, 1918.
Q. When were the stage hands and musicians and other mechanical operators of the theatre unionized?
A. In all the theatres?
Q. Yes.
A. I guess the stage hands and musicians' unions have been in existence for 35 or 40 years, to my knowledge.
Q. And during all of that time have they maintained a closed shop?
A. In some places they have and in some they have not.
Q. Has there been opposition to the maintenance of the closed shop by the stage hands and musicians?
A. That I do not know, as to what their own opposition was.
Q. But I mean on the part of the managers, have there been some controversies?
A. They have had fights and strikes practically every year in different parts of the country for the last 25 years, to my personal knowledge.
Q. And that involved, of course, the proposition of a closed shop of open shop?
A. Yes.
Q. Are you in any way interested in any theatres?
A. No, sir.
Q. Not in any way?
A. No, sir.
Q. Not as a stockholder or otherwise?
A. No, sir.
Q. I wish I was in some of them.
Q. You say that the Keith Circuit is one of the dominating influences in the vanderbilt industry in the United States?
A. Yes.
Q. Just what do you mean by that?
A. I mean it is one of the biggest circuits in the United States in the vanderbilt business; they control a lot of theatres of that size. They are a big factor in the show business.
Q. And Mr. Albee, of course, is at the head of the Keith Circuit?
A. Yes.
Q. Can you ever represent a man by the name of McNamee?
A. I don't know.
Q. Did you say whether you did or not?
A. I could not say.
Q. I show you this slip and ask you to refresh your memory (handing paper).
A. I do not know a thing about it. There is another Casey, a fellow by the name of Mr. Paul Casey, that runs an agency also.
Q. And that might be he?
A. That might be.
Q. Does he look at the U. B. O.?
A. No, sir.
Q. Or do you know whether he collects through the Vandeville Collection Agency?
A. I do not know.
Mr. Goodman: That looks like the Vandeville Collection Agency slip. I do not know any other Casey than my friend Pat here.
Mr. Kelley: I do not think there ever was any other Casey except the baseball Casey.
The Witness: I may have been booked out of my office. I do not know the act or anything about it.
Q. Where is the Victory Theatre?
A. I do not know.
Mr. Goodman: What date is that?
Mr. Mountford: July 25, this year.
Mr. Goodman: The Victory Theatre would probably be the theatre in Providence, a moving picture and small time vanderbilt, I think; I am not sure.
Mr. Mountford: It is in Charleston, South Carolina.
Mr. Walsh: That is all.
(Witness excused.)

HARRY MOUNTFORD

Was thereupon called as a witness, and, having been first duly sworn, testified as follows:

DIRECT EXAMINATION.

By Mr. Goodman:
Q. What is your full name, age and address, Mr. Mountford?
A. Mr. Harry Mountford, 678 Broadway, 45½ years old.
Q. Are you the same Mr. Mountford who at the outset of this proceeding appeared here and moved to intervene?
A. I did and am.
Q. You are the same gentleman whose name has been mentioned from time to time on the record by various counsel engaged in hearings here?
A. I am.

Q. Have you attended all the hearings before the examiner in this proceeding?
A. With the exception of about two hours one morning.
Q. You have at those hearings actively assisted counsel for the commission in the way of furnishing him with data, papers and suggestions for the examination and cross-examination of witnesses?
A. I have—the first part of the question, yes, the second part to a certain extent.
Q. Do you recall the introduction in evidence of Respondent's Exhibit No. 141, a letter addressed by you to Ernest Carr?
A. I recall the incident, yes.
Q. In which something was said about his procuring the closed shop agreement to send to some of the—
A. There were several letters introduced; if you will only show me the letter then I will say.
Q. The difficulty is we haven't got it here; it is in Washington at any rate (there was a letter).
A. I will say that I wrote a letter to Mr. Carr, many letters, yes.
Q. Do you know of one in particular that was introduced directing him to present a form of closed shop agreement to certain managers?
A. I did write such a letter to submit the enclosed form and so forth.
Q. Mr. Mountford, is that the form of contract that is referred to as the closed shop contract (handing paper to witness)?
A. That is the agreement or alleged agreement (reading); I assumed known as the union shop agreement for their careful consideration and which I attached. Correct.
Mr. Goodman: Well, I will offer it in evidence.
(Paper received in evidence and marked Respondent's Exhibit No. 140.)
Q. You recognize the signature of Barry Conners at the end of the letter attached to that form of agreement?
A. Yes.
Q. Who was Barry Conners?
A. One chief deputy organizer for California and the western states.
Q. There were other chief deputy organizers, were there not, Mr. Mountford?
A. Yes.
Q. How many?
A. Conners, Carr, Conway, Burns, Carson, Barry, Harpess, Gilmore—about twenty.
Q. And that that takes in practically the entire territory of the United States?
A. Canada.
Q. And Canada?
A. Yes.
Q. And were these other chief deputy organizers authorized to send out similar forms of closed shop agreement?
A. Yes, sir.
Mr. Goodman: I offer in evidence a letter attached to Respondent's Exhibit No. 140.
(Paper received in evidence and marked Respondent's Exhibit No. 141.)
Q. And these deputy organizers sent those proposed contracts out at about the same time in the different parts of the country?
A. Simultaneously.
Q. I notice in the left hand corner of this letter, Respondent's Exhibit No. 141, a statement, "Members of the San Francisco Federation including White Rats Actors' Union No. 1A," and other unions?
A. Yes, sir.
Q. Was that that man?
A. In the White Rats as international union it was composed of different branches, that is, the branch in San Francisco, this particular branch. That San Francisco branch local there entered into an agreement with other locals of international unions in the town of San Francisco to take such action as they would see fit for the betterment and improvement of the whole theatrical business, for the whole theatrical profession. It was a local branch committed only to this agreement with those branches of different international unions, the different local branches of the union in that section, an agreement made up which did not or could not interfere with traveling members of the union who came into that section of the country, under the international law; that is, it would only be binding on those who were residents of San Francisco, and it would not be binding in any way upon any act or actor coming into the place from the Orpheum or Western circuit, coming there to play and then go on their way.
Q. Did the locale situated in the other parts of the United States have similar local arrangements?
A. Not all of them. They did in Winnipeg, and an attempt was made to form one in Chicago; and an attempt was made to form one in St. Louis, and one was in progress of formation in Seattle, but those were the only two complete.
Q. And it was and is the object of your organization to locally organize in the same way in those other places?
A. Only for local conditions.
Q. For local conditions?
A. Not for traveling actors.
Q. Included in this arrangement, which you say is purely local, were included the White Rats Actors' Union, composed of actors?
A. In Local No. 15, whatever it is.
Q. Local No. 127?
A. That is that local branch.
Q. The local branch consisted of actors?
A. Yes, sir.
Q. Locally?
A. Yes.
Q. And the local union of the musical people, that is the union of musicians?
A. Yes, sir.
Q. And the local union of theatrical stage employees?
A. Yes, sir.
Q. And the local union of the moving picture operators?
A. Yes, sir.
Q. And the local union of bill posters and billers?
A. Yes, sir.

The vanderbilt report of the investigation will be continued in next week's issue of VARIETY.

Charles and Madeline Dunbar in "Animalfunology" caught the house immediately after Shea, who was an excellent set-up for rough comedy. Dunbar does not develop his possibilities as a comedian, but he does do a few things justice, depending too much upon his extraordinary clever imprecations of animals. He nearly ruined his impression in closing by taking an encore in Tom-cat impersonation number which was a little better than the first. In one spot where the two "cats" split in each other's eye, Hazel Moran opened in a larriat act, which she put over by sheer energy and strength, closing to good sound by Varvara, billed as "The Good Personality." The show was conventionally clever, pleasant, but ham-

JEROME H. REMICK

A
NEW HIT
**I'M ALWAYS
FALLING IN LOVE
WITH THE OTHER
FELLOWS' GIRL**

By
MEYER S. CAESAR

A DISTINCTLY LOVELY AND
WORTHY OF YOUR
IMMEDIATE ATTENTION

SHINES
BRIGHTEST OF ALL

**VENETIAN
MOON**

By
KAHN GOLDBERG-MAGINE

WONDERFUL SONG WONDERFUL MELODY

A
SOLID SUCCESS
**HAND
IN HAND
AGAIN**

By
WHITING & EGAN

THE ONLY WORTHY
SUCCESSOR TO THE
FAMOUS BALLAD "I'VE
MET AGAIN"

**DARKTOWN
DANCING
SCHOOL**

By
GUMBLE & YELLEN

100% JAZZ
GREAT SONG

**MY
OF
DR**

BLAU

DREAMY
A HALL

ORCHESTRATIONS PROF. COPIES
SPECIAL ARRANGEMENTS

NOW READY



REMICK Branches
Everywhere

PHONE
WIRE
WRITE CAR

RECORD AND COMPANY

RECORD SONG HITS

THE HEN AND THE COW

(ONLY A DREAM OF THE PAST)

MEYER, CAESAR & BRYAN

THIS GENUINELY ORIGINAL SONG
WILL WIN RECORDS' INTEREST
OTHER COMEDY SONGS FAIL
YOU'LL LAUGH WHILE
YOU'RE SINGING IT

WHEN GOD GAVE ME YOU. MOTHER OF MINE

BY
WHITE & MURPHY

THE MOST BEAUTIFUL
MOTHER BALLAD
EVER WRITTEN

ISLE GOLDEN REAMS

BY
S. & KAHN

WALTZ SONG WITH
SINGING MELODY

YOUR EYES HAVE TOLD ME SO

BY
KAHN & BLAUFUSS

OF VAN ALSTYNE
A HIGH CLASS BALLAD
SUITABLE FOR
ANY OCCASION

IN YOUR ARMS

BY
GLASER & FLOYD

A FAVORITE
DANCE NUMBER

THERE'S A REMICK
OFFICE IN EVERY TOWN
YOU PLAY

NEW YORK—216 West 40th Street
BROOKLYN—568 Fulton Street
PROVIDENCE—Berkshire Hotel, Eddie Mack
BOSTON—228 Tremont Street
PHILADELPHIA—31 South 9th Street
WASHINGTON—3th and D Streets, N. W.
PITTSBURGH—344 Fifth Avenue
CLEVELAND—Hitecadrome Building

DETROIT—137 Fort Street, West
SEATTLE—321 Pike Street
ATLANTA—201 Flinton Building
BALTIMORE—323 North Howard Street
SALT LAKE CITY—Linden Hotel
TORONTO—127 Yonge Street
CINCINNATI—55 West 6th Street
MINNEAPOLIS—218 Pantages Building

CHICAGO—434 State-Lake Building
PORTLAND, ORE.—322 Washington Street
SAN FRANCISCO—208 Market Street
ST. LOUIS—The Grand Lender
LOS ANGELES—427 South Broadway
BUFFALO—488 Main Street
AKRON, OHIO—M. O'Neill Co.
ALBANY, N. Y.—Kenmore Hotel

SHOW REVIEWS

23RD STREET.

(Continued from page 25)

collection of gowns, pulled down an individual hit with pop and standard violin solos.

Anna Chandler started with a rush with "I've Got a Luck of Luck," an intelligently delivered chorus girl number, and clinched her hit with "I Told You So," a by double, in which her male accompanist lent valuable aid. "Oh! By Jingo!" on the tag end, left them shouting for more, but Miss Chandler wisely took it out in bows. She has the snuff and knows how to sell it.

Next to closing Val and Ernie Stanton found the going very soft with their familiar "nut" comedy turn. The uke and harmonica duets were a panic. The boys get a lot out of their material, handling their comedy exchanges in expert fashion. This is one of the few "nut" doubles that can repeat and more than duplicate their initial success.

Orrville Stamm closed with an interesting "strong man" routine. Stamm claims his unusual strength comes from eating potatoes. A likable personality adds him greatly in putting over his physical culture feats. His feature stunt, singing a song with five men standing on his chest, makes a great feat. **Bolt.**

FIRST HALF SHOWS

FIFTH AVENUE.

A big show at the Fifth Avenue the first half—big in quantity and big in quality. By "big in quality" is meant big time acts. It is headed by the Howard and Clarke revue, "The Toy," in which Joe Howard and Ethelwyn Clarke star themselves and feature Clinton and Roemer. Julia Rooney was awarded as big applause as the stars for her dancing. Miss Clarke is an artist and whatever she does is finished. Her gowns are along worth the price of admission for the female half of the audience. The act as a whole is a conglomeration of good entertainment.

Another act of quality is Oliver Smith and Co. in "A Touch in Time," a comedy sketch initiated by Eugene Smith, a man and woman assistant. Smith's characterization of a man invited to visit an old sweetheart, in contrast to a jealous husband with a revolver stashed in a bag, is a mighty good imitation of one.

Then there is a team of colored singers, Blake and Blake, who under coon melodies with a fine sense of ragging and blues. And in contrast to the coon boy! Then Blake turns things wide open with his pyrotechnical ivory tickling. After blaring on 15 minutes they had to turn the lights out to stem the applause. They were several strongly demanded encores.

Next to closing were Krann and Le-Galia, vociferous duo, who closed strongly with the little chop imitations of dancers. Then came a man and woman, straight and eccentric team, whose act is commended upon in the last half show review at the Fifth Street; Allan Shaw, coon manipulator, who works with poise and ease and whose whole demeanor is that of a gentleman. When he finishes he bows and says politely: "Good night."

Frank and Ethel Carman, baby rollers, opened with a fast turn of its kind and the Morok Sisters, four of them, closed with a teeth act. **Joe.**

CITY.

The applause hit of the show appeared on the screen, none other than the Governor of New Jersey signing the \$50 beer bill. What a riot! Nothing approached that salvo of applause and whistling during the entire program. Of the acts, Swartz and Clifford and James R. Carson annexed all honors equally between them. **Joe.**

The first section consisting of three acts prior to the Fox News exhibition sets an exceedingly fast pace and one wondering what type of high grade vaudeville Fox is selling at these pop prices. But with the White Way reopening after the news reel, all illusions were gone and the pace of the act almost perished. All Clive Zivich-phonied his way to attract attention thereafter but lost the point on the personal pronoun after stalling about for a second encore. After this waste of precious time he slipped them the "ladies and gentlemen thank you" gag concluding "I'm all in" with the accent on the personal pronoun and exited. The chili that set over the house after this kind of rebuff could almost be felt.

James B. Carson and Co. followed with his human playlet, "To Be Or Not To Be" and mopped up. All of the "wise" shop talk volubility over the yokel's cranium. It is cleverly conceived, the appearance of the yokel in the upper box to view his performance at the "Greasy Square" being a distinct novelty. As "Mike Kelly," Mr.

Carson does his single in "one," his conception of a nervous historicist asplint being remarkably true to life. The aged couple handle their roles in an exaggerated fashion, the old man restraining himself but the woman knowing no bounds. At this very lampooning scored many of the laughs thus sort of belated the unrealism.

Demarcus and Collette were peculiarly placed next to closing, a spot they were incapable of coping with. It was evident to the gallery gods they were letting down matters perceptibly and they made themselves felt to some degree. That city gallery, judging from several weeks' straight running observation is getting very rough. The Silverlakes, a mixed trapeze team closed with an interesting routine.

Joie C. Mears opened in a wire act mixed up with a little vocalizing. A box "plant" assists with a "Peggy" number. Her wire dancing seemed to impress the house, Chappelle & Sonnette, the mixed colored team, were their usual success, accepting their place in the line. They are using a new "All I Want is You" number that is an improvement on the one it replaced. Swartz & Clifford closed their mixed team, with a cinder in the third row for their fast talk and song. Mr. Swartz bears the brunt of the work, his solo session of monologizing establishing the solidity.

A Will Rogers picture was the feature film.

JEFFERSON.

Whether it's the competition offered by the two Fox houses farther down the street or another picture house east of the Jeffersons, no mentioning the draw of the Labor Temple on the corner of Second avenue, where a picture is oftentimes shown in addition to a draw by lectures of the highbrow type, there is to be given credit for the liberal policy of playing acts and a feature picture.

This week the bill (first half) held eight acts in addition to "The Copperhead," the feature, and certainly the quality of entertainment deserved a bigger house.

The headline act in lights is "Shimmy Inn," a comedy sketch by Eugene Smith, a man and woman assistant. The honors seemed equally divided between Fisher, Huret, Farrow and the Helene Trio. "Shimmy Inn" while appearing in the running order of the bill, it was not in the running order of the bill. Shaking a wicked shoulder herself, she aroused the gallery. Shimmy seemed so novelty, but they had kind of stuff on 14th street just as much as at the Riverside. Both Miss Oakland and the dame shimmy in the "Shimmy Inn" act, rendered the "When You're Alone" number. This was a good thing to find application to the entire bill.

At 10:30 the show was under way with Cole and Francis opening for seven minutes clever work on the tight wire. Then came a man and woman, who in their opening songs, but scored with the oldrolley car dialogue. Milton Pollock and Co. taking the full stage in the familiar act of the college boy winning the hand of a sweetheart, by taking a check of his intended father-in-law's given to him to establish himself and buying a \$100,000 bond certificate given to the daughter as a present, registered a continuous laugh with the perfect team work of the four members in the cast. Vivian Oakland followed in fourth spot opening with the "When You're Alone," and singing it through the mouthpiece of the telephone, while holding the receiver to her ear. The young lady looks very striking in the scarlet evening gown. Her songs were rendered in a fresh voice but the audience woke up to the concluding shimmy number, which made her a strong winner in that spot.

Fisher and Huret pulled the old subterfuge stuff and were on close terms with the audience to the last, scoring big. "Shimmy Inn" following was well received. The jazz orchestra and the camouflage around it before uncovering took the audience by surprise. It will be an easy matter to modulate the orchestra to make the song numbers of the woman go over bigger than they do. The orchestra plays a little too loud, and perhaps by the application of the phase the voice should easily take precedence over the instruments.

Farrow with the familiar car stunts walked away with the show. He evidently knew the elements of the show, he started gabbing in Polish and Yiddish, setting a round number of laughs from several women in the house. His comedy didn't stop there, for he worked with the drumming big time, and went collecting the long green for the lemon trick he keeps on pulling a lot of personal interest. The audience in his case does not take offense and after finishing to loud applause, he started another laugh. The Helene Trio in closing prior to the feature showed big time gallery.

(Continued on page 35) **Star.**

NEW ACTS.

(Continued from page 26)

LaRoy and Lytton.

12 Minus One.

Walter Le Roy and Emily Lytton are a middle-aged couple, and their present offering is unusual because the material fits that time in life. Therefore, it is excellently suited to them. Perhaps the idea for their routine of talk was taken from their comedy player "Neighbors," a three-person sketch of several seasons ago. At one time George M. Cohan wrote some material for Le Roy and the present act has bright spots that suggest that author-actor. The pair (Ruth and Ben) meet in "one" as two old friends and they chatter of times back in their home town, she confessing she had been married three times and divorced thrice. Ben at first claims he "never took up" high mathematics matrimonially, but confesses to a triplet of alliances. Ben tells Ruth that he always thought a lot of her and does now and Ruth replies, "there is a lot of me," a gentle way of admitting that she isn't at all slender. Ruth says that she was just on her way down to collect her alimony and Ben remarks that he was just on his way to pay his and since the two are now free to marry, wonders "if your children and my children would like to take care of our children." This leads into a lyric for the finish. Miss Lytton's verse ending up with reply to the promise of children to come that "she never knew a tree to bloom in the fall." Le Roy's verse mentions Methuselah, who was a father at the age of 500. The number may be classed as delicate but it's cleverly handled. Le Roy and Lytton have a novelty among talking acts, one that should fit nicely on the better bill, for it is bright and has many chuckles. **Joe.**

Hill and Acker.

Songs and Dances.

15 Minus One.

City.

Two girls who are offering an act that is all to the small time in its present shape. This does not seem to be the fault of either of the girls individually, for both are clever in their respective lines, but rather due to the fact that the frame-up is all wrong. One of the girls has a good soprano voice while the other is a dancer of no mean ability with a very pretty pair of limbs. They open as a double with one singing a bit of "Carmen" while the other does a Spanish dance. This is followed by "Buddha," offered in a Turkish costume by the songstress. An Egyptian snake dance follows, with the singer going to the piano for the next number and playing her own accompaniment to "Kiss Me Again." A "Peggy" number for the close is well put over with just the suggestion of a shimmy in it. The act needs to be revamped. **Fred.**

Pelo and Palette.

16 Minus One (Special Drop).

Jefferson.

The turn is said to be formerly that of Gallarmi & Son. If so, they should be congratulated for their showmanship coup in adapting the present routine. Their two former offerings never approached this in effectiveness. As they stand it's big time for them. In Pierot costumes before a special drop, their difference in ages further camouflaged by the white chalk, they reel off as pleasing a routine of pop tunes on their accordions as ever an act of this type could select. One of the men offers a difficult operatic selection on his instrument, the other directing the audience. Both men change to various instruments in the ensuing selections, embracing practically every wind instrument from the trombone to the fife, including the saxophone, flute and cornet.

Rahn and Beck.

Singing and Dancing.

14 Minus Two and One (Special Drops).

A special drop showing the exterior of a farm house or bungalow with the principals as two birds, a canary and a black bird, are spooning on a fence. After some crossfire about prohibition the solos a pretty aria and he returns in overalls as a farmer boy trying to catch the canary who exits to "quack, quack." Then comes a series of single and double numbers. "Way Down in Tennessee" is utilized for excellent harmony results. He solo's "Your All Right In The Spotlight" and "One Little Girl" while she changes to girlish costume to sing Alice In Wonderland in which another special drop with Toyland animals (seen thereon). He changes to Eton jacket, etc. for this number, and the last number is a double from a former Broadway musical comedy titled "We Do The Dirty Work." Both have appearance and splendid singing voices, and the offering hasn't been stunted from a production standpoint. A commendable effort at originality is noticeable and it should smooth the way into a big time possibility with a little work. **Con.**

Tom Lewis.

Monologist.

12 Minus One.

Riverside.

Tom Lewis, last seen in New York when "Monte Christo, Jr." is in vaudeville with his former delivery retained, but most of the material sounding new. Lewis tells his speech the League of Nations, but as it is composed of interrupted and incomplete sentences delivered in his style, the title makes no difference. Mr. Lewis precedes his act with a series of still pictures projected on the picture sheet detailing his trip to Europe, his reception by the King and Clemenceau and his triumphant return. The pictures are laugh getters, as most show nothing but two pairs of hands or feet, etc. Lewis pulls laughter with his monolog, but the song at the finish slows him up to a whisper. It should be dropped or replaced. The idea and the act are too ancient for appreciation by the present-day audience. Otherwise he will no doubt be welcomed on the best of the bills. **Con.**

Murphy and Barrett.

Blackface Comedians.

14 Minus One.

58th Street.

The team is made up of Harry Murphy, who worked with Frank Conroy after the dissolution of the Conroy and Lemaire combination, and Barrett, late of Gallagher and Barrett. Seasoned performers, with corking coon dialects, they are too ancient for appreciation by the present-day audience. They have a routine of sidewalk talk that needs considerable working out but which should eventually be a standard big time act. One is a big, pompous, "educated" dorky, who uses a lot of big words and is continually trimming the little, illiterate, meek chap. They hail from Mobile, the big fellow is prosperous in appearance, while the "chump" is working as sandwich man for the Eleventh Floor restaurant on Eleventh avenue. The come-back of the little fellow at the finish is still weak. When this is strengthened the act should be able to command work anywhere. **Joe.**

Delmar and Kolb.

Blackface Comedians.

10 Minus Full (Garden).

City.

A man and woman team working in a garden set with a swing, etc. The man using the woman as top mounter in a number of hand balancing feats. A neat act for the opening spot. **Fred.**

BILLS NEXT WEEK (MARCH 15)

(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
*Before names indicate act is 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
Keiths Palace.
Wm G. Dooley Co.
House of David Ed
Tracie Frigiana
Elizabeth Murray
Bronson & Baldwin
George Kelly Co.
Pearson Newp't & P
Lucy Gillett
Delmore & Lee
Keiths Alhambra
Evans & Pores
McCormick & M
May Wirth Co.
Jack Ingalls
Cave Man Lore
Haunted Violin
Alison Lloyd
Frank Dobson Co.
(One to fill)
Keiths Colonial
Fetonia
Brown Weston Co.
Glenn & Jenkins
Supte Tucker Co.
Alison Brownson
Wm Seabury Co.
Joe Cook
Nices
Keiths Riverside
Bessie Clayton Co.
Mollie Fuller Co.
Eva Tanguay
(Others to fill)
Keiths Royal
Sublim & Grovlin
Walace Gavin
Anna Held Jy Co
Mr & Mrs J. Barry
Roscoe Ails Co.
Harry Maye
Harry Langdon Co.
Belle Baker
The MacLure
Keiths Stat St.
Eary & Eary
Melnotte & Ledum
Beatrice Morgan Co.
Morton & Glass
Harry Hines
Evelyn Sealey Co.
(Three to fill)
Keiths S. O. R.
2d half (11-14)
F & E Carmen
Holland & Oden
Huckberry Finn
(Others to fill)
Chapman 5
Gates & Finlay
E & E Adair
La Toy Bros
Lew Wilson
(Two to fill)
Old Time (15-17)
Hilda Thomas
Old Time Parkies
Donovan & Lee
Willie Hale & Bro
(Two to fill)
2d half (11-14)
Dusenberry & B
Black & Dardanella
Franklin Ardell Co.
(Others to fill)
Frederick's 8th St.
Martin & Sidell
Babcock & Doul
La Petite Jenie Co
Billy Davis
(Others to fill)
2d half
Warden Bros
Dyer Rogers & B
Hurst & De Vars
Coogan & Weber
(Others to fill)
Frederick's 8th Ave.
2d half (11-14)
Marco Twina
Brown & Weston Co
June Mills
Last Night
Dong F & G H Haw
1st half (15-17)
Shadlow Fred & M
Byran & Finn
Franklin Ardell Co.
(Others to fill)
2d half (11-14)
Harmon & Wash'n
Grace Fisher Co
Frederick's 22d St.
2d half (11-14)
Hip Raymond
Stone & Campbell
Anderson & Graves
Gertrude Van Dyke

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With "The Posing Show of 1919"
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1933 Broadway

Kingsley & Bonet's
Spencer & Williams
Spanish Revue
Smith & Austin
Allan Rogers
Gaulier's Bricks'ton
CHARLESTON
Victory
(Columbia Split)
Nell O'Connell
Lew Evans & S
Earl & Sunshine
Fisher & Gilmore
Kittamura Jy
Wayne Marshall & C
Academy
(Rothrock Split)
Lawton
Cundine & B
McIntosh & Maida
Webb Girls
CHARTANOOGA
Rialto
(Knoxville Split)
1st half
Aerial Belmont
Ethel
Bartholdi Birds
Ed Marshall
CINCINNATI
R. F. Keith's
Ed Marshall
Columbia & Victor
Elite White Co.
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Briante
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Al Jerome
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Scott Lada & Las
James Cullen
Leach Wallin
"Honey Boy Mins"
CLEVELAND
R. F. Keith's
Challen & Kika
Bartram & Saxon
Bert Howard
Gallagher & Martin
Marie Cahill
Patrick
Howard Clark Rev
COLUMBIA
(Charleston Split)
1st half
Sutton
Cutty & Nelson
Janet of France
Ed Ross
Dix Bowens & D
(One to fill)
BIRMINGHAM
Lyric
(Atlantic Split)
1st half
Brennins
Rev & Mrs Melbourne
Mang & Snyder
B. F. Keith's
Chong & Mac
Sutton
Dickenson & D'gon
Daisy
La Toy's Models
2d half (11-14)
Shea's
Barbours & Schram

DENTIST
DR. M. J. CARY
McKiver's Theatre Bldg.
Special Rates to
— PROFESSION —
CHICAGO

JERSEY CITY
R. F. Keith's
2d half (11-14)
Warden Bros
Ahern & Caprice
Nolan Leary Co
Solly Wark Co
Kellam & O'Dare
Catherine Powell Co
McKay's 15-17
F & E Carmen
Hixson & Norton
Dancing Humphys
(Others to fill)
2d half (11-14)
Stockton's Terriers
Gates & Finlay
Lawrence Grant Co
Chapin 5
(Two to fill)
JOHNSTOWN
Majestic
(Pittsburgh Split)
1st half
Doherty
Lambert
Murray & Voelk
Oglea Leopards
(One to fill)
KNOXVILLE
Elbow
(Chattanooga Split)
1st half
Temple
Callie & Haw
Footlights Revue
(One to fill)
LOUISVILLE
B. F. Keith's
Albin & Garino
Chums
Bryan & Parker
Hermine Shone Co
Claudia Coleman
Mabel McCane Co
Joe Browning
Herbert & Dars
Anderson
(Nashville Split)
1st half
Aubrey & Riche
Perival Girls
Sylvester & Vance
Moran & Wier
Hugh Herbert
Rae E Ball & Bro
Hedley 3
Columbia
2d half
Faber & McGowan
Night Boat
Alexandria
(Others to fill)
PITTSBURGH
Warren Girls
F. J. Gwynne
Crawford & Brdick
Majestic Bonconi
Overman Revue
Whiting & Burt
Majestic
(One to fill)
PROVIDENCE
Wm Brack Co
Hunting & Francis
J. C. Nugent
(Others to fill)
READING
Majestic
Parshley
Fraser & Bunce
Henry Toomer Co
Jarvis & Harrison
Randella
Dooley & Tolson
Cahill & Romaine
"Oh Billy"
Shoa & Carroll
Brown Gardner & B
FITCHIE
Dawson Sis & Stern
Morris & Webb
J. M. Harkins
Nosses 4
ROANOKE
Rosaque
(Chattanooga Split)
1st half
Helen
Horn & Lockwood
Hawlan Snaders
Lawrence & Quirk
Mortlie
Temple
Chas Henry Pats
Bully
Vine Dale
Murphy & Lechner
"U S Die Club"
Rasellas 1
Fedorson Bros
(One to fill)

ELY WARD
(Others to fill)
1st half (11-17)
Harmon & W'burn
Santler & Sawyer
(Others to fill)
2d half
E & E Adair
Appa Family
Sevan & Flint
Kellam & O'Dare
(Others to fill)
NEW ORLEANS
Palace
(Mobile Split)
1st half
Santry & Morton
Dunham & O'Malley
George Campbell Co
G Campbell Co
Neal Aile
Miniature Revue
NEWPORT NEWS
Olympic
(Petersburg Split)
1st half
Rahn & Beck
Florida 4
W H Armstrong
Billy Rogers
Gabby Bros & Clark
Buckley
Academy
(Richmond Split)
1st half
Raymond & White
R. C. Palmer
"Playmates"
Victory Recreates
(One to fill)
ST. LOUIS
B. F. Keith's
Nathan Bros
Daley Nellis
Sabina & Goodwin
J. R. Johnson Co
Emily Darrell
Nonette
Low Docketader
Donald Sisters
TORONTO
1st half
Sylvia Loyel Co
Newell & Most
Moran & Wier
Hugh Herbert
Rae E Ball & Bro
Hedley 3
Columbia
2d half
Faber & McGowan
Night Boat
Alexandria
(Others to fill)
PITTSBURGH
Warren Girls
F. J. Gwynne
Crawford & Brdick
Majestic Bonconi
Overman Revue
Whiting & Burt
Majestic
(One to fill)
PROVIDENCE
Wm Brack Co
Hunting & Francis
J. C. Nugent
(Others to fill)
READING
Majestic
Parshley
Fraser & Bunce
Henry Toomer Co
Jarvis & Harrison
Randella
Dooley & Tolson
Cahill & Romaine
"Oh Billy"
Shoa & Carroll
Brown Gardner & B
FITCHIE
Dawson Sis & Stern
Morris & Webb
J. M. Harkins
Nosses 4
ROANOKE
Rosaque
(Chattanooga Split)
1st half
Helen
Horn & Lockwood
Hawlan Snaders
Lawrence & Quirk
Mortlie
Temple
Chas Henry Pats
Bully
Vine Dale
Murphy & Lechner
"U S Die Club"
Rasellas 1
Fedorson Bros
(One to fill)

ERNIE YOUNG
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Is Now in New York for 10 Days
Address me care VARIETY

SAVANNAH
Bison
(Jacksonville Split)
1st half
Gene Fowler
Mabel Sherman Co
Hank Brown
Yvette Co
SYRACUSE
Frederick
Reno
Laurel Lee
Jas C Morton Co
Fred Bernone
Valerka Surtst Co
Wanner & Palmer
Le Roy Models
TOLEDO
B. F. Keith's
Nathan Bros
Daley Nellis
Sabina & Goodwin
J. R. Johnson Co
Emily Darrell
Nonette
Low Docketader
Donald Sisters
TORONTO
1st half
Sylvia Loyel Co
Newell & Most
Moran & Wier
Hugh Herbert
Rae E Ball & Bro
Hedley 3
Columbia
2d half
Faber & McGowan
Night Boat
Alexandria
(Others to fill)
PITTSBURGH
Warren Girls
F. J. Gwynne
Crawford & Brdick
Majestic Bonconi
Overman Revue
Whiting & Burt
Majestic
(One to fill)
PROVIDENCE
Wm Brack Co
Hunting & Francis
J. C. Nugent
(Others to fill)
READING
Majestic
Parshley
Fraser & Bunce
Henry Toomer Co
Jarvis & Harrison
Randella
Dooley & Tolson
Cahill & Romaine
"Oh Billy"
Shoa & Carroll
Brown Gardner & B
FITCHIE
Dawson Sis & Stern
Morris & Webb
J. M. Harkins
Nosses 4
ROANOKE
Rosaque
(Chattanooga Split)
1st half
Helen
Horn & Lockwood
Hawlan Snaders
Lawrence & Quirk
Mortlie
Temple
Chas Henry Pats
Bully
Vine Dale
Murphy & Lechner
"U S Die Club"
Rasellas 1
Fedorson Bros
(One to fill)

DR. JULIAN SIEGEL
Official Dentist to the N. Y. A.
1493 Broadway (Putnam Building), New York
Pell Circuit
2d half
BRIDGEPORT
Pell's
Lampin
Wm Morrow Co
Scanlon D Bros & S
"Federationism"
(One to fill)
2d half
Les Valdons
Potter Hartwell
Allen Shaw
Little Cinderella
(One to fill)
Piana
Noel Lester
Barlett Smith & S
Prosper & Maret
(Two to fill)
2d half
Whirlwind Hagons
La Mey & Pearson
Synopacted Misses
Marlette's Manikins
(One to fill)
HARTFORD
Holman Bros
Davis & Walker
W O'Clare & Girls
Curtin Tilton
Fulgencia
2d half
Noel Lester
Lester & Vincent
Stover & Loveloy
Scanlon D Bros & S
Celine's Circus
NEW HAVEN
Fritchle
Les Valdons
Synopacted Misses
La Mey & Pearson
"Federationism"
Rose & Moon
2d half
Bolger Bros
Orr & Hager
Honeycuttle & V
Krenkar Bros
Patter & Hartwell
Hall & O'Brien
Morrison & Hart'y
Allen Shaw
Little Cinderella
2d half
Dare Bros
Claxton & May
Dunn & Miller
Neving & Mack
Stover & Loveloy
WATERBURY
Pell's
Farrell & Hatch
Cornell Leona & Z
Dunn & Miller
Neving & Mack
Stover & Loveloy
WATERBURY
Pell's
Farrell & Hatch
Cornell Leona & Z
Dunn & Miller
Neving & Mack
Stover & Loveloy

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MARCUS LOEW

Palman Building, New York City
NEW YORK CITY
Americas
 4 Virginia Stoppers
 Gardner & Van
 Cooper & Lacey
 Kitaro Japs
 McDermitt & Heag
 Jim Doherty
 Swartz & Clifford
 Arco Bros
 (One to fill)
 Sam Lee
 Saxon Sis
 Gadschmidt
 Hall & Francis
 Maxine Dancers
 Gertrude Morgan
 Hugh Norton Co
 Harry Lee
 3 DeMuna Bros
 Victoria
 Rose & Dell
 Hal & Francis
 3 Autumns
 Andrew Mack
 Paul Patching & Co
 24 half
 Johnny Clark Co
 Orban & Dixie
 F H Hawley Co
 Andrew Mack
 Saxon & Moyer Sis
 Bollinger & Roy's
 Rogers
 Harry Norton Co
 Jones & Jones
 Monte Troupe
 24 half
 Abbeysheim Trio
 4 Autumns
 Henry Moore
 Royal Hawaiian 4
 Greasley Sis
 Gertrude Morgan
 Newport & Sirk
 Concentration
 Harry Lee
 Jack Moore 2
 (One to fill).

CLEVELAND

Liberty
 Flying Henry
 Jack Goldie
 Sweet Sweeties
 Bernard & Meyers
 Bell & Caron
DALLAS
Hippodrome
 Beth Stone
 Beulah Pearl
 Nine O'Clock
 Kaufman & Lillian
 Flying Weavers
 24 half
 Marshall & Walton
 Murray Louie
 "Oh, Auntie"
 Hampton & Blake
 Dayton
 J & S DeLear
 Carlisle & Rorer
 1 Ladies
 Grasser & Davlor
DETROIT
Colonial
 Jimmy Kees & Co
 Murray Livingston
 Stone & Moyer Sis
 24 half
 The Florin
 Fay's Ward
 (Three to fill)
FALL RIVER
 Tyler & St. Clair
 Cook & Lander
 Loughlin & West
 Ward Bell & Ward
 The Pearl
 Bobby Van Horn
 Roland Roy Co
 LaFollette Co.
HIPPODROME
 Wilbur & Lyke
 Charles & Lander
 Hughie Hickie
 Ruth Curtis & Band
 Knight & Jane
 Mole Jests & Mole
 Ward & Gwery
 Jimmy Rosen Co

LOS ANGELES

Estelle & Roy
 J & P Mattis
 Pope & Uno
 Henry & May
 C Hansen & Boys
 "Peacock Revue"
 24 half
 Dave VanHeld Co
 Green & La Poll
 Yank
 Lamont's Minstrels
 Gilmore & Castle
 Van & Emerson
MEMPHIS
 Lyeann
 Swain's Animals
 Neal & Stewart
 Tom Davis Co
 Coccia & Verdi
 Steiner 3
 24 half
 Lester Raymond Co
 Bertram May Co
 LeRoy & Dredner
 4 Tasmansians
Hippodrome
 (14-15)
 (Same to fill) plays
 Hanford 18)
 Kimball & Kenneth
 Christy & Ryan
 Edward Farrell Co
 Eddie Hughes Co
 Booth & Lander
 (12-30)
 Kipp & Kippy
 Kipp & Kippy
 Tom Linton Girls
 Harry Norton Co
 Corradini's Animals
MONTREAL
 Claimont Bros
 Isabelle D'Armand
 Dae & Neville
 Clayton & Rogers
 Jack Levy & S G
NEW ORLEANS
 Spencer & Rose

34 half

Gordon & Gordon
 Senna & Weber
 Geo Randall
 Mumford & Stanley
 4 Bangards
SALT LAKE
Castle
 Violet & Charles
 3 Red Peppers
 Bob & Bill Millard
 Chas Millard Co
 Bertie Fowler
 La Follette
 24 half
 Adams & Brizemo
 T & F Almond
 J & A Reilly
 Clark & Lorraine
 Smith Lynch & S
 Balduz Trio
SAN ANTONIO
Princess
 J & I Melva
 Fredericks & Palm
 Kingsley & Munson
 Eddie Phillips
 4 Krasy Kids
 Wilbur & Lyke
 Phil Davis
 Givroy Dolan & C
 Wilson & McAvoy
 R & H Hughes
SAN DIEGO
Hippodrome
 Estelle & Roy
 Pope & Uno
 Henry & May
 C Hansen & Boys
 "Peacock Revue"
SAN FRANCISCO
 (Sunday Opening)
 J De Loria
 Bert & E Mathes
 "Let's Get Married"
 (Hippodrome)
 Blahos & La Mont
 T & C Breton
 Ernest Brownies
 Cortelli & Rogers
 4 Solores

SPRINGFIELD

Broadway
 Herbert
 Nippon Duo
 Eddie Carr Co
 Imperial Four
 Bolla Trio
 24 half
 Lieut Thadon Co
 Seymour & Jeannette
 Married Via Wire's
 Mac & Polton
STOCKTON
Hippodrome
 Kipp & Kippy
 Carr Trio
 Tom Linton & Girls
 Harry Norton Co
 Corradini's Animals
 24 half
 (Same as Sacramento)
TAFET, CALIF.
Hippodrome
 (14-15)
 Yank
 Lamont's Cowboys
 Gilmore & Castle
 Van & Emerson
 24 half
 Jas & Jessie Burns
 Bill
 Melane & Madge
 Taylor Triplets
TORONTO
Yankee
 Stanley Bros
 Benet's Twins
 Gray & Klumker
 Chisholm & Green
 Lane & Plant
 Gae & Co
WACO
 Cavano Duo
 Hippodrome
 Marshall & Walton
 Murya Lelle
 14-15
 Hampton & Blake
 Faber Bros
 24 half
 J & I Melva
 Fredericks & Palm
 Kingsbury & Mun
 Eddie Phillips
 9 Krasy Kids

SAN FRANCISCO

Pathegram
 (Sunday Opening)
 Bullava Girls
 Danny & Donagan
 Samoff Trio
 Eddie & Ramdon
 Bob Albright
 Hills Circus
SEATTLE
 Pathegram
 Phil LaTocha
 Patrick & Otto
 Perrone & Oliver
 "Oh Mike"
SPOKANE
 Pathegram
 Gypsy Trio
 Marden & Manley
 Walter Fanner Co
 Gorman Bros
 Chas Althoff
TACOMA
 Pathegram
 Roanher & Bog
 Green & Pugh
Victoria-Pathegram
 Bookings
 Happy J Gardner Co
 Stepphens & Bra
 "Rising Generals"
ORPHEUM
 Mier & Gibson Sis
 Cavana Duo
 Internal 9
 WICHITA FALLS
TEXAS
 Robinson's Eleph's
 S.A.N.A.N.T.O.N.I.O
 DePaga & Yorkov
 Forest & Church

MAURICE SAMUELS

James & Sylvester
 T Shaw's Dancers
 VACCOVIER
 Pathegram
 F & A P-plot
 Raymond & Jordan
 Pereira Sextette
 Sherman Van & H
 Florence Rayfield
 Berlo Girls
VICTORIA
 Pathegram
 Aerial Patts
 Allen Lindsay Co
 Four of us
 Lerner Girls
 Neil McKinley Co
 Great Lion & Co
WINNIPEG
 Pathegram
 H & H Savage
 Rucker & Winnif
 Sanctu
 Pathegram Daughter
 Laurie Ordway
 "Broadway Echoes"

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100 Broadway, New York City, N.Y. 100
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24 half
 Cooper & Lacey
 Al Lester Co
 Concentration
 McDermitt & Heag
 Cunningham & D's
 Delaney
 The Bradens
 Dorothy Doyle
 Thos F Jackson Co
 Abbeysheim Trio
 Thovito
 5 Availons
 Arco Bros
 24 half
 Blair & Crystal
 Myrtle Hanson 3
 Dunham & Edwda
 Gene Hamilton Co
 National
 Monte & Part
 Blair & Crystal
 Helene Colene Co
 Dunham & Edwda
 Better Bros
 24 half
 Linko & Linko
 Newport & Sirk
 Billy K Wells
 Golden Troupe
ORPHEUM
 Cunningham & D's
 Orban & Dixie
 Henry & Moore
 Golden Bird
 Mary Haynes Co
 Maxine Dancers
 24 half
 Nick Hufford
 The Decorators
 Shaw & Bernard
 Kitaro Japs
 Deelward
 Sam Lee
 Rice & Francis
 Hunter Randall & S
 Danny Simmons
 Odva & Seals
 24 half
 The Bradens
 Murray Livingston
 Davis & Seals
 Avenue 9
 Harrah & Mulroy
 Ward & Gwery
 Nick Hufford
 Payton & Ward
 (Two to fill)
 24 half
 Smith & Jordan
 Tracy & Mohr
 Frankie Rice
 Leonard's Minstrel
 (Two to fill)
BROOKLYN
 Metropolitan
 Thornley Sis Co
 Hughie Clark

PANTAGES CIRCUIT

BITTE
 Pathegram
 (11-17)
 (Same to fill) plays
 Anacosta 17; Mis
 Haas Bros
 De Loria
 McGrath & Deeds
 Girls Be Girls
 Moss Bros
 Asshi Troupe
CALGARY
 Pathegram
 Four Laurels
 College Quintet
 Kelly & Onell
 Britt Wood
 "On High Seas"
GRAND
 The Angels
 O'Connor & Polson
 Maggie LeClair Co
 Chubberty
 Dangerous D McGW
 Miles
 W 2 Whittle
 Louise Gilbert
 Wolfe Paterson
 Omoros & Jeannette
 Kuma 4
DETROIT
 Pathegram
 Ray Lawrence
 Archer & Belford
 Hyman Meyer
 Eddie Fox Co
 Five Pathegram
 Tom Kelly
 Corntinians
PORTLAND
 Pathegram
 Winslow Bros
 Gertrude Newman
 Bender & Mehan
 Business in Bustin's
 Texas Comedy 4
 Little Zip & Naps
REGINA
 Pathegram
 (11-17)
 (Same bill) plays
 Saksman 11-20)
 Carlita & Lewis
 Abrahams & Johns
 Wills H Wakefield
 Nevins & Gordon
 Walters & Walters
 "His Talk Days"
SALT LAKE
 Frank Shields
 Harmony Trio
 Roach & McDuffy
 Hendrich Belle-Isle
 Tarsan
 M Winchell & Gr'n
 Manning & Lee
 Salvation Molly
 Haverman's Anim's
 Rege
 Delantis & Rose
 Johnny Johnson
 Saksman 11-20)
 Rose Wise Co
 "Current of Fun"
EDMONTON
 Pathegram
 Nelson's Railroad
 Bonnie Nace
 Waver & Dyer
 J C Mack Co
 Frank Morrell
 14-15
 Frances Revard Co
 GT FALLS
 Pathegram
 (Same bill) plays
 Halant 18)
 Harvard Hill & K
 Saksman 11-20)
 Valand Gamble
 Hazel Kirk Trio
 Empire Comedy 4
 Bird Cabaret

LONG BEACH

Pathegram
 Love
 Naida Norrine
 Peerless Trio
 J De Loria
 McGrath & Deeds
 Girls Be Girls
 Moss Bros
 Asshi Troupe
CALGARY
 Pathegram
 Four Laurels
 College Quintet
 Kelly & Onell
 Britt Wood
 "On High Seas"
GRAND
 The Angels
 O'Connor & Polson
 Maggie LeClair Co
 Chubberty
 Dangerous D McGW
 Miles
 W 2 Whittle
 Louise Gilbert
 Wolfe Paterson
 Omoros & Jeannette
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 Pathegram
 Ray Lawrence
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 Hyman Meyer
 Eddie Fox Co
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 Tom Kelly
 Corntinians
PORTLAND
 Pathegram
 Winslow Bros
 Gertrude Newman
 Bender & Mehan
 Business in Bustin's
 Texas Comedy 4
 Little Zip & Naps
REGINA
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 (11-17)
 (Same bill) plays
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 Abrahams & Johns
 Wills H Wakefield
 Nevins & Gordon
 Walters & Walters
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 Roach & McDuffy
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 Manning & Lee
 Salvation Molly
 Haverman's Anim's
 Rege
 Delantis & Rose
 Johnny Johnson
 Saksman 11-20)
 Rose Wise Co
 "Current of Fun"
EDMONTON
 Pathegram
 Nelson's Railroad
 Bonnie Nace
 Waver & Dyer
 J C Mack Co
 Frank Morrell
 14-15
 Frances Revard Co
 GT FALLS
 Pathegram
 (Same bill) plays
 Halant 18)
 Harvard Hill & K
 Saksman 11-20)
 Valand Gamble
 Hazel Kirk Trio
 Empire Comedy 4
 Bird Cabaret

INTERSTATE CIRCUIT.

Palace Theatre Building, New York City
DALLAS
 Hugo Reo
 Murray Girls
 Mrs Gene Rughan
 Chris Richards
 G Hoffman
 The Sharokeys
 Ward & Dooley
PORT WORTH
 Pathegram
 Maimon Duo
 William Eba
 Armat Brothers
 Laine & Rees
 Harry Green Co
 Louis D'Amico
 Princess Rajah
GALVESTON
 Pathegram
 (11-17)
 (Same bill) plays
 Austin 11-30)
 The Von Colos
 Demarest & Doll
 Donald Roberts
 Lewis & Wills
 "Not Yet Married"
 Jo De Tre
 Karl Emma's Pets
HOUSTON
 Pathegram
 (Sunday opening)
 L2 Barry & Miss
 Maroon Bros
 Martha Hamilton Co
 Baron Licher
 Gides & Phillips
OKCEN
 Pathegram
 Gae & May
 Ray Lawrence
 Archer & Belford
 Hyman Meyer
 Eddie Fox Co
 Five Pathegram
 Tom Kelly
 Corntinians
PORTLAND
 Pathegram
 Winslow Bros
 Gertrude Newman
 Bender & Mehan
 Business in Bustin's
 Texas Comedy 4
 Little Zip & Naps
REGINA
 Pathegram
 (11-17)
 (Same bill) plays
 Saksman 11-20)
 Carlita & Lewis
 Abrahams & Johns
 Wills H Wakefield
 Nevins & Gordon
 Walters & Walters
 "His Talk Days"
SALT LAKE
 Frank Shields
 Harmony Trio
 Roach & McDuffy
 Hendrich Belle-Isle
 Tarsan
 M Winchell & Gr'n
 Manning & Lee
 Salvation Molly
 Haverman's Anim's
 Rege
 Delantis & Rose
 Johnny Johnson
 Saksman 11-20)
 Rose Wise Co
 "Current of Fun"
EDMONTON
 Pathegram
 Nelson's Railroad
 Bonnie Nace
 Waver & Dyer
 J C Mack Co
 Frank Morrell
 14-15
 Frances Revard Co
 GT FALLS
 Pathegram
 (Same bill) plays
 Halant 18)
 Harvard Hill & K
 Saksman 11-20)
 Valand Gamble
 Hazel Kirk Trio
 Empire Comedy 4
 Bird Cabaret

MAURICE SAMUELS

James & Sylvester
 T Shaw's Dancers
 VACCOVIER
 Pathegram
 F & A P-plot
 Raymond & Jordan
 Pereira Sextette
 Sherman Van & H
 Florence Rayfield
 Berlo Girls
VICTORIA
 Pathegram
 Aerial Patts
 Allen Lindsay Co
 Four of us
 Lerner Girls
 Neil McKinley Co
 Great Lion & Co
WINNIPEG
 Pathegram
 H & H Savage
 Rucker & Winnif
 Sanctu
 Pathegram Daughter
 Laurie Ordway
 "Broadway Echoes"

A musical comedy company to be known as George M. Cohan's Comedians has been organized. The members include Charles Judels, James Marlowe, Alfred Girard, George Fredericks, George Calane, Florrie Miller, and Estaire Kaye. The first production will be "The House That Jack Built" by Otto Harbach and Sam M. M. del, with music by Louis Hirsch, and the premiere will take place at the National Theatre, Washington, D. C. during the week commencing Monday, March 23.

SHOW REVIEWS.

(Continued from page 35)

ORPHEUM, NEW ORLEANS.

New Orleans, March 10. The coldest March weather in 20 years diminished attendance at all theatres the first part of the week and the Orpheum was no exception, although the bill possessed light box office strength with a couple of split headlines bereft of past (and present) popularity the main financial fish. They were Eva Shirley and Jazz Band who closed and Johnny Ford and assistants appearing fifth.

Robbie Gordone ever artistic in posturing lent beauty to the opening position. Hayden and Ercelle were appreciated through the charm of Miss Ercelle. New Orleans has long been a nemesis for Hayden. The early season success of "The Man Hunt" artistically staged and competently played one number, Isidore Illian, appealing as the most expert ingenue seen hereabouts in months. Another gem the cast to score unmistakably was Ralph Bailey whose constant anti-house parties evoked chuckles. Few playlets have received as much favorable attention in New Orleans recently.

Vanderhille has a find in Sybil Vane. She rocked the theatre to its rafters with reverberant applause at the end of each of her numbers dwarfing everything else by comparison. Here is a headline the big time is overlooking. Her accompaniment the most prominent in this particular niche of the season. Miss Vane should be promoted now, as it is a much better time for the flame of art when ascending than when descending.

Johnny Ford started with confident demeanor, expatiating at length upon the virtues of his five feminine piano playing assistants.

The local clintelle picks its own winners and hates to lose information about histrionic entrants. When the Ford entry ran its race no numbers were hanging for it.

Walter Weems was liked because of his ingratiating manner and somewhat new stories. That about the little negro who was spoiled in his bad taste and again about eight turns are using it on the small time. Weems does not need the horn any more his sales increased more resoundingly than his "blows."

Eva Shirley's jazz band proved an impediment for this city. With an original on almost every corner her quintet seemed like an imitation. At last not something for his shimmy, but Miss Shirley found them parsimonious in bestowing approbation.

PALACE, NEW ORLEANS.

New Orleans, March 10. The first half show at the Palace was submerged by an avalanche of obtuse triteness. The more temptations of the auditors with emotions easily stirred received the turn of events but the major portion were palpably bored. Four finger snaps displayed expressive draperies while submitting their various assaults on muse Thespia, their extreme confidence tending to further the impression to such an extent they pleased. Jack La Vier held away throughout his aerial commotions, doing extremely well.

Ned Norworth and Evelyn Wells could well bill themselves as the successors of the Cherry Sisters. The main humorous points are Norworth's scuzzing. Miss Wells nose a half dozen times, punning her stomach and pulling her clothes up and down. Banter is terrible when it is terrible and this act is as insult to the intellect. In 15 years of reporting shows for Variety this is the worst act encountered.

Yates and Reed followed the Norworth and Wells drivel and working stoically blotted out some remembrance of it, doing very well considering.

Bob Tip and Company proved as entertaining as during former visits, the remarkable canine seeming to grow better each time around. *Samuel.*

LETTERS

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(March 15-March 25)
"All Jax Revue" 15 Mt Morris, New York 21 Majestic Wilkes-Barre.
"Aviators" 15 Standard St Louis 21-22 Grand Terre Haute 23-27 Park Indianapolis.
"Bathing Beauties" 15 Englewood Chicago 23 Haymarket Chicago.
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CHAS. ALTHOFF

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Great Falls, Leader
Sheriff of
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Charles Althoff in the role of Sheriff of Hickville at the Grand is some Hick, believe me, and in the show given last night, to be repeated tonight, is worth a second look. Althoff is the most laughable character ever seen upon the stage in a attempted caricature, and his funny little squint and rheumatic gait are something all his own. He winks away at the last is music worth while in any man's show.

March 6, 1920

TO MANAGERS OF VAUDEVILLE THEATRES:

Any one who takes a position of endeavoring to improve conditions for the betterment of any particular business is, as a rule, severely criticized, or held up as officious, desiring to create publicity for himself, and is seldom given credit for honesty of purpose.

I want to say to you frankly that what I do, I do selfishly, with the hope of solidifying the business that Mr. Keith and myself helped to establish for the past thirty-five years.

I don't claim to be any more perfect than any other manager. I don't claim to have run my business any better, so far as consideration for the actor or general employee is concerned.

I do claim, however, to have waked up from the multitudinous duties that I have had to perform to the one duty that I neglected—looking after the general betterment of those whom we employ in the management of our business. I have often thought, when sending out the numerous letters to the vaudeville managers all over the United States and Canada that I do each week, that exception might be taken to what some may term presumptuousness on my part.

The splendid co-operation, however, and such letters as the one printed below, has given me great encouragement, and I want to take this method of thanking the vaudeville managers throughout the United States and Canada for their consistent and liberal co-operation in our endeavor to better conditions in general in the different branches of our business.

E. F. ALBEE

B. S. MOSS THEATRICAL ENTERPRISES, INC.

BROADWAY THEATRE BLDG.

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March 5th, 1920.

MR. E. F. ALBEE,
1564 Broadway, New York City.

Dear Mr. Albee:

Thank you a great deal for the general letters of constructive and helpful criticism on theatre management which you have been sending me. Our business has long been sorely in need of someone willing to take the time from his own immediate affairs to consider the theatrical outlook and survey the situation as a whole.

In voluntarily assuming this task, and permitting all of its responsibilities to devolve upon you, you have earned the gratitude, I am sure, of everyone—the public, the actor, the manager—because all derive benefit from a policy of co-operation.

Probably the great majority of the owner-managers have themselves recognized the existence of the evils you point out, but have tolerated conditions because they have not realized just how much harm they worked.

Most of the men in our profession are in the parlance of the day, "good fellows," and permit the things that they do to continue in their theatres on account of thoughtlessness. They are busy with things that seem of more pressing importance.

Your general letters, however, serve as an admirable stimulant for improvements and certainly make every manager devote care and attention to problems that he would otherwise overlook amid the rush of a day at his desk. You are performing a real and genuine service in acting as monitor for us all.

With every good wish,

Cordially and sincerely yours,

B. S. MOSS.

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"Midnight Maidens" 15 Gayety Brooklyn 22 Gayety Newark.
"Million Dollar Dolls" 15 Empire Brooklyn 22 People's Philadelphia.
"Mischievous Makers" 15 Gayety Milwaukee 22 Gayety St. Paul.
"Monte Carlo Girls" 15 Haymarket Chicago 22 Gayety Milwaukee.
"Oh Frenchy" 15 Academy Buffalo 22 Empire Cleveland.
"Oh Girls" 15 Gayety St. Louis 22 Star & Garter Chicago.
"Pace Makers" 15-16 Lyceum St. Jose 22 Standard St. Louis.
"Parisian Girls" 15 Penn Circuit 22 Gayety Baltimore.
"Parisian Whirl" 14-16 Berchel Des Moines 22 Gayety Omaha.
"Peek-a-Boo" 15-17 Park Youngstown 18-20 Grand Akron 22 Star Cleveland.
"Razzle Dazzle" 15 Worcester Worcester 22 Howard Boston.
"Record Breakers" 15 Century Kansas City 22-23 Lyceum St. Jose.
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"Sport Girls" 15 Gayety Baltimore 22 Folly Washington.
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"Step Lively Girls" 15 Columbia Chicago 22 Empire Newark.
Stone & Pillard 15 Star Toronto 22 Academy Buffalo.
"Sweet Sweeties Girls" 15 Gayety Louisville 22 Empress Cincinnati.
"Tempting Widows" 15-17 Armary Elmhurst 15 Auburn 18-20 Inter Niagara Falls 22 Star Toronto.
"24th Century Maids" 15 Lyric Dayton 22 "Victory Belles" 15 Miner's Bronx New York 22 Casino Brooklyn.
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Williams Mollie 15 Casino Brooklyn 22 "World Beaters" 15-15 Broadway Camden 18-20 Grand Troncon 22 Bijou Philadelphia.

ATLANTIC CITY.
By CHARLES SCHUBERT.
Russell Austin has been appointed manager of the Colonial, succeeding H. M. Russell, resigned. Mr. Austin has been with the Stanley Co. since his return from France, where he was assistant manager of the local Keith's last summer, as associate manager at the Globe Theatre during the fall and early winter, and for several past months has been studying the photoplay end of his firm's activities in Philadelphia.

Keith's will open for a week before next week following Easter, closing again April 15.

The Automobile Show under local dealers' auspices has been scheduled for the Million-Dollar Pier next week, March 15. The Pier opens for the season March 22.

Full week bookings are now current at the Apollo, with "Chris," the new Eugene O'Neill play, this week; Dillingham's "The New Dictator" next week, and other bookings unannounced. The Globe had "Always You, 8-10," "Business Before Pleasure," 11-12, "Mrs. Jimmy Thompson," 13-17, "Somebody's Sweetheart" 18-20.

Charles Lusenburg, for many years assistant to Fred Moore at the Apollo, has now been rated as assistant manager, filling a vacancy caused by the death of the late Dr. Underwood Cochran.

BALTIMORE.
By F. L. OTTOLE.
AUDITORIUM.—"Somebody's Sweetheart," although more than a year old, packed them in on the opening night of its engagement here. Ardelle Claves has been the leading lady. The scenery, costumes and humor of the piece still remain fresh enough to have the play enthusiastically received.
ACADEMY.—Klaw & Erlanger's re-known "The Merry Widow" was elaborately staged and with more people drew fair crowd opening night. John Dunsmore as Ben Fur was particularly successful.
FORD'S.—"Three Showers," a new

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musical play, which opened last week in Rochester, by William Cary Duncan, presented by Mr. and Mrs. Coburn, opened to a good house Monday evening. The showiness is not yet entirely out of the handling of the various roles, and the snap born of experience is lacking. It is a clean play from beginning to end and was received with appreciation.
MARYLAND.—Vaudeville.
FALLAC.—Beauty Trust.
GARDEN.—Vaudeville.
HYPPOCRITE.—Vaudeville.
GAYETY.—Edmond Hayes show.
FOLLY.—"Shimmy Kisses."
STRAND AND WIZARD.—Films, "Polynesian."
NEW.—"The Turning Point," picture.
PARKWAY.—Footlights and Shadows, picture.

The Baltimore Opera Society, directed by David S. Melamet, opened its first of a series of performances here Monday night at Alhambra's. The first act of "La Traviata" and the second and fourth acts of "Il Trovatore" furnished splendid vehicles for the large and well trained chorus and cast. An orchestra of 30 or more pieces, under the leadership of Mr. Melamet, furnished the music.

The McHenry, one of the group taken over recently by the Whitehurst interests when they bought out the Parkway holdings, has come into possession of Fred J. Nixon-Nirdlinger. It will be known as Nixon's McHenry. Mr. Nixon-Nirdlinger also controls the New Pickwick and the Victoria, but has confined his attention in the past mainly to the Academy of Music.

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Property at 719 West Baltimore street, formerly a picture house, has been purchased by Belmont & Son from Edwin W. Wilson and will be converted into a business establishment. The place has never been a success in the amusement line.

BOSTON.

By LEN LIBBEY.

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WEEK MARCH 22—RIVERSIDE, NEW YORK CITY

WEEK MARCH 29—BUSHWICK, BROOKLYN

WEEK APRIL 6—ORPHEUM, BROOKLYN

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MODERN BEACON, CODMAN SQUARE, STRAND, FRANKLIN PARK, EXETER STREET, COLUMBIA, LANCASTER, WALDORF, GLOBE, FENWAY.—Pictures.

PARK.—First week of the feature film, "Why Change Your Wife?"

SHUBERT. — Second week of the "Greenwich Village Follies" in here for a

four weeks' run and which are cleaning up big with a \$3 top for week nights and extra prices for Saturday.

MAJESTIC.—Theda Bara on the second and supposedly last week of Boston engagement of "The Blue Flame." Is playing to capacity and could fill the house at extra matinees if she would play them.

WILBUR.—The fourth week of "39 East," which seems to be just moving along quietly and picking up the coin without much fuss or bother.

HOLLIS.—Helen Hayes in her new show, "Eab," now on the fourth week with business good and the star getting more and more publicity every day as a possible future important star, theatrically.

PLYMOUTH.—The third week of "The Girl in the Limousine."

TREMONT.—Second week of Elaine Janis and her "gang" to capacity houses. PARK SQUARE, "Honey-Girl," the new Sam Harris show based on the story of "Checkers," now on the second week.

BOSTON OPERA HOUSE.—Second week of the Chicago Grand Opera Co. This is also the final week and in the only touch of grand opera that Boston will get this season, according to present indications.

COLEY.—Henry Jewett Players using "A Night Off" for a vehicle.

ARLINGTON.—The sixth week of "The Outrageous Mrs. Palmer" and still to his business.

GAYETY.—"The Girls of the U. S. A." in burlesque.

CASINO.—Harry Hastings' "Big Show."

HOWARD.—"The Girl from the Folies" in burlesque.

TREMONT TEMPLE.—Last two weeks of the Pickford film, "Pollyanna."

A sensation was sprung at Athol, a small settlement near this city, during the week when a show being given under the direction of the Y. M. C. A. at a church was stopped when a girl appeared on the stage in short dresses and pink stockings, minister, who was the last word in the way of authority, stepped on the stage and stopped the show. At first it was claimed that the girl wore pink tights but later it was said the objection was to the dancing steps she started to shoot over. The girl in question was a professional sent to the affair by a Boston booking agency on request when some of the local amateur talent failed to show.

Although it wasn't on the program, a thriller came near being pulled at the Exeter Street Theatre, a local film house, during the week. James F. Aldrich, 18 years, a member of a prominent Detroit family, and a student, saw his sweetheart in the theatre with another man. After writing her a note he drew a revolver from his pocket and started to "end it all." He was prevented from carrying out this melodramatic stunt by theatre employees and locked up. His case was filed in court, where he was charged with carrying a loaded revolver, and he has gone back to Detroit with his father.

The engagement of Hazel Newell, daughter of Mr. and Mrs. E. N. L'Africain, of Medford, to Julius Theodorovics, second concert master of the Boston Symphony Orchestra, is announced. Mr. Theodorovics came here from Poland 10 years ago to play in the orchestra and has been a member since. Miss L'Africain is a cellist, member of the American String Quartet and her father is band master of the 101st Infantry Band.

Lyonel Watts, one of the company of the Henry Jewett Players, lost several performances of "Hobson's Choice" through illness and Leonard Craske filled in for him.

Through the inability of Mr. Bolm, who was to take one of the principal parts to reach here in time because of traffic conditions between New York and this city, the performance of Mr. Carpenter's ballet, "The Birthday of the Infanta," was abandoned Saturday afternoon. Bolm left New York at midnight Friday and the storm overtook him at

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—*Walter Anthony, San Francisco Chronicle.*

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—*Diario de la Marina, Havana, Cuba.*

"Madame Sarah Bernhardt rendered 'Camille' in a wondrous manner. Albertina Rasch, co-starring with the 'Divine,' proved equally great in her art."
—*N. Y. Evening Sun.*

"Albertina Rasch had the big cry of the Opera."
—*N. Y. Evening Mail.*

"In the 'Jewels of the Madonnas' the applause grew to a riot for a little Balletina who was well named Rasch."

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New York. He did not arrive here until early Saturday night. Money was turned back to some of the audience, a small one at that, and for the remainder a special dance number was added. It was suggested by the management of the Chicago Opera Company, Mr. Bolm and others that another afternoon this week the performance be given but the idea was frowned on by the local management.

It has been suggested by Mlle. Yvonne Gail, the soprano of the Chicago Opera Company playing here, that a movement be started to transform the Boston Opera House into a municipal theatre through purchase by the city. She calls attention to the misfortune which has attended this house, now in the hands of the Shubert, and believes that a plan such as she suggests is successful in European countries and could be worked here. With the house a municipal theatre, opera could be maintained there, she claims, and the plight of Bostonians about the lack of it would be ended.

It is reported locally that A. H. Woods is considering building a house here. While rumors of this sort are constantly cropping up it seems from the attractions that he has been booking in this and last season that he could use a house exclusively. John Hontague, who came here so often for Woods that he finally told his boss that he should make up his mind and let him stay here, does nothing but take care of the Woods attractions and he could take care of any house that Woods would acquire.

Mrs. Tolmazin is booked in here for a concert at the Boston Opera House on Sunday afternoon, April 4. Evidently the Shuberts are planning to run Sunday afternoon concerts at the opera house in competition with the ones at Symphony Hall, which have been running for several seasons and which go big with music loving Bostonians.

BUFFALO.

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"Moonlight and Honeysuckle." The star's personal following can be relied on to draw good business. Got off with a good start Monday.

SHUBERT-TECK. — "Nothing But Love." Getting the better of the week's break, but still far from anything like big money. Probably due to the over-

supply of the musical comedy market here this season.

SHEAS—Yvonneville.

SHEA'S HIPP. — Mary Pickford, "Heart of the Hills"; Joe Martin, "Baby Doll Sandi"; Sudworth Frasier.

STAR—Jean Leighton Rayne, Floto Bros., Gallatinia, Fad and Fanny, Hancy and Vincent, "Lemon."

OLYMPIC. — "Mammy's Birthday," Leonard and Bonjiman, Wheelback and Ray, Worth, Vayten Four, May Clark.

LYRIC. — "Telephone Tangle," Follies-Boomer, Ella Levall, Work and Kelt, "Girl in the Shackles," "The Third Generation."

GAYETY. — Sam Howe's Big Show with Harry Cooper, Sam Howard, Helen Tarr.

ACADEMY. — "A Daughter of Two Worlds," "From Hand to Mouth," "GARDEN." — "Some Wild Cats," third week.

FAMILY. — "The Tong Man." Over a hundred exhibitors and exchange men left for Ufaa Monday to attend the Exhibitors League Convention, Tuesday and Wednesday. A special car in charge of C. A. Taylor was chartered. The party included Harold S. Franklin, S. O. Weinberg, Bruce Fowler, H. P. Smith, Henry Wilkinson, A. E. Morris, I. M. Mosher, A. Moses, E. Kahn, J. E. Kimberley, A. H. Brady, F. S. Hopkins, J. H. Greenwald, J. Schuchert, C. Hall, B. C. Winesgar, H. Marney, G. Hancy, J. Hayes, H. Taylor, S. Carter, L. Marcus, O. Siegel, A. Sharick, N. I. Filkins, R. R. Gardiner and W. Hayes.

Sir Oliver Lodge will lecture at the Majestic, March 14. A heavy advance sale is reported.

A delegation of Chinese citizens called on the mayor last week and protested against the showing of "The Tong Man" running at the Family this week. So Ho Yan, manager of the Han-Kin restaurant, issued a statement declaring the film unjust to the Chinese race and claimed it had been stopped in other cities. The mayor promised a censorship by a board of public officials who, after viewing the film, found nothing objectionable in it. The management of the Family made the most of the incident for advertising purposes.

More echoes of the defunct Garden burlesque stock were heard this week when Judge Dudley in Supreme Court awarded Mary H. Huns the custody of

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her daughter, Ruth Hino. The girl had run away from her mother in Cleveland and came here, joining the company at the Garden. Later, the Children's Aid Society picked her up and was about to send her to training school when her mother heard of the girl's predicament and came here, asking the court to allow her to take her daughter back to Cleveland.

Bernard Vowinkel, manager of the Montana in Genesee street, was fined \$15 by Judge Maul for permitting a 17-year old boy to operate the motion picture machine in his house. The boy was also found guilty of operating a machine without a license and was fined \$10.

The city council last Friday passed an ordinance providing for more thorough fire protection in picture exchanges in the city. There was no opposition and all exchange managers appeared in favor. About 10 exchanges are affected.

CLEVELAND.

By J. WILSON ROY. **SHUBERT-COLONIAL.**—"On, My Dear!" Next week, Alice Brady in "Forever After."
OPERA HOUSE.—Robert B. Mantell in Shakespearean repertoire. Next week, William Gillette in "Deaf Strutt."
PROSPECT.—Joseph W. Fayton Stock in "The Song of Songs." Next week, "Fair and Warm."

KIEWITZ.—Vaudeville.
MILLS.—Temptation. Gaiety and Fitzgerald, Frank Ward, Helen Mortis, Dance Fantasies and pictures.
PRISCILLA.—Dan Collins and Co. in "School Days." Frank Waldron, Don Westley and Co., Beck and Stone, Dot Marni and Co. and pictures.

LOEW'S LIBERTY.—Weber, Beck and Fraser, Burns and Genevieve, Arthur Finn and Co., Three Maxin Girls, De Vries and Williams and pictures.

EMPIRE.—"The Grown-Up Babies."
STAR.—Ben Welch Revue.

GRAND.—Adonis and his Dogs, Three White Kuhn, Dunbar and Turner, Chisholm and Breen, Homers and Dunbar and pictures.

STILLMAN.—Film, "His House in Order."

EUGLID.—"On with the Dance."
ALEXANDRIA AND MALE.—"Young Mrs. Winthrop."

STRAND.—"The Little Shepherd of Kingdom Come."
KICKERBOCKER.—"The Luck of Geraldine Laird."

Andrew's "Life of Man" was given at the Play House on Friday, Saturday, Sunday and Monday. The production was one of the best ever staged at this house.

Molnlyre and Heath in "Hello, Alexander" at the Shubert-Colonial, March 12.

The biggest hit of any act seen at Kelt's in a long time was that made by the House of David Jazz Band last week. Their performance was a riot. The clamor for the long-haired musicians became so boisterous that the suc-

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ceeding act, Martin Webb, was refused a hearing. By wonderful shenanigans, Webb stuck to his guns and won over the house to such an extent that he went over in great shape. The hand is held over for this week.

Cleveland is enjoying a brief respite from the "bedroom" and "double-entendre" productions by the advent of Robert B. Mantell in a repertory of the immortal Bard's classics. This week Mantell will appear in seven different plays by Shakespeare—a marvelous week's work.

DES MOINES.

By DON CLARK.

Nora Bayes made a hit in Des Moines and drew four big audiences at Zerkow March 4-5-6 in "Ladies First." Played at \$3.50 top.

"The Canary," with Sanderson and Cawthorn, at Zerkow. Played at \$3 for entire lower floor and \$1 for gallery; Saturday matinee, \$1 to \$1.50. These prices are the absolute top for Des Moines this or any other season. Heavy advance sale reported. Show is playing a split week with Omaha, as most of the big-time attractions playing here this season. Des Moines is getting the production for but two days and three performances instead of the usual three days.

Frances Starr, in "Tiger, Tiger," will play the Zerkow March 19-20. Prices will jump to \$2 top again for the second time this season. Only a few lower floor seats will draw that figure, however.

Princess Players made the hit of their season with musical comedy "Very Good Eddie" this week. Leona Powers, Phil Sheffield and Minor Watson drew the big parts and the big applause.

Sylvester Shaffer headlining vede bill at Orpheum this week. "Cheer Up" is headliner at Empire.

"Scandal" drew so well New Year's week at Zerkow that it returned for two performances March 11.

Big pictures this week. Clara Kimball Young, in "The Forbidden Woman," at Des Moines; Ethel Clayton, in "The 13th Commandment," at Garden; Alice Lake, in "Should a Woman Tell" at Rialto; William Farnum, in "The Adventurer," at Palace.

Mabel Normand, in "Jinx," pulled such a big business at the Rialto four days last week that it was continued for a full week.

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Persistent rumors here are to the effect that the Orpheum will build a new house to play two-a-day and convert the present house into a three-a-day. Des Moines Amusement Co., owning the Eighth street house, now under lease to the Orpheum, denies the rumor, which comes here from Chicago.

The corner under consideration is owned by the Equitable Life Insurance Co. of Iowa, and the concern plans a 20-story office building for the site. It

the Orpheum is built it will be a part of the Equitable Building.

DETROIT.

By JACOB SMITH.

"Sinbad" opened a three weeks' engagement at the Shubert-Detroit Sunday night. House completely sold out for week. Sinbad will stay here three weeks, creating a new record. First time in history of Detroit that any show has remained longer than two weeks. Al Johnson is in show here and is working with

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Louis Mann in "Friendly Enemies" held over for second week. Next, "Nothing But Love."

New Detroit has William Orlotte in "Dear Brutus." Next, Robert B. Mann.

"Burlesque Revue" at Gayety. Next, Lew Kelly Show.

"Bathing Beauties" at Cadillac.

Photoplays: "One With the Dance" held over third week at Broadway Strand. "In Search of a Sister." Adams. "His House in Order." "The Stronger." "The Blooming Angel." "Majestic." "The Imp" at Colonial.

Louis K. Sidney is the new manager of the William Fox-Washington, Detroit, succeeding Ed Lawrence, who has been transferred to the New Terminal (Fox) in Newark. Sidney comes from the Fox house in St. Louis.

H. A. Ross, Detroit manager for Famous Players, has been transferred to the home office, where he has been promoted to assistant general sales manager. Charles W. Perry succeeds him in Detroit, being former assistant manager.

Butterfield's new Regent, Flint, opened March 10.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

MURAT—"Up in Mabel's Room."
ENGLISH—"A Prince There Was."
FARK—"Musical Extravaganza."
KEITH—"Vaudeville."
LYRIC—"Vaudeville."
SLATO—"Vaudeville and pictures."
BROADWAY—"Vaudeville."
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PLAYED KEITH'S NEW THEATRE, SYRACUSE, LAST WEEK

We have played the best theatre all over the world, but hate off to this one. Had the most comfortable seat in the short business. Shower-baths, cold, and Brussels carpets in every dressing room, suited with back-rooms for the week; and, in fact, everything is done to make the week a pleasant one. Everybody book-stands across you great.

We arrived at the Theatre Monday three hours late, cold and hungry. We met by the stage on the stage. He informed us that it was too late to go on and to go to the hotel and get something warm to eat and drink and be back in time for the night show. I guess that is pretty typical stuff. Mr. Alton certainly had the actor in mind when he built the Syracuse Theatre. That week will always be a pleasant spot in our memory.

Billy—POTTER and HARTWELL—Effie
IN "MUDDLED MIXTURES"

was the guest at many social functions last week. She formerly resided here.

Wrecking of buildings upon the site of Marcus Loew's \$500,000 vaudeville theatre in North Pennsylvania street was begun this week. Construction will begin within a few weeks.

Janet Adler & Co., Reese & Brooks and Ninetti Brothers, of Chicago, were featured as entertainers at the twentieth anniversary show.

After 17 years of promotion, Henry K. Burton, of the Burton Theatrical Booking Agency, finally has struck a winner. Henry has written the book and Charles Francis Roberts the music of a musical comedy, "Roger Bean." The police had to be called to control the crowd trying

to get into the town theatre at Princeton, Ind., on the show's second night there.

MONTREAL.

By S. MORGAN-Powell.
The influenza epidemic is making its effect felt all forms of entertainment throughout Canada, but Montreal is not suffering in this respect half so much as Toronto and the Ontario towns.

Plans are afoot for a chain of dance halls with cabarets for the leading Canadian towns. Mr. Bosche, of Chicago, is the moving spirit. He has contracted for a roof garden, restaurant, dance hall and cabaret in Montreal.

Trans-Canada Theatres, Ltd., have en-

gaged Tyrone Power for revivals of "The Middleman" and "A Bunch of Violets" for next season, so successful has his tour in "The Servant in the House" been thus far.

There are rumors of certain important developments in connection with Canadian Theatres, Ltd. It is said some of the Canadian partners are anxious to sell out at a comparatively small amount. Why they should do so, in view of the phenomenal business their houses are doing, it is difficult to imagine. However, the report is persistent, and it is also intimated that Toronto interests are not averse to buying up the stock. In that event, there may be created a very interesting situation, for with Trans-Canada Theatres, Ltd., building about a dozen new theatres in various cities, the Famous Players Canadian Corporation doing likewise, and the Allens also extending their holdings and securing more houses, competition will be about as keen as in any other enterprise in the Dominion shortly.

NEW ORLEANS.

By O. M. SAMUEL.

TULANE.—Richard Carle in "Sunshine."
LYRIC.—Freeman's "Fireflies."
LAFAYETTE.—Dark.
DAUPHINE.—Dark.
STRAHAN.—Anita Stewart in "In Old Kentucky."
LIBERTY.—"Victory."

May Irwin in "On the Hiring Line" at the Tulane next week.

De Wolf Hopper in "The Better 'Ole" is to play a return engagement in this city owing to a scarcity of attractions.

The Tulane may offer a supplemental season of pictures at the end of its "regular" term, among which are mentioned "Broken Blossoms" and Mary Pickford in "Follies."

Poster Olyrod, manager of the Strand, is ill. Clarence Greenblatt has been brought in from Alexandria to take charge of the theatre while Olyrod is incapacitated. He is suffering from throat trouble.

Another on the sick list is Virginia Low, reported recovering.

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Booking High Class
Refined Attractions
DOUBLES—THIRDS—QUARTETS, Etc.
Act must be suited and measure up to a standard
which will be approved by the House of
Management.
If not met with the requirements above,
compositions and state full particulars to FRED
HURLEY, Stage Director.

The "Times-Picayune" and "States"
continue to pound the managers right
along. The film people do not advertise
in either paper, using the "Item" ex-
clusively.

PITTSBURGH.
By COLEMAN HARRISON.
Local managers are still bubbling over
with the pop that the most successful
season in history has brought. Despite
the fact that every theatre in town is
operating, each reports unusually large
and steady returns.

Victor Herbert was present the first
two nights of the presentation of "Angel
Face," making short speeches on both
occasions. He is unusually popular here,
having done orchestral work here years
ago. Manager Harry Brown, following
the overflowing crowd on opening night,
arranged to have the composer stay over
for the benefit of those turned away.

Alice Brady is drawing to the Alvin

George White's "Scandals of 1919" is
playing to big attendance all week at the
Nixon. "Ben Hur" returns next.

"Betty Be Good," which played the
end of its week's stay at the
Duquesne, where only mediocre success
attended it, "The Better Ole," with
Charles Dalton, opened for two weeks
last Monday night.

The "Boomerang" disbanded following
the end of its week's stay at the
Duquesne, where only mediocre success
attended it. "The Better Ole," with
Charles Dalton, opened for two weeks
last Monday night.

The Feringhi, which has been playing
stock for some time, is this week pre-
sented "Be a Good Fellow," a drama, by
Ralph Moody, leading man.

The Guild Players, the local Little
Theatre organization which made such a
successful start recently, will next pre-
sent White's "The Importance of Being
Earnest," which was substituted for
Galeworthy's "The Pigeon." "The Merry
Death" will also be presented.

The Nixon's former treasurer, "Dad" L.
Place, who obtained a leave of absence
last season on account of ill health, has
fully recovered and is back on the job.
Helen Gentry and Charles E. Green, who
filled the box office hole in his ab-
sence, have resigned, and Austin Daugh-
erty, of Philadelphia, has taken the place
of assistant treasurer.

Ray Henderson is in town doing ad-
vance work for the Sothorn-Marlowe en-
gagement.

GRAND—Pictures.
OLYMPIC—Pictures.
LIBERTY—Pictures.
LYCEUM—Vaudeville.
HARRIS—Vaudeville.
SHIRHAN SQUARE—Vaudeville.
ACADEMY—Burlesque.
VICTORIA—Burlesque.
GATY—Burlesque.

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The verdict of the stage world

This new combination makes shaving easier, as a Free trial will convince. And it saves time, keeps the skin in condition, does away with harshness. You, too, will be delighted with Shavaid.

"The greatest advance in shaving comfort" is the unanimous verdict of men in the profession who have adopted Shavaid, the instant beard softener.

Those who have tried every way to ease the harshness of constant shaving now agree that Shavaid is the final development. And to prove it to you, we'll send a free trial tube.

Try it as others have, judge it yourself. Your beard is probably heavy, due to grease paints. And you need a close shave. See how Shavaid helps.

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No need now to apply hot towels before shaving. That is a bad habit anyway, for it brings the blood to the surface at the wrong time.

Merely apply a thin coating of Shavaid over the beard. Then cover over with your favorite lather.

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Then shave, after thus applying the Shavaid and lather.

You'll be surprised! The razor responds so willingly. Pulling is minimized. Abrasions are rare.

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Note the instant effect of Shavaid—how cooling, how pleasant! Then note how the lather stays moist and creamy.

The usual "drawn," smarting feeling is absent.

Shavaid keeps the skin in prime condition—smooth and firm, free from that tenderness and dryness

which are caused by hot water and too much rubbing.

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Saves time and trouble—no hot water, no "rubbing-in" of the lather.
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31 WEST 71st STREET
NEW YORK CITY

DEAR FRIENDS:

Since running this little ad in Variety, I have had two dandy promotion offers, but as I am booked solid for this season and half of next, I was impossible to accept them. That is, I have lost a few blue written by my friend, Henry Radtke, which I will gradually take into my act. So by the time I get back to New York I'll have some act.

Best regards,

CHARLIE WILSON

"THE LOOSE NUT"

Next Week (March 18)—Kath's Hip, Yonkers, N. Y.

THE PEERLESS TRIO



"Did he have four?"

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PANTAGES
CIRCUIT

BRITISH BEEF

Ready for Roasting

GRIFF

Getting by nicely at
Bushwick Theatre This Week

HARRY FITZGERALD

Representative

Have got some special London-made Vent
Suits for sale.

ROSANO AND HIS NABIMBAPHONE

Direction, ERNIE YOUNG

THE FAYNES

Direction, Hughes & Manwaring

PROVIDENCE.

By KARL K. KLARK.
SHUBERT MAJESTIC. — "Lassie," musical version of "Kitty McKay," premier Monday. Reviewed elsewhere.
OPERA HOUSE. — "Stand from Under," a new drama dealing particularly with prohibition, and which has also to do with love and politics, by William Anthony McGuire. In the cast are John Halliday, William Morris, Richard Dix, Sue MacKenzie and Eleanor Gordon.
MATFLOWER. — Third week of Mayflower Stock Co., presenting this week "Daddy Longlegs."
EMPIRE. — Mrs. George Primrose and her Primrose Minstrels.
E. F. ALBEE. — Vaudeville.
EMERY. — Vaudeville and pictures.
FAY'S. — Vaudeville and pictures.

The announcement was made this week of the engagement of Winifred Lenihan as leading woman for the coming spring and summer season of the Albee Stock.

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Starring in "Mr. Manhattan" in England
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Maggie Sez:

A Little Red Head from the states.
Pleased vindictive folks with her tricks.
She came to New York.
Learned to eat with a fork,
and those who were set to
again please the kids.
"You Know How It is with Me Thimble"
"Halo May," Where Am I?

Direction

FRANK EVANS

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HIMSELF

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Still on a Slow Train;
But NOT in Arkansas.

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MARIONNE

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With
JULIAN ELTINGE
All Star Revue

MERCEDES

AMERICA'S MARTY SHOWMAN
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FRIARS' CLUB, NEW YORK CITY

Molly L. Gray, a dancing instructor in Providence, has entered a \$1,500 breach of promise suit against James W. Greaves, Jr., son of a wealthy textile manufacturer here. Another suit for alleged alienation of her son's affections has been brought by the same plaintiff against Mrs. James W. Greaves, Sr., mother of the young man, and in a third suit the plaintiff seeks to recover a \$1,500 diamond engagement ring which the plaintiff charges was taken from her by Mrs. Greaves after it had been given to her by young Greaves.

The Linwood picture house at Whitinville, Mass., was totally destroyed by a fire Monday morning which swept through two blocks in the town, doing damage estimated at \$10,000.

JIM AND MARIAN HARKINS

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NORMAN JEFFERIES

ARTISTS' BOREM

Piggs, Penn.

Dear Sir:
The audience that come into my theatre are a low class of people. What can I do to make them feel at home?

I. Shulten, Mgr.

Get a Dwarf to take tickets.

FRED ALLEN

Pantages Circuit Direction, MARK LEVY

COOK and OATMAN

LOWE CIRCUIT

A Jewish Boy's Report on a

Vaudeville Show

First kumes out a kuppke Hackrobats. Dey wuz pritty gude. Next kume out two Black Niggers. Dey danced at the end wild like Hindians. Den kumes up a Sketch. A feller makes Love wit hinothor feller's Wife. Usual Wheelie. Den wuz a Sister Hackt. Two girls—No Gude—dey must hev Hinfuence to get Wages and Consecutive. Closing wuz La Mon's Camels. Hevrebode walked out leaving honely a Henful of Peeples. On the whole the Show wuz Absolutelee.

LES MORCHANTS

Moos Time Direction, MARK LEVY

The Providence Orchestral Association, composed of local artists, many of whom play daily in the theatres of the city and including 40 members, made its first public appearance last Sunday afternoon at the Shubert Majestic. Roswell H. Fairman, band leader and composer, is conductor. Among the assisting artists were Mario Carbone, baritone; Vivian Place, harpist, and Beatrice Ward, accompanist.

When Mary Garden appeared here last Sunday she was assisted by a Rhode Island girl, Lucile Orrell, violoncello soloist, who has won considerable fame in New York of late.

"Fifty-Fifty" at the Shubert Majestic next week.

ROCHESTER, N. Y.

By L. B. SKEPINGTON.
LYCEUM.—"Dere Mable," first half; "Three Wise Fools," second half.
TEMPLE.—Vaudeville.
GAYETY.—"The Beekham Show."
COLUMBIA.—"Shimmy Town."
FAY'S.—Vaudeville in Monkeyland, Kennedy and Dinna Musical Wileys, Harvey Devora, Trio, Anderson and Goines, "On Strike." William Farum in "Heart Strings," screen feature.
FAMILY.—Lottie Mayer's Diving Girls, all week; Rube Town Police, Walsh and Austin, Joe Far and Sister, Joe Criddle, first half; Ross and Ashton, Waak and LeVaas Sisters, Knox and Isman, Clyde, Nelson and Co., second half.
VICTORIA.—Olympia Desvall and Co., Eugene Emmer and Mary Miles Minter in "Judy of Rogues Harbor," first half;

MEET THE WIFE



The wife is very indecent. All the chambermaid has to do is to leave the towel.

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ROXY LA ROCCA

WIZARD OF THE HARP



Positive Statement
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"A Few Moments of Minstrelsy"
Inquire of JOE MICHAELS

ARGO and Verjenia

ARE BREAKING IN THEIR LITTLE BROTHER
PAUL LARROCCA

Dolores Cassinelli in "The Web of Deceit," and two to fill, second half.

"Chin Chin" fell down at the Lyceum the last half of last week. Whether this was due to the fact that it was a return engagement, the weather, or both, is uncertain.

A plan has been launched whereby picture patrons are asked to drop their pennies in a box in the lobbies. These funds are used for showing pictures in the hospitals, the committee of theatre men having engaged a portable projection outfit and engaged a licensed operator to make the rounds of the hospitals.

Work is to be rushed on the recently projected new theatre in Hornell, as that town is now being bombed by the Erie Railroad. Location there of the repair shops is expected to bring 5,000 skilled workmen and their families.

SYRACUSE, N. Y.

By CHESTER B. BAHN.
EMPIRE.—Monday, "Ritzy" Koo, with Frank Cornell heading the company. This show-up as "audience" the duller revue to hit Syracuse this season. Cornell, with his monolog of ill-conceived personalities, pointless familiarities and painful jocularities is the principal offender. 9-11, "Three Wise Fools." Last half, "Dere Mable." Next week, first half, "The Unwanted One."
WINTING.—All week, dark. Next week, "Too Many Husbands."
E. T. KITT.—Vaudeville, with Marie Cahill headlining. This week's

VARIETY

I'VE FOUND THE NESTING PLACE OF THE BLUEBIRD

A HEADLINER—As a Solo, Double or Quartet—ITS IRRESISTIBLE



OH! MY LADY
(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'

PROFESSIONAL MATERIAL
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TRIUMPHANT RETURN

PALACE, NEW YORK, THIS WEEK (March 8) and BUSHWICK, BROOKLYN, THIS WEEK (March 8)
HELD OVER FOR NEXT WEEK (March 15) AT PALACE, NEW YORK

Trixie Friganza

"THE SURPRISE PARTY"

MANY THANKS TO MY FRIENDS FOR THEIR WIRES OF WELCOME

bill one of the best this house has offered since opening; in fact, that phrase might be made a standing one; the Keith bills show weekly improvement in strength. If Miss Cahill was not on it the applause honors would go to Miss Juliet with her "one girl revue." The other acts, all new to Syracuse, measure up to the standard.

BASTABLE—First half, "Girls in a Car." Perhaps Bert Hylan and Ben Ryan, who wrote the book for this new Arthur Pearson show, went under the impression that the Columbia was the rejuvenation of the old Western Bur-

lesque Wheel in which well nigh "anything went." That's the only possible excuse for some of the stuff they have worked into the lines and business. Martha Pryor, known here in stock, is the only principal to stand out. Miss Pryor, last in vaudeville, has a voice that meets all demands and a wardrobe that shows excellent taste. If the comics only evidenced a bit of the same good taste it's a safe bet quite a bit of the material they use would be greatly changed. That letter bit in the first part and the vamp stuff in the second is too suggestive by far to ever have received the stamp of approval of the Columbia censors. Last half, "Cheer Up, Mabel." Next week, first half, "Bel-

man Show."

CRESCENT—Vaudeville.
STRAND—First part, "The Broken Melody."
ECKEL—First part, "Counterfeit."
SAVOY—First part, "The Woman in Room Thirteen."
TOP—First part, "The Fear Woman."

Samuel Quigg, 33, a Syracuse University student, claiming to be the grandson of Lemuel Ely Quigg, former State Senator and long a power in G. O. P. circles, was arrested at the Temple Theatre here on the complaint of Manager Albert Van Aken. The theatre man charged that Quigg pulled ticks off the rear orchestra seats and threw them about the house. One struck a woman. Six other students with Quigg faced

similar complaints, but as Quigg was the only one with ticks in his possession, he alone was arrested. Quigg was arraigned on Monday, charged with petit larceny for the theft of the ticks. He succeeded in having his case put over one week.

Syracuse University jumped into the limelight theatrically a second time this week when William J. Dalton, a varsity junior, and editor of "The Orange Peel," the university comic, was suspended indefinitely as a result of art and jokes appearing in the current "theatrical number" of the publication. The front cover sported the cartoon of a chorus girl with plenty of "display" as to form. The real cover was given over to an advertisement for "Nothing



Actresses have smooth soft skin!

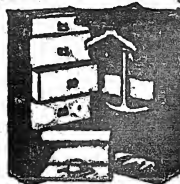
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the Canadian Pacific Route.

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But Love," which played here recently.
The adv. likewise, emphasized the
"human form divine." Dalton admits
that last year he had fair warning that
feminine knees and calves were to be
taboo in the University publications,
but claims that the same design was
used last June without any great kick.
Dalton hails from Buffalo. He says the
particular bit of art that aroused the
ire of Chancellor James Roscoe Day was
the work of a co-ed.

Glen D. Cook, of Poughkeepsie, who
purchased the City Opera House at
Watertown from the Remington and
Gates estate, has transferred the prop-
erty to the Bardavon Theatre Corpora-
tion, according to the deed just recorded
at Watertown. The deed shows the
price was about \$20,000, subject to a
\$75,000 mortgage. Delay in the arrival
of steel is holding up the reconstruction
work on the theatre, and it may not open
before May 1. It will be known as the
Avon.

The Elmira Central Trades and Labor
Assembly has formally petitioned the
city fathers to permit Sunday movies
during hours that will not interfere
with church services. Church organi-
zations of the city are preparing to fight
the issue.

When the case of Ida M. Logan against
the Seneca Amusement Co. lessee of
the Crescent Theatre here, was called
for trial in Supreme Court, it was an-
nounced that a settlement satisfactory
to the plaintiff had been made. Mrs.
Logan, colored, alleged the Crescent box
office man refused to sell her a seat on
the main floor of the theatre, and sought
to force her to go to the gallery. She
charged discrimination against her be-
cause of her race.

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Ned Van Buren, cameraman with the
American Pictures Associates, has been
in Gouverneur filming snow scenes for
use in future productions. Van Buren
is a former resident of the North Coun-
try.

The Gauthier Theatre at Gouverneur,
owned and conducted by William Gau-
thier, closed Saturday. Lack of patron-
age is given as the cause, this situation
being the direct result of the opening in
January of the Gralyn Theatre. Gauthier
had conducted his house for 13 years.
The Gralyn is run by J. Claire Car-
penter, and offers both road attractions
and movies. Gauthier says that before
the Gralyn was projected, he had plans
under way for a new opera house. The
opening of the Gralyn and loss of
patronage have forced him to quit the
theatrical field for the present.

Charles Giblyn, of Watertown, is di-
recting "The Tiger's Club," being filmed
for Fox at Fort Henry, with Pearl White
as the star. The work at Fort Henry
will take about two weeks, and another
Fox company will move in when the
forces headed by the former Pathe serial
star leave. With Giblyn are Bert Seidel,
William Armstrong, assistant directors,
and Joseph Ruttenberg, head camera-
man.

Syracuse movie exhibitors went to
Utica Tuesday, Wednesday and Thursday
for the annual convention of the State

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Under the direct supervision of the owners. Located in the heart of the city, just off Broadway, close to all booking offices, principal theatres, department stores, traction lines, "L" road and subway.
We are the largest maintainers of housekeeping furnished apartments specializing in theatrical folks. We are on the ground daily. This alone insures prompt service and cleanliness.

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Private Bath, 3-4 Rooms. Catering to the comfort and convenience of the profession.
Steam Heat and Electric Light - - - \$9.50 Up

S. E. O. S. E. O.
Playing in Capacity every night, so have remodeled, adding 13 more chairs and 10 tables, but as Fall Dress suits allowed. My steaks and chops are just the same as when I had 13 chairs.
"The 13th Chair" "PETE" SOTEROS
NEXT DOOR TO THE COLONIAL THEATRE, 10 WEST RANDOLPH ST. CHICAGO

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No connection with any other house. \$17.50 Up Weekly

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POTTS PLACE
Dining-Room of the Dilettante Authority of the Street Chow Joint of the "Gourmet"
It is located at 179 North Clark St. Chicago opposite West Sheridan, City Hall and College Inn.
Come in and meet POTTS, the Pros.

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MARION HOTEL
Under new management. 101 newly renovated rooms—all modern conveniences—kitchen privileges. Rates: \$4 and up.
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Reilly's You can't go wrong. The big studio will guide you. JOE TIFMAN Prop.
IN THE HEART OF THE THEATRICAL DISTRICT

Herbert Mayfield "MY CELLAR"
THE GRIDDLE
40 Eddy St., San Francisco
Admission to everyone. Open all the time. Waffles, Hot Cakes, Nuts & Eggs. Etc. "ROSE COFFEE"
woolly dog. The performance was as near as "Occultism" as the stunts of Hermann or Kellar or Thurston.
VANCOUVER, B. C.
By H. P. NEWBERRY.
EMPRESS—Empress Players, featuring Edythe Elliott. Business continues good. Last week's attraction was "The House of Glass," which was also played by this company two seasons ago. Robert Lawrence has joined the company, opening Feb. 22.
AVENTURE—Sophie Braslau, in concert. Well received. 4-5-6, fifth annual play of the University of British Columbia Players' Club, "Green Stockings" being the offering. 12-13 Vaudeville show by ex-service men in aid of B. C. Amputation Club.
FOLIO—The "Miracle Man," George Loane Tucker film. This is return date, picture having been shown for two

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Under New Management Rooms Single or En Suite, With or Without Bath All Conveniences—Equitable Rates TEL. BRYANT 1197-1198

Exhibitors' Association. Sydney S. Cohen, in opening the convention Tuesday, declared that a majority of residents of the state favored Sunday shows. He also discussed plans for matrons at theatres to look after children. The association banquet was held on Thursday.
The new Strand Theatre, Binghamton, opened on Monday with a vaudeville policy. There will be six acts, with four shows daily. The house seats 1,600, and stands as the largest theatre in the city. The Kodoco Co. built the house.
When "Occult Waves" hit the Lyceum Theatre, Ithaca, it was minus some of the mystic experts who featured the performance at the Bastable here. The Ithaca Journal says that Adah and Julius Zandig, billed as telepathists, and Mrs. Janet Van Buskirk failed to materialize. The Journal adds: "She would, it had

been promised, get messages from the spirit world. Revelations in Syracuse, it is said, were of such a nature that the management decided to eliminate the trance mediumship here. According to report, the medium told mothers where their boys were in France, how they came to their death, and made various other revelations that greatly wrought up the audiences in the Saline City." During her appearance here the medium told one audience at the Bastable of the appearance of the ghost of a little white

BILLY RHODES

THIS WEEK—B. F. KEITH'S COLONIAL NEXT WEEK (March 15)—B. F. KEITH'S ALHAMBRA

FEATURED WITH "CAVE MAN LOVE"

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Have You Heard It?

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Write at once for full
Dance Orchestration.
Send 25c.—or
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WHEN YOU HEAR

IDOL EYES

YOU WILL IDOLIZE

IDOL EYES

BECAUSE THE EYES OF THE MUSIC
WORLD WILL SOON BE IDOLIZING

IDOL EYES

By LOUIS HERSCHER, SAM DOWNING and JOS. A. BURKE
THE SONG OF THE CENTURY—A FOX TROT SUBLIME

SH!
Have You Heard It?

SH!
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COPIES
NOW READY

WRITE TO LOUIS HERSCHER WRITER OF "BOUND IN MOROCCO" 2345 N. 29th St., Philadelphia, Pa.

LAWYER having office and, possesses basic knowledge of theatrical law, desires partner to open general theatrical and movie picture office. State full particulars. Address "Lawyer," Room 1467, Times Bldg., New York City.

weeks at the Dominion. Also, James Corbett, in serial "The Midnight Man." ORPHEUM.—Vaudeville. PANTAGES.—Vaudeville. COLUMBIA.—Loew's vaudeville and pictures. IMPERIAL.—Duck. ARENA.—Ice skating and hockey. COLONIAL.—Wilmington, in "The Strat." REX.—"Even as Eve," featuring Grace Darling. DOMINION.—Enid Bennett, in "What Every Woman Learns," and Fatty Arbuckle, in "The Hayseed." MAPLE LEAF.—Sessue Hayakawa, in "The Courageous Coward." GLOBE.—Gerardine Farrar, in "Flame of the Desert." BROADWAY.—Catharine Calvert, in "The Career of Catharine Bush." KITHLARK.—Constance Talmadge, in "A Virtuous Vamp."

Robert Lawrence, a new player at the Empress, headed his own company last fall in San Francisco.

The new Harold Lloyd comedies will be shown at the Colonial, the first being "Bumping Into Broadway."

Work has commenced on the new Paramount. Work is also under way on Allen's house. Both will show pictures.

WASHINGTON, D. C.

By HARDIE MEAKIN. KEITH'S.—Vaudeville. SHUBERT-BELASCO.—Shubert's new production, "Not So Long Ago," with Charles Abbe, Sydney Blackmer, Thomas Mitchell, C. Bailey Hick, Charles Gray, Eva La Gallienne, Mary Kennedy, Esther Lyon, Anna Mack Barlen and Madeleine Marshall numbered among the cast. POLY.—Return of the magnificent "Chu Chin Chow." Opened Sunday night and is doing big business. SHUBERT-GARRICK.—Edward

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General Theatrical and Manuscript Work a Specialty

Located with LILLIAN BRADLEY

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Wanted: Musical Comedy STOCK PEOPLE

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LINES

TO OPEN MAY 31

STEADY WORK TO THOSE THAT MAKE GOOD

SEND PHOTOS, LOWEST SALARY, ETC. ORGANIZING
NEW COMPANY FOR NATIONAL THEATRE WHITE

C. R. HAGEDORN, National Theatre, Detroit, Mich.

Clark's "Little Miss Charity" opened Sunday night after a week in the "sticks." Received most favorable comment from the local dailies and is reviewed elsewhere in this issue.

NATIONAL.—Likened to "A Revolution of Fun," the new Charles Dillingham production, "The New Dictator,"

opened Monday before a splendid gathering. The cast includes in addition to Frank Craven, who is featured as well as being credited with the libretto and lyrics, Gladys Caldwell, Flora Zabelle, Marion Sunshine, William Burrows, Jed Freuty, Russell Mack, John Parks, John Hendricks, George E. Mack, Charles Mitchell, Walter Coupe, Winifred Fran-

ces, Irving Carpenter, Jessica Brown, Ted Doner, Marguerita Fior De Mayo, Jose Vallbonat. Reviews elsewhere in this issue.

COBURN.—Vaudeville and pictures. GAYETY.—The 25th anniversary of the Al Reaves Beauty Show.

POLLY.—"The Social Follies."

LOEW'S PALACE.—Echel Clayton in "Young Mrs. Winthrop."

LOEW'S COLUMBIA.—Shirley Mason in "Her Elephant Man."

MOORE'S RIALTO.—Bert Lytell in "The Right of Way."

CRANDELL'S METROPOLITAN.—Elaine Hammerstein in "Greater Than Fame."

MOORE'S GARDEN.—May Murray and David Powell in "On with the Dance," second week.

WILMINGTON, DEL.

PLAYHOUSE.—First half, Laurette Taylor in "One Night in Rome" with the New York cast intact. The best of its kind seen here this season. Last half, Marie Dressler in her revival of "Tillie's Nightmare."

GARRICK.—"The Spider." Holland and Odeh, Gill and Week, William Curry, Carson and Willard, The Brower Trio, Bokoma, The DeMars, others and Harold Lloyd comedy.

QUEEN.—First half, Bryant Washburn in "The Six Best Colours," last half, Echel Clayton in "The Thirteenth Commandment."

MAJESTIC.—Wallace Reid in "Double Speed," Carter De Haven comedy, "Hooded."

VICTORIA.—"Checkers."

RIALTO.—Frank Keenan in "Brothers Divided."

SAVOY.—Alma Hanlon and Stuart Holmes in "The Sins of the Children."

The Playhouse was one place in Wilmington not affected by the recent storm or by the suspension of electric current as it is a part of the du Pont Building which has its own electric plant. While the city was enveloped in darkness with street cars stalled, the Playhouse flooded with light gave a performance as usual. In keeping with the tempest the play was "Tillie's Nightmare."

CLARA HOWARD

TEMPLE THEATRE, DETROIT, WEEK MARCH FIRST

(NEXT TO CLOSING—FOLLOWING "SPANISH REVUE")

VIEW POINTS OF DETROIT CRITICS

"JOURNAL"

Clara Howard follows the dancers and all by herself achieves a little triumph of her own. She sings songs, tells stories, kids herself and even gets away with an "imitation" of Charlie Chaplin.

JAMES B. MCKOWEN

"NEWS-MARCH 2"

Clara Howard is a thin person in green with red hair and a drollery of her own who sings and tells stories and gets close to her audience. The customers like her and demonstrate it.

"FREE PRESS"

Irresistible Clara Howard enlivens the bill with a bit of delicious comedy. There is not a dull moment while she occupies the boards.

"TIMES"

A great hit was made by Clara Howard, a comedienne, whose comedy songs and nonsense kept the audience convulsed for 30 minutes.

FRANK EVANS

UNITED ARTISTS
CORPORATION
ANNOUNCES THE RELEASE
OF



MACK SENNETT'S

Big New Five-Reel Comedy Sensation

"DOWN ON THE FARM"

"The best comedy Mack Sennett has ever made" is the word that comes out of the West from the critics who have watched this masterpiece of mirth in the making.

Mack Sennett's special productions have made marvelous box-office history. "Down on the Farm," his latest creation, has all the elements that make for sensational business—a bumper crop of fun, thrills and furious farce, seasoned with that greatest of all appeals—heart interest.

Here is a picture that will give the exploitation genius the chance of his entire career as a showman. "Down on the Farm" will get them all—the masses and the classes.



Now Booking!

UNITED ARTISTS CORPORATION
MARY PICKFORD CHARLIE CHAPLIN
DOUGLAS FAIRBANKS D.W. GRIFFITH

MOVING PICTURES

55

INSIDE STUFF

ON PICTURES

The Doris Keane picturization of "Romance" is practically finished. It was taken at Mamaroneck and in Florida, and when released it will not have the name of D. W. Griffith associated with it as its director, but that of Chet Withey. Reports from the studio are to the effect that Miss Keane displayed considerable temperament during the making of the picture which did not tend to make her over-popular with her associates, and that the reason for the withdrawal of the Griffith name from the venture was the feeling that the production will likely prove a bloomer. Miss Keane, according to reports, does not photograph well before a motion picture camera and it is understood the feature will be minus all close-ups. Some time ago when the proposition to make a picture of "Romance" with Miss Keane starred, was put before Adolph Zukor, that gentleman expressed a willingness to the price asked, provided the star submitted to a test which should prove acceptable. This she refused to do.

They were telling an old story about Sam Bernard and his first—and last—picture engagement with Famous Players. They were then located in West 26th street and Sam was posing in a dress suit in the middle of the summer and sweltering. In the same studio John Barrymore was making another picture. One of Barrymore's scenes called for his appearance in an intoxicating condition under a shower bath. Bernard walked over to watch the taking of the Barrymore scene, and remarked: "How long do I have to be a picture actor before I get such a part?"

The backers of Katherine McDonald have finally decided to make a concerted effort to put her over. They have paid considerably more than \$5,000 for the picture rights to "Curtain," the story by Rita Weiman which appeared in the Saturday Evening Post and was the third in a remarkable theatrical series, and they are sending Miss Weiman at a large salary to the Coast for seven weeks to co-operate with James Young, who will direct. Every effort will be made to insure the success of this feature, as Miss McDonald is believed to have major possibilities as a screen star.

Pointing out that Metro had paid \$37,500 for the screen rights to "Fair and Warmer," a producer of recognized ability recently demanded to know if it were worth the price. He went on to point out that even if it had been a dramatic success on Broadway it was not adapted to screen production and had to be completely changed around and revamped. In other words, was the title worth the price.

Among the interested observers of Maxwell Karger's production based on "The Right of Way," by Gilbert Parker, was Jack Noble. He it was who made the first screen version of "The Right of Way." He also made it for Metro. Metro's success began with it.

Two feature films in which two legitimate actresses now a success on the screen respectively appeared, have been so similar in plot as to create no end of discussion. The author of the first, released last spring, tried to sell his plot originally to the second, claiming it was based on a German play. The second is based on a successful English play. The second company will bring suit in England to protect its rights.

The fact that John C. Flinn, formerly

publicity director for the F. P. L. is now officially known as its "theatrical manager," in addition to the "man behind the throne," added to the fact that he is making frequent trips out-of-town every week, gives an added significance to the supposition F. P. L. is still on the "still" hunt

for theatres. Flinn left for St. Louis Tuesday night.

A novel method to locate a lost parent occurred when 10 of 13 children of Prof. Treboal, of New York, enticed pictures. Treboal disappeared on Decoration Day last. The wife and children searched in vain for the lost parent. Finally one of the kiddies struck upon a plan, and it was for some of them to get into pictures. In that way they thought the father would see one

and return home. Their film work has been shown all over the country, but father has failed to show up. They have now decided upon an extensive newspaper campaign.

SYD CHAPLIN HERE.

Sydney Chaplin has arrived in New York with the print of his comedy "One Hundred Million" completed in France. He is stopping at the Claridge. The production was made for Famous Players-Lasky.

DeMille Has Done It Again!

YOU said: "'Male and Female' will stand as DeMille's masterpiece. He cannot surpass it."

But now you must say: "DeMille has done it again. He has excelled himself. 'Why Change Your Wife?' is greater!"

At Grauman's Rialto, Los Angeles, where "Why Change Your Wife?" is playing, a special 10.45 performance at night has been instituted to take care of the overwhelming crowds.

This means that the picture is playing to seven capacity houses daily.

Here are some excerpts from the Los Angeles papers:

Cecil B. DeMille has reached out into life and compiled a vivid human record therefrom that will compel you to look into your own life. It is a page out of life itself, more intensely human than "Don't Change Your Husband." It has all the artistic touches and deft treatment that made "Male and Female" an epic in motion pictures. Again does the human element predominate.

Los Angeles Express

A dramatic mosaic. Colorful, absorbing, worth walking miles to see.

Los Angeles Examiner

Clever to the final degree. A big achievement. Brilliant, smart, up to the last minute.

Los Angeles Times

There's a punch and kick in every scene.

Los Angeles Herald

When you show "Why Change Your Wife?" your local papers will join in the chorus, and you will say

"DeMille always does it!"

Jesse L. Lasky presents

Cecil B. DeMille's production

"Why Change Your Wife?"

A Paramount-Artcraft Picture

By William DeMille



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE General Mgr. FRANK YERGEN



Scenario by Sada Cowan and Olga Printzlau

MOVING PICTURES

N. Y. EXHIBITORS' CONVENTION PROTESTS AGAINST PERCENTAGE

Gathering in Utica Passes Resolutions Against New Plan as Well as One for a Uniform Contract. May Appeal to Legislature for Relief from Deposit Evil.

Utica, N. Y., March 10. Utica put on its best gala dress to welcome exhibitors from all parts of the state to the annual convention of the Motion Picture Exhibitors' League of New York Tuesday. The convention headquarters at the Utica Hotel was the center for the largest gathering of the film men attending a state convention. The Theatre Owners' Chamber of Commerce, the Film Club of Exchange Managers, the Buffalo Exhibitors' League, the Central N. Y. State Exhibitors' League, the Cinema Club of the Bronx, the Tri-City Exhibitors' League, the Rochester Exhibitors' League all attended in a body.

The mezzanine of the hotel was divided into attractive display booths with practically every film producer an exhibitor. In the early hours of the convention before an executive session took place the rooms of the delegates were the scenes for animated display of African golf and oftimes a mysterious bottle would appear.

Sydney Cohen, president, opened the convention at 11 o'clock. After reading his yearly report, the convention voted Charles O'Reilly as temporary chairman and Sid Weisberg, as temporary secretary.

Mayor J. K. O'Connor made the welcome address, the convention adopted rules of procedure and the following resolutions were adopted: a resolution condemning forced percentage; one against screen advertising; one urging national organizing; one protesting the deposit system; one against salacious films; one urging the introduction of a new children's ordinance; one on uniform contract; one against daylight saving, and one on Americanization.

The resolution on deposit carried a threat that if the producers did not quickly eliminate the deposit abuse corrective legislation would be sought.

The convention adjourned at 5 o'clock to enable its members to attend a banquet at the Hotel Martin the same evening. The toastmaster was Senator James J. Walker. Seated on the Dias were Senator Henry J. Walters, Assemblyman Thaddeus C. Sweet, Senator George F. Thompson, Mayor J. K. O'Connor, Mayor George R. Lunn of Schenectady, George R. Eastman, Irene Sophie Loebe, I. E. Chadwick, Sidney S. Cohen.

A communication was read from Governor Smith expressing regret at his inability to be present.

SUIT AGAINST LONG ISLAND.

The Long Island Motion Picture Corp. is named defendant in a Supreme Court action by William Isensee to compel it to issue 250 shares or one-fourth of the capital stock to the plaintiff.

Mr. Isensee alleges the defendant agreed to increase its capital stock from \$75,000 to \$100,000 and sell him 250 shares, or a one-quarter interest in the corporation. The directors agreed to this but the officers have refused to take the necessary steps to increase the capital and issue the stock. No answer has been filed.

KODAK CASE MAY BE DROPPED.

Rochester, N. Y., Mar. 10. The action of the United States Supreme Court in deciding that the

United States Steel Corporation is not an unlawful combine is taken as an indication that the government will not proceed against the Eastman Kodak Co.

The original charge was that the Eastman Co. was an illegal combination in restraint of trade. It denied it exercised an unlawful monopoly. At the beginning of the war the government suggested that the master be dropped for the time being, but reserved the right to reopen the case. Some time ago notice was received that the case was to be prosecuted when its turn was reached on the calendar. The steel decision in effect decides that it is not illegal for a corporation to be big or prosperous, or to be the leader in its field.

METRO RETAINS JOHN E. INCE.

Metro announces that John E. Ince will continue to direct for them in spite of a published statement he was going with another company on the coast. Ince was offered a 3-year contract with his own company, but he declined.

Ince has just finished with Emma Dunn in an adaptation of "Old Lady 31" and is preparing to direct Alice Lake in "An Outsider."

Alterations are being made at Metro's studio on West 61st street for production on a large scale in the east. Maxwell Karger, director general, will have his offices there.

"The Trap" has been selected by S-L Pictures, Inc., as the first of the five productions for distribution through Metro.

UNFAIR TO SELZNICK.

In its issue of Feb. 20, VARIETY carried a heading which read: "Sues Selznick for \$37,000." This heading gave a false impression and was not in accord with the reading matter underneath which did not involve Lewis J. Selznick or his organization in any suit whatever.

The suit was brought by one outsider against another. A picture in question had merely been released through Selznick.

FARRAR LEAVING GOLDWYN.

Gertrude Farrar is through with the Goldwyn Company. She and her husband are going abroad as soon as the operatic season is finished.

The reason for severing her connection with the Goldwyn firm is not made

'CORSIAN BROTHERS' PINCHED.

J. H. Hodgson, manager of the Oak Park theatre, in the suburb of Oak Park, was arrested for showing at his house "The Corsican Brothers" film, charged with exhibiting a film corruptive of morals.

The feature ran in Chicago and was not censored there.

Harry Carey's Latest.

Los Angeles, March 10. Harry Carey has completed work on "Bullet Proof," a story by John Fredrick, directed by Lynn Reynolds.

Beban's Latest.

Los Angeles, March 10. George Beban is cutting his latest picture "One Man in a Million," which is to be handled by Sol Lesser.

PROMOTE BAD MORALS.

Indianapolis, March 10. A wail against picture advertising is contained in a letter the Church Federation of Indianapolis sent this week to all theatre owners, newspapers and billposters. The critical missive reads as follows:

"Of late, the local Church Federation has frequently received comments, criticisms, and finally complaints as to the character of publicity given both theatrical performances and more especially pictures. The objections are directed to the wording of the display advertisements, the illustrations in such displays, the advance news announcements and the succeeding write-ups, and the pictures displayed in front of the theatres, on bill-boards and in the film company offices and windows. In the majority of cases there are at least suggestive of impurity.

"You may not have realized the extent to which this insidious tendency to positive immorality has developed, but we feel sure that when your attention is called to it, you will co-operate with us and all other law-abiding citizens in seeing that the commercialism which seems to pervade all stations in life nowadays does not undermine the inherent morale and morals of our community, and especially of our young people whose characters are still in that formative stage where they are highly susceptible to outside influences. If you see fit, we shall be pleased to hear from you on this subject."

WANDA HAWLEY REALART STAR.

The new star boomed in advance without disclosing her identity by Realart is Wanda Hawley.

Another new Realart star is Nancy Deaver, who is being featured by Charles Miller in "The Law of the Yukon," the first of a series he is making for Mayflower for release via Realart.

BINDING AUTHORS BY GOLDWYN.

Although not generally known, Goldwyn has set a precedent in the matter of the purchase of novels and other data for screen pictures by binding the authors to an agreement that the latter retain the syndicate rights of all such material.

ROCK AND PARTNER SEPARATE.

Earle Montgomery and Joe Rock will be separately starred in the future. Both have been appearing together in pictures.

POWERS WINS STOCK ACTION.

Rochester, March 10. By a decision of Supreme Court Justice A. J. Rodenbeck, the Powers Film Products, Inc., is victorious in the action brought by Thomas E. Donovan to compel Powers to fulfill an option on certain shares of Powers stock.

Justice Rodenbeck holds that as Donovan failed to pay 10 per cent. at the time the option was taken it cannot be considered a subscription, and also that the stock has an ascertainable value and that for this reason the plaintiff is not entitled to specific performance of the option.

California F. P. L. Incorporates.

San Francisco, March 10. Famous Players-Lasky of California filed articles of incorporation here last week. The capital stock is given as \$12,000.

The incorporators are J. A. Pritchard, M. Christian, I. M. Golden, V. B. Clement, S. F. Walter, John B. Meehan, H. G. Rosebaum, G. Vizzard, H. D. Shanks, G. B. Huff, W. A. Mead, J. M. Bethincourt, Sidney Cohen, A. Lauricella and J. J. Partridge. The purpose set forth cover the entire field of the film production and exhibition business.

EDUCATIONAL'S BACKING.

Joseph F. Lee, the new general sales manager for the Educational Films, Inc., returned to New York this week after a tour of the country. The trip was to locate exchanges for the Educational. An announcement of a new service to be issued by the company is to be forthcoming in a short time.

The Educational is reported as having the backing of the Hudson Bay Co. The Hudson Bay is the most tremendous organization of its kind in the world and is supported by unlimited British capital. The reason for its interest is the fact that the Educational has in the past few years managed to focus considerable public interest on the Canadian northwest through the medium of the travel scenes it secured in that territory.

THESE DREAMS CAN BE TRUE.

Several of the monthly fan magazines recently held a contest to determine who the prettiest girls from a motion picture standpoint were. These girls have now been chosen and will appear in "A Dream of Fair Women," the feature picture produced by M. W. Garson. They are Blanche McGarity, Virginia Brown, Anita Booth and Anetha Getwell.

TRIANGLE TO PRODUCE AGAIN.

According to Roy Aitkin, English representative, Triangle proposes to resume producing.

In an interview he gave out there he stated that "rather than produce 24 ordinary pictures a year we would sooner concentrate upon the making of two subjects of superlative merit."

GET AMERICAN RIGHTS.

Select has bought the United States and Canadian rights to the Crest Picture Corporation feature, "Children Not Wanted," starring Edith Day.

The Antipian rights were purchased by Australasian Films, Ltd., for \$5,000.

LEDERER'S COMPLAINT.

Interviewed in St. Louis, George W. Lederer complains that practically all theatrical companies are now controlled by motion pictures. He assails the Shuberts for permitting this sort of thing and accuses A. L. Erlanger, going on to declare that plays must be salacious and sensational to get in pictures.

F. P. L. GETS 3 FROHMAN PLAYS.

F. P. L. has purchased the picture rights to the following stage productions from the Frohman Amusement Corporation: "The Conquest of Canaan," by Booth Tarkington; "Builder of Bridges," by Alfred Sutro, and "The Witches Hour," by Augustus Thomas.

United Artists in Minneapolis.

Unable to secure a suitable entry into Minneapolis, the United Artists have taken over the Auditorium in that city for 30 days, commencing April 5. The opening will be "Polyanna." Charles G. Branham will exploit the venture.

Abe Warner Wants Studio.

Los Angeles, March 10. "Abe" Warner, of Warner Bros., is in Los Angeles to confer with his brothers, Sam and Jack, regarding the purchase of a tract of land in Hollywood for a studio.

Boosting Frank Mayo.

Los Angeles, March 10. Universal is exploiting Frank Mayo in "The Pedlar of Lies" with billboard display wherever the picture is shown. Mayo's next Universal will be called "In Number 29." It is now in the cutting room.

MOVING PICTURES

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BATTLE FOR EXHIBITORS COMING WITH FOX PACKING HIS PUNCH

Speculation as to What This Showman's Plans May Portend for Zukor. Bennett's Resignation Shows Way Wind Is Blowing. Kuhn Loeb Representative Now Said to Favor Heavy Production Outlay.

There will be a battle to enlist exhibitors' interest and entice them into signing contracts next fall far more colorful than the mere buying up of theatres. The general nature and extent of the preparations were indicated this week by several outstanding circumstances:

1. The quiet surrounding William Fox and his activities lead to many wild rumors. He is probably more heavily bulwarked with cash than ever before and is holding back "If I Were King," the plunge he is to make on Pearl White as a star, and other "specials" for reasons more important than the evident fact that spring is not the time to get big prices.

2. The resignation of H. Whitman Bennett as production manager for Famous Players-Lasky, and other "specials" from the coast of H. D. Connick, representative of Kuhn, Loeb & Co., Wall Street backers of the Paramount organization.

3. The arrival of Maxwell Karger, director general for Metro from the coast, where he has added more than 50 acres to the Hollywood lot since Marcus Loew bought in on the Rowland company. Mr. Karger has now established himself here and will immediately set about getting a Long Island studio and building the much discussed 500-foot stage.

Of these circumstances the least understood is the one dealing with Fox. Winfield Sheehan is still abroad for him and there is an undercurrent of feeling that he is going to give Adolph Zukor the one real battle the Paramount chief need fear next fall.

Certainly Fox's holding up of the William Farnum "If I Were King" release has created considerable excitement. It is also known he intends offering Pearl White, an actress whose major possibilities have hardly been touched, in a series of sure-fire dramatic offerings adapted to screen presentation.

Bennett's resignation has not yet been accepted and is the result of no ill feeling. Mr. Connick is in perfect accord with him so far as Lasky policy is concerned, and if he were not always so inclined, is now certainly convinced that Famous Players must produce and produce on a large scale in order to keep up with the game. Mr. Connick probably sees that it is cheaper to make good feature pictures in the present state of affairs than to go out and buy them.

Famous Players' policy, in consequence, will be to keep up the production end as much as possible. This means the development of new directors, but the feeling in the Paramount offices is that there are plenty of good directors who can put over a continuous line of acceptable stuff if they have plenty of money to spend. It is now certain they will not be handicapped in that respect.

Mr. Bennett is leaving to make feature picture and dramatic productions for himself. The latter he will book through the Shuberts. His first production will be "The Great Desire," by Leila Burton Wells.

For pictures he has made no releasing arrangements and it is significant that he intends to keep his hand free. He will plan and choose his own pictures, practically making them him-

self, though technical details from actual direction to laboratory work will be handled by his own experts. He intends to make about eight pictures annually and feels the whole tendency in the picture world is to break away from hard and fast control and make independent specials in which free play will be given to individual fancies.

Mr. Bennett himself is a Harvard man, class of 1904. He comes of an old Massachusetts family. After graduating he studied for a year at the Sargent school, then did reporting for the Dramatic Mirror and the Times. He began as a showman with the late Walter N. Lawrence. For five and one-half years he was with the Shuberts, first as assistant to Toxen Worm and then as general press representative. From the Shuberts he went to Mutual and from there to Lasky, with whom he has been another five and one-half years.

With Famous Players he has been production manager and highly successful. All material used by that firm has passed his "O. K." but he has long wanted to branch out on his own and do what appealed to him. While he is parting with Famous Players with regret and without the slightest feeling of ill will, he feels that he is beginning the career he has always planned for himself after 15 years practically without a vacation.

KLAW ABOUT TO CLOSE

It was reported early in the week Marc Klaw had decided upon the picture production and was about to close the arrangements.

The Klaw plans in films for the future have been a matter of speculation since the dissolution of Klaw & Erlanger. A couple of legitimate productions made by Klaw since then delayed the picture matter.

BEECROFT SAILING

Chester Beecroft, who has been the American representative of the Scandinavian-American Film Corporation, sails for London Saturday on the Baltic. He is going abroad to complete the details of a foreign distribution plan in connection with an American producing organization, the United States end of which is now in readiness to function.

Between Comedies Placed

The Fontaine Fox Toonerville Trolley (cartoon) comedies, made by the Betzwood company of Philadelphia, have been placed for distribution with Goldwyn. The comedies are in two reels each.

Mack Writing Carpentier Play

Willard Mack is writing the play in which Georges Carpentier, heavyweight champion of Europe, will make his debut in pictures with his wife. The Carpentiers will arrive March 13th on "La Touraine."

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Attractive Prices for Old Moving Picture Films in Reels or Slips

PETER LEONARDIS & SONS
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\$819 JUDGMENT FOR LINCOLN

E. K. Lincoln was awarded a judgment of \$819.20 against the Northern Film Corp. last week. The action is based on the lease of Lincoln's studio at Grantwood, N. J., up to December, 1919.

The defendant had paid \$500 on account for rental during December, leaving a balance of \$750.

Action was begun in the District Court of New Jersey and the defendant was dispossessed. The judgment was awarded as a result of a second suit begun in the Third District Municipal Court, New York, before Judge Young.

OLIPHANT WITH SELZNICK

Tom Oliphant, dramatic editor of "The Evening Mail" will retire tomorrow to be succeeded by Benjamin Franklin Holzman, who has been handling the theatrical advertising section of the paper.

Oliphant leaves to become associated with the Myron Selznick productions. He will be located at the studio of the company. He returned to New York last week after several weeks in Los Angeles studying picture conditions there.

APPEL WANTS \$5,000

Oscar Apfel filed suit in the Supreme Court last week against the Cameo Exhibitors Corp. to recover \$5,000 alleged to be due him under an agreement dated November 29 last.

Apfel was to direct a production for the defendants. The plaintiff charges the Cameo people refused to carry out their contract although a vehicle had been decided upon.

Apfel was to receive the sum in litigation for his services.

FILM POST SEEKS MEMBERS

Film Post 718, American Legion, is desirous of securing additional members. The post meets at 138 West 46th street, New York.

Henry W. Pemberton, Green Room Club, is president; Joseph C. Scott, vice president; secretary, Harold L. Peck of the N. Y. A. J. treasurer, Herman H. Loeb, senior vice president, and Joseph A. O'Brien, attorney and manager of Brooklyn Play House, junior vice president.

F. P.-L. REFILMING

Famous Players-Lasky are remaking a number of plays and novels, some of which were pictured by themselves.

The list includes "The Witching Hour" and "The Conquest of Canaan," made by the Frohman Amusement Corp. about 4 years ago; "What Happened to Jones," "The Shulamite," "A Gentleman from Indiana" and "The Husbands of Edith."

ROBERTSON-COLE MEETING

The first semi-annual convention of the Robertson-Cole Distributing Corp. will be held at the Astor, March 16, 17, 18, and 19.

A. S. Kirkpatrick, vice-president and general manager, will preside.

FOREIGN RIGHTS SUIT

Louis Burston and Sherman S. Krellberg are named defendants in a \$10,000 breach of contract action by J. Pearson & Co.

The plaintiff claims they were granted Australian and certain far eastern concessions to a Francis Ford serial for a consideration of \$13,900, \$5,000 of which was paid down.

Ethel Hallor With Walsh

Ethel Hallor, a sister of Edith, has been engaged by R. A. Walsh for his first Mayflower production, to be made at the Paragon studios, Fort Lee, N. J.

"Down on Farm" April 21

United Artists will release Mack Sennett's new five-reel comedy, "Down on the Farm," April 21.

ARBUCKLE RENEWING CONTRACT

The renewal of the present agreement between Roscoe Arbuckle, Joseph M. Schenck who directs his business affairs and Famous-Players may have been arranged during Arbuckle's visit to New York this week.

It is said the "Fatty" screen comedian has decided to limit his comedy film productions in the future to five reels.

UNIVERSAL SUES RAMMS

The Universal has begun a \$100,000 damage suit against Ramms, Inc., and Charles Abrams, president of the corporation, charging reels purchased from the Boston exchange of the Universal have been sold in Europe and elsewhere.

FLORENCE MOORE'S DEBUT

Florence Moore, "Breakfast in Bed," will make her debut in pictures on a long-term contract by Marcus Loew.

Metro will distribute them.

WHO'S WHO IN PICTURES

The Cinema Press Association, Inc., will issue annually an illustrated volume, "Who's Who in Motion Pictures."

A board of governors consisting of Adolph Zukor, A. P. Kelly, Benedict Green, James Vincent, Norma Talmadge, John D. Williams and H. O. Falk will look after the business management.

BUYS IN ON STANDARD

B. K. Binberg has added another theatre to his chain in New York. He has purchased a half interest in the Standard, which will continue its present policy of combinations during week days and pictures on Sundays.

STARTS DISCUSSION

Los Angeles, March 10. "Why Change Your Wife," running at Grauman's Rialto, has started a discussion on the divorce question in the local dailies, giving the exhibitor front page publicity in all the papers for his current attraction.

GRAUMAN STILL BUILDING

Los Angeles, March 10. Sid Grauman has started work on another million dollar theatre—in the Hollywood district. His next will be in the Wilshire district, which will give him five houses in Los Angeles.

"BURNING DAYLIGHT"

Los Angeles, March 10. Mitchell Lewis is making "Burning Daylight," from Jack London's story of the same name.

BETTY COMPSOON STARTS

Los Angeles, March 10. Betty Compsoun has started production with her own company at the Brunton studio. Arthur Rosen will direct the story.

"OLD LADY 31" DONE

Los Angeles, March 10. Harry Harmon has completed "Old Lady 31" for Metro and returned to his ranch near this city.

Grandon With Moreno

Los Angeles, March 10. Frank Grandon is directing the Tony Moreno serial.

Dempsey Nearly Through

Los Angeles, March 10. Jack Dempsey will probably complete his picture work by April 1.

CAPITOL

Seating at 21st Street
Edward Kline, Mgr. Dr.
Admission 1 to 11 P. M.
MAURICE YOUNG'S POWER
"MY LADY'S GARTER"
"GAELIC FEIS"
("IRISH FESTIVAL")
CAPITOL SYMPHONY ORCHESTRA OF 20

VARIETY

RUMORED LOEW-FAMOUS COMBINE SENDS BOTH STOCKS UPWARDS

Loew Ran Up to 32 Early in the Week. Officials of Both Corporations Deny Rumor. Orpheum Declares Dividend of \$2 a Share on Preferred Stock. Other Activities on the Stock Market.

Quotations on Famous Players and Loew stocks were affected this week by rumors of an impending consolidation between the two organizations. There was nothing in sight giving life to the reports but the rumors said the "money men" behind the respective companies were insistent that they get together for economical reasons. At both headquarters the story was denied, with the Loew people stating not even a vestige of truth was in it.

The Loew stock ran up to 32 early in the week and was holding strong, while Famous Players hovered around 30. The Loew stock showed the best, recovering after having dropped to 26, its lowest last week. That was but one point above its underwriting price of 25, with some of the Loew people paying 28. Loew, Inc. jumped to 38, when first going on the Curb.

Orpheum Circuit reached its highest up to Tuesday, when touching 32% and closing Wednesday at 31%.

Goldwyn hovered between 25 and 26 during the early portion of the week, and United Picture Productions had a margin over 12 as its quotation without much activity.

The several theatrical stock quotations are responsible for many wild reports concerning possible or prospective combinations. Upon the appearance of the Orpheum Circuit financial advertisement Tuesday, offering the preferred stock for sale, a report started to spread that Famous Players had bought into Orpheum Circuit, but the rumor had a short run. The Orpheum's advertisement offered the preferred, an eight per cent cumulative convertible stock, at \$100 a share (its par) with accrued dividend. The saleable amount was published at \$1,917,000 with Richardson, Hill & Co., the Boston bankers, signing the advertisement. The authorized issue of Orpheum's preferred is \$10,000,000, with \$6,876,100 outstanding. The advertisement also stated that the Orpheum properties, which were listed in connection, had been appraised at \$13,033,835 after deducting bonds. The net tangible assets amounted to \$153,72 per share and the total assets \$203,37 per share.

The Orpheum's net income for 1919, with December estimated, was given as \$3,516,262 before taxes. The statement was included that Martin Beck,

Morris Meyerfield, Jr., and their associates control 80 per cent. of the capital stock.

A dividend of \$2 a share on the Orpheum's preferred stock was declared last week, along with the quarterly dividend of 50 cents per share on the common, both payable April 1. The common stock with par of \$1 was quoted at \$32.50 on the Curb Wednesday.

\$75,000 ATTACHMENT VACATED.

The failure of the C. K. Y. Film Corp. to file a copy of summons and complaint with the proper officials in its breach of contract suit against Clara Kimball Young, a \$75,000 attachment on the defendant's property, has been vacated by Justice Platzek.

A motion to set aside the summons was also granted, from which the plaintiff is appealing.

HIGH DUTY IN JAPAN.

Geoffrey Nye, Far East representative for Goldwyn, writes from Japan as follows:

"The entry of foreign prints into Japan is carefully watched by the local authorities, the regulations calling for a high rate of duty, which must be paid before the prints are released from bond. No provision has been made for a rebate on sample prints when the same are taken out of the country."

\$1,000,000 THEATRE IN BOSTON.

Boston, March 10. In the near future work will start on the building of a \$1,000,000 theatre building in Province street and Province court in this city.

This district, in the heart of the business district, is minus anything but small picture houses. Gordon and Shoollman are to build the theatre and the ex-city treasurer, George U. Crocker, is also said to be interested financially.

DE COURVILLE HAS MRS. GOULD.

London, March 10. Albert De Courville is said to be organizing a special company to exploit Mrs. Frank J. Gould (Helen Kelly) in pictures. Edgar Wallace will be literary adviser to the organization.

SCARE FIRST NATIONAL.

The activities of the Associated Exhibitors are throwing a scare into First National. At present F. C. Quimby is on the coast trying to arrange either for all the Mayflower product or a portion to be released through the Associated channels, undoubtedly in conjunction with Pathe. J. D. Williams of the First National is also on the coast for a two-fold purpose, to keep his eye on Quimby's activities and to try to close a certain woman star on a First National contract.

Before leaving for the Coast Williams issued a warning to exhibitors to the effect that if they did not get together to protect themselves they would be wiped out of business. The question now is whether or not his various warnings will have the effect of driving exhibitors into rival organizations instead of his own.

First National is working out plans for the producing end whereby producers will receive guarantees on their productions. A percentage over cost will be the rule. Whatever surplus is earned by a picture will be distributed among the franchise holders in the form of dividends. This information was offered by one of the executives of a producing organization which is releasing through the circuit.

At the First National offices it was stated that there wasn't any change in arrangements with producers contemplated. There are in existence at present several forms of contracts with producers and these would remain in force, it was said. Some call for the payment of a certain amount on delivery of a negative and a sharing basis after the initial sum laid out for the picture has come back; an outright purchase contract and the releasing on a straight percentage basis.

The Mayflower offices admitted negotiations had been in progress between Quimby and Isaac Wolper for several days, but that nothing definite had come out of them. There was a tendency to intimate the Associated might have a number of extra productions that the Mayflower would turn out in addition to what their contract with Realart called for. In the event of a break between Realart and Mayflower the Associated would get all of the Wolper productions.

ORGANIZE POETS COMPANY.

Boston, March 10. Samuel Gordon, a Boston merchant, has organized the Poet's Photoplay Company, and has taken Arthur H. Ashley, formerly with the World Film Co., as vice-president and general manager.

Gordon has secured the picture rights to the works of Ella Wheeler Wilcox, and work on the first picture, "Laugh and the World Laughs With You," has been started.

SETTLE SUIT OUT OF COURT.

The suit pending between J. Hartley Manners and Famous Players-Lasky, by which the latter were enjoined by Federal Judge Mayer from releasing the screen version of "Peg O' My Heart," has been settled out of court, according to an F. P. L. official.

It is further understood that Manners, the author, received a "graciously" consideration to do away with all future litigation and speed the release date of the feature.

Last December Judge Mayer, in the United States District Court, restrained the corporation from releasing the feature. The decision was rendered after a review of the case and at a private showing of the completed film, being based on paragraph 1 of the contract between Oliver Morosco and Manners, which read: "No alterations, eliminations or additions to be made in the play without the approval of the author."

The original litigation was between Manners and Morosco as to whether the latter had acquired the picture rights and the court dismissed the case, holding that Manners had conveyed these rights to Morosco. The Supreme Court, however, allowed a writ of certiorari.

ZUKOR TO SEE BARRIE.

With Adolph Zukor en route to London, it is expected he will get together with Sir James M. Barrie on the other side.

Apart from other interests that are taking Zukor across now, the F. P. L. is anxious to get the titled playwright to write exclusively for it and the matter of money is also inferred as being a sum far in excess of what the latter could make on a royalty basis by the sale of a play to the legitimate stage.

Barrie, it is also understood, is now at work on his first "straight" scenario for F. P.

PRESBYTERIAN CENSOR.

The Presbyterian Board of Temperance plans a moral welfare reform for pictures. They will issue a "white list" approving worth while releases and condemning those which they regard as menacing to child welfare and promotive of juvenile delinquency.

The Board has made a canvass among prison wardens and chaplains all of whom they say are, unanimous in ascribing juvenile criminal offenses to pictures in which crime was exploited.

\$50,000 BREACH OF PROMISE SUIT.

William Allen Johnstone, editor of "Motion Picture News," is named defendant in a \$50,000 damage suit by Mrs. Bertha J. Schedko, a model, according to papers filed in the County Clerk's office.

The plaintiff alleges the defendant proposed August 3 and jilted her Sept. 10.

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'APPLE'
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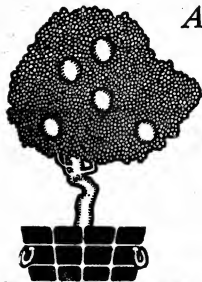
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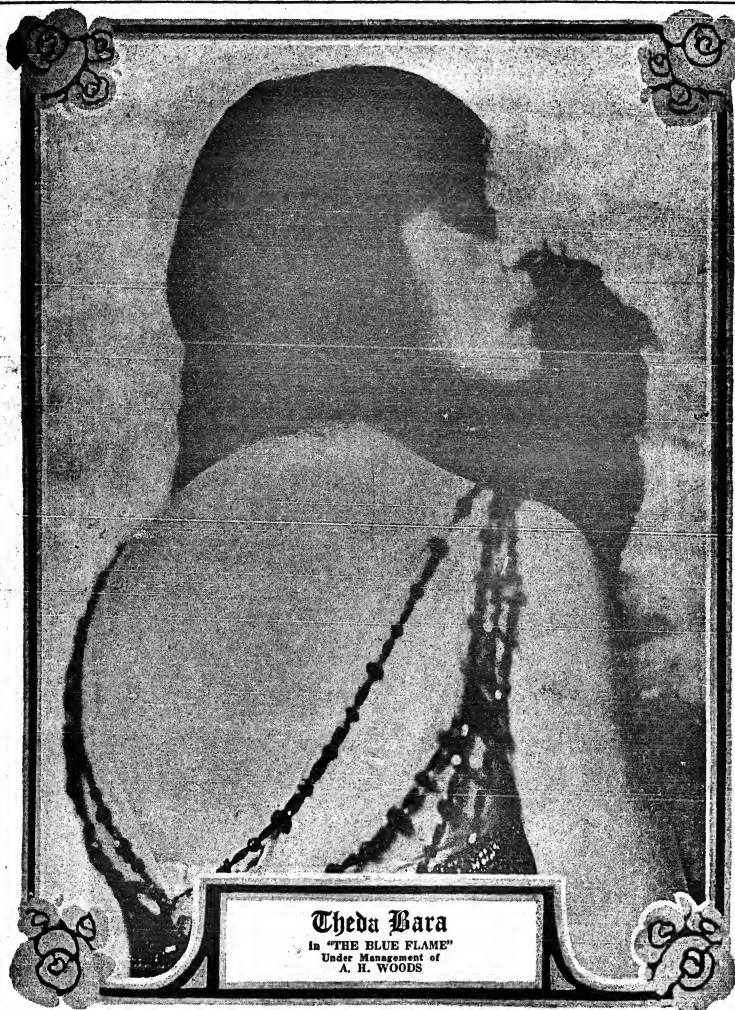
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VARIETY

VOL. LVIII, No. 4

NEW YORK, MARCH 19, 1920

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VARIETY

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NEW YORK CITY, MARCH 19, 1920

Entered as second class matter December 22, 1908, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

THREE LEADING PICTURE STARS TO APPEAR IN LEGIT SHOWS

Mary Pickford, William S. Hart and Douglas Fairbanks to Join Picture Invasion of Speaking Stage. Hart Will Revive "Virginian" and Play Heavy Role. Return of Favorites in Person Marks New Era in Show Business. Woods Led Way with Theda Bara.

Next season will mark the return of three of the highest salaried picture stars to the legitimate stage. Mary Pickford, Douglas Fairbanks and Wm. S. Hart, each having reached the point in negotiations with certain producers, where the placing of their respective signatures on the dotted line is only a matter of clearing up a few minor details. Consumption of negotiations reported pending between legitimate producers and Miss Pickford and Mr. Fairbanks, which embraces a whimsical comedy on the order of "The Cinderella Man" as a stage starring vehicle for Miss Pickford and a newly written light comedy for Mr. Fairbanks, is expected shortly.

Wm. S. Hart, according to inside information, has already effected arrangements with a producer who controls a New York theatre, whereby Hart will be starred on a revival of "The Virginian." Hart, it is understood will play the role of "Trampas," the heavy, a character portrayed by him before he became famous as a picture star. At that time Mr. Hart played opposite Dustin Farnum, who enacted the title role of "The Virginian."

Charlie Chaplin and "Fatty" Arbuckle have both received fabulous offers from legitimate producers calling for their appearance as the stars of spoken plays. It is pointed out by the producers offering the bait to Chaplin and Arbuckle, that they, like Pickford, Fairbanks and Hart, can continue with their picture work while appearing in the legitimate. The big picture producers sensing the coming reversal of the tide which swept hundreds of legitimate players from the spoken stage to the picture studio five or six years ago, have prepared for coming emergencies, by arranging to do far more film producing in the east from now on than ever before.

Legitimate producers cognizant of the drawing power of a big screen personality, and their attention having been specifically drawn to the success of Theda Bara's initial stage tour in "The Blue Flame" and Dorothy Dal-

ton's success in "Aphrodite," and Elsie Ferguson in "Sacred and Profane Love" have finally awakened to the potential pulling powers of a picture "name" at the box office.

Clara Kimball Young is also reported much sought after as a possible star for the legit. Ethel Barrymore, Jack and Lionel Barrymore, Crane Wilbur, Arthur Ashley, Claire Whitney, Constance Binney have all increased their clientele through their appearances on the screen, film fans in each instance following their favorites when they have changed from picture to oral acting.

With the successful picture star, an appearance in the legitimate, while it may possibly mean a temporary reduction of income if forced to leave pictures entirely is largely a matter of personal ambition.

\$100,000 IN BOSTON FOR "FOLLIES"

Boston, March 17. It is predicted "The Greenwich Follies" will play to \$100,000 gross on its four weeks here. This is its third week at the Shubert. The show is charging \$3 top during the week and an increased scale Saturday. Last week it got \$25,000; the week before \$27,000.

"The Follies" is now owned by John Murray Anderson, Morris Green and Arthur Pearson. Pearson had a "piece" originally, but sold out and recently bought in again.

A show to quit Boston while running at capacity was Elsie Janis'. In the two weeks she stayed here the show picked up \$45,000 and broke the house record for a Saturday matinee last week, when the receipts totalled \$3,000.30. It had to go to make way for "Dere Mable," due to booking congestion on the road.

"MISSION PLAYS" 1,500TH.

Los Angeles, March 17. "The Mission Play" had its 1,500th performance this week. It was first presented April 12, 1912. The present cast includes Frederick Warde and Mrs. Tyrone Power.

"IRENE" VALUED AT \$157,500.

According to the amount received by Carle Carlton, \$32,500, for his one-third interest in "Irene," that play's value has been appraised at \$157,500.

James Moran and James Montgomery made the purchase of their partner. Each held one-third.

Mr. Carlton is sailing with his wife, Edith Day, for London. Miss Day will assume the role in the English production of the same show that she created at the Vanderbilt, where "Irene" is one of the most successful box office cards of this season.

Replying to a letter from A. H. Woods published in VARIETY a couple of weeks ago, Mr. Carlton, writing Mr. Woods following its publication, denied he had ever solicited an engagement for his wife from the Woods office or Woods.

BILLS AFFECT D. C.

Washington, D. C., March 17. There are two theatrical bills pending in Congress but neither apply save for the District of Columbia, Congress having no power to legislate such matters for the states.

One is the Wheeler which seeks to prohibit sales of tickets in excess of seating capacity. This is aimed at over crowded picture houses in particular.

The Temple is the other measure pending which is aimed at Sunday shows, providing for the prohibition of all Sabbath amusements which includes dancing, bowling, etc. Both measures could possibly apply to Alaska, but really are local to Washington. The Capitol started Sunday shows during the war, when the city was full of war workers. Legitimate attractions use Sunday night as an opening date.

BROOKLYN SHOWS OVERCROWDED

The Grand Jury, Kings County, began this week an investigation of alleged overcrowding in Brooklyn theatres. This was the result of complaints received at the District Attorney's office that the theatres, particularly the picture houses were violating the law regulating the number of persons permitted to stand in aisles and behind the seats.

Thomas J. Drennan, fire commissioner, was summoned for the purpose of explaining what the firemen, who are assigned to the theatres to enforce the law, were doing in that respect.

The jurors are to visit the theatres to-morrow and Sunday to make first hand observations. The two week-end days are selected because of the capacity audiences attracted into those theatres at such periods.

"RUNS" AT THE MONTAUK.

Brooklyn is to undergo a change in the booking scheme for next season. The Montauk, the Klaw & Erlanger house there, is to switch from its policy of playing combinations and hold attractions from two to four weeks each. The first attraction next season to be booked for the house is "Clarence," which will remain two weeks. "The Son-Daughter," which follows, will be at the house for three weeks.

There is a possibility that Fred Stone in "Jack o' Lantern" will fill in the Montauk time that was originally allotted to David Warfield at the house.

The Shuberts are making a production house of their Crescent Theatre across the bridge, and this week "Lassie" is having its metropolitan premiere there. Next week the Edward Clark production, "Miss Charity," will be shown.

There is to be another legitimate house in Brooklyn. Louis A. Werba, manager of the Montauk, has obtained a site in the Bay Ridge section for a new theatre.

Brooklyn capital is financing the venture.

The Montauk, incidentally, is to be remodeled in the summer.

MORE R. R. SERVICE.

While railroad men say that the Interstate Commerce Commission will regulate rates on the railroads following the period of six months guaranteed the roads by the Government against contingencies, that Commission has no authority in the matter of service. This latter is expected to immediately improve with more trains restored until the roads are running normal once more.

The period of six months will expire Sept. 1 next. By that time it is anticipated by the rail executives hostile for business to hold up necessary earnings will force rate reductions, though there is no concerted movement among the roads now that they control themselves once more to that end. Whatever reductions will be made will be done singly.

The general office opened by the U. S. Railroad Administration as a union ticket office for all roads, on West 42d street, is to be maintained by the roads, acting as one unit, and will probably continue at the same address during the governmental period. After that the roads are expected to revert to their former manner of handling the passenger traffic through district offices and in active competition for business.

CABLES

MARIE LLOYD'S "COME-BACK" NETS HER 400 POUNDS WEEKLY

Playing on Percentage Proves Biggest Favorite in England.
Managements Refused to Pay £150 Salary, Saying
"Marie Lloyd is 'Through.'" Offered to Gamble
on Shares and Made Long Contracts.

London, March 17. Marie Lloyd since entering into a sharing agreement with the variety managers over here has been netting herself amounts weekly considerably exceeding her former hall salary. Of late Miss Lloyd's net has reached 400 pounds a week, sometimes over that amount.

It is without doubt the greatest comeback the English halls have ever seen. Recently celebrating her 50th birthday, Marie Lloyd just now is going bigger than she has ever done and is the strongest music hall card over here at the present time. Miss Lloyd is playing the halls in the provinces at around 50 per cent. of the gross. Out of her share she pays the surrounding company, not an expensive one. The terms often are 55 of the gross for Marie. A heavy advance sale always registers and she is practically assured of a big week from the day of opening.

A couple of seasons ago when Miss Lloyd wanted to return to the halls, the management refused to consider her at even 150 pounds a week. They said she was "through." This angered her theatrical representative trying for the dates and he replied that if the managers thought so, Miss Lloyd was willing to gamble with them, to test it. He proposed she share the gross and furnish the entire performance. The offer was accepted, whereupon the agent insisted that if Miss Lloyd were willing to make the gamble the managers must be agreeable to a long term on a similar contract. Believing it was a matter of a few weeks only when they would secure an entire bill cheaply before Miss Lloyd quit, the managements accepted the offer, allowing Miss Lloyd to make her own contract. She did it with several tours, for several seasons in advance. The first weeks under the new contracts netted over 200 pounds for herself, with her net weekly continuously increasing, until now when it has gone beyond 400 pounds. The managements are helpless. It looks as though Miss Lloyd's confidence in herself plus her "gamble" has proven to be the best thing she ever did; also how lasting in England are its favorites on the music hall stage, although it is conceded that Marie Lloyd is now doing the best act she ever did.

HASTI ONLY FAIR.

Paris, March 17. "Roger Bontemps" comedy by Rivoire, was presented at the Odeon March 13 with success.

The lead is held by Hasti, a fine actor, who created the title role in the previous novelty, "Monsieur Dasoucy," but who in this instance was only fair and apparently indisposed.

"SHE WINKED AT YOU."

Paris, March 17. "Je te dis qu'elle la fait de l'oeil" ("I Tell You She Winked at You") is the clumsy but suggestive title of the new farce by Maurice Hennequin and Pierre Veber, produced by Quinson at the Theatre du Palais Royal March 12. It seemed to go well, but will not have the run of "Hercule à Paris," by Rip and Gignoux, withdrawn from the

house this week. The leads are held by Jean Renouardt (to whom we hand no bouquets), Victor Boucher (an excellent comedian), Baron fils (son of the deceased actor of the Variétés, whose death was reported last week).

NEW EDITION AT CASINO.

Paris, March 17. Leon Volterra offered a second edition of his Jacques Charles' revue "Paris qui Danse" at the Casino de Paris March 6. It is now billed as the "Revue Nouvelle," half a dozen fresh scenes being introduced for Mme. Mistinguett (back after her rest), Maurice Chevalier, Belle Dherly, Dreaux, Karoff.

The feature pushed is a Russian dancer, Jan Kawesky, as a partner of Mistinguett in a carnival idyll; he does well also in "Le Faune Vert" with Mlle. Darska. Senora Conchita, Spanish dancer, gives the fashionable touch to the production. Tiller's girls continue in their long engagement.

THIRD "JOY BELLS" PEAL.

London, March 17. The third peal of "Joy Bells" has proved to be a big success. Daphne Pollard is a big hit and delightful as Cleopatra. Florence Ray scored in Shirley Kellogg's part.

ETHEL LEVY IN PARIS.

Paris, March 17. Ethel Levy opened at the Alhambra March 12. She managed fairly well. One song in French was inappropriate. Juliette Dika also did well on the bill. She should have opened two weeks ago but was prevented by throat trouble.

MARIGNY CLOSED.

Paris, March 17. The Folies Marigny is closed. The Spanish Operetta Troupe failed to arrive and De Courville's new revue will not be ready till April.

COSTS WITHERS \$1,500.

London, March 17. Walter Bentley, the booking agent, has sued Charles Withers for \$400, alleged to be due as commission on contracts signed by Arthur James, author of "For Pity's Sake." Plaintiff claims that James acted as Withers' manager and therefore the contracts signed by him hold good.

The case has already cost Withers \$1,500, and an appeal to the higher court is likely. Charles Gulliver's brother, employed in Bentley's office, is chief witness for the plaintiff.

AINLEY IN NEW PLAY.

London, March 17. Henry Ainley will play the lead in "Uncle Ned," a new comedy by Douglas Murray. It will follow "Julius Caesar," in which Ainley is now appearing at the St. James.

FOLLOWING "MUMSEE."

London, March 17. "Other Times," by Harold Brighouse, will follow "Mumsee" at the Little April 6. The latter was improved by having the last act entirely cut out.

STRIKE BREAKER "BLACK LISTED."

Paris, March 17. Georgius, a French singer (not George!) was declared a "black-leg" by the French music hall syndicate during the last walk-out and Union men were advised to give him the cold shoulder. He continued on small time until the other evening at Montreuil, where he was announced to appear with his own troupe in a traveling revue. Just before the rise of the curtain the stage hands received an order not to assist the act, and a delegate, the actor, Carpentier, explained the situation to those present.

A dispute ensued which necessitated the hall being cleared by the police. Georgius is bringing an action against Carpentier, representing the Federation, who transmitted the Union order to "down tools" on the act.

Montreuil is a suburb of Paris, mainly composed of the working classes, so the singer is accused of having deliberately put his head in the lion's jaw by accepting the engagement under present conditions in this district. He is a prominent member of the new Independent Union of vaudeville artists (in opposition to the Federation), to which Mmes. Camille Steffani, Mistinguett, Maurice Chevalier, Boucot, Dorville and other prominent artistes have adhered.

POLIDOR ALIVE.

Paris, March 17. Despatches from Rome now correct the report that Polidor was killed in an aeroplane accident. It was his brother who was killed.



VAN HOVEN

We all threw in for a fellow who was up against it, and when he got well he came and made a speech full of big words and had all of us, except a few boneheads, crying; but what gets me is how so many of these college boys have so much hard luck, although this fellow was a prince; and what a speech—I didn't know half the words. They certainly were jolly long, but from what I did understand it was very sad; and I was glad Arthur Swanson was not there because he would have known all the words and then it would have been so and I probably couldn't have stood it.

Arthur used to get into arguments with people in London about wonderful things and was always getting into trouble. Then I used to side in with him and pull a bunk crack and crab all he had won, and he used to get sore and next day he used to laugh but he knew more college than any guy I've ever met.

CHRISTINE NEILSON PROTESTS.

London, March 17. Christine Neilson, the grand opera prima donna, brought an application this week in the High Court to restrain Sadie Mary Murray, of Massachusetts, from publishing certain statements Miss Neilson considered libelous. The injunction was granted, preventing the publication.

RISKY FARCE FAILS.

Paris, March 17. "L'Alcove de Marianne" by Felix Gandera, produced a fortnight ago, is withdrawn from the Athenée, having failed to attract. Rosenberg is reviving "Le Couché de la Mariée" by same author, which had a long run in 1918.

GEMIER'S LATEST.

Paris, March 17. The productions of Firmin Gemier are always interesting and invariably of a novel tendency. After "Oedipe," just withdrawn after a short but very successful run at the Cirque d'Hiver, M. Gemier presented March 10 "La Pastorale," by Hellem and Estoc, music by Jacquet from old airs of Provence and dances of the south of France. The play is given in the circus, somewhat similar to "Oedipe," with splendid coloring effects from the roof. The piece was nicely received. It is probably Gemier's last attempt at the Cirque d'Hiver.

VAN HOVEN ASSAULTED.

London, March 17. Van Hoven was assaulted at Hull this week by men who made their escape. He had to be treated at the infirmary. He stated subsequently that there was no reason he knew of for the attack and that he had no opportunity to defend himself.

"MON HOMME."

Paris, March 17. "Mon Homme," a new comedy by Francois Carco and Andre Picard was presented at the Renaissance Theatre, March 11, successfully. Cora Laparcerie in the leading role was excellent.

NEW REVUE FOR FOLIES.

Paris, March 17. Another production signed Louis Lemarchand, as usual, is being rehearsed at the Folies Bergere. Present title: "L'Amour en Folie" (but no connection with F. de Curel).

NEW BARRIE PLAY.

London, March 17. A new play by J. M. Barrie will follow "Tea for Three" at the Haymarket. Robert Lorraine, Fay Compton and Jean Cadell are in the cast.

THE ASSOCIATED OFFICES
HERBERT EDLSTEN T. F. DAWH
PAUL MURRAY JULIAN WYLLIE
A LITTLE ST. LUCIENNE ST. LUCIENNE
Dance and Vocal: "Follies, Follies, Follies"
NEW YORK
Harry J. Fitzgerald, 180 Broadway
REPRESENTING THE SINGERS' GROUP.
BY APPOINTMENT AND ATTRACTIVE

LEON

EROL

Oh, that Income Tax!
Direction: M. S. BENTLEY
The "Oh" refers to the Income Tax, and my agent.

VAUDEVILLE

5

KEITH THEATRES INSTALLING ASSISTANT HOUSE MANAGERS

Duties Will Be Back Stage to Aid Artists and Acts in Attention and Judgment. Not Interfering with Regular Stage Manager. All Keith and Proctor, Big and Small Time Houses, to Have Assistant.

A general letter was sent out this week by E. F. Albee advising house managers an assistant manager is to be installed in all the big and small time Keith and Proctor vaudeville theatres.

The duties of the assistant manager will principally be back stage. With out interfering with the regular stage manager, the assistant, who is to be more of a stage director, will look after the interests of the artists, adjust any difficulty, make such suggestions as he may consider beneficial without they being mandatory, aid in stage settings and in a general way promote the interest of the acts as far as he can while they are in the theatre.

At the Keith office it was stated experienced showmen were not necessarily required for this work. The assistants could be men of ambition who, in the new position, would be enabled to make plain their ability in several directions. Proving capable the assistants would be almost certain of advancement.

The assistant will have nothing to do with the front of the theatre. It seems the purpose of the Keith executives in the departure to make the delegation primarily to ensure uniform courtesy to artists back stage from the specially appointed representatives, which will likewise guarantee that they will receive proper treatment from their entrance into the theatre until the engagement ends, with a similar repetition in every Keith and Proctor theatre.

It is the first time in the history of variety anywhere that any one person connected with the theatre has been specifically appointed to look out only for the artists and their acts.

CONCERNING STATE TAX.

The Supreme Court decision mentioned in Variety last week, wherein the taxing of non-resident earners was declared unconstitutional, still has an important bearing for professionals not having a residence in New York. Thus far no provision has been made to collect any tax from non-residents and none will probably be made this year (the unconstitutional provision of the New York State tax law was the regulation which called for payment of a higher percentage, than allotted residents).

The state comptroller stated in an interview that every dollar of tax paid by non-residents had been or would be refunded and if any professionals, non-residents of New York, who paid the state tax, they should apply at once to the comptroller for a refund. He may be addressed at Albany or at the New York City office, Woolworth building. The comptroller has extended time limit for returns to March 31.

BASEBALL'S SUNDAY SHOW.

The approach of the baseball season is heralded through the intention of "The Passing Show" at the Winter Garden to organize a baseball team. To aid athletics in the show the Shuberts have donated the 44th Street for a Sunday night, when the proceeds will be employed in equipping the nine. (March 28 has been selected for the event at the 44th Street, and a 15-act program is to be presented. The team consists of Jim Barton, Charlie Dale, Charlie Winninger, Joe

Smith, Joe Opp, George and Dick Rath, Ralph Riggs, Harry Turpin, Lon Haskell, John Crone, George Schall, Julian, Martin, Eddie Miller, Nick Kaine, Jack Donnelly and Bill Creedon.

STATE-LAKE'S HUGE YEAR.

Chicago, March 17. The State-Lake Theatre, the house which in a large measure revolutionized big-time vaudeville standards in the West, and which was probably a decisive factor in many ways toward bringing about the Orpheum Circuit Consolidated plan and action, is one year old this week.

Martin Beck and Mort H. Singer were on hand on the anniversary, which was not publicly celebrated. In the initial year of the State-Lake, it broke many records, playing to more people than any other theatre on earth, for one. About 3,720,000 admissions were registered during the year. Money figures were withheld, but they run over a million in gross receipts. On the other hand, the house cost more than any other to operate.

\$150,000 TOUR FOR BARD.

Montreal, March 17. The engagement of Wilkie Bard by Trans-Canada Theatres, Ltd., for a transcontinental tour opening Dec. 27, has created a sensation in Canadian theatrical circles.

Bard will be supplied with a special train, across Canada from Halifax to Vancouver and will play many single matinees at small places in order that the greatest possible number of Canadians may be enabled to hear him.

The sum involved is not known, but is reported to be \$150,000 guaranteed.

JAZZING ACTS ROUTED.

The Loretta McDermott and Eddie Cox jazzing turn, with a jazz band, has been placed to open on the Orpheum Circuit March 22 at a weekly salary of \$1,100.

Another jazzing act, also carrying a band, "Aunt Jennina," will start the Orpheum route May 3, drawing \$1,000 weekly.

The Ray Hodgdon agency, through Charlie Morrison, booked the turns. Both are recent formations.

DIXIE NORTON'S DIVORCE.

A divorce decree was granted Feb. 26 in the New York Supreme Court on statutory grounds to Dixie Norton, from William K. Saxton. They were married about six years ago.

Mr. Saxton is with "Business Is Business." Miss Norton is at the head of Dixie Norton and Co., in vaudeville, with Grace Renard replacing Helen Gladdings in the turn.

SYBIL VANE ENGAGED.

New Orleans, March 17. Sybil Vane, at the Orpheum here last week, announced her engagement to her pianist, Leon Domque. The wedding will occur shortly.

GET "BATTLESHIP" FOR LUNA.

Herbert Evans purchased the wooden battleship that stood in Union Square from the Government for \$50,000. He will move it to Luna Park and make an amusement house out of it.

KEPT OUT OF ENGLAND.

On top of other troubles encountered by agents attempting to place acts in England, there is the possibility of the English Labor Bureau failing to endorse the labor permit necessary before an artist under contract can enter that country. It lately happened in the matter of the application of Conkwright and Dunne, through Charles Bornhaupt as the agent. The English Labor Bureau without reason, as signed, notified the London representative of the turn they would not be permitted to land, automatically canceling the couple's foreign engagement.

The agents are perplexed as to the cause of the refusal, with an inclination to think that any one of the English actors' societies may have had something to do with it. Conkwright and Dunne are dancers who have appeared at several of the restaurants in New York.

CURIO WANTS DAVID BAND CO.

B. F. Keith's Palace has a rival right across the street in the Living Curio Palace. The manager of the Curio place offered Ernie Young, manager of the House of David Band, \$2,000 to move his band into the home of the freaks. Young declined with thanks as the band has been routed 8 weeks by the Keith office.

The Curio Palace charges a quarter to see the freaks and has been doing \$1,200 a week since it opened. Its manager intended to raise the admission to 50 cents at afternoon performances and a dollar top at night and would also insist on the band standing for a bally hoo appearance in and around the lobby before each show.

MRS. TINNEY WANTS AN ACT.

Mrs. Frank Tinney is thinking about vaudeville. Before her marriage to the blackface comedian Mrs. Tinney was professionally known as Edna Davenport and was a principal in several burlesque shows.

Mrs. Tinney is reported to have requested a conference with a vaudeville agency looking to future bookings for herself, but with what result is not told.

Tinney is on the road, in an Arthur Hammerstein musical show.

CHAPLIN'S "CHAMPION" ON STAGE.

Victor Kremer will send out Charlie Chaplin's "The Champion" as a vaudeville act, surrounding the film with 8 girls, who will form an athletic carnival, including wrestling, boxing, physical culture, etc.

Kremer also has Chaplin's "Carmen" out with a girl show arrangement.

Part of the "Champion" act plan is to have the athletic girls meet all comers in wrestling, contests.

BECK AND SINGER TOUR WEST.

Martin Beck and Mort Singer left New York last Sunday for an inspection trip over the Orpheum Circuit, with Chicago the first stop, in a three weeks' itinerary.

Marcus Heiman will accompany them on a portion of the trip.

SEEKING CONCERT ARTISTS.

The Keith Agency is making a bid for high class concert and operatic artists for vaudeville. The campaign is taking the form of an explanation of the opportunities that vaudeville offers; the chances that there are to pick up money after their regular concert dates are played and the fact that appearances in vaudeville do not injure their musical reputations.

One of the recent issues of a musical publication carried a lengthy article by E. F. Albee in which he explained the requirements of vaudeville audiences and pointed out that 15 minutes on the vaudeville stage was all that the artists were asked to appear, therefore they could give programs that would not conflict with their regular concert bills.

RAQUEL MELLER SIGNED.

The Wirth-Blumenfeld agency has secured an option on the American booking privilege for Raquel Meller, the spectacular Spanish artist, who has drawn attention in Paris and who is booked for the English halls.

The deal was verified this week by Georges Pasquier, the Parisian manager.

She is receiving 1,500 francs daily for her appearances at the Olympia, Paris and her London salary is set for 300 pounds weekly. The American salary asked is \$2,000 weekly, which approximated the French contract. Mme. Meller will be available for America in the fall.

ANOTHER MOTOR CIRCUS.

Eddie Arlington and Fred Hutchinson are reported interested in a new Motorized Circus that will start out from Washington the latter part of May. They purchased the equipment of the Spellman Motor Circus, which went out last year, but failed.

LAST KEITH SHOWS AT CENTURY.

Keith's Sunday shows at the Century will cease April 4.

The following week it passes to the Shuberts. The Keith people are negotiating with K. and E., with indications pointing to the New Amsterdam.

SURATT FOR ENGLISH HALLS.

Valeka Suratt is looking towards appearances in English music halls for the coming summer and negotiations for booking at the Coliseum have been started.

Miss Suratt will do "Scarlet."

FRITZI SCHEFF'S RETURN.

Chicago, March 17. Vaudeville next week will again see Fritzi Scheff, who opens in Chicago Monday at \$1,250 a week. She will appear three weeks in vaudeville, then become a member of the new show A. H. Woods intends producing. Billy Van may co-star with Miss Scheff in the same piece. It is reported Woods is looking for a third "name" to add to the production.

DIVORCE FOR "CHIC" LLOYD.

A divorce was granted at Reno to James Mylestork Lloyd ("Chic") from Eileen MacMillan (Sedgwick) in pictures. Lloyd has gone into partnership with "Slim" McNally.

LEAVING GARDEN SHOW.

The 25 weeks' contract with Blanche Ring and Charles Winninger for the Winter Garden is about to expire and they will retire from the show. Frankie Keith is to be promoted to the position held by Miss Ring.

Granville Bates, of the Billy West Comedy Co. at Emerald studios, quit pictures and joined "Mrs. Wellington's Surprise" for vaudeville during that act's week at the State-Lake, Chicago.

CHARLES WITHERS in "FOR PITY BARK" made me laugh continuously and merrily. I certainly don't go to see him again.—London "Referee."

CHARLES WITHERS

CHARLES WITHERS' performance is a perfect show of characterization. There is never a trace of exaggeration, but his quiet methods keep the audience in a continual state of laughter.—London "Times."

VAUDEVILLE

KEITH CHECKING UP AGENTS GETTING DOUBLE COMMISSIONS

Acts Said to Have Saddled Themselves with Contracts with More Than One Agent. Representatives of Other Agents Approach Them. Result of Investigation Will Probably Be Made Public.

The Keith Agency is checking up certain agents and acts the office believes have been working in with one another until the acts have saddled themselves with two commissions or more through entering into contracts with more than one agent.

The Keith people say they heard that acts playing the big time have been approached by agents representing other circuits, with the agents offering the turns long term contracts that carried the customary commission clause. The acts were already under agreement with their big time agents and obligated to pay commission to them. Induced to sign other agents' contracts, the Keith office found out in some instances so far where an act has actually bound itself to pay three commissions for any engagement played.

The other agents making representations to the acts, says the Keith people, represented both small time vaudeville and productions. Not so much stress is laid upon the production agent, although that phase is being looked into, as it is said the production agent only claims commission when the act appears in a production, but the small time agent who makes these agreements after offering a season's work and failing to secure it, claims commission under his contract, according to the investigation, upon the act's salary, though it continues on big time or goes into a production. The small time agent, the Keith people say, claims his right to commission while his contract endures, although the act's big time agent may have placed the turn after the small time agent failed to respond with the "40 weeks" mentioned. One agent is said to have booked acts for commission under these circumstances. A small time agency is reported having offered last week to act on the big time a contract for 40 weeks on the "Loew, Fox, Moss and Pantages circuits." The Pantages agency in New York when hearing of it is reported to have stated the agent could not have secured the Pantages booking in conjunction with the others.

The Loew Circuit can give an act 35 weeks alone. Loew plays in opposition to Pantages in several western and southern cities. There is much feeling displayed between the Loew and Pantages circuits as evidenced by their business activities against one another.

The Keith office will very likely make public the result of its investigation when completed.

MOSS GETS BIKE WINNERS.

Goullet and Magin, winners of the six-day bike race, opened at the Jefferson Monday despite bets and rumors they would play for Fox.

At the completion of the race Edgar Allen, of Fox's, advertised the riders to appear at the City and exhibited a contract signed by Manager Joe Fogler. A controversy ensued with Simmons also advertising the riders to appear at the Jefferson, with the Hamilton to follow.

Several bets were made as to where the pedal pushers would make their vaudeville bow. Naz Nazaro bet Tom Rooney \$50 the City would get it. Simmons offered to bet \$1,000 that they would open at the Jefferson and got

down \$300 with Nazaro. Henry Dixon offered to wager \$1,000 that the riders wouldn't play for Moss or Fox and another \$1,000 that they would play for him at the Star, Brooklyn.

Dandy Simmons, of the Moss office, had the foresight to sign Goullet when he came back from Europe.

EXORBITANT LICENSES.

Canton, O., March 17.

At a special meeting last week the City Council reconsidered its action on the circus and carnival licenses. It voted to make latter \$250 a day for shows of more than 2,000 seating capacity and \$100 of less.

Carnivals must pay \$100 a day to exhibit in Canton.

Showmen and advance agents say this price is prohibitive and it is not likely that Canton will have any more carnivals.

The circus license three weeks ago was fixed at \$400 a day. Amusement interests protested and the council reduced it \$150.

LOEW FUTURE BOOKINGS.

Through having acquired the far western time (Ackerman & Harris) on its routing sheets, the Loew Circuit booking office is not making any special bookings for next season.

The western time, with its other houses all around the country, gives Loew sufficient time to play acts, taking in or lapping over seasons. With the Loew houses as a rule remaining open throughout the summer, the bookings become continuous, without much attention paid by J. B. Lubin, the Loew booker, to engagements vary far in advance of current needs.

SELLING ORPHEUM STOCK.

Chicago, March 17.

Orpheum Circuit's eight per cent preferred stock is being offered for sale here by the American Bond and Mortgage Co.

The solicitation to buy is made mostly by circular letters.

WANTS \$2,500 FOR SERVICES.

Marguerite Sylva, opera prima donna, is defendant in a \$2,500 suit by George S. Abbott for managerial services.

The plaintiff alleges, by an agreement of July 15 last, he was to secure a picture engagement for the defendant and was to receive all over \$1,500 per week of her salary. She worked 5 weeks at \$2,000 a week. He therefore claims the \$2,500 difference.

Plimmer to Back Two N. Y. Houses.

The Strand, Amsterdam, formerly booked by Arthur Blondell, will be added to the books of Walter Plimmer beginning March 29.

The new managers are Sam and William Woods. The Rialto-Amsterdam is booked through the Shedy office. Plimmer has also taken over the Bijou, East New York.

New Orleans Doubtful for Pantages.

New Orleans, March 17.

There seems to be some hitch about Pantages opening at the Daphne. Many believe the western manager desires to build his own house in New Orleans before entering.

WALTER READE'S BACKING.

The Trent Theatre Building Co. of Trenton, N. J., which controls the Trent, Taylor opera house and Grand in that city, has been doing a big business, according to Walter Reade, who is largely interested.

Mr. Reade says the town is returning his company a huge profit weekly. He claims the Trent, not known to have made over \$10,000 a season in the past, is now netting between \$1,200 and \$1,500 weekly.

Unlimited backing is reported behind Reade's theatrical ventures with one of his chief sponsors, Frank V. Straus, who formerly dealt largely in theatrical programs. Others interested on the money end with Reade are the Bambergers, downtown New York bankers. A lease has been obtained upon the theatre to be built in conjunction with the Siverling Hotel at Akron, O., by Reade, he says. That will be completed within two years and the house is to have a seating capacity of 3,000. Reade states he also has a site at Canton, O., opposite the Rothschild store on Market street and will shortly start to build there.

The lease of the Hippodrome, Cleveland, is held by Reade, it becoming active in 1922, following the E. F. Keith tenancy of the theatre. Straus was behind Reade in that Cleveland deal.

Some opposition lately developing in Trenton against the renewal of licenses in the Reade controlled theatres was straightened out, with the house granted their permits to play.

ROANOKE THEATRE BURNS.

Roanoke, Va., March 17.

The Roanoke theatre, burned March 11, at 1 a. m., will be rebuilt. Everything back of the footlights burned. Three or four months will be needed for repairs.

The fire caused no loss to artists, through the Roanoke being a split week, vaudeville theatre. The bill for the first half had left the house after the Wednesday night show, with their baggage, and the incoming program for the second half did not arrive until Thursday morning.

The second half of bill played at the Academy.

LOEW OPENING THREE MORE.

Before this season ends the Loew Circuit will open three more vaudeville houses. Its converted theatre at Nashville is due to start March 22.

No date has been set for the opening of the new Loew theatres at Ottawa and Windsor, Canada.

Bonnie Thornton's Fur Coat Missing.

Elizabeth Smith, a guest of the Hotel Argonne on 47th street, was arrested last Friday and held for examination charged with the theft of a fur coat alleged by James Thornton to have been the property of his wife, Bonnie Thornton, who died the day previously.

Miss Smith according to the detective who made the arrest, denied the theft and stated she had been called into Mrs. Thornton's room in the Argonne, shortly before Mrs. Thornton was taken to Bellevue Hospital Thursday morning.

Greenwald Coming to New York.

Because of easier producing conditions in the East another Chicago agent and producer is moving to New York in May, when Maurice Greenwald will establish his headquarters on Broadway. He is a producer of girl acts, "flashes" and musical comedy turns.

Orpheum House Managers Change.

Chicago, March 17.

Martin Beck ordered several changes in house managers while here. Frank Phelps, manager of the State Lake, left for St. Louis to succeed Harry Wallace at the Grand. Harry Singer returns to the State Lake temporarily.

WESTERN BOOKINGS GOING EAST.

Chicago, March 17.

It is locally reported that within the past week in New York it was about decided by the heads of the Orpheum Circuit in conference, that some bookings for many of the smaller houses hereabouts now in the Orpheum chain will be placed from the east commencing with next season.

The plan is at present to increase the number of turns by one, giving six as a rule to a bill instead of five acts, with a couple of acts in each show routed from the Orpheum office in New York. The remainder will be booked at present from the Association's office here.

The towns and houses so far mentioned are Champaign, Springfield, Davenport, Lincoln and American theatres, Chicago. These were formerly Finn & Heiman theatres, but were merged with that circuit into the reorganized Orpheum.

CANADA DECLARED OPEN.

The Orpheum Circuit offices have been advised passports are no longer required for admission into Canada. The information also covers former alien enemies of that country, but the Orpheum people were advised to "use discretion." This is taken to mean names of former alien enemy acts playing Canada henceforth should not smack too much of the lands of their nativity.

About the same time an order was issued in the Province of Quebec, Canada, that the vaccination edict, through the smallpox scare, had been revoked.

GOLDBERG AND SPIRITS.

Jack Goldberg has a brand new idea for a road show which he has on tour for several weeks upstate. It is a spiritualistic performance, which includes mind reading, crystal gazing and the like.

There are 12 persons in the company, two being mediums and the others acting in various capacities, including necessary "plants." The mediums were secured from the First Church of Divine Inspiration. The show is playing at \$1 top. It included the Zancigs for a show.

The show is figured a good road proposition at this time because of the amount of spirit-world stories that abound with the Sir Oliver Lodge talks.

CORTHELL SUED ON SONG.

Herbert Corthell is named defendant in a \$10,000 damage suit begun by Arthur Hammerstein.

The suit concerns the song, "The Argentines, the Portuguese and the Greeks," which Mr. Corthell employed in the Hammerstein production, "Tumble Inn." Mr. Corthell represented he owned one-half interest in all rights to the song, including the publishing, and was paid a certain sum to relinquish his share to the producer-plaintiff. The number is published by Joseph W. Stern & Co.

It has developed that Mr. Corthell has only the performing rights and is in no wise interested in the publication rights.

KAHANE TO STAY.

Ben Kahane, the Chicago attorney, who has been here for some weeks on Orpheum Circuit, Inc., matters, will remain in New York, having been appointed general counsel for Orpheum.

Mr. Kahane is known in Chicago vaudeville circles, and until recently was in the office of Judge Trude. The executive offices of the Orpheum Circuit, Inc. will move to the 10th floor of the Palace next week, only the booking department remaining on the sixth.

Clayburgh Withdraws Divorce.

Justice Newburger signed an order last week permitting Albert Clayburgh to withdraw his divorce action against Alma Clayburgh, opera diva.

VAUDEVILLE

LABOR CONTROVERSY THREATENS TO CLOSE PROVIDENCE THEATRES

Refusal of Theatrical Managers' Assn. to Recognize Theatre Attaches' Union Results in Crisis. I. A. T. S. E., A. F. of M., and State and Local Labor Organizations Back Attaches' Stand for Recognition. Walk Out Likely Unless Matter Is Speedily Adjusted.

As a result of the refusal of the Theatre Managers' Association of Providence to recognize the recently organized Theatre Attaches Association in that city, a controversy has arisen that unless settled by the end of the week strongly points to a walk-out, not only of the theatre attaches, but the union musicians and stage hands employed in Providence. The threatened strike would affect every theatre in Providence and 90 per cent. of the picture houses through the affiliation of the picture operators with the I. A. T. S. E.

The trouble between the Theatre Managers Association and the Theatre Attaches started 4 weeks ago when the latter asked for the theatre managers to recognize the theatrical union, a managerial organization and was refused. The Theatre Attaches, which is affiliated with the American Federation of Labor, holding a Federal Charter, then took the matter of the Theatre Managers' refusal up with the Central Federated Union of Providence, who in turn referred the request to the State Federation of Labor of Rhode Island.

Both State and local Federated labor bodies requested the Theatre Managers Association to rescind their original answer and hold the desired conference with the Attaches Association. The Theatre Managers Association again refused, and the labor bodies decided to take the matter up with the I. A. T. S. E. and the American Federation of Musicians and seek their support. This was done last week, a committee representing the local Federated Union of Providence, the State Federated labor body and the Theatre Attaches appearing before the executive board of the I. A. T. S. E., which held its annual session at the N. Y. offices of the organization.

The conference resulted in the joint bodies of the I. A. T. S. E., American Federation of Musicians, Providence, State and local labor organizations and Theatre Attaches sending a telegram to the Theatre Managers Association of Providence, once more asking a conference. The message intimated that a conference would be advisable and while not in the form of an ultimatum, practically amounted to the same thing. An odd feature of the controversy is that Edward M. Fay, of Fay's Theatre, Providence, at one time a member of the Musicians Union, and formerly leader of the orchestra at Keith's Providence, is now the President of the Providence Theatre Managers Association. Mr. Fay will be remembered as having appeared as a witness in the Federal Trade Investigation of vaudeville, his testimony being in effect that the Keith interests had harassed him. Each of the refusals of the Theatre Managers Association to meet the Theatre Attaches it was stated at I. A. headquarters, has been conveyed by Mr. Fay.

The Theatre Attaches have not asked for wage scale increases, nor has anything been demanded regarding a change in working conditions, the recognition of the Attaches Association, or union, being the only concession asked thus far. It is understood, however, as soon as recognition is granted other demands will follow. In the event that the Theatre Managers continue their refusal to recognize the Attaches union, the stage hands and musicians have been placed in the position where they

will be forced to back the Attaches Union and walk out if requested.

The Attaches Union is composed of ushers, janitors, ticket sellers and takers. Its membership is about 350.

CIRCUS ACTS ARE HELD UP.

Two acts booked for the Ringling Brothers and Barnum and Bailey circus, which opens next week at Madison Square Garden, will not arrive in this country until the middle of April, due to congested shipping from Europe.

One is the Amelia Pichiani Troupe, coming from Italy. This is not the Pichiani Troupe known here, though the principals are related. The other is the St. Séverin Troupe, from Berlin, but held up on account of the dock strike at Rotterdam.

CRONAN CASE ADJOURNED.

Boston, March 17. The action of Attorney Cronan, who is seeking to establish a one-third interest, in the A. Paul Keith Estate, was adjourned until March 23 at the conclusion of the hearing before a Master March 11. Mr. Cronan was on the stand at the time of adjournment. It is expected that the trial will be protracted.

\$75,000 NEW ROCHELLE THEATRE.

New Rochelle, March 17. A syndicate has purchased a plot for \$75,000, located at the corner of Division and Huguenot streets, and will erect a theatre to seat 2,500.

This report appeared simultaneously with the starting of the work to enlarge the Loew Theatre (pictures and split vaudeville).

LEE CHILDREN'S ACT.

Jane and Kathryn Lee, of wide film fame as the Lee Children, are appearing in a new act specially written for them by Tommy Gray. The special act came about through the enthusiasm the children were greeted with when playing a little skit in the smaller towns.

Irene Lee is the mother of the precocious kiddies. Miss Lee once appeared in vaudeville at the head of her own act. Harry Lee formerly of Hoey and Lee is the children's father. The parents were divorced some years ago, the mother taking Jane and Kathryn at the time.

GOULD'S INHERITANCE.

Patrick Brosnahan, an uncle of Billy Gould's died in Cork, Ireland, 3 months ago. According to a telegram received by Mr. Gould from E. Connell, a San Francisco attorney, he is left a fortune of \$500,000, as the sole heir. The late Mr. Brosnahan was a brother of Mrs. Mary Flannery, Mr. Gould's brother. The bulk of the fortune consists of valuable real estate around the business section of Boston.

Gould says he will leave New York for Cork to claim his inheritance.

Cahn's New Guide.

The 20th edition of Julius Cahn's theatrical guide is being prepared. Three new departments will be added, such as a complete list of all picture, vaudeville and burlesque houses in the United States and Canada, and picture producers, studios and laboratories.

MARCUS LOEW TO MEET OLD PALS.

Marcus Loew has taken an entire table for the dinner of the old 11th Warders, which will be held in the ball room of the Hotel Astor, Wednesday, April 14. Mr. Loew was born in the old 11th ward, on Avenue C. He has never forgotten the neighbors of his youth.

Mr. Loew will sit with Justice Leonard and the Giegerich, of the Supreme Court; General George W. Goethals, famous builder of the Panama Canal; Rev. William J. Donohue, Alderman Jack Friedman, Assemblyman Mitchell F. Friend, Judge Benjamin Hoffman and Judge William Blau, all of whom were Mr. Loew's neighbors.

Justice Giegerich, chairman of the Executive Committee, commenting upon Mr. Loew, said: "It is wonderful to see such men as Mr. Loew who, although they have made much money and have achieved much success, still remember the friends of their youth and the neighbors of their boyhood. Mr. Loew is a shining example of a man who never forgot his old friends."

COLUMBIA G'PHONE STATEMENT.

For the year ending 1919, the annual report of the Columbia Graphophone Co. shows net income after all charges and Federal taxes of \$3,624,202, equivalent, after the deduction of preferred dividends, to \$3.32 a share earned on the outstanding 868,471 shares of common stock of no par value.

Gross earnings last year aggregated \$7,793,044. After interest on funded and floating debt, of \$262,950, and \$514,550 for depreciation reserve and other charges, net profit for Federal taxes were \$7,015,515.

Dividend payments totaled \$2,535,402, leaving \$1,183,600 surplus.

REJECT MUSIC NOM-DE-PLEUME.

Shapiro, Bernstein & Company's application for the registration of the nom-de-plum, Mary Earl, was rejected at Washington. Louis Bernstein's attorneys, House, Grossman & Vorhaus, contemplate appealing.

"Mary Earl" is but a fanciful title, originally coined by Robert King, and S-B staff writer. The publishers desire to establish the pen name and are seeking a registration of the words.

STAGE EMPLOYES BALL.

Theatrical Protective Union No. 1 N. Y. Local of the I. A. T. S. E. (stage employees) will hold their 7th annual ball tomorrow (Saturday) night at the 71st Regiment Armory, 34th street and Park avenues.

DIXON PRODUCING.

Harry Dixon, formerly of the vaudeville team of Dixon and Delaney will establish offices in New York shortly with a view to producing for vaudeville.

ENGLISH AGENT COMING HERE.

Harry Burns, who is in the English vaudeville agency field, is due in New York this week. He sailed from London last Saturday.

Burns has not visited America in ten years.

Helen Keller Playing Route.

The act with Helen Keller is likely to proceed through the remainder of the season on a big time route. This week Miss Keller is at the Maryland, Baltimore, with other engagements secured by the Harry Weber office booked for her.

Miss Keller's vaudeville salary has been set at \$1,750.

Fred Stone has been taking whipsnapping lessons in California with Jack Morrissey, the Australian whipsnapper as his instructor. The trick will be exhibited in Stone's new show, has been killed in committee.

BLUMENTHAL ON BERRIN.

Returning from an extended trip abroad following his contracting with Central-European talent - including Max Reinhardt, Sudermann, Schlegel, Franz Lehar, Kollo, Oscar Straus and Gilbert, Ben Blumenthal, describes life in Berlin as it may confront the showman who expects to get there, as being "on a par with that of most large cities."

"Any foreigner living at hotels and transferring neutral currency into German marks does not feel the high cost of living. The larger restaurants are always full of people, there is plenty of food and wine for those who can afford to pay for them, cabarets and dancing are now the vogue, and after turning the expenditure into dollars, the cost of living is far below what it would be in America. For example, in the Adlon Hotel in Berlin, a modern hotel of absolutely the highest standard, one can obtain a suite of rooms for 150 marks a day, which at the present rate of exchange means \$1.50, and in this same proportion food, clothing and luxuries can be purchased. For the German naturally everything is expensive as they earn in marks and not in dollars."

"Taxicabs, so scarce during the war, can be found now in most of the frequented portions of the city, and can be hired by the hour at 50 marks. In other words, 50 cents American currency."

"Traveling facilities have been very bad throughout Germany. In most directions there have been so-called daily express trains which take twice as long to make a specified trip as before the war, and wherever a sleeping car is attached to a train, tickets are selling at premiums and it is only through the greatest fortune that one can obtain a sleeper. Otherwise it means sitting up with eight people in a car and sometimes the corridors are crowded with people standing. From Berlin to Vienna means four to five days' travel in comparison to 12 hours in pre-war days."

"The general public in Berlin seem to be bent upon amusing themselves as they do here, and seem to have entirely forgotten that there had ever been a war. The theatres, picture houses, and all sorts of amusement places are continuously filled. The famous Palais de Danse is nightly packed till closing hour with thousands drinking tilts of champagne. As soon as the winter is over and they are relieved of the coal shortage, the Berlin amusement establishments will receive permission to remain open all night. This is the only country in Europe which at the present tolerates this."

"The Germans have learned a great many things from America, among them the great strides pictures have taken in this country, and they are producing films. Although the majority of them are not up to the American standard, still this will be within a short time a serious competition to the American producers."

Blumenthal practically has acquired production rights for all English speaking countries to most of the plays that have been produced in the Central countries for the next ten years. He controls the output of the Authors' Society, composed of the foremost authors of the central countries, among whom are Sudermann, Schnitzler and others. He also has control of all the film rights to practically all books and plays produced and to be produced in those countries.

ANIMAL ACT BILL KILLED.

Boston, March 17.

The bill introduced in the Legislature to prohibit the showing of animal acts on the stage or in a circus in this state, on the grounds that such exhibitions constituted "cruelty to animals," has been killed in committee.

VAUDEVILLE

INSIDE STUFF ON VAUDEVILLE

The V. M. P. A. is overlooking a chance to cleanse vaudeville. If it does not properly come within the province of the managers' association, then the National Vaudeville Artists should take it up. That is to throw the crooked gamblers out of the show business. There are eight or 10 cheaters who are quite well-known and they play in vaudeville or productions, cheating their companions at cards or dice whenever the opportunity presents. While it would seem everyone they come into contact with should have heard of them as cheaters, many have not, for that information in the way of names usually passes only by word of mouth. But the cheaters are undeniably such, and may be quickly identified. Steps should be taken to stop their cheating career as far as other actors are concerned. If these thieves want to steal money let them steal it from passengers on steamships, in the gambling houses or on other place they may be able to, excepting in the show business. The theatre, to them, is just a side line to enable them to fleece companions who look upon the cheaters as pals or friends and are therefore easily taken. The crooks have a staff, mostly steers, who stand in on the winnings and the victims never have a chance, whether it is cards or dice. Whoever wants to cleanse vaudeville or the theatre should go after these few crooks. They are one of the big disgraces of the profession. The association taking it up could confidentially advise all booking offices as to their names, also producing managers, and in that way drive them out, to work, misery, jail or hell.

Some of the agents are reported investing in outside business, possibly as a protection. Vaudeville agents as a rule if they understand their business, not the technical end of it, place little value on what might be termed "good will." Hardly any one of them will dispute that he could wake up any morning and find he had no agency business. Of course his name would be there for whatever that might be worth in free lance bookings such as they are or might be, but that is all. Witness, several such instances in the past with probably more to arrive in the future. But the outside venture along commercial lines may be a better scheme of providing for the future though an agent never grows old, mostly because he has a stock of liquor, a bank account and little to do. The testimony of Irving Cooper before the Federal Trade Commission that he had an interest in a shirt waist business could have suggested to other agents to get under cover, away from theatricals. That needed a bank account which is trifle to a successful agent. The successful ones' greatest and about only worry is how to invest their money. One agent is reported having gone in with a relative, becoming a silent partner and without giving the relative a piece of his agency business. Another agent knows how to outwit Wall Street to a small but steady weekly profit, and some of the rest have a piece of a theatre here or there. But the agents with the booze! They are the ones who think themselves lucky. Little they care what may come or what may go. They are under cover in money and liquor, only wear a pained expression when around the booking offices and never cry excepting in front of their acts.

Out in Chicago, the brother, former secretary and intimate friend of a certain high-up vaudeville official, received a telegram to move his stock of liquors

from his home to the brother's for safe keeping. The neighbors recognized the cases and phoned the police, and the three were arrested. They were brought next day before a judge, who is the brother of the official's attorney, and who, to save himself the embarrassing necessity of being a good scout, tipped the defendants to square it with the prosecuting attorney. They did so and it was decided to nolle pros. But at the last moment the assistant assigned to the case by the state's attorney was switched to another court and a fresh young strapping lawyer, out for a record, sailed in and started a Ciceronian oration about law and order, defiance of society's mandates by those who were powerful and who sneered at justice, etc., until the court had to shut him off and dismiss the prisoners himself.

"Lucky guy, that Max Hart," remarked a by-stander as the agent said one day last week: "Are you getting in on this kid, buying marks? One hundred for one dollar or maybe only 50; but it's pretty soft and I'm soon going to cash." Then the next day they spilled over the German Government and Max may have his marks but it is still to be decided what or who is the mark. There are those, however, over here who bought the English pound and the French franc at the low exchange. There's no doubt that they will cash. The English people on this side who invested their American dollars in the exchange sterling of their own country market a profit immediately and do not have to wait for the pound to revert to its normal value, for a pound is still a pound in England.

Five years ago Al Meis, a peddler, came into Kenosha, Wis., with \$384 in his pocket and no place to sleep. He wandered about town and found a little closed theatre, discarded and unguarded, and slept in the dirty lobby. Next morning he looked the place over, made the acquaintance of a local business man and raised \$200 for one month's rent, the Virginia Theatre. He negotiated with the Western Vaudeville Managers' Association for vaudeville, then found that Monday, Tuesday and Wednesday were "over-time" nights in the factory town, and he discarded them altogether, continuing to run only the second half of the week. Last week he retired. A local syndicate took the house over, paying Meis \$68,000 in cash, and it is said he has \$100,000 besides, with credit far beyond that if he wants it. Under the new management Charlie Freeman, of the association, will book the stand and it will play pictures the first half.

The gross of the second six-day race at the Garden last week amounted to \$118,000, with the management running the second affair for less expense by \$15,000 than the first. The first cost \$65,000 to operate. The prize money offered was publicity. The riders rode under guarantees. The Garden cost \$1,500 daily for the second week, as against \$5,000 rental for the first week. That was the only item of the second week exceeding the expense charges of the first event. Last week's race gave out no paper, and a large increase in the gross was received through that. Other economies were practiced, with the management netting every dollar possible. Charles E. Hanson, Marty McGee and Chapman were the principal promoters. The financial end was unusually well taken care of.

Another "tough to handle" idol has been shattered. Last year in Chicago Fritz Scheff proved to the satisfaction

RELEASED

Under this heading from time to time will be published dialog and "gags" heard in the New York vaudeville houses, which are of ancient vintage or currently employed by two or more acts.

"Which is the front end of a ferry boat? The first to appear (a pier)."
"I have something to tell you but don't know where to begin. Well, begin at the beginning."—Val and Ernie Stanton.

"What are you laughing at? Let the audience laugh—they paid."—Anna Chandler.

"Having nothing to do I write these few lines. Having nothing to say I close."

"Take one pill three times a day. I

of all concerned that the reputation for being "difficult to get along with" she enjoyed was built up by over-zealous press agents. Now the report comes along that Olga Petrova is traveling the Orpheum Circuit without the visage of a contract between her and the booking office. There is just a mutual understanding between the star and Martin Beck, and thus far it has worked out wonderfully well. In the understanding it is provided that not a line of publicity regarding Mme. Petrova is sent out by the office, her own publicity agent-traveling with her attending to all of the press matter.

Walter J. Kingsley and John Pollock claim to have set forth in their respective wills, that which ever one dies first the other promises to carry out the other's request as to burial. For this purpose \$500 has been set aside. Should Kingsley pass out first, Pollock agrees that he will secure six Ziegfeld beauties to act as pall bearers; that an auto hearse be used, and if it should happen that he cashed in because of old age it is to be blamed on the "flu." Kingsley further claims that he has arranged with Ziegfeld to see that there is no slip-up on the choristers. Pollock isn't so particular, and is willing to pay laborers to be pall bearers.

An Indian seeress, said to be one of the very best doing mental telepathy in vaudeville drew a lot of attention in a roof show lately. The act has played many small time dates and only bad showmanship has held it back. A sample in her remarks in a White Plains theatre several weeks ago. In reply to the supposed query of a woman in the audience she said "you want to know if your husband is true to you; I assure you that he is; that is more than he can say for you." It isn't known if the query and answer was a frame. It is the same question and answer however used by another "mind reader" around New York.

Considerable excitement was caused at the N. V. A. Club one night recently when a female single ran down the stairs from the mezzanine, screaming "My husband has gone crazy!" Closely following her came her accompanist, a piano player, and just behind him the husband puffed, yelling something unintelligible to the ivory tickler. The woman in question is married to a non-professional who is reported to be wealthy and at the time of her marriage ready to leave the stage. Jealousy was the motive for the quarrel at the club, it is said.

The other day a fellow walked into Walter Plimmer's office and said, "Can you use a quartet with three men in it?"

"Say, man, don't you know a quartet has four voices?"
"That's all right; I never studied music," was the answer.

tried it but couldn't get it up after the first time."—Jim Murray.

"I come from Alabama—What part?—All of me." "You ain't got no more sense than a snake has hips." "Boss is going to pay you what you're worth—I ain't going to work that cheap."—Glenn and Jenkins.

"Don't you wish you were a man? Yes! Don't you?"
"I'll never come drunk again. I'll stay out until I'm sober."
"I never washed in my life." "Oh you, dirty thing!"—Anderson and Graves.
"I'll sing my latest song. She broke my heart so I broke her leg."—Kellam and O'Dore.

"I'm going away. Could you tell me where to go? I'm too polite. Did you ever kiss your girl under the mistletoe? I never fool around their feet."—Anger and Packer.

"You're not as thick as I thought you were."—"You're thicker."
"I promised not to tell a human being, but I'll tell you."—Mills and Smith.

"I'm going to be a Polar bear."
"What's that?"
"Uncle died and they wanted me to be a pall-bearer (Polar bear)."—Anthony and Rogers.

"Give me one little heart. I wrote that for a fellow who tried to fill a flush."—"I don't care who treats me so long as I get treated."—La Toy Brothers.

"Can you give me a room and bath?"
"I can give you a room but I can't give you a bath."
"There's something wrong with the keyhole." "Well, let it go until tonight and I'll look into it."—Smith and Imman.

"Hello!" "Hello!" "Is this you?"
"No." "Are you comfortable up there?"
"I was."
"I was brought up in Astoria." "Oh! you're a foreigner!"
"George Wood married Sally Axl."
"Any kindness around the house?"
"Sally has six little cut-ups." "Why—Georgel!"—Lydston and Emerson.

"Hey! Wherey' goin'?" "None of your business." "Well, go ahead." "I saw you take that letter, who's it be- long to." "I don't know. I haven't read it yet." "When were you in jail last?" "When I went to see you."
"Every time I see my wife I try to close my eyes and think of Theda Bara." "Every time she sees me she asks for money, give me 25, give me 20, give me 10, give me 5, gimme 2, gimme 1, gimme a half, gimme a quarter, gimme a dime." "Well, what does she do with it all?" "I don't know, I never give her any."—Dobbs and Welch.

"When I think of those lips, those eyes, those nose." "Come, give us a kiss?" "No, kisses breed contempt." "Come, let's be contemptible."—The Little Lambs.

There are only two good jugglers in this world. I'm both of them.—Ward and Van.

"Will you have a little bite?"
"Where?" "Anywhere. On the neck."—McCormack and Jones.

"I'll now sing a song entitled 'Where there's a will there are always relatives.'"—Fern and Maree.

ARTISTS' FORUM.

New York, March 16.

Editor VARNER:
Since the absurd claim of Edwin Hannaford that the Wirth Family routine and especially the stunts of "Phil" St. Leon were "lifted" from his own performance and since Hannaford takes credit for having originated those tricks, style of act, etc., I think it only fair that the facts become known. We were loath to discuss the matter in public prints, but since "Foodies" has started it, there seems but one avenue left to me, and that is to reply similarly. Hannaford's claim has raised a storm of objection, indicated in more than 30 telegrams from circus folks of international note. There can be no doubt that Hannaford's claim of originality has never had a basis.

The stunts complained about are falling between the horses, holding on to horses' tails, stepping down from horse to ring, running at horse from behind, etc. In fact, Mr. Hannaford's complaint is that generally he would eliminate all comedy equestrian acts. Just to mention a few comments from those that I believe in my possession a letter from James H. Groh (father of LeGroh), who goes further back than most others. Mr. Groh states that trick of falling between the horses and dragging by the tail was done by Al Caron, of the 4 Carons, in 1890 at Madison Square Garden. Stunts of holding on to another performer while riding on horse rump was done by Linda Jael and Sam Bennett, with the Adam Forepaugh show in 1886. The business of permitting the horse to knock down the performer and pivoting turn from under the horse while seated on the ground, as part of "Pete Jenkins Act," as performed by Gus Sherbeck in 1902 with the T. B. Reynolds circus. Business of the single step has been a standard trick of various comedy acts for half a century. Marceline, Oscar Anderson, wires me that they saw the same routine complained about done by Cardinals troupe in large Medrano, Paris, 1911-12. The Olympia, London, 1914, and I personally saw the Cardinals in 1911 at the Circus Medrano, Paris, doing the "Old Madam Deany Act." I don't think old timers like the Cardinals would have the nerve to claim originality on tricks, etc., such as claimed by Hannaford.

"Toto," too, affirms, in an extended letter of comment that on the "August" type of dressing, and corroborates the others in showing that Hannaford's claim to originality is "bunk." Toto states that in the matter of falling between horses, "I have seen same performed by many well-known European equestrians, particularly by DeBrook. The same performer did the dragging at the horse's tail stunt. The famous Cardinals have this trick and many others that are mentioned in the controversy included in their 'original act,' and they are among the oldest of old-timers. The business of running from the horse from behind and slowing horse to knock down performer is all old stuff, seen by myself and, I suppose, hundreds of others at all circus shows.

I may say that, more or less, all big equestrian acts have been running along similar lines. It is quite within the nature of their work. I think that Mlle. Ella, assisted by the clown, Footit, was the first to introduce the tricks and stunts complained of; that is many years ago. Mr. Hannaford might, with equal right, accuse of piracy such others as the Cardinals, the Glauerts, the Cookes, the Famous Leconsours.

Permit me to venture a personal opinion in conclusion. "Foodies" must have been wrongly advised in filing a complaint. Surely he must have known the originality for the tricks

dated back to the early circus history. Naturally any claim as he set forth would bring protests from the old-timers who know. The Wirth Family is sorry to have been dragged into such a contest, but had no alternative.

May Wirth.

Philadelphia, March 11.

Editor VARNER:
I was amused to read in the Feb. 20 issue of Harry Bolden's claim as the originator of the stunt "dancing off on the shoulders"; furthermore that he can prove it. He says he has been doing it for 16 years and has same listed as his original idea in VARNER'S Protected Material Dept. I was in the business 25 years, 1891-1900 as a single, the original "Father of the Little Yellow Kid", 1900-1916 as a double (Sully and Phelps) from coast to coast and Canada, and all these years I did this trick.

I never had the nerve to claim it. I saw same done in the late 30's before I entered the business. If I remember rightly the first team I saw do this trick was the La Rose Bros., a straight acrobatic act, and one of this team did it on a tumbling pad. I believe I was one of the first, if not the first, to do same on the bare floor.

I can refer Harry Bolden to a few old timers who I am sure remember me doing this trick. I always used it for a finish in the act with my wife, "The Irish Orator," and played the Kohl & Castle Circuit with same previous to the date which Mr. Bolden mentioned, and should he happen to play Philadelphia in the near future, he may call and see me and I will gladly give him all information he desires.

John J. Sully.

Mankato, Minn., March 3.

Editor VARNER:
We would like to correct the erroneous statement that the Winninger Players had closed. The Frank Winninger Comedy Co., a separate organization, closed its season week before last, but the Winninger Players, under the management of John D. Winninger, does not close until May 31.

J. D. Proudlove,
Business Manager.

ILL AND INJURED.

Sylvia Clark is resting at Salt Air, West Palm Beach, Fla., following a break down caused by the death of her mother.

Jan. Brennan, stage door man of the Alhambra, is down with "flu."

Ernestine Myers and Paislye Noon resume tour at Winnipeg, Canada, March 21, after several weeks' layoff due to Miss Myers' illness.

David Warfield, struck by an automobile "truck in Los Angeles, Cal., March 12. His left leg was broken and his face lacerated. "Auctioneer," in which he was playing closed.

Yvonne Gall, French prima donna, in auto accident in Central Park, New York, March 12. She escaped with scratches.

Tessie Lawrence, who has been ill at St. Mary's Hospital, Pittsburgh, has recovered and is with Theda Bara's Company.

Irving Fisher, pianist with Bradley and Ardine, ill at Los Angeles, Cal. Paul Martin, musical director of "Little Cottage Co.," substituted without any rehearsal.

The topmouther of the Four Haigs, playing the Palace Theatre, New Britain, fell and injured his head. The act was forced to cancel.

Charles A. Bird, general manager of the William Fox interests, is recovering from a painful operation.

Frank Marino (Marino and Maley) was unable to open at the Oakland, Orpheum, last week through influenza. Dan Maley did a single.

Nate Leipzig who recently underwent an operation for appendicitis hopes to leave the nursing home this week.

Eugene Foxcroft, who resigned from the Guy Bates Post Co. and joined the American Red Cross in 1919, has recovered from a nervous breakdown.

Faulette Lorayne has recovered from the flu.

Frank Farnum left the Vic Quinn act at Des Moines to have his throat operated upon.

BIRTHS.

Mr. and Mrs. Jack Curtis (nee Rosa Bernstein), at their home in New York, March 9, son. The father is a member of the firm of Rose & Curtis.

Mr. and Mrs. George Rockwell, Bloomington, Ill., March 4, boy.

Mr. and Mrs. Harry H. Buxbaum, March 12, daughter.

NEW ACTS.

Vic Kennedy (Peterson, Kennedy and Murray) and Tricie Smythe, two-act.

Bill Riley, dancer, with Rosalie Marshall, French dancer.

Nat E. Jerome and Co., including Arthur Shields, Josie Sisson, and Anita Tully, in "Our Children."

Carrie Lillie, single.

Ormonde Perley, who served in the 308th Canadian Artillery, featured in revue with a company of female impersonators.

Ethel MacDonough in "Mildred's Busy Day," with an assisting player.

Chief Tendeloo is rehearsing "The Daughters of '76."

Hite Relflow and Leuhr (two men, one woman).

Baroness DeWardner, Hollab (Harrist Lorraine), Lew Christy and William Conway in comedy act.

Fisher (Hoe and Fisher) and Honey Hurst, two-act.

Laura Pierpont in sketch with six people (Harry Weber).

Horace Goldin, new magical turn with 10 people.

Bailey and Cowan and Lloyd and Wells are doing new acts this week at the Riverside, New York.

Fred Bowers in a condensation of "His Bridal Night," the tab to run 40 minutes.

France Field is to retire from "Fifty-Fifty" in Brooklyn next week, going into vaudeville with a comedian in a special production.

Starwer and Gunther, musical comedy novelty.

Frank Warner and Dolly Cronk, dance act.

The original Miami Five have reunited. They were separated four years. In the act are Jack Neal, "Frisco," Joe Carter, Andy Weiss and Larry Doer.

Moore & Megeley have placed Corinne Tilton under a contract for 3 years, the producers agreeing to feature her. The first turn is "This and That," a 14-person act, due to start next month. Benny and Western, a dance team, will also be featured.

IN AND OUT.

Frances Pritchard could not open at the Orpheum, Brooklyn, Monday. "Aunt Jemima" substituted.

Esther Jarrett, "Reckless Eve," resigned March 13.

Thomas P. Potter Dunne replaced Weber and Elliot at the American the last half of last week.

Julia Dean left "The Magic Melody" March 11, replaced by understudy.

Fern Rogers replaced Norma Brown as Mable in "Dere Mable," in Boston last Monday.

Eloosom Seesley withdrew from the bill at the Eighty-first Street before the Tuesday matinee on account of illness. Harry Fox and Co. substituted and went into the bill Tuesday.

Al Piantadosi and Belt Walton were added to the Fifth Avenue bill Monday.

Phoebe Whiteside and Lou and Paul Murdoch did not open at the Harlem Opera House Monday. Luba Meroff and Co. filled the vacancy.

MARRIAGES.

Edwin Snyder (Four Danubies) to Mae Weston ("Fashions de Vogue") at Minneapolis March 5. Both acts are on the Pantages Circuit.

Monroe M. Jackers to Beth Weston at Reno, Nev., March 2. Jackers is musical director at the Wiggam, San Francisco.

Bobby Henshaw to Vera Van Atta, at Yonkers, March 11. Henshaw, single comedy, and Miss Van Atta, of Ten Navassar Girls Co.



EDYTHE BAKER

Featured with HARRY FOX in his new vaudeville offering, is scoring a marked success with her piano solos. Miss Baker is also under contract to the ABOLIAN CO., and her piano rolls are being featured at the Aeolian Hall recitals. The article individual triumph of this charming lass, in the Fox turn, which is playing the B. F. Keith theatres, has surrounded her with a host of new and enthusiastic admirers.

NATIONAL ADVERTISING FOR BURLESQUE AND VAUDEVILLE

Number of Large Publicity Buyers See Opportunity Through "Numbers" and "Gags" in Variety Programs. Also Seeking Legitimate Productions. Silk Concern Offers to Produce Entire Show. Consulting Publicity Bureau.

Vaudeville and burlesque are to be the objectives of a number of large national advertisers as a medium to reach the public. One concern has placed a former theatrical publicity man under contract to handle their interests in this direction. It is their intention to secure as much "free" publicity through the medium as the Ford automobile and the Erie Railroad did in the past.

The concern in question is manufacturing and marketing a cheap timepiece and it is their intention to get "gag" regarding it before the audiences of the vaudeville and burlesque theatres. The plan will include the retaining of a number of vaudeville and burlesque authors who are to write a certain number of "bits" and "gags," with these are to be generally released to the profession. In the case of several burlesque shows there are to be special numbers suggested and there is a possibility that the company will defray the expense of costuming of the numbers in return for the publicity obtained.

Another advertiser is placing a certain brand of perfume on the market. It is a large concern that already has several popular brands of cologne and toilet water. In an effort for quick popularity they want to direct their publicity at the audiences of vaudeville and legitimate theatres. They have approached a publicity bureau with a proposition to defray the cost of writing and placing of a production number with a big attraction on Broadway.

A third is a large silk concern which is willing to defray the entire costuming of a production providing they can have their particular brand of "silkens girl" as one of the features of the show.

The idea is not entirely a new one, it having been previously used about 15 years ago when Levey, the Cleanser, who was backed by Klaw & Erlanger, at the time, had a number in one of the New York Roof shows that was put on by Jos. Hart in which six of the show girls came to life from a sign board which showed the trade mark of the cleaning firm. While the scheme is not new, the present plans are more extensive than those of the olden days.

SUMMER SHOW OPENS MAY 10.

The summer show for the Columbia, New York, to be produced by Bluch Cooper will open May 10. This is a week earlier than customary.

The Sunday vaudeville concerts at the Columbia will end the season May 2, with May 9 taken up for a dress rehearsal of the show.

Frank Hunter has been engaged by Cooper. That is a hot weather revue. The Tennessee Ten are also reported engaged.

CHANGES ON AMERICAN WHEEL.

Prospective changes on the American Wheel for next season may see the Camden and Trenton week replaced with Troy and Utica, and if a good substitute offers, the Wilkes-Barre week may be dropped.

The Camden-Trenton substitution is contingent upon the erection of a tractor factory opposite Troy. These are

the only weak links in the American chain and will be strengthened if possible. Atlantic City is a possibility.

MAKE ROOM FOR ACTORS' FUND.

There is a shifting about of tenants in the Columbia Theatre Building to make room for the Actors' Fund offices on May 1.

The fund will occupy the entire "Blutch" Cooper suite on the fourth floor. The Actors' International Union is using part of the space temporarily, but will locate on the ninth.

BURLESQUE NOTES.

Margaret Walker, Evelyn Paul and Buddie Lee with the Marcus Musical Comedy Co.

Jake Lavine, formerly treasurer of the Empress, Cincinnati, is now assistant manager of the Mt. Morris, New York, on the American Wheel.

BURLESQUE CHANGES.

Leo Stevens, Johnny LeFevre, and Dorothy Raye have been placed with the Minsky Brothers.

BAKER-HERK ON COLUMBIA.

The new show Chas. Baker and I. H. Herk are to jointly produce next season will go on the Columbia, not the American Wheel as previously reported. No title has been selected.

Max Field and Stella Morrissey have been engaged as principals.

SIGN EDDIE FOX FOR WHEEL.

Eddie Bozo Fox, in stock at the Houston Street Wintergarden, has been signed for 3 years by Charles Baker.

Fox will be assigned to the "Sweet Sweetie Girls" (American Wheel).

SUES FOR SEPARATION.

Constance Bruggeman, through Abner Greenberg, her attorney, has brought suit for separation in the Brooklyn Supreme Court against August Bruggeman, manager of the Empire, Hoboken.

Hodges Company at Reading.

Reading, Pa., March 17. The Jimmie Hodges musical comedy company is at the Orpheum, opening this week for a run of 6 weeks. Current is "Some Baby."

SHIRLEY KELLOGG'S WIN.

Paris, March 17. Clara Louise, the horse owned by Shirley Kellogg, won the first day's flat racing at Saint Cloud near Paris March 12. William K. Vanderbilt's horses won three other races.

BROMLEY CHALONER DIVORCED.

London, March 17. The wife of Bromley Chaloner, lessee of the Scala, obtained a divorce from him March 8.

New Music Hall for Paris.

Paris, March 17. M. P. Cornaglia, who has several picture houses in Paris, has arranged to build a music hall on the site of 37 Rue d'Avron, with a capacity of 3,000.

BURLESQUE REVIEWS

SOME SHOW.

Barney Gerard has some show at the Olympic this week, but not enough. The show is a curious mixture of good and bad bits, alternately being dilled and stimulated throughout the two acts.

Tommy "Boss" Snyder is the principal comic and billed as "Who Men Who Never Speak." Snyder verifies the billing and pastiches his way through various bits and injects himself into numerous musical numbers without uttering a word. He does a villainous looking tramp and gets results from his low comedy clowning.

Chief assistant to Snyder is Billy McIntyre in an eccentric role. McIntyre does all the verbal straight work for Snyder's comedy, and does it well. Snyder also does a little specialty in the second act with John T. Grant, the tall looking straight man of the show. The specialty consists of an ancient routine of tangled dialog with McIntyre handling the comedy while McIntyre handles the straight.

Grant is blessed with appearance above the average and handles lines well. He has a low voice, and is probably due to inexperience, and when works are corrected he usually remains long in burlesque. At present, he works directly to the audience and not to his stage partner. He is also notably stiff in carriage as regards the upper part of his body. He showed considerable Wardrobe, and evidently possesses a good tailor. Grant only attempts vocalizing on the occasion of his double support with Sawyer.

Ray Shannon has a few minor roles, doing a few voice impersonations, a chorus number, "Koom Zix" which is worked up for numerous encores by Sawyer and McIntyre, who pick up a ticklish chorister, for comedy purposes.

Al D'Amico possesses the voice of the comedian and sings up the show with his solo, "I know What It Means to Be a Soldier." He does a policeman, a chauffeur and tough guy alternately in strong fashion.

Of the women, Gerrie De Milt is the ingenue and the artistic class. Miss De Milt is a very intelligent girl, in several numbers and wears clothes well. Her most striking costume being a black and white affair in which she danced and pulled a dancing specialty, using hard piano and a lead great in a corkscrew Irish reel.

Evelyn Stevens, the prima donna, is a large, well proportioned woman with a big voice. She was consistently off key and ruined several numbers with that defect. Her costumes were all in good taste, and one black décolleté gown was always a lead great in a corkscrew Irish reel.

Babe Healy is a vivacious soprano who also exhibits numerous changes, all looking well. Miss Healy is a nimble stepper, but her vocalizing was off running to the nasal in quality.

Olive Bligh deserted the chorus on several occasions to do dancing specialties or clowning with Snyder, and impressed with what she was allotted. She is a tall, long-legged girl and an unusually limber kicker.

The first act uses one full stage set and the second two full sets and scene in "one." The book is titled on "Automobile Upset," and occasional references to an auto and a funny trick tableaux are the only evidences that the book is present throughout. The bits are strung together, the taxi rough house with Snyder, McIntyre, Grant and Shannon about to take a trip around the world, was the high spot of the show.

The second act opened in full stage "fairytale" set, the chorister having a picture book number and wearing the pretties one of their eight changes. The if girls were a surprise for this week, being about the best looking assortment witnessed so far. Their ensemble vocalizing was fair, but in a cabaret scene where a trio and a quartet stepped out the harmony was distinctly of the back-yard variety.

A funny piece of business by Snyder in this act was a little better and a silent curtain speech. All the lines of the show were noticeably familiar, and a pleasant surprise was McIntyre answering the phone users from the other side of the booth, was jawlingly unfunny and got nothing.

"Some Show" doesn't quite stand up with the best of the American Wheel shows seen on 14th street this season, and it is mostly the fault of the book. The principals are in the wheel average and the choristers above it, but it is questionable whether a pantomime act, sustained for two hours without a strong comedy assistant to make them stop wishing he would open up and say something. Com.

HASTINGS BIG SHOW.

Possibly it was just a routine whirl of the wheel which brought Harry Hastings' Big Show into the Columbia this week, with St. Patrick's Day Wednesday. But whether by accident or design it was a good booking arrangement at any rate as Dan Coleman, Hastings' featured comic, is a "Yod," and the finale of the first part one of those all nations singing ensembles, winds up with a tableau that sets Ireland free with a whoop that could be heard over on Tenth avenue.

The outstanding feature of the show is its comedy, the good old fashioned stuff. Kind of clean laugh getting material that keeps the audience smiling, giggling and yelling whenever the comic holds the stage. Coleman has a very capable and experienced assistant in the comedy division in Phil Peters. Coleman starts out in the initial section as a modified type of stage Celt. He is quiet and subtle (for burlesque) in method, never raising his voice above the conversational, always making a point, but a bit inclined to overdo things with "mugging." And as long as Coleman has not put up to do a real kick he might as well forget the neck-whacker. They're passed, and besides Dan has a "Yod" that's naturally as Irish as Dublin Bay, needing no phoney groans or an accurate imitation of a "Yod" in addition to the Irish character assumed in the opening. Coleman does a "Yod" in the second act, and a scene of a "schoolroom" affair, and a "dame" with make up reminiscent of the "Yod" in the after-piece. Peters is a putty-nosed "Dutchman" with a fascinating but difficult dialect at first and later an eccentric "Dutch" kid going back to his original make-up for the closing finale.

There are four principal women, Marjorie Manderville and Hattie Lorraine, both of the smart type, and Miss Le Compte, the prima, and Alma Bauer, who plays several important straight roles, feeds the comics with a sure touch and gets into a number or two. The four are splendidly contrasted. Miss Manderville is slender, cute and red-headed, blonde, blonde, blonde, blonde, blonde like a ballerina and throws in a few contortion feats for good measure.

Hattie Lorraine is a slender, shapely figure and possessing facial attractiveness above the average for burlesque or Broadway for that matter, sings well enough to get away with her numbers, does a first rate vocal delivery and dances gracefully. Miss Le Compte is a regular prima donna, a plump, bright, soft spoken, apparently comes from the concert or operatic field. She has a strong resonant soprano, cultivated and pleasant to the ear, and is minus the usual mannerisms that vocals of this type usually bring to vaudeville or burlesque when they change their affiliations. Alma Bauer is a plump, bright, soft spoken and legitimate in method when it comes to reading lines and depicting character. Wm. Wainwright is the straight, wearing clothes, singing acceptably, and avoiding any tendency to over do. Besides the above named principals there is Fred Dale, who would probably class as the juvenile and Jimmy Hassard and Jack Spelman, a lively pair of hoofers, who do odd bits throughout the show.

Eighteen choristers with the regulation eight points and ten show girls are carried. They average about 85 percent on form and work hard every second they're on the platform. It's a great dancing aggregation, at least twelve of the eighteen being able to place a forward kick without bending. The ensemble singing is always tuneful. This is probably because it is subduced to an extent, never reaching the raucous ear splitting volume attained by the majority of burlesque choruses.

From a costuming and a scenic standpoint the Hastings show does not rank high. Most of the chorus costumes are very burlesque, the color schemes in the main being loud and commonplace. The women principals alone for this, however, each the four showing a nice array of wardrobe. The first part has six scenes and the after piece two. The show opens with a singing ensemble with the principals entering singly. The high C is a worn-looking Palace interior. Next, a badly painted landscape drop in one, with Miss Le Compte in the lead, singing specialty that got over. She has evidently had some experience in the pattern, offering correct numbers of the type favored by the latter. "The American Comedy" with high C is a scene that filled the theatre from pit to dome, and "Love Comes in a Package" was for hefty hands. The third scene was a full-regiment "schoolroom" act, holding a bunch of sure to come over, as a singing number from any other turn of that character now playing.

The teacher in this scene was a delightful effective performance. The eight ponies are on as the play ends. (Continued on page 20)

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Clark Brown has gone south, golfing.

Eddie Darling will sail for England June 12 on the "Mauretania."

Billy Arnold is rehearsing a revue to go into the Garden.

The Blackstone, Atlantic City, re-opens March 25.

John and Bertha Gleeson and Fred Hyslihan sailed for England Saturday.

Frank Bacon has been elected a member of the Actors' Equity Council.

Jean Sothorn has been booked for a tour of the Loew Circuit, through Abe Feinberg.

The Astoria, L. I. Theatre, now being controlled jointly by Messrs. Glynn and Ward, will open September 1.

Max Spiegel will sail for London in May to supervise the presentation there of "Look Who's Here."

The Duncan Sisters, who were with "She's a Good Fellow," will join the Raymond Hitchcock show.

Nat Saunders, who joins the staff of Irving Berlin next week, is to be married to Theda Bara.

Sam Kahl reached New York from Chicago Saturday, to remain east a few days.

Albert James, recently connected with Chamberlain Brown, will open an agency April 1.

Johnson, Baker and Johnson are booked for a tour of the Most time in England, opening July 5 in London.

Franklin and Green return to vaudeville March 29. They leave the Shubert's "Gaieties" just before.

Blossom Seesley and Co. opens April 19 on the Orpheum Circuit with a new act.

Jo Paige Smith expects to return to his office in New York April 1. He has been out on the Coast.

The canopy and sign over the Gayety theatre entrance is being torn down for one on the style of the Rivoli and Capitol.

Alan Brooks has disbanded his "Dollars and Cents" sketch. The act had several weeks to play, but could not be held together.

The Theatrical Protective Union No. 1 is holding its Fancy Dress and Civic Ball at the 71st Regiment Armory this Saturday evening (March 20).

W. L. Passpart has opened a theatrical booking agency at 53 Unter den Linden, Berlin. Passpart for several years was attached to the Orpheum office in New York.

The dispute over the act known as "Tarzan the Ape" has been settled amicably by all parties concerned. The act is playing this and next week for

Pantages, and then returns to its United bookings.

Ben J. Fuller now in London expects to leave there for his Australian home at the end of May. En route he will stop at New York, San Francisco, China and Japan.

Lambert and Ball have been booked by Isaac Jacobs to open Sept. 9, next, at the Palace, New York, then playing continuously in the east until June 6, 1921.

Nathan Robbins is now the sole proprietor of the Majestic, Utica, N. Y. Robbins & Hogan first had the theatre. Robbins sold to Hogan but lately bought out Hogan's interest.

At the coming spring election at Grand Island, Nebraska, the people of that city will vote yes or no on the closing of picture houses and theatres on Sunday.

Adela Herman, of the Sam Bernstein office, narrowly escaped choking last Thursday when a piece of buttercup she was eating stuck in her windpipe. Dr. Baer dislodged the obstruction.

James J. Corbett expects to play eastern vaudeville for about six weeks,

New York, Sunday April 4. The performance will be made up of sketches produced at the clubrooms during the season at the monthly "Rehearsals."

A luncheon with 2,000 covers is planned by the Theatre Assembly at the Astor for April 24. This is the annual event by that organization and the same under which it is christened prior to winding up the season is "Theatre Assembly Follies of 1920."

Col. W. S. Butterfield of the Butterfield Michigan Circuit was in New York during the week, looking like a boy of 26. The Colonel remarked had spells of weather throughout Michigan hurt business some but didn't stop him from sending the top to 50 cents.

The "Vauban," sailing March 17 for South America (Buenos Aires), carried the following artists, to open on the Sequin Tour: Rasso, juggler; Albert Rouge and wife; The Rios; Mme. Alverno and Co. Booked also for next sailing by Richard Pirot are Merian's Dogs.

A performance by society amateurs of an operetta "Princess Crysanthemum," is scheduled for Tuesday after-

"Variety's Office Courtesy"

The courtesy of Variety's New York office is extended without charge to any out of town agent, manager or travelling manager who may wish to make it his headquarters while in New York City.

Variety's office at 150 West 46th street was formerly a dressing establishment. Several fitting rooms were located on the ground floor. When Variety took possession of the building those rooms were left untouched and are nicely adaptable for desk room to anyone on a transitory visit to the metropolis.

If applications become too numerous time will be apportioned to applicants in order of receipt. If anyone desirous of using the smaller offices will advise Variety in advance, stating the time they will be in New York, a room will be at once assigned them and they will be so advised immediately, if the room is open for that time.

There are four or five of the smaller rooms on the ground floor but there is other space available or will be made so and it is not probable there will be overcrowding.

A visiting agent or manager need not be known to any one of Variety's staff to avail himself of this privilege, as long as he is a recognized agent or manager in his country or abroad.

Variety extends the freedom of its New York office to visiting showmen in the belief that showmen look upon it as a public institution of the profession and in accepting the offer would not consider it in the light of an obligation of any kind, whereas if they did while in New York City ask and secure the use of the office of a friend, they might feel obligated.

starting the end of March. He is due to reach New York early in the week. The Harry Weber office will book Corbett.

Karo, the juggler, is back in Germany and broke. He lost his money through settling in France just before the war. Trewey, known in his day as a great entertainer, is living in retirement at Asnières (Seine), France.

Marjorie Blaine, playwright, has brought suit in the City Court against Jonas S. Scheff, her husband, to recover \$19,000 expended for necessities during the actual period of their separation, October 23 to Feb. 13.

Tito Schipa, tenor of the Chicago Opera Co., is to appear at the Royal, Madrid, April 3 in "Rigoletto." Director Signor Volpini has brought 6 stars from La Scala in Milan for the Spanish engagement.

Carl Milligan, formerly with the New York office of the Pantages Circuit, leaving there to become scenario editor of the Joseph M. Schenck forces, resigned his position with Mr. Schenck this week.

The Green Room Club will hold its annual Dress Rehearsal at the Astor,

noon, April 13, at the Selwyn. The entire proceeds are to be donated to the Actors' Fund. The direction of the event is under Mrs. James N. Ballantine with Dr. J. Christopher Marks.

Henry Shapiro, the Chicago agent (with Billy Jackson), is in New York handling the "House of David Band" for Ernie Young. He will remain for about a month.

There is a play on the market called "Well, Henry Says," by Dona Blair and Margaret Lee which is understood to have for its main figure H. L. Mencken of the "Smart Set."

Joseph Hoff, a 19-year old student of University of Pennsylvania, has written a play called "Don Quixote, Esq.," which will be played by the college dramatic society, "The Mask and Wig," opening Easter week at the Apollo, Atlantic City, for one full week, then going to the Forrest, Philadelphia, for a week, with a two months' road tour to follow.

Nat LeRoy, formerly of LeRoy and Woodford, is recovered from his attack of illness while touring on the big time. Mr. LeRoy is now furnishing stage material. He has written some of Gus Hill three-act comedies and is agreeable to accepting vaudeville

TOMMY'S TATTLES.

By THOMAS J. GRAY.

The hard part of the revolution in Germany is the fact that in a short time we'll have to look at the pictures of it.

If the war starts in again, as it did before, it's going to be much easier for us to declare it than any of the other allies. They will have to issue long statements. As we haven't signed the treaty as yet all President Wilson will have to do is cable: "War continued."

Then again the German soldiers may have thought they should keep going until they wore out their old costumes.

Four French shop keepers were noticed at the dock at Brest, peering in the distance for American transports, so they could rush back to their shops and raise the prices.

Newspaper headline says: "Allies ask our views on Turkey." It wouldn't be right to tell them now while "Dardanelles" is such a big hit.

The Prince of Wales is on his way to visit Australia. His agent keeps him going but he gets some very big jumps. However, his agent has not yet announced when the Prince will play Ireland.

Springtime revues have taken the place of the old spring revivals. In this way it is only necessary to revive the jokes, the melodies are usually re-written.

Probably in a few years every actor will be his own producing manager and every songwriter will be his own publisher. Then they can fight with themselves over their own salaries and statements.

It has been a dull week in the Great Men's Plays Handicap. Up to the time of going to press there has been no added starters. Cheer up, next week some author may buy a new copy of history.

We think they should pay the teachers more. Things are worse now than they ever were. With the high price of fruit, the kids can't even bring them an apple—to say nothing of a watermelon.

We don't know whether it's prohibition or not, they say that home-made stuff is bad, but there seems to be an awful lot of people talking about shooting rockets to Mars and the Moon. Boy, page Mr. Volstead.

In China female impersonation is accepted as a serious art. In America it's not.

So far Admiral Sims hasn't kicked about the Swiss navy.

Somehow or other the one half of one per cent St. Patrick Day Parades didn't have the old kick in it.

commissions for acts. As an oldtimer Mr. LeRoy knows the best of sure-fire bits of other days and is handy at adapting them to current times. His address is 312 West 42nd street, New York.

Carl Randall is to marry the daughter of a Prince of Lombardi. She is Sojange Hutchins, the step-daughter of Colonel and Mrs. Walter Hutchins. The colonel was in command at Woolwich Arsenal during the war. He is exceedingly wealthy and one of the leaders of the English and American colony in Paris. The Princess married him and is living in Paris, where the dancer met the daughter. Her father is Prince Latuzzi of Lombardi. Miss Hutchins is now on her way to America to join her fiance and the wedding is to take place in this country.

LEGITIMATE

MANAGERS MUST NOW PAY ACTORS EVEN FOR CANCELLED BOOKINGS

Precedent Established When Clause 14 Is Arbitrated in Chicago. Members of "Scandal" Against Walter Hast Co. Three Nights Cancelled But Manager Must Pay. Judge Olson's Opinion. Gilmore Pleased.

Chicago, March 17. A decisive precedent was established at the first arbitration on Clause 14 of the new Actors' Equity-Managers Protective contract, the actors winning hands down.

Clause 14 is the one which provides that the management shall pay salaries for all performances up to the full week except where such performances are prevented by strike, fire, riot, act of God or "any other cause that could not have been reasonably anticipated."

The final words, the ones quoted, had led managers to believe that where bookings were canceled on them they had an "out," but Judge Harry Olson, chief justice of the local courts, who was selected as referee in the arbitration case of one of the "Scandal" companies against the Walter Hast Amusement Co. (management Ed. W. Rowland), said:

"It is clearly established in law that where causes are specified and then generalized with the word 'or' in between, what follows 'or' must be related to or of the same nature as what precedes it; that is to say, this clause must be held to mean that any cause that could not be reasonably anticipated must apply only to causes similar to those set out, as for instance a burst water main, an epidemic, etc., and cannot be stretched to cover contractual misfortunes matter in what thorough good faith the manager may wish and fail to book dates."

The company was therefore awarded pay for three nights which had been canceled without due notice by theatre managers.

The Equity regarded this initial case as of strategic moment, and Frank Gilmore came on from New York to act as arbitrator for his side. J. J. Rosenthal represented the managerial end.

Judge Olson's opinion prevailed, and the precedent was established, but Rosenthal maintains that an arbitration board is not a court of law and, had a layman been chosen as the neutral arbitrator, he would not have construed the words as did Judge Olson, but would have held to the common-place significance of them, that the manager was exempted where for any reason at all that he could not reasonably anticipate he was unable to give performances.

"I admit that Judge Olson is probably authoritative when he says that is the legal acceptance of the phrase," said Rosenthal, "but it does not follow that future arbitrators will follow his opinion."

Gilmore, however, returned east with the jubilant belief that his association had settled a troublesome point for all time.

"WELCOME STRANGER" RECORDS.

Chicago, March 17. "Welcome Stranger," Sam Harris' presentation of Aaron Hoffman's comedy, is probably the biggest non-musical hit in America. In the 10 weeks just concluded it has taken in at Cohan's Grand Opera House \$102,673, or in excess of \$19,250 weekly. It has successively broken every record in the history of the house, for single matinees and nights, for individual

weeks, for several weeks and for advance sales. It is today playing capacity and will remain here until the end of August. The cast is comparatively inexpensive and the comedy will make a fortune. Harris, Hoffman and Lewis and Gordon are interested.

This success is more phenomenal since it has no "New York stamp."

"INNOCENT IDEA" SCHEME?

A deal is on between Chas. Emerson Cook and Sawyer & Lubin, whereby the latter concern may take over "The Innocent Idea" and place the show in the Fulton. "The Innocent Idea" played a few weeks out of town early in the season, but stopped short before reaching New York, because of unpaid salaries. The matter of the unpaid salaries was recently straightened out by the Producing Managers Association which settled Cook's obligations.

Sawyer & Lubin are picture people, never having produced for the legitimate. Chas. Maddock is associated with them in the proposed "Innocent Idea" venture.

ARTHUR SUING FRAZEE.

Instructions to start an action against H. H. Frazee, alleging a one-fourth interest in "My Lady Friends," at the 39th Street, have been given to his attorneys, O'Brien, Malevinsky & Driscoll, by Daniel V. Arthur.

The same attorneys also represent Dick Madden, who, though unprogramed, alleges he is a co-author of "My Lady Friends" with Emil Nitray (programed), and is demanding that Nitray divide the royalty with him.

FAILS TO TWINKLE.

"Twinkle, Twinkle," a new musical piece, after rehearsing for 6 weeks and due to open last Monday night in Baltimore, suspended rehearsals last Monday morning.

The members of the company were informed that "there wasn't anything doing any more."

TESTIMONIAL FUNDS.

Two testimonial contribution funds have been started within the last week. One is for James R. Decker, formerly one of the chief executives for the Shuberts. Decker has a farm upstate, and the fund is designed to lift the mortgage on it. He is incapacitated from work.

The other is being raised for the benefit of Mike E. Leavitt, who is now past 75 years of age, in charge of E. F. Aibe.

"SINNERS BOTH."

London, March 17. Violet Melnotte will produce "Sinners Both" at the Kingsway March 16 instead of at the Duke of York's.

REVIVING "BEAUCAIRE."

London, March 17. Gilbert Miller will shortly revive the operatic version of "Monsieur Beaucaire," by Booth Tarkington.

Percy Standing Postpones.

London, March 17. Percy Standing has postponed his return to America in order to make one more picture on this side.

MUSICAL STOCK COMPANY.

The Philadelphia Company will stage its first production at the Little Theatre, Philadelphia, March 22, with "Oui Madame." The music is by Victor Herbert, and book and lyrics by A. W. Wright and Robert R. Smith.

Georgia O'Ramey is the star. The company will be a permanent musical comedy stock organization, patterned somewhat after George Edwards' London Gaiety. Tea will be served between acts to the patrons.

The company of players besides Miss O'Ramey includes Harry Kelly, Vinton Freidly, Dorothy Maynard, Cathleen Calhoun Ducet, Glen Anders, E. Nicola, May Thompson, Marguerite Fritts, John A. Butler, John Lowe, Dorothy St. Clair, Eleanor Sinclair, Dolly Alwyn, Myrtle Hall, Myrtle Weller, Marguerite Mason, Patrice Clarke, Ralph O'Brien, Howard Remy, J. Franklin Daly and Karl Nielson, stage director. T. Cecil Leonard, who was business manager for Sam Harris' "Welcome Stranger" and Willie Collier companies, is general manager.

F. P. L. PRODUCE "AFTERMATH."

In "Aftermath," a drama opening at Atlantic City next Monday, Famous Players-Lasky is making another contribution to the season's crop of Broadway productions.

The play is by Edwin Milton Royle, under whose direction it will ostensibly be presented. Royle has selected an interesting premise, dating his play in 1935 and "setting" it in France. "Aftermath," dealing with a generation after the war.

The piece is being staged by Alexander Leitch. In the cast are Helen Ware, Cyril Scott, Pauline Lord, Laura Walker. The show is due in New York Easter week.

ALF HAYMAN QUITE ILL.

The illness that has confined Alf Hayman to his room continues and is now looked upon by his friends as serious.

No one will venture to predict his recovery within the near future. Mr. Hayman's estate does not permit any personal attention to his business affairs.

KLAW SHOW AT PRINCESS.

"Mrs. Jimmy Thompson" will be the next attraction at the Princess, which will probably be dark next week. "Tick Tack Toe" stops tomorrow.

The new comedy will be offered by Joseph Klaw, indicating Klaw attractions will book through the Shuberts. This piece rehearsed at the Casino.

MARY NAGLE SEPARATED.

Mary Nagle, known as Mary Epstein on the Yiddish stage, was awarded \$30 alimony and \$150 counsel fees in her separation action against David Nagle. The plaintiff, who is a sister of Boris Thomashefsky, was represented by Abner Greenberg.

HILL GETS MINSTREL SHOW.

Gus Hill purchased the title of "The Honey Boy Minstrels" Tuesday from Dan Shea.

It is Mr. Hill's intention to send out a minstrel show next season under the acquired title.

Anselm Goetzl, Inc.

A new producing corporation purposing the presentation of musical works has been formed with Dr. Anselm Goetzl, composer, and Joseph Urban. The firm is to be known as Anselm Goetzl, Inc.

Their first piece will be brought out next season, an adaptation from an old Viennese story. They will book through the Shuberts.

Gets "Tea for Three" Western Rights.

Arthur Tyson has taken over the western rights to "Tea for Three."

GET \$4 TOPS ON THE ROAD.

The \$4 top road scale seems to have been set for all time with both "The Follies" and George White's "Scandals" getting it ever since they left Chicago.

The White show has been out of Chicago for seven weeks, playing to the \$4 scale ever since. Last week it pulled almost \$35,000 at the Nixon. In Cleveland the week previous, with an extra matinee, the show came near touching the \$30,000 mark. Kansas City, St. Louis and Cincinnati met the increase.

"CHECKERBOARD" IN BALTIMORE.

The first of Comstock & Gest's try-outs is due April 19 in Baltimore, where the premiere of "The Checkerboard," by the Hattons, will occur.

The show was listed for presentation this season, postponed because of booking conditions.

FINESTONE MOVES TO CENTURY.

Dave Finestone, who for the last 10 years has been manager of the Shubert, Boston, has resigned due to the shift which put E. D. Smith out and A. Toxen Worm in.

Finestone has been appointed business manager of the Century, New York. John Loveridge is general manager.

DANIEL FROHMAN PRODUCING.

Daniel Frohman is coming back to the producing field with a play, "The Golden Days," by Stewart Oliver, who is also the author of "The Big Chance," and connected with the "Baltimore News."

Mr. Frohman may produce the piece before the current season is over.

TO REVIVE "KEEP HER SMILING."

Richard Walton Tully will revive "Keep Her Smiling," with an Englishman to fill the role of the late Sidney Drew. Rehearsals next week.

When the show was out last, with Mr. and Mrs. Sidney Drew in the cast, it was beginning to make money until Mr. Drew died.

"APRIL SHOWERS" NEXT.

"April Showers," with Anna Wheaton featured, will succeed "Wedding Bells" at the Harris Eastern Monday. The producers are the Coburns.

Three Barrymores' on One Bill.

In connection with the best performance for the S. Rankin Drew Post No. 340, American Legion, at the New Amsterdam, Sunday, April 11, the three Barrymores, Ethel, Lionel and John, will appear on the same bill.

The benefit is given to raise funds for a gymnasium for the post, which has a membership of 300. The performance will be under the direction of R. H. Burnside.

\$500 College Play Prize.

Boston, March 17. Influenced by the success of getting such an attraction as "Mamma's Affair" Oliver Morosco has renewed his offer for a prize of \$500 for a play in 3 acts. This offer is open to playwrights now or recently students at Harvard and Radcliffe.

May Be for Woods.

Philadelphia, March 17. A. H. Woods may have a theatre bearing his name here if he is willing. It is understood there are a number of people with "idle" property on their hands, who are ready to build.

Two by Miss Wellman.

A. H. Woods will put two new plays by Emily Ann Wellman into rehearsal April 1. "A Question of Time" and "If She Were My Wife."

BROADWAY HAS NO NEW SHOWS COMING FOR NEXT FORTNIGHT

Managers Await Passing of Lenten Period Before Revealing New Productions. Interest Centering on "Floradora" Revival. Getting Great Press Work. Wynn at Amsterdam a Possibility.

There are but one or two new shows to arrive within the next two weeks, but though Broadway's show map is practically permanent at present, Easter week lines up as an important shift date. Six attractions or more are due to come in at that time and there is considerable interest already concerning two of the new offerings. The shift date calls for the withdrawal of "Monsieur Beaucaire" from the New Amsterdam and the succeeding attraction may be the "Ed. Wynn Carnival" (several other attractions figure in the booking). Until lately "Beaucaire" has figured with Broadway's leading money-getters but the house itself is one of the most expensive to operate and calls for big money. The road success of the Wynn show makes it figure as an excellent stopgap at the Amsterdam between Easter and the premiere of the next "Follies." "Beaucaire's" run will have extended for four months, something under the length of run first allotted it.

More interest, however, attaches to "Floradora" as an Easter novelty, aided by some of the best press work of the season. Already the revival has been given a number of generous "splashes." Among managers intimate with the original production there is some discussion as to the selection of the leads for the revival, but there is no doubt that the Shuberts have exerted as great care in the selection of the chorus, "lookers" being the idea. There is some comment on the selection of the Century for "Floradora" instead of the Casino, where the original run was accomplished.

Other new shows for Easter include "April Showers," the new Coburn piece, which goes into the Harris, succeeding "Wedding Bells," a new show for the Casino following "The Little Whopper," surprisingly, long run (there are three shows listed to succeed); a new show for the Bijou if "His Honor, Abe Potash" moves to the Lyric as now planned. "George Washington" was withdrawn from the latter house on Saturday, but Walter Hampden and his company remained with "Hamlet," announced for two weeks. The date is dependent on the draw. Last season Hampden played special matinees with "Hamlet" to considerable success.

Hopkins' production of "Richard III," with John Barrymore at the Plymouth drew the bulk of aftermatinee critical comment in the Sunday theatrical columns. The piece did not show the same quick high gear pace that attended the opening week of "The Jest" last season, but nevertheless, without hitting capacity "Richard" drew around \$2,000 nightly. For the first eight days it played to \$21,000. For the first full week (last week) the takings were nearly \$18,000 (capacity is \$20,000), that including a \$5,600 day last Saturday when the matinee drew \$2,600 and the night \$3,000. These figures are possible because of the \$3.50 scale which attains for the first ten rows and in actual takings "Richard" led the non-musical attractions.

The opening at the Shubert this week of Theda Bara in "The Blue Flame" drew a crush of patrons. As for the play itself there is no division of daily press opinion that it is "terrible." But the power of Bara as a box office attrac-

tion is admitted and A. H. Woods credited with having beaten the field in putting forth the first died-in-the-wool picture vamp as a legitimate offering. Prediction as to how long "The Blue Flame" will "pack 'em in" means little. Indications are that capacity will last for a minimum of four weeks. But as a road attraction there isn't any doubt that Woods has a money bag with Bara.

The showing of new plays in Brooklyn before a Broadway presentation is growing, managers say, and the risk since none of the critics has assumed the initiative to go across the bridge and "catch" the new pieces. This week "Lassie" is the Crescent attraction, and though it is destined for New York after Easter, jumps to Montreal next week. At that time Eddie Clarke's new musical play, "Little Miss Charity," plays the Crescent.

Managers look forward to Easter week for big results. To date two attractions will attempt matinees throughout the week. They are "The Famous Mrs. Fair" at the Miller and "Buddies" at the Selwyn. Others may try the same stunt.

Broadway business last week failed not only to slip further but was better than the previous week as a whole. No one pretends to know the reason. But it is certain that Lent isn't materially hurting the box offices.

Two attractions were given new leads this week when Adele Rowland replaced Edith Day in "Irene," and Marjorie Rambeau succeeded Mary Ryan in "The Sign on the Door." Miss Rambeau being starred. As for "Irene" the change made no difference to patrons and as for the show itself, the demand has grown stronger than ever. Miss Rambeau's entrance should add new life to the drama at the Republic.

"The Night Boat" at the Liberty is far in the lead of musical shows with "Irene" and "As You Were" about tied for second in point of receipts. "Apple Blossoms" is still strong but a new attraction may go into the Globe during April. "The Hottentot" at the Cohan and "Sacred and Profane Love" at the Morocco stand up as the other new show leaders. "The Storm" which is nearing its sixth month at the 48th Street shows exceptional strength for a show of the kind and will outlast some of the other successes. "The Wonderful Thing" continues to climb at the Playhouse and may make a run of it.

No new shows were listed for next week up to Wednesday. For March 29 one is on the lists to date, it being Joseph Klaw's "Mrs. Jimmy Thompson" going into the Princess, a house affiliated with the Shuberts.

There was a frightful yell from the agencies Tuesday morning when they got a flash at the notices handed to the Theda Bara show, "The Blue Flame." All of the agencies were booked on a four-week buy for the show, the total number of seats a night being about 480 with a 25 per cent. return. The agencies went into the buy willingly enough on the strength of the showing the former film vamp had made out of town, particularly in Boston.

Monday there was something of a demand for seats after the opening night, reservations being made by a number of the regulars, but these were cancelled over the phone Tuesday (Continued on page 14)

COHAN MAKES NEW COMEDY.

According to such information as has penetrated to the wilds of the Times square district, George M. Cohan has made a metropolitan show out of the new comedy written by John T. McIntyre and Francis Hill, the two Philadelphia newspapermen. Cohan laid no plans to contribute attention to this piece, which started off in Baltimore under the title of "The Irresistible Genius," for it had been known he intended making his premiere as a producer in a comedy called "The Celebrated Chums," in which he was to personally appear in the leading role. Witnessing the dress rehearsal of "The Irresistible Genius" the night before the Baltimore premiere, Cohan was dissatisfied with what the play offered, and immediately made changes of manuscript, particularly in the second act. The authors showed no unwillingness for Cohan's interest and urged him to fix up the entire show. This will be done by the end of this week in Buffalo, where Cohan is adding the final touch.

Cohan will lay off the company Holy Week to make cast changes to meet the manuscript he will write for a new first act after which the piece will go to the Hollis, Boston, since the New York premiere will be saved for the fall. The company is unusually large for a comedy, numbering 46 people, including seven musicians. The title has been changed to "Genius and the Crowd."

PLAYING "MARY MAGDALEN."

Richard Heardon is planning to present Nance O'Neill in "Mary Magdalen" by Maurice Maeterlinck.

This play is pronounced by many to be the greatest work of the noted Belgian poet and showed of being in blank verse as are his other stage writings, is in straight dialog.

The performances are to be given as special matinees during the run of "The Passion Flower" at the Belmont. The production is in the hands of P. Dodd-Ackerman, who will design the sets and costumes. Miss O'Neill is to remain at the Belmont until late in May when she and the company are to start a tour of Canada, going to the Coast.

NO STOCK IN HAVANA.

They don't want musical stock in Havana. A New York agent and promoter just returned from Havana tried to interest one of the large theatre owners in a stock scheme and in return was shown the statement of one night's business in a house playing pictures and vaudeville where the show cost about \$200 a week to run. The gross was a little over \$2,800.

When the audiences in Havana crave music they go to the grand opera and pay \$50 a seat and will not patronize anything but the best in the musical line. There is no medium, either grand opera or vaudeville and pictures.

DETROIT'S LONGEST RUN.

Detroit, March 17. Al Jolson in "Sinbad" will remain here for two more weeks, making a total of four. That will be the longest run a legitimate production has ever had in Detroit.

J. J. Shubert stopped off to adjust differences with some of the chorus girls who claimed pay for 16 extra performances.

Rehearsing "The Man Outside."

The Shuberts are putting into immediate rehearsal "The Man Outside," comedy by Kilbourn Gordon and Ward Howe.

Gordon, in association with Willard Robertson has disposed of "The Proper Spirit," which will also go into rehearsal shortly, to be produced by Mrs. Henry B. Harris, who sponsored Robertson's "Big Game."

"SINBAD" CHORUS WANT SALARY.

Ten members of the chorus of "Sinbad," the Al Jolson show, have filed complaints with the Chorus Equity Association against the Shuberts, alleging unpaid salaries for extra performances given during the last six weeks. The claims run from five to fifteen in number, some of the choristers having been with the show longer than others.

Last week the Actors' Equity, acting on request of the Chorus Equity, sent word to the Shuberts the claims for extra performances would have to be paid before "Sinbad" left Chicago or the Equity would take "drastic" action. Marcus Keyes, Equity's Chicago representative, delivered the "ultimatum." Lee Shubert got in touch with the New York Equity office and asked for a week's time and arbitration. This was granted. The matter was scheduled for arbitration Wednesday afternoon. Keyes came on to attend the meeting.

This is the first instance since the strike any man between the Equity and a manager has been taken up direct with the manager. All disputes heretofore have been heard by the P. M. A.-Equity joint arbitration board.

CHATAQUA'S EIGHT COMPANIES.

The Community Chataqua of White Plains, N. Y., is sending eight companies on tour for the Summer season. Four are dramatic attractions while a like number are musical revivals. The casting of the attractions is being handled through the Matt Graff office.

There will be two companies each of "The Cinderella Man" and "Polly of the Circus," two of the "Chimes of Normandy," and one each of "The Mikado" and "Robin Hood."

The contracts carry a guarantee of ten weeks. The season opens June 15 and is to continue to Labor Day. The Chataqua circuits to be played are in Pennsylvania, Ohio, Illinois, Iowa and Nebraska.

"HONEYDEW" OPENS TONIGHT.

Joseph Weber's "Honeydew," the new Zimbalist-Herbert musical piece, has its premier in Stamford tonight (Friday).

In the cast are Octavia Broske, Renee Deltinger, George Bancroft, Ruth Welch, Frank Belcher, William Selley, John Roche, Frank Hollins, Jane Dair, Lee Johnstone, Cliff Stirk, Hal Newport, Edward Sherman. While there is no chorus, six girls are playing bits in the show. They are Kathryn Shoup, Mary Martin, Ottilie Corday, Leah Lewis, Dorothy Peightal, Courtney Slaughter.

WARNS AGAINST IMPOSTER.

The Actors' Fund sent out a warning this week for the theatrical profession to be on the lookout for a grafter who approaches players through the medium of a messenger and requests assistance via a forged note stating he is a former acquaintance or friend.

Among those victimized recently were Wallace Eddinger, Mrs. Mary Nash and Roland Young. Crystal Herga was approached but did not believe the faker. The imposter is described as a Swede about 30 years of age and of heavy build.

WALLIE REID IN PLAY.

Wallace Reid will make a personal appearance with "The Rotters," which will be presented by Harry Corson Clarke's company at the Ye Liberty, Oakland, during week of April 4. Mr. Reid has been specially engaged to appear with "The Rotters" as the "Chaffeur" for three weeks at a salary said to be \$1,000 weekly.

HERRICK TO PRODUCE.

Lee Herrick is to enter the ranks of the producers. He is going to present a farce by Mark Swan, "Kiss Her Again."

LEGITIMATE

SHOWS IN NEW YORK AND COMMENT

"Abraham Lincoln" Cort (14th week). Still traveling at a pace of \$16,000 weekly, which means capacity. May continue through summer and figured strong enough for two seasons' run.

"Adam and Eve" Longacre (27th week). Looks like this attraction will run until May or through that month. Pace is around \$9,000 and business is better than late January.

"As You Were" Central (8th week). Shaded \$13,000 last week, playing to capacity throughout the week save for a few seats at the mid-week matinee.

"Aphrodite" Century (16th week). Has two more weeks to go. "Floralina" revival date for here Easter Monday (April 5). "Midnight Whirl" roof show closed Saturday and starts on tour March 27.

"Apple Blossoms" (Globe) (24th week). Has played to important takings throughout its run thus far. It may go out, however, after Easter to make way for Dillingham's "The New Dictator."

"Beyond the Horizon" Little (7th week). Started regular showings Tuesday of last week and on the five days drew around \$7,000. Should beat that figure this week easily. House can do over \$1,000 for full week at \$12.50 top.

"Blue Flame" Shubert (1st week). Greatest word picture of a house being shown. Show itself roundly panned by reviewers, but big business sure for a time. It is a question of how long the attraction can pull heavily.

"Buddies" Broadway (1st week). Held its pace and again hit the \$13,000 mark last week. This attraction will play daily matinees throughout Easter week.

"Breakfast in Bed" Eltinge (4th week). Doing fair business and will remain for a while.

"Clarence" Hudson (27th week). Seems settled at around \$8,000 weekly, at which figure a profit is attained. Show can stay indefinitely at the pace. Takings this week a bit better than last.

"Deceit" Empire (14th week). Holding to its good pace and will finish the season out at a profit.

"East is West" Astor (71st week). One of Broadway's wonder attractions as far as business is concerned. Consistently plays to big business. Last week \$15,000 or over.

"Emma Mrs. Patsy" Miller (13th week). Continues to draw the success and looks good for the balance of the season. Daily matinees, throughout Easter week.

"Gold Diggers" Lyceum (26th week). So strong in business it can remain all summer. Management has not decided on running through the hot months as yet.

"Hamlet" Lyric (1st week). "George Washington" was withdrawn after showing two weeks and "Hamlet" substituted, with Walter Hampden again the star. "Hamlet" lasted for two weeks; further time dependent on business.

"Happy Days" Hippodrome (30th week). Will probably continue open until May. Business still standing up to good profit.

"His Honor, Abe Petach" Blou (23rd week). May move into the Lyric in two weeks, the Woods office figuring the show will jump in receipts when berthed in a theatre of big capacity where a lower scale can be effected.

"Jane Craig" Garrick (4th week). No announcement of a succeeding attraction as yet and may continue longer than the six weeks allotted by the Theatre Guild for its productions this season. Offers to take the show over not accepted by the Guild.

"Kean" Vanderbilt (15th week). Adele Rowland went into the leading role Monday, succeeding Edith Day. No change as far as the audience is concerned. Demand for the show growing.

"Letter of the Law" Criterion (4th week). Without being a smash, this attraction has shown strength so far. Was off a little last week, but a creditable run quite possible.

"Little Whopper" Casino (23d week). Going out in two weeks, having accomplished a longer run than expected. Succeeding attraction not definite.

"Mighty" Calver (19th week). Gaining the reputation of being another Rip Van Winkle, but it is unlikely a third season will be attempted. Show may continue here until Chicago run starts. Thereafter four was planned, starting late in May.

"Look Who's Here" 44th Street (31d week). Business for the second week held up very well to nearly \$10,000. Started off this week better than last.

"Mamma's Affairs" Fulton (9th week). Picked up somewhat last week and although gross was up \$5,000, show is playing to a profit. House guaranteed runs for some weeks more with attraction probably strong enough to remain through April.

"Monsieur Beaume" Amsterdam (16th

week). Due to leave in two weeks and will close to ordinarily big business, though not enough for this house of heavy operating expenses. Ed. Wynne's "Carnival" mentioned as the succeeding attraction.

"My Lady Friends" Comedy (15th week). One of the stickers and looks possessed of enough punch to round out a good run, probably finishing out the season here.

"My Golden Girl" Bayes (7th week). A shift may send this attraction into another theatre. Roof house handicap recognized. Is doing fair business at Bayes.

"Night Boats" Liberty (7th week). Broadway's leading musical money getter, with last week's takings going to nearly \$10,000. Other musical show near that figure.

"Passing Show" Winter Garden (32nd week). Next Garden show being readied. Whether Johnson will return to Broadway after Easter to take up running with possible withdrawal of "Passing Show" appears not to be settled.

"Richard III" Plymouth (3rd week). Last week (matinee) the "dope" because of a Saturday premiere; the gross was not so good. On Saturday, a record Saturday, when \$5,000 was played to on the day. Not getting capacity as yet, but \$13.50 scale makes it lead non-musical shows.

"Rudolph" (1st week). Held its pace and again hit the \$13,000 mark last week. This attraction will play daily matinees throughout Easter week.

"Sacred and Profane Love" Morosco (4th week). One of Broadway's strongest offerings with Miss Ferguson the star. Takings around \$17,000 again last week with demand strength equal to anything.

"Scandal" 39th Street (27th week). Is running even better than the "dope" and management now plans it to continue throughout the summer.

"Savage" Knickerbocker (6th week). Holding up splendidly for a play of this kind. Last week's takings were around \$13,000.

"Sophie" Greenwich Village (14 week). Planned to move up town later.

"The Great Gatsby" Republic (14th week). Marjorie Rameau centered cast Saturday last, replacing Mary Bryant and being featured. Change of players should find reflex in this week's office.

"Smiles" Through (12th week). Face off a bit last week, but takings not much under \$12,000. That figure considered good for this attraction.

"Son-Deughter" Belasco (13th week). Is one of the best dramas of the season and is sure of lasting until warm weather.

"Tack Tack Too" Princess (4th week). Stops Saturday. Plan to send it to Century Roof changed. House likely dark next week. "Mrs. Jimmie Thompson" the next attraction, opening March 28.

"The Acquittal" Cohan & Harris (11th week). One of the successful dramas and unless overlooked for slump hits it should stay until May.

"The Hottentot" Cohan (3rd week). Looks like the farce success of the season. Last week business let out another notch with the gross nearly \$17,000.

"The Passion Flower" Belmont (16th week). Shows exceptional strength. Last week takings were over \$3,000, which is nearly capacity. May last out the season now that it has moved uptown.

"The Purple Mask" Booth (11th week). Is doing strong business though not up to the first flush of takings of the first six weeks of the run.

"The Storm" 48th Street (35th week). Hit \$10,000 again last week, and its continued good business leaves no doubt of its having scored a hit in length of run it measures with the successes.

"The Wonderful Thing" Playhouse (5th week). Climbed again last week with \$10,000 drawn. Shows a practically regular strength and indications now are that attraction will catch on.

"Wedding Bells" Harris (13th week). Has two more weeks to go, being succeeded by "The Great Gatsby" (April Show) and the new Cohan piece.

"Where's a Name" Elliott (1st Show). Opened Wednesday.

Weller Failed to Cash.

Sam Weller did the press work for the production of "George Washington" and took pay for his writing with interest in the attraction. He now wishes he had taken cash.

EYRE'S THREE PLAYS PLACED.

Before the season is over, Lawrence Eyre may have one play in full blast and two more to come. The first as announced is a piece called "Martini-que," which Walter Hast is now rehearsing. Josephine Victor is to star in it.

The other two are "The Golden Key," which Lou Tellegen is to produce himself, and "The Wasp," which Adolph Klausner will sponsor. The latter play is about Whittier, the artist, and is probably the first dramatic offering to reveal that man's personality exclusive of the multitude of books and articles written about him and his art.

WARFIELD BADLY INJURED.

Los Angeles, March 17. David Warfield is at the Samaritan Hospital here and will not be able to leave for several weeks. He is recovering from the auto accident he was in last Friday. His face is disfigured, although not permanently. The Warfield company has been disbanded and the members on their way to New York.

SHOWS IN NEW ORLEANS.

New Orleans, March 17. The Eastern verdict on May Irwin in "On the Hiring Line" is being concurred in by Southern audiences. The company is proclaimed excellent, and Miss Irwin her usual humorous self but the play lacks sustained comedy balance. The New Orleans week will probably total around \$9,000.

HURRY UP REHEARSAL.

Edward J. Locke, who wrote "The Dancer," has written new southern play which William Morris secured March 13, cast it and started rehearsing on Monday.

TWO MORE "STORMS."

Langdon McCormick has determined to place two more companies of "The Storm" in the field. One is to play Chicago and the Middle West while the other is to go to the Coast. The original company will continue its New York run.

Not the Same Jellies Cahn. The New York Times' Tuesday published an obituary notice of the death of Julius Cahn, the theatrical manager, for many years associated with Charles Frohman, and publisher of Cahn's Theatrical Guide. That same day Cahn walked into his office in the Commercial Trust Co. building. It was probably another Julius Cahn.

Ben Atwell Out of Danger.

Ben Atwell, press representative for the Capitol, was stricken with double pneumonia last week but is now out of danger. He is progressing favorably, but won't be able to return to his activities for another fortnight.

SHOWS IN PHILLY.

All but one of the attractions in the legitimate theatres this week were hold-overs, the single opening being Eugene O'Neill's sea story, "Chrys," which had its initial showing at the Theatre. The piece is presented with a strong cast, Emmet Corrigan, Lynn Fontanne, and Arthur Ashley being featured. Well-lit houses in for the opening and the play was warmly received.

"Lillian Leston" is still drawing crowded houses in its third week at the Foran. The Ed. Wynne Cardinal is pulling strong in its second week at the Garrick. Wynne is working continuously on the piece, shaping it up for a New York showing and it is improving steadily. The handsome stage settings and elaborate costumes have created considerable comment.

"The Frivolous" continues to draw well at the Chestnut Street opera house, and William Hodge holds up the business in "The Guest of Honor" at the Lyric. "Not from Room" is doing good business, but not what was hoped for at the Shubert. "Fifty Fifty" with Herbert Corbell is the only new show announced for the coming week, replacing "Privileges."

BUILD JERSEY CITY THEATRE.

The Stowin Realty Co. will build a 2800 seat theatre in Jersey City, construction work to begin June 1. The house will have a frontage running from 2860 to 2870 Boulevard and will occupy the better part of a square block, running through to 5th avenue. No booking arrangements have been made, or policy for the house determined as yet.

ROAD CALLS ISSUED.

"Road Calls" have been issued by the I. A. T. S. E. against the Phenix and Princess theatres, La Porte, Ind.; Arcade, Montreal; and Grand opera house, Fairmount, W. Va.

The theatres play legitimate shows booked by K. & E. and Shubert offices.

COHAN SUMMER REVUE.

George M. Cohan is to produce a new revue this summer. The show will start rehearsals about May 15 and probably go into the Liberty about June 15. Several musical comedy stars have already been placed under contract for the new Cohan revue.

SUES RUSSIAN SOCIETY.

The Russian Symphony Society has brought suit in the Supreme Court against Richard C. Martens to recover \$2,500 on an agreement whereby the plaintiff was to pay the sum to pay expenses for the opening of the 1918-19 season on condition that Director Modest Altschuler secure pledges to the extent of \$9,500 or more.

Through the attorney Dallas Flannigan the plaintiff contends the pledged amount was procured, but that Martens failed to live up to his end of the agreement.

HEPNER BETTER.

William Hepner, the theatrical wig maker, who has been seriously ill with pleuro-pneumonia, was reported to be well on the road to recovery this week. Wednesday he was able to sit up for an hour and his doctor has assured him he will be about by next week.

NO NEW SHOWS.

(Continued from page 13) morning. One of the agencies sold three seats for the second night out of the 40 that they held, and after the return was sent in and the balance was dumped to Lebling.

The brokers went to the buy at \$3.30 box office price for the week night and \$3.35 Saturday night. Tuesday afternoon one broker was offering all his seats at \$2 to anyone that would take them off his hands for the run. There were no bidders.

Another buy that hit the brokers was that for "George Washington," they having bought for four weeks and the attraction run but two at the Lyric, but Walter Hampden put on a revival of "Hamlet" for the two additional weeks of the run originally laid out for "Washington," and the brokers were forced to carry out the original buy for the latter piece.

The "buy" list dropped considerably this week, there being but 20 running, as against 23 the week previous and almost 30 two weeks ago. The strongest demand on the market at present is "Irene" and "The Night Boat," both musical shows.

The list of the week includes "Son-Deughter" (Belasco), "As You Were" (Central), "The Hottentot" (Cohan), "Lady Friends" (Comedy), "Abraham Lincoln" (Cort), "Letter of the Law" (Criterion), "Breakfast in Bed" (Eltinge), "Look Who's Here" (44th St.), "Apple Blossoms" (Globe), "Wedding Bells" (Harris), "Famous Mrs. Patsy" (Miller), "Night Boat" (Liberty), "Gold Diggers" (Lyceum), "Hamlet" (Lyric), "Sacred and Profane Love" (Morosco), "Monsieur Beaume" (Amsterdam), "Richard III" (Plymouth), "Tick-Tack-Too" (Princess), "The Blue Flame" (Shubert), "Irene" (Vanderbilt).

THE BLUE FLAME

[illegible][illegible][illegible]

HAMLET.

Walter Hampden, an artist charged through Shakespeare for three and a half hours at the Lyric Monday night, with a cast of 15 actors and artists at his command. The versatile Hamlet—actor, crime detector, lover, madman—with a method—was portrayed with a zest and conviction that was new.

Only last week Hampden appeared in Percy Mackaye's "George Washington" in fantasy and to fill out the two weeks at the Lyric, he has chosen to play the most famous matinee Hamlet. The audience was interested not only in Hampden but in the difference in the old tragedy of the new Ophelia. The new Ophelia was She was an ambitious Ophelia but she has some distance to travel.

The cast was not copious but the few were some bright spots in the troupe.

(Continued on Page 11)

NEWS OF SHOWS AND COMMENT FROM ALL OVER THE WORLD

IN LONDON

London, March 1.
 "Just Like Judy," having failed to catch on at St. Martins, Basil Deane, of Readean, Ltd., produced an American play by William Hurlburt, "Over Sunday." Iris Hoey is the leading lady.

Although playing to excellent business "Three Wise Fools" will soon have to vacate at the Ambassadors to allow H. V. Esmond to come in with a play of his own, "Grierson's Way." This was first seen some years ago at a series of Haymarket matinees.

When "The Kiss Call" is withdrawn from the Gaiety March 6 it will be followed by a new version of "The Shop Girl." The new book is by Arthur Wimperis and the great portion of the score is the work of Herman Darewski, although some of the original numbers by Ivan Caryll will be heard again. Seymour Hicks, who appeared in the piece 20 years ago, will be the producer.

Apparently "The Eclipse" has not met with much success at the Oxford, and its brief career at the converted music hall terminated February 21. Before the end of the month C. J. Coslin will follow it with the production of a play founded on the sensational novel, "The Mystery of the Yellow Room." This has already been "tried out" in the provinces.

When "Sylvia's Lovers" finishes at the Duke of Yorks, the theatre will be taken over for a short season by J. B. Fagan.

"The Crimson Alibi" has a new ending to its third act. An actor slipped on the stage and fell, and fearing that the incident would kill the "curtain" Kyril Bellew substituted an impromptu finish, which went to well that it has been kept in.

A third edition of a revue is unusual, but Albert de Coville intends to put on a third "peep" of "Joy Bells" at the Hippodrome. This, it is hoped, will hold the stage until George Robey goes to the Stoll management in April.

Beattie and Babs will replace Clay Smith and Lee White at the Prince of Wales when that couple leave to tour "Bran Pie" in Australia.

It is rumored that the veteran actress, Genevieve Ward, will return to the stage in the next Strand production some time hence.

Marie Blanche, in partnership with E. Lewis Waller, will tour the Drury Lane drama, "The Great Day," opening at the Kennington March 29. Marie Blanche herself will head the cast. Waller's hands are pretty full just now. In partnership with Seymour Hicks he is touring "Sleeping Partners," has two pantomimes running, will tour "Alfara" from July on and also "Sacred and Profane Love." As side lines he has an agency business and is also a theatrical costumer, in partnership with Marie Blanche. He is also a managing director of another limited company, which is touring "As You Were" and "In the Night Watch."

Andre Charlott's action in offering a reward for information that will disclose the identity of the "gallerites" who "birded" Cuvillier's "Wild Geese" on its opening night is causing a good deal of comment. It is argued by one critic that anyone who buys a seat in a theatre has as much right to show

resentment if he doesn't think he's getting his money's worth as has a person who finds himself up against a profiteering butcher or other tradesman. Whether anybody claims the 25 pounds or not and whether the culprits suffer death or only imprisonment in the Tower dungeons, the fact remains that "Wild Geese" is nowhere in the same street with the composer's other work.

The question of licensing managers and agents and the bill brought forward by the V. A. F. and A. A. has roused the anger of a certain class of managers and they have proposed the licensing of all artists, and another clause forbidding performers of opposite sexes to occupy rooms in the same house until they can produce a marriage certificate. This is an absurd attempt to hit back, and one that will only have the effect of making the artists' leaders more determined that some steps should be taken to kill "Mr. Bogus" and his "White Slaving" friends. We know and have known for some time that no responsible manager will mind in the least being licensed. The house at which he appears is licensed, and in many cities and towns very close watch is kept on the license-holders and their establishments.

Monte Bayley says the V. A. F. did not discuss the minimum wage question; they simply rejected it.

That charming actress, Maud Millett, died during the past week, aged 52. She made her debut in Adair Fitzgerald's and H. Merrifield's play, "The Barringtons" at the Novelty (now the Kingsway) in 1884, and remained a popular West End favorite until she retired at the time of her marriage. Later she returned to the stage, her last appearance being in "Dear Brutus" at Wyndham's some two years ago.

Another artist passed in Lyston Lytle, who died February 20, aged 64. For many years he had been a favorite character actor in the best West End houses, and we think was associated with the late Sir George Alexander in many of the actor-knight's St. James' productions.

"Peter Ibbetson," with Constance Collier, is doing wonderful business at the Savoy, and the same can be said of "Tilly of Bloomsbury" at the Apollo, which is drawing crowded houses.

That remarkable work by Daisy Ashford, "The Young Visitors," had an enthusiastic send-off at Ramsgate. The production is notable for excellent burlesque acting, and judging from photographs the scenery is weird and wonderful. It will go into the Court program on February 24, on the same night Messrs. Vedrenne and Vernon will produce "Mumsee" at the rebuilt Little in the Adelphi.

When the adjourned case against the assailant of Walter Callett and Charles Withers came before the court something seemed to have gone wrong with the evidence, as the men were only bound over to keep the peace for 12 months.

Another Romantic Success.

London, March 17.
 "Boy of My Heart" is a success at the Lyceum. It is the usual type of romantic drama with a semi-military setting. Whenever necessary Matheson Laing will follow a Parisian play called "Au Jardin de Huralé."

IN PARIS

Paris, March 5.
 Valentin, the can-can quadrille dancers, with La Goulue, Grille d'Egout, etc.

M. de Feraudy, of the Comedie Francaise, is leaving for a six months' tour in South America. Genevieve Vix expects to go to Brazil to sing French opera, after a trip to Egypt and Spain.

Edith Mason will sing at the Paris Opera for some time.

After a fortnight at the Alhambra the three Russian dancers, Mme. Tamara-Gamsakourdia, Alexandre Demidoff and Wassilie Orloff (the latter a brother-in-law of the lady) will withdraw. The engagement has been a success and the act suits the house. The new program Feb. 28 comprises Great Welland, Gobert Belling, Agax & Emily, Billy O'Connor, Paul Stevens, Emily cyclists, Rense de Bange, Den and Mark, Gergeel, Gilbert and French, Juliette Dika.

The Mogador Palace is doing fine at present, with pictures and a couple of acts. Jay Gould still controls the house with E. Rottembourg in charge, assisted by Roger Bellem, Agax & Emily, the South American tour in New York during the war.

Richard Walton Tully, author of the "Bird of Paradise," is in Paris for a month, on his way from Nice to United States. He hopes to sail early in April.

Mme. Mariquita, a French danseuse, who has been instructed in ballet mistress at the Opera for some time, will shortly retire, and threatens to write her autobiography.

Mlle. Dhelys has quitted the Casino de Paris revue to appear in the opera "Qua Vadis" at the Theatre des Champs Elysees.

"The Belle of New York" has been revived by O. Dufrenoy and H. Varna at the Bouffes du Nord, and creditably mounted.

Hilda Roosevelt made her debut at the Opera-Comique here in "Les Contes d'Hoffmann" March 3.

The Theatre de l'Athenée management is already preparing the press for the withdrawal of Felix Gandera's "Alcove de Marianne," which has evidently failed. "Le Couché de la Mariée" by same author is to be revived.

The Spanish show due shortly at the Marigny, for one month, is announced as being under the patronage of the Royal Infante Isabelle, with the Uruguay Consulate rendering unofficial assistance. No news can be obtained here of Albert de Courville's plans, but it is understood he is to mount a revue here for May, having a year's lease of the Marigny. He burnt his fingers somewhat in giving vaudeville on the Champs Elysees in January.

"Le Paquebot Tenacity," the first work by a young poet, Charles Vildrac, is being mounted this week by Jacques Copeau at the Vieux Colombier.

Georges Fragerolle, a musician well known in the old days of the Chat Noir, died Feb. 19.

Paul Fugère, French actor, born 1851, died in Paris March 1, after a long illness. He was the brother of Lucien Fugère.

M. Baron, a comedian in Paris, died at Asnieres, March 2, aged 80's (Continued on page 17)

Stage people have been victims of a number of robberies. Martha Regnier had a sapphire ring stolen from her apartment, but has recovered it, the thief being the son of a well-known politician. Marthe Chenal, of Opera Comique fame, accuses her maid of appropriating 15,000 frs. worth of linen. Likewise the Russian dancer, Mlle. Borowska has filed a complaint against her maid for taking articles from a trunk left in the her care during a trip to Moscow. The latter case was settled in favor of the defendant, the Court considering there was no proof of the things being in the trunk when entrusted to the maid. The pilfering of M. de Max's silk shirt has already been reported, but after sarcastic comment at the value of 700 frs. claimed, the actor now explains it was a silk jacket.

Blum engaged a troupe to sing "La Favorite" by Traversi in a small house here, alleging his wish to produce the works of young authors. When the dress rehearsal was called and the critics assembled, M. Blum disappeared and has not been since seen. The artists brought a suit for payment of salaries, and Blum, with his associate, M. Maki, have been condemned by default.

Jacques Copeau, after his return from New York, gave a lecture Feb. 24 to the American Woman's Club, Y. M. C. A., Hotel St. Petersburg, Paris, his subject being the Theatre du Vieux Colombier. Copeau's mounting of Shakespeare's "Winter Tale" is a curious and interesting attempt of producing without scenery. All lighting effects are from the sides of the auditorium, without foot lights, the result being most satisfactory. In place of the footlights there are steps in imitation stone. There is a drop curtain in white cloth for the change of furniture. At the back only a staircase is seen, with a small platform, a kind of stage within a stage.

Lucien Fugère, the comic opera artist, debuted at the Ba-Ta-Clan, then under the direction of M. Paris, March 5, 1870. He is now appearing in the "Barbier de Seville" at the Opera-Comique and the event is to be celebrated by a special matinee. The story is told that when he was at the Ba-Ta-Clan the manager told the other artists to stand. "But in my role I am supposed to be sitting at a table," explained one of the women. "No matter," said Paris, "when Fugère sings I want everybody on their feet." He was some singer in those days. The title of the new comedy by Y. Mirande due soon at the Michel will probably be "La Femme de mon Ami" ("The Wife of My Friend"). Michel Mortier, founder of this little house and now retired, is looking for another stage.

Pierre Wolff, the new manager of the Theatre du Vaudeville, declares he will produce each year a work by a new author, to encourage the newcomers. M. Antoine having promised to read the manuscripts and print them in the daily "L'Information," of which he is dramatic critic. There is a lot of talk of helping the young playwrights, but no piece by an unknown author has yet had a run since the war.

A well known dancer of the old Moulin Rouge, Nini-Patté-en-l'air (whose real name was Mme. Daguin), died recently in the Brouse Home for Aged at Villejuif. Visitors to Paris in the late 80's will remember her in the troupe of

SOUTH AFRICA

By ERIC GORRICK

Albert Vanloo, playwright, died in Paris, March 4, after a painful illness. He wrote the words for operetta by Charles Lecocq, Offenbach, Serpette, Messager, Varny, the best known being "Veronique" (just revived at the Gaite) "Les Petits Michu," "Girofle-Girofla."

Reports from other centres state the business is good at all shows.

SPORTS

Before a packed house in Madison Square Garden last Saturday night the team of Goulet and Magin won the six-day bicycle race. Oscar Egg and Eddie Madden, who had been Goulet and Magin's closest rivals all through the week, were lapped during a terrific "jam" just after the finish of the sixth point sprint in the final hour of riding and then dropped out, literally ridden into the ground by Goulet single-handed.

The final standing was:

| | | | |
|---------------------------|-------|---|-------|
| Goulet and Magin..... | 2,378 | 2 | 1,238 |
| Hill and Kaiser..... | 2,378 | 2 | 573 |
| Dupuy and Hanley..... | 2,378 | 2 | 514 |
| Buyssé and Speisens..... | 2,378 | 2 | 232 |
| Godivier and Van Née..... | 2,378 | 2 | 242 |

The riders received last Monday about \$40,000 of the \$118,000 total gross receipts. The victors got \$5,000 in addition to \$2,500 in prizes.

Joie Ray, the Illinois Athletic Club runner, easily outran his field of rivals in retaining his 1,000 yard title in the annual indoor senior national track and field championships held at the 22d Regiment Armory last Saturday night. Ray showed great speed throughout to win by 10 yards in 2:15 1-5. He holds the indoor American record of 2:13 2-5. The third American record to be broken came in the one mile walk through the victory of Joe Fearman, New York A. C. His time was 6:39 4-5. Walter Whalen won from Egon Erickson, after a jump-off, in the running high jump, while the New York A. C. won the point honors, with the University of Pennsylvania second.

The theatrical baseball league, now in process of formation, expects to secure Dyckman Oval for Saturday games. The N. Y. Club is making arrangements to play the preliminary game to the "Treat 'Em Roughs" on Sunday at the same field, and if this arrangement is completed the schedule will be played out on three diamonds—Lights grounds, at Freeport; the Universal at Fort Lee, and Dyckman Oval. A benefit, to be arranged by all the clubs interested, will be staged, the proceeds to be turned into an athletic fund for the purchase of uniforms, baseball gear and rental of grounds.

This is going to be a banner sports year, what with the revival of the ancient Olympic games; major leagues baseball campaign; restoration of boxing in New York and other states, and general improvement already noticeable in various minor fields of endeavor. The American Olympic Committee, announced last week the creation of a fund to solicit \$200,000 to send a representative team to Antwerp, Belgium, next summer, to uphold the Stars and Stripes in international competition. Colonel Robert M. Thompson, former chairman, made the first subscription of \$5,000.

A bill to permit any amateur athletic outdoor sport or game on Sunday, between the hours of 2 and 6 p. m., will be reported by the Massachusetts Legislative Committee on Legal Affairs this week. There are many stipulations in the bill, particularly as to the location of the places where such games or sports shall be held; 1,000 feet from any regular place of worship. Horse racing, automobile racing, boxing or hunting are also barred. For years a battle has been waged at the State House to allow amateur sports on Sunday but this is the first time the bill has ever been reported out.

The Great White Way was deserted again last Monday night for everybody who's who was at the wrestling match

in Madison Square Garden. The monster crowd saw Ed (Strangler) Lewis down the game Earl Caddock in 1 hour and 45 minutes. A combination head and hip lock enabled the victor to throw his man to the mat with a flying fall. Lewis was 6 to 5 favorite in the ring odds betting. Promoter Jack Curley grabbed himself another bankroll.

Georges Carpentier and his wife sailed from Havre March 13. They are expected here shortly. In this country the European champion will be managed by Jack Curley. Francois Deschamps, his manager, on March 12, signed a contract with Charles D. Cochran, the British promoter, for a bout between Carpentier and Jack Dempsey in Europe.

It is very likely that within a few days the legislature at Albany will pass the Walker bill, permitting 15-round bouts in New York State to a decision. It passed the Senate a week ago. It is now up to the Assembly. Governor "Al" Smith will sign it as soon as the papers reach his hands.

Georges Hackenschmidt, the Russian wrestler, has settled in England, where he is living on the income of his mat earnings. Hack is married and says he has quit for good. He held the wrestling championship until Frank Gotch removed it from him in Chicago in 1905.

News of a championship handball tournament has been announced between B. S. Moss, of the circuit of theatres bearing his name, and Harry H. Buxbaum, general manager of the New York exchange for the P. L. The stakes are said to be in four figures.

One of the best matches made in some time was completed by Matchmaker Dave Driscoll, of the Arena Club, Jersey City, bringing together Willie Jackson, recent conqueror of Johnny Dundee, and the famous Philadelphia southpaw, Lew Tindler.

Nate Lewis, of Chicago, is in New York with Johnny Griffiths, the Akron welterweight. Griffiths just returned from Europe, where he defeated Johnny Basham, welterweight champion of England, and Albert Badaux, welterweight champion of France.

N. V. A. COMPLAINTS.

Joseph L. Browning has filed a complaint against Langford and Fredericks alleging material infringement.

Potter and Hartwell vs. the Adroit Brothers claiming the latter are doing a head to head balancing trick against the proscenium arch that has been identified with their routine for several years.

Flying Wards complain against the Casting Wards using the name of "Ward." The contention is made that the similarity gives rise to confusion in the booking offices.

Johnny Morris vs. Butler and Germanis, Morris alleging the team is infringing on dialog and gags in his act.

SHOWS CLOSING.

The "Powder Puff Follies" at Moss' Broadway, closes in two weeks to enter vaudeville.

"Cornered," the new play by Dodson Mitchell closed last Saturday in Hartford. It is called in to be rewritten and expected to resume next fall with Florence Nash, again in the leading role.

Opera House, New Brunswick (Feiber and Shea) closes April 26. "Listen Lester" No. 3 closed Saturday.

"Stand From Under," with Richard Dix, closed Saturday.

WITH THE MUSIC MEN.

Bob Hering, harmony arranger, is associated with Joe Morris Music Co.

Coleman Goets has joined the Remick professional staff in New York.

Cassius Gay, a brother of Byron Gay, is debuting in songdom as professional man with the Henry Burr Music Corp.

Ray Perkins has a new number with the Henry Burr Music Co., "Oh My Lady."

The Joe Morris Music Co. will remove from the Exchange Building, April 1, to 1593 Broadway.

Harold Chamberlain, formerly with "Way To Heaven" Co., has entered the writing field.

The Joe Morris Music Co. moved its New York headquarters to 1593 Broadway.

"Romance," Lee David's number, will be featured in conjunction with the D. W. Griffith film of the same name.

F. J. A. Forster has located his New York professional office in the Astor Theatre Building.

Mack Stark, of Stark and Cowan, left for Chicago this week to open a branch office.

Alexander Marr, A. Seymour Brown and Archie Fletcher have incorporated as publishers in the Keith Building, Philadelphia.

Leo Edwards, of the Fisher and McComb professional staff, will be located in the Chicago offices, beginning Monday, for 4 weeks.

Jack Abrams has been appointed Boston manager for Jack Mills, Inc. Sol Lelkens established a Philadelphia branch last week.

T. B. Harms, Francis Day and Hunter have acquired the publishing rights for Victor Herbert's latest opera, "Oul Madame."

Thomas and Walker hit upon a novel method for exploiting their new number, "Must Have West," by selling it from motor trucks St. Patrick's Day.

Somehow a lyric every now and then in a popular song sounds like a snag when delivered, as for instance a song much in use at present carrying the expression, "Must have west."

Joe Keit, Remick executive, left New York March 10, with Boston as his initial stop in a three week inspection tour that will carry him as far west as Salt Lake City.

HASTINGS BIG SHOW.

(Continued from page 10)

nicely and lending good atmosphere. Coleman and Peters keep the laughs at fever heat in this scene, with Miss Bauer aiding their efforts throughout with the best straight feeding done by a woman in burlesque in many a long season. An unprogrammed chorister and Jack Spellman stopped proceedings cold with a harmonized ballad, introduced as a specialty in the school act. Coleman and Peters got 'em at the start with some "teacher, can I leave the room?" business, and they laughed at everything they did after that. A geography lesson with a dash of rough low comedy wound up the school thing with a howl. The set used was one of the best in the show, an exterior with a garden wall set in front of a landscape drop, and a couple of set pieces on each side.

The fourth scene, a poorly daubed oil drop in "one" had Fred Dale on for a saxophone and singing specialty. Dale has a powerful tenor of good quality but he doesn't know how to get full value out of his vocal abilities. "Was there ever a Pal Like You?" sent him over for a bit, a likeable personality and appearance helping the general result largely.

Next was an Egyptian full stage set with the choristers doing a sort of ballet. Corvante put over a dancing specialty in this and Olive Le Compte handled one of the "Olive Le Compte" songs acceptably. Coleman and Marjorie Manderville have a funny comedy bit here, with Miss Manderville as a mummy and Waltrick doing straight. This was another howl landed. The first part brought forth the choristers and principals as representatives of different nations. Italy, Belgium, France, and Palestine each were loudly applauded, with England, again in the leading role. The girl representing Great Britain was forced to turn her flag around Tuesday night, owing to the demonstration of disfavor which was even stronger in the United States than in England. The finale with Uncle Sam extending a helping hand to the Emerald Isle was a riot with the Columbia bunch,

CABARET.

Baltimore's theatrical "White Way" lost one of its landmarks, March 9, with the passing of Tipman's Hotel to the Salvation Army for use as a hotel for working girls. Joe Tipman, its proprietor, is a veteran boxer, a Baltimore boy, whose prowess in the ring is remembered by followers of sports in all parts of the country. Out from a vault, where it had been safely guarded, has gone the book of autographs containing the signatures of men and women known to the stage of today and of the past.

Tipman served 4 months in jail for violation of the 18th Amendment. While a guest of Warden Berney Lee Tipman sold his business at a net profit of \$50,000.

The cabarets appear to be assuming more confidence in the future. Besides the several revues that have resumed since Jan. 16, others are reported or announced in a number to indicate that the restaurants believe there is a drawing attraction in the shows that can be replaced with no other, whether liquor is on sale or it is not. Like all others interested in drawing the public the restaurateurs think that the people must go some where in the face of a dry condition and are just as apt to select cabarets as any other place.

The new Palais Royal show opening March 22 will be called "Fads and Fashions." Andre Sherri is producing it. The company includes Lyle and Greene, Cynthia Parot, Elliott Taylor, Jean Tennyson, Norma Hark and a chorus. Mr. Sherri has written the words and music. He is also staging the piece.

Net Mortan is leaving the new Reisenweber revue. He turned in his notice after the first performance. VARIETY's revue last week of that show mentioned Mortan as one of the two hits of the performance.

Yvonne Darle, the prima donna of the new Moulin Rouge revue, has been engaged by Cohen & Harris for their "House That Jack Built."

Mina Schall has been booked for a return engagement at the Hotel Walker, Philadelphia.

The Jansleys opened "Saucy Bits of 1920" at Reisenweber's Monday.

PRODUCTION ENGAGEMENTS.

William and Wolfus, "What's In A Name."

The Kaufman Bros. will leave vaudeville to enter the production at the Capitol April 5.

"Papa's Baby," musical farce, with Frank Brooks, Babe Roberts, Harry Barlot, Ada Klein, Gordon Frazer, Dorothy Rafuse.

who seemed desirous of freeing Ireland on the spot without any further parley. The afterpiece was based on prohibition, with Coleman back in his "Tud" character, and Peters doing "Dutch" again. A substantial looking oil set is used for this with a cabin containing practical doors for the principals to make funny exits and entrances. They got a lot of fun out of the timely question of a quality concealing the "hooch." One of the quaintest expedients was a peddler selling whisky brooms with a pint contained in the broom handle. In the comedy and right to the finish, a novelty ending being achieved with the lowering of a drop in "one" showing a stage entrance and the artists leaving the theatre.

Among the numbers and specialties which landed legitimate encores were "Moving Picture" Ball, led by Miss Manderville, "All the Quakers" by Hazelie Lorraine, a vaudeville show "Come Back to Dixie" with Miss Manderville, Miss Bauer and Fred Dale playing saxophones, a double song and dance by Waltrick and Miss Manderville, a double hard dance turn by Hazelie and Spellman and a number near the finish that threatened to become a "pick out" with three or four of the choristers breaking up the show with interpolated songs and dances. Sell.

AMONG THE WOMEN

NEWS OF THE DAILIES

The opening of Sophie Tucker's act has been altered. At the curtain Miss Tucker is serving tea (very social). Also her guests are different. The first of gold spotted lace puffed at the waist, was good looking but the last one brought a gasp. Turkish costume of jade green sequins with the jumper edged with a band of mauve sequins. The train was of the same material with black fur at the bottom.

Elsie Le Mont (Seabury Co.) also at the Colonial this week, was cute in a short dress of silver cloth and wide cuffs. The edge of the skirt was of white fox fur. The black lace and orange frock was not at all pretty.

The girls at the opening of the Three Naces act wore attractive coats, blue velvet hems of fox fur. One girl makes a change into a smart frock of white satin double skirt one edged in blue the other red.

Brown and Weston, two girls, favor the short dress and they show good taste as they have shapely limbs. Black net trimmed in sequins were sweet with large red bows at the back. The hats were small saffors of net with a bunch of cherries at the side.

The honors for dresses at the American (first half) go to Vera Brut. There are many changes and each one charming. Her black taffeta was sweet, bodice and panel down the front of the skirt was silver, the sides had little tucks, a cape of net hung at the back edged in silver. A yellow gown was dainty, opening in the front showing a lace petticoat. Panthelets were of the yellow. For a song Miss Brut looked attractive in a Chinese costume of blue chiffon trimmed in gold.

The woman in Cooper and Lacey act was neatly costumed. For her impersonations of dancers a black satin dress was worn, baskets were embroidered in steel on the skirt and bodice, hat was turned up at the side in red, pink and red streamers hung from the crown. Another frock was pretty of cerise chiffon made entirely of ruffles. Black pomp poms were at the back of the bodice. A ruffle was worn round the neck and on one wrist.

The female impersonator in the Mack and Sallie act showed taste in all of his gowns. A green sequin was effective with chiffon each side as also was a cloak of silver and black metal cloth, the collar of black feathers, a short dress was worn to match edged with fringe.

Each time Alice Lloyd is seen she looks younger than ever. Miss Lloyd is wearing a very attractive gown of pink net over a foundation of silver at the Alhambra this week. The net was frilled each side, while straight panels starting from the bodice were of iridescent sequins. A large fop hat of net, with a crown of sequins, completed this charming picture. Miss Lloyd's bathing suit of white satin, trimmed with cherry velvet, made on straight lines was ducky.

"The Cave Man" takes you back to three separate ages, each different but equally beautiful. The Cleopatra costume had a skirt entirely of gold fringe with a girle of brilliants. Ornaments of green beads hung from the waist. A train was embroidered in red and green. The headpiece was magnificent, one mass of orange feathers. One of the Misses Wirth is wearing a new gown of white chiffon edged with blue panels of silver lace back and front.

Majority of Dorothy Dalton's gowns in the picture, "Black Is White" favor trains; and very becoming they are to Miss Dalton's type of beauty. An evening gown of black and silver cloth was gorgeous. Made plain, slightly draped round the ankles, the train

hung from the side, with three small feathers at the waist, the only trimming. Another evening dress was made very similar, only of velvet, with gold lace for the bodice, edged with the velvet. This time the much favored train was worn at the back. Miss Dalton looked well in an afternoon gown of dark blue chiffon broadened in silver, having the draped skirt with a train flowing at the side. Sleeves opened at the elbow, the ends hanging loosely. A squirrel wrap was handsome, with gray fox for the collar.

As a picture "His House in Order" is only fair, the best thing being Elsie Ferguson's choice of gowns. In the evening frock of gold cloth Miss Ferguson looked striking. The skirt was draped in front, with the bodice plain. It had the double train effect of gold and net. Her velvet cloak was handsome, appliqued in gold braid, with a wide collar of kolinsky fur. A suit of dark dycvreen, trimmed in squirrel, was smart. For a fancy dress ball Miss Ferguson wore an oriental costume; sort of "Chu Chin Chow" make-up that was beautiful in its splendor.

Charles Ray's new picture is a corker, full of laughs. Millicent Fisher wears some attractive gowns in it. A white satin evening dress was charming, made on straight lines, the skirt edged with ermine. Another evening frock was sweet but more of the fluffy type. The skirt had flounces of chiffon with long loose sleeves of the same material. Silk formed the bodice. Flowers made a pretty trimming around the waist hanging down one side. Miss Fisher looked smart in a blue serge one-piece frock, trimmed in braid with smoke pearl buttons running down the back.

If Harold Lloyd continues to appear in such funny pictures as "Haunted Spooks," Chaplin will have to wait out. One of the biggest laughs in the film is the old story of two Hebrews in the motor car talking with their hands. Lloyd has worked this in beautifully. The audience laughed fully six seconds.

An effective band for the hair that is being worn in Paris is made of Kingfishers feathers glycerined mounted on filigreed metal.

Josie Heather has postponed her trip to England until next year, remaining on this side to play the Orpheum Circuit, commencing May 2.

It is reported a picture actor in London who figured in a sensational West End case has been refused a passport to this country.

NEW INCORPORATIONS.

T. M. Amusement Co., Manhattan, motion pictures; \$25,000; G. Field, Jr., Treasurer, 141 Lenox avenue.
Capitol Pictures, Manhattan; 125-000; A. L. Feinstein, H. Cahave, A. Capellan, 147 Broadway.
Globe Tress Films, Manhattan; \$20,000; H. F. Caldwell, R. S. Harris, A. Wales, 120 West 41st street.
Nippon Film Corp., Manhattan; \$10,000; L. and L. E. Soma, F. Landy, 630 St. Nicholas avenue.
Outlook Photoplay, Manhattan; 8,000 shares common stock, no par value; active capital, \$350,000; A. Berg, W. C. Kahler, C. S. Carver, 206 West 37th street.
Frotte Films, Manhattan, \$20,000; H. M. Strauss, J. Bernstein, C. Franklin, 701 Seventh avenue.
Max Rogers Theatrical Enterprises, Manhattan; \$25,000; H. S. Hochelme, M. C. Cohen, I. Bernstein, 220 West 43d street.
G. M. Enterprises, \$50,000; same as preceding.

Authorizations.
Edmore Amusement Corp., N. J.; 125-000; Rep. M. J. Martin, 3519 8th avenue, Brooklyn.

Disolutions.
Saratoga Theatres Corp., Manhattan.

Adelle Rowland sang the title role in "Tess" at the Vanderbilt Theatre Monday night, replacing Edith Day.

Poodles Hanneford and his equestrian family have been re-engaged for next season at the Hippodrome.

Morris Gest sails tomorrow for Europe on the "Mauretania" in quest of novelties.

Joe Smith is rearranging all the new musical and dance numbers in "The Magic Melody."

Frank Gregory, of "Scandal" fame, is writing "In Comes Tax" to fit the Government regulations on such affairs. Comedy for production.

Laurette Taylor is making her last appearance in New York in "One Night in Rome" at the Standard this week before sailing for London.

Mrs. Beale McCoy Davis has been engaged by John Henry Meers for a tour in the "Centennial Wheel" which will start in Boston, March 23.

The American right to "Adventure" by Alfred Capus, have been acquired by James K. Hackett, who will appear in the play, following his tour in "The Rise of Silas Lapham."

Elsie Janis and Her Gang gave a special performance in Boston last Friday afternoon for more than a thousand ill and wounded soldiers from hospitals in and near that city. Major Gen. Clarence R. Edwards addressed the audience.

Eugene O'Neill's great tragedy, "Beyond the Dancer," and last year at the Little Theatre, is now on sale in book form. Copies of the book may be obtained in the lobby of the Little Theatre.

Rita Weiman, author of "The Acquittal," was the principal speaker at a meeting of the Dramatic Art Society at the Hotel Astor last night. The subject of the evening was, "The Modern Quiet Method of Handling Dramatic Situations."

Lee Shubert has completed the cast for "A Week-End Marriage," a comedy by Owen Davis. It includes Misses Fay Wallace, Marjorie Gabeon and Katharine La Salle, Robert Ober, Miss Maude Granger, Miss Emily Alden, Heyward Glin, Charles Gotthold and Guy Nichols.

Isabella Lowe, featured by the Shuberts in "The Dancer," and last year at the Broadhurst in "The Melting of Molly," has been secured by Nathan Appel as stocky. The Indorsement was given to aid the league's endowment fund.

The work of the Drama League has been endorsed by John Drinkwater, Daniel Froham, Rupert Hughes, Arthur Hammer, Josephine Foster, Frederick Laurence Housman, Robert Edmund Jones, James Forbes, Stuart Walker and Walter Hammer. The indorsements were given to aid the league's endowment fund.

"Oh, Henry," a farce by Bide Dudley, will be produced in Far Rockaway on March 25 by Theodore C. Dietrich, and will be brought to New York about the middle of April. In the cast will be Dallas Welford, William Roselle, Florence Garrett, Eva Candon, Percy Benton, Vira Kiss, Catherine Carroll and others.

Last Saturday night "Peggy's Secret," a comedy with music, was played by amateur actors for the direction of Mrs. Mark Emanuel in the ballroom of the Plaza Hotel for the benefit of the fund for blind and crippled children. Miss Helen Keller was present and spoke. Carl Laemmle had made a picture of the last scene, and as an encore this was shown on a screen, the players singing their parts off stage.

After an absence of seven years in England, George E. Cohan, daughter of George M. Cohan, came back to America on the steamship "Adriatic" last Thursday. She left this country in 1910, when she was twelve years old, and she returned nearly a grown-up woman and a star as well. She played in "Peter Pan" in England and finished a season in "Mr. Pem Fances By."

Delaware Charities.
Adams Amusement; \$150,000; William E. O'Keefe, George G. Steigler, E. E. Alrie, Wilmington.
Quality Pictures Corp., motion pictures; \$250,000; Rep. E. Schay, 448 6th avenue, Brooklyn.
Durell Ellis, New York; John Lindeen, Andover, N.
Regent Theatre Co. of Holland; \$55,000; Frank D. McKay, Robert G. Nill, Gilbert E. Carter, Grand Rapids, Mich.

In London, Miss Cohan, who was met at the pier by her father and some relatives, has come for an indefinite stay.

Sam H. Harris and Irving Berlin are going to build a theatre and stage their own shows. They have purchased the property at 225 to 247 West 41st street from L. and A. Pincus and M. L. Goldstone. Messrs. Harris and Berlin will take possession May 1 and immediately afterwards, begin the erecting of the theatre, the name of which is to be The Music Box. As the name implies, the house will be devoted entirely to the production of musical plays, the first of which will be a musical review by Berlin.

SHOWS IN CHICAGO.

Chicago, March 17.
Business all around is bigger than in any previous Lent period in Chicago history, though last week was marked by a few falldowns. The chief individual causes, which marked an otherwise amazing conditions, were the office patronage for the early spring.

"The Hushed Lady," Grace George (Princess, second week), jumped into a resounding hit and pulled \$12,700 in this limited house of capacity 1,600. Miss George's receptions reach the character of personal triumphs and the comedy takes with every element. "Hitchy-Kee," Raymond Hitchcock (Il-linois, 6th week), has been running a bit leaky. Though Hitchcock's reviews have never been long-lived in this town, they have stood up with the highest class of musical attractions in takings heretofore. The receipts for the visit was undoubtedly profitable, the receipts were not of the big girl-show figures, last week amounted to \$14,000. "Clarence" (Blackburn, 11th week). This freak comedy still booming along; \$4,350.

"The Rose of China" (La Salle, 3d week), instantaneous smash, lauded by critics in hyper-superlatives, was this natural musical comedy success house to the doors; \$14,000.

"Dear Ned" (Grace La Rue and Hale Hamilton (Cort, 6th week). Hit, though not quite up to the capacity grade, jockeying back and forth and always well over \$10,000 in a house of medium capacity.

"Heddy, Polka" (Olympic, 2d week). Heddy Polka, a girl, and pushed with aggressive and intelligent publicity. This eastern step-child once called "Thunder" and near that city. Major Gen. Clarence R. Edwards addressed the audience.

"Monte Cristo, Jr." (Woods, 2d week). Roundly welcomed by the newspapers as a gaudy and blue Winter Garden bunk, this girl may be nevertheless climbing and not \$10,000 in a house of medium capacity.

"Heddy Alexander," McIntyre and Heath Garrick, 14th and last week. This noisy entertainment remained here two weeks too long and limped away after the lightest week for many months for this star Shubert stand; about \$4,900. "Gleizes" followed, opening better than fair.

"Sometime" (Studebaker, 3d week). Biggest money getter in the city, inspiring right in without a struggle; \$12,000. "Welcome, Strangers" (Cohan's Grand, 21th week). Substantial leader among the consistent money makers; passed its 100th performance with a high weekly average. Last week, \$11,500. This comedy will make a fortune for everybody interested.

"Miss Nelly of O'Neenah," Mrs. Fiske (Powers, 2d week). Booked for a short stay, it came into its own the second week, after a little neglect the opening week. Mrs. Fiske plays but six days weekly, and her receipts are significantly heavy for the curtailed calendar, about \$11,000.

"See-Now" (Colonial, 2d week). Fable successor for "The Follies." Doubtful whether this one got \$10,000 last week. Caught on somewhat with the best class of theatregoers, but never got near the rabble at all.

SHOWS IN LOS ANGELES.

Los Angeles, March 17.

"Turn to the Right" got away to a good start at the Mason this week. It is packing the house.

"My Lady's Garter" (film), produced by Maurice Tourneur, is at Grauman's in Cinema.

"In Search of a Sinner" (film) at Kinema.

"The Luck of the Irish" (film) at Tally's.

"Polly with a Past" is the stock show at the Morosco. Eleanor Woodruff and Louis Calhern are in the lead.

"The Professor's Love Story," stock, at Majestic.

San Francisco

PANTAGES THEATRE BUILDING

ORPHEUM, SAN FRANCISCO.

San Francisco, March 17. William Rock and his girls guaranteed the Orpheum show this week. Otherwise it lacked balance. The girls are beautiful and apparently have no end of costumes. Rock's finished showman-ship and directing were evident throughout the dancing and character song num-ber. Gladys Jones, formerly at Tait's, here, was cordially welcomed. She re-ceived good applause for "Shoulder Shaking Blues" and her shimmying. The act generally reaches the tenth of class and was received accordingly.

Co. received good laughs with their blackface comedy, but need a stronger finish. The present dance finish drew little. Harry Rose was a bit light return. Nan Gray followed Miss Carus, next to closing, displaying keen clever-ness with a well regulated eccentric rou-ness with a real delight, with her Scotch numbers humorously and charm-ingly delivered. She also looked cute in kilt. Sonia, Barab, and Charles C. Groha deserve considerable credit for closing the show in such great style after the Rock act. There were comparatively few walk-outs.

Millcent, Meyer, opening with Ruth Avery, didn't get all that was coming to her and deserved a better position. Ma-her and Moley were a big hit second time, and Moley was a big hit second time, getting solid laughs with his burlesque and songs and a burlesque thrown in for good measure.

Emma Carus repeated her last week's hit.

PANTAGES, SAN FRANCISCO.

San Francisco, March 17. Pantages had a good show this week. "A Holiday in Dixieland" lacks the cus-omary pep and for a ten-piece colored territory aggregation striving for class, the company is a disappointment. Just the same they have a good show. The act includes a Virginia Richards singing in an attractive Southern setting, were the redeeming features of the act. It created only a fair impression and closed the show.

Edward Blondell and Co., in "The Boy from Home," scored a good success. Blondell's good work in this ancient but sure laugh-getting vehicle helped the success of the dialogue. The show was a Charles Olcott did a pianologue bur-lesque impression. They presented attractive poses. Screen illustrations preceding each pose were a hit. The act made a pretty opener.

Mary Ann has a good singing voice. She handled top notes and popular num-bers exceedingly well and did nicely. Her attractive appearance and her head-dress, enhanced by a different head-dress. Gladys La Mar sang "The Rose of Washington" and "Jazz Babies' Ball." She then asked the audience to decide by applause which it liked best. This added to the value of the song plug.

LOEW'S HIPPODROME.

San Francisco, March 17. Business was capably at the Hip-podrome Sunday. "The Fortune Hunter" was the screen feature. There was a five-act vaudeville bill besides. Rialto and La Mont gave this small time aver-age bill a good start with juggling and mandolin and guitar playing and ladder balancing. There was some good pan-tomime comedy injected throughout for big laughs.

Ted and Corinne Breton did well with some talk in front of a drop showing the boardwalk. The girl also plays the harp to fair advantage. Both finished with a song to good applause. The Seven Brownies headlined. They have a schoolroom act along the usual lines, with xylophone and violin playing. The entrance of a couple of male pupils into the schoolroom made the act go big here regardless.

Cortull and Rogers scored big laughs with their wop and straight. The wop enters from the audience selling ba-nanas. The routine includes numerous old-timers. The Four Solares closed the show. The man and woman do ordinary work on the rings, but hold the interest. For a finish the men did a good loop-the-loop.

CASINO.

San Francisco, March 17. An outstanding novelty in the vaude-ville circuit that contained a lot of solid entertainment was the Lutee Brothers in which Clara Lutee minus both arms re-ceived big applause. The act was a re-control of his feat with which he per-forms the usual functions of the arms and hands with surprising precision. The other brother assists in a general way. The Fulton and his woman, opened the show with a varied routine. The goal is versatility. They are at their

best in an acrobatic dance. Claude Wade has a good idea with his "Trying to please the manager." He starts by tel-ling how hard it is to please the man-ager and that he will try various forms of vaudeville entertainment which he does, to be interrupted after each bit by the telephone which the leader hands him and he supposedly from the front of the house disapproving his every effort, which includes talk, song, whistling, dancing and nut stuff. Wade has abili-ty and by strengthening certain sections should be able to fill a spot on the bet-ter time.

Deley Dean and Co. presented "The Cruise." The sketch was formerly the vehicle of the late Guy Woodward, who played the principal part of the Judge, which is now handled by Lou Streeter, who suffers by comparison. Miss Dean is featured and Sam Well acts the husband. Both meet requirements. The playlet held interest, receiving good laughs and a good hand at the finish.

Rice and Graham, a mixed team, did a straight singing act in the music ap-pear. On their showing here with only a fair collection of songs and results obtained they figured for number two. The girl far surpasses her partner, putting her numbers over in a more experienced way.

The Four Bill Poters, a male quartet, closed the vaudeville. Their excellent harmony singing won big appreciation. Although as bilgeuses and wop com-panies and brushes some comedy is at-tempted, but they deserve credit for not musing up the stage by not resorting to paste throwing.

The King show, with its elaborate set-tings and attractive stage furnishings, which followed, closing the show in the usual successful way.

NOTES.

San Francisco, March 17. George I. Shirley, Deputy District Cor-oner of the A. and Equity, ar-rived here last week.

Carlton Chase will close his en-gagement at the Lyric, Portland, next week.

William Cavanaugh, of the Alexsar Company, was held up one night last week by four bandits. He was relieved of some money, a tie pin and a man-cript of his part in the play which the bandits refused to return.

The Charlie King stock opened at the Republic last week with the "Rich Man, Poor Man." Price 10-15 cents. In the company are Virginia Thornton, Irving Dillon, James G. Edwards, Victor Don-ald, Florence Etnier and others.

Harry McCabe has completed the or-ganization of a musical comedy show scheduled for 12 weeks at the Rialto, Los Angeles. The principals include Gene De Bell, Laurence Thibaut, Bob Sand-burg, Irma Cleveland and baby June Ho-lick. Fourteen girls will be in the chorus.

Alma Astor has joined the Will King show.

Victory Bateman, of "Lightnin'" in Australia, arrived on the "Sonoma" last week.

Sol Berne was here last week in the capacity of sales manager for silk shade and lamp manufacturings of Chicago.

FRISCO BOOKINGS.

San Francisco, March 17. Kolb and Dill are playing a return date at the Savoy this week. Other Savoy bookings are the "Georgia Min-strels" week March 22, Gus Hill's "Bringing Up Father," March 29 and Harry Conson Clark's, company in "The Rotters" scheduled to follow.

EIGHT WEEKS IN FRISCO.

San Francisco, March 17. Margaret Anglin now in her third week at the Columbia in "The Woman of Bronze," will continue her engage-ment for eight weeks.

SHOW ARRIVES LATE.

Chicago, March 17. Elsie Janis' show failed to open Monday at the Illinois, arriving late. The house was sold out in advance and opened Tuesday evening to good de-mand.

\$2,300 In One Night at Merced.

San Francisco, March 17. "Maytime," the first road show to open in the New Merced Theatre, Mer-ced, last Tuesday night got \$2,300 on the night.

PICTURE THEATRE'S SONG PLUG.

San Francisco, March 17.

The most pretentious "song plug" ever put over on the Pacific Coast was presented last week at the California, considered the finest picture palace in this city. The idea was conceived by the representatives of Sherman Clay & Co. (Ben Black), Jerome Remick (Ford Rush) and Watson, Berlin & Snyder (Mort Harris). The above with the assistance of Jack Farington staged the act billed as "The Melody Shop." The setting was the interior of a song shop with a street which was used for comedy from the pedes-trians coming to hear the latest songs. Appropriate and good comedy preceded the introduction of each num-ber sung. The outstanding songs were "You're A Million Miles From No-where," by Evelyn Francoeur; "Hold Me," sung by Lela Rickabaugh, and "Venetian Moon," by Ford Rush as-sisted by Doris Duncan, a special setting being used for the latter number. Little Charlotte Huff, a child of three, sang "Bubbles" from a baby carriage scoring tremendously. About 15 peo-ple participated which included Jack La Follette, singing "You Know," and Johnny Van "Sunny Weather Friends." The production was elabo-rately staged with special scenery for the occasion and was featured in the advertising, also drawing bigger notices in the local press than has been de-voted to any special attraction offered in a picture theatre in a long time.

"The Melody Shop" proved a good drawing feature with capacity business prevailing the entire week. The pro-gram started with a California topical review which is a contribution of Pathe, Gaumont and Fox issues. Charles Ray in "Alarm Clock Andy" was the feature picture.

TWO LOEW CORPORATIONS.

San Francisco, March 17. Loew-Ackerman-Harris formed two corporations this week. One with a capitalization of \$1,500,000 known as the Seventh and Broadway Buildings Co., in Los Angeles, will handle the new theatre and 12-story office build-ing in that city.

The capitalization of the other cor-poration is \$1,000,000 to operate the new Loew theatre and office building now in construction on Market street, San Francisco. It will be known as the Market and Taylor Corporation.

The directors in each corporation are Marcus Loew, Irving Ackerman and Sam Harris.

UNIVERSITY'S OPERA HOUSE.

San Francisco, March 17. A site has been purchased for a \$2,000,000 opera house to be built west of the Civic Center bounded by Van Ness avenue, Franklin, Hayes and Grove streets. The title and control will be vested in the Board of Regents of the University of California.

The opera house is sponsored by a number of wealthy San Franciscans who secured an option on the site last fall. The building is to be erected as a memorial for California soldiers and sailors in the world war.

It will be a music center built by popular subscription free from politics and will be self-supporting.

The symphony and other musical or-ganizations will pay rentals.

Stormy Voyage to China.

San Francisco, March 17. C. F. Kelly, Jimmy Elder and Joe Meredith, formerly of Solari's orches-tra, who left here on the "China" for an engagement at the Empire, Tien Tsai, have written of their safe arrival after a stormy trip in which the ship was run aground during a squall.

JANE O'ROARK'S EXPLANATION.

San Francisco, March 17.

Creditors caused a search to be made last week of several trunks belonging to Jane O'Roark for the purpose of finding several articles of clothing in-cluded in a mortgage.

The creditors claim a piano is listed in a bill of goods upon which a chattel mortgage was taken by William M. Wauntland.

Miss O'Roark explained the piano by saying there never was such an instru-ment, stating that Wauntland lent her money and wanted something to ex-plain the loan, so they made out a chattel mortgage. She said that Waunt-land insisted that there must be some furniture in the mortgage and it was at his suggestion that a piano was in-cluded. Miss O'Roark has appeared here with dramatic stock companies.

MARY GARDEN'S GUARDIAN DIES.

Chicago, March 17.

David Mayer, brother of Levy Mayer, the attorney prominent in big the-atrial affairs, died at St. Augustine, Fla. Mayer was guardian of Mary Garden and sued her after she became a star, charging he financed her edu-cation. She repudiated the claims.

Miss Garden was a choir singer and Mayer took her into his home, where she lived for years. Later he sent her to Paris. Deceased was a retired retail merchant.

PRINCESS NOT RE-LEASED.

Chicago, March 17.

The Shuberts have not yet renewed their lease on the Princess, one of their three legit Chicago stands. The term expires in May.

The Princess is housing Grace George in "The Ruined Lady."

WESTON CLAIMS REFUSED.

Chicago, March 17.

Lucy Weston's claim through the A. E. A. against Jack Lait for alleged salary in "Scarlet and White" was disallowed by the board of arbitration sitting on it here, which was composed of J. J. Rosenthal, for Lait, Frank Gillmore for the Equity and Chief Justice Olsen, referee.

Kettering's Irish Piece.

Chicago, March 17.

Ralph Kettering revealed a new Irish play, "Rose of Killarney," in stock at the Shubert, Milwaukee. The necessary Erin ballads were written by W. R. Williams, published by Will Rossiter.

CHICAGO NOTES.

Ed Beck, who produced the Marigold Garden shows for years, has left for an extended western hunting trip, after which he will establish Chicago offices and go into general producing.

Lester Bryant, Helen Murphy and others, who this season had out a "Busi-ness Before Pleasure" company, are said to have purchased one night stand rights to 6 A. H. Wood's show, and are form-ing a \$50,000 syndicate to tour them next year.

Patricia Collings, strong local favorite, will play in the "loop" for the first time at Powers. Her two former successes were at the Blackstone. George Tyler will star here.

Mrs. Flake in "Nelly o' N'Orleans" has jumped up among the winners and is an-nouncing extra matinees for her limited engagement.

William R. Topler, in the Joliet Stock Company, got a divorce from Helen Top-ler, dearest.

Capt. J. A. Malone of London is a Chi-cago visitor, looking over "The Rose of China" for England.

Laelle Harcourt has organized a girl act to be known as "Inspiration Girl," costumes by Maybelle, Inc.

STATE-LAKE THEATRE BUILDING

PALACE, CHICAGO.

EMPRESS, CHICAGO.

Venice, the routine opens with a Egyptian dance by a tall, muscular woman, then, a Spanish song, then a number seemingly Hawaiian, then Italian opera. Lili Carus' is a bit throaty but has some fine notes in the lower register.

The first two dancers are very lovely. Lewis and Norton, a nice young couple before a special drop, funned a while then danced off. The man has a valuable ease of delivery and the girl has a quaint personality that helps him.

Some of the music used to be so taking. Some of the girls were wall-pops. The dance was neat and deft, both being feathery on foot, and it waited them off to a small little hit Equillo Brothers as go-falls and balancers as any, done gorgeously.

Left

GAJETTY GIRL'S SON CUT MILLIONS.

Chicago, March 17.—The infant son of Peggy Marsh, the little London Gaiety girl who recently appeared on the Century Roof, New York, was denied a \$2,000,000 claim in the courts here. Its father was Henry Field, grandson of the late multi-millionaire Chicago merchant, Marshall

No denial of young Field's paternity of the child was made, and it was proven that the father, who died shortly after the child was born to Miss Marsh, had planned to provide for his son, and his brother later settled \$100,000 for its support. But the local claim was on \$2,000,000 left the young father.

This is a special fund and but a small percentage of the wealth the Fidelity children were willed about \$125,000,000.

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HOFFMAN CANCELS BIG DEALS.

Chicago, March 17.

- Aaron Hoffman has had to withdraw from his contract to write George White's "Scandals of '20," because of ill health necessitating his going abroad. He sails this month. Additional details of the deal with White reveal that Hoffman was to have received an unprecedented fee, the advance royalty reaching the unheard-of total of \$30,000, to be paid him in instalments of \$10,000, the balance of \$10,000.

Hoffman is said to have disposed of his interests in all vaudeville acts largely to Lewis and Gordon, and to have placed his personal financial affairs in the custody of an eastern trust company in view of an extended absence to be followed by activities devoted exclusively to playwriting.

ILL AND INJURED.

Chicago, March 17.

Following patients are under care of Dr. Thorek at the American Theatrical Hospital, Chicago: Jack Murran, "Handicap," operated; Floyd Rathburn, dancer; Stewart and Rathburn, operated for strangulated hernia; Mabel Clark of Winter Garden cabaret show, appendicitis; Jack "Scotch" Mack, cocaine, valeting; Elizabeth Coyne, chorine, girl, nasal operation; Dorothy Smith, "Step Lively, Girls," all doing well.

ROCKWELL SOME DADDY.

Chicago, March 17.
George Rockwell (Rockwell and Fox) is the proud father of a boy born to Mrs. Rockwell at Bloomington, Ill. Each night during his engagement at the Majestic he caught the 11:30, arriving in Bloomington 2:55 a. m., leaving there 9:55 a. m., arriving here 2:20 p. m.

NEW ACTS THIS WEEK

The House of David Band (24).
17 Min.; Full Stage.
Palace.

To get the right slant at long distance on The House of David Band, just visualize a roomful of bearded ladies. That's what these 20 male musicians from Benton Harbor, Mich., look like. They have their hair hanging down their backs, hair on their faces and the program says they have never visited a barber. What a sight they must be early in the morning combing out their back hair, for their back hair is nicely combed out. The billing says they are religionists from the Community Farm in Michigan. The "David" in the title indicates they are Hebrews, but if they are their beards hide any distinctive facial features, excepting a couple who seem smooth face, although perhaps having a light mustache or another with a mustache only.

It's some sort of a freak show, probably, getting away with it in Mich. New Yorkers will call them fanatical nuts and let it go at that. At the opening the men are standing with their backs to the audience. That is to exhibit the main exhibit, otherwise hair down-the-back. Some look like the mountaineers in the old Universal "western" feature and certainly nothing worse than that was ever put on the screen. Others recall the bearded ladies so quickly that now the secret is out. Perhaps the best looking hair down the back in the audience. That is a woman who is the handsomest man in the village. Two or three of the players are near comedians. As this is their first time out, the try doesn't count. Especially in that class is the leader, who wears glasses besides hair front and back. He almost did a shimmy movement once. With their stage work the main dependence is the hair. With- out that they would be lucky to lead a fireman's parade. But with the head and facial adornment this crowd can start something in the smaller towns. New York looks too big for them unless they ballyhoo around the city. All required would be to walk Broadway with a sign reading: "At The Palace this week." The music runs to brasses. But two or three reed instruments. One of the cornetists sounded regular, likewise a trombonist. Their musical scheme is to take slow time at the start of a piece, hitting up the tempo toward the centre and finishing forte. It's a good scheme. The music is mostly rag, giving enough swing but with too much similarity and not enough latest tunes. No, they did not play "Dardanella." A laugh at the opening was when the bass drummer tied up his hair behind as though he didn't want to mix it up with the cymbals. The band was a riot in Cleveland, did almost as big in Chicago and is a certain draw anywhere but New York. The Palace gave it the No. 3 spot, too hard a position. It should have closed the first part. Tuesday evening the band did very big, bringing steady applause at the finish. Taking the comment of near-by auditors, it was looked upon as a novelty, through the men themselves, and that is what it is, for people will wonder how they ever dropped into vaudeville. Ernie Young dug them up and it was some digging for Mr. Young wears his hair only on the top of his head.

Sims.

Howell and Gear.
Songs and Talk.
15 Min.; One.
Jefferson.

Two men combination, straight and Hebrew. Both in evening dress waiting for "their girl," a Mary Smith, who happens to be the girl for whom both are waiting, though singly and unaware of the other's presence until the due course of time. Crossfire. "Oh What a Pal Was Mary" by straight. Parody by comic. Some comic crossfire. Very effective. Three a day feature act.

"The Haunted Violin."
Mystic Playing;
12 Min.; One.
Alhambra.

"The Haunted Violin" is a mystic novelty that goes the thought transference acts one better. There are two drawbacks at present. The first is the lack of showmanship by the man who presents the act and the second is that there is unusual metallic quality in the reproduction of the violin playing. The man at the opening makes an announcement he will have the violin play of its own accord and render say selection asked for and also talk and sing. The talking bit is first run through the man going into the audience and asking the usual run of "what is this" questions and receiving replies from the general direction of the stage in a very phonography voice. After this he brings the violin into the audience and goes about one-third way up the aisle with it. The audience suggests selections and forthwith they are played. At the finish the man plays a duet with the "haunted" instrument and the only effect is that the difference between the real violin playing on the stage and that which is transferred over wires is shown up. The quality of the voice in answering the questions would indicate the principal used for the haunted violin is somewhat similar to that employed in the bigger railroad terminals around New York in announcing the arrival and departure of trains. There is a woman in it somewhere for she is the one who answers the questions. There is enough to the act to work up remarkable mystery turn. The best suggestion would be for the cutting out of the talk entirely and sticking to the violin and playing altogether. Why not a sketchy history of the famous violins, a little bunk about the old masters, the story of the struggling musician who discovers that study as he may be cannot master the instrument and suddenly the realization that the instrument he is trying to play turns out melodies without the aid of a bow?

Fred.

Zuhn and Dries.
Talk.
13 Min.; One.
Columbia (March 14).

Thirteen minutes of solid talk and a laughing hit at the Columbia is quite a record for a two-man act nowadays. Zuhn and Dries are the two men, both in boob costumes with each shouting absurd questions and answers at each other, about their fathers, family and farms. They also talk about one catching a whale and the time they had with it. It's a matter of securing ridiculously impossible answers and this couple seem to be supplied with many. Some are adapted from other days, at many will force laughter from the most sophisticated vaudeville fan. They have two peculiarities. One is that both stand in the same spot near the right entrance almost continuously, without moving. The other is that they shout at each other as though they have been doing the act in the open air or convention halls. Just where they came from no one at the Columbia knew Sunday afternoon. If the men will tone their voices, work with more smoothness and either make better use of the boob idea or abandon it for something else, they should become laughmakers sufficient value to get the big time. Their material will make them laugh, as much as Moss and Frye's material does, though the two routines are in different strains, but based on the same scheme of humor.

Sims.

Hip Raymond.
Clown.
13 Min.; One; Two; One.
23d Street.

Hip Raymond is doing the table fall act, using four tables high. For a finish "one" he does some very good Russian floor stuff.

Fred.

Bovan and Flint.
Songs and Talk.
One.
5th Avenue.

An odd combination as a two-act. Given the next to closing spot at the Fifth Avenue Monday night, they held it up, in the face of a rather big time program for that house preceding Man and woman form the turn. It opens with talk and follows with song, then talk again, with the man meantime evidencing he is an acrobat in a way; his best as a monologist and singer. He did a ballad in excellent voice and told a couple of stories just as well. But when working with his partner—the man gives indications only of small time with the collection of gags and his habit of saying "Woof, woof" after the apparent gags or puns, likewise stooping low and walking away in the Joe Barret stride at other times. Early he jumped into the arms of the young woman, who then allowed him to drop to the floor. Afterwards he did several "Bugs About You" and it sent them over, they registering strongly although for big time there seems to be in the turn only the man's single work. The woman does little excepting to throw force of circumstances and she looked very nice after a change of gown, failing to bring out her appearance when first entering. On its showing at the Fifth Avenue the turn is entitled to the small big time, for the oddity of the act in its make up and work appears enough to carry it along. Still there remains a strong suspicion the man can do a big time single. He has the delivery and voice for stories and songs, needing but the material to pad out a regular act of that description.

Sims.

Mossman, Winfred and Vance.
Dances and Songs.
14 Min.; One.
125th St.

Mossman and Vance was formerly a two dancing act, now build into a trio with the addition of Miss Winfred. They opened with "Some Harmony," followed with "Back to Dixieland" and some stepping. The boys went into a neat double dance while the girl made a change, with Miss Winfred succeeding with a song, "Shadows Will Fade Away." There were two other trio numbers, "Rockabye" and "I'm Simply Full of Jazz." All three are neat in appearance and work and the turn should deliver on three-day bills.

Ide.

Hal Johnson and Co. (2).
Comedy Sketch.
Four (Parlor).
Columbia (March 14).

The Hal Johnson comedy skit depends upon a female impersonation by Mr. Johnson. It is very well done. Johnson does not try to make it too effeminate, rather rough with low comedy in the business of the character. This with the dialog amuses. But the sketch is knocked skelter when toward its close the man playing a father breaks into a yodeling song. That ends all interest and the finish immediately after leaves nothing but the memory of Johnson's impersonation. Opening are the father, his daughter and her sweetheart who were to be married. The father forbids the match and says he will engage a chaperon. The young man connives with the girl to become the chaperon, affording the excuse for the impersonation. The other players take care of their roles, but just why the yodel was allowed can never be explained unless the yodeler made it a part of his contract. Mr. Johnson will be sensible to have this playlet gone over, bolstered up and a finish inserted when he should make the big time with it. It looks as though he has a future as a female impersonator along comedy line if he cares to pursue it.

Sims.

Cameron and Kennedy.
Comedy Sketch.
14 Min.; One; Full; One.
City.

Cameron and Kennedy last were together as a team in 1911. Then Cameron did "Hired and Fired," with Johnny O'Connor (O'Connor and Dixon). The present combination looks all set, with a new revamped version of "On and Off," the old Cameron and Flanagan vehicle. They open in one as dames, doing a rope skipping dance, a man interrupting, telling them he is the manager and they leave the stage to go into a full stage dressing room set. Here comedy is derived from the change to male attire and the dialog gets plenty of laughs. The manager enters and bawls them out, asking them where they have been for the past 2 years. They answer by showing him khaki coats, which is good for applause. He relents and after they describe the act they did previous to the war, gives them another chance and they step into "one" for an excellent eccentric double. An encore is a money imitation, with Kennedy introducing Tootie Cameron as the monk, the latter doing an excellent travesty. The finish is Kennedy pulling an eccentric soft shoe buck, with Cameron accompanying with a harmonica. Kennedy is a strong partner and the act ought to fit in nicely on the best of the bills. They cleaned up at the City.

Con.

Searl Allen and Co. (1).
Skit.
17 Min.; One.
125th St.

Searl Allen enters alone talking about having just quit a "matrimonial training school" and is soon joined by a well appearing girl, who explains that her father runs the institution. Allen finally arrives at a point in the discussion where he remarks that he really is looking for a wife, not a policeman, and that the school's rules are too tough for him. There was a song, "I'd Be Satisfied," used at the finish. It was too long and so is the act. However the act's chances were spoiled on the long try-out program Friday night last. Allen appeared ninth, after eight try-outs and so quiet a skit had tough sledding.

Ide.

Eyler and Green.
Piano and Singing.
12 Min.; One.
City (March 12).

Blonde male pianist in evening clothes. Girl singer with gown a perfect match of the piano player's hair. She sings several meritorious songs in cabaret manner. The songs sound new and are "Toodle Oodle," "Love Thy Neighbor," with special lyrics; "I Got Out and Walked Before," a near naughty automobile number, and "Oriental Girl of Mine," with a slight shimmy attached. Her jazz technique is flawless and her vocal limitations concealed cleverly. He contributes vocal assistance in the opening number and accompanies the others without the usual solo, as she makes no change. The girl has a nice appearance. They are a pleasing small time couple with possibilities.

Con.

Tony George and Co. (2).
Acrobatic.
9 Min.; One (Special Drop).
American.

Two men, one straight, the other red-nosed foreign eccentric, also straight woman, for tumbling stunts. Straight and woman doing the understanding for the comedy head-stands and kindred tricks of the comedian. The best trick is a twisting somersault from under-stander's shoulders to same position. Comedy rather good. People have classy appearance.

Ide.

NEW ACTS THIS WEEK

25

Gertrude Van Dyke.

Songs.
14 Mins.; One (Special).
23d Street.

A good idea gone wrong. The reason is no one except Gertrude Van Dyke herself. She is using a special drop that is very elaborate, with a huge heart in the center. The heart is of golden hue, and she steps through for her introduction. After she steps behind a screen, and, while making a change, leads to her "Cave Man Love" number. This seemed a little beyond her voice, although it gives her an opportunity to drop from the soprano heights of the opening song to a deep contralto. Another change, after which she acts as a love salesman. It is the best thing as far as Miss Van Dyke's delivery is concerned. It is a talking song. After it she strips down to rights behind the screen, and goes into a posing act for a single picture, singing a song with it. The picture is shown by the parting of the curtains that form the heart in the center of the drop. Miss Van Dyke is a good looking girl of the pronounced blond type, and in tight she reveals a stunning figure, but this does not seem to be enough to carry her. It looks as though she is attempting too much vocally. But with the flash in the way of production and the novelty she could slip along the route for once around providing she got down to talking numbers entirely.

Free.

Story and Clark.

Songs and Music.
15 Mins.; One.
Columbia (March 14).

Story and Clark are a young woman and young man, with the former a singer and the latter at the piano when not doing an xylophone solo. They have selected punch line popular songs that she can get over through enunciation. She sings like a cabaret worker, but her present songs prove enough. The man, with his xylophonic delivery, played nothing unusual. He should remain at the piano and if playing the piano better, give a solo on that instrument instead. The girl is a brunette. She needs coaching in delivery, also appearance, although she will do just now for the best three-day, but could be aimed for big time with instruction. No. 2 at the Columbia the turn held up the show with all the credit going to the songs.

Free.

Ann Gray.

Songs and Harp Selections.
18 Mins.; One.
Riverside.

Ann Gray seems a recruit from the concert platform. She is a girl of about 18, with an attractive appearance and quite obviously very limited stage experience. This lack of experience does not matter greatly, however, as Miss Gray's shyness and lack of sophistication serve to add charm to her performance. A white Grecian robe is worn by Miss Gray throughout her act. Opening with a classical selection on the harp, Miss Gray follows this with a song, "The Humoresque," accompanying herself. Next, "Oh Marie," sung in Italian, then "I Hear You Calling Me" and "Pal of Mine" for an encore. All of the songs went over. Miss Gray should do for the big time.

Free.

Dorothy Doyle.

Songs.
13 Mins.; One.
American.

Pretty girl, sweet personality, but swallows the last word of each line of her ditties. In other words, she doesn't know how to breathe while warbling. Good changes of costume for each number. A little vocal instruction might work wonders for this girl.

Free.

Anderson and Graves.

"Out of Work" (Sketch).
16 Mins.; Full Stage (Special Set).
23d Street.

This is one of those bedroom acts. It is a combination of ideas contained in acts from other days. One asleep at opening, and the smothering of the alarm clock but for the comedy—the husband who is lying abed while the wife is out hunting a job. The dialog is also familiar from old acts. A sample, "I wish I had taken my mother's advice and never married you." "So do I." "I remember when we walked to the altar—" "Walked, you dragged me." With the bits from standard acts rolled into one it follows that this turn is a good one. It is in this case so good that it will make audiences laugh anywhere, especially on the small-time, which seems to be about the speed of the team. The set that is used is tack stuff, but mighty effective.

Free.

Brown and Weston.

Singing and Dancing.
17 Mins.; Full Stage (Special Cyc).
Colonial.

Dancing "Sister" act composed of Jessica Brown (Kalm and Brown) and Effie Weston (Weston and Kerr). The girls have a strong penchant for abbreviated dresses, if indeed any of the costumes they wear can be spoken of as "dresses." With Dave Dryer at the piano, they open with an introductory number, which eventuates into an umbrella juggling dance; the pianist sings; Miss Weston does a "Spanish Jazz" dance, in short pantelets covered with fringe, the "Spanish jazz" consisting of high kicking to the accompaniment of syncopated Spanish music; both, in filmy skirts for a high-kicking stage waltz, including some "leg-over-leg" with cartwheel finish. Miss Brown sings "Come on and Play With Me," with some toe dancing (which received the largest applause of the act); pianist does a pianola specialty on the black keys of the music box; both return in black short skirts for jazz song and dance during which they shimmy violently and kick high, throwing one leg on other's shoulder. Very neat dancing turn by seasoned performers, but there is nothing sensational in the act to distinguish it from the dozens of others in the field—nothing especially distinctive or individual. It seems to need some sort of a wallop to lift it up somewhere—somehow.

Free.

Harry Watkins.

Contortionist.
9 Mins.; One.
American.

Watkins opens carrying an alarm clock remarking that he will do 9 minutes. He places the clock on a stand and goes into an excellent routine of dislocating and contorting on a table. His athletic work is accompanied by a running fire of good gab delivered in a drawing dialect that sounds Southern. He works until the alarm rings and then does his discarded hat and coat for an exit. It's a neat idea and novel. He went well in second position and is a remarkable exhibit of muscular plasticity.

Con.

The Bradners (2).

Tumbling.
6 Mins.; Full Stage.
American.

Two eccentric tumbler, woman assists; both do straw hat boomerang throwing. The man essay; ponderous attempts at comedy. Crude small timers.

Free.

Mack and Sallie.

Song and Dance
15 Mins.; One
American Roof.

Two men, one doing an Ellings that seemed to fool the house completely. The straight handles his vocal numbers capably, the "girl" doing most of the stepping.

Free.

Eddie Heron and Co. (2).

"The Traveling Salesman."
17 Mins.; Full Stage.

Eddie Heron got a hand on entrance but his present act appears a new comedy playlet. In it he plays a traveling salesman who has been married six weeks. Half of that time he has been on the road however, and comes back expecting a happy greeting from his bride. She makes a tardy appearance in a house smock and doesn't give the groom much of a tumble. The explanation is that she had gone to a lecture about how wives should treat husbands and having "seen the light" hubby don't belong very much. There enters a frostily dressed blond who announces that she is the physician for the "Woman's Substitute Society" and orders wife from the room while she "examines" the patient. The answer is that wife wakes up and when she is finally permitted to re-enter the room, she's dressed in some lacy things—the tip-off that she has gated the lecturer's ideas. The playlet is satisfactory for three-day consumption.

Free.

Cleo and Burnette.

Comedy Acrobats.
12 Mins.; Full Stage.
125th St. (March 12).

With the proper eliminations this act should develop into a pop opening act for the couple has a good idea. The man does eccentric comedy, as a repair man calling at an apartment to fix the lights. There after a too long comedy section the man mounts a ladder, slips off and catches on to the chandelier, which falls apart uncovering a trapeze. He shows something on the bar. The woman changes her gown to a dombret costume behind a screen, the man attempting comedy through peeking. The finish finds the girl on a web (instead of a rope) with the man balancing it. The opening section needs the most repair.

Free.

Hap Hazard.

Wire.
9 Mins.; Full Stage.
125th St. (March 12).

Hap Hazard opened in "one" with some sort of a medal on his chest. He patters about being overseas and having done so much lying he became an acrobat. Going to fall stage a partial slack wire is disclosed. Hap says the wire came from a dirigible which exploded. He keeps up his chatter while on the wire, but accomplishes some clever feats. The first trick of juggling clubs is topped off by a throw up from the feet—no simple trick on the wire. There is a good chair balancing feat and a ladder trick. Hap ought to work out a pop single for the opening or closing spot. He ought to lose the talk in "one," get a regular hair cut and he can lose the armlets.

Free.

Pasquale and Golden.

Musical.
15 Mins.; One.
Jefferson.

An excellent pop house turn is this two-man accordion and violin combination. Pasquale, the accordionist, is inclined to "hog" matters a trifle. A little improvement on his showmanship also would not be amiss. The fiddler handles himself quite well, although he seems rooted to one spot. He could improve his mannerisms by strutting a little around the rostrum. Good three-day act.

Gardner and Van.

Juggling.
11 Mins.; One
American Roof.

Two man combination with juggling, mind and some hat throwing, as their forte. Straight and comic. Latter missed a couple in his routine due to evident nervousness. An interesting small time act.

Mattie Ferguson and Co. (3).

Playlet.
16 Mins.; Fear (Parlor).

Boarder owes boarding house keeper \$19.80. The latter is intent on relieving her lodger of his room unless the amount is immediately forthcoming. Her daughter, Norah, has a crush on this lodger, a struggling artist by profession, at present out of work but with a \$3,000 per annum job in the offing. Norah has acquired \$25 by selling a little picture. The lodger, Bruce Crayton, after a trip to his "uncle" where he has exchanged an overcoat and some other necessary wearing apparel for \$30 is at once removed from the sum in favor of the little picture in question. Why? That's his mother's photograph. That's the kind of playlet it is. But despite this incongruity the turn pleased. When his mother turns out to be a long lost sister of his late Irish boarding house keeper and she becomes aware of that matters become once more roseate for Bruce. Miss Ferguson handles the housekeeper role effectively while the juvenile roles of Nora and Bruce are equally well taken care of.

McDermott and Heagney.

Piano Act.
15 Mins.; One
American Roof.

Without any pretense at showmanship or affection of any sort, one man sits down at the ivories and the other starts reeling off a series of restricted comedy songs. What comedy points the songs possess are gotten across for their full effect through the clear enunciation of the lyric by the vocalist. He, too, is attired in plain business suit and stands on the rostrum singing his tunes. The lobby billing has it the duo are "featuring their own compositions." They are doing it effectively. While none of the numbers is of the type one would imagine to move a minstrel into composing, they have a quaint homely humor that hits home with force. A brace of encores fell to them.

Florence Gast.

Songs and Dances.
7 Mins.; Two
125th St. (March 12).

Miss Gast is quite youthful—perhaps 16—and very good looking and her act has costumes and material. But she is immature in her work. When developed, she will probably command attention, though she may get little now. Several song numbers and two dances, with a change for each. Miss Gast retires behind a tableaux curtain, her face alone showing, the changes being made by a dresser, while the girl comments on her next offering. Her best effort was a toe dance, which didn't show the grace of "the darling of the ballet, Pavlova," as promised by Miss Gast.

Free.

Wallace Galvin.

Magic and Talk.
12 Mins.; One.
Royal.

Galvin is a clean cut chap with a sterling routine of palming and card tricks followed by the magic rings seen with Ten-Ichi and other magicians. However, Galvin gets a lot out of the latter and uses it for a finish harmonizing the shaking of the rings to orchestral accompaniment to shake them apart at the last beat. He accompanies his stunts with a running fire of witty comment. Galvin can entertain in an early spot on any of the bills.

Con.

Manning and Bates.

Comedy Talking.
12 Mins.; One.
125th St. (March 12).

Man and woman with a routine that needs strengthening if it is to attract bookers. They won one laugh with a gag relating to mules in a brewery. The man tries for comedy with a trombone with fair results.

Free.

The house had hardly settled down when the David Band opened. Those long-haired guys are a funny looking set, but the audience seemed to take to them. Perhaps through the program, mentioning religion. There are brunet, blonds and red heads among the men with hair. One or two have shaven their heads and a lighter shade down their backs. If the house would take it as a comedy musical turn on its looks, there would be nothing to it, so

Plenty of variety in the current Riverside show, with a nicely arranged running order which gave every act a fair shake. Although the bill held two names in Eva Tanguay headlining, and Bessie Clayton as the feature, attendance was off Monday night, the orchestra especially showing numerous gaps.

Balley and Cowan, third, and Bessie Clayton's Dance Revue, closing the first half, were the hits of the early section.

The class offering of the first part closed intermission. It is the new William B. Friedlander act "Cave Man Love" with Billy Rhodes, featured. Rhodes is a juvenile type who can sing and dance and with all of this shows ability to act and handle comedy. Some combination. He is assisted by 4 girls who work hard and earn their share of the applause.

Opening the second half of the show "The Haunted Violin" (New Acts) managed to interest but did not mystify.

Philadelphia, March 17. From a local standpoint, there was nothing to this except the Masonic Family, Philadelphians, with a following that covers the entire area of the city, but with the house holding its usual capacity audience Monday afternoon, every act on the bill got its share, and there were other big hits besides the home production, Rae Samuels singing herself out and taking bows until she was tired.

SHOW REVIEWS

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drama lovers in front, so that the way Rose Coghlan was received was really a surprise, and it was most gracious and thankful artists who finished her one-act play with a pretty speech.

Speedily balanced bill and laid out to perfection, the whole show playing as smoothly at the first performance as it probably will through the remainder of the week. The Wheeler Trio gave it a fine start with their neat acrobatic turn, disclosing some clever three-high stuff and hand-to-hand work that won warm applause. Ted Dooley had the first chance to land laughs and succeeded in putting over a very pleasing turn. Dorey has broadened the scope of his offering, adding a bit of instrumental music which he uses for some laughs. A pretty looking girl, not programmed, acted as assistant, but does little except contribute a nice appearance. Next came Eric Zardo, a pianist, whose program of classical numbers was a bit over the heads of the particular audience, but Zardo is an artist and proved he could handle the popular kind of music by playing a couple of well known selections which were heartily applauded. The Duo Four got along fairly well with their comedy talk for an opening, but their fast stepping brought them big returns. The boys distinctly deserved all they got, one of the two winning a prize for the best second seconds at the close of some very clever footwork.

Miss Coghlan was nicely placed in the center of the bill and her appearance was warmly greeted. Her singing is a clever condensation of one of this veteran artist's biggest hits. Just before the end of her brilliant stage career, and it affords a splendid vehicle for her vaudeville work. Clear, strong, rich and clear, ways been a marked asset of Miss Coghlan's work and she is given to sing and distinctly as ever, which enables every one in the house to enjoy her high class performance. She is given adequate support, Lynn Pratt being especially worthy of commendation.

The comedy turn of Morris and Campbell was a big laugh-getter. It is much the same as when last seen, but a well handled and a laugh-winner. That the Moscow act should be so easily expected, but there is no question about the merit of the act. It is one of the greatest dancing acts ever seen on any stage, and the honors are liberally distributed, the chief credit going to a tremendous hand and running Charley and Louis a close second. The latter has double danced with his daughter. The latter has developed into a wonderful loose dancer, and again the limbered brother must look to his laurels from this young lady's performance.

Waikato's applause went before, there was plenty left for Miss Samuels. A word of praise also goes to Miss Walker, who plays the piano for Miss Samuels. She is given to sing, stop or break in rhythm made by the singer, the result being clearly shown in the smooth working combination. "Elly," the girl juggler, had the closing spot and had it so splendidly, there being plenty of applause for the girl at the finish of a decidedly showy and well handled act.

KEITH'S, BOSTON.

It wasn't the acts that had been advertised heavily and billed the most prominently which got away with the honors at the show on Monday afternoon. In fact the two headline acts did rather poorly and failed to start any real enthusiasm. Two acts toward the end of the show, Henri Scott, a singer, and Homer Dickinson and Gracie Deacon, old favorites here, got over the best. The house was capacity at the matinee, being sold out several minutes before the curtain, and showed absolutely no signs of any falling off because of Lent.

Chong and Rosie Moe, two Chinese, open the show. It is billed as the Chinese version of American songs and dances, but the accent should be on the dances. They have two songs and neither of them give any evidence of having more than ordinary voices. As to their dancing, about the only thing which lifts it out of the rut is that a couple of Celestials are performing.

Griff, the man with the bubbles and the baby-doll, is in second position on the bill, and he could well navigate a higher place. Starting off rather slowly, because some of the ventriloquist-bubble blowing act that is well worth while. He closed strong.

Stanley and Birney, a couple of boys who know how to dance, got away pretty far. They also resorted to singing, something they have no right to do if they expect the stage to be a success. Their burlesque on an athletic dance was the best they did, and they used it for the closing.

There is something radically wrong with "Roto's" act, and it is a pity that in the Keith bill, the first clown to be featured for many a moon, and still he doesn't get the honors that he should. He does many things cleverly, has the full stage, with a lot of very clever amount of setups for his stuff, and

special music from the orchestra, and yet he had to work very hard to get even an ordinary amount of applause. Perhaps the fact that his performance is a bit jerky, has in it many anti-climaxes may be responsible for this. It was impossible to tell from in front just where he act stopped, as after leaving the stage three times he came back and pulled other stunts. He had the house puzzled and lost some punch as a result. He uses an assistant and one of the house stage hands in his heat bit a travesty on Fawcett. Under usual conditions this working in of the stage hand is a sure-fire hit.

Friedlander's musical "fab," which held the big spot on the bill, got what comes pretty near being a frost at the afternoon show. Evidently this sort of act is being worked too hard or else this particular one lacks something very essential. Perhaps both. At any rate there was nothing in the performance which ran over a half hour, that was startling. It is necessary to produce something more than a few good looking figures and some pretty costumes to get away with such a sketch on the vaudeville stage. The fact that it is a piece of musical comedy, in table form, won't do the trick, and that is about all there is to it. The principals in this big, light, airy, and not very original, do not get the opportunity to go over big. The action of the piece is so much some desultory clapping, but nothing compared to what the act holding the big spot should be.

Henri Scott was really the surprise of the show. He is a singer, and he is the Metropolitan Opera, here for the first time, got right down to business. With A. Winter Smith at the piano he sang one song, talked a bit about how glad he was to get the opportunity to go over big, and then he sang another. The latter was a grand opera as the real music, then sang another. In all he had four songs, finished with "On the Road to Mandalay." The curtain had to be held a few minutes to set the stage for him, as he used the full stage.

Homer Dickinson and Gracie Deacon were their usual hit. While using their old stuff this pair got across nicely, probably because their act is a personality and therefore suffers little from repetition.

Johannes Josefsson and his Icelandic duo were under the bill of the program. The fact that the program contains a full review of what is coming to the stage, makes considerable talk. He therefore makes considerable talk. He therefore makes considerable talk. The 13th Amendment isn't popular in this city.

FIFTH AVENUE.

The first half bill held up better at the Fifth Avenue than usual down there of late. Franklyn, Arthur and his wife "Saver" sketch, with the McDermott-Cox production turn the second act. McDermott and Eddie Cox, who has two songs, "Aragel" got all the laughs he could. The McDermott-Cox act has two songs, "Aragel" got all the laughs he could. The McDermott-Cox act has two songs, "Aragel" got all the laughs he could. The McDermott-Cox act has two songs, "Aragel" got all the laughs he could.

Next to closing were Bavan and Flint (New Acts), and they got a great deal in that position, more than ordinarily would seem to warrant their efforts. The DeMacks closed the show with ring work, using a rose garden that greatly improved the looks. It's a very nice ring act, neatly costumed and gone through with showmanship on the part of both the man and woman.

Bill Fern and Co. (New Acts) gave the bill a good opening, after 3:30, with Bill Fern and Shadow No. 1. The "shadow" portion is a young man not so very thin after all. They did doubles and single acts, and were a good spot. The Helen Gleason ship stateroom comedy play was next, with the finish pulling it along. The act got rather snappy up some way. The couple play it well, but the humor is a bit flat. The ginger as it did when first produced around here.

The Pure O'Gorman Girls also need something in their turn. They dress like a pair of girls, and were a good act. The contrast is the only one to convince musically, for the trombones with their music don't get across. The act simmered far down toward the finish, and the girls singing was up if they want anything better than

the small time. With their comeliness and cloths they should do better. Perhaps the best illustration of what personality can do may be seen in the Eddie Cox delivery of a ballad. Not alone is the song unsuited to a single, but Cox looks to be all wrong in the singing of it until the finish, when the Fifth Avenue bunch went off their nut over him. That's why his is a strong personality. Like Harry Carroll's, a number of others who had it and just use it probably without knowing it. Capacity. Packed in before eight.

AMERICAN ROOF.

Swartz and Clifford, headlining, walked away with all honors next to closing the first half. The duo bids fair in developing into a standard big time team. The "small" story is far from the best of taste, but that they struck a responsive chord.

Gardner and Van opened. Cooper and Lacey, a mixed stepping team, found No. 2 easy, the fellow's eccentric solo going strong. The 3 Jokers Brothers, (Jap act), also pulled strong in the following spot. McDermitt and Heagney (new acts) were followed by Vera Burt and her Syncopated Steppers who closed the first half in an interesting fashion with a dance revue. Her assisting quintet of five new acts, of the same character, offering have the effect of their dance spoiled by the affectations of the pivot acts in the middle. He may be too impressed with his own importance for the time being, but he is a good dancer in this particular number would not be a bad thing. The act is the brightest, impresses one, because of its ancient vintage. A half dozen certainly, a couple of dozen, and some more certainly, were their final reward.

The new act reopened the second half. Mack and Sally and Frank Readick and Co., a sketch. Following Eddie Swartz and Bill Clifford, the Aerial Cromwell closed with a trapeze routine.

23RD STREET.

With Tuesday night's show they craned over the brass rail of the upper and lower floors, and the crowd on the rail on the lower floor, which held only one vacant seat.

Stockton's "Terrible" was the brightest set in the fun by the opening act was not sustained on the same scale with the following acts until the feature turn. "Heir for a Night," the honors being given to the act by the crowd.

Buddy Doyle did an Eddie Cantor in second spot, his songs going better than the comedy, which seemed to die, but braced up before concluding. Walsh, and the "Buddy Doyle" act, which was very old-fashioned material for a skit. The act of the men got away with two songs. The character part of the rural mail deliverer doubling in the role of the villain, and a juvenile delinquent, contributed to the act. The rubs song was well done. Paul Sothe and Estelle Sothe in songs suffered materially by not being able to bring in an element of relief from the constant harmonizing. But the voices sound good and their blending is not unpleasant.

"An Actor's Night" got 'em from the start, the antics of the messenger boy subsequently garbed in a dress suit, burlesque outfit practically walked away with the entire show up to that time. The act must be getting a slice for advertising Ramones No. 11, cigarettes, for one of the girls is garbed in an outfit with the brand of smokes plainly marked on it. If the act isn't getting money for his advertising, it should.

McCormack and Jones, headlining, with the former kept the fun up. The man rendered the "Oh-By-Jingo" song and the woman used the usual anarchy a little prior to closing. They closed to about between four and five hours, but McCormack gave the orchestra leader the wink to lay off on the encore while some of the applause continued. Rothill and Rothmann closed the show preceding the feature picture, "Desert Gold," with half the house walking out. Those who remained, however, contributed to well deserved applause.

JEFFERSON.

The winning team of last week's Tuesday night, Alfred Gossard and Jack Magin, drew a healthy sized crowd Tuesday. Tom Rooney is again making the turn as before, and does the usual announcement business. Eddie Madden, a pulling it along. The act got rather snappy up some way. The couple play it well, but the humor is a bit flat. The ginger as it did when first produced around here.

The Pure O'Gorman Girls also need something in their turn. They dress like a pair of girls, and were a good act. The contrast is the only one to convince musically, for the trombones with their music don't get across. The act simmered far down toward the finish, and the girls singing was up if they want anything better than

two sections, a Harold Lloyd comedy splitting the eight-act bill equally both ways. Three new acts in Two Earls, Ethel Kellar and Co. and "Walters Wanted," started proceedings. Dorothy Wahl closed the first half with an interesting piano act. Miss Wahl was doing a double turn with Billy Tracy recently and later with a Mr. Coleman, but she has discovered her effectiveness lies in a "single" act. She came near stopping proceedings.

Fern and Murre reopened after the comedy with a song and dance offering, dashingly spiced with a little humor, that hit its mark every time. Johnny Singer and Dolls with their terpsichorean offering were worthy of their spot, and also hit the bull's eye each time. Howell and Geer (New Acts) held down the next to closing spot in fine shape. The cyclists closed.

ORPHEUM, NEW ORLEANS.

New Orleans, March 17. Half-baked vaudeville at the Orpheum this week.

Will Ward and girls were retarded by five successive slow numbers in the middle of their vehicle after beginning speedily. The act was a little better at the end, but not enough to make it more than pleasing.

The matter of Black and O'Donnell was improperly approximated, losing strength thereby. "Indoor Sports" started in optimistic vein, but dropped back when Blanche and Jimmie Freichman followed for many others to mean much here.

Sarason and Van Gardner girls hit the rocks almost instantly and remained rounded. It looks like an old timeberg act suffering from artistic anemia. The prize headline brodie of the season for this one.

Lydia Barry in the best act she has had in several seasons got away flying, picked up speed and made every post a winning one.

"Coke" Genn' held the auditors.

PALACE, NEW ORLEANS.

New Orleans, March 17. Diverging show at Orleans, March 17.

Will Ward and girls were retarded by five successive slow numbers in the middle of their vehicle after beginning speedily. The act was a little better at the end, but not enough to make it more than pleasing.

The matter of Black and O'Donnell was improperly approximated, losing strength thereby. "Indoor Sports" started in optimistic vein, but dropped back when Blanche and Jimmie Freichman followed for many others to mean much here.

Sarason and Van Gardner girls hit the rocks almost instantly and remained rounded. It looks like an old timeberg act suffering from artistic anemia. The prize headline brodie of the season for this one.

Lydia Barry in the best act she has had in several seasons got away flying, picked up speed and made every post a winning one.

"Coke" Genn' held the auditors.

CRESCENT, NEW ORLEANS.

New Orleans, March 17. A bill of no special significance but one that pleased without. This attendance

was good, but the capacity was not. The weather depleted the rows of standees some.

Random Trio gave the show a flying start, gathering much applause for their various acts. Spencer and Rose, with Hebrule comedy and hoofing, were hot and cold intermittently. They were very confident. Ityan and Moore were the usual small time two act with matter that would strike the masses.

William Sietow, with his tangled comment on current topics, provoked scattered laughter. Some of his sallies missing through innocent delivery. His final moments could be elaborated the customers' tab with six girls, two comies and a soubret. The bit with the bibbs should be ordered out as bibbs should not be used to cloak comedy in any theatre anywhere. Most of the material is of the frothy sort and gained approval. The principals are negligible but adequate for the present classification.

LAST HALF SHOWS

58TH STREET.

There were three last minute changes in the bill of the 58th Street show. The first was replaced by John Nef, the Warren Girls were supplanted by Lydette and Emerson, but came back on the bill, replacing Newberry and Phelps, who also cut. The girls getting next to closing spot.

The vaudeville program began at 8 o'clock with an overture. It ran almost to 10:30 Thursday night, a little longer than usual. The last act was headlined with the girls holding Dobbe and Welch, second. The honors were not all their, however, a close race for the illumination being the Warren Girls, who, in the end, won the big big-

(Continued on page 28)

OBITUARY

Bonnie Thornton.
Bonnie Thornton died in Bellevue Hospital, New York, March 13, from double pneumonia, following an illness of six days. She was the wife of James Thornton. Her age was given as 47, although the deceased was considered

PARTED
The most divided us
PARTNERS THROUGH LIFE

IN LOVING MEMORY

of My Brother

FRED

Died February 24th, 1926, in London.
Never forgotten by his heartbroken brother.

TOM McNAUGHTON

Only as reverie

FRED, OLD PAL

much older. Bonnie Thornton was a native New Yorker born in the old Fourth Ward. She entered the theatrical profession at the age of 17, appearing as a single delineator of sentimental and comic songs. In those days she was known as a "serio comic."

I was proud to call him Uncle.

As a babe he nursed me to his knee.

IN LOVING MEMORY

of My Dear

UNCLE FRED

Full of love February 24th, 1926.

From his niece in grief

ALICE McNAUGHTON

With the exception of a couple of recent seasons when she appeared with her husband in a double specialty, Bonnie Thornton throughout her entire career appeared as a single, first in concert halls, later in variety and still later in vaudeville. At various times she played with travelling vaudeville combinations, of the type popular in the 90's. She was a favorite at

IN FOND REMEMBRANCE

of My Dear Uncle

FRED

Who died February 24th, 1926, in London.

Sleep easy; sleep well.

His Loving Nephew

HARRY McNAUGHTON

Tony Pastor's for years, playing there frequently and always as a feature attraction. Miss Thornton always used Jim Thornton's songs, and was directly responsible for the popularity of such old favorites as "She May Have Seen Better Days," "My Sweetheart's the Man in the Moon," "Sweet Six-

GOOD NIGHT

DEAR UNCLE FRED

I pray for you

O's Daddy says

You've gone to sleep.

TOMMIE McNAUGHTON

teen," "Just One Girl," "The Streets of Cairo" and countless others. She was the original of the first Adams' Tutti Frutti advertisement of a girl chewing gum.

For five years prior to her death Miss Thornton conducted a millinery establishment on 47th street, near Sixth

IN LOVING MEMORY

of

FRED McNAUGHTON

Who died February 24th, 1926.

We had not met for a number of years, still

his face is ever dear to his deeply grieving

COUSIN CHARLOTTE

avenue. Her last vaudeville appearance was in the Keith houses last fall, when she appeared with Mr. Thornton. Miss Thornton's maiden name before she married Mr. Thornton about

30 years ago was Elizabeth Cox. The couple never had any children.

Burial took place Tuesday morning in St. Raymond's Cemetery, Brooklyn, following a requiem mass conducted for the deceased at St. Malachy's Roman Catholic Church, New York. Father O'Reilly conducted the ceremony. Some 50 floral offerings were sent to the church.

Among those in attendance at the

IN LOVING MEMORY

of My Dear Brother

FRED McNAUGHTON

Who passed away February 24th, 1926,

in London, England.

Deeply missed by his surviving

SISTER ELIZABETH

Who met his end.

church ceremony Tuesday were Maggie Cline, Frank Evans, Robert Daley, Billy Jerome, Maude Nugent, Alf Wilton, Nellie Seymour, S. K. Hodgdon, Sam Ryan, George Monroe, and a host of others, who were associated and played with Miss Thornton during her long vaudeville career.

It is understood Miss Thornton left

IN LOVING MEMORY

of Our Dear Friend

NAN HEWINS

Who departed from this earth March 2nd, 1926.

Home in London.

ARTHUR O. MAY

HELEN and MARIE

ALLESTON KILDUFF

a fortune of approximately \$50,000. In addition to James Thornton, her husband, Miss Thornton's mother, now 80 years old and a sister, both living in Brooklyn, survive.

Fred McNaughton.

Fred McNaughton died Feb. 26 in London, age 51. Known as the best "straight" man in the English halls,

IN LOVING MEMORY

of My Dear Brother-in-Law

FRED

Who died February 24th, 1926, at his

home in London.

A WONDERFUL FATHER

A WONDERFUL HUSBAND

and

A WONDERFUL PAL

Deeply missed by

ALICE LLOYD

the deceased with his brother, Tom, started as a team called The McNaughtons 31 years ago. They worked themselves into the leading two-man turn.

About 13 years ago The McNaughtons came over here and were an immediate success in vaudeville, remaining about three seasons when Fred returned home.

Tom remained here, playing in productions and is now with "The Magic Moody." Fred secured another partner abroad, continuing as The Mc-

IN LOVING MEMORY

of

FRED McNAUGHTON

Who fell asleep February 24th, 1926.

Dearest sympathy to his family

LILY LENA

Naughtons. His widow is Georgina Preston, formerly of the Sisters Preston (English). Five children also survive.

Clarence J. Miller.

Clarence J. Miller, 49, treasurer of English's Opera House for 10 years, at Indianapolis, was found dead in bed March 11, heart trouble. He served in a similar capacity at the Victoria, Columbus, before he went to Indianapolis.

The father of Freeman and Sam Bernstein died suddenly in an uptown

hospital in New York March 11. The elder Bernstein had been affected with bladder trouble. The mother died about a month ago.

William Vincent Casey.

William Vincent Casey died March

IN LOVING MEMORY

of My Dear Brother

FRED

Who passed away February 24th, 1926.

Gone but not forgotten.

CHAS. McNAUGHTON

16 at Saranac Lake, N. Y., where he was in a sanitarium. The deceased was a pianist in the Josie Heather act for several seasons and previous to that the leader of the orchestra at the Colonial, Utica. He is survived by a wife, mother, three sisters and two brothers.

William Clifton (Clifton and Dale) died at his sister's home at New Orleans, March 10, intestinal trouble. He was taken ill at Erie, Pa. He was 32 years old.

Isaac Murray, 82 years old, father of Charley Murray, picture comedian died in Los Angeles, March 10. Burial from son's home.

The mother of Minnie Vaughn (Boston and Vaughn) died March 5 at Waverly, Mass. She was 84 years old.

The father of Richard Henry (Harry and Adelaide) succumbed to pneumonia March 7, San Diego, Cal.

LAST HALF SHOWS.

(Continued from page 27)

time calibre as any sister act on the two-

day.

Acts playing this house might make

a note that a song with any element of

the patriotic will prove a strong fa-

shion. The "bring back" song, which is

the only one that was duplicated, though

interpreted differently, got them. And,

peculiar as it may seem, an act using

the patriotic long before winding up

often registered a bigger hand than

when actually finishing.

Scamp and Scamp in 5 minutes of hori-

zontal bar work lived things from the

start, with plenty of comedy work

by the man dressed in the burlesque uni-

form. In the second spot John Neil-

colored, pulled the usual stuff about

Jolson, Timmy and others paying for

the joke. He is clever enough to incor-

porate the stuff the other men have

used, gives them credit for it, advertises

them incidentally all the way in his 15

minutes of dialog songs and tells the

audience to immediately

paying so much for a certain joke. His

price mounts as he tells another and

gets them laughing at it. He saves the

funniest for last and even a heartiest

response if he made an attempt to draw

the bow. This he does not do and loses

a comedy effect by not carrying the il-

lusion more than he does.

Smith and Imman had some old stuff to

haul out. The yarn about the keyhole

and the rubs looking after it sometime

in the night is played out, so is the one

about the room and bath. But they

caught a good-natured audience and got

responses. The turn of the woman on

the rope brought a big hand and the

good night song impressed. Hydon and

Emerson, in some up-to-date chat-

ter, registered good laughs.

Bubbs and Welch were a riot in some

old stuff. The assistance of one of the

stage men well trained in pushing the

can on cues added to the fun. The wind-

up with the helper shouldering a keg

of soda brought the biggest laugh of

the evening and ended in applause. The

Warren Girls started to harmonize

"Carolina Sunshine," and then surpassed

themselves in the "Dardanella." The

girls were in good voice, both good

lookers and singing the difficult octaves

in a tempo without falling flat. These

2 songs seem the strongest part of the

act and would prove, perhaps, a better

way to finish than the act stands at

present. A little more polish will easily

bring them into big time. The Little

Lambert, a girl in the usual idea of

the school mistress in love with the

professor, and the juvenile climbing out

over a garden wall, with all plotting to

wind up in the tea room after bed time.

The act is danced well. The

ter stuff which kept the house yelling from the opening to finale. These boys have the right idea for a refined Italian dialect comedy turn, but from exaggerating the character and keep away from the usual line of Italian profanity. The Irish reel at the finish made a novelty get-a-way and returned the team for a knock-out.

Fenwick Sisters opened and entertained pleasantly for twelve minutes with a routine of pop singles and doubles. "Wait Till You See," with a nicely worked conversational arrangement; "Wonderful Pal," as a double, and "Dear Little Rose," by the taller of the duo, pulled substantial returns. The girls displayed a corking array of costumes, a pair of gold cloth creations standing out. The act would be improved if the spotlight and hood were more conservatively used.

The class of the bill were De Macon, second. It is a novelty ring act which has played around the smaller houses for some time but for some unexplainable reason seems unable to negotiate the better time. Both Mr. and Mrs. De Macon wear clothes in a manner seldom encountered by acrobats, the class of their wardrobe alone constituting a feature which takes the air out of the ordinary run of silent acts. The ring tricks are limited to the most common of the ordinary, practically a feature, and put over with consummate ease. It's a big time in every particular.

Miss and Smith kept the laughs coming nicely with the always ready building up a grand stand finish with a lot of song. The three players were well suggested. The conversational exchanges carried the sort of crossing that is sure in the house. With just a bit of revision of this part of the act, the pair should be a first rate number 2 for the big bill.

Marva Rehn, an eccentric singing comedienne with many and varied talents, and Charlotte Greenwood, held up the middle of the bill. The three players diversified pop numbers delivered in a likeable comedy manner. Miss Rehn "kissed" herself and the audience got a tingling number of laughs. The situation to the "oomph" of the drums should go out, however. She went over.

"Poor Old Jim," one of those standardized comedy sketches that always make 'em howl in the pop houses, was next and cleaned up the third place. The pair of the sketch handle their roles properly and with a sure knowledge of small time laugh making requirements.

The La Vars closed with an attractive production. The three players in a combination whirlwind and society double with a mixture of up to date jase steps thrown in for good measure and a melody of old fashioned dances landed for smashes. Set.

23RD STREET.

That dancing contest gag is the berries as far as pulling business is concerned at the 23rd Street. Last night the house was jammed. There was a turnout after the feature at 10 o'clock. The girls were taken back to fill all the seats and still leave a triple line standing. There must have been a fine rush out of the N. B. C. factory and Riney cigarette factory. The girls "kissed" Side and Friday night so that the girls would have time to get frilled up for the dance. The contest was what is known as "dearie dance" (meaning two girls dancing as partners). The chances are that pretty soon they'll be pulling "bet polkas."

Five couples in the contest Friday night. Three sets were sisters and the opening pair won the applause. The closing girls framed a Dutch-Irish team, had Lang and O'Brien for the names. They were the class as far as the dressing was concerned and the tall, dark girl of the pair looked good enough with her dress to qualify as a professional hooper. The other half of the sketch was show wise and pulled the prop smile for the audience. They finished second in the honor battle.

In factory neighborhoods, where there is a regular dancing academy or more than one, the idea still works out as a dash. The contest followed the show and ran from 9:45 to 10 o'clock. The regular bill contained the usual seven acts, three new offerings and a revival among them. "His Temporary Wife," a W. W. Hodgkinson feature film and a new weekly. Hip Raymond (New Act) opened the show, getting both laughs and applause. Stone and Raymond did a flock of "release" stuff, but a number of women in the audience enjoyed it and their laughter was enough to start the house going.

A revival of the Paul Dickey act, "The Combustion," was intended to make a woman in the act. Very badly done and even though it is intended to make a time, you'd do with its present cast. The girl and the freshman will get by over a garden wall, with all plotting to wind up in the tea room after bed time. The act is danced well. The

self act or burn-up on seeing his former

surefire playlet slaughtered.

Gertrude Van Dyke and Anderson

Graves, both New Acts.

Harry Brice, an act away with the

hit in the next to closing spot. Erry

and Harry, late of the Ratsenwiper Revue,

presented their combination of acrobatic

(Continued on page 34)

The verbatim testimony in the proceedings of the Federal Trade Commission in the matter of the vaudeville investigation.

The hearings were resumed, pursuant to notice, before EXAMINERS CHARLES S. MOORE, ESQ.

Appearance as heretofore noted.

20 West-43rd Street, New York City
The report follows in the proceedings

Thursday, October 16

HARRY MOUNTFORD

ON THE STAND—(Continued)

FEDERAL INVESTIGATION

Q. And the local unions of janitors?
A. Yes, sir. And if I may add, I may state that before any such union in any such locality.

Q. Now, Mr. Mountford, if you don't mind just answer my questions and we will get along much better.
A. Only giving a false impression, that is all.

Q. To the strike at that time had not you received that city, who authorized that to be printed; I did not know that it was printed.
A. Yes, sir.

Q. Now, I show you a paper and ask you whether you or your organization procured that to be printed and distributed among the professions (handing paper to witness).
A. No, sir.

Q. You notice that there is an alleged telegram addressed to Harry Mountford, and signed by or bearing the name, purporting to be a telegram received September 21, from R. F. Oldiges, an attorney, in Oklahoma City, by Harry Mountford?
A. Yes.

Q. Did you receive that telegram from Mr. Oldiges?
A. To the best of my recollection, yes. I am not the one who authorized that to be printed; I did not know that it was printed.

Q. Have you ever seen one of these before?
A. I have.
Q. And you mean to say that this was printed without the authority of the "White Rats Actors' Union"?

A. It was printed without my authority.
Q. Well, was it printed with the authority of the union?
A. I think it was printed by an irresponsible man, Mr. Whelan, and I called him down for it.

Q. And you disclaim responsibility for the publication of that?
A. Absolutely.
Q. Do you recall the strike situation in 1918 and 1917?

A. Yes, sir.
Q. When was the Oklahoma strike?
A. The date?

Q. When was the Oklahoma strike; you recollect it; was it early September, 1917?
A. I could not tell you that without my records; it was around about that time somewhere, yes.

Q. I show you this letter and ask you if it is a letter signed by you and sent to Mr. Karl Hohlitzelle (handing paper to witness)?
A. No, sir.

Mr. Goodman: I offer it in evidence.
(Paper received and marked Respondent's Exhibit Number 143.)
Q. Well, was that word "unethical" then an error?
A. It was placed there by design?

A. Yes, sir.
Q. And will you explain why that word "unethical" was included in the contract, when this is a contract or proposed contract between the manager of a theatre and the White Rats Actors' Union covering the closed shop?

A. Yes, sir. I can explain it.
A. Yes. Knowing the mental state and lack of intelligence of the men I had to deal with, knowing the average intelligence of the average theatrical manager, and the average theatrical agent, and knowing that they were afraid of the term "closed shop," and knowing that the suggestion of a union shop would send them into hysterics, and wishing to bring every possible thing to bear, every influence possible to bear on the arbitration agreement, I drafted this agreement in my own self, making use of the union shop, putting in this proposed agreement the words "union shop" and those other words and sent it out, and knowing it was a bogus agreement, and knowing that any person reading it would not take the trouble to read it and would not have the intelligence to read it carefully through, and that they would all rush to the conclusion that it was a union shop agreement and go right up into the air, and communicate with each other and say, "What are we coming to? The White Rats are asking for a union shop, therefore had we not better make some settlement with them?" Hence justified my conclusion exactly, because nobody until this investigation started ever knew that it was a joke agreement. It was pointed out to me in the office.

Q. Now, wait a moment. And yet week after week you published in VARIETY the advantages to the actor of the closed shop, didn't you?
A. No, sir; of a union shop.

Q. That is the best answer you can make to that question?
A. I did not publish anything about a closed shop, sir.
Q. I don't think I asked you to state your official connection with the White Rats Actors' Union?

A. I was the international executive, the international secretary and treasurer.
Q. What were the duties, what does that mean?
A. The international executive, under the by-laws—and if you have a copy of the by-laws I should be very glad to read it out, as it only occupies nearly three pages, what my duties are.

Q. I don't want to get at it at that great length. Just to a general way.
A. My duties were to carry out the policy which was laid down in the by-laws, the policy with which my name was associated. If at any time the board of directors of the international union differed with me on what might be the policy of the organization, if at any time influence were brought to bear on the board of directors to influence them into a course of action which I did not think was for the benefit of the actor, which concerned me or twice in my career, and there was a contest between the board of directors and myself on the question of policy, the question of the direction of the organization and the question of what we should do, that would have to be submitted to a referendum of the actors of the entire membership. If at any time my policies were different from the board of directors, if at any time influence was brought to bear in any plan they were willing to take, I had a perfect right to call for a referendum and let the members choose be-

tween me and the board of directors on that position. I was also charged with the question of organization, and building it up as strongly as I could, or we could, and the getting in of as many members as we could, and using all legitimate and legal means to carry out the furtherance of the organization as far as it lay in my power. As international secretary and treasurer, I was charged with the care and keeping of the documents of the international union and was empowered to employ any such help as I saw fit to carry out such end. I was also under a bond of \$20,000. Further details as to my duties will be found more especially defined in the attached copy of the by-laws.

Q. There was some sort of an arbitration in Oklahoma City, wasn't there?
A. Yes, sir.

Q. And you attended the hearings down there, didn't you?
A. Yes, sir.
Q. Now, as a result of the hearings there some order was made, or decision, and I think it was read in evidence by the Commission. Do you recall that?

A. Yes, sir.
Q. Now, I show you a paper and ask you whether you or your organization procured that to be printed and distributed among the professions (handing paper to witness).
A. No, sir.

Q. You notice that there is an alleged telegram addressed to Harry Mountford, and signed by or bearing the name, purporting to be a telegram received September 21, from R. F. Oldiges, an attorney, in Oklahoma City, by Harry Mountford?
A. Yes.

Q. Did you receive that telegram from Mr. Oldiges?
A. To the best of my recollection, yes. I am not the one who authorized that to be printed; I did not know that it was printed.

Q. Have you ever seen one of these before?
A. I have.
Q. And you mean to say that this was printed without the authority of the "White Rats Actors' Union"?

A. It was printed without my authority.
Q. Well, was it printed with the authority of the union?
A. I think it was printed by an irresponsible man, Mr. Whelan, and I called him down for it.

Q. And you disclaim responsibility for the publication of that?
A. Absolutely.
Q. Do you recall the strike situation in 1918 and 1917?

A. Yes, sir.
Q. When was the Oklahoma strike?
A. The date?

Q. When was the Oklahoma strike; you recollect it; was it early September, 1917?
A. I could not tell you that without my records; it was around about that time somewhere, yes.

Q. I show you this letter and ask you if it is a letter signed by you and sent to Mr. Karl Hohlitzelle (handing paper to witness)?
A. No, sir.

Mr. Goodman: I offer it in evidence.
(Paper received and marked Respondent's Exhibit Number 143.)
Q. Well, was that word "unethical" then an error?
A. It was placed there by design?

A. Yes, sir.
Q. And will you explain why that word "unethical" was included in the contract, when this is a contract or proposed contract between the manager of a theatre and the White Rats Actors' Union covering the closed shop?

A. Yes, sir. I can explain it.
A. Yes. Knowing the mental state and lack of intelligence of the men I had to deal with, knowing the average intelligence of the average theatrical manager, and the average theatrical agent, and knowing that they were afraid of the term "closed shop," and knowing that the suggestion of a union shop would send them into hysterics, and wishing to bring every possible thing to bear, every influence possible to bear on the arbitration agreement, I drafted this agreement in my own self, making use of the union shop, putting in this proposed agreement the words "union shop" and those other words and sent it out, and knowing it was a bogus agreement, and knowing that any person reading it would not take the trouble to read it and would not have the intelligence to read it carefully through, and that they would all rush to the conclusion that it was a union shop agreement and go right up into the air, and communicate with each other and say, "What are we coming to? The White Rats are asking for a union shop, therefore had we not better make some settlement with them?" Hence justified my conclusion exactly, because nobody until this investigation started ever knew that it was a joke agreement. It was pointed out to me in the office.

Q. Now, wait a moment. And yet week after week you published in VARIETY the advantages to the actor of the closed shop, didn't you?
A. No, sir; of a union shop.

Q. That is the best answer you can make to that question?
A. I did not publish anything about a closed shop, sir.
Q. I don't think I asked you to state your official connection with the White Rats Actors' Union?

A. I was the international executive, the international secretary and treasurer.
Q. What were the duties, what does that mean?
A. The international executive, under the by-laws—and if you have a copy of the by-laws I should be very glad to read it out, as it only occupies nearly three pages, what my duties are.

Q. I don't want to get at it at that great length. Just to a general way.
A. My duties were to carry out the policy which was laid down in the by-laws, the policy with which my name was associated. If at any time the board of directors of the international union differed with me on what might be the policy of the organization, if at any time influence were brought to bear on the board of directors to influence them into a course of action which I did not think was for the benefit of the actor, which concerned me or twice in my career, and there was a contest between the board of directors and myself on the question of policy, the question of the direction of the organization and the question of what we should do, that would have to be submitted to a referendum of the actors of the entire membership. If at any time my policies were different from the board of directors, if at any time influence was brought to bear in any plan they were willing to take, I had a perfect right to call for a referendum and let the members choose be-

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mind your own business and your own theatre and let Mr. Sinopoli fight his own battles, you are safe?

A. He was safe from a sympathetic strike.
Q. In April, 1918, was there a White Rats' strike on anywhere?
A. In April, 1918?

A. Yes.
Q. There was a strike on, yes.
Q. Whereabouts?

A. Ranging from Montreal to Atlanta; all the Fall theatre, all of the Low circuits east of St. Louis, the Grand, St. Louis, Oklahoma, four or five theatres in Chicago—I think altogether about 70 theatres.

Q. You know an act by the name of Hunter & Shappelle?
A. If you describe it to me I probably can. I don't remember the name.

Q. I think it is a colored act; I don't know, just looking at this telegram. Will you look at this telegram and state whether you sent it to the Hunter & Shappelle group (handing paper to witness)?
A. I don't know. I do not know that I did send that.

Q. It appears to be an original telegram signed "Harry Mountford."
A. Yes, but I had nothing to do with the colored artists' lunch.

Q. You believe that somebody else sent it?
A. No. The probabilities are that I think the delegates from the colored artists' branch sent it. It was in their street, and I would not know whether it was sent or not.

Q. Did that delegate have authority to use your name in sending telegrams of this kind?
A. Who is he and what is his name?
A. Can I ask a question? I have forgotten?

(A voice: Farelly.)
A. (Continuing) Farelly; that is right. His address was Forty-fifth street, Exchange Building.

Q. Had you ever sent telegrams of like import, sent out to actors?
A. No, sir. You see that was not sent out by us. I can tell from the fact there, because we had a charge account and this is not marked in the charge account other than (naming).

Q. During the strike were those sheets sold at the White Rats' clubhouse to those who wished to buy them (handing paper to witness)?
A. Not to my knowledge.

Q. Will you swear they were not sold over the desk at the White Rats' clubhouse?
A. What desk?

Q. Any desk, any place in the White Rats' clubhouse where you were the international executive?
A. To the best of my knowledge they were not sold from any desk or sold anywhere in the White Rats' clubhouse.

Q. Were they sold outside of the White Rats' clubhouse?
A. I don't know.
Q. You mean to say that this is the first time you have seen the list with that letter or rather envelope accompanying it?

A. This is the first time I have ever seen a list of scales made out like that; yes.
Q. Is there a card list or was there a card list maintained by the White Rats Actors' Union?

A. There was and there is.
Q. And was that list ever sold?
A. No, sir.

Q. How was it used?
A. It was used by myself or other officers, and by myself to trace the progress of the scale in their downward path.

Q. When did you become a member of the White Rats, Mr. Mountford?
A. I think in December, 1907, approximately.

Q. How long after that did you become an officer of any kind?
A. I think about approximately March or April of the succeeding year.

Q. And you have held practically the same office in the organization since that date?
A. There has been change of title, but it has been practically the same office, yes.

Q. Was there a period when you resigned from the White Rats?
A. Yes, sir; 1911–October 1, 1911.

Q. And you returned to the White Rats when?
A. About four years afterward, October, 1916, or something like that.

Q. October, 1917?
A. Something like that.
Q. During your first connection with the White Rats, and about 1910 or 1911, did you not conduct for it an advertising campaign looking toward the union shop or closed shop, whatever you wish to call it?

A. I did that.
Q. And during that period were there any articles published over your signature or name along the lines similar to the article published by you on your return in October?

A. There were.
Q. October, 1917?
A. Yes.

Q. Were you a stockholder and director of the Associated Actors' Company?
A. No; that is a double-barreled question.
Q. Were you either?

A. Yes.
Q. Well, now I show you a certified copy of the certificate of incorporation of the Associated Actors' Company, and I ask you now if it is not a fact that you were both a stockholder and a director (handing paper to witness)?

A. Correct; it was mistaken. But this is a certificate simply of a former incorporation; never had any share in it really. I will come to that. It was organized about December 26, 1908.

Q. To Mr. A. Was the White Rats Actors' Union or the White Rats—by whatever name it was known—a controlling stockholder of the Associated Actors' Company?
A. To the best of my recollection—the controlling stockholder?

Q. Was it a large stockholder?
A. It was a large stockholder, yes.

The conclusion reached by the investigation will be explained in next week's issue of VARIETY.

BILLS NEXT WEEK (MARCH 22)

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.

Two manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

*Before names indicate act is now doing new turn, or resuming 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
Stanley-Sawyer Co
Gibbs & Co
Maurice & Santelli
Harry Langdon Co
Gibbs & Co
Santelli & Birnes
(Three to fill)
Keith's Alhambra
Rakema
& B Stanton
Brown Weston Co
Glen Jenkins Co
Sophie Tucker
Allen Bronson Co
Wm Seabury Co
Joe Cook
3 Nines
Keith's Colonial
Black & White
Toley & LaTour
Frank Dobson Co
& B Wheeler
Olliver & Oll
Connolly R & W
Walter Brower
Alice Lloyd
Camilla Birds
Keith's Riverside
Wm Seabury Co
Kenne & Cullen
Pritchard Co
Crisp Frigiana
Connally & Gibson
Eddie Foy
Wooden Family
George Price
Gruber's Animals
Keith's Royal
Largary & Snee
7 Bracks
Frisco
Harry Fox Co
Kane & Harman
Lorenberg Sis & N
Belle Baker
Over Your Heads
Keith's H. O. H.
1st half (22-24)
Sammie Duncan
J. Devereaux & B
Race & Edge
(Others to fill)
2d half (25-28)
Cooper & Lacy
Tom Gillen
Donovan & Lee
(Others to fill)
Fretter's 1234 St.
2d half (18-21)
Tolsoner & Co
Black & Dardanelle
Franklin Ardell Co
(Others to fill)
1st half (22-24)
Molamere
Gates & Finlay
Shaw & Playars
(Others to fill)
2d half (25-28)
Tolent Thelton Co
Howard & Craddock
Sat S Jerome Co
Kraus & LaSalle
Sultan
(One to fill)
Keith's 81st St.
The Maytles
Wilson & Larson
Laurel Lee
Tennessee Ten
Dickinson & D
Stone & Kallies
Fretter's 89th St.
P & B Carmen
Stol & Campbell
Luba Moroff Co
Tine & Temple
Franklin Ardell Co
Fowler 77
2d half
Jean Jacques
Evans & Sydney
Fitz Reflows & L
Claron & Willard
Lawrence Crane Co
(Two to fill)
Fretter's 8th Ave.
1st half (18-21)
Clare Vincent Co
Gene Fowler
Gardner & Hartman
Frisco
Chas McDougall Co
(Others to fill)
1st half (22-24)
Wright & Wilson
Toye & Anderson
Fenton & Fields
(Others to fill)
2d half (25-28)
Wheeler 3
Gates & Finlay
Anderson & Green
"Huckleberry Finn"
"Once Upon a Time"
(Others to fill)

We Placed

AL SHAYNE

With Shubert's "Gaieties of 1919"

Under Our Exclusive Management

Ed DAVIDOW AND
RUFUS R. LAURE

1493 BROADWAY NEW BRANT 4-242

BUFFALO
Shea's
Chas Henry's Pets
Davis Harris
Sampel Leachman
Wall of Fame
Spill Vene Co
"Only Girl"
Chandon Tru
(Others to fill)

CHATTANOOGA
Rialto
Morris
Fraser & Bunce
"Oh Billy"
Shea & Carroll
Brown Gardner & B
3d half
Nora Janet Co
Ward & Raymond
"Lots & Lots of It"
Alexandra
ERIE, PA.
Laurance & Quirk
Henn & Lockwood
Larry Comer
Gibby Bron & C
(One to fill)

CHARLOTTE
Academy
Ferdal Girls
Dawson Sis & S
Edna Nickerson 3
Travis
Dobbs Clark & D
2d half
Rahn & Beck
Florida 4
W H Armstrong Co
Billy Rogers
(One to fill)

DENTIST

McVicker's Theatre Bldg.
DR. M. J. CARY

CHICAGO
Special Rate for the PROFESSION

CINCINNATI
B F Keith's
Arthur Hustin
Wilson Bros
Diani & Rubini
Jon L Brwelling
A Friedlander Co
Santos & Hayes
"A Modern Miracle"
Keith's Palace
Cyp Meredith & W
Nita Johnson
Calvin & Wood
Chas F Semor
"Footlight Capers"
Wayne Mar & C
Aerial Belmonts
CLEVELAND
B F Keith's
Four Nighting
Dugan & Raymond
Maleta Banconi
Rocney Bent Rev
Slayman's Arabs
COLUMBIA
Columbia
(Charleston Split)
Little Jerry
Curtis & B
Melville & Rube
Haystacka Rube
COLUMBUS
B F Keith's
Nadrick & Stone
Ben Bernie
"Huckleberry Finn"
Ledy Sen Met
Mrs. H. Wells Co
Rockwell & Fox
The Brants
"Submarine F-1"

ARE YOU WORKING NEXT WEEK?
SEE THE REAL PRODUCING CO.
315 Broad Theatre Bldg. New York City
NED DANDY, Gen. Mgr. Phone Bryant 1446

2d half (25-27)
McVicker's
"Maud Fealy Co
Race & Edge
(Others to fill)
JOHNSTOWN
Majestic
(Pittsburgh Split)
1st half
Lucy Gillette
Chas Wilson
Harry Bond Co
Elate White Co
Dwyer, Jlers & B
2d half
Bijou
(Chattanooga Split)
1st half
Janet of France
Wm Layne Co
Frank Gaby
Miniature Revue
(One to fill)

LOUISVILLE
Be Ho Gray
Al Raymond
Sully & Houghton
Geo MacFarlane Co
Sam Leber & Co
Ruth Royce
& K O'Mara
(One to fill)
Anderson
(Nashville Split)
1st half
Alexandra & B
Jack La Vler
"Honor Thy Child"
Oscar Lorraine
Collins & Hart
& B F Keith's
P George
Laurance & Smery
Daiton & Craig
Willard & Frances
Bert Earl
Jack Ingalls
Kouka Kears
MACON
Dun & Wheeler
Princess Kalama
PORTLAND
B F Keith's
Marco Livins
Laurance & Allen
Gray & Byron
Leda Varvara
"Fitting"
Dufur Boys
Cleveland Bronner Co
E F Albee
Lorant
Melvite & Lead
Marlitta Manekins
Sabbat & Brooks
Corne Tilton
Elliore & Williams
& M. Humber
Mirajae
Maleste
Nolan & Nolan
Hobson & Beatty
Sullivan & Scott
& B F Keith's
International Rev
2d half
Fred & Bert
Murphy & Lechman
Walter Fisher Co
Mamma's Birthday
Fretter's
1st half (18-21)
Cook & Vercini
Stanley & Sawyer
Fenton & Fields
(Others to fill)
1st half (22-24)
Ethel MacDonough
Claire Vincent Co
Kraus & LaSalle
(Others to fill)
2d half (25-28)
Wright & Wilson
Sevan & Flint
Ward & Murray
(Others to fill)

NASHVILLE
Princess & Beatty
(Louisville Split)
Sherwin Kelly
Yates & Reed
Revue De Louie
The Leightons
Bob & Tup
NEWARK
Fretter's
2d half (18-21)
E & B Adair
Aspe Family
Bayan & Flint
G Vanderbill
Kellam & O'Dare
Lorenberg Sis
McMillan Co
1st half (22-24)
Harris & Taxi
Allen Shaw
(Others to fill)
NEW HAVEN
Palace
(Mobile Split)
1st half
Ernie & Ernie
Chas Irwin Co
Mr. Mrs Melbourne
B Kenny & Nobody
Mans & Snyder
NEWPORT NEWS
(Petersburg Split)
1st half
Fritchie
Connolly & Webb
S & M Hawkins
& Nones

NORFOLK
Academy
(Richmond Split)
1st half
Helen Jackley
Howitt & Mitchell
McDevitt Kelly & Q
McIntosh & Gills
Brown Family
OTTAWA
Domation
Perman & Hall
B Wallers Co
Clara Howard
Ballot 3
PETERSBURG
Century
(Newport News Split)
1st half
Reynolds & White
R C Paulk
"Playmates"
Laurance
(One to fill)
PHILADELPHIA
B F Keith's
Potter & Hartwell
Alice Hamilton
Love Shop
J C Nugent
Geo K. Lee Co
Miller & Bradford
Keege & Edwards
Delano & Pike
ST. LOUIS
Davis
Ella Morris
Glen Small
Nonette
Laurance & Boyle
Helen Keller
Quincy
(Two to fill)
Sheridan 3d
Billy Glass
1st half
Reno & Wilson
Four Gardeners
B B Loomer Co
Dun & Wheeler
Princess Kalama
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2d half (25-28)
Wright & Wilson
Sevan & Flint
Ward & Murray
(Others to fill)

ERNIE YOUNG

OF CHICAGO

Is Now in New York for 10 Days

Address me care VARIETY

UTICA
Colonial
Lambert
Anderson & Graves
Newell & Phelps
(Others to fill)
2d half
Lorimer & Carberry
Jack Levy Girls
Josephine Leonhart
Fenton & Fields
(Two to fill)
WASHINGTON
B F Keith's
Wheeler Trio
Johnnie Small
Thos O'Shea
Rae Samuels
(Others to fill)
YONKERS, N. Y.
Fretter's
Wardson Bros
Morley Senna & L
"Once Upon a Time"
Carson & Willard
Lawrence Crane Co
Fell Circuit
McDermott & Hoag
Ethel MacDonough
Clark & Storey
Thomas Eck-dette
YORK
Opera House
Fred & Albert
Murphy & Lechman
BURNAYTON
Mamma's Birthday
Nolan
Hobson & Beatty
YOUNGSTOWN
Geo Yecman
International Rev
Thos O'Shea
Hippodrome
Bartram & Sartan
\$5,000 & Yax
Crawford & Brod's
Patricia
Whiting & Burt
Royal Gascogne

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WATERBURY
Clayton & Clayton
J & B Connors
Gerald Griffin Co
Bert Lewis
Johnson Baker & J
2d half
Daley & Wilson
Frisco
Hall & O'Brien
Gillen & Mulcahy
"Mabel Be Careful"
2d half
Clayton & Clayton
J & B Connors
Gerald Griffin Co
Bert Lewis
Johnson Baker & J
NEW HAVEN
Bijou
May Foster Co
Hast Sis
Kelly & Green
Mason & Forest
Leigance 1
2d half
Great Johnson
Claxton & May
Furness Hackett Co
Mal Klee
Sabbat & Brooks
Worcester
Frisco
Lusk & Claire
Corine Tilton
Mr Chas & M
Gordon & Ford
Sabbat & Brooks
Worcester
Gordon & Germaine
Adams & Griffin
Midtlen & Spelmeyer
Cleveland Bronner
"Once Upon a Time"
"Is Fekia"
(One to fill)

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MATTIE CREEK
34 half
Keno Kory & Mel
Culla Bros & Beat
Merrill Dope
34 half
Stuart Girls
Rice & Newton
John Courthouse Co
RAY CITY
34 half
El Ray Sisters
Gordon & Delmar
Clayton & Lennie
"Snapshots"
34 half
Moore & Bay
Culla Bros & Beat
BRANTFORD, CAN.
Temple
(London split)
1st half
Gordon Players
Bob Pothay
Ray Hamlin & Kay
Ally Nipon
GRAYFORDS-
VILLE
34 half
Brown Music Rev
Hall & Brown
(Three to fill)
DANVILLE
34 half
Wheeler & Reiser
Frazier & Mulla
Rose & Thora
Hall & Brown
Seaman & Correll
34 half
Muller & Correll
Adams & Haggard
Honey Haskell
"Ray Bus Man"
Kate & Willy
FLINT
34 half
Elton Circus
Hines & Sans

DR. J. BIER, PHYSICIAN

Room 303, Putnam Building
1415 Broadway

MUSKOGEE
Nash & O'Donnell
Mabel Hargrett
Frank Bush
Jack Alfred
34 half
1 Love
Variety 4
Margaret Ryan
Vivian
Billy Brown
"Rolling Along"
34 half
Ford & Hewitt
Dorothy Lewis
"At the Turnpike"
Loney Haskell
"The Owl"
Jimmy Ray Co
Kate & Willy
Catalano & Williams
1 Melvin Bros

BOSTON R. F. KEITH

Vanderbilt Exchange, Boston

BANGOR
Opera House
Neil Lester
Challie & Cortan
Bell & Bellgrade
Van & Vernon
34 half
1 Love
Variety 4
Margaret Ryan
Vivian
Billy Brown
"Rolling Along"
34 half
Ford & Hewitt
Dorothy Lewis
"At the Turnpike"
Loney Haskell
"The Owl"
Jimmy Ray Co
Kate & Willy
Catalano & Williams
1 Melvin Bros

LEO BEERS

Traveling Principal Office in the World with
Vivian Hines Co.

DORCHESTER

Codman Sq

Whirlwind Hagans
Frank Mackley
Scott & Christie
Holman Bros
34 half
Joe Wood
Lamont & Wright
Mabel Johnson
Dancing McDonalds

FITZBURGH

Colonial

Joe Wood
Scott & Aubrey
J & S Leonard
Duffy & Sweeney
Valentine & Bell
34 half
Elmum Japs
Hornquint Trio
Kerr & Ensign
Pardini's Baboons

HALIFAX

Admiral

Edson & Doo
Root & White
Fuller & Vance
Low Elliott
Elias & King
STRENGTH
(17)
William & Lyell
Helen Vincent
Stephens & Borden
4 Hilda Grier
Koban Jay Troupe

HAVENHILL

For & Ingraham

For & Ingraham
Bryers & Hanford
Bryers & Hanford
34 half
Chas Edenburg
Wheeler & Potter
Presler, Kline & S
White Black & U
LA WENCHEN
34 half
Eldon
Gilbert & Saul
Whitch Mesly & M
Vine & Tomie
Rose Revue

NEW BEDFORD

Georgetown

Edwards
Cortis Ets
Rowland & Meehan
Parano
Frank Wilcox Co
34 half
Kane & White
Jack & Novan
Jooslyn & Chapman
El Dawson
Local Act
Bryers & Hanford
Bryers & Hanford
34 half
Chas Edenburg
Wheeler & Potter
Presler, Kline & S
White Black & U
LA WENCHEN
34 half
Eldon
Gilbert & Saul
Whitch Mesly & M
Vine & Tomie
Rose Revue

PORTLAND

Colonial

W & H Brown
Mahoney & Arl Co
Cervo
Frederic Kline & S
34 half
Bolger Bros
Raymond Bond Co
Whitfield & Iren's
Federation
WALTHAM
34 half
Eldon
Walder
Van & Vernon
Gilbert & Saul
Arthur & Clark
Rose Revue

LYNN

Gardner Olympia

Gardner Olympia
Kenney & Foxworth
Hector
Musical McClaren
CHICAGO
Palace Theatre Building, New York City
Travers & Douglas
Bernard & Duffy
Harmain Sis & S
Low Brice Co
4 Readings
ORPHEUM
(Sunday Opening)
Jordan Givray
Stuart Barre
"Flashes"
A & P Steadman
Nestor & Vincent
KANSAS CITY
(Sunday Opening)
Ruth Budd
Bert Hamon
Mason Kessler Co
Lyons & Yocco
Bert Berri Co
4 Mortons
LINCOLN
(Sunday Opening)
"Rainbow Cocktail"
Josephine & He's
Sam Hearn
Edith Clifton
Hickey Bros
Ford & Urra
Isabelle Bros
LOS ANGELES
Orpheum
Morgan & Danvers
Ryan & Orlob
Walter Jolson
Maria Lo
Kinney & Corrine
William Cutler
Kennedy & Nelson
"For the Sake"
MEMPHIS
(Sunday Opening)
Kenny & Hollie
Chapman
Bert Fitzgerald
Bradley & Ardine
Duffy & Caldwell
Lucille & Cockie
Pierce Co
DES MOINES
(Sunday Opening)
Herbert's Dogs
MILWAUKEE
Majestic
Howard Clark Rev

34 half

Faden 1

Parano
Mayers & Hanford
Scott & Christie
Holman Bros
34 half
Joe Wood
Lamont & Wright
Mabel Johnson
Dancing McDonalds

34 half

Whirlwind Hagans

Whirlwind Hagans
Scott & Aubrey
J & S Leonard
Duffy & Sweeney
Valentine & Bell
34 half
Elmum Japs
Hornquint Trio
Kerr & Ensign
Pardini's Baboons

34 half

Scott & Aubrey

Scott & Aubrey
J & S Leonard
Duffy & Sweeney
Chong & Moore
Bell & Jack
MANCHESTER
Palace
Bert Baker Co
Joe Laurie
Shella Terry Co
Smith & Kaufman
1 Moran Sis
ORPHEUM
ST PAUL
Vie Quin Co
Claire Forbes
Eva Taylor Co
Marshall Montgomery
Lachman Sisters
Mitt Collins
NEW ORLEANS
(Sunday Opening)
Dresser & Gardner
Lachman Sisters
Paul Decker Co
Kharum
Clinton & Clinton
OAKLAND
(Sunday Opening)
Beattie Rempal Co
Hess Rutgers Co
Marconi & Fittighe
Charles Hayes Co
Harris Rose
Nan Gray
Leo Farrell Co
Mower & Avery
Barber & Fadden Co
OMAHA
(Sunday Opening)
Steele & Winslow
Anna Clayton Co
Lela Rhee Co
"Extra Day"
Hone & Higgs
Prevost & Goulet
Bob Hall
PORTLAND
(12-24)
(Some boys plays
Fremont 25-27)
Henry Santry Band
Leighfield & Alex C
Ames & Winthrop
MARTIN
Mortimer
Jack Kennedy Co
Mile Rhee Co
ST LOUIS
Orpheum
Jazzland Nivall 1

WESTERN VAUDEVILLE

State Lake Theatre Building, Chicago

Alphon
Hippredone
Jack George Duo
Ronald & Ward
Jimmie Lyons
Washington
BELLVILLE
Lester & Esther
Sam Naomi
Walton & Brandt
Nolan & Correll
34 half
Russell & Hays
Grindel & Esther
Roeman & Siska
Somewhere in 7
Dunbar & Dunbar
Bottomley Troupe
34 half
Angel & Fuller
1 Melody Monarchs
Frank Mullane
(Two to fill)
American
Garry Owen Co
(Five to fill)
34 half
Clayton & Lennie
Lae & Bonnett
Emmace
Cedric Lindsey
Winchell & Green
Browne Music Rev
Angel & Fuller
10 Pink Tots
34 half
"Every Night"
Hane Hanne
Robert & Woods
Dennis Bros
(Two to fill)
Dennis Bros
Frank Mullane
Sam & Ada Beverly
Stan Stanley
Gabberts
Thelma
Farrell Taylor Co
DAVENPORT, IA.
Orpheum
Little Jim
Lester & Esther
Peggy Brooks
(Two to fill)

FINANCIAL STATEMENT-1939

ROCKWELL and FOX

ASSETS

1 Tie Whistle
1 Book
Teeth and Beauty

LIABILITIES

1 Wife: 2 Mothers
1 Father: 3 Offspring

M & M McFarland
Grace Delmar
Adelle Bell Co
Hugh Herbert Co
Belle Forge
Merlin
Palace
Bert Baker Co
Joe Laurie
Shella Terry Co
Smith & Kaufman
1 Moran Sis
MINNEAPOLIS
(Sunday Opening)
Claire Forbes
Eva Taylor Co
Marshall Montgomery
Lachman Sisters
Mitt Collins
NEW ORLEANS
(Sunday Opening)
Dresser & Gardner
Lachman Sisters
Paul Decker Co
Kharum
Clinton & Clinton
OAKLAND
(Sunday Opening)
Beattie Rempal Co
Hess Rutgers Co
Marconi & Fittighe
Charles Hayes Co
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Ames & Winthrop
MARTIN
Mortimer
Jack Kennedy Co
Mile Rhee Co
ST LOUIS
Orpheum
Jazzland Nivall 1

Imhoff Conn & Co's
Ernest Evans Co
Maribel Window
Fritsch Schatz
Marlin Webb
Joe Towle
Van Cello
Palace
Bert Baker Co
Joe Laurie
Shella Terry Co
Smith & Kaufman
1 Moran Sis
MINNEAPOLIS
(Sunday Opening)
Claire Forbes
Eva Taylor Co
Marshall Montgomery
Lachman Sisters
Mitt Collins
NEW ORLEANS
(Sunday Opening)
Dresser & Gardner
Lachman Sisters
Paul Decker Co
Kharum
Clinton & Clinton
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Beattie Rempal Co
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Nan Gray
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OMAHA
(Sunday Opening)
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Anna Clayton Co
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"Extra Day"
Hone & Higgs
Prevost & Goulet
Bob Hall
PORTLAND
(12-24)
(Some boys plays
Fremont 25-27)
Henry Santry Band
Leighfield & Alex C
Ames & Winthrop
MARTIN
Mortimer
Jack Kennedy Co
Mile Rhee Co
ST LOUIS
Orpheum
Jazzland Nivall 1

DR. SHECKMAN

DENTIST

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EGO
yes
Miss
28

na Pelot
Jordan

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Thirty weeks' play or pay is desirable also.

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Hendrix Belle Isle
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| Majestic | Sully Rogers & S |
| The Von Cellos | The Creightone |
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"FLOWERS FOR THE LIVING"

The appreciative attitude of Arthur A. Whitelaw, a veteran vaudeville artist, as shown in the letter reproduced below, is the kind of encouragement being received daily from performers on both the "big time" and the "small time" and which show that a vast majority of artists are anxious to do their part in bringing about a more sympathetic understanding between manager and artist.

The reply of Mr. Albee is typical of his consistent attitude upon the question that is now foremost in his mind.

THE LETTER

MR. EDWARD F. ALBEE,
Palace Theatre Building,
New York, N. Y.

Pawtucket, R. I., March 11th, 1920.

Dear Old Scout:

It has been the custom for ages to extol the virtues of one who has passed away and to heap flowers on their bier and grave.

While in life the sunshine and flowers that they are oft times entitled to are denied them, and words of praise that would make their life's journey brighter are seldom spoken in their hearing. Mr. Albee, I am going to reverse conditions, or I might say, change the habit, to tell you (and I know I speak for thousands who dwell in our world of make-believe) how much we admire and appreciate your every effort to better conditions in vaudeville; efforts that have brought and are bringing good results to the artist in the vaudeville world every day. Your name, once spoken in whispers with awe, is now shouted as one companion shouts to another. No more are you looked upon as the Rigid, Punishing School Master, but as the Big Brother, ready to right any wrong that may have been or might be done in the dealing between manager, agent and artist.

For years Samuel K. Hodgdon has been the idol of the vaudeville profession, especially the elder element. In late years dear old S. K. has not been in contact with the younger generation, therefore is not familiar to them. But they, with the older artists, know what you are doing to spread the sunshine of content and good fellowship in the hearts of the strolling player. So, in behalf of the Rank and File, I have coupled your name with that of S. K. Hodgdon, making it our Entry in the Race for the two best-loved men in vaudeville; past performance insures the entry a dead heat; the judges will be men and women artists who have made a study of the Brotherhood of Man. I don't mind telling you, Old Scout, we are all backing you, and we of the stage will cash our tickets for Peace and Contentment. Knowing that Right is Might and as long as "you" are Vaudeville's Pilot, Justice will prevail.

In my travels through New England I have read your letter to the different managers several times. I refer to the letter wherein you request all managers, stage crew and spotlight men to treat the artists with consideration and respect, especially so at rehearsals; to remember that if the artist is temperamental, he has had a bad jump, probably up all night getting from the last town, and is over-anxious to make good at the first performance. It is letters of advice and little things like that, Old Scout, that is going to make this vaudeville game one big family—"a you-help-me and I'll-help-you" feeling.

Do you know, I have never met you, but it seems I've known you all my life, and strange to say, that when I heard of your illness the past winter, I removed my cap and bells and in a serious mood repeated the "Our Father" with an earnest request that your health be restored. The good St. Joseph was surely on the job, for later I read that you were back at your desk, and I hope you'll be spared to us, the Rank and File, for many years to come.

In all sincerity,

One of your many admirers,

ARTHUR A. WHITELAW

THE REPLY

New York, N. Y., March 15th, 1920.

DEAR MR. WHITELAW:

Yours of March 11th received on my return from a trip out of town, where I have been for the past week.

I am pleased to know that you appreciate our efforts to bring vaudeville closer together and to see that those who need protection get it. The big artists will take care of themselves; still we find occasion to assist them. The rank and file that you mention in your letter are my particular care, and it is not only a duty I perform, but a real pleasure. We find them so grateful for anything that has been done in their behalf. We find so many things that should be done that have not been given consideration in the past, and with an organization like the N. Y. A. and the V. M. P. A., co-operating together for the betterment of all concerned in vaudeville, I feel that the time is not far distant when the field of vaudeville will be utopian and the envy of all branches of the profession, unless they follow our example.

Your reference to Mr. S. K. Hodgdon and his many kindly and manly attributes is not only appreciated by myself, but has made dear old Sam feel good. His business and his home life have been without a blemish; his consideration for others is proverbial; the love that others bear him is universal, and he has dignified our profession by his manly qualities and his gentle nature.

Please accept my sincere thanks for the sentiment expressed in your letter. I hope to live up to the good things you have said about me. I want to be no bigger or better than the humblest artist in our profession, but I want to be as good.

With sincere good wishes,
Cordially,

E. F. ALBEE

Mr. Arthur Whitelaw,
Keith's Theatre,
Jersey City, N. J.

A SENSATIONAL HIT!

MARCH 15TH AT THE
COLUMBIA THEATRE, NEW YORK CITY

NELSON

ELSIE

STORY AND CLARK

SONGS—MIRTH—MELODY

Direction, MORRIS & FEIL

Booked Solid
B. F. KEITH THEATRES

HORWITZ & KRAUS

LAST HALF SHOWS.

(Continued from page 36)

and hoop slipping novelty, holding the audience and getting no end of applause. The routine is run through with such tremendous speed that the turn is capable of hitting the better time anywhere. Fred.

AMERICAN.

Judging by recent bookings, there seems to be a sort of policy to book about 3 or 4 turns of a quality above the average 1-2-day act. The bill had Jones and Johnson, Thomas Potter Dunn, Golden Troupe and Grew Patos and Co. This quartet of turns could qualify for the big time and had served their apprenticeship in that field at one time or another.

Jones and Johnson is made up of Irving Jones and another colored man doing straight. Johnson steps with soft shoes, augmented by a few acrobatic stunts. Jones has a good parody on "Oh What a Gal Was Mary," his old St. Patrick's Day number, more cross-stitch and dancing. Good, excellent performers, but weak with material.

Thomas Potter Dunn scored so strongly he had to make a speech, due principally to his excellent series of di-impersonations.

The Golden Troupe of 7 Russian girls, instrumentalists and dancers are things pretty much the way they were like it, with their own leader, who is a violin solo excellently. Their picturesque native costumes and finished dancing were a decided hit.

Grew-Patos and Co. have a comedy act entitled "Ha, ha, ha," which is, in reality, a give and take duolog patterned into a sketch. The man is an actor with a remarkably easy stage presence, with pose, who makes his points with all the mechanism carefully concealed. The duolog is quite brilliant and evidently written by an author who ranks a trifle higher than the average supplier of vaudeville chatter. The interior in which they worked on the roof was an awful conglomeration of scenery and furniture.

The Bradners, Tony George and Co., Dorothy Doyle (New Acts), Dunham and Edwards, fat and skinny men for singing and cross-stitch, extracted a lot of fun out of the stout one dressing up as a travesty Egyptian and dance. Riva, Larsen and Co., two men and two women, acrobats, have some original combinations, but not sensationally so. They do lifts, teeth holds, trapeze, pins, hand stands, etc.

For a long time now there has been a wrinkle in the center of the picture drop on the roof, which mars the effect of the pictures.

CITY.

Everything at the City the last half is appropriate. For instance, the opening act was a contortionist named Dorman.

Cooper and Lane, colored boys (New Acts) were seen and caught on strongly with a well selected song routine.

Galdwin Clair and Co. (New Acts) followed in a comedy sketch that hit them just right on 14th Street.

The Fox News was projected next, and the Topics of the Day followed it. Some of the news were held on the screen for a long period, and the slowness of the audience to the slowness of the bearing out the artists' underground that this particular house is a bug-a-boo for a fast-talking act.

Natalie Ferrari and Co. followed the pictures in her act offering, assisted by two graceful males. Both men are clever stppers and one is a body spinner of the best water. Miss Ferrari looked immense in her costume changes and drew some of the best dancing, alternating with more than usually witty-witted. A "tough" double with one of



**MLLE. MARION
AND
MARTINEZ RANDALL**
Feature Dancers Now At
**FASHION SHOW—
DETROIT**
WEEKS OF MARCH 15 and 28
Return Engagement (March 29)
Edelweiss Gardens, Chicago
For Four Weeks
THANKS TO
FRINT GEORGE

the males is the best exhibition of its kind seen around. They went hugely. Eyer and Green (New Acts) did pretty well in fifth, and Cameron and Kennedy (New Acts), who came next, pulled down the hit of the evening in a modernized version of "On and On."

McMahon and Chappelle were another reminiscent couple in their argument frame-up. McMahon does a drunk, and the old train-missing opening before the Union Depot is still retained. The talk has been revamped, and the finish is also new, but the idea is the same as when the late Tim McMahon was the partner. The act now shown retains most of its former appeal. Most of the cross-stitch sounds new and McMahon and Chappelle look set for another trip over the big league circuits.

The Four Nelsons, one of the fastest moving of all the hoop juggling aggregations, closed the vaudeville. All the known hoop juggling tricks are run through with speed and perfect technique.

LETTERS

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Bailley Betty
Banks Joseph
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Barlow Harvard
Bartram & Saxton
Beebe Perry
Benton Bernice
Bauman Josephine
Basley Katherine
Beauchamp Florida
Bell Charles
Belmont Tom
Bennett Alma
Bennett Jack
Bertram John
Bernard Jackie
Bernie Jessie
Bertram Alice
Blondell & Archer
Boden Art
Boyd Emily
Byington Paul
Brannigan & Klein
Brennan & Murley
Brereton & Rule
Broonell Grace
Brown Percy
Brown Tom
Brown Tom
Burton Madeline
Carson & Willard
Cervel Carlise
Chenault Edna
Claire Doris
Clayton Delores

Cole D T
Costes Mrs
Cooke Eddie
Cornell Frances
Cosman Miss C
Cronin Mma
Dale Johnny
Dale Fred
Davis C B
Davis Geo
Daxton Sylvia
Deane Phyllis
De Armo Juggling
De Lancy Francis
De Mont Frank
Dettie Maud
De Wint Grace
Dix Richard
Donnan Irwin
Downing Geo
Duna Peggy
Dupreace Leone
Du Rocher Jean
Dutton Mr & Mrs E C
Dygart Arthur

Earl Burt
Edwards Mrs Jack
Ellsworth Ursula
Girvy Betty
Ely D B
Engle Jack
Everette Floesie
Falcone Mr J
Finn A G
Flakerty Mark
Forbes Vera
Forrest J
Fox Julian
Fox McKay
Francis Milton
Francis Dorothy
Franklin Jack
Franklin Jack
Freeman Sidney
Friend & Downing
Friend Al
Frilling Frieda
Frink Chas

Gates Marie
Gaut J H
Gibbons Mary
Giffin Faye
Glyn Harry
Goodwin Walter
Gordon Arthur
Greene Marion
Gregory Julia
Grimrose Joseph
Gross Mae
Grust J B
Hack Joe
Hagan Frank
Hamilton

Hand Hase
Hanel Jerry
Harican Chas
Harmony Kings
Harrie Averil
Harrison Claire
Harvard Chas
Hart Helen
Hawes Ed
Hendricks Herman
Hanning Lee
Hensley Addie
Hill Olive
Hiner Emil
Hobson & Beatty
Holman May
Hopkins Ethel
Huey Dolly
Huff Grace
Hughes Mrs Geo
Hurt & De Varr
Hyde Jack

Ideal
Innes Bob
Johnson Roy
Johnstone Ollie
Juns Alfred
Kay Frank
Keane Chas
Kelsard Billy
Kimball Maud
Kennedy Francis
King Rose
King Mildred
Kraly Solosay
Kork Joe

Lampina
La Rose Mable
Last Night
Lattell Ed
Lattell Ed
Lattell Ed
Laurence Larry
Legge Gertrude
Lewis Ted
Lewis Ed
Lincoln Corine
Lillie
Lloyd Beanie
Long Jimmie
Long Billie
Loweand Oscar
Lucas Jimmie
McCormick & Meln
McGee Chas
McHose Norvin
McNeil Peggy
Major Garrick
Martin Mrs F
Martins Adelle

Mason Ann
Massey Hughes
May Evelyn
May Halle
Mayer Geo
Meadows Dorothy
McIntote & Leaden
Mamersau Dolores
Miller Mad
Mills Joseph
Milton Joe
Mohler Ray
Monrin Donna
Moore Tom
Morcan & Stewart
Morford Rose
Morse Johnny
Morris & Campbell
Morton Harry
Mowatt & Mullen
Mullaly Jack
Murdock Fapie
Naat Condo
Nayes Aubrey
Nestler Harry
Nicholas Clyde
Nightingale Char
Norman Bobby
Norvells The

Oliver Jane
Olson Ole
O'Neill Bros
O'Neill Ray
Ormand Ora
Pedin Pank
Percival Harry
Perry Albert
Perry Albert
Phillips Jas
Powers Jack
Price Lew
Pullman Emily
Pynn Fred

Sabo H
Sabo H
Sabo Harold
Sanford Wm
Sarnfield Padrac
Sardana Nellie
Saxon Trud
Seldon Geo
Sheldon Louis
Sherwood Marion
Shitley & Munro
Shono Herman
Simp & R
Sims Richard
Sullivan Jas F

Taber M

Raker Ethel
Rand & Gould
Rand Mary
Rediker Frank
Revere Ralph
Rickard William
Rifles Opal
Rifles Opal
Robertson Ione
Robinson Cas
Rome & Wager
Ryan & Leahy
Ryan & Leahy

Sabo H
Sabo H
Sabo Harold
Sanford Wm
Sarnfield Padrac
Sardana Nellie
Saxon Trud
Seldon Geo
Sheldon Louis
Sherwood Marion
Shitley & Munro
Shono Herman
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Sims Richard
Sullivan Jas F

Taber M

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CHAS. ALTHOFF

Headlining the Pantages Circuit

Sole Management JOHN GOLDEN

Holmes Daily Independent,
Feb. 27, 1920:

Althoff,
Most of the
"Pan"
Show

Charles Althoff hasn't been seen around here for some time but the "bursts of laughter" he was sent by light to the headlines of the Pic show and he was sent his way, after he had finished a mighty career in the management of an act, with a pendant for getting his sufficient legs joined together. He requested his way through twenty minutes of monologues which drew rows of laughter and wound up by doing some country kidding and then demonstrated he is a free politician. Althoff has a drill line of com-edy that sends his audience into useful paroxysms of mirth.





WORDS
BY
CAESAR

SWANEE

MUSIC
BY
GEORGE GERSHWIN

THIS IS THE BIG HIT FROM AL JOLSON'S SELECTION OF SONGS WHICH HE PERSONALLY USES IN THE MOST EXTRAORDINARY MUSICAL COMEDY SUCCESS OF THE PAST FEW SEASONS, SINBAD.

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Webb Toddy
Weber Harry
Webster Kitty
Wells Gilbert
Weston Nellie
Weymar Al
White Jackie
White Mr & Mrs
Williams Marion

Dowles Roy
DeHaven Milo A
Dolan Gertrude K
Forsyth Juliet
George Jack Duo
Hamaka Chas
Hale William
Hough Wm M Mrs
Iverson Fritzie
Lorraine C A
Malloy Pat
Marva & Florence
Mann Ben Mrs
O'Neil Peggy Mabel
Rhodes Florence
Vall Arthur
Young Mattus

BURLESQUE ROUTES

(March 22-March 29)

"All Jazz Revue" 22 Majestic Wilkes-Barre 29 Majestic Scranton.
"Aviators" 21-22 Grand Terre Haute 23-27 Park Indianapolis 29 Gayety Louisville.
"Bathing Beauties" 22 Haymarket Chicago 29 Gayety Milwaukee.

"Bostoniens" 22 Gayety Kansas City 29 L O.
"Bowery" 22 Majestic Jersey City 29 Perth Amboy 29 Plainfield 31 Stamford 1-3 Park Bridgeport.
"Broadway Belles" 21-22 Gayety Sioux City 29 Century Kansas City.
"Burlesque Revue" 22 Gayety Buffalo 29 Gayety Rochester.
"Burlesque Wonder Show" 22 Perth Amboy 22 Plainfield 24 Stamford 25-27 Park Bridgeport 28-31 Cohen's Newburg 1-3 Cohen's Poughkeepsie.
"Cabaret Girls" 22 Gayety Minneapolis 24-26 Gayety Sioux City.
"Cracker Jacks" 22 Penn Circuit 29 Gayety Baltimore.

"Girls from Joyland" 22 Victoria Pittsburgh 29 Penn Circuit.
"Girls Girls Girls" 22 Star Brooklyn 29 Gilmore Springfield, Mass.
"Girls of U S A" 22 Jacques Waterbury 29 Miner's Bronx New York.
"Golden Crooks" 21-22 Berchel Des Moines 29 Gayety Omaha.
"Grown-up Babies" 22 Englewood Chicago 29 Haymarket Chicago.
"Hastings Harry" 22 Empire Brooklyn 29 Empire Newark.
"Hay Edmund" 22 Trocadero Philadelphia 29 Empire Hoboken.
"Hello America" 22 Empire Toledo 29 Lyric Dayton.

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Pettigrew Hector
Shepard Kate
Steel Leopold
Wakefield George
Yeakator Earl
Yeager Blanche
Young Margaret
Youngers The
Vall Muriel

"Beauty Revue" 22-24 Armory Binghamton 25 Auburn 26-27 Inter Niagara Falls 29 Star Toronto.
"Beauty Trust" 22 Gayety Pittsburgh 24-25 Park Youngstown 1-3 Grand Akron.
Behman Show 22 Gayety Montreal 29 Empire Albany.
"Best Show in Town" 22 Gayety St Louis 29 Columbia, Chicago.
"Blue Birds" 22 Mt Morris New York 29 Majestic Wilkes-Barre.
"Bon Tons" 22 Palace Baltimore 29 Gayety Washington.

Dixon's "Big Revue" 22 Gilmore Springfield 29 Worcester Worcester.
"Follies of Day" 22 Gayety Rochester 29-31 Eastable Syracuse 1-3 Lumberg Utica.
"Follies of Pleasure" 22 Lyceum Columbus 29 Victoria Pittsburgh.
"French Follies" 22 Century Kansas City 29-30 Lyceum St Jose.
"Girls a la Carte" 22 Empire Albany 29 Gayety Boston.
"Girls de Look" 22-24 Cohen's Newburg 25-27 Cohen's Poughkeepsie 29 Casino Boston.
"Girls from Follies" 22 Olympic New York 29 Gayety Brooklyn.

"Hip Hip Hurray" 22 L O 29 Gayety St Louis.
"Howe Sam" 22-24 Eastable Syracuse 25-27 Lumberg Utica 29 Gayety Montreal.
"Jazz Babies" 22 Worcester Worcester 29 Howard Boston.
Kelly Lew 22 Gayety Toronto 29 Gayety Buffalo.
"Kewpie Dolls" 22 Gayety Louisville 29 Empires Cincinnati.
"Liberty Girls" 22 Casino Boston 29 Columbia New York.
"Lid Lifters" 22 Majestic Scranton 23-25 Armory Binghamton 1 Auburn 2-3 Inter Niagara Falls.
"London Belles" 22 Columbia Chicago 22-23 Berchel Des Moines.

BILLY RHODES

Featured with W. B. FRIEDLANDER'S

"CAVE MAN LOVE"

THIS WEEK (March 15) B. F. KEITH'S ALHAMBRA

MY HITS
FROM
1892
TO
1920



HARRY VON HALL OF FAME A RECORD THAT WILL

It is with great pleasure that I announce my twenty-eighth anniversary as a generous support they have always given me, and trust that I will always me the goods. I submit my twenty-eighth jubilee Ballad WHEN THE HARVEST

BALLADS

MY OLD NEW HAMPSHIRE HOME
DOWN WHERE THE SWANEE RIVER FLOWS
WHERE THE SWEET MAGNOLIAS BLOOM
WHEN THE HARVEST DAYS ARE OVER, JESSIE, DEAR
I WONDER IF SHE'S WAITING?
DOWN WHERE THE COTTON BLOSSOMS GROW
THE MANSION OF ACHING HEARTS
THE BIRD IN A GILDED CAGE
JENNIE LEE
IN A VILLAGE BY THE SEA
SOMEBODY'S WAITING FOR ME
STORIES THAT MOTHER TOLD ME
I'LL BE THERE, MARY, DEAR
WHEN KATE AND I WERE COMING THRO' THE RYE
DOWN ON THE FARM
THE SENTINEL ASLEEP
IN THE EVENING BY THE MOONLIGHT, DEAR LOUISE
WHERE THE MORNING GLORIES TWINE AROUND THE DOOR
JUST SING A SONG FOR IRELAND—
LAST NIGHT WAS THE END OF THE WORLD
ALL ABOARD FOR BLANKET BAY
A LITTLE BUNCH OF SHAMROCKS
THEY ALWAYS PICK ON ME SOMEONE'S MORE LONESOME THAN YOU
JUST AS YOUR MOTHER WAS

My Hits from 1892
Till 1920

WALTZ SONGS

DOWN WHERE THE WURZBURGER FLOWS
UNDER THE ANHEUSER BUSH
AND HER NAME IS ROSE
ON A SUNDAY AFTERNOON
MY LITTLE CONEY ISLE
TAKE ME BACK TO NEW YORK TOWN
ALL ABOARD FOR DREAMLAND
IN THE SWEET BYE AND BYE

ANOTHER CAROLINA SUNSHINE

WHEN THE

HARVEST MOON IS SHINING

A WONDERFUL HARMONY BALLAD. A HIT.

EDDIE CANTOR AND VAN AND SCHENCK'S
BIG HIT IN ZIEGFELD'S FOLLIES

ALL THE BOYS LOVE MARY

LYRIC BY ANDREW B. STERLING

BILLY JEROME'S WONDERFUL COMEDY LYRIC

WEEGEE WEEGEE

TELL ME, DO!

IT'S THE CRAZE OF THE COUNTRY

NOW IS THE TIME TO PUT THIS HIT ON

CAROLINA SUNSHINE

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N

HARRY VON TILZER MUSIC PUB

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TILZER'S MODUS HITS STAND FOR ALL TIME



My writer. I want to thank all my pals and friends in the profession for the support by fair and square business methods and by delivering COON IS SHINING, and the greatest bunch of song hits I have ever published.

B
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TED LEWIS'S RIOT SONG IN THE
GREENWICH VILLAGE FOLLIES

WHEN MY BABY SMILES AT ME

THE SONG THE ACTORS ARE SINGING

A COMEDY SCREAM

HE WENT IN LIKE A LION AND CAME OUT LIKE A LAMB

LYRIC BY ANDREW B. STERLING

GOING BIGGER THAN EVER

THEY'RE ALL SWEETIES

NOW IS THE TIME TO PUT THIS HIT ON

CAROLINA SUNSHINE

COON AND NOVELTY SONGS

ALEXANDER, DON'T YOU LOVE
YOUR BABY NO MORE?
MOVING DAY
MY JERSEY LILY
HANNAB, WON'T YOU
OPEN THAT DOOR?
CHOCOLATE DROPS (Inst.)
WHOA, BILL (Inst.)
WON'T YOU ROLL THEM EYES?
I JUST CAN'T HELP FROM
LOVING THAT MAN
UBANOLA GLIDE
UNDER THE YUM YUM TREE
I LOVE IT
I'LL LEND YOU ANYTHING
EXCEPT MY WIFE
KEEP YOUR FOOT ON THE
SOFT PEDAL
I LOVE MY WIFE, BUT OH,
YOU KID
IDARO
I REMEMBER YOU
DON'T TAKE ME HOME
TOP O' THE MORNING,
BRIDGET McCUE
MARIUTCH AT CONEY ISLE
TAPPI
MAKING EYES
ARE YOU COMING OUT TO-NIGHT,
MARY ANN!
COAX ME
I WANT TO BE THE LEADING LADY
MY LADY HOTTENTOT!
I'D LEAVE MY HAPPY HOME
FOR YOU
I AIN'T A-GOING TO WEEP
NO MORE
OH, OH, MISS PHOEBE
GOOD-BYE, ELIZA JANE
WHAT YOU GOING TO DO WHEN
THE RENT COMES 'ROUND?
ON THE SOUTH SEA ISLE
ON THE HOKO-MOKO ISLE
ON THE OLD FALL RIVER LINE
LOVE ME WHILE THE LOVING
IS GOOD
AND THE GREEN GRASS GREW
ALL AROUND
I SENT MY WIFE TO THE
THOUSAND ISLANDS
CAN YOU TAME WILD WIMMIN?
I'D DO AS MUCH FOR YOU
WHAT A FOOL YD BE
THE RAGTIME GOSLIN MAN
KNOCK WOOD

MARCH SONGS

ALL ALONE
JUST ONE SWEET GIRL
WHEN THE FLOWERS BLOOM
IN SPRINGTIME
WAIT TILL THE SUN SHINES,
NELLIE
BYE BYE, DEARIE
SUMMER TIME
MARCHING TO THE MUSIC OF
THE BAND
WHEN THE BAND BEGINS TO PLAY
I WANT A GIRL JUST LIKE THE
GIRL THAT MARRIED DAD
GOOD-BYE, BOYS
DO YOU TAKE THIS WOMAN FOR
YOUR LAWFUL WIFE?

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This is Egbert Van Alstyne's Latest
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By ARTHUR SZEMORE and

MR. LEADER

THIS IS A WONDERFUL
ORCHESTRA NUMBER FOR YOU

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GET THIS SURE FIRE SONG
IN AND PLEASE YOUR AUDIENCES

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THIS IS A KNOCKOUT
FOR YOUR TURN

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of Quality"

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Everywhere

MISSISSIPPI SHORE

EGBERT VAN ALSTYNE

ACROBATIC ACTS

THIS IS THE NUMBER THAT WILL
PUT SNAP INTO YOUR WORK

TABLOIDS

THIS NUMBER WILL DO
WONDERS FOR YOU

SKETCHES

MISSISSIPPI SHORE WILL
FIT IN ANYWHERE FOR YOU

NATURAL HIT

al Copy, Song or Dance Orchestration

ST., CHICAGO EZ. KEOUGH
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A GOOD BET

Guy THE MAGLEYS Pearl

FOR A PLACE

PAST PERFORMANCES

PALACE DERBY

JUDGE MCKER, "TELEGRAPH"
Drew 1st Position—Week of February 9th

By SAM MCKER

The Magleys—Guy and Pearl—accomplished an unusual wonderful feat. Opening the show, they also stopped it because the enthusiastic patron refused to leave their applause until this minute, attractive and youthful couple repeatedly had bowed their appreciation of this triumph.

They carry a considerable production and make a change of costume appropriate to each scene. Every number is an acted story in song and dance. In daring and speed the Magleys have gone far beyond others who make a claim of the girl sustained without a touch of the hand from either shoulder of her partner when he swoosh around with the regularity of a top. The spectators in the front rows sat in breathless expectation of receiving Miss Magley at any moment in their laps.

COLONIAL HANDICAP

JUDGE "CON," "VARIETY"

Drew 5th Position—Week of March 1st

The Magleys held their in almost unanimously. The latter are one of the best dancers known to vaudeville and Pearl Magley should get a world of credit for her costume selection. She looks better on each appearance and her last creation, a dead black short skirt affair, is the last word in clever color blending and style. Both are correct dancers, and the couple with both acted before the handicap in Chinese attire is novel and away from the obvious.

The Magleys chained them to their seats with their opening and held them until 11:15 P. M.

ALHAMBRA CUP

JUDGE "FRED," "VARIETY"

Drew 5th Position—Week of March 8th

Choosing the first half, the Magleys moved up from the dance spot of the show, showed us, they took complete all of the crowd, quickly and easily. They were very clever in their selection of the white of the miller. Placing them in the Chinese international spot made it possible to get a line. The couple with both acted before the handicap in Chinese attire is novel and away from the obvious.

on any bill on the strength of the showing at the Alhambra.

Trainer MAX HAYES, Palace Theatre Building

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"Maids of America" 22 Casino Philadelphia 29 Hurley & Seamon's New York
Marion Dave 22 Columbia New York 29
Casino Brooklyn
"Midnight Maidens" 22 Gayety Newark
29-1 Broadway Camden 2-3 Grand
Trenton
"Million Dollar Dolls" 21 People's Philadelphia 19 Palace Baltimore
"Mischievous Makers" 22 Gayety St Paul 29
Gayety Minneapolis
"Monte Carlo Girls" 22 Gayety Milwaukee 29 Gayety St Paul

"Oh Frenchy" 22 Empire Cleveland 29
Cadillac Detroit
"Oh Girls" 21 Star and Garter 29 Gayety
Detroit

"Page Makers" 21 Standard St Louis 29-
29 Grand Terre Haute 19-3 Park
Indianapolis
"Parliam Flirt" 21 Gayety Baltimore 29
Folly Washington

"Parliam Whirl" 22 Gayety Omaha 29
Gayety Kansas City

"Peek-a-Boo" 21 Star Cleveland 29 Em-
pire Toledo

"Razzle Dazzle" 22 Howard Boston 29
Empire Providence

"Record Breakers" 22-23 Lyceum St Joe
29 Standard St Louis

Reeves Al 21-24 Park Yoderstown, 21-
27 Grand Akron 19 Star Cleveland
Reynolds Abe 21 Grand Hartford 29
Jacques Waterbury
"Rosebud Girls" 21 Hurley & Seamon's
New York 29 Empire Brooklyn

"Round the Town" 21 Empire Providence
29 Olympic New York

"Sight Seers" 21 Miner's Bronx New York
29 Orpheum Paterson

"Social Follies" 21 Empire Hoboken 29
Star Brooklyn

"Social Healer" 29 Gayety Boston 29
Grand Hartford

"Some Show" 21 Gayety Brooklyn 29
Gayety Newark

"Society Girls" 22 Folly Washington 29
Bijou Philadelphia

"Sporting Widows" 29 Orpheum Paterson
29 Majestic Jersey City

Star and Garter 22 Gayety Washington
29 Gayety Pittsburgh

"Stop Lively Girls" 21 Gayety Detroit 29
Gayety Toronto

Stone and Pillard 22 Academy Buffalo 29
Empire Cleveland

"Sweet Sweeties Girls" 22 Empress Cin-
cinnati 29 Lyceum Columbus

"Tempters" 22 Star Toronto 29 Academy
Buffalo

"24th Century Maids" 21 Olympic Cla-
cinnati 29 Star & Garter Chicago

"Victory Belles" 22 Casino Brooklyn 29
People's Philadelphia

Watson Billy 22-25 Broadway Camden
26-27 Grand Trenton 29 Treaders
Philadelphia

Welch Ben 22 Lyric Dayton 29 Olympic
Cincinnati

White Pat 22 Cadillac Detroit 29 Engel-
wood Chicago

Williams Mollie 22 Empire Newark 29
Casino Philadelphia

"World Seaters" 21 Bijou Philadelphia
29 Mt Morris New York

REKOMA

COLONIAL, NEW YORK—THIS WEEK (March 15)
ALHAMBRA, NEW YORK—NEXT WEEK (March 22)
ROYAL, NEW YORK—MARCH 29

**"THE GENTLEMAN
EQUILIBRIST"**

Direction, ALF. T. WILTON

CLARENCE OLIVER and GEORGIE OLP

IN A NEW COMEDY PLAYLET

"PARADISE CLOSED"

By MATTIE KEENE and LEO WEIL

COLONIAL THEATRE, NEXT WEEK (March 22)

Production by Becker Bros., Chicago

Direction, HARRY J. FITZGERALD

Spring Is Here—and So Are We

WITH THE GREATEST BATCH OF
BALLADS, NOVELTY and COMEDY SONGS

IT'S EVER BEEN OUR GOOD FORTUNE TO HAVE AT ANY ONE TIME

Our Coast to Coast Service Will Take Care of Your Wants
EACH AND EVERY OFFICE IN THE CHAIN CARRIES A COMPLETE STOCK (PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS) OF THE FOLLOWING GREAT BIG HITS

LET THE REST OF THE WORLD GO BY

by ERNEST R. BALL & J. KEIRN BRENNAN

STILL THE BIGGEST BALLAD HIT IN THE COUNTRY

I LOVE YOU JUST THE SAME

SWEET ADELINE

by ARMSTRONG AND GASKILL Wonderful quartette ballad

BO-LA-BO

by GEORGE FAIRMAN—vocal and instrumental. The Sensational Egyptian fox-trot novelty.

WHO'LL TAKE THE PLACE OF MARY

by AL DUBIN, CLARENCE GASKILL and HARRY MAYO—Greatest of all "MARY" songs and our next big ballad hit.

MOONSHINE

IS IN THE MOUNTAIN STILL

AL HERMAN'S big comedy hit in the Greenwich Village Follies.

IF AN APPLE TEMPTED ADAM

WHAT A PEACH COULD DO TO ME

HENRY LEWIS' big comedy hit in the Frivolities of 1920.

SHADOWS WILL FADE AWAY

by J. KEIRN BRENNAN & BERT RULE

GREATEST OF ALL FOX-TROT BALLADS

DEAR LITTLE BOY OF MINE

BALL & BRENNAN ballad classic—it will live forever.

GOOD NIGHT, ANGELINE

SISSLE & BLAKE'S wonderful serenade song.

THERE'S A TYPICAL TIPPERARY OVER HERE

ALEX GERBER & ABE SILVER'S Irish Novelty Song (with patter) that everybody's raving about.

YOU KNOW WHAT I MEAN

by AL DUBIN & FRED RATH. Cute and cunning. Great for doubles. All sorts of versions.

AIN'T IT GRAND IN NEW ORLEANS

BY J. KEIRN BRENNAN AND BERT RULE
a corking good lively number, great anywhere, to open, in middle or to close the act.

THE OLDER THEY GET THE YOUNGER THEY WANT 'EM

by AL DUBIN and CLARENCE GASKILL—every line a scream and lots of 'em. One of the best comedy songs written in years.

M. WITMARK & SONS

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"WHISTLE A SONG"

A "KNOCKOUT" AT KEITHS!

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ruined with disfiguring
Wrinkles, only Crow-
feet or unsightly Flabby
Skin and Furrows. Such
disfigurements removed
immediately—no visible
trace left.

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ATLANTIC CITY.

By CHARLES SCHUEER.

The Conway Theatre Ticket Agency of Philadelphia will open an office in the Boardwalk lobby of the Alamo Hotel April 28.

In anticipation of the pre-Broadway booking of "Floradora" at the Globe for Holy Week, recollections of the original company's appearance here are being brought forth. An old program has been discovered and copies will be made as part of the local advertising campaign.

Mr. and Mrs. Coburn will introduce "Three Showers" at the Globe next week, and the Apollo offers a split week with "Aftermath," the new Edwin Milton Royle play, 22-24, and "The Unwanted One," a new Chinese-American play, with Forrest Winant, 25-27.

General criticism of the local production of "Chris" by George Tyler here last week seemed to indicate that the event did not have the proper co-operation of producer and author. The public failed to take to the play, in fact opposed it, while the operation of lighting, both of stage and house, spoiled the illusion.

BOSTON.

By LEN LIBBEY.
ORPHEUM, LOWE.—Pictures and vaudeville.

J. GLASSBERG'S
SHORT
VAMP
SHOE



NEW FRENCH MODEL

STYLISH SOLES—dressed in fine quality
leather, French heel. Colors: White, Black, Red,
Brown, Green, etc. Sizes: 5 to 10. Made in
U.S.A. by J. G. & Co.

511 6th Avenue, near 31st Street
250 5th Avenue, at 31st Street

BOSTON.—Vaudeville and a feature film.

BOWDOIN.—Pictures and vaudeville.

BLIQU.—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 BEACON, CODMAN SQUARE,
STRAND, FRANKLIN PARK, EXETER
STREET, COLUMBIA, LANCASTER,
WALDORF, GLOBE, FENWAY.—Pic-
tures.

PARK.—The second week of the fea-
ture film, "Why Change Your Wife?"

SHUBERT.—The third week of the
"Greenwich Village Follies."

MAJESTIC.—Opening of "The Magic
Melody."

WILBUR.—The fifth week of "21
East."

HOLLIS.—Fifth week of Helen Hayes
in "Bab."

PLYMOUTH.—"The Girl in the Limou-
sine" on the fourth week.

TREMONT.—Opening of new show,
"Dere Mabel," a musical comedy, which
struck in here for its premiere.

PARK SQUARE.—"Money Girl" on the
fourth week to big business.

BOSTON OPERA HOUSE.—Return of
"Chu Chin Chow."

COPLEY.—Second week of "A Night
On St. James' Place."

ARLINGTON.—"The Outrageous Mrs.
Palmer" for the seventh week.

HOWARD.—"Round the Town" com-
pany.

CASINO.—"Abie Reynolds' Review."

GAYETY.—Dave Marlow's "Stageland."

The Boston Symphony Orchestra is de-
claring business without 34 of its players.

This is the number who joined the
union and participated in the strike. At
a meeting of the trustees it was voted
to hold up the pay of the men and fine
them for not appearing at the rehearsal
and when they refused to accept the
fines their contracts were canceled. This
leaves the orchestra much depleted in
numbers for the time, but steps are
being taken to take it out on the road,
with programs arranged accordingly.

REMOVAL NOTICE

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tremendous savings on every
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Special discount to the Profession.

A. Ratkowsky, Inc.
34 West 34th St., New York

BUFFALO.

By SIDNEY BURTON.

MAJESTIC.—Geo. M. Cohan's new star,
George Renavent, in "Genius and the
Crowd."

SHUBERT-TECK.—"Betty, Be Good."
Loped in from Chicago on its way east.
Appears to be sparring for bookings.

"Fanning Show 1918" next week.

SHEA'S.—Vaudeville.

SHEA'S HIPPI.—Wallace Reid, "Don't
Speak," Charlie Chaplin, "The Rink."

GAYETY.—"Follies of the Day," with
Harry Walsh and George Hayes.

ACADEMY.—"Oh, Franchy," with Bert
Weston and Milly De Vere.

OLYMPIC.—Dot Marshall, "Blue Grass
Four," Beck and Stone, Allen and Lewis,
Clyde Nelson Duo, Melillo Troupe.

LYRIC.—Lottie Meyer and Nympha,
Costess Toys, Wyoming Trio, Lamberts,
Joe Crutts, "The Lord Loves the Irish."

STAR.—Royal Pekinese Troupe, Wil-
son and Wilson, Conroy, Meyer and
Martin, "Manhattan Fair."

EMPIRE (the old Garden).—Showing
William Farnum, "The Adventurer";
"Back to Nature," Jugo-Slav Orchestra.

FAMILY.—"Mother, I Need You." Pic-
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Frank Offerman has renamed the old
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Oh!

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Words by
BYRON GAY

Musical notation and lyrics for “The Merry-Go-Round”.

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Oh! Oh! Oh!

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will be occupied by a furniture company. At present it has a warehouse, on the site of the new Lewis, and in order to secure the consent of the owners to a termination of their lease, Lewis agreed to acquire an adjoining piece of property.

In recognition of his twentieth year with Shee's orchestra, Director Herman E. Schultz has written a new overture, "Anniversary," which is being played at the Court Street House. Herman went into the orchestra at the old Garden as cellist in 1906.



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George M. Cohen was in town the first of the week looking over his latest, "Genius and the Crowd."

Instead of preaching the usual sermon, Rev. G. E. Eldridge, of Calvary Presbyterian Church, gave a showing of Mary Pickford's "Rebecca of Sunnybrook Farm" Sunday night and drew the moral lessons to be derived from the story. He has been using pictures as a medium for teaching religious truths for several weeks and says the plan is meeting with success.

CLEVELAND.

By J. WILSON ROY.

OPERA HOUSE.—William Gilette, in "Dear Brutus."

SHUBERT-COLONIAL.—Alice Brady, in "Forever After."

PROSPECT.—Joseph W. Payton Stock Players, in "Fair and Warner."

KEITH'S.—Marie Cahill, Joseph B. Howard and Ethelyn Clark, in "Chin Town."

Dorothy Shoemaker and Co. Patricia, Gallagher and Martin, Bert Howard, Bertram and Saxton and Challen and Kell.

MILES.—Kum and Co., Wolfe and Patterson, W. E. Whittle, Amoroso and Jeanette, Bertha Gilbert and pictures.

LOEW'S LIBERTY.—"Twelve Swallows," Jack Gould, Flying Henrys, Bell and Caron, Bernard and Meyers and pictures.

PRINCE.—Cupid Revue Co., Byron Brothers' Saxo Band, Tiller Sisters, Nickel Sisters, Tracy, Palmer and Tracy and pictures.

EMPIRE.—Pat White and his "Gaiety Girls."

STAR.—"Hello, America!" with Lewis and Dody.

GRAND.—"Dangerous Dan McGrew," Maggie Le Clair, The Angelus, O'Connor and pictures.

Folsom, Challen and Lambert and pictures.

EUCLID.—Fourth and final week, "On With the Dance," with Mae Murray and David Powell.

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What JOHN H. RAFTERY, Music Critic of America's Leading
Professional Daily Newspaper says of
"THE BAREFOOT TRAIL"

THE MORNING TELEGRAPH, MONDAY, MARCH 8, 1920.

**M'CORMACK, HAS
EVENTFUL NIGHT**

Introduces Young Australian 'Cell-
ist and Sings New
Song Hit.

"The Barefoot Trail" a hit.
Perhaps the lyric hit of a most "hit-
ful" recital was an encore, "The Bare-
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the words by Marion Phelps admirably
fitted with music by Alvin S. Wiggen
making an instantaneous and probably
enduring impression upon the audience.
Simplicity, sincerity and sentiment, the
essential ingredients of every lasting
lyric "favorite," characterize both the
words and tune of "The Barefoot Trail"
and although it may remind you of
many an old or comparatively new song
hit, yet it has "a difference" all its own
and the family resemblance to "Silver
Threads Among the Gold" and other
fragrantly perennial ballads is rather
in its favor than otherwise and certainly
must class it as a typical John McCor-
mack ballad. At all events, the audi-
ence liked it so well that the first verse
is given here:
There's a winding trail thro' the meadow grass
And over a sunny hill
To the willow-wood where a lad and lass
Once roamed at their own sweet will.
A loony little lad with a foolish doe
And a wee wee lass like a wee wee wild rose,
Over the hill-top and thro' the dale
To winding the winding barefoot trail.

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"BILES, NAUGHTY SWEETIE!"
"YOU DIDN'T WANT ME!"
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"ONLY FOOLING 'ROUND ME!"
"NOW I KNOW!"
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STILLMAN.—All week, Constance Talmadge, in "In Search of a Sinner."
ALHAMBRA and MALL.—All week, Charles Ray, in "Alarm Clock Andy."
METROPOLITAN and STRAND.—All week, Tom Moore, in "Dada."
ORPHEUM.—All week, Anita Stewart, in "Mind the Paint Girl."
KNICKEBOCKER.—Madge Kennedy, in "The Blooming Angel."

This is "home-coming" week for Ethelyn Clark, who is on the Keith bill, as she is a Clevelandian.

Edmond Soraghan, of the Payton Stock Players, is the father of a 13-pound boy. The news broken in him at the close of the third act of "The Song of Songs." Mrs. Soraghan is a stock actress (Richie Clark Russell).

Top prices of \$4.40 have no terrors for first here, as advance sales for the Glasgow-Follies next week are reported as extra heavy and the probability is that the house will be sold out for the engagement.

The postponed concert by John McCormack will be given Sunday at the Masonic auditorium. The house was sold out 10 days before the date for the February event, and it is reported none have given up their pastboards.

DENVER.

By EDWARD T. GAHAN.

George M. Robinson, superintendent of the Empress for the last five years, died after an illness of several months. He was born in Scotland and came to America at the age of 23.

With his new wife on an arm and his new play, "False Gods," under the other, Ernest Wilkes stopped off here to see Ben Ketcham, manager of the Denham. Mrs. Wilkes was formerly Mrs. Alicia McQuade Zabala.

The Sells-Floto Circus, after wintering here, is about ready to "raise canyons." The circus management is inviting Denver children out of the winter quarters to see the animals. A baby leopard and a new family of ostriches arrived last week.

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Vaudeville is being shown three times daily at the Tabor. Films fill in a continuous show from 1 to 11 o'clock.

With a seating capacity of 500, a new picture theatre will be erected at Steamboat Springs by C. D. Haspert and James A. Brobeck.

M. W. Bennett, press agent at the Orpheum, is reading copy at his leisure for the Denver "Times."

DES MOINES, IOWA.

By DON CLARK.

Sanderson and Cawthorn in "The Canary" drew capacity for 3 performances at the Berchel, 2-13, at \$3 top for

entire lower floor, the highest price ever charged for a musical comedy here. Doyle and Dixon especially pleased.

Frances Starr in "Tiger! Tiger!" at the Berchel Friday and Saturday this week. \$3 top. Next week, 3 days, Walker Whiteside in "The Master of Ballantrae."

"Scandal" drew 2 big houses Thursday last week in return engagement. Gus Hill's Minstrels played one night this week at Berchel to big house.

Minor Watson made a hit in "Grumpy" in stock at the Princess this week. Next week "The Brat."

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headlining at Orpheum this week. "Paper Dress Revue" holding top position at Empress, first half.

Leona Powers, leading woman at the Princess Stock Company, celebrated her birthday with a dinner last Saturday. Received many gifts from Lynn and Maiden, Mass., where she played leads in stock the past 2 seasons.

Movies this week. Des Moines, Marshall Neilan's "The River's End"; Hialeah, Will Rogers in "Jubilo"; Garden House, Peters, in "Silk Husbands and Calico Wives," first half, Olive Thomas in "Footlights and Shadows," last half; Palace, Neil Shipman in "Back to God's Country," first half, Owen Moore in "Sooner or Later," last half.

Elbert and Getchell have announced stock season at Princess will close May 8. Last legitimate booking at Berchel is "Three Wise Fools," May 6-7-8. Orpheum may close last of May, although no decision has been announced. Empress vaudeville will run all summer.

SCENERY BY EDWIN H. FLAGG STUDIOS

DRAWOH ARALC

Temple Theatre, Rochester, Week March Eighth

VIEWPOINTS OF LOCAL CRITICS

TIMES-UNION

The comedy "star" of the program was won by Clara Howard, whose comedy antics were so spontaneous and unforced that she had her audience shouting with laughter while she was on the stage and calling for more when she departed. Imitations of Charlie Chaplin are not new, but Miss Howard gives one that proved a "scream."

JAMES B. MCKOWEN

POST-EXPRESS

The comic honors and most of the laughs of the afternoon were divided between Clara Howard, billed as "The Musical Comedy Girl." Miss Howard has sufficient personality to make a "single" act amusing and keep it so for twenty odd minutes. She sings rather cleverly and does a wee bit of dancing, but it is her general fooling that makes her act "go." She is genuinely funny and worth seeing.

HERALD

TEMPLE THEATRE

A vaudeville bill far superior to the average in quality and variety is offered by the Temple Theatre this week. The seeker for amusement who is not pleased will be hard indeed to satisfy.

Following the Spanish Revue on the program, is Clara Howard, long a musical comedy favorite, who has a style of mad-cap comedy that is infectious in humor and that is provocative of laughter and applause.

DEMOCRAT

Clara Howard, a singing comedienne, registered a good-sized success. She did considerable interesting and "cute" stuff, more or less cleverly, and her voice was agreeable.

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DETROIT.

By JACOB SMITH.

Al Jolson in "Sinbad." He will stay at least three weeks. Some say he may remain four. So far Jolson has not missed a performance. He is not singing as many songs as usual, however. Voice won't stand it.

"Dear Brutus," with William Gillette, big business last week at New Detroit. This week Robert Mantell. Next, "Bew Hur."

"Nothing but Love" at the Garrick. Next, Alice Brady in "Forever After."

At the photoplays: "Black is White"

at Broadway-Strand; "Footlight and Shadows," at Madison; "Willow Tree," at Majestic; "Slaves of Pride," at Columbia; "Inferior Sex," at Adams; "Daredevil," at Washington.

Ground for the new Butterfield Theatre in Lansing was broken Tuesday.

INDIANAPOLIS.

By VOLNEY B. FOWLER.

MURAT—"The Unknown Purple."
ENGLISH—"Ziegfeld Follies."
KEIFFER—"Vaudeville."
PARK—"Musical Extravaganzas."
BROADWAY—"Vaudeville."
LYRIC—"Vaudeville."
RIALTO—"Vaudeville and pictures."
CIRCLE—"Pictures."

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Gregory Kelly and Ruth Gordon have received an offer to star in the Maud Fulton Stock Company at Oakland, Cal., next summer.

The Little Theatre, under the direction of George Somes, will present 4 new plays by Indiana authors at the Masonic Temple, March 25.

The Broadway deviated from its vaudeville policy last week to show the Jack Dempsey film, "Daredevil Jack." The house record was broken.

New picture ventures in Indiana are as follows: Tillock and Lichtman have opened a new leased house in New Haven. A photoplay theatre to be named the "Columbia" will be erected at Van Buren and Main streets in Columbia City soon. A. J. Wacker is planning the construction of a theatre in Clinton.

The W. C. T. U. at Seymour, Ind., has declared war upon Sunday performances, having held a meeting to discuss way

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THE PACIFIC COAST

and means of opposition. The movement has gone no further.

Managers Heller and Coffin, of the Starland at Anderson, turned the theatre over to students of the Anderson high school for a celebration in honor of their basketball team after it had won a district tournament, getting some invaluable advertising thereby.

Riviera at Anderson had all of the children from the Madison County Orphan's Home as guests at a special showing of Mary Pickford in "Pollyanna."

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NEW ORLEANS.

By O. M. SAMUEL
TULANE—May Irwin, in "On the Hired Line."
LYRIC—Quaker City Dancing Girls (colored).
STRAND—Bert Lytell and Beatrice Joy, in "The Right of Way."

Jimmy Huxsley did not play New Orleans or Memphis. It was expected he would play both towns.

"Twin Beds" comes to the Tulane soon. Following the engagement of the faro, Guy Bates Post, in "The Masquerader," plays a return.

Archie Lloyd returned from a tour of Texas this week.

The racing season closes this week. The players, as usual, lost, and the bookmakers are almost in as bad a fix. With a meet extending 100 days, the "kitty," which is the association's hotels, autos, etc., has the money, and the turf adherents are sadder but, seemingly, not very much wiser. The bookmaker with \$25,000 who remains 100 days at an expenditure of \$250 a day will certainly slip his 35 thou. into the maw, and the player who wins one day and loses the next will do the same thing. Summing it all up, following the races is a happy way to part with money.

Impresario Verande has leased the Lafayette for next season and announces he will bring over another opera troupe from France. Verande really means that if he can get enough local subscriptions he will do so.

Virginia Low has left for New York.

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PITTSBURGH.

By COLEMAN HARRISON.
Manager Harry Brown of the Nixon reports an unprecedented sale of seats for "Ben Hur." "Three Wise Fools" next.

Pat Rooney's act, "Rings of Smoke," drew heavy attendance at the Davis last week. Vincent Lopez' jazz band is a real one and the best by far that has ever graced the local stage.

"Always You" with Irene Franklin and Ralph Herz, is seeing a continual of the big patronages at the Alvin. Herbert Strobel, composer of the score, is conducting the orchestra. Alice Brady drew almost to capacity.

Charles Dalton is playing the leading role in "The Better Girl," which is in its second week (return) at the Duquesne. This play made a poor impression last year in its initial showing, due to inaccurate portrayal of the leading characters.

An electrician with the "Scandals of 1919," which played the Nixon last week, took suddenly ill. He is recuperating at the Allegheny General Hospital.

The local fire authorities have come in for censure as a result of some recent small fires in theatre houses. The claim is that they have been lax in enforcing regulations as to cleanliness. A fire in the Blackstone a week ago Saturday caused a scare in the audience.

Sothern and Marlowe are playing to capacity all week at the Shubert-Pitt and living down the belief that the house is a hoodoo.

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The Gayety last week drew the largest audience. Jean Badin's "Peak-a-Boo" was the attraction, and there are several features with the show which merited the heavy draw.

GAFFETY—Burlesque.
ACADEMY—Burlesque.
VICTORIA—Burlesque.
HARRIS—Vaudeville.
SHERIDAN SQUARE—Vaudeville.
LOEWS LYCEUM—Vaudeville.
GRAND—Pictures.
LIBERTY—Pictures.

PORTLAND, ORE.

By RALPH ELLIOTT MILLER.
BAKER—14, Baker Players, "The Trail of the Lonesome Pine."
ALCAZAR—15, "Girls Will Be Girls."
ORPHEUM—William Rock.
PANTAGES—Vaudeville and pictures.
HIPPODROME—Vaudeville and pictures.
RIVOLI—Tom Moore, "Toby's Bow."
PEOPLES—Charles Ray, "Alarm Clock Andy."
LIBERTY—Wallace Reid, "Double Speed."
COLUMBIA—Bert Lytell, "The Right of Way."

(NATE)—**BOLTON and BENSON**—(RUSTY)

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MAJESTIC—Tom Mix, "The Cyclone."
STAR—"Callie 38."
GLOBE, **CIRCLE**, **GRAND**, **REX**, **BURNSIDE**, **CASINO**, **SUNSET**—Pictures.

Pertinent among picture happenings, not only in Oregon, but the Northwest, is the revival of the Motion Picture League of Oregon. Changes were introduced so as to make eligible for membership men representing exchanges and producing companies as well as men connected with combination houses.

Heard A. Keates, the noted organist from Denver, has arrived to take charge of the Liberty organ. He is temporarily filling Henry B. Murtage's place.

Vincent Knorke, director of the Columbia orchestra, is issuing special Canadian melodies in the score which will form the music and back ground for "The Right of Way."

Frank Hayward old time legitimate performer, has opened offices at 1019 Chamber of Commerce and is producing 3 road shows. The people are known as Blackstone Players.

PROVIDENCE.

By **KARL K. KLARK**,
SHUBERT MAJESTIC—"Fifty, Fifty," musical comedy.
OPERA HOUSE—"Little Miss Charity." With various changes and a little more pep the show is said to be going much better here than in Washington, where it had its initial performance last week.
MAYFLOWER—Mayflower Stock Co. in "Lombard, Ltd." This new stock going better than its backers had hopes of.
E. F. ALDER—Vaudeville.
EMERALD—Vaudeville and pictures.
FAYE—Vaudeville and pictures.
EMPIRE—"Girls from the Police" and

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THE FAYNES

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Ricardo Straciani, baritone, substituting for Amato, originally scheduled to appear but unable to do so because of illness, was heard and given an enthusiastic reception at the Strand Sunday afternoon.

Because of the protests of the Rhode Island Branch of the Friends of Irish Freedom and other prominent Irish leaders in the city, the film, "Kathleen Mavourneen," has been canceled from the bill at the Bijou, Newport. It was to have been shown this week.

Engagements announced for the coming season of the E. F. Albee Stock include Symona Boniface, Stanley Price and Helen Reimer. This will be Miss Reimer's 30th season with the company. Boniface and Price are new.

Edward M. Fay, manager of the Fay's, was re-elected president of the Theatrical Managers' Association of Rhode Island at that organization's annual meeting Sunday. Max Nathanson was named as vice-president. Other officers are Meyer Harberg, secretary; treasurer; Charles Lovenberg, chairman of the legal committee, and Felix Wendschaefer, chairman of the entertainment committee. The organization voted to have a dinner March 25.

ROCHESTER, N. Y.

By **L. B. SHEPPINGTON**,
LYCEUM—"Oh My Dear," all week.
TEMPLE—Vaudeville.
GAYTY—"Butterflies of Broadway."
COLUMBIA—"Girls from Erin Isle."
FAYE—"The Little Cafe," Mabel Darrel Co., Mr. and Mrs. Stuart Darrow, Jesse Reed, Roy and Alexander, Pearl Abbott and Co.
FAMILY—"Remptation." Restivo, Warblers' Serenade, Infield and Noblet.
MADEIRA—"The Telephone Tangle." Pearties Maritime Band, Exposition Jubilee Four, Morin, Williams and Bernie, second half.
VICTORIA—"John Leighton's Revue, Gallianettes Sisters, first half; Madame Dore's Celebrities, second half."
REGENT—Pictures.
PICCADILLY—Pictures.

Jack Farren is playing big time stuff at the Victoria. Madame Dore's Celebrities on the program this week have previously always played the Temple.

George M. Cohen is to stage what he calls "the play of 1000 laughs" next week at the Lyceum—"Genius and the Crowd."

Rochester picture men are jubilant over getting the New York State Motion Picture "Exhibitors' League" to vote this city as the place for their next convention.

There are plans for roof gardens in connection with a number of proposed hotels here.

Considerable speculation is being evinced in the summer park proposition.

Ontario Beach Park, for years the big summer amusement, has been taken over by the city for a bathing beach.

SYRACUSE, N. Y.

By **CHESTER B. BAIRD**,
WITTING—All week, "Too Many Husband." Opened to excellent business Monday; Witting dark last week. Piece is a refreshing antidote for the blues.

The cast, headed by Estelle Winwood, Lawrence Grosmith and Kenneth Douglas, is an excellent one.

EMPIRE—First half, "The Unwanted One." While the title is somewhat prosaic and meaningless, the drama tells an absorbing story of social barriers between the Occident and the Orient. Syracuse critics and first nighters united in predicting the piece will be a tremendous success. The play in addition is wonderfully well cast. Madeline Delmar scores effectively as Tea-Flower; Forrest Winant strikes a high level in his characterization of Rodney Sturgis. Mabel Burt and Marguerite Leslie are two others whose work is a delight.

E. F. KEITH'S—Vaudeville. Another crackerjack bill, with Valeska Suratt, "Scarlet," sharing honors with Laurel Lee and the Morton family.

BASTABLE—First half, "Behman Show." You don't wonder why this production played to a \$175 top at Chicago, after seeing "Putting It Over." You know. And you likewise know that the folks who did cough up that record burlesque admittance figure received their money's worth. Offering new and clean comedy, novelties and specialties, the "Behman Show" stands out as one of the season's best on the No. 1 Wheel. Harry Lander is a real find as a comic. Sam Wilson, colored, who can sing in Yiddish, is likewise a worth-while addition to the Singer string. Last half, "Way Down East."

TEMPLE—Vaudeville.

CRESCENT—Vaudeville.

STRAND—First part, "Hawthorne of the U. S. A."

ROCKEL—First part, "The Vengeance of Durand."

SAVOY—First part, "The Little Shepherd of Kingdom Come."

POP—First part, "The Woman Game."

Establishment of a vaudeville house in Ogdensburg, N. Y., within the year is forecasted by inquiries being made in the city by realty dealers. A site at Ford and Caroline streets has been mentioned as the one favored. There is also some talk that Famous Players-Lasky may establish a string of houses in Northern New York, offering both vaudeville and pictures. It is said that if the syndicate does enter Ogdensburg, it will take over either the Star or Strand.

The Gauthier, at Gouverneur, closed a week ago by its owner, William Gauthier, because of a decline in business. reopened this week, the proprietor deciding to take another fling at pictures.

A William Fox company is at Saranac Lake to do a Russian picture. The troupe will stay at the village for two weeks. William Bach was ahead of the company.

Marion Somers, of Auburn, an amateur entertainer, has accepted a contract to appear in musical comedy in the fall. Miss Somers, who is 20, at present is employed at the Auburn National Bank. She has been prominent in home talent productions.

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Richard Edwards, who directed the amusements at San Diego, Cal., during the exposition there, is now chairman of the temporary organization working toward the formation of a Syracuse Opera League.

Announcement is made of plans for the return of the Knickerbocker Players to the Empire for dramatic stock. The company, headed by Missa Gombell (Mrs. Howard Ramsey), will open shortly after April 15. "Folly With a Past" will be the first. This is the fifth season of the company in this city. Miss Gombell, it is stated, will be managing director of the company. Adelaide Hubbard, clever character actress, who has been with the Knicks for several seasons; Hal Sator, another old favorite, and Philip Sheffield, who won a warm welcome last year, have signed Knicker contracts. Whether Frank Wilcox, part owner of the Knicks, and leading man, will be with the company this season is still undecided. Mr. Wilcox at present is in vaudeville.

F. P. Martin, representative here for M. E. Wolf, of the Empire, is not in a sanatorium, as was recently reported.

VANCOUVER, B. C.By **H. P. NEWBERRY**.

EMPEROR—"Jim's Girl" presented to good business by the Empress Players with Ray Collins, Edythe Elliott, Robert Lawrence and Margaret Marriott in the principal roles. Next, "Little Peggy O'More" featuring Edythe Elliott, who was seen here two seasons ago in the same part, scoring success.
AVENUE—12-13, vaudeville show by ex-service men in aid of B. C. Amputation Club. Coming 22, all week, "The Dumbells," road show by former army men.

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IMPERIAL—Dark.
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PANTAGES—Paul Perella headlines vaudeville bill.
COLUMBIA—Leow's vaudeville and pictures.
ARENA—Ice skating and hockey.
REX—D. W. Griffith's "The Greatest Question."
DOMINION—Douglas McLean and Doris May in "Twenty-Three and a Half Hours' Leave."
GLOBE—Katherine McDonald in "The Turning Point."



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P.S.—This Canadian Pacific Railway trip works equally well both ways.

COLONIAL—Owen Moore in "Fleadily Jim."
MAPLE LEAF—Mary Pickford in "Pollyanna."
BROADWAY—"The Miracle Man," film.
GRANDVIEW—"Choosing a Wife," film.
KITSILANO—Constance Talmadge in "A Virtuous Vamp."
PROGRESS NATIONAL FAIRVIEW, PRINCESS—Films.

Robert Lawrence, the new member of the Empress Theatre Stock Company, is doing good work and has become popular. He succeeds Sherman Bainbridge, who is directing the plays presented by the Woodward Players in Spokane.

"Pollyanna" is playing at both the Royal and Maple Leaf, which are controlled by the Columbia Theatre, Ltd.

"The Witching Hour" was the attraction at the Empress last week and afforded Edythe Elliott an opportunity for some fine emotional acting. It was substituted for "The Misleading Lady," which was first played by this company in July, 1917, and which will be repeated again. "The Tiger Woman" will be another attraction at this playhouse.

The Vancouver Conservatory of Dramatic Art, under direction of Robert Athon, will shortly present "The Truthful Lie," "Merry Jane's Pa" and "Are You a Mason" with a cast composed of students of the school.

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WASHINGTON, D. C.

By HARDIE MEALIN.
KREITZ—Vaudeville.
SHUBERT-BELASCO—"Mimi" by Adolf Philipp and Edward Paulson, has its first showing Sunday night at this house, with Chapina, Robert Fitkin, Helen Hanson, Alfred Kappeler, Marie McConnell, Latty York, Fred Walton, Lillian Dix, Jack Paulson and Louis Spaulding. The piece was not very kindly received by the local dailies. Reviewed elsewhere in this issue.
POLIT—Marie Dressler in "Tillie's Nightmare." Box office indicates a good week.

NATIONAL—Chauncey Olcott in "Mashie." Opened Sunday night to his usual good business.

SHUBERT-GARRICK—Washington Opera Company, the Government owned musical organization, is offering a series of operas this week with visiting artists in the principal roles. Gustav Mark and Mary Cavan appear in "Pagliaccio" and "The Secret of Susanna" Monday and Tuesday evenings. Wednesday and Thursday evenings the same two operas will be given with Serge de Zanco appearing as Canio, while Friday and Saturday nights will be devoted to "Faust," with Cesar Noel in the leading tenor role.

COSMOS—Vaudeville and pictures.
GAYETY—"Beauty Trust."
POLLY—"Have 'Owa Show."
LOEW'S PALACE—Films, "Alarm Clock Andy."
LOEW'S COLUMBIA—"Jack Straw."
MOORE'S RIALTO—"The Stolen Kiss."
GRANDALL'S METROPOLITAN—"The Forbidden Woman."
MOORE'S GARDEN—"On with the Dance."

Grandall has adopted the policy of showing his new feature picture simultaneously at his downtown house, Metropolitan, and his uptown one, Knickerbocker.

WHITE PLAINS, N. Y.

Nina Howell and her associated playhouse opened in stock at the new Palace here last week. "Which One Shall I Marry?" by Ralph Thomas Ketterling, was presented.

George K. Brown, until recently manager of the Strand, has taken over the Palace and will manage it. The return of stock to this city is being watched closely as other cities in the country are expected to pattern after it.

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MOVING PICTURES

REVOLI

There didn't seem very much to the bill at the Revoli from a quantity standpoint this week. However, there was quality. The opening selection was Victor Herbert's Irish Rhapsody while the sixth Sonata on the organ closed the show. Sandwiched between were the news weekly, a song production, the Charles Ray feature, "Alarm Clock Andy," and a Harold Lloyd comedy.

The news weekly contained out from the Fox, Pathe and Gaumont releases, the whole containing nothing startling or thrilling.

The song solo was offered by Emanuel List, basso, the selection being "When the Bell in the Lighthouse Rings." The set for it was very effective, showing a rocky coast with a tiny lighthouse, with a practical light. There was a surt effect used, the film evidently being projected from back stage. While it distracted the attention from the soloist it added materially to the effectiveness of the scene.

"Haunted Spooks" is the title of the latest Harold Lloyd comedy. It contains a flock of snickers and a couple of good belly laughs, and with it an object lesson to comedy producers. The latter is, build your scene on a comedy story that has been told around the country for a couple of years (always providing the story is clean enough) and the audience will start laughing the first shot is past. That happened to be the case with this picture which utilized the story of the two Hebrews talking business in the automobile and projecting their arms from the side of the car. It was the biggest laugh wallop in the picture.

The feature is an Ince-Paramount Artcraft which seems short of five reels. Charles Ray, the star, has a boob part that is of the type in general of his usual characters, but still somewhat different. It was thoroughly enjoyed.

STRAND.

Sunday afternoon's business at the Strand attracted a capacity audience. No radical departure of the usual manner in presentation of the program was noted, the orchestra opening with the "Prelude," followed by the Festival. The compilation this week are lacking in interest, although a laugh getter proved to be a strip of film showing a loose expert connecting a cocktail in Havana. The musical features were the Russian Cathedral Quartet and Eldora Stanford, the latter singing in a pleasing soprano voice selections from "Look Who's Here." The Russians sang two also heard previously at the "Zandus" and the familiar "Boatmen's Song."

The brightest spot was the Harold Lloyd comedy, entitled "Haunted Spooks." The comedy is Mr. Lloyd's ability prove one conclusive fact that they are comedies in the real sense. In action, material and situations "Haunted Spooks" is the best that Lloyd has done so far. The feature, "Dangerous Days," so far. The feature, "Dangerous Days," so far. The feature, "Dangerous Days," so far.

THE CAPITOL.

The Capitol program is so long, a full dose of it taken at once is tiring. This is not alone the reviewer's opinion. He has consulted patrons of the house generally and discovered a singular unanimity on this point. Beside, science, news, a comedy and the feature there is a Universal release for the stage, "Woman's War Relief" with Holbrook Sullivan, Jeanne Eagles, Helen MacKellar and Ethel Greyter featured. Irish songs and dances are given before a chorus grouped round the stage in a Gaelic form staged by William G. Stewart. "My Lady's Garter" is reviewed elsewhere. Dances by Albertina Rasch were roared with acclamation. The woman is a great artist.

MY LADY'S GARTER.

Bruce Calhoun.....Wyndham Standing
Helen Hamilton.....Sybil Breamer
Henry Van Dyke.....Holmes H. Herbert
Meredith.....Warner Richmond
Dexter.....Paul Clerget
Brokaw Hamilton.....Warren Cook
Mrs. Hamilton.....Louise Delaney
Katie Gaunt.....Charles Craig

Neither Maurice Tourneur who directed nor Lloyd Longman who adapted Jacques Futrelle's novel to the screen show congratulatory remarks on this feature. They have left old man Gaunt out entirely and caught little if any of the sparkle and charm of the original. Mr. Tourneur here as elsewhere lacks naturally and inevitably from the scheme of the story and the procedure here is a bit awkward to boot. Also at one point there is carelessness about detail. We are looking at a single track, then suddenly are shown a train rushing along on one of two tracks and are asked to believe there will be a collision. The avoidance of one is cleverly photographed, however, and perhaps everyone won't catch this oversight. The famous Salisbury garter has been stolen from the Museum and a young

man named Calhoun is suspected of being the Hawk. He is in love with Helen Hamilton. Mr. Tourneur omitted before proceeding with his picture to get us romantically interested in the personality of the Hawk so the rest of the chase fell rather flat. On the whole this film is average but no more. It should have torn the market apart.

THE DEADLIER SEX.

Mary Willard.....Blanche Sweet
Henry Willard.....Winter Hall
Huntley Green.....Roy Ladlow
Harvey Judson.....Mahlon Hamilton
Jim Willis.....Russell Simpson
Jules Borney.....Boris Karloff

This isn't heavy, but it goes well all

the way and serves to bring back to the screen a slender and less voluptuous Blanche Sweet, but a girl still as attractive as ever and much more lively. All Miss Sweet learned about acting before a camera from D. W. Griffith is still at her finger tips, and a pleasant comedy touch is in this Pathe special besides. The photography is fine, the choice of locations excellent, the support all that could be asked, and, while Bayard Veiller's story seems a little out of date, it will do. A novel final close-up brings a good hour's entertainment to an amusing climax.

THE DEVIL'S RIDDLE.

Gladya Brockwell is starred in this Fox feature and gives her usual good

performance. She is capably supported by William Scott, but the stuff they appear in lacks finish, intelligent plan and first class direction. That's a pity, for Miss Brockwell is one of the few with a punch. She can get a sense of reality into most things, but poor handling has kept her from being a star of the Louise Glaum magnitude.

In this story Miss Brockwell is a girl in the North woods separated from her real love by an accident. She gets into a traveling theatrical company, is parted again from her love by the lying tongue of the bell out of a leading lady, but finally is reunited to him when about to marry a man she does not love. Carelessly done, this piece of work has Miss Brockwell to thank for its chief value.



Paramount

MACK SENNETT

Comedy

"GEE WHIZ!"

"Gee whiz!" says father. "Look at Charlie Murray!"

"Gee whiz!" says mother. "Those men will break their necks!"

"Gee whiz!" says Bill. "Some girls!"

That's how it goes when you show a Paramount Mack Sennett Comedy. The whole family make a headlong rush for your theatre and they all enjoy every minute of it.

Paramount Mack Sennett Comedies are features. Everybody knows there's nothing like them.

Play them up as features and watch the crowds come.

FEATURING

CHARLES MURRAY

Harriet Hammond, Kalla Pasha and Eddie Gribbon

Directed by RICHARD JONES



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESS L. LASKY Vice Pres. CHAS. H. MILLER Secretary
NEW YORK



MOVING PICTURES

53

NEWS OF THE FILM WORLD

Corinne Griffith's next feature will be "Gumshoes 4-B," by Forrest Christy.

Mr. and Mrs. George Randolph have completed two stories, "The Son of Wallingford" and "The Scarlet Cloak," for pictures.

A new record has been broken. Antonio Moreno has put forth a kissless serial picture in 10 reels, "The Invisible Hand."

Lillian Hubbard, last with Vitaphone, has joined the Universal as scenario editor on the west coast under Percy Heath.

Lyons and Moran, Vitaphone comedians, have completed the first five-reel comedy feature from the Edgar Franklin magazine story, "Everything but the Truth."

Kenneth R. Smith has joined the Brunton publicity force.

The International Film Company (Cosmopolitan productions) will be merged into one unit in the new studio headquarters, 500 Fifth avenue, New York. It is planned to merge the scenario, production, publicity and other departments.

The Motion Picture Directors' Association banquet, originally scheduled to be held at the Biltmore April 1, has been postponed until April 15.

Burr McIntosh will play the Squire in the film version of "Way Down East." Edgar Nelson will play Mr. Holler.

Grace Cornell has finished a picture for Universal, "A Romance of Gloversville."

Willard King Bradley, who wrote "Empty Arms" for Lester Park and Edward Whitehead, has sold another photograph to the same producer. The second production, which stars Gary Kane, is called "The Scarlet Dragon."

Two features with and produced by Fred Soble have been completed. The first, "Billy Jim," has been sold to Metro; the second, "The Duke of Chinamen Butte," is being bid for.

The office of the National Association of the Moving Picture Industry is moving into the New York Theatre Building, acquired several months ago by the Famous Players-Lasky interests. The N. A. P. I. will occupy the suite formerly used by the Committee on Training Camp Activities.

Lubliner & Trinz, important exhibitors in the Northwest, were in town this week, and it was reported they were arranging an alliance with Famous Players-Lasky.

Hope Hampton's first picture, "A Modern Salome," is booked for the Broadway.

Matthias Radin, president of Thyra Pictures, Inc., has purchased "The Son of Shame," a 5-part photodrama starring Lucille Dorr. It will be released via the state right market.

Earle Williams' next feature will be "The Three Keys," by Frederic Van Hensselaar Day. The cast includes Viola Vale, leading woman; E. A. Barrow and Frank Crayne.

Metro has acquired the rights to "Clothes," by Channing Pollock and Avery Hopwood.

Elleen Percy has been signed by William Fox for a serial.

Frank P. Donovan, formerly of Paramount and Pathe, who was compelled to stop work on a 7-reel picture, is recovering from a nervous breakdown.

J. C. Ragland, general sales manager for Renart, has tendered his resignation to accept the post of general manager for Arthur E. Kask Pictures Corp. With the addition of several well known technical men to his staff this week, Charles Ray has completed the organization of his studio personnel and has commenced work on the introductory details incident to production at his new Los Angeles studios.

Realart has acquired the Morocco studios in Hollywood, and Wanda Hawley,

their newest star, will make her first production there.

The employees of the Eastern studios of the Famous Players-Lasky are to give a ball at the Commodore April 15, prior to the opening of the Long Island studio.

BLACK SHADOWS.

The story rather than the acting is primary in this William Fox feature of little more than four reels, in which Peggy Hyland is starred.

"Black Shadows" may have been out and it is that, was the right idea if maintained interest was sought. Miss Hyland plays Marjorie Cooper, whose old Quaker-like grandmother has spent the principal of her competence in the interest of the poor. So when the well-to-do Fordyce comes to the Cooper home to see his grand ma, a show her to all that position. Marjorie quickly becomes the life of the Fordyce household and a romance between her and the grown son is foreseen.

But the love interest in "Black Shadows" is made but a faint thread, in fact, hardly seen until the end, when it is being courted by one Barnard, easily pegged as a villain. One night an amusement house is provided with a scene disclosing the fact that the pair had one time been in the same graft. Barnard is mentioned as a subject for hypnosis and from then on is often put under the influence by Barnard and instructed to steal jewelry is missed from various persons, and although Marjorie sees Barnard purloin she does not know that the maid is under a hypnotic spell. Although Barnard directs suspicion on Marjorie and her name is used in disposing of jewelry at a fence, Marjorie does not disclose what she knows of Janet.

It is the big brother who accidentally comes upon Barnard putting Janet in a trance and a solution of the robberies is quickly attained. W. E. Mitchell in directing "Black Shadows" has done well. Miss Hyland does not disclose what she is, is not made too much of a central figure.

The story by Natalie Sumner Lincoln is interesting though the scenario seems to be much harder in the disposal of the plot. The close-ups at the finish of bride and groom affords a finish of lighter nature than the preceding series of events and find a romantic touch here. "Black Shadows" shapes up as a fairly good program release.

THE DUD.

The Goldwyn release, "The Dud," starring Tom Moore, by Henry C. Rowland, scenario by Harvey Thew, directed by Thomas Miller, starts off as if it would eventuate into one of the most absorbing international smuggling stories ever written. It originally appeared in the "Saturday Evening Post" and was transferred to the screen with an adaptation following closely the original version. Goldwyn has spared no expense in the matter of cast, production, etc., surrounding the star with such capable artists as Naomi Childers, Edwin Stevens, etc., but somehow or other, the story seems out after a brilliant start and the finish is relatively weak and unsatisfying.

It is all about the famous Sultana diamond, one of those Kohinoor jewels, of priceless value, which everybody is seeking and which was stolen during the recent war by the Bochea. It is suspected of having been smuggled into America and everybody is after it. Moore is a demobilized army captain who runs into a den of the jewel smugglers quite by accident, and there meets a sweet young girl who says to him: "Please help me—pretend I'm with you." He does so, saves her from arrest—it turns out she is innocent of any wrongdoing, the daughter of a wealthy art dealer, and in the end marries her, after recovering the valuable jewel which, in fact had not been stolen at all but is, all unknown, in the possession of the girl's father.

The feature is a very good one, all things considered, but with the exception of a little more ingenuity in plot, might have been made into a really great picture.

THE THIRD WOMAN.

This Robertson-Cole feature deals in the main with the problem of the civilized half-breed, his struggle to return to his own people to lift the curtain of ignorance and coquetically see the benefits of the scheme of life, as conducted by the surviving white man. Last of all his struggle—whether to marry into the race that gave birth to

his mother or return to the third woman.

There is a good deal to be said for this subject, but its serious import, but a good deal of this problem has already been widely depicted in two big features of not more, "The Squaw Man" and "Ramona." As a commercial proposition it may not suffer because the last mentioned features are long and far between.

The feature is lacking in action, depending as most features do with weightier subjects on explanatory matter in titles to impress its realism. The director has gone ahead giving local color heretofore seldom found in such features. This is the part where the hero (Charles Blackwell), after returning to his people, takes up their customs in the scattered Pueblo of Arizona.

The work Mr. Blackwell and his personal adaptability for the role have been a wise selection. His features are well suited and his handling of what seems a difficult role enhances the sympathy for this character is bound to draw with the unfolding of the feature. The director has a feature in general should bring more than an average draw, it is a relief from the baldheaded of social drama.

DANGEROUS DAYS.

Clayton Spencer..... Lawson Butt
Natalie Spence..... Charles Selwyn
Graham..... Clarence Bowland
Audrey Valentine..... Barbara Castleton
Helen..... William Morris
Herman Klein..... Stanton Heck
Rudolph Klein..... Frank Leigh
Dorothy..... Eddie McWade
Dr. Haverford..... Eddie McWade
Marion Hayden..... Florence Denon
Rodney Page..... Bertram Denon

An untimely feature. The subject is one that Mrs. Mary Roberts Rinehart, as authoress, drew largely upon her imagination to achieve big results. The picture is billed as an Eminent Authors production. That, of course, takes in the names of Samuel Goldwyn and Rex Beach, and the release is through Goldwyn.

The theme coming at this late date and following as it is in the picture, which was flooded with similar material, takes the edge off it as a commercial proposition.

What must be said in its favor is that it has been produced three or four years back it would have coined all sorts of money. The feature found direction in the capable Reginald Barker, who, apparently did not elicit himself in the expenditure to achieve big results. The scenes of the conflagration following the explosion of the charity ball in full swing, and the cast prove conclusively that Barker is worthy of handling big things in a big way. The love interest of the feature is materially and almost spiritually enhanced by Ann Forrest as Anna Klein.

ALARM-CLOCK ANDY.

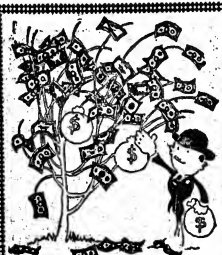
Andrew Gray..... Charles Ray
William Blinck..... George Webb
Dorothy Wells..... Millicent Fisher
Mr. Wells..... Tom Gules
Mr. Dodge..... Andrew Gibson

The latest Charles Ray starring feature released by Paramount-Artcraft shows the star in a type of role that is consistent with those that he has appeared in the past. With his characterization in this vehicle is somewhat different from those in the past. The picture seems to be a short-five-reeler, but it contains no end of laughs and a most satisfactory ending for Ray fans. It isn't the best picture Ray has appeared in, but it is a good program offering.

The story is by Agnes Christine Johnson and the production was directed by Jerome Storm.

A scuttering, bashful youngster who is the slave of the alarm clock, through his being a clerk in a large office, is the hero of the role. George Webb plays the boss' daughter. Of course he overcomes the alarm clock, the biggest kind of an order for his firm, and finally wins the girl, in the meantime not overlooking the little detail of setting back the efficiency expert of the office who is the boss.

Millicent Fisher is the lead opposite the star and gives a charming interpretation of the role. George Webb plays the heavy with great satisfaction and Tom Gules is the grand old man. The picture will undoubtedly find great favor with the Ray fans and prove interesting to even the casual viewer.



Easy Picking

of the big luscious box-office receipts comes to the exhibitor who has had the foresight to plant the Fewer and Better tree on his booking schedule.

You can imagine what the returns must be on such remarkable productions as

"The Right of Way"

By Sir Gilbert Parker
Starring Bert Lytell

"Old Lady 31"

By Rachel Crothers
Starring Emma Dunn

"The Very Idea"

By William Le Baron
Starring Taylor Holmes

"Should a Woman Tell?"

By Fiala Fox
Featuring Alice Lake

"The Willow Tree"

By J. H. Beattie and Harrison Rhodes
Starring Viola Dana

"The Walk-Offs"

By Frederic and Fanny Hutton
Starring May Allison

"Shore Acres"

By James A. Herne
Starring Alice Lake
and others of the Perfect Thirty-Six!

Better book them and come in for your share of the Federal Reserve note foliage.

Metro

MOVING PICTURES

THE BELOVED CHEATER.

Rather a thin situation on which to base a comedy episode but nevertheless brought out in the last half of the feature in a manner to keep an audience in good humor. "The Beloved Cheater" will appeal to those looking for a comedy and the name of Lew Cody, the star.

The picture is released through Robertson-Cole and when caught at the New York Theatre, that audience endorsed the film as a laugh getter in the last half of the feature. Its story in the beginning drags, and prior to getting into action, the introduction by its title is somewhat misleading as to what is to follow. Anticipation of a serious episode rather than the comedy vein confronts the auditor just as the picture gets under way.

Its subject and subsequent comedy are based on the situation between a highly experienced philanderer, varied in the art of kissing better than any subject in that individual's curriculum. His best friend is engaged to be wedded to a damsel who "loathes" kissing. To obviate that thought in the lady's mind, the two men enter into a secret pact. The more experienced one is to precede the timid one who is engaged and best-

tant to kiss his intended, by kissing her in a room suddenly to be darkened for the occasion. Following this introduction, the other is to step in and thus set the stage for life's kisses to follow. But they forget the expert is adorned with a mustache, while the other's growth on the upper lip is a blank. She falls for the passionate smack of the expert, clinging to him while the room is pitch dark. The action later causes the one to step out and the other approaches with the follow-up stuff. But the young woman finds the first kiss something she would have more of and goes after him. A good situation in the comedy vein from then on.

The feature is an expensive one, though most of the work is in the studio. The sets are uncommonly fine and the photography is almost faultless. An exterior of a mansion is very impressive.

Mr. Cody's role of a bachelor carrying the high spots of life and drinking his fill of the piquancy of flirtation will draw him much more than the drab bachelors, and no woman in the audience will dare to go away without an afterthought that there is a lot in life if the marriage vow isn't taken too seriously. *Stop.*

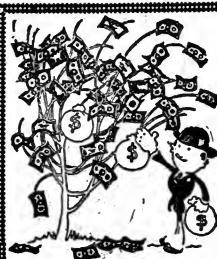
SOONER OR LATER.

This picture is great fun. It's a Selznick release, with Owen Moore starred. Sena Owen plays the lead and looks very pretty and attractive in the suit trimmed with fur she wears throughout. The idea is far fetched, but it's farce, and the humor keeps a pretty steady pace.

Mr. Moore is a young lawyer and heavy-proof, but while waiting for a telephone call he has time to do anything from build a house to fall in love. Unfortunately, he doesn't know the girl, but a friend has lost his wife and the two are confused. So he runs off with the girl he's crazy about and takes her to his friend's house only to learn in time that she is free to marry. Previous to this there is an amusing interlude wherein the man and girl try to nab two kleptomaniacs.

Mr. Moore registers and has his old near-Chaplin method working well. *Lead.*

Contracts were executed last week by the Associated First National Pictures for James Oliver Curwood's next feature, "Nomads of the North." David M. Hartford will direct.



Easy Picking

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Featuring Alice Lake

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By Frederic and Fanny Hatton
Starring May Allison

"Shore Acres"

By James A. Horne
Starring Alice Lake

and others of the Perfect Thirty-Six!

Better book them and come in for your share of the Federal Reserve note foliage.

Metro

Four Remarkable 'Specials' That Uphold The Hodkinson Standards

WE announce for forthcoming release to the exhibitors of America, under the single picture policy first established in April 1919 by W. W. Hodkinson, these powerful productions:

1. *J. Parker Read Jr. presents:*
LOUISE CLAUM in "SEX"
By C. Gardner Sullivan Directed by Fred Niblo
See next week's insert Released April 11

2. *Dial Film Co. presents:*
MITCHELL LEWIS in "KING SPRUCE"
By Holman F. Day Directed by Roy Clements
See following week's insert Released April 18

3. *Benj. B. Hampton and Eltinge F. Warner present:*
ALL-STAR CAST in "DESERT OF WHEAT"
By Zane Grey Directed by Jack Conway
See following week's insert Released April 25

4. *Theodore C. Deirich and Arthur F. Beck present:*
DORIS KENYON in "THE HARVEST MOON"
By Augustus Thomas Directed by J. Searle Dawley
See following week's insert Released May 2

These productions, on their dramatic and technical power, will be the outstanding picture successes in the biggest first run theatres of the nation all spring and summer. They have been picked from individual sources under our selective system by the W. W. Hodkinson Corporation with the same care and caution that you, the exhibitors, display in picking only big pictures for your theatres.

Twenty consecutive weeks of advertising will back them up in introducing them to you and to the American people.

W.W. HODKINSON CORPORATION

527 Third Avenue, New York City
Distributing through NACE Exchange Incorporated

The Sale of First National Franchises Will Start Soon

As explained in our last advertisement, the task of figuring percentages for the entire United States and Canada has required more time than anticipated. It has been our firm purpose not to sell a single franchise until the correct rating of every territory has been made.

To the great number of exhibitors who have applied we counsel patience.

Do not sell your theatre.
Do not sign up long term contracts for
film service
Until you have investigated our propo-
sition.
A Franchise is worth waiting for.

Exhibitors Defense Committee
composed of members of
The First National Exhibitors Circuit, Inc.

Exhibitors Defense Committee
care First National Exhibitors Circuit, Inc.
6 West 48th Street, New York, N. Y.

MOVING PICTURES

INSIDE STUFF

ON PICTURES

The comment in this department last week on the Doris Keane picturization of "Romance" is denied by those interested, especially Hiram Abrams. He says: "The picture is less than one-third completed and Miss Keane will spend at least four weeks more at the studio working on it. Regarding the allegation that it is a venture of D. W. Griffith, that is incorrect. The production is being made by the United Artists, of which Mr. Griffith is a member, and he has no other connection with the enterprise. We have paid \$150,000 for the story; the production appropriation is \$200,000, and there will be a further investment of \$50,000 for prints and advertising. In other words, we have an investment of approximately \$400,000."

Joseph Engel, Metro treasurer, who is at present in charge of the company's studio in Hollywood, had occasion to call for one of his assistants, named Arthur. "Oh, Arthur!" he yelled. The man he wanted wasn't around, so Engel yelled again: "Arthur, Arthur!" Three doors flew open and Winchell Smith, Bayard Veiller and Peter B. Kyne appeared, each bowing low. They thought Engel was calling "Arthur."

A story was released this week that Carl Laemmle and R. H. Cochrane had arranged to purchase the stock holdings in Universal now held by P. A. Powers. Not so long ago Laemmle offered his holdings to a film man not connected with Universal and, oddly enough, Powers made a similar proposition to the outsider on the same day.

Kenneth McGaffey, publicity representative for Mary Pickford, is in New York on the first half of his lap around the country. On his arrival last Monday, Carlisle Robinson, Douglas Fairbanks man, started for the coast over the southern route McGaffey covered. These two "lily painters" have been out of Los Angeles for a fortnight visiting papers in each of the big centers trying to forestall any publicity that might have been injurious to the interests of their stars. McGaffey will make his way back to the coast over the northern route, leaving New York Sunday. Miss Pickford is not to come East this spring. At present she is at work in Los Angeles on the production of "Hop o' My Thumb," which is to be completed before New York receives a visit from her.

In a convened council of a film producer the other day, the lament was loud that the price for plays for pictures had advanced too far. One of the council, acknowledging the justice of the producer's remark, suggested that it might be worth while trying some of the old time plays. "These modern authors have gone crazy in their demands, that's certain," he said. "Why couldn't we take a chance on a Shakespearean play? They are heavy, of course, but there's none better known, and Shakespeare is the greatest playwright who ever lived." "Good Lord!" exclaimed the producer, "if he's the greatest, don't even think of it, for he would want more than anyone else, you can bet on that."

George Bronson-Howard has reason to call on any gods he believes in to deliver him from his friends. Their latest service has been to spread far and wide the report that he was dying. Several of them were spreading it through the village beginning almost a month ago, and finally a citizen of Broadway, compass in hand and gas mask on, ventured down there and

heard the report. Like most things that come from the village it isn't true. True enough is the fact that Mr. Bronson-Howard had an attack of the flu, but in the end, as is his custom, he beat the everlasting daylight out of the disease. He is back at work, very much alive and very resentful as to the "exaggerated" reports of his demise, as he is about to direct a series of pictures founded on one of his classic adventure stories, and the reports gave temporary pause to the bidding for the release rights.

A woman outside the Capitol read the sign, "Dorothy Dalton in 'Black and White'" and asked her husband, "Is that a taxicab story?"

Marshall Neilan has formed the I. B. S. B. M. Association in Los Angeles. Its membership is to be entirely comprised of former employees of Louis B. Mayer, who has Anita Stewart and Mildred Harris Chaplin under contract.

CHI'S CAPITOL TO COST \$4,000,000.

Chicago, March 17. Ground has been broken by Balaban and Katz for their Capitol Theatre, opposite the State-Lake on State street, which will be unique in many respects. It will cost, according to contractual estimates, close to \$4,000,000, will seat 5,000 and will have a policy of specially staged feature films, spectacles and high-class vocal artists.

The stage is being equipped with traps and tanks big enough to show skating and diving specialties of any known magnitude. The interior is to be artistic to the last breath in modern decorative progress, with hanging boxes covering all wall spaces, so that there will be no blank walls to be seen, but the entire auditorium, from floor to roof, will be encased in unbroken series of draped loges and boxes.

The theatre will occupy full 6 stories over the whole ground space, and on the 7th floor the firm is building a complete stage as large as the one in the theatre, where they will produce and rehearse their stunts, project their pictures in advance and house a staff of music arrangers, stage craftsmen, publicity promoters and designers of effects.

It will cost about \$25,000 weekly to run the Capitol, there being a fixed overhead of about half that amount with rent, taxes and interest. The prices will be normal, not to exceed 55 cents.

With the opening of the Capitol Balaban and Katz will take their place as the foremost purveyors of their type of amusement in America outside of New York. They will then have four tremendous new houses of the new type in Chicago, with a fifth yet to be built, and will begin to expand to other cities of the interior. They have procured virtually unlimited capital, and their houses are being quoted on the street as netting during the past year an aggregate profit of \$1,500,000.

LINCOLN CLAIMS MORE.

E. K. Lincoln is invoking the help of the courts to secure an accounting from the S-L Picture Corporation (Sawyer and Lubin) on the earnings of "Virtuous Men," a production in which he starred and originally financed. Joseph Schottland, attorney for the picture star has started an action in his behalf against the S-L. Lincoln intimates that he did not receive a fair share of the profits of the picture, although he did obtain a return of the cost of production.

A MANHATTAN NIGHT.

John Fenton.....George Walsh
Belle Charron.....Virginia Hammond
Gordon Brewster.....William H. Budd
Their Uncle.....Warren Cook
Crook-Butler.....John Hopkins
The Family Doctor.....William F. Hayes
A Medium.....Cedric Ellis
Detective.....Charles Slatery
Mangus O'Shea.....Louis R. Wolheim
Stool Pigeon.....Jack Raymond
Sproul.....Walter Mann
His Daughter.....Pauline Garon
He Swooshes.....J. A. Sullivan
Another Detective.....J. O'Connor

This is an interesting feature. It can safely be included in the week's program of a house booking picture of a variety where melodrama takes precedence. The feature stars George Walsh, perhaps its greatest recommendation. As may be inferred from his previous releases, he takes the honors in all scenes, the continuity bringing him into the kind of action that the film fans are accustomed to seeing in released starring him. In this picture, as the film comes to a finale, he battles with a right 13 guerrillas, and the manner in which he plants a left, followed with a right, and the shadow stuff would make a Benny Leonard blush. So much for the action.

The story takes up where "Radio City" Manhattania, who stumbles into a lady's getting-out gate in a taxi cab, and the latter urges him to take the air, while she supposes the man is going to take her. From that point on he is involved in securing the lady's brother from his uncle and her anxiety to replace them as her brother's body. He finds the Jewels restored and the final climax. A. Beranger, director of the feature, has evidently taken the mediumistic furnishings as it was in the original is used here. The trick may be original as far as the light place is concerned, certainly it has not been done before if memory recalls correctly. Whether a battle may ensue as a result of the use of the medium is left to the future.

The feature exhibited in the new Fox studio's projection room was not shown to the audience as it might have been by in exhibiting on a screen generated by the studio.

A good many of the scenes are studio and show substantial but not inexpensive sets. The cast seems capable and sharing the honors with Walsh is Virginia Hammond, who takes the lead from stardom in the present instance.

The scenario, by Paul H. Sloane, from the story by Gail Borden, is an striking example of continuity for the benefit of the audience. The picture plays in a close room and a pitched battle between the gunmen and bluecoat in a suburban passage, apparently under a saloon (running open in 1911) should have been a masterpiece representative of the 10-10-30 style of picture plays.

THE EVIL EYE.

Benny Leonard has spent some busy moments in his life getting away from the clams of Johnny Dundee, Jack Britton, Ted (Kid) Lewis and the rest of the hitters, but he was never busier in his career than we find him in the Super Hellmark release, distributed by Asher Enterprises and monopolized "The Evil Eye."

The scenario is by Roy MacCardell and the direction is by J. Gordon Cooper under the supervision of Wally Van. Benny is the hero and photographs like a clean cut juvenile fresh from the Tomahawk theatre. He knocks dozens of pugs for a row of bath houses and saves the heroine every 20 minutes. He is a bank messenger, and a gang of grafters led by the "Evil Eye" have planned to take the bank for millions in bonds. Around their efforts the story evolves and nothing wilder or wollower has been seen since Tracy's outlaw tried to stick up the country a few years ago.

"The Evil Eye" is a one-eyed man, and he has confederates by the dozen. Blind men, panhandlers, ex-pugs and numerous others are trying every minute to outsmart Leonard and the bank president, who is the father of the heroine. In one episode they try to tear the papers away from the champ, aided and abetted by everyone in the neighborhood, but Benny out-things them and plants them safely in the home of the bank president, at the same time rescuing his daughter from the attentions of the mob.

Stuart Holmes is a cousin of the press, and is hand in glove with the schemers, as is also his sweetheart, a vampish looking moll who is bunking the president and his family with one hand and sloping the low down on their plans to the gang with the other.

After doing a day in his efforts to steal the bonds they kidnap the bankers' daughter from the rear end of a train as all hands are going to Chicago. Benny is inside the train helping the vamp with her baggage and the trick is pulled off before he gets his. As soon as he does he leaps from the train and jumps into one of the assistant director's autos for a mad chase after the girl.

In the next episode he goes to a ball and through an error of the bat-check boy balls out the wrong coat, finding a note in the pocket which informs him of the location of The House of the Blintron, where the girl is being held for a million ransom. He locates the point and after several at-round-ups with various members of the crowd who are on guard, he succeeds in locating the girl, only to find that the building is on fire.

"The Evil Eye" is wheeled out of harm's way and in the next episode, after the usual "Did Frank and Doris" scene, the hero and heroine are rescued, Leonard climbs a ladder with her to safety.

Holmes is prominent throughout and never misses a chance to put the max in about Leonard, but right away and up to episode three the light-weight king had a real good looking struggle.

The last episode sees more battles for Benny and the girl's mother, who is falling for Holmes, but right away a mobile accident while following him and the vamp, who has been looking for him. The banker is also knocked off at this stage when he enters the house unexpectedly and slips and tries to open the gate to get the bonds out. Holmes finally croaking him and hiding his body in the safe. The vamp pulls a bone and pines him, but right away locking the safe with the jack inside. But the girl and Benny are outside the house cleaning up about ten plug uglies, and enters to find nobody home, but the gun and the love letters with the heroine vowing to solve the mystery as to what has happened to her parents.

The photography is excellent and the thriller follows the other like a duck to water. Leonard wisely refrains from trying to act a looka like in all his scenes. He even survives the close-ups, which is a sure test of his well known ability to hold his own.

Holmes is villainously excellent and the rest of the supporting company are well cast and capable.

Ruth Dwyer is a sweet, lovable little person as the banker's daughter and though a newcomer in the world of pictures she should go sure thing as a draw and easily cope the honors from all the pugilists and athletes who may have hoped before the camera. He looks like a college boy, but his characteristics, he could get by for a replica of any ordinary young chap. Leonard plays his role with the shadow of a smile hovering around his lips, as though he realized that it was all in run, and he tears into his work with a businesslike manner that probably explains why he is at the top of the lightweight ladder.

The picture should draw like wild-fire, particularly now that our other film champion, Jack Dempsey, is justly or unjustly in temporary disfavor.

BRADY ON HIS OWN.

William A. Brady is to return to the producing field as head of a corporation bearing his name. He will specialize on screen adaptations of the plays, to which he holds rights.

These include "The Man Who Came Back," "Life" and "Bought and Paid For." "Life" will be the first to be directed by Travers Vale. It will be an 8-reeler.

CHASE AS MERRIWELL.

That Hal Chase is to get into pictures is settled. The exclusive management of his affairs has been placed with T. E. Letendre through an arrangement with Frederick J. Goldsmith.

Letendre has secured the rights from Street and Smith to the Frank Merriwell series of stories, about 2,500 in number and all dealing with college athletics and sports with the exception of having Chase play the hero.

WE CAN PAY

Attractive Prices for Old Movies
Picture Films in Reels or Serep

PETER LEONARD & SONS
121 Nassau St., New York City
or 25 River St., Newark, N. J.

"BIG SIX" RELEASING PLUM GOING TO FIRST NATIONAL

J. D. Williams' Trip to Coast Seems to Have Been Successful. All Other Distributors Tried to Land New Combination. Mid-West Banker Financing. Fred Warren to Be Associated with Releasing.

Speculation is rife as to the method of distribution to be adopted by the Associated Directors of "Big Six."

There seems now to be little or no doubt that they will sign with the First National for distribution. This was the object of J. D. Williams' recent trip to the coast, and from what information can be gathered the deal has been consummated.

The proposition, it is understood, is being financed by Robert Liebler, a Middle West banker, and there are indications which point to Frederick Warren, vice-president of the W. W. Hodgkinson Corporation, as representative of the "Big Six," to have direct charge of distribution in the New York offices of First National.

Practically every distributing organization and individual of any consequence in the business end of the picture industry has sought to secure the handling of the productions of the Associated Directors, but they were deterred by the necessity for financing the pictures, which involved the expenditure of the large amount above indicated. While some of the directors were able to finance their own productions, others were in no position to do so, and it was finally agreed that all of them were to go in on the same basis—that is, to have their productions financed by some one who would be interested in the general venture.

THEATRE MANAGER KILLED.

Chicago, March 17. William Mills, manager of the Crawford Theatre, a West side film house, was murdered as he stepped from the box office at 10 o'clock in the evening in response to call from two men who tapped on the door. Arrests later brought a confession that the men, both young ex-convicts, had planned a hold-up, but got panicky and shot. The story was a local sensation and was at first played as a union gunmen episode, then later as a love tangle. The entire audience heard the shots and the performance broke up in confusion. Later the girl cashier was arrested when it was charged that she was closely acquainted with the murderer.

EXPLOITATION BY MAYFLOWER.

The Mayflower Corp. is inaugurating an innovation for a producing company. They are sending 12 exploitation men into the field for productions to be released through the Reelart.

The first of these men are Edward Holland, who is handling the mid-west territory out of Cleveland; Ace Berry, who is in Columbus, and J. Pegler, in New York.

REELCRAFT'S \$5,000,000 CAPITAL.

Reelcraft Pictures Corp., has been organized in Delaware with a capital stock of \$5,000,000. They are understood to be amply financed by "downtown interests." The president is R. C. Cropper; vice-president of finance, J. D. Furber; secretary, Sam Spitzer. They are to have studios at Hollywood and Long Beach, Cal.

The new concern has purchased the assets of the Bulseye Film Corp. Interstate Films, Inc. Emerald Films, Inc., of Chicago; Beehive Exchanges of Chicago, Milwaukee and Indian-

apolis, etc., and will specialize exclusively in one and two reel subjects, producing and distributing. Among the productions to be produced are those of Billy West, Alice Howell, Texas Guinan, Moranti Comedies and Burrud Scenic.

OBJECT TO CRITICISM.

Paris, March 17. The renters met recently and called together the pressmen, to inform them they did not like the present policy of writing up films before exhibition to the public and requested the critics to refrain from any comments when attending trade shows.

Some renters threatened to sue for damages if any rough criticisms are published before the reels issue.

FORMED IN BERLIN.

London, March 17. The British-American Film Co., just formed in Berlin, is alleged to have \$3,000,000 behind it. Max Novello, the director, claims he has a staff of American and British assistants and says he will produce big fine arts films. A search failed to find or get any news of a supposed London representative named Tarlo.

MASTBAUM MEMORIAL SERVICES.

Philadelphia, March 17. The Stanley V. Mastbaum Memorial Committee will hold exercises March 28 at the Eaglesville Sanatorium, near Morristown, N. J., at two in the afternoon, to commemorate the birthday of the late Stanley Mastbaum.

CHURCH SHOWS AN ARGUMENT.

Two churches are giving Sunday picture shows on Staten Island. Both are charging a form of admission. The New Jersey exhibitors now trying to persuade the legislature to permit Sunday shows in that state will point to these 2 church shows as points in their argument.

FIRST AT CRITERION.

The feature photoplay to follow the "Letter of the Law" is "Why Change Your Wife?" at the Criterion. "The Letter of the Law" should close about the middle of April. Then the house will be darkened for a fortnight to permit redecoration and alterations. Hugo Reisenfeld will manage.

London Film House Purchase.

London, March 17. The West End Cinema in Piccadilly Circus has been purchased by a syndicate in which the Brothers Kloeenberg, of the Film Booking Office, are interested.

"Dope" and "Fu Manchu" Announced.

London, March 17. Saxe Rohmer announces that A. H. Woods will produce dramatizations of his novels, "Dope" and "Fu Manchu."

CAPITOL Broadway, at 1st Street
Edward Brown, Mgr. 2nd
Building at 10 E. 11th St.
ETHEL CLAYTON in
"Young Mrs. Winthrop"
Paolella In English company of
100. Orchestra of 10.
Comedies, Reviews, Songs
CAPITOL SYMPHONY ORCHESTRA

PERCENTAGE BOOKINGS.

Paris, March 17. The movement in favor of the percentage system of booking films with exhibitors is being actively pushed, in spite of picture hall owners' opposition. It is now certain the practice will come into operation later in the year, when the means of collection has been properly studied and established.

PICTURE DISCUSSION.

"Motion Pictures—Public Opinion vs. Legal Censorship" is to be the topic of discussion at the Women's City Club at a meeting the organization is holding at the McAlpin next Monday.

Rupert Hughes, president of the Authors' League of America, will make the address from the author's standpoint. The public will be represented by Orrin G. Cocks, advisory secretary of the National Board of Review of Motion Pictures; Everett Dean Martin, assistant director of the National Board of Review of Motion Pictures, and John A. Quinn, president of the M. P. T. for Better Pictures. The speaker for the actors early in the week were not then scheduled.

NAVY PRICES FOR PICTURES.

The U. S. Navy Motion Picture Exchange has installed a library of 20,000 reels for the film storage in the Brooklyn yard. The moneys derived from sale and new prints will be expended for entertainment.

The maximum price for new and used prints will be \$65 on orders of \$20,000 or more, and used ones, \$20 per reel.

"MID CHANNEL" FOR C. K. Y.

"Mid Channel," the Sir Arthur Wing Pinero play, has been purchased by Equity Pictures as a vehicle for Clara Kimball Young. This is the play Ethel Barrymore was supposed to have appeared in as her initial vehicle under the new Smiley-Totten management.

Disagree on "Corleah Brothers."

Chicago, March 17. A jury of men failed to agree in the trial of J. M. Hodgdon, manager of an Oak Park (suburb) theatre, arrested on a charge that he had given an indecent entertainment ("The Corleah Brothers" film) in defiance of consensual law. He will be retried by a jury of 6 men, and 6 women.

Cleveland House Destroyed.

Cleveland, March 17. The main picture house was destroyed by fire March 11. The quick work of the proprietor's wife—Mrs. O. E. Belles—saved many lives. The loss was estimated at \$100,000. Three firemen were hurt.

Select Taking Over Prima.

Arrangements were made this week for Select to take over from Republic the distribution of all Prima subjects and for Prima to produce five reel photoplays for Select.

Metro Engages Gene Walter.

The scenario department of Metro will have Gene Walter, with a contract already entered into by the playwright.

New Strand in Wilmington.

Wilmington, March 17. The Strand, which is being built here, is nearing completion. It will open in 6 weeks.

First National's Betwixt Comedies.

The distribution of the Betwixt Toonerville Trolley comedies will rest with First National, instead of Goldwyn as reported. The First National will handle the series of twelve, each of two reels, with Dan Mason as the Skipper.

REPUTATION DAMAGED.

Walter Flavius McAleeb has filed a \$200,000 suit in the Supreme Court against the Frohman Amusement Corp. and the Metro Pictures Corp., on the production of "My Own United States," a propagandist feature starring Arnold Daly, adapted by Anthony Paul Kelly from Edward Everett Hale's classic, "The Man Without A Country," and released through Metro.

The plaintiff, through his attorney, Samuel H. Wandell, sets forth he is an author, historian and editor of note, author of one particular work, "The Aaron Burr Conspiracy," which took 7 years to compile. His efforts, he says, resulted in disproving the erroneous belief that Burr was a traitor.

In the production a certain title occurs purporting to be a quote from the plaintiff's work. The title endorses the general impression that Burr was a traitor, which is exactly the opposite of the main purport of the plaintiff's book. The plaintiff declares he was quoted only partially and that the continuity writer tacked on a misleading sentence to the quote and passed it off in its entirety as an excerpt from Mr. McAleeb's work.

He claims this has seriously damaged his reputation and the value of his book to the extent mentioned.

ENLARGING L. I. STUDIOS.

The Municipal Studios, to be erected in Long Island City, has acquired additional land and now has the entire square block 225 by 600 feet, at a cost of \$1,200,000. They will start digging about April 15. They have also purchased a plot directly opposite on which are a garage and general mechanical workshop.

A feature will be a 6-story building for dressing rooms, which will be operated along the lines of a hotel, so players appearing in the pictures can live at the plant. This is an idea evolved by R. A. Walsh, one of the stockholders.

DENIES TUCKER'S INJUNCTION.

Justice Platzek last week denied George Loane Tucker's application for an injunction to restrain the Famous Players-Lasky and the Mayflower Photoplay Corp. from exploiting and advertising "The Miracle Man" other than in accordance with certain clauses in their contract.

Mr. Tucker also sought to restrain the defendants from cutting and assembling his second production, "Ladies Must Live," stating the defendant was still in the respondents' employ.

MANNERS DENIES SETTLEMENT.

David Gerber, attorney for J. Hartley Manners, the playwright, denies any settlement had been reached between his client and Famous Players-Lasky with respect to the suit restraining the F. P. L. from releasing "Peg O' My Heart" in picture form. The statement a settlement had been reached was secured from an important official employed by F. P. L.

HEARST GETS PARAGON STUDIOS.

The Paragon Studios at Fort Lee, are to be taken over by the Hearst interests next month and utilized for the making of Cosmopolitan productions. At present the building is under lease to the Mayflower, with R. A. Walsh and Emilie Chastet working there.

Its lease expires April 14 and Mayflower is looking for new quarters after that date. In the event that studio space cannot be secured in the east the companies will be sent to the coast.

Lowell Thomas Reopening in England.

London, March 17. Lowell Thomas is due to reopen in England March 22.

VARIETY

MEMBER'S CONTRACT GUARANTEED BY N. Y.'S CHAMBER OF COMMERCE

**Lately Formed Theatre Owners' Chamber of Commerce
Represents 156 Theatres in Greater New York. Field
Will Be Extended. Not in Conflict With Any
Other Exhibitors' Association. Chamber
Working for Abandonment of "Deposit
System."**

The newly organized Theatre Owners' Chamber of Commerce is out to clean up the industry, wipe out all of the existing abuses, and to stand as an association behind any of the contracts signed by a member. The association is three weeks old and has a membership representing the ownership of 156 theatres in the Greater New York territory.

The formation of the Chamber of Commerce came as a direct result of the attempt to force the percentage plan on the exhibitors by the United Artists with the Mary Pickford "Pollyanna" picture. When the proposition was made them to book under the percentage plan or not to be permitted to play the picture a few of the exhibitors got together and wired Mary Pickford regarding the conditions. Miss Pickford took the matter up with her attorney, Dennis F. O'Brien, who was there on the coast, and he replied to the exhibitors' wire. His answer was that arrangements would be made by Miss Pickford with the United Artists so that the production could be booked in the usual manner.

Heartened by their victory in this instance, the exhibitors decided to get together and the Chamber of Commerce is the outcome.

The temporary officers are: William Brandt, president; Hy Gainsborg, secretary; Samuel Bock, treasurer, and Adolph Stockheimer, sergeant at arms. The organization was incorporated in New York State Feb. 27.

The social side include club rooms in connection with one of the big restaurants or hotels in the film district, where a daily luncheon will be served. These rooms will be open to the trade in general and there will be a sort of general get-together idea behind the meetings. At present the meeting place of the members of the association is the Hotel Astor, where they lunch each Tuesday.

In speaking in behalf of the Chamber of Commerce, Mr. Brandt stated the organization was in no way to be regarded as an opposition to the existing organizations of exhibitors. Practically all of its members are associated in one way or another with the

existing exhibitor and other trade associations and are not dropping their membership in any because of affiliation with the Chamber of Commerce.

It is the intention to line up all of the owners of the better class of film theatres in New York, New Jersey and Connecticut in the Chamber.

The business plans including a fight for a simplified and uniform contract on the part of all of the releasing organizations; the wiping out of the deposit system and the guaranteeing of the playing of dates booked.

One of the exhibitor troubles is that under the present system in exchanges they are not certain of obtaining prints after booking dates. The home offices of the exchanges in many cases turn down contracts just prior to playing dates and the exhibitor finds himself hard put to secure a substitute attraction and is often held up for an excess rental because of this.

In asking for the abandonment of the deposit system the Chamber of Commerce is going to stand behind the contracts of its members and guarantee the fulfillment of all agreements. In this connection the organization seems to have achieved a victory at the meeting of the New York State exhibitors in Utica last week, when a resolution was passed to seek legislative relief if the exchanges did not abolish the system. This was attempted in Pennsylvania last year, but the producing-distributing organizations defeated the measure on the floor. If the bill had passed the representative houses they had an ace in the hole, having the assurance that the executive office of the state would veto the bill. At least that was their boast in trade circles while the matter was pending.

"MME. X" INJUNCTION.

Harry Fields, through his attorney Mark Eisner, has served Henry Mark Savage in an action for an injunction seeking to restrain Mr. Savage from delivering the manuscript of "Mme. X" to the Goldwyn Corporation, the latter having entered into an arrangement to make a picture version of "Mme. X."

BENNETT HAS L. BARRYMORE.

H. Whitman Bennett has signed Lionel Barrymore for release through First National. He leaves his present connection with Famous Players April 10.

His contract with Barrymore does not include appearances on the legitimate stage, but the understanding that the Barrymore family intend to make a star of Doris Rankin (Mrs. Lionel Barrymore) will probably be worked out through this connection.

IMPROVE STAGE EFFECT.

A new departure for the popular price houses booked through the Keith office is the installation of an elaborate special set and lighting effects, also moving the screen back during the running of feature pictures.

The plan was organized by J. J. Maloney and patterns the projection methods of the big picture houses. It has been installed in the 81st Street, Greenpoint, and Prospect, and will be adopted in all the other popular priced houses.

The managers claim that it is a success for it increases the value of the films.

BESSIE MCCOY FILMS WELL.

William Fox has placed Bessie McCoy Davis under contract for a series of screen appearances. The "Yama Yama Girl" is to appear as the chorus girl character in a number of the stories written by her late husband Richard Harding Davis.

Miss McCoy was taken to the studios of the Fox company for a test prior to the signing of the contracts and the reports are to the effect that the "photographs like a million dollars." The pictures are to be made in the east during the coming summer.

BEAUTIFUL WOMEN COMPETITION.

London, March 17.
Despite the overcrowding in the profession, Pathe Films and various West End managers are announcing competitions to obtain beautiful stars. Pathe has offered a prize of 1,000 pounds.

GOLDWYN SAILING.

Sam Goldwyn, president of Goldwyn Pictures, sails for London on Tuesday March 23 to make arrangements for the European distribution of Goldwyn Pictures. Mr. Goldwyn it is understood will establish offices in London with branches on the continent.

Belle Storey and the Camerons. Belle Storey of the Hippodrome is to appear in the films. She has placed her business affairs as far as screen contracts are concerned in the hands of T. E. Letendre, who has received two offers for the coloratura soprano to date.

STOCK QUOTATIONS.

There was a rumor around Times square, that certain "downtown interests" were planning a bear raid on Famous Players-Lasky stock, basing it on a rumor it was proposed to circulate that Adolph Zukor had retired from the company and had gone to England to build up a mammoth producing organization there. It was understood that those in the affair had arranged to "sell short" on the strength of the rumor, clean up, and when the story was exploded, to cover themselves in time to make a killing. Although the story was around for several days, nothing seems to have happened. Some of the Famous-Lasky officials, asked about it, stated they had heard the rumor, but placed no credence in it. They added, further, that the stock is held so closely that such a stunt would be difficult to put over as there was not enough of the stock in the hands of the general public to be able to create any panic. The majority of the holders are "in the know" and would not become unduly excited should such a rumor become prevalent. Famous-Lasky, ex-dividend, is hovering around 78.

Loew, Inc., remains at around 31, moving between 30½ and 32. The officials of the concern do not anticipate any radical change in the quotations of its stock in the immediate future. Those holding its certificates have purchased them as an investment and there is little or no speculation.

Very little trading in Goldwyn the past week, the stock quotations remaining firm at 23½.

United Pictures Producing is asking 14 with bids confined to 13½.

Triangle and World Film show no activity, the former quoted at 34 to 5/8 and the latter at 1.

Only 400 shares of Orpheum Circuit were traded in Tuesday at 30, the asking price being held at that point, with 23¼ bid.

GOVERNMENT PAYS EXHIBITORS.

Paris, March 17.
The French Government has arranged with some local renting firms for the projection of a series of films during four weeks to advertise the new bill loan now being floated. As payment the exhibitors will receive during the month a reduction of the war tax, a percentage being refunded when the week's receipts are reported to the fiscal authorities for the usual tax on admissions.

The arrangement will ensure the cooperation of the entire screen industry.

Accompanying the Prince of Wales.

London, March 17.
Will Barker, of Barker's Films, is accompanying the Prince of Wales to Australia as official cinematographer.

JOYCE HOTEL

31 WEST 71st STREET
NEW YORK CITY

Dear Folks:

Any of you having a new act, or new to the East, and want a real live wire agent, you must go wrong if you get in touch with Percy Smith (late 20 Fifth Street) at once—Jed Brodway, Little Palace Theatre Building, who is a real live wire leading agent, who will get you the best results in the Keith Booking Office. Don't waste time, but write, wire or call on her at once.

Sincerely yours,

CHARLIE WILSON

"THE LOOSE NUT"

This Week (March 18)—Keith's, Youngstown
Next Week (March 22)—Dante, Pittsburgh

Prof.
D. STEVEN HALL

MERCEDES

AMERICAN'S WINTER SHOWMAN
BOOKED SUNDAY UNTIL 1921

FRIENDS' CLUB, NEW YORK CITY

AL. C. MITCHEL

SAYS

I'm not the guy who owns those tailor shops.

ROSANO AND HIS NABIMBAPHONE

Direction, ERNIE YOUNG

FRED DUPREZ

Starring in "Mr. Manhattan" in England



New York Rep. J. SAM. BARNETT

1458 Broadway

London Rep. J. MURRAY & BAW

1 Little St. W.E. 1

"J. Augustus" J. JAMES BARNETT

English Paragraph of Direction: WESTON & LEE



Maggie Sez:

A Little Red Head from the states. Passed vaudeville with her tricks.

She came to New York. Learned to eat with a fork. And Hoped with her new act to gain Mecca the globe.

"You Know How It Is with Me Tumble"

"Hollo Mary." Where Are You?

Direction

FRANK EVANS

PAUL PETCHING

THE MUSICAL FLOWER GARDEN

Whimsical—Novel—Appealing

An Act that contains the three great elements that have made Vaudeville the Favorite Amusement of the American People: BEAUTY, COMEDY and MUSIC.

Open for next season. Permanent address: 18 Peckard Ave., Lynmanville, R. L.

FRED LEWIS

HIMSELF

Says: "Umbrellas cost more in wet weather, because they always go up when it rains."

Weaver Brothers

The Arkansas Travelers
Originators of Hand saw Harmon
Left their Ma in Arkansas;
but they love her "atill."

TOURING THE WORLD

MARIONNE

PREMIERE DANCER

With JULIAN ELTINGE

All Star Revue

JIM AND MARIAN HARKINS

DIRECTION:

NORMAN JEFFERIES

ARTISTS' BOREM

Sahn, Cal.

Dear Sir:

What is meant by the vaudeville expression "Hot Sketch"?

Helen Bent,
(Haggard and Bent)

An act like the "Forest Fire."

FRED ALLEN

Pantages Circuit Direction, MARK LEVY

COOK and OATMAN

Low Circuit

Who

discovered me in the Wilds?

My Friend,

the Agent.

Who

paid the Check when we ate at Child's?

My Friend,

the Agent.

Who

got me Real Dough on a trip for Pantages?

My Friend,

the Agent.

Who

wanted ninety-five per cent. of my Wages?

My Friend,

the Agent.

LES MORCHANTS

Mass Time Direction, MARK LEVY

FAREWELL TOUR OF

JOHNSON BROS. and JOHNSON

—11—

"A Few Moments of Minstrelsy"

Reward for a good author.

MEET THE WIFE



The wife can do more tricks with a cat of Othello's than I could for finding a cat of "Othello."

OSWALD

WOODSIDE KENNELS

ROXY LA ROCCA

WIZARD OF THE HARP

BRITISH BEEF

Getting Roasted Nicely

GRIFF

4% ALIEN

Big Laughing Hit at Bushwick

Big Laughing Hit at Boston

Certainly, I made a few mistakes during my week at the Royal, but I have recited them down, and am going good and strong now. I believe HARRY FITZGERALD can Get Me "Time"



Perkins' Sign

SI PERKIN'S

KID

More Hats Than Helms Has Pickles.

JACK JENNINGS

THE KING OF HATS

Argo and Verjenia
SHE, BEAR NO. 1, THEIR
LITTLE JEROME
PAUL LARROCCA

DENNY AND DUNIGAN

TOURING PANTAGES CIRCUIT

Hunter, Randall and Senorita

"ON THE BORDER LINE"

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

DeGODFREY AND SANDIFER

"FUN IN A STREET CAR" Without Power

A laugh a Minute Costumes A-No. 1 Copyright reserved. Original Words and Music

JIMMIE BLISS

The Policeman in Geo. Drury Hart & Co.'s Act, "I Beg Your Pardon"

AT LIBERTY

Address VARIETY, NEW YORK

NORA HUSTER

SAYS

"IT'S ALL IN FUN"?

Ask FREDDIE CLINTON



1900

The Pictures Speak for Them-
selves and Establish Beyond a
Doubt OUR RIGHTS to ALL
BUSINESS in Our Offering

*Our Routine
Is Original
and Our
Sole Property*

JOHNSON. BAKER and JOHNSON

The foundation of our act is juggling. We served our apprenticeship with the MASTERS and so

**LAST WEEK
(March 8)
AT
PALACE,
NEW YORK**

VARIETY said: "Johnson, Baker and Johnson, club juggling and comedy hat tossing, earned a remarkably huge quantity of applause."—Jolo.



1910

Hard work, practice, perseverance and originality, coupled with an idea we have come by honestly (Hat Manipulation), having been associated with the originator, spell our success.

Having Successfully Played the Foremost Theatres in America,
All of the Keith Circuit, We Are At the Top of the Ladder

Let others come who can
Live and Let Live is our motto

PLAYING A

RETURN ENGAGEMENT

AT

**DAVIS, PITTSBURG (April 5)
By POPULAR DEMAND**

PERPETUAL PILOTS

MORRIS & FEIL



1920

20 CENTS

VARIETY

VOL. LVIII, No. 5

NEW YORK, MARCH 26, 1920

PRICE 20 CENTS

The central illustration is an ornate, classical-style frame. At the top center is a circular medallion featuring a horse. Below it, two female figures in classical robes are seated on either side of a central landscape scene that includes a temple. The frame is further embellished with scrollwork and floral motifs. In the center of the frame is a large, dark, oval-shaped portrait of a woman. To the left of the portrait is a circular label with the word "Variety" and to the right is a circular label with the word "Drama". Below the portrait is a rectangular box containing the name "Pauline Frederick" and the title of the film "The Woman in Room 13".

Pauline Frederick
Starring in "The Woman in Room 13"
A Goldwyn Picture

GOLDWYN PICTURES
CORPORATION
SAMUEL GOLDWYN President

VARIETY

JEROME
H.

REMICK

AND
COMPANY

WHEN HE
GAVE ME YOU,
**MOTHER
OF MINE**

BEAUTIFUL
STORY
BALLAD

HERE IS A HIT
**I'M ALWAYS
FALLING IN LOVE
WITH THE OTHER
FELLOWS GIRL**

OVERNIGHT SENSATION

**HAND
IN HAND
AGAIN**

WONDERFUL
BALLAD

**DARKTOWN
DANCING
SCHOOL**

A JAZZY
JAZZ

THE BIG SUCCESS
**VENETIAN
M-O-O-N**

BEAUTIFUL NOVELTY SONG
CONCEDED BY EVERYBODY TO
BE THE REAL MUSICAL GEM
OF THE SEASON

**IN
YOUR
ARMS**

DANDY BALLAD
FOX TROT

**YOUR EYES
HAVE TOLD
ME SO**

HIGH CLASS
BALLAD

THE
**HEN AND
THE COW**

ONLY A DREAM
OF THE PAST

**MY ISLE
OF GOLDEN
DREAMS**

WALTZ SONG

— You will find a "REMICK" office in nearly every town you play—no waiting—everything ready for you—orchestrations. Prof. copies, special arrangements.

NEW YORK—219 West 46th Street
BROOKLYN—568 Fulton Street
PROVIDENCE—Berkshire Hotel, Eddie Mack
BOSTON—228 Tremont Street
PHILADELPHIA—31 South 9th Street
WASHINGTON—9th and D Streets, N. W.
PITTSBURGH—244 Fifth Avenue
CLEVELAND—Kneadrome Building

DETROIT—157 Fort Street, West
SEATTLE—321 Pike Street
ATLANTA—201 Flatiron Building
BALTIMORE—323 North Howard Street
SALT LAKE CITY—Linden Hotel
TORONTO—127 Yonge Street
CINCINNATI—515 West 6th Street
MINNEAPOLIS—218 Pantages Building

CHICAGO—434 State-Lake Building
PORTLAND, ORE.—322 Washington Street
SAN FRANCISCO—908 Market Street
ST. LOUIS—The Grand Leader
LOS ANGELES—427 South Broadway
BUFFALO—485 Main Street
AKRON, OHIO—M. O'Neill Co.
ALBANY, N. Y.—Kenmore Hotel

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DELCO LIGHT CO. IN DAYTON GIVES OWN MUSICAL COMEDY

Considered Better Form of Advertising Than Magazines of
Largest Circulation. Professional Talent Employed
for Principal Roles. Cost \$10,000. Salesmen
in Convention. Tuls a Leason Has
Offers from Other Big Concerns.

Dayton, O., March 24. The keenest interest throughout the Central West manufacturing field followed the successful demonstration here Thursday last of "an industrial musical comedy," a new idea in entertainment. It was produced by professionals for the Delco Light Corporation's employees, and especially their salesmen in annual session. The show was given at the Victory Theatre, matinee and night. It was called "Cost," a musical affair combining amusement and expositions in the art of salesmanship.

Usually when there is a salesmen's convention the attraction at the local theatre is bought out. The experiment of "Cost" was more expensive. But the Delco executives believe that a new and better way of instruction to salesmen was attained or as one explained it, "a direct message was delivered," one more efficient than, for example, the insertion of a page and one half in the "Saturday Evening Post."

The idea was conceived and the show produced by Tuls Leason, wife of Ray H. Leason, formerly in the Gus Sun office and now a vaudeville agent in New York. Mrs. Leason broached her proposition after being advised in the East that the big plants would never expend the money called for. She wrote "Cost" with the aid of the Delco advertising department, staged the show and "put it over" with a bang.

The figure set by Mrs. Leason for her end of the bargain was \$5,000. This sum covered the cost of three sets of scenery and costumes for the principals. The cast was paid two weeks' salary, transportation to and from New York in addition, and their hotels bills were paid. There was a chorus of 26, made up of amateurs from the Delco employees. Costumes for the latter were paid for by the company.

The success of the play was indicated by the fact that a number of the professional players were given bonuses by the Delco company. Figuring the

extra costs entailed outside of the sum paid Mrs. Leason the company probably expended around \$10,000, but felt highly satisfied.

Pictures of the "industrial musical comedy" were made. The feat is talked about in all the big plants in this state, and Mrs. Leason is being entertained by various civic bodies. She has already received offers from half a dozen other big plants to stage a similar show, and among those now listed are the Robinson-Meyers Co., electrical, and the Goodyear plant.

The plays to be produced for the various plants will all be different, but the basic idea of professionals carrying the entertainment feature and also delivering the company's message "straight from the shoulder" during the action of the show, will be carried out.

CHICAGO LIKES N. Y. "FLIVVERS"

Chicago, March 24. A flock of New York "flivvers" are getting heavy swing here.

"Rose of China," which they didn't care much for on Broadway, has broken every record in the history of the La Salle, taking down \$15,200 last week, putting "Leave it to Jane" to shame for single performances or a week's gross. The promotion work on this presentation has been heroic, with honors divided between Nat Royster and Chester Rice.

Grace George in "The Ruined Lady," neglected in New York, got \$14,900 outside the "loop" and with limited capacity, "Sometime" passed \$23,000. "Howdy Folks," which perished as "Thunder" is climbing, though not among the big ones.

BILLIARDS FOR ARTISTS.

St. Louis, March 24. In the new vaudeville theatre Joe Erber is building at East St. Louis there will be a billiard and pool parlor for the artists engaged for that house.

PUBLICITY CONTEST PRIZE.

The Keith offices have stimulated enterprise among the resident managers of the Keith or Proctor's theatres playing "The River's End," a picture, through having the 15 houses running the film contribute \$10 each to a pool, with the house manager declared the winner for the best showing.

The prize winner will be selected by a committee from the Keith office. Approval for general publicity in connection with the showing will largely count in the decision.

The contest is expected to develop new ideas in promotion of picture advertising in and around the theatres.

"TRUTH" IN "SAT. EVE. POST."

The "Saturday Evening Post" is reported to have accepted for publication a story on vaudeville, entitled "Truth" and written by Al Mayer. The story, Mayer says, after finished by him was designed for book form, but the cost of publication discouraged the author. He finally sent it to the Philadelphia weekly on a long chance, receiving a letter of acceptance.

For several years Mayer was an agent in vaudeville. Later he booked for cabaret. Mayer states the accepted story is about his experiences as an agent and "in vaudeville." He has had many experiences.

ORPHEUM EARNS \$100,000 WEEKLY

Chicago, March 24. "Boersianer," the financial expert of the Chicago "Herald-Examiner," publishes the following: "Net earnings of the Orpheum Circuit for the first eight weeks of 1920 averaged \$100,000 per week. Net earnings of the State-Lake Theatre alone average well over \$11,000 per week. Last week its net was \$14,000."

ENGRAVERS GETTING THE HABIT.

The Engravers' Union is figuring on ordering a 25 per cent. raise in April. This is a total of 300 per cent. increase in four years.

LETTERS CAUSE DIVORCE.

Boston, March 24. Vincent Schrottengurg, until recently a member of the Boston Symphony Orchestra, obtained a divorce from his wife, Madge, here on the grounds of desertion. The plaintiff claimed his wife left him after they were married two weeks, returned for two weeks and then left again. He also told the court he had discovered several ardent love letters from another in a black suitcase his wife carried and protected carefully.

CROWDING IN CINCINNATI.

Cincinnati, March 24. J. J. Shubert here last week announced that he had an option on the former Y. M. C. A. building at the northwest corner of Seventh and Walnut streets, and on adjoining property. J. J. says his firm contemplates erecting two theatres at that location. One house would be for Shubert shows which have never been seen here before; the other for the repeaters. The Y. M. C. A. building was condemned some years ago. It is one block east of the Rialto, the Goldwyn-Ascher film house now being built at Seventh and Vine streets, and one-half block north of the Walnut street theatre.

The Shuberts' action was precipitated by the purchase of the Lyric, where Shubert shows are being presented, by McMahan and Jackson, and the possibility that the new owners will not use Shubert attractions.

Following Shubert came Marcus Loew and told the villagers he was going Shubert one better. He will build two or three theatres. Loew got his start in Cincinnati, with a penny arcade, some 20 years ago, and has a kindly feeling for the old town. He would not disclose the possible locations.

OPENING SEASON IN 8 THEATRES.

Between Aug. 15 and Sept. 4 next, A. H. Woods will open plays in eight Broadway theatres, constituting an unheard of record for any American producer. The theatres are Republic, Eltinge, Maxine Elliott, Booth, Bijou, Astor, Hudson, Harris.

The first two houses mentioned are Woods' own. The others he has secured through his booking agreement with the Shuberts, entered into when Woods left the Klav & Erlanger office to line up with the opposition. The Woods-Shuberts booking arrangement still has some time to run.

SANTLEY-SAWYER ACT.

The Joseph Santley-Ivy Sawyer Revue, following the Monday matinee at the Palace, was engaged by George Gottlieb to hold over for next week.

The Santley-Sawyer act is receiving \$2,000 for this and next week. The turn is asking \$3,000 for a third week.

Harry Weber is handling the act. The Santleys have about 15 weeks open which they will spend in vaudeville before sailing for England first week in July. Whether they continue in vaudeville for next season with their present act has not been settled. They are asking \$3,000, with the managers understood to be offering \$2,500 weekly for their turn.

CABLES

ZUKOR DISCLAIMS INTENTION OF ACQUIRING KINEMAS IN ENGLAND

Famous Players-Lasky President Out for Open Market Abroad. Will Produce British Stories with Native Actors. Has Secured Rights to Barrie's Works.

London, March 24. Speaking to *Variety's* London representative, Adolph Zukor stated his trip here is primarily in connection with his British studios now nearing completion. He says he is very anxious to make a good start.

Milton Hoffman, late studio manager for Famous Players-Lasky at Los Angeles, is in charge; Hugh Ford is director of production as he was in New York. Zukor claims the new studios are as fine and as well equipped as any in America. All the artists and staff are British. These are now being chosen for the formation of a stock organization.

The first production will probably be Marie Corelli's "The Sorrows of Satan."

Zukor claims to be delighted with his reception and finds the English Kinema people very friendly. He says he has no connection with Lord Beaverbrook's activities nor with the First National Exhibitors' Circuit. Zukor does not know of the Danish-American company with which his name has been associated in reports here.

Zukor declares he has no intention of acquiring Kinema theatre interests here. He is out for an open market and will produce British stories with British artists. He has acquired the rights to Sir James M. Barrie's works.

BRADY'S STATEMENT.

London, March 24. William A. Brady told your correspondent today he did not want to produce pictures here, but would like to bring Grace George over in "The Ruined Lady." He will produce "The Man Who Came Back" at the Oxford April 8, and is looking for new plays.

He thinks there will be no great trouble in getting theatres now as the situation has changed, there is no quick rush and things are getting back to normal. He thinks the English fear an American theatrical and picture invasion and don't resist it.

He has brought Cochran assurances that Dempsey will come here to fight. His son and Arthur Hammerstein are also here.

BIG BRITISH PLANS.

London, March 24. Percy Hutchinson has big plans for producing British pictures dealing with British stories, locales and played by British companies. He is out for a free market and will organize two companies here. He also intends acquiring an interest in the Kinema Theatre here.

For the present, however, he will continue with "The Luck of the Navy" in Canada where it has been a big success.

"THE ACE" IN PARIS.

Paris, March 24. The run of F. de Cufre's "L'Amie en Folie" came to an abrupt end at the Theatre des Arts this week, and the co-operative of playwrights decided to present Lucien Descaves' new play, "Les de Coeur" ("The Ace of Hearts"), which was given March 20. The work was well received, as usual, by M. Descaves' fellow critics. It is a success.

The plot describes the transition of a flying ace from war to industrial life,

wherein the hero almost goes crooked because of his previous bombing. LaGrance plays the demobilized aviator.

"FLUP" GOOD.

Paris, March 24. The Rasini revue was withdrawn at the popular Ba-Ta-Clan last week, and on March 24, a sort of operetta, entitled "Flup," was presented with a certain success. The book is by G. Dumestre, music by Seniz. Amusingly handled by Drancin, a well-known local cafe concert, Defreyn and Mathillon. A good run is anticipated.

QUEEN'S PLAY CLOSING.

London, March 24. "Mr. Todd's Experiment" finishes its engagement at the Queen's said to be owing to Owen Nares' illness. Marchioness Townsend's "The Fold" follows, with Godfrey Tearle, Hilda Trevelyan.

"SINNERS BOTH" POOR.

London, March 24. "Sinners Both" presented March 22 at the Kingsway drags through four dreary acts. There are only two characters. These are a middle aged couple who keep wrangling about their love child. The piece is poor and the fourth on this subject now in the West End.

SPECIAL TRY-OUTS.

London, March 24. Sir Oswald Stoll has arranged for special try-outs for disappointed artists who complain they get no chance at the suburban halls. Those who are successful will be booked for the Stoll tour, including the London Coliseum.

"IRENE" AT EMPIRE.

London, March 24. "Irene" with Edith Day, the New York actress, will follow "Sunshine of the World" at the Empire, March 27. The latter show will tour the provinces.

GAUMONT TO PAY.

Paris, March 15. During a performance of a troupe of acrobats, Lefrancais, one of the members fell into the orchestra of the Gaumont Palace (Hippodrome) and smashed some of the instruments. No other damage was done.

The management deducted 700 frs. from the weekly salary of 1,225 frs. for the broken melody. The troupe sued the Gaumont Palace for its full salary and the Court has decided it to be due, ruling a manager cannot take the law into his own hands but must sue the troupe for any alleged damages.

WILSON RETURNING.

London, March 24. William Wilson is returning to America on "Adriatic" April 7. On the same steamer will be Robert Macdonald, in association with whom Wilson produced "Sunshine of the World." Phil Klein is also scheduled to sail on that ship.

FOR "KEEP HER SMILING."

London, March 24. Richard Walton Tully has engaged David Miller for the New York production of "Keep Her Smiling."

RATHER RISQUE.

Paris, March 24. The new vaudeville farce by Yves Mirande, entitled "La Femme de Mon ami" ("My Wife's Friend"), was presented at the Little Theatre, Michel, March 20 and was well received at the repetition generale, which is not always a sure guide. It is rather risqué. The plot resembles "Les Deux Cornettes," which had its premiere on the same date at the Theatre Albert I, but is modern.

J. d'Hanswick and P. de Wittvay, who have taken over the Theatre Albert I, produced as a successor to their "Temps des Cerisiers," a Watteau-like comedy which they have just completed, "Les Deux Cornettes" in three acts. It is an eighteenth century comedy, with Mlle. Musidora. This play, produced March 20, was well received by the friends of the house, and is a success.

LORD BEAVERBROOK'S BUYS.

Paris, March 24. Interviewed here by your correspondent, Charles Pathe acknowledged that Lord Beaverbrook had purchased the controlling interest in Pathe's British business. His purchase was 52 per cent.

London, March 24. Lord Beaverbrook has caused another sensation here by the acquisition of 300,000 one-pound shares in Associated Provincial Picture Houses, Ltd. Apparently he means to corner the British picture world. Besides the above and his Pathe interest he now owns the Canadian Famous Players and the Provincial Cinema Theatres.

NEW SHOW AT INDEPENDENT.

London, March 24. The Independent theatre produced a new play last Sunday, by Lord Dunsany, entitled "The Glittering Gates." Two burglars break into Heaven. One wants a barmaid and beer, the other his mother. On blowing the gates down they find only stars.

TOURING INDIA.

London, March 24. The H. B. Waring company leaves for India April 12. They will present there a repertoire of twenty modern plays.



VAN HOVEN

Did you ever hold a cigarette and watch the smoke go up and up? At first it hurries and hurries as if it really had something to do or some place to really go to, and as if it all really meant something; and then it gets slower and slower and kind of lingers as if it hated its early waste of energy and it seems to try and stay a second or two longer; but it comes and comes with great impatience-ambition.

Even the little flea keeps biting and biting. Don't you hate it all sometimes and, then again, isn't it sweet? Oh, isn't it sweet?

SAILINGS.

Cycling Brunettes opening Finsbury Park, England, April 27, and June Mills opening Empire, Birmingham, April 5, sailed Tuesday on the Mauretania.

Morris Gest and Will A. Page sailed for London Tuesday on the Mauretania. Mr. Gest is going to Constantinople after starting "Experience" in London.

March 23, La Toy Bros. (Mauretania).

Jules Eckert Goodman, accompanied by his wife, sailed Tuesday on the Mauretania to assist in the London production of his play, "The Man Who Came Back."

REDUCED BY CUREL.

Paris, March 24. Following the literary success of "L'Amie en Folie" at the Arts, the Comedie Francaise revived March 22 Francois de Curel's "Le Repas de Lion" has been retouched. The ending is less tragic, the principal character surviving. The workman goes into partnership with his employer.

The piece has now been reduced to four acts. It was originally in five acts when presented at the Greater Theatre Antoine. Mme. Herve is replaced by Aymer and Duclos plays the role created by Kolb.

DeCraudy has mounted the work, which was well received.

MARIE LOHR REHEARSING.

London, March 24. Marie Lohr has been restored to good health and has begun rehearsing in "Birds of a Feather."

"CHU CHIN CHOW" TWICE DAILY.

London, March 24. "Chu Chin Chow" will close during Holy Week and then resume giving two performances daily.

CISSIE LOFTUS IN RAISER.

London, March 24. Cessilia (Cissie) Loftus began appearing in a curtain raiser to "Mr. Pim Passers By" at the Garrick March 21.

THE ASSOCIATED OFFICES
ERNEST EDLSTEIN T. F. DAWE
PAUL MURRAY JULIAN WYLER
1 LITTLE ST., LONDON, W.C.2.
Cables and wires: "Edelstein, Wyler, Dawe, Murray"
NEW YORK
Harry J. Plummer, 100 Broadway
REPRESENTING THE WORLD'S GREAT
STY ARTISTS AND ATTRACTIONS

CHARLES WITHERS in "FOR FITT'S BAK" is one great big laugh, and here here the walls of the Palladium resounded in more unrestrained mirth—London "The Sporting Life."

CHARLES WITHERS

The audience laughed as heartily at CHARLES WITHERS' pretence as they ever did at the antics of Little Tich, and a Palladium can pay no higher compliment than this—London "Times."

LEON ERROL

Oh, that I knew that! Direction M. B. NEWHAM The "Oh" refers to the name, but not my name.

VAUDEVILLE

PRO-RATA PAY FOR EXTRA SHOWS IN ALL LOEW WESTERN HOUSES

**Rule Embraces Finkelstein and Rubin and Former Ackerman and Harris Theatres. Patrons of F. & R. Houses
Accustomed to Five-a-Day on Sundays. Lubin
Arranged for Extra Pay.**

All theatres on the newly annexed western end of the Loew Circuit, playing over three performances in one day at any time will pay for the extra shows, pro rata. This was announced by J. H. Lubin, general booking manager for Loews.

The possibilities of over three shows daily seem to be in the Finkelstein & Rubin houses or the former Ackerman & Harris theatres in the west, now called Loews.

A representative for Finkelstein & Rubin was in New York last week. The Loew Circuit books the firm's theatres which are located in Minneapolis, St. Paul, Superior and Duluth. He stated to Mr. Lubin the F. & R. theatres had been accustomed to playing five performances Saturday and Sunday; that the people of the towns expected it and it had become a part of the theatre's policy. Lubin answered that in that event Finkelstein & Rubin would have to pay the acts pro rata for extra shows and the firm agreed to it. Mr. Lubin added the same rule applied to the Loew western houses where the policy embraced extra performances.

JOHNNIE COLLINS HELD UP.

A victim of a holdup at West End avenue and 103d street last Thursday night, Johnnie Collins, the Keith booking man, was still confined to his home up to Wednesday of this week, through the injuries he received.

The holdup men secured \$40 in cash and a silver watch and having sent his gold watch for repair the day before.

The holdup occurred at about 10:30, when he felt an arm thrown around his throat and then the stick-up fellows proceeded to beat him unconscious before robbing him. Mr. Collins says he caught a flash of two men, but is not certain whether there were any others.

A rumor was in circulation last Saturday to the effect that Collins was to be married at 2 p. m. to Bly Brown, a professional. The wedding was supposed to come off at the home of May Wells, a mutual friend. Miss Brown has been in the chorus of several Broadway musical shows.

U. M. P. A. MARKING TIME.

A meeting between a committee of the American Federation of Musicians and the United Managers' Protective Association, held last week, was unproductive. It was called off soon after the committee reached Ligon Johnson's office.

The musicians stated they had formulated demands for vaudeville, burlesque and pictures but not legitimate. The committee was informed that the U. M. P. A. would not consider the musicians' matter piece-meal and that until they were ready to present their proposition in full, there could be no value to the meetings.

The American Federation of Musicians will hold its annual convention at the Penn Hotel, Pittsburgh, beginning May 10 and continuing for a week. The question of increased wage scales for traveling musicians will come up for discussion. The road musicians contract entered into between the A.

F. of M. and the U. M. P. A. expires July 1. The local musician's (Mutual Musical Protective Union 310) will be in session three days weekly until April 4. The following day the increased wage scales and demands covering certain changes in working conditions will be presented to the United Managers' Protective Association.

MCDERMOTT AND COX CONTINUE.

Despite reports that Loretta McDermott and Eddie Cox with their jazz band had dissolved after the first half last week at the Fifth Avenue, the act intact is still seeking bookings through the Harry Weber office.

In the present status, Miss McDermott and Mr. Cox appear to be in full possession of the turn. Frank Hale, who staged it and was reported to have held an interest, had words with Cox according to the story. They led to an encounter. Following that the turn notified the Ray Hodgdon office it had placed its bookings with Weber.

The McDermott-Cox act had been virtually accepted on the Orpheum time at \$1,000 and \$1,100. New bookings are in the east.

BERGMAN WITH BERLIN'S STAFF.

After Henry Bergman returned to New York last week he engaged with the Irving Berlin professional department as head of its staff.

Mr. Bergman went out to the Coast several weeks ago with his wife, Gladys Clark, to make comedy pictures. Bergman wrote two and directed them while out there.

Clark and Bergman have been a standard vaudeville act for many seasons.

WYNN MUST PAY BENTHAM.

Chicago, March 24. M. S. Bentham was awarded a judgment against Ed Wynn, the comedian, for \$1,600. The litigation runs back to 1916, when Bentham sued Wynn here for managerial fees and attached his automobile and other properties. Wynn gave bond then.

Bentham produced an affidavit from J. J. Shubert, proving that he had advanced Wynn from \$350 a week to \$600 a week. Adolph Marks represented the complainant.

FINAL CENTURY BILLS.

The final bill of Keith Sunday vaudeville at the Century will happen this Sunday or April 14. During the week of April 5 the Shuberts assume active management of the Century, opening with "Floradors" and holding the Sundays there for themselves.

Up to Wednesday no closing of negotiations for the Keith bills to move to the Amsterdam (Klaw & Erlanger) had been made, though it was expected they shortly would be.

N. V. A. BENEFIT MAY 16.

The date of the annual benefit for the National Vaudeville Artists has been set for May 16 at the Hippodrome, New York. The announcement states that the proceeds will go toward the maintenance of the club in its 46th street quarters.

Advertising for the program is in charge of Elmer F. Rogers, who has started his campaign.

EVA TANGUAY WITH ROSCOE AILS.

For the first time in her long vaudeville career Eva Tanguay is arranging to appear with a partner. Roscoe Ails will be the other half of the act. Miss Tanguay and Mr. Ails may play during the summer in a production or at the vaudeville theatres then open. Their joint tour next season is already under consideration by the big time booking managers.

Mr. Ails has been appearing around New York with Midgie Miller and a jazz band. The Tanguay-Ails turn will include the present Ails' support. It is said. Mr. Ails this week refused several western weeks for his own turn, stating he preferred to remain in New York. This week Miss Tanguay is at Keith's, Boston.

Confusion in agents may result through the combination. The Harry Weber office is booking Miss Tanguay in her single turn; Charlie Morrison, of the Ray Hodgdon agency, books the Ails turn. No agent has been yet reported selected for the new double act.

POLICE JAZZ BAND CLOSED.

The Police Reserve Jazz Band is off as far as vaudeville is concerned. The band opened at the Palace, Brooklyn, last week, but under orders from Commissioner Enright it closed the engagement. Ray Walker of Walker and Thomas was managing the act. It had five men and two women. The Commissioner's objection was to women police reserves appearing in the act in trousseaus.

MOSS USHERETTES TO SING.

S. W. Lawton, musical director of the B. S. Moss houses, has picked four usherettes formerly working in the Hamilton, Flatbush, Jefferson and Regent and formed them into a singing quartet.

The act opens at the Jefferson March 23, and will play a full week in each of the Moss theatres.

JOINT BENEFIT ON MAY 9.

The Actors' Equity and Chorus Equity Associations will jointly give a benefit performance at the Metropolitan opera house Sunday, May 9.

The show will consist of dramatic sketches and vaudeville.

LIGHTS OPENS IN MAY.

The season of the Lights Club at Freeport, L. I., will take its customary start about May 15 or May 20.

CLARA HOWARD'S DIVORCE.

San Francisco, March 24. Clara Howard, who during her recent visit to Portland, Ore. (her home town), filed suit to have her marriage contract dissolved, was granted a divorce last month from Jack Joseph by default. The couple were married at Sacramento, Cal. in June, 1911, and separated in March, 1918. Miss Howard is at present on the Keith time.

Persons divorced in Oregon may remarry at once.

CHANGES IN MANAGERS.

Dave Nowlin Robinson has been appointed assistant manager of Proctor's 38th street, and John Alden to a similar post in Keith's Jersey City.

The appointments are in accordance with the Keith interests' plan to install an assistant manager or "stage director" in all of the Keith theatres excepting the Greenpoint and the Prospect.

Closes and Opens in Same City.

Minneapolis, March 24. When Nora Bayes and "Ladies First" closes the season here March 22, Green and Parker with that show opened a tour of the Orpheum Circuit the following day at the local Orpheum. Jenie Jacobs did the booking.

HARRY BAILEY ELOPES.

Chicago, March 24. Harry A. Bailey, manager of "Monte Cristo, Jr.," slipped off to Crown Point, Ind., Monday, and was married to Ednah-Altemus, a young beauty in the company. Bailey, before the war, managed the Colonial, Alhambra and Bronx at different times, then became territorial manager of cantonment houses. This season he went on the road for the Shuberts.

Miss Altemus was late at a rehearsal and he fined her. She pleaded so prettily he took a second look. Now he's working for her.

TRIANGLE FOR TARGET.

Chicago, March 24. This week's weekly theatrical shooting story from Chicago concerns Theophil Piatrowski, manager of the Iola, who was back stage with Mrs. Julia Dombrowsk when his wife came back, pulled a .22 and shot the lady in the cheek and her husband in the hand. She put them both in a taxi and the wounded were treated at a hospital while the star of the sharpshooting specialty waited for her husband, whom she took home with her.

WILLARD MACK'S SKETCH.

Just finishing writing a playlet for himself and a company of five, Willard Mack is being placed for an eastern big time vaudeville route by James B. McKowen.

Mr. Mack will open with the sketch in May.

"RAIN CHECKS" FOR SHOWS.

Chicago, March 24. A Chicago booker and booking agencies in the larger cities as a whole, were taken to task last week in an advertisement labelled "Announcement," inserted by W. E. Duncanson, manager of the Majestic, at Waterloo, Iowa, perhaps for publicity.

"The present bill is not at all a well balanced one—with due respects to the individual acts—they were sent here by our agent in Chicago, and on such a bill no act can find its correct place. The manager is a worse critic of acts than the public and he is very much disappointed in this bill.

"All who have seen it and are dissatisfied can have their money back upon request or a complimentary ticket will be given to our next bill if you will let me know. My policy of your money back if dissatisfied holds good to one and all who patronize the Majestic," said the announcement.

LOEW MAN HONORED IN BOSTON.

Boston, March 24. M. Douglas Flattery, local representative of Marcus Loew, was appointed a member of the Harvard Cancer Commission at the last meeting of the president and fellows of Harvard University.

Mr. Flattery was formerly a professor of physiology and has endowed and established several fellowships and clinics at the university.

JIM THORNTON COLLAPSES.

Following continued illness since the death of his wife, Bonnie Thornton, James Thornton suffered a nervous collapse at his apartment in the Hotel Argonne Tuesday morning and was removed in an ambulance to Bellevue.

Increasing Bills for Holy Week.

Metropolitan Keith houses are adding one and two acts to their vaudeville bills in anticipation of the usual Holy Week slump in business. The Alhambra has a ten-act bill for next week with most of the other New York and Brooklyn houses playing ten and nine.

VAUDEVILLE

LEW CANTOR QUILTS ASSN. FLOOR TO BOOK WITH LOEW IN EAST

Makes Sudden Exit from Chicago After Securing Loew Franchise. Western Agents Dissatisfied by Concentration of Booking in New York. Cantor Will Take About 70 Acts to Loew Side.

Chicago, March 24. Lew Cantor, one of the foremost of the local agencies, made a sensational and sudden exit to New York, where he had quietly procured a blanket franchise to supply acts for the Loew Circuit.

Cantor made the deal recently through J. H. Lubin and strictest secrecy was maintained until the news by the local agents' camp with a bang. Owing to the outspoken dissatisfaction among agents here because of the gradual concentration in the east of bookings formerly done locally, the defection of Cantor, one of the most successful, aggressive and prosperous of them; was treated with grave significance. Cantor, in the two years since he was admitted to the association floor and during the last year when he operated his own agency, is said to have amassed a considerable fortune and has upwards of 70 acts on his books at this time. Several are in his own productions. He will probably take the better portion of these with him to his new field.

Associated with Cantor in New York will be Irving Yates, another Chicago representative who, until two weeks ago was the association floor booker for Earl & Yates, until barred from the association and Keith offices because of charges that he had tried to undermine his partner and seize the business. When Humphrey and Nash proved unforgiving Yates sold out to Earl and got a berth with Cantor. It is said he will have an interest in the new eastern agency.

Cantor takes with him also Lou Holleh, his assistant. The future of the franchise which Cantor surrenders has not been determined but it will probably die as the Chicago field is overcrowded with the gradually thinning bookings.

ADMISSIONS GENERALLY UP.

The upward tilt in vaudeville admission scales following the recent increase at the Palace, New York, has already been followed in several of the big time Keith houses out of town.

Keith's Washington, D. C., lifted the scale to \$2.00 for the boxes and \$1.50 top for the orchestra, the same also at Keith's, Philadelphia, starting from early in March.

It is expected the admissions in some of the Orpheum houses may be lifted. The State-Lake there has increased the scale since opening a little over a year ago.

Smalltime vaudeville houses throughout the country have as a rule increased box office prices.

TIME SCHEDULE FOR AGENTS.

Agents who have the booking privileges of the Keith office are to be at their posts not later than 10 a. m. and remain on the floor until 5 p. m. according to a recent order by J. J. Murdoch. A boy on each floor checks up.

ENGAGED FOR "WHIRL."

"The Midnight Whirl" opening next Monday with John Mears managing, will have among its principals Bessie McCoy Davis, Winona Winter, Frank Fay and Felix Adler.

Tommy Gray has written in a couple

of comedy scenes for Fay and Adler. The show opens tomorrow (Saturday) night at Springfield, Mass.

It is a composite of several midnight revues produced on the Century Roof by Morris Gest where Mr. Mears managed them. Mears is taking out the troupe on his own, with outside finances reported behind the tour.

INCREASE ACTS FOR ONE WEEK.

The Jefferson will play 10 acts each half the week of March 29. The Moss office, having run out of "Anniversaries," will call it "Spring Festival Week."

Fox Takes Albermarle, Brooklyn.

William Fox has acquired the new Albermarle in the Flatbush section of Brooklyn. The house is now building and is to be ready to open on Labor Day.

The Albermarle is being built by John Manheimer, who has made a deal with Fox whereby the latter takes over the house. The theatre is to seat \$300.

MATTER OF PLAY OR PAY.

All last week and up to press time Al B. White struggled with a knotty problem—to him. It was whether he should claim salary while laying off with "Good Night." It was a Buckley & Sullivan vaudeville production. Mr. White held a play or pay contract for 10 weeks. When the act opened at the Alhambra it closed after the second show, for revision.

White argued with himself that that was not his fault. He told his wife the act was all right and asked his friends if he weren't entitled to salary under the play or pay agreement, pending the reopening of the turn, expected next Monday or a week from Monday. His wife comforted with him, but as she had not seen the act said nothing else. His friends refused to commit themselves.

White said he didn't want to get in wrong with anyone, but repeated to himself, "If a play or pay isn't play or pay, what is it and what's the use?"

BOOK FOREIGN ACTS.

Kara, the juggler, and Schicht's Marionettes have been booked for an American engagement by Martindell. Kara opens at the Orpheum, Brooklyn, Sept. 6, and the Schicht act at the Riverside, New York, the same date.

Kara has played over here before. His last engagement was about 10 years ago.

TO EXPLOIT STARS IN PRINT.

Norman L. Sper, ex-correspondent and newspaperman, has turned publicity purveyor for a number of vaudeville stars, including Trixie Friganza, House of David Band and Elizabeth Murray.

PANTAGES' NEW ORLEANS SITE.

New Orleans, March 24.

Announcement is made Alexander Pantages will erect a theatre here. A hotel may be made part of the structure.

The western manager, through his representative, Earl E. Edmondson, has leased the Torre property, containing a solid square of frontage on Canal street and extending from S. Rampart street to Elk Place, for 75 years, at \$35,000 for the first year, with a subsequent raise in the price of the lease each succeeding year. It is said the Pantages negotiations for the Dauphine were merely in order to play vaudeville at that theatre, pending the completion of the playhouses now arranged for, with the result the Dauphine will not be used until the Pantages' house, now building in Memphis, is finished, which will be by Sept. 1, it is thought.

Pantages has decided to cover the South with his houses, and the Kansas City theatre, open in October, will be considered part of the southern chain. Pantages is said to be seeking sites in Atlanta, Birmingham, Shreveport and Little Rock.

The Saengers may beat Pantages to the Shreveport proposition, for they are right now dickering with the Keith office to place vaudeville at the Ehrlich opera house in that city.

PICTURES ADDING VAUDEVILLE.

San Francisco, March 24.

A large number of the smaller interior towns heretofore devoted to a straight picture policy have lately been adding a five act vaudeville bill one day each week. Lindsay and Lodi, Cal., joining March 26 and April 4. The acts are booked through the Bert Levey office.

WORK ON JUNIOR ORPHEUM.

The Orpheum Circuit will start construction work on the new Junior Orpheum to be erected in Kansas City on May 1. The house will occupy a plot on the southwest corner of Main and Fourteenth streets, and will cost \$1,000,000.

The seating capacity will be 3,600 and the policy similar to that of the State-Lake in Chicago.

REGULATE BILLBOARD ADS.

Boston, March 24.

Another attempt to regulate billboard advertising is being made.

The Committee on Legal Affairs at the State House gave a hearing this week on measures drawn up for this purpose, and representatives of planning boards in the state appeared in support of the measures.

KLEIN RUSHES INTO LEGIT.

Arthur Klein is at present devoting his time to legitimate and is readying a musical version of "Caught in the Rain," which will be called "Pitter-Patter." William Friedlander is writing the score with Will H. Hough, the Chicago librettist.

Keith's Atlantic City Opening.

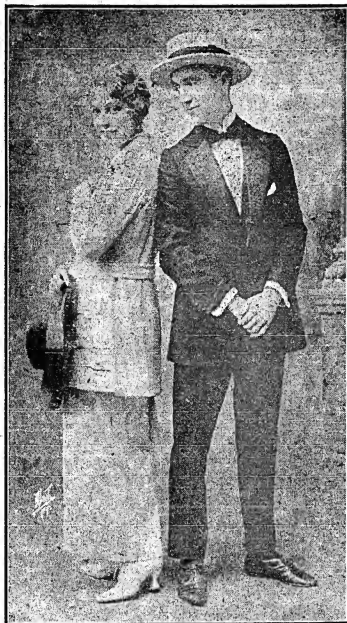
Keith's Atlantic City, opens its summer season Monday March 29. The house has been renovated and the acts drawing the opening assignment are Nan Halperin, headlining; Franklyn Ardell, Fenton and Fields, Smith and Savain, Forde and Sheehan, Mijares, Jim and Betty Morgan and Anderson and Yvel.

26 Interstate Houses.

Chicago, March 24.

Kenneth Davenport, representing the Interstate Circuit here, now books 26 houses. A year ago, when he started, he had 11.

The Grubel string out of Kansas City is the latest convert.



Edward FOLEY and Lea LETURE

AT COLONIAL, NEW YORK, THIS WEEK (March 29), presenting "Musical Comedy Diversions" and concluding a 56-week tour of the Keith Circuit our farewell vaudeville appearances. Opening soon in the musical comedy, "HIGH AND DRY."

We are leaving vaudeville in order to be in New York and keep a watchful eye on EDWARD FOLEY, JR., who has reached the dangerous age of thirteen months.

Direction, LEW GOLDBER.

VAUDEVILLE

7

GOVERNMENT CHARGES CHICAGO MANAGERS WITH TAX FRAUDS

Warrants Issued by U. S. Commissioner Mason. Investigation Discloses Apparent Evidence Against 50 Houses. Revenue Dept. Starts Round-Up in New York of Professionals Who Failed to File Returns.

Chicago, March 24. Investigation by the local federal authorities into war tax returns from outlying picture houses resulted in apparent evidence against about 50 houses on charges of defrauding the government.

Four warrants were issued by U. S. Commissioner Mason, ordering the arrest of David Lipman and Moe Goldberg, Monroe Theatre; Jacob Grossman and Jacob Paley, Empire. In the first case \$500 and embezzlement is alleged, in the second \$5,200.

Under instructions from the Internal Revenue Department, Augustus Barrington, a special agent of the department, started this week on the rounds of the theatres in New York, going back stage where he inquired as to those persons who did not file an income tax report.

It is said Mr. Barnes has been delegated to travel over the country, digging out tax dodgers among the profession.

PROVIDENCE STRIKE IMMINENT.

Providence, R. I., March 24. With strike sanction refused, the Central Federated Union of Providence last Sunday voted to ask the international officers of the Musicians', Moving Picture Operators' and Theatrical Stage Employees' Unions to come to this city to work with representatives of the American Federation of Labor and a local committee in efforts to obtain recognition of the newly formed union of Theatrical Employees, No. 17,169.

A strike has been threatened for several weeks because of the trouble between managers and the newly formed union.

Strike votes have been taken by the picture operators, stage hands and members of the new union but no further action can be taken without the sanction of the international unions as the first named two organizations have contracts which are binding except under one named condition.

The theatrical matter was discussed at length by the C. F. U. at this meeting.

It was reported by a committee which had attempted to bring about a settlement, that a conference had been held with the local managers, at which the committee had offered to agree that the managers should be protected by the Central Federated Union from any demands by the new union until such a time as the four theatrical unions here had organized a joint council, providing recognition was given by the managers.

The managers turned down this proposition. The next move of the committee was to visit the international officers of the Theatrical Employees' and Musicians' unions in New York as reported in last week's **VARIETY**.

The committee was told that the international officers could not sanction any breaking of contracts but that there was a clause in the agreement between the two international unions that in case a local of one of these organizations should strike, if the grievance could not be adjusted by its officers

and Central Labor Union of the city, the local of the other organization could walk out in sympathy.

It was pointed out that the Theatrical Stage Employees' and the Moving Picture Operators' Unions, both affiliated with the same international union, had contracts with all the Providence theatres and that neither the international nor central labor body here could or would sanction the breaking of these contracts.

It was then claimed that the Musicians' Union had contract with only two of the theatres here and that the musicians employed in others were not bound and could go out in sympathy with the new union and then the stage hands and picture operators might follow.

The musicians, however, through their delegate, answered that they could not act without instructions from their international president.

At the present all parties involved seem to be marking time awaiting the international officers who are to help straighten out, if possible, the tangle. The greater part of the theatrical employees of all kinds are ready and willing to strike and it seems likely that trouble of some kind or other is sure to follow sooner or later.

FOR LOEW NEXT SEASON.

Two big time turns have been taken by the New Circuit for all of next season. They are McConnell and Simpson and Odiva and Seals. Both bookings were made through Horwitz & Kraus.

McConnell and Simpson, playing full week, will give two acts, 'At Home' and 'Twin Sisters.' The Odiva turn has a 30-week play or pay contract.

CHICAGO COMPOSER EXPANDING.

Milton Schwarzwald, the young Chicago composer, who attracted attention last summer for contributions to several productions, has joined the producing staff of Menlo Moore and Macklin Megley.

He will come to New York next month and will provide the score of several big acts designed for next season.

WINS SUIT AGAINST GOLDING.

C. C. Ward, proprietor of a diving act, won an action against the Golding Studios in which he sued them for holding property belonging to him. Golding contested that he owed \$140 storage fee, but the court would not allow the claim, ordering the goods returned.

BROWER TO GO INTO LEGIT.

Walter Brower has been signed up by the Shuberts for the "Gaieties" and will wind up his vaudeville route at Washington the week of March 29. He is a monologist and has been a standard vaudeville turn for several seasons.

Dorothy Breen's Long Contract.

Baltimore, March 24. While playing here last week with the Breen Family in vaudeville, Dorothy Breen was placed under a contract for five years by George White. The White show ("Scandals of 1919") was also playing here at the time.

MANAGERS' WEEKLY PAPER.

On the letter head of the Keith Circuit, E. F. Albee issued the following statement last week, addressed to "All Managers of Vaudeville Theatres."

The proposal to publish a weekly organ circulated free and without carrying advertisements was taken by the persons receiving the circular letter as indicating an intent to at first issue the weekly, when published as a general press sheet:

It is our intention to inaugurate in the near future a vaudeville paper for free circulation among all those connected with the profession in the United States and Canada. This paper can be made a very valuable organ for the dissemination of news and suggestions pertaining to the business and it should do much toward the generally good relationship of managers and artists. However, its usefulness will be measured only by the extent of co-operation that is received from the managers themselves, and we must have your individual assistance from the very first in order to give it the greatest possible scope of activity.

Will you and yourself who is to be the regular correspondent of the paper, and send a photograph of yourself suitable for reproduction, and also give me the name of the person in your theatre (generally your artist) who is to be the general interest that will fit into the business of the theatre. I would appreciate a suggestion from you as to a title for the publication. Keep in mind that it will be strictly and exclusively a vaudeville organ and will carry news of interest to all those connected with the business, back and front. Its columns will be open to anyone connected with vaudeville, however obscure their position may be. It will not accept advertisements of any kind. Several copies of each issue will be sent direct to you to be placed in dressing rooms and otherwise made available to members of the profession playing in or employed by your theatre. I can emphasize too strongly the fact that this is to be a co-operative paper and will contain nothing but matters for the general edification and advancement of all concerned.

It is especially for the purpose of bringing the vaudeville people closer together, and suggestions which will benefit the vaudeville business in general and all those who make a living out of it, including the artists, managers and the theatre employees, will be gladly received.

Thanking you for your prompt compliance with the foregoing request and trusting that you will have your immediate and continued co-operation in making the paper a valuable, upbuilding medium.

Very sincerely yours, E. F. Albee.

\$100 FROM ERIE R. R.

Jack Martin, the monopolized dancer, won a decision against the Erie Railroad in an out of court settlement.

Martin sued for \$100 damages as the result of an injury he sustained after boarding an Erie ferryboat last summer. The road settled for \$100.

ELEANOR YOUNG RECITAL.

Eleanor Young, who has been seen in Mme. Dore's acts, is going to give a recital in conjunction with her teacher, Mme. Mina Kaufman, at Carnegie Hall, April 9.

TO BOOK GLOVERSVILLE HOUSE.

Bill Delaney will book the Glover, Gloversville, N. Y., after April 12. The house plays five acts and pictures on a split week basis.

LEAVES PICTURES FOR STAGE.

Violet Gray, pictures, is coming east to appear in vaudeville. She will start out from New York, to play either the Orpheum or Pantages time in three months.

DIVORCE FOR BETH STONE.

Beth Stone was granted a divorce in the New York Supreme Court from Frank F. Hughes (Frank and Mazie Hughes) last week.

Franklin and Green Change Shows.

Pittsburgh, March 24. Closing here with "Always You" Saturday, Franklin and Green joined G. M. Anderson's "Frolics" at Washington Monday.

WARNING FOR AGENTS.

Following complaints from artists alleging that agents promised them certain specific positions on bills, "star" dressing rooms and other concessions, not written in contracts, and which in numerous instances has resulted in acts "walking out" of shows, E. F. Albee has sent the appended notice to booking managers and artists' representatives doing business with the Keith Vaudeville Exchange:

"I find that the clause at the bottom of the contract is not being made use of either by the artists, booking managers or artists' representatives, and that promises are being made without being recorded in the contract.

"I have called attention to this a number of times, and I find that it is necessary, in order to carry out the proper business principles, to make this announcement—that any one doing business in this office, who does not respect and make use, in every instance, of their understandings between the artists, managers and artists' representatives, as to the conditions under which artists are to play, and if these conditions are exceptional, and are not recorded, as per the footnote in the contract, I shall be obliged to take a drastic measure on those who offend."

E. F. Albee.

The footnote referred to by Mr. Albee is printed on the bottom of the Keith contract and reads as follows:

"Special Notice—No statement or promise by the manager or its representative or the artist or its representative concerning the artist's position on the bill, dressing room or advertising or any other thing whatsoever, shall be binding on the artist or the manager unless clearly endorsed in writing on the face of this contract."

SAYS HE IS VERY MUCH ALIVE.

Cleve Davis, an English actor, reported to have gone down on the "Lusitania," claims to be very much alive.

"I have been torpedoed twice since then," he says, "on the hospital ship 'St. Andrew' and the steamship 'Blake.' On both occasions I was wounded. I have been wounded three times besides being torpedoed three times, gassed and blind for 47 days. I arrived here on the 'Carmania' last week from England, very much alive."

MACK HEADLINER IN BOSTON.

Boston, March 24. Andrew Mack is headlined at the Loew Orpheum house this week. He is using a monolog and a few songs, and at the Monday shows went over big.

He is accompanied by a girl, who sings a chorus of one of the songs from one of the upper boxes.

BERT ERROL OPENS AT COLONIAL.

Bert Errol, the English "dame" comedian who arrived here last month, will make his first reappearance in New York at the Colonial April 5. "Errol's booking here now extends for about 12 weeks."

Moran and Mack Out of "Scandals."

Chicago, March 17. Moran and Mack left George White's "Scandals" last week. They open on the Orpheum Circuit April 5.

? CAN YOU GUESS WHO THEY ARE ?



—FOOLISH QUESTION—
EVERYBODY KNOWS

DARISH & PERU



FRANK EVANS SUBSTITUTES QUALITY VAUDEVILLE

VAUDEVILLE

INSIDE STUFF

ON VAUDEVILLE

Bert Lamont will leave for Milan, Italy, May 1, to study under Jean De Reszke for the operatic stage. He intends to remain away about a year. To friends the announcement may not come as a surprise, since Lamont retired four years ago to take vocal culture, but in back of Lamont's trip is a Sunday supplement story. In 1893 when 8 years old Lamont was selected by Theodore Thomas in Chicago from among 6,000 kid aspirants as soloist for the Apollo Club of Chicago during the World's Fair. He was paid \$25 for each of 40 performances and was awarded three medals. He was given free singing lessons until the age of 12, at which time he went on tour with the Hy Henry show. He returned to Chicago three years later and coming under the notice of B. A. Mellette, a Memphis master, went under the latter's training for a year. Bert then had a range of three octaves—F below C to A two above high C. Upon the death of Mellette, Lamont somehow wandered into the boxing game, fighting under the name of Joe Curtin. During his boxing days he is said to have fought a 12-round draw with "Philadelphia" Jack O'Brien, but in 1903 was stopped by Hugo Kelly with a blow to the neck, which left him speechless for a month. His voice came back piece-meal and he went into vaudeville as a freak tenor with the "Cowboy Minstrels." A peculiar result of the boxing accident, when the walls of the throat were "broken down," was that Lamont's high notes alone were later available. He has been studying in New York under Oscar Sanger, who brought out Orville Harrold and it was only in December last that a measure of voice range possessed as a boy returned. In his youth Lamont is said to have sung 8 notes higher than John McCormack. Carl Fabian, a singing coach, will accompany Lamont to Milan. His office will be retained pending the outcome of the foreign visit. Joseph Klein, an attorney, will have charge of his affairs. Sam Astey attending to bookings. His wife is going back to her home in Kansas City. Lamont is 35 years old, an age said to be prime for vocal efforts. It has been his ambition to become a tenor and the trip is to decide whether he can fully regain the remarkable vocal power earlier exhibited.

Sam Kahl's recent visit to New York was the first of what will be recurrent ones in a move that has mildly alarmed agents in the mid-west. Kahl went to book the minor acts for the Orpheum Junior houses, and issued routes. The contracts were made through the W. V. M. A., but the chief Lugaboo in the minds of the Chicago agents when the many-sided changes were made recently, concurrent with the merging of the Finn and Heiman and Tate and Cello houses with the Orpheum Circuit, was that the bills for these theatres would be booked in the east. When they became the Orpheum Junior, with the chief acts picked and booked by George Gottlieb, the only comfort remaining was that the smaller turns would still be booked in the west, as Kahl was given the W. V. M. A. sheets for these stands. But Kahl's eastern journey was a blow. Not that Kahl is throwing anyone down or that he has broken faith; only the Chicago field, already heavily hit by the Ackerlyman-Harris shift, further wounded by Orpheum feature acts in the two most important Association groups, is very blue over having more acts booked in directly from the east. As a matter of actual prosperity the eastern acts will help rather than hurt, if, as is probable, they will be of higher grade than the average run of available Chicago material, because of completing the Orpheum Junior bookings, they

will go on the rest of the W. V. M. A. time, which will bring new and lively blood into a section which needs encouragement to performers to enter it. The western Keith circuit should share in the benefits thus provided in giving it fresh vaudeville merchandise within easy routing reach.

During the course of the Federal Trade Commission's investigation of vaudeville Harry Mountford testified his proper name was "Harry Walsh," his father was a clergyman, and he (Mountford) had been educated at Oxford University, Oxford, and King's College, London. Mr. Mountford also swore he had been granted Bachelor and Master of Arts degrees by Oxford and a Bachelor of Science degree by King's College. Letters addressed to both seats of learning have brought replies stating neither can find the name of "Harry Walsh" as a graduate listed on their respective registries.

The replies follow:

"H/T
"Memorandum from
Secretary's Office,
King's College, London, W. C. 2.
"Dear Sir:
"In reply to your letter asking whether Harry Walsh is a graduate of London University, and whether he has received a degree of B. Sc., I have to inform you that I cannot trace his name either in the list of King's College or of the University of London.
"Yours faithfully,
"H. G. Hallett,
"Assistant to Secretary."

"Register of the University.
"University Registry,
"Oxford, Feb. 16, 1920.
"Dear Sir:
"In reply to your letter of Jan. 26, I beg leave to say that I have searched my registers, but have been unable to discover any graduate of this university called Harry Walsh.
"Yours very truly,
"Lewesdorf,
"Register of the University."

Small time resident managers are not prone to give over much attention to artists on their bills. Just why has never been known. There are exceptions to the rule, but the exceptions are few. Only recently a small town and time house manager refused to allow an act to go on earlier Sunday night to make a difficult jump, causing the act to lose a half week. The manager is reported to have remarked: "What do I care? I've my house to think of first." In contrast are many big time resident managers and the reverse of the Detroit incident may be found in this: Two weeks ago a girl act had a bad jump through train connections. The house manager was informed. Could he help them out? He would see. Before Sunday arrived the manager told the act it could ship out all of its scenery Sunday afternoon and all costumes but one set. Later he said he thought all the costumes should be used in justice to the audience, but he would give the act a house set. Also it could go on Sunday night in time to make the 528. That evening immediately after their performance the members of the act found a transfer truck in front of the stage door, taxicabs to go to the station, the manager had their berths ready, and he went to the station with them to see that they left in perfect comfort. The manager was Roland Robbins, of Keith's, Washington, D. C.

Geo. M. Rosener, in one of the Sunday vaudeville houses last Sunday evening, had occasion to rebuke an unwholly gallery god, which he did to the huge enjoyment of the audience. Mr.

Rosener first appears in an old legit characterization. As he entered the person above yelled, "Get off there, you bum." Rosener proceeded with his turn without taking notice and reaped a whirlwind of applause, bringing him back for a speech to quiet the tumult. Thanking the audience, Mr. Rosener, glancing toward the gallery, said: "I don't want to leave without referring to that person who made the remark when I came on the stage. He's in the gallery somewhere. Those around him know who he is. They look very intelligent up there, and I ask those near that person to look at him closely. Especially observe his face. Study it carefully and I know you will find it the strongest possible argument in favor of birth control."

Joe Michaels, the agent, has been trying for more than a week to collect a bet on the six-day race which he bought from Jimmie Sheedy. Sheedy had laid \$50 to \$25 on the field against Egg and Madden with Arthur Horwitz. Michaels met Sheedy on the street and bought the bet for \$5, so he claims. Horwitz admits he lost but says that until Sheedy tells him of having transferred the bet, Jimmie is the one to collect. Michaels had not appeared around the Futnam building. Michaels has been spending money on taxis trying to run Jimmy to earth. In addition to that bet Horwitz was "ruined" by the race. He lost \$187.50 in bets, had tickets for every night and won't catch up with sleep for the rest of the month.

Friday night's performance at the Palace was unlucky for Elizabeth Murray. She had but started her song routine when a woman in the orchestra called out asking the artist to "go jump in the river." Moments later Miss Murray was disconcerted and immediately after the finish of her number, switched to the finale number and walked off. She was out again, but instead of offering anything further drew a laugh by saying: "What I'd like to know is where did she get it." The disturber had been ushered out of the house in the meantime, pulling a "reclined" by declaring she had been "thrown out of better theatres."

William and Gordon Dooley entered the Strand barber shop one day last week and discovered one vacant chair with the barber out to lunch. Gordon hopped in the chair while William shaved him. Then William seated himself and Gordon did the honors. The proprietor thereupon offered them each \$3 a day to join his troupe of lather hounds. Gordon remarked that the figures were the same offered him by his father, who was a barber, and that was his reason for entering show business.

The other evening some police officers invaded the Palace, New York, stating they heard Nick Arnstein (Arnold) was in the theatre. Asking one of the staff where Arnstein might be seated, the reply was that if there he must be in the House of David Band. The officers waited for the band and when seeing the bearded fellows with the flowing hair left the theatre in disgust.

Despite that the Western Vaudeville Managers' Association recently declared that no house booked by it should play over three performances daily, some of the houses booked by the association are still doing it. Managers claim they have not been notified to the contrary and even use that reason as the ground why they should not pay the acts for extra performances over three. Houses directly mentioned as adopting these tactics are one in Oklahoma City and East St. Louis.

Muriel Window, recently returned from the Lauder tour in Australia, and

the biggest hit of her career according to her reports along the partial Orpheum tour played to bring her east from the Pacific coast since she landed, met her fate in Sioux City, Ia., and it is whispered that she will marry a wealthy resident of that town in summer and retire—at least for some time—from the profession.

A new act showing in New York this week is said to have planted a large clique in the theatre Monday night, not knowing that the booking man this was to have affected always visits that theatre at the matinee. In the afternoon the turn got mid applause and the booking men heard it. At night the applause was tremendous.

A story is told of Rose Coghlan visiting the Keith office concerning her bookings. Walking through an ante-room where sat Thos. E. Shea, also on the same mission, someone introduced the couple saying, "Miss Coghlan, have you met Mr. Shea?" "Oh, Mr. Shea," said Miss Coghlan, "I am so glad to meet you and I hope to play Buffalo and Toronto."

The reports in the past of isolated instances where stage hands in the vaudeville theatres were obeying the ruling of the union concerning the acceptance of tips from artists, have now become more general. Several big time theatres have been mentioned of late where the stage crew politely declined to accept proffered tips by outgoing artists.

One of the laughs to circus performers Monday at Madison Square Garden was in the Garden's cafe, which houses the "Congress of Freaks." Among the latter is a "genuine wild man," at least, he looks that way. But along with others at work, he was busy building his own cage.

KEEFE GOING WEST.

Walter Keefe, of the Pantages forces, will go west this month for an inspection trip. Special significance is attached to his trip in certain quarters and rumors are to the effect that while west Mr. Keefe will confer with Mr. Pantages with a view to some kind of an agreement as regards agents who claim and advertise themselves as bookers. These agents, while availing themselves of the advertising value of the weeks on the Pantages Circuit, are seldom active. This is explained by a desire to avoid antagonizing other popular priced circuits, and it is said that the Pantages people are about to demand that the agents declare themselves one way or the other.

LOEW'S RELIEF MANAGER.

New Orleans, March 24. Ed Schiller, the Loew southern representative, is going to appoint a "relief manager" next month, with a view to having him take charge of the various houses while the resident managers are taking vacations. Every manager is to be given a rest a fortnight. Schiller states every theatre in his territory is making money save that at Waco, Tex., and it continues to improve each week.

BOSTON'S DANCE HALLS.

Boston, March 24. There is a peculiar jam here between the police commissioner and the city licensing authorities over the status of dance halls in hotels. The commissioner claims that they are public dance halls and should obtain a \$100 license and that police officers, for which the hotel pays, should be in attendance to regulate them. The licensing clerk says otherwise.

The matter will be fought out in court.

"THE SKIRT" SAYS—

(Speaking of Women—Mostly)

The dressing rooms at the Palace are being done over, in ivory with brocade panelings. When finished they will leave no possible complaint in the way of tasteful decoration. It is most effective.

Hassard Short, who produced the biggest riot of an act ever at the Palace, has proven vaudeville can have production acts without jazz hands. Called "Bits and Pieces," starring Joseph Santley and Ivy Sawyer, the act covers a period of three years. The program states costumes designed by Mr. Short and he can well be congratulated on all of them, especially those for the "My Lady Friends" and "Some Pretty Day" numbers. Four handsome girls wear full white net skirts made in many layers, each layer edged at the hem with flowers, one violet, one buttercup, one blue and one red. The color scheme was carried out in sash and turbaned hats. But it has the "Pretty Day" number, which made the audience burst into tumultuous applause. A bride and her four maids were in gowns of white and silver. Miss Sawyer as the bride carried a train that when unfolded covered the stage. As Miss Toy, Miss Sawyer copied exactly one of Fay Bainter's pale blue Chinese costumes. And in a white linen riding habit with black boots and small hat and hair in curls, Miss Sawyer never looked so well. There were seven numbers and in a season where the styles aren't particularly smart, Mr. Short has done wonders in dressing the girls so beautifully.

Jean Berraz (Berzac's Circus), as high-spirited as one of her dear little ponies, was in a costume of white and red. The skirt was covered with a long tailed coat. The large hat was feathered.

In that funny sketch, "Johnny's New Car," Mrs. Langdon was cheaply gowned in a blue knitted motor vest and cape edged with tan. The skirt and trimming were white.

Lily Lena, fortunately, has one song the audience took notice of. It is the fanciful aviation suit-of short French blue panties and regulation English coat worn with white tights that put the song across. Three simple songs were dressed, the first in a pale yellow tulle made in two puffs over a tight lace petticoat. In the second, a coral bodice had a lace skirt and a high crowned hat. A white and black dress was trimmed with red fruit. Miss Lena looks very pretty and has a charming smile.

In watching the Dooley boys, William and Gordon, one can't help but picture the entire family and what fun they must have had at home before the stage called them. The Morin Sisters, in the same act, dress rather burlesque in deep blue dresses with rose tops. A second change were short skirts of silver faced in cherry with blue bodices.

Flo Campbell (with Joe Morris) was nicely gowned in blue tulle. And now that so much seems to be for the artists, why couldn't the orchestra question be taken up? Better orchestras would be very beneficial. Not that all the bands are bad, but they are just too short of instruments.

Black and White, as the opening act at the Colonial this week is called, have discarded the idea used for so many years, one girl in white and the other in black, for pink crepe negligees worn over jumper like pajamas. Their costumes of former years remained long in memory, but the present one will probably be forgotten tomorrow.

When Foley and Lature had the

handsome black and white drop made they evidently forgot to have leg drops made with it. It is a fault many acts are making. They forget that a theatre carries nothing to match individual scenery. Often a handsome curtain is spoiled by its surroundings. Miss Lature has a pleasing voice and appears in a white cloth sport suit with a very bad black hat. A blue accordion plaited dress has silver over dress wired at the hem. With it she wore a bonnet. Then the inevitable Jap song was done in dark blue satin.

Oliver and Oly, depending upon a rainy finish, did splendidly in a sketch called "Paradise." Miss Oly's dress was pretty in color design and material of daintiest pink crepe, the full skirt had rows of hemstitching and a rusched hem. The bodice was baby-like, with a sash and the short sleeves also edged in ruching.

Bert and Betty Wheeler could be worked into a good two-act were they to dress better. Miss Wheeler's clothes were not only soiled, but atrociously made.

Some acts kid themselves into believing that after weeks of continuous wear soiled clothes don't show from the front. Don't you believe it. Frank Dobson's "Sirens" act is a clear case of clothes having been worn for months and months and months. They may have been cleaned many times, but trips to the cleaners only tend to make them shabby. "The Sirens" is an act as good now as when first produced. It deserves better treatment from its producers.

Dolly Connelly showed but one dress, a pink velvet embroidered in crystallized gold. The skirt was puffed at the hips with a band of flowers. Miss Connelly's partner (Ray Raymond) was smothered in powder by the time the act finished. And why will Miss Connelly persist in singing with her hands on her hips?

Alice Lloyd walked upon the stage at 10:55. Her season is soon closing (Continued on page 17)



TAMEO KAJIYAMA

In appreciation of the kindness and courtesy of the American vaudeville managers who have made my tour successful and the American artists who have made it pleasant I bid you farewell. Sailed Wednesday, March 24th, on the "Kronland," London bound. Amateurs calligraph and willpower expert in a practical demonstration of quadruple mind concentration. An example in experimental psychology. Address all communications care of my sole representative, Lee Ephraim, Chatham House, George St., Hanover Sq., London.

FORUM.

March 22.

Editor VARIETY,

I wish to correct the stories lately sent out to the effect that my present role in "The Passion Flower" is the first white face characterization I have done within the last 15 years. It is true that during my 25 years on the stage I accomplished no less than 18 colored "mammy" roles. But it was but a little over two years ago that I played in white face in "Beverly's Balance." Sometime prior to that I was in "The Country Boy" also doing white face, and in "The Heights" with Frank Keman.

Some of my friends have written me following the recent yarn asking whether I was growing "up stage." I was never accused of that before.

Mrs. Charles G. Craig.

New York, March 23.

Editor VARIETY:

In a paragraph last week concerning the vaudeville debut of Jane and Katherine Lee, you said that their father was Harry Lee of Hoey and Mr. Lee, but he is not their father.

After my divorce from Mr. Lee, I married Thomas Bannahan (of Five Mohatts), who is the father of the children. I am also divorced from Mr. Bannahan.

The error caused me to tell you the story of my life, but I am sure that under the circumstances you will not mind making the correction.

I hope this does not given any one the impression that I am hard to get along with (as some moving picture directors claim).

Irene Lee.

N. V. A. COMPLAINTS.

William Osterfeld has filed a complaint against the Millers alleging the latter act is using a Chinese set similar to his.

Chas. Robles complaining against Glenn and Jenkins, that they are infringing on a "trick laugh" identified with the Robles act.

ILL AND INJURED.

Will Dardun of "Up in Mabel's Room," ill at Dayton, Ohio, March 21. Mrs. Charles Strickland was operated upon Wednesday for appendicitis. Ethel Barrymore, "Declasse," at Empire New York, March 22, heavy cold.

Blanche Evans (McLaughlin and Evans) ill with flu at New London, Conn.

Hazel Fordes ("Oh, Frenchy") (American Wheel), ill in a Toronto hotel for a week.

R. C. Miller, picture booking manager for Poli Circuit, ill with pneumonia at his home in New Haven.

Chas. Horwitz, author, is in the Coney Island Emergency Hospital, recovering from a broken arm. William G. Stewart, the producer at the Capitol, is confined to his home quite ill with an attack of acute indigestion.

Ben H. Atwell is recuperating in Atlantic City after a severe illness of bronchial pneumonia. He is not expected back before the first part of next week.

Flo Lewis hurt her leg while dancing in "Tick-Tack-Toe" last week with Pearl Eaton taking her place in the show. Miss Lewis may be several weeks recovering.

Gerald Griffin, the Irish tenor, who was stricken with appendicitis while playing Pol's New Haven, last week, was operated on at St. Raphael's Hospital in that city, and is now recovering.

Nate Leipzig, after undergoing an operation for appendicitis, suffered a relapse as he was about recovered, and has been obliged to remain in the hospital. He may leave there the end of this week or early next week.

Leslie Morosco, agent, was injured by a piece of flying glass last week, when something thrown from the roof of the Gayety theatre building struck and smashed the window in his office. The glass cut his forehead.

Alberta Moore, who was thought to have recovered from her illness, has suffered a relapse and is now at Columbia, S. C. recuperating. Miss Moore was formerly with Myrtle Young in vaudeville. Miss Young is now Mrs. A. B. White and retired from the stage, living at Freshport, L. I. Last week the death of a Myrtle Young was reported. The deceased was with a burlesque show, a chorister on the wheels for 20 years or so.

MARRIAGES.

Lillian Lea (Lyddiard) to Vernon Gray, non-professional.

Beatrice Smith to Bob Manning. Former was connected with the professional staff of C. C. Church & Co.

May Pike, "Oh-U-Baby" Co. to John L. Babb, at Manchester, N. H., March 17.

Bob Fisher (Carola Trio) and Edythe Green, non-professional, March 21, at the Broadway Central Hotel.

John O. Grant, straight man, and Babe Hesley, soubrette of "Some Show" (American Wheel), were married in New York, Friday, March 19.

Dorothy Mauther to Arthur James Martin, non-professional, at the home of the bride in New York, Feb. 12. Mrs. Martin has appeared in vaudeville as Dorothy Meuther, also Dorothy Dale. Her future residence is given as Licerne Apartments, Fort Worth, Tex.

BIRTHS.

Mr. and Mrs. James Raymond (Maud Tiffany), March 2, daughter.

Mr. and Mrs. Robert Schaefer, March 13, son.

PRODUCTION ENGAGEMENTS.

Beatrice Darling, "Just A Minute." Fay Marbe for Geo. M. Cohan's "The House That Jack Built."

Foley and La Ture for "High and Dry" musical show.

BURLESQUE

BURLESQUE REVIEWS

DAVE MARION'S "STAGELAND."

Dave Marion, "Snuffy" the half lip cab driver, in with us this week at the Columbia minus the cab. Marion's first entrance is made as the driver of the express wagon. He is followed by the humpy dummy horse pulling the wagon. Marion's shows have always hovered around the higher levels of production and year after year he has been handed the pain from a producer's standpoint. This season's attraction maintains the former high levels as far as production is concerned, but it is woefully weak as regards human interpretation of the book supplied by Marion.

Occasionally a producer by a lucky stroke will assemble a company that can read lines intelligently and when this occurs and the book is worthy, the show is usually head and shoulders above its fellows.

In "Stageland" the book supplies ample opportunity which is missed by every one of the principals except Marion, Will Ward, his principal comic assistant, and Babe La Tour, the hard working nut sourest.

The others garble shell lines and speeches until the audience loses the consistency of the story and the book becomes as meaningless as the show. The show consisted of the usual burlesque succession of bits and chorus numbers.

The first act consists of two full stage sets and a street scene (house drop) in one. The opening number was a tug tied up to a dock. The entire company are on the deck of the liner and there are two or three full stage sets. The water front of New York City can be seen in the background. A voice from a prominent here leading several of the introductory numbers and pulling an acrobatic dance that was well executed, but strenuously sold. Gold is a hard working juvenile with a good voice. His chief fault is over anxiety to please, and he tries so hard it hurts him from a personality angle.

The two principal women are Inez De Verdier, a big non-dancing prima donna and Agnes Behler, who doesn't lead any vocal numbers and is one of the line scratching off.

Miss De Verdier doesn't attempt any doubling voice, but is probably comical as her total equipment can from baritone to contralto. She looks well in several costumes making her a star in the second act in white tights, where she leads the girls. Miss Behler, backed by the chorists, also sings.

The eighteen chorists are undoubtedly the best thing in the show. They wheel and reveal painting drilling on somebody's part. They are eight bottles and ten more girls, all above the average in appearance, dancing ability and shapeliness.

In the street scene Conn and Whiting offer their dancing specialty, both proving excellent acrobatic backdrops, but both lacking the showmanship to cash as well as their ability. Their dance waiter is a clever piece of pantomime and hoofing and should have brought them bigger returns.

The third scene was a switch back to scene one with a slight alteration and a realistic rain storm, which showed Marion's production touch all through. A river boat with all lights lit was a realistic touch seen in perspective.

Marion also had a recitation in act one, discarding his character for a white wig to deliver "Top of the Morning, Ireland" from the deck of the steamer.

Act two opens in "one" with Will H. Ward leading a chorus number for comedy returns. Ward proved a tower of strength to Marion all through the show and was given plenty of opportunity. He did his familiar putty nosed Dutch dialect eccentric character, and walked on after Sid Gold's singing and dancing specialty to work up an excellent dialogue bit in which Gold helped with intelligent feeding.

Scene two was another familiar Marion touch. It was the "Church on the East Side," with the snow falling and Dave coming on for his "Geeses Taken from Life," which has been shortened to the "Beggars" number.

The last scene is the "King's Garden on the Nile," with Ward doing a musical comedy in, crowned king, and Marion as the familiar Snuffy.

Inez De Verdier and Agnes Behler are prominent in la-la costumes, and the chorists look nifty in their apparel. Much in all that could be expected from the show.

One of the prettiest dressed numbers of the show was "Bonnie Mary," led by Babe La Tour in a festive Scotch creation with the chorists in green Scotch kilts and bonnets.

The show is produced lavishly, the wardrobe of the principals and the chorus being all that could be expected from some of the legitimate musical comedies.

Scientifically the show is there also, and Marion and Ward keep the lulls from becoming too frequent between the laughs. Marion still retains the ability to hold the interest and tickle the risibilities

when present, but the weakness of several of the principals detract from the total impression.

Babe La Tour works like a Trojan and shows an excellent bit of character work as a physical wreck on crutches, in one of the early scenes with Ward.

Thomas Hilly is unconvincing in several straight roles, but Ray Magruder shows an excellent bit of character work as a physical wreck on crutches, in one of the early scenes with Ward.

"Stageland" is not a bad show and couldn't be with Marion present in the cast and Marion's showmanship and production ability in evidence, but if the dialog now used is retained, the cast will have to be re-tailored to fit the book or the book re-hashed to fit the people, before this year's effort can climb up to the shelf with the Dave Marion shows of seasons past. The present show, anyway, is said to be a sort of revival of one of Marion's earliest efforts. **Con.**

GIRLS FROM THE FOLLIES.

Strouse & Franklin's "Girls from the Follies" at the Olympic this week is one of the most fashionable and successful pieces of the type that held forth down at the Dewey and London a score of years ago, before burlesque became decadent. After lamping a few of the sauté and velvet curtains, the show has played around on the major wheel for the past season or two, with a million dollars worth of scenery and a book that at best was a dabby imitation of musical comedy, and a few features noticeably minus, a show like the "Girls from the Follies" can be forgiven for a great many things it lacks because it is funny—not mildly so, but hilariously. There isn't a breath of suggestion, spice or even mild ginger either, and while the fun is derived from the roughest sort of low comedy bits, vulgarity is entirely absent.

A good old "sare fire" are present. There's a money changing bit in the first part that most of the regulars must have known by heart, but Fred Binder, Larry Larriree, Ralph Rogers and Harry C. Van, with a few other veterans, and fresh twist or two made it a scream. Then in the afterpiece Binder and Anna Armstrong, who over another veteran in the shape of a table scene, that held more laughs in fifteen minutes than several Broadway revues shown recently contained in the whole show. Another old timer that went over with a full-dressed panic was a comedy quartet, with a line of look that even made the musicians and ushers laugh Tuesday night. Some accomplishment in the comedy line when it is remembered that the show is being the toughest audience in the world.

Fred (Falls) Binder is a featured comic. He's a Hebrew comedian, with the conventional crop of hair, a few curls and all the rest of the stereotyped characteristics of the old style stage Jew. But when it comes to method Binder is right up to the minute. He's a good eccentric dancer and a first rate acrobat, although not over doing the ground tumbling or falls. Assisting him is Larry Larriree, a "fad" with a tangy smile, convincing brogue and easy manner of handling comedy. Larriree also dances well. Ralph Rogers, who uses a "wop" dialect that stands the acid test, but whose make up suggests a Frenchman, and his clothes an eccentric tramp shares second honors with Larriree. Rogers has a voice, is a good ground tumbler and also dances neatly. Harry C. Van, the straight, plays intelligently, dresses neatly, but not "classily," and "feases" excellently.

The show has a pair of primas in Elaine Donnelly, a hefty soprano and Anna Armstrong, who in addition to displaying a resonant contralto shows marked ability as a comedienne. Shirley Malette, a French soubrette, completes the trio of principal women. She's one of those petite slender French soubrettes with a nifty pair of dancing feet and a jazz voice that will never get Gatti Cazzara, chief pusher of the Met. Opera House, on her trail.

The first section has three scenes, the opening being played in an ordinary looking garden exterior, the second a house drop and third one of those Egyptian Palace exteriors. There are seven chorists, not much on looks in the aggregate, but in a well arranged ensemble and all hard workers, who just about cop the "American Wheel" championship for playing. This smile thing seems to be a feature of the show. Binder laughs himself into most of his scenes, and Rogers, as well as the women principal women, are all smiling through the entertainment.

The costumes run to black and white effects mostly. White tights are worn in both sections. The only costume arrangement that is not in black is the "Frencher Makes You Mine" number, which has the girls arrayed as Hussars.

HEUCK'S NEW POLICY.

Cincinnati, March 24. Heuck's under its new policy has pop priced road shows, and opened Sunday with "Penny Ante," a Gus Hill girl show. Prices 15 to 75 at nights and 15 to 50 matinee. Next week "Mutt and Jeff's Dream," another Hill show. These are the first traveling cheap-priced attractions to be played here since the Walnut was converted into a picture house some years ago.

The Boulevard, formerly the Standard, burlesque, at Canal and Vine, opened Sunday with pictures. The first bill consists of Lew Cody, in "The Beloved Cheater," a Robertson-Cole film, and the Standard Film Service Feature, "The Lost City."

BURLESQUE AT THALIA.

The (old) Thalia on the Bowery will house stock burlesque due to open August 1. The theatre has been taken over by F. F. Shea and is to be operated by him heading a treasurer a corporation called the Bowery Theatre Corporation.

The policy in addition to stock calls for a change of "big" feature acts from Broadway every week.

It is to be renovated, new seats brought in, etc., beginning May 1. The house is controlled by F. F. Shea. Sunday night arrangements have been made by Shea with Antonio Maiori, heading an Italian dramatic stock company.

TO "RESURRECT" FAVORITES.

The opening scene of the Burlesque Club's forthcoming benefit performance at the Columbia June 10 will be called "Resurrection" and will introduce a flock of old-time favorites, including May Howard, Phil and Charles Sheridan, Fanny Everett and others.

Another scene will have each pair of comics on both wheels doing a brief bit from their respective shows.

HERK-BAKER SHOW TITLED.

"Jingle-Jingle" has been selected as the title of the new show I. H. Herk and Chas. Baker will operate on the Columbia Wheel next season.

Gail Wire has been engaged for it.

The military dressing is unsuitable for the song, but this is not a serious defect. Eddie Donnelly leads this and gets away with it handily. Miss Donnelly and Ralph Rogers have a specialty which constitutes the entire second scene. It's a singing and dancing turn, with plenty of low comedy for seasoning. It was a huge hit at the Olympic. Binder and Rogers held up the show in the afterpiece, with a life and guitar specialty also containing a bunch of laughs.

The afterpiece played in one set, a Palace interior, with a stage in the center, on which the chorists posed as "models" in white union suits started with the usual ensemble, followed by a succession of specialties. Anna Armstrong, landed four recalls with "Let's Help the Irish Now" Shirley Malette scoring quite as well immediately after with "Good Man is Hard to Find." Miss Armstrong does one of the funniest "gouse" bits seen around since Carrie De Mar's "Lonesome Fiespie" in the table scene mentioned. Binder sidestepped numerous opportunities to make this bit suggestive, but although sticking to legitimate methods, with the aid of Miss Armstrong made it a howl.

At the opening the chorists are named as they enter via a card placed on an easel, after the fashion of Al Reeves' show a couple of seasons ago. The show holds the advantage of possessing cumulative comedy values, starting a bit slow, but working up gradually throughout the four scenes, with the last scene holding right up to the finish. J. Murphy does a pleasing comedy character bit in the second scene and generally helps out as handy man in the others. The numbers are notable for "pop," but while the stepping is lively, it lacks novelty.

A production the show lacks with cheapness. But with Binder, and his three comedy aids and the trio of principal women holding up the singing and dancing end, the scenery and costumes make a production of the show. When a burlesque show can make that blaze bunch of Fourteenth Streeters laugh their heads off—it's a good one, and that's just what Binder and his comedy crew did Tuesday night. **Ref.**

STOCK AT DALY'S NEXT YEAR.

A deal is reported on between the management of Daly's, Broadway and 30th street, and the Minsky Bros., calling for the latter to take over the house and install stock burlesque next season. The Minskys are now running stock at the National Winter Garden on the East Side.

Daly's has played stock burlesque occasionally during the last 10 years. Sam T. Jack introduced the idea to Broadway 20 years ago at what was later the Princess, Broadway and 29th street. The Princess has since been remodeled as an office building.

SUMMER BURLESQUE IN DEKALB.

The De Kalb, in Brooklyn, now playing Low vaudeville, may switch to burlesque stock over the summer months.

The Low interests are erecting a new theatre a short distance from the De Kalb and will install vaudeville next season. The Low lease of the De Kalb expires in September. Next season the De Kalb may play vaudeville supplied by the family department of the Keith Exchange.

PUSH FORWARD COOPER REVUE.

The opening of the Bluch Cooper summer revue at the Columbia, New York, has been advanced one week, or May 17, because of the engagement of the principals and closure of his three shows. The week of May 10 at the Columbia will be filled in by Lew Kelly.

The cast of the revue will be composed of Frank Hunter, Bert Lehr, Johnnie Walker, Stella Wary Frances Marie Texas, California Trio.

START WORK ON NEW COLUMBIA.

Cincinnati, March 24. Work on the erection of the new Columbia Circuit theatre will be started April 5. It will have a seating capacity of 1,640.

The present Columbia house is the Olympic and the American Wheel is represented by the Empress.

BURLESQUE ENGAGEMENTS.

For Kenece Girls, "Peek-a-Boo" next season.
Kitty Warren for "Hip Hip Hooray" next season.
Cleo Lewis, "Sweet Sweeties."

BURLESQUE CHANGES.

Lew Lederer replacing Manny Koler in "Best Show in Town."

MARION'S BALLYHOO.

The H. C. L. means nothing in the life of Dave Marion. Recently he purchased a MacFarland car in marble color for \$9,200.

On the side of the machine painted in large letters is the following: "Designed by and built for Dave Marion." Considerable ballyhoo stunt.

BACK FROM PALM BEACH.

Sam S. Scribner, president of the Columbia Amusement Co., returned to New York Monday after a two months' sojourn at Palm Beach.

Mr. Scribner played a lot of golf and captured several trophies from pretty fair company. He will leave New York in three weeks for a visit to his birthplace.

SHOWS ON COLUMBIA WHEEL.

If the "Night Owls," who close their season in Detroit, can break the jump to Poughkeepsie the attraction may keep the Newburg-Poughkeepsie houses open for an additional week. The houses which are supplied with Columbia Wheel attractions have asked for a three week extension on their season, and have requested that the American Wheel supply additional attractions.



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Joan and Jacques sail from Montreal May 1 on the "Saturnia" to open in Glasgow May 17.

Max Bloom, manager of the Quirk, Fulton, N. Y., is now booking his acts through the Walter Plimmer agency.

Anthony, a single on the small time, playing an accordion, is the father of seven children. He is 31 years of age, marrying at 19 and served in the army.

Max Laube announces his retirement from the stage. He is now connected with a "million dollar" corporation as head of the sales department.

William B. Lindsay, eastern passenger agent for the Lehigh Valley Railroad, is now located in Room 326, 110 West 42d street.

The Cort, Newark, N. J., and Grantwood, at Grantwood, N. J., are to play pop vaudeville, five acts with a feature. Eli Sobel will book.

Harry Du-For Denis are booked to sail on the "Imperator" July 3, opening at Coliseum, London, July 26. They will play 8 weeks with Stoll and 12 weeks review in Paris.

Corse Payton is trying to secure the Shubert-Crescent, Brooklyn, to present summer stock at the house. He formerly had the house until the Shuberts took it over.

Claude Grosche, general press representative for the Shuberts, returned to New York on Tuesday after a hurried trip to South Carolina to the bedside of his mother.

Harry Dent, the author of "Odds On," is in this country, arriving from London. He proposes remaining here and entering the field as producer. He has also taken out first papers.

In the collection of the French Monument Fund in the vaudeville theatres this week Alfred E. Henderson and Walter Hughes were the Monday speakers at the Palace, New York.

Marcus Loew, in a special car, with film favorites for special attractions, left New York Saturday night for the opening of his Nashville theatre Monday. He was expected to return yesterday (Thursday).

James and Sadie Leonard have agreed to play out the remainder of their bookings this season, after which they will dissolve their vaudeville partnership. With Richard Anderson they are now playing "When Caesar's Shoes Her."

With the closing of the Dolly Sisters show "Oh Look," this week, Joe Glick is due on Broadway Sunday to find out what it is all about. Mr. Glick has worked hard all season, saving his salary and pinocchio winnings, as the racing season resumes next week.

Dr. Harry W. Martin, known in Chicago's Loop and a popular practitioner among professionals when there, is now located in Los Angeles in the Black building. Dr. Martin was in the army

until last fall, when he moved to the coast with his mother and father.

The site for Loew's new State Theatre at Broadway and 45th street has been razed. Work will be rushed on construction through three shifts of workmen daily. It is expected in this manner the house may be ready to open by the late fall.

Eddie Miller, manager of the Winter Garden Baseball Club, has received challenges from "The House Of David Band," The Friars and the N. V. A. teams. He will try and accommodate all before the "Passing Show" takes to the road.

Bert Kelley, who originated the jazz band in Chicago, and who introduced this surefire novelty in the College Inn, Wyn-Chiff, Red Lantern and House that Jack Built, has taken over the Niles Bungalow, an atmospheric summer roadhouse on the Milwaukee road, 11 miles out of the "Loop."

The Adelade and Hughes revue opened at the Hotel Winton, Cleveland, Monday night. In addition to the dancers the principals are Frank Edwin, Florence Martin, Eleanor Woodward, Maurice Holland. There is a chorus of 12 girls. The revue has four weeks at the Winton, with 12 weeks to follow in Chicago.

The Keith New York houses as usual will try for a summer run. Those experimenting will be Colonial and Alhambra, New York, and Orpheum, Brooklyn. The others expected to run through the hot weather are Palace, Riverside and Royal, New York; Bushwick, Brooklyn. The small timers of all circuits as customary will remain open in the hot months.

Margaret Peggy Bacon was awarded an interlocutory decree of divorce from Benjamin F. Bacon by Justice Tompkins in the Supreme Court last week. The defendant does a skating act in a restaurant revue. She is allowed to resume her maiden name. They were married Jan. 15, 1917, and have no children. Olive Burke, Bacon's dancing partner, was named in the proceedings.

"The Stage" London, enquires through VARIETY the whereabouts of the following persons, whose addresses are wanted by friends in England: Frank Hilton, a former cartoonist, Professor Konedski, Charles Davies, formerly a violinist with Sousa's band. Will the above gentlemen kindly communicate with Bert Levy, "The Stage" representative at the Friars Club, 110 West 48th street, N. Y.

That a good floor will do business is proven at Maxims'. A new revue opened there about two weeks ago. Since then the business has picked up. Until it has reached the proportions of what Maxims' did in the restaurant before prohibition. Both the dinner and after-theatre business moved up with the advent of the new revue, which was put on attractively, with three or four novelties.

The salary agreed upon with Carpenter for his show appearances over here is said to be \$1,000 a performance, with not over 10 a week to be given by him. That would seem to remove the French champ as an American vaudeville possibility, leaving him to take out a road show. Agency Ryner, the Paris agent, writing to VARIETY, says it was through his office Lee Ephraim of London placed Carpenter's theatrical contract with Jack Curley.

The Columbia University free band concerts will run 12 weeks instead of ten this summer, starting June 7 and continuing until Sept. 3. The Goldman Concert Band formerly known as the New York Military Band, under the direction of Edwin Franko

Goldman will play Monday, Wednesday and Friday evenings on the university green each week. Tuesday and Thursday evenings concerts will be given in other portions of the city but under the auspices of Columbia.

The St. Olaf Lutheran Choir from Northfield, Minn., is due to make two appearances in the East April 26, at Carnegie Hall, and the next day at the Academy of Music, Brooklyn. On its way east it stops to play Orchestra Hall, Chicago, April 24. The choir numbers 50 girls and boys plus seven soloists, under the direction of Dr. Mellius Christianson of Norway. This is the same organization that played Norway in 1914, being received there by royalty, decorated with an Imperial order emblazoned on an American flag.

The B. F. Keith Boys' Band of 350 pieces was led last night at the Alhambra Hall in Harlem by John Philip Sousa. The noted bandmaster made a special trip from Cleveland to see the band. The Keith's Band is now composed of 600 boy musicians with music continuously being added. Six instructors are at Alhambra hall daily teaching the boys. The Band has been accorded the post of honor in leading the May Day parade of the Boys' Week to be then held. Twenty-five other bands besides drums and fife corps will be in the line.

Plans for a 20 week French season starting in the fall, the Belmont agent being used and renamed the Belmont Theatre Francais, were made at a meeting held here the Parisienne company sailed this week. Support was pledged by several of New York's leading educational institutions, through whom subscriptions for the entire season were promised.

The program for next season will include French classics. Three members of the Parisienne company are remaining here, among whom is Robert Casadesu, who is to become an American actor. His wife, Henriette Belamonz, also stays.

Lexie Tweed, aged 18, a cabaret singer, is under arrest in Newport, Ky., across the river from Cincinnati, as a fugitive from justice. She is wanted at El Centro, Imperial County, Cal., on the charge of having deposited an invalid draft for \$1,000 in a bank at El Centro and having obtained \$300 on it. Commenting on her sojourn in jail, she remarked, "This is not so 'Ritz Carlton,' but it is not as bad as some of the dressing rooms in the West. Putting on a make-up by the light of the moon and trying to hit high C. to the accompaniment of a Mexican barrage have developed a mental condition that makes this little jail-house seem quite cozy."

Pete Mack may yet promote agitation through his decision to play with the Lights baseball club this summer. Pete is not an actor and the Lights club is supposed to hold pros only. Again Pete is an agent and in previous years has been with the nine of the Keith office. Pete says he doesn't know just how it happened or why he is doing it and may eventually conclude to play ball only with the Flushing team, which he did last summer. Pete lives in Beechhurst, known as Flushing's lost suburb. Pete is a pretty good ball player for the head of a family which is of great help to Beechhurst's population. As a side note, baseball shoes now are \$22 a pair and the regulation baseballs, \$225 each. That will probably stop all the "over the fence is out" games.

The Watertown, N. Y., chief of police has stationed a policeman at the entrance of all dance halls in the city, with authority (given them by the chief) to prevent any one entering. The object is to regulate the dancing, the chief says. He also says that "this cheek to cheek dancing and

TOMMY S. TATTLES.

BY THOMAS J. GRAY.

What became of the old fashioned theatrical contract that read "Half salary Holy Week?"

There are two bad seasons in Los Angeles, the rainy season and the divorce season.

It won't be necessary for this generation to tell their grand-children about the great world war. Congress and the Senate will still be investigating it.

Russia has proved so nicely that the Bolshevik rule is all wrong. That the "all wrong" people in Germany are going to keep that country all wrong as long as they can help it.

Report from Holland says the ex-kaiser has resumed his wood sawing. It's time they had some little girl or boy recite the old Graduation Day sure fire recitation "Woodman, Spare That Tree," to him.

This is the season for—
Managers' plans for next year.
Baseball writers' southern vacation.
Agents to rehearse their golf swing.

Maybe the steamship companies raised their ocean rates to try and keep down that rush of foreign authors from the American lecture platforms.

Sunday newspapers are giving lots of picture space to the new spring fashions from France. Those boys who are still on guard over there aren't in so bad at that.

Eddie Miller is manager of the Winter Garden Baseball Team. They are going to have a benefit at the 44th Street theatre, Sunday night (March 27) to buy uniforms for it. As Eddie is now with the Avon Comedy Four he has arranged things so the quartet plays the infield, figuring that as most of the balls will be hit to the outfield it will give the four a good chance to rehearse their harmony.

See where a show has 24 law suits filed against it. Wonder if the lawyer gave the artists a party rate.

Every once in a while some manager has some of his actors married on the stage. Might be a real attraction if they had some one divorced the same way. What an audience that would bring.

Get the moth balls out of that Palm Beach suit.

hip wiggling must be cut out." It wasn't suspected the cheek to cheek thing had yet hit Watertown, a town best known as the principal stopping place on the way to the Thousand Islands, after you leave Utica. The cheeky style of holding a dancing partner has been quite prevalent in New York of late, but only practiced by the sharpshooters when dancing with a strange girl. They tell the girl that that's the thing, getting away with it. It must look awful in Watertown, now that the bloods of that town are short on booze. But Watertown's chief of police is a bear. He runs the city having constituted himself a sitting magistrate for minor offenses. When his traffic cops pinch speeders the chief looks them over, thinks about it (and being a knowing chief, not wanting to hurt the town for tourists) usually says: "I think you are guilty but will give you the benefit of the doubt if you promise to get right out of Watertown." Most of them get pinched again in their haste to leave, but think of cheek to cheek dancing in Watertown! That's almost as bad as high cut skirts would be in Cortland, N. Y., another self-incorporated "city."

LEGITIMATE

SIXTEEN SUMMER SHOWS PLANNED FOR BROADWAY

**Managers Figuring for Big Season with a Weather Break.
Fine Attractions Now Current to Hold Over.
Scrambling for New York Dates After Easter.**

Though the first sample of real spring weather only became evident this week there was plenty of talk along Broadway in forecast of the summer season. Last year the returning troops with the metropolis a magnet for soldiers' relatives was one of the main reasons for the record breaking summer—until the actors' strike came along and stopped the works. Last summer saw twelve musical attractions in the going—about 50 per cent. of the total list offered. For this summer it has been predicted that the number of musical shows—revues and musical plays—will mount to sixteen. It is a matter of record that it was the weather that the returned soldier feature that made for big business as it was the continued "open" weather break. Cool weather prevailed then. It is likely that hot temperatures will mean a thinning of the proposed summer ranks. According to weather records the coming summer will be less cool than last year, "doped" on the severe winter.

Among the predicted group of 16 new musical attractions, five line up as holdovers from the present show map and eleven will be new shows—if they all materialize. Current shows which stand the best chance to continue into the summer are "Irene" at the Vanderbilt; "The Night Boat" at the Liberty; "As You Were" at the Central; the Ziegfeld roof shows at the Amsterdam and "Buddies" at the Selwyn. "What's in a Name," the new revue at the Elliott has possibilities but the balance of the dozen current musical attractions have no chance. The "Ed Wynn Carnival" is an unknown quantity. At present it figures as a stop-gag from Easter until the premiere of the "Follies."

The 42nd street theatres will figure stronger than ever with new summer musical offerings. Ziegfeld's "Follies" leads the list at the New Amsterdam; George White's second series of "Scandals" is framed for the Liberty and that means that "The Night Boat" may be moved to another house if it is to remain for the summer; the "Cohan and Harris" may hold "My Honey Girl," the Republic is framed for a revue by Earl Carroll and the Lyric may hold the planned Wiener and Romberg summer show. With "Buddies" succeeding in hanging on, the "street" will hold six of the group.

The Winter Garden will as usual have a summer offering and it is planned for the 44th Street, though it is not set which house will get the next "Gaieties." "The New Dictator" will be the Globe's next attraction and it shapes up strong enough to run through the summer. There are three other shows planned for summer so the estimate of sixteen musical attractions is not extravagant. One show in the making, "Broadway Brevities," may be saved until the fall.

The two Ziegfeld roof shows atop the New Amsterdam have drawn unusual attention. With the "Ziegfeld Girls of 1920" starting before nine and the new edition of the Midnight Frolic beginning near twelve, there is nearly five hours of show for patrons staying for both entertainments. A combination of the two revues is a sort

of edition of the "Follies," but cost more. The front tables bring \$5 per person with the other chairs at \$3.50, so that a patron staying for both shows pays \$10. Possibilities of big takings were shown with last week's combined gross (both shows) which amounted to \$22,000. Then the restaurant feature brought in an additional \$11,700, a play for dinner patronage being made with the roof open at seven o'clock. The margin of profit for the cafe is as great in proportion as the shows so that the roof attraction figures with other Broadway offerings and appears a big draw in spite of prohibition.

This week started off better than last week all along the line, but a natural drop is expected next week (Holy Week). The falling isn't expected to be material, however. "Richard III" increased its lead in the non-musical field with \$19,000 drawn, a jump of \$1,000 over the previous week. "The way the house is scaled the Plymouth can play to around \$22,000. "The Night Boat" holds undisputed leadership among the musical pieces.

Interest centered around Woods' Theda Bara attraction, "The Blue Flame" at the Shubert, and the possibilities of big grosses during the Broadway engagement. After an over capacity opening, however, attendance did not quite reach expectations. The first week's gross was around \$16,000, which is big money for a non-musical play but that figure is 25 per cent. under the figures reached on the road. The Bara piece is playing to \$3 top and it is possible for it to draw better than \$23,000 at the Shubert. An agency buy extending for four weeks is lending support, but it is unlikely that the buy will be renewed nor that the attraction will continue much after April. As a road attraction A. H. Woods is conceded to have a "gold mine" in the Bara piece.

There has been no definite decision regarding the next attraction at the Winter Garden. The fault in the current "Passing Show of 1919" has been defined and in it may be found the reason why the show did not stand up as well as expected. There is a burlesque "The Jest" counted as one of the best bits in the piece. But comparatively few visitors saw the drama and so can hardly appreciate the burlesque. It will be necessary to insert new business as a substitute for the road and possibly the same applies to the "East Is West" burlesque.

The entrance of Marjorie Rambeau into the "The Sign on the Door" in which she is now starred, worked out as expected and her first week with the attraction at the Republic found a jump of \$3,000 in the business, giving the attraction a gross last week of around \$11,000.

The Easter card of new attractions now lines up with Ed Wynn's "Carnival" succeeding "Monsieur Beaucaire" at the New Amsterdam; "Floradora" following "Aphrodite" at the Century; "Three Showers," which follows "Wedding Bells" at the Harris; "Ladies," which goes into the Bayes theatre on a ten week lease; this moves "My Golden Girl" over to the Casino succeeding "The Little Whopper."

Next week two new attractions are carded, they being "Mrs. Jimmie Thompson" at the Princess and "The

(Continued on page 18)

MAY IRWIN'S PROPERTY SOLD.

May Irwin has sold the property at 152, 154, 156 West 44th street and the abutting house at 153 West 44th street to a syndicate at a price reported to be \$350,000.

It is also understood Maxey Blumen-thal, the racing man, has disposed of his two plots on West 44th street adjoining the Irwin property.

Both these plots were held for a number of years as a speculation on the theory that whoever purchased the New York Theatre property would require them to erect a structure of suitable size for the large Broadway front. Famous Players-Lasky has secured the New York Theatre, but a representative of that concern stated it was not the purchaser of the Irwin and Blumenthal properties. He added the asking price of Miss Irwin and Mr. Blumenthal was considered too high.

"The New York Theatre will continue indefinitely in its present way, with no time settled upon for any rebuilding or remodeling."

"OUI MADAME" AT HIGH SCALE.

Philadelphia, March 24. The high scale idea has slipped in here as demonstrated Monday at the premiere of "Oui Madame," the new Alfred Arnons musical play at the 330 seat Philadelphia (formerly the Little). The show looks like a success. Georgia O'Rourke and Harry Kelly registered hits and there is a "pedigreed" chorus that drew attention. The show will be kept here and fixed up for Broadway instead of being shown in other cities. The Philadelphia may be kept open throughout the summer for try-outs, it being figured that considerable economy can be worked out through the easy rental arrangements and the close proximity to New York.

CUT DOWN BOOKING EXPENSES.

Managers of Yiddish attractions seeking booking out of New York City are making arrangements direct with out-of-town operators, thereby eliminating the customary overhead.

Jacob P. Adler, who is to open a five or six weeks' road tour on May 18 in Philadelphia, plays in practically three houses controlled by interests who do not operate such theatres for Yiddish attractions. These are being booked direct, the others play Yiddish shows in season.

Adler's tour takes in Philadelphia, Baltimore, Washington, Pittsburgh, Cleveland, Chicago, St. Louis, Indianapolis, Pittsburgh (again), Toronto, Buffalo, Rochester, Syracuse, Boston, Hartford, Bridgeport, New Haven, Paterson and winds up in Brownsville. His salary is \$1,500 for five performances weekly. The tour will be managed jointly by Louis Goldberg and Edwin A. Relkin.

BARA DOES \$16,900.

The first week of Theda Bara in "The Blue Flame," at the Shubert, grossed \$16,800. That amount on the sharing terms gave Miss Bara \$4,400 for her week's work on the stage.

The Bara play may remain at the Shubert until the middle of May, when it will be withdrawn for the season, to start out on the road early next season.

It is reported that A. H. Woods, who dined with Bara and won out lately made an offer embodying similar terms to Bara, for two of the biggest film stars to co-star under his management on the speaking stage. The terms offered would have netted each of the stars approached with a very large net amount weekly if they did the anticipated business. The offer remains under consideration.

Mack Loses Suit by Default.

Leslie Morosco won his suit against Willard Mack by default last week, when the latter failed to appear at the trial.

MOROSCO RUMOR PERSISTS.

Boston, March 24. Once again the story about Oliver Morosco coming here and building a theatre has cropped up. For several years stories of this sort have been circulated with appropriate intervals between them, but the plans never materialize.

This time the report has it that through a real estate firm Morosco has an option on a piece of property in Tremont street, near the Shubert, on which the new theatre will be built. It is said the property is assessed for \$138,000, of which \$125,800 is on the land.

The lease which Klaw & Erlanger have on one Boston house expires soon and they are dickering for another. It is also reported that the Shuberts have bought in on the Arlington theatre.

Morosco's productions are booked into the Park Square, the Selwyn house.

NELLIE REVELL BETTER.

Hope is at last seen by Nellie Revell in her unfortunate affliction that commenced last July. It will be next July, however, before Miss Revell can again walk, her physicians say.

Losing the use of her spine when taken down, Miss Revell has been in a plaster cast. Now she is mending with the spine knitting together, but it becomes necessary for Nellie to remain at St. Vincent's Hospital, New York, until recovered. She has been there some time. Another ray in Nellie's continual gloom is that visitors are now allowed to call upon her.

Last week Miss Revell experimented at again walking. Her ankles doubled under the weight, causing casts to be placed also upon them.

Miss Revell's recovery is looked upon as a medical miracle.

BLAIR GETS "ABIE" RIGHTS.

Sam Blair has secured the stage rights to "Abie the Agent," the Harry Hirschfeld daily comic strips which appear in the "Evening Journal." This is the first cartoon play to have been framed for several years.

Unlike the other, however, "Abie" will be made into a Broadway musical show. Writers are to collaborate with Hirschfeld in doing the script. The title has not been selected, but it may be "Abie Kabille," the name of Hirschfeld's runt hero.

"MAGIC MELODY" GETS BAD START

Boston, March 24. The "Magic Melody," at the Majestic last week, fell down from a financial standpoint, except Saturday night, when the box office reported \$2,000.

The show is booked for four weeks, but it may close sooner, unless the receipts perk up. No "paper" was allowed last week, which the producers account for the poor showing. It received fair notices.

"DICTATOR" AT GLOBE.

It is almost certain that "The New Dictator," the musicalized version of the former Willie Collier farce which Charles Dillingham has produced is to be the summer show at the Globe, coming in about May 15. The piece is in Baltimore this week with Cleveland, Pittsburgh and Philadelphia to follow. The latter town will be played for three weeks opening on April 12.

FRITZI SCHEFF WON'T CO-STAR.

Upon hearing A. H. Woods' plan for the new Earl Carroll show was to have co-stars, Fritzi Scheff notified the management she declined the proposed engagement, which had been tentatively accepted by her.

Leon Erroll was engaged this week for the show.

Tommy Gray is co-author with Earl Carroll.

SHUBERTS' PURCHASE OF PITT CLINCHES PITTSBURGH CONTROL

Pay \$550,000 for House. Have Had It Under Lease. Also Have Alvin Theatre. To Operate Jointly with Harry Davis Enterprises. Price Considered Small.

Pittsburgh, March 24.—The Pitt was acquired by the Shuberts from the Metropolitan Life Insurance Co. a few days ago for \$550,000. The price paid is regarded here as very low. The theatre was valued at that sum when it was built in 1913. The advantage gained by the Shuberts by this purchase is inestimable. It is their second holding here, and just about clinches their local superiority. The Shuberts had been lessees of the theatre for some time. The theatre will be operated jointly by the Shuberts and the Harry Davis Enterprises Co. John B. Reynolds was recently appointed manager of the Pitt, besides holding a similar post at the Alvin. Kenneth Renaud is his man in charge at the Pitt.

The Pitt has long been termed "the theatre beautiful" with no special justification. However, it is believed that the Shuberts will remodel during the summer.

For six years the Pitt has undergone a diversity of management and policy, with no success until this year when the Shubert productions were presented. The house is still far from successful, the old stigma evidently keeping many patrons away. With a general revamping, it is generally believed the Pitt will come into its own.

A TWO-HANDED AUTHOR.

Sammy Shipman has been at it again. He was missed from Broadway for about a month and it now comes out that he was hidden away writing plays. Two complete scripts were accomplished within that time, both done with collaborators.

Mr. Shipman has mastered the art of simultaneous playwrighting within the last year, working like a master chess player, but accomplishing his task in relatively quicker time. One of the recently completed plays was done in conjunction with Fercival Wilde and the other with J. E. Reddy, a newcomer.

One of the pieces is to be produced by William Harris, Jr., and the other will be a joint offering by A. H. Woods and the Selwyns.

ONE ACT PLAYS AT BELMONT.

There is a movement afoot to take over the Belmont for next season to establish a permanent home in New York for one act plays.

The idea is the accomplishment of what the Washington Square Players failed to do. The difference is that the proposed Belmont company will be made up of professional players and not amateurs.

There are a number of fine one-act plays considered unsuitable for vaudeville and the list will be steadily increased. A number of names have been mentioned in the project.

STAGE HANDS DEMAND MORE.

Demands for wage scale increases ranging from 10 to 75 per cent. presented by 250 locals of the I. A. T. S. E. were endorsed last week by the I. A. executive board. The traveling stage hands are working under an understanding between the I. A. and United Managers' Protective Assn. which runs until Sept. 1, 1921.

The agreement contains a proviso

that the road stage hands must work under the present scale of \$55 for carpenters, electricians and property men until 1921, provided the cost of living did not exceed a specified peak. The stage hands claim the cost of living has topped the agreed upon point, and accordingly will ask an advance of \$10 weekly.

A meeting will be held between representatives of the I. A. and U. M. P. A. next week to thresh the matter out.

NO HOUSE FOR "HONEY GIRL."

Sam H. Harris cannot get a house in New York at which to show his production, "The Honey Girl." The piece is at present in Boston and did \$14,000 there last week.

It was the original intention of Harris to move "The Acquittal" from the Cohan & Harris to the Harris and place the new show in the former house. This plan was abandoned. Later A. L. Erlanger tried to effect a switch of "The Night Boat" from the Liberty to the Amsterdam and place the Harris show in the Liberty. Marc Klaw is said to have offered an objection to this.

Lee Shubert and Sam Harris got together last week and it is possible some sort of arrangement may be made whereby "The Honey Girl" will go into one of the Shubert houses. Just which house it seems to be impossible to forecast at this time. The Shuberts are as hard put to it as anyone to find houses for attractions that are on the road trying to get to Broadway for a showing.

Max Blumenthal, who is interested with Sam Harris in the "Honey Girl" production, offered to rent the Knickerbocker at \$4,000 a week for ten weeks.

WANTS SHARE OF "LADY FRIENDS"

Richard Madden has instructed his attorneys, O'Brien, Malevinsky & Driscoll, to bring suit against Emil Nyltray, the co-author of the Clifton Crawford-H. H. Frazer production, "His Lady Friends," alleging a one-half interest in rights. Mr. Madden states he was let out because of his failure to disburse one-half of a \$550 expense for incidentals, such as typing, steno work, etc., incurred by Mr. Nyltray.

Both Madden and Nyltray had the rights to the piece, which is adapted from "Oh, James," an English piece. It was originally sold to Cohan & Harris, who allowed their rights to lapse. Frazer came into the title to the piece and after a three weeks' production also dropped it. It was resold to him for the second time, when Frank Mandel was called in to "doctor" the book. Madden was left out of matters altogether.

WORM'S NEW BOSTON POLICY.

Boston, March 24. A. Toxen Worm, who lately took up the Shubert management here, has adopted a new policy for opening nights of new attractions.

He is putting tickets out through some agencies at half price. Also he is the only manager in town who is sticking closely to the ruling of the government that tickets given as courtesies to those reviewing the shows, or representing bona fide newspapers or magazines, should be exempt from tax.

MUST LEAVE TILLIE ALONE.

By Justice Erlanger's decision last week, the defendants, A. Baldwin Sloane, M. Witmark & Sons and the Witmark Music Library are restrained from interfering with the further run of the Dalton Enterprises Corporation's production, "Tillie's Nightmare," pending final outcome. The Dalton people charge the Witmarks have been interfering with the progress of this Marie Dressler show by continually attaching the box office receipts for back royalties due them, it is alleged.

The plaintiff complains of Mr. Sloane that he had agreed in the summer of last year to supply a new score for this show which he and Edgar Smith wrote 10 years ago. For these services he was to have received a 3 per cent. royalty on the gross. The composer assigned his interests in the piece to the Witmark people on Sept. 30, 1919, thus making the publishers co-defendants in the action.

When it developed in the course of the next two months that Mr. Sloane was not living up to his agreement in that his numbers that were being supplied from time to time were mediocre and disapproved by both James H. Dalton, Clarence West, the musical director, and Marie Dressler, the star, royalty payment was stopped.

The Witmarks brought attachment proceedings in Chicago and St. Louis and recovered \$650 and \$850. Some \$2,200 had already been paid them in royalties voluntarily. The had threatened to pursue similar actions, and the Dalton Enterprises Corporation were forced to bring suit to restrain the carrying out of these "malicious intentions."

Justice Erlanger ordered the defendants to be restrained from further pursuing such attachment proceedings and that the plaintiff corporation deposit with the Bankers' Trust Co. \$24,136, representing 3 per cent. of the gross receipts from Nov. 23, 1919, to Feb. 2, 1920, and 3 per cent. of the weekly gross every week thereafter.

"MUSK" LOST \$18,000.

A dissolution in the partnership between Wendell Phillips Dodge and Emily Pogany, of Dodge & Fogany, Lyric Theatre building, occurred this week, as a result of losses sustained through the production of "Musk." Eighteen thousand dollars was dropped on this venture.

The production of "Lassie," the other piece of property, passed from their control last week into the hands of Paul Salvain, Gil Boag and James Thompson, the trio getting 75 per cent. for their end in carrying the show, while 25 per cent. is still retained by Dodge & Pogany and Leo Sirkadi. The latter comprised the third but silent member of the firm. The show is in Montreal this week, plays Syracuse next, and is due to open Easter Monday at the Bayes.

"Musk," before winding up its one-week career at the Punch and Judy last Saturday night, was forced to hold the curtain up until 9 o'clock due to the intervention of the Equity Association in behalf of the salaries due the actors. As a guarantee of future payment they assigned the motion picture rights of the piece, holding them until some compensation is made to the unpaid actors.

The salary list amounted to about \$2,175, but is only a small share of the obligations, as one member of the firm signed promissory notes and other forms of guarantees for future payment. Inclusive of the amount owing the actors there is over \$14,000 due.

"BONEHEAD" AT FULTON.

The Claude Beerbohm production, "Bonehead" is listed for the Fulton, to run on a rental period of 12 weeks, starting April 12.

SHUBERTS-LOSE SINBAD CASE.

Chas. C. Shay, president of the I. A. T. S. E., and Jos. W. Weber, president of the American Federation of Musicians, acting as umpires on evidence given at the joint arbitration conference held by committees representing the Shuberts and Actors' Equity Assn. to straighten out the controversy over the question of payment for fourteen extra performances given by Al Johnson's show "Sinbad" during the last 25 weeks, decided in favor of the Equity.

The Shuberts as a result will have to pay a total of \$4,000 to 30 members of the "Sinbad" chorus. J. J. Shubert, J. J. Geraghty, Wm. Carroll and Stanley Sharpe represented the Shuberts, and Frank Gillmore, Marcus Keyes, Chicago, Equity representative, and Paul Dullcull acted as arbitrators, for the Equity. Edward Nockels, secretary of the Chicago Federation of Labor, also took part in the conference as legal aid to the Equity.

The arbitration meetings held at the Equity headquarters, was the first of its kind. All of the former disputes between the Equity and managers have been settled by the P. M. A. E. A. joint arbitration board.

TIMBERG TAKES "TICK-TACK-TOE."

On an alleged claim of \$10,000 Herman Timberg last week attacked "Tick-Tack-Toe" in which he was featured at the Princess, and now says the show belongs to him.

The attaching process is reported to have cleansed the names of Sol and Harry Gilesey, also Garry Herrmann, from the directorate of the company operating the production, with Timberg immediately electing himself president. The show is reported to represent an investment of \$50,000 up to the date of closing at the Princess last Saturday. The prices there were reduced to a \$2 top last week with corresponding increased patronage. Timberg attributes the light business before that to the \$3 scale.

The Gileseys are in the diamond business; Herrmann is the Cincinnati of baseball fame. None of the outsiders was familiar with the show business.

On the road "Tick-Tack-Toe" with the original company excepting Flo Lewis, replaced by Pearl Eaton, will play at \$2 or \$2.50. Before entering New York the show did very well on the road.

Jay Gould, although offered more money with "The Midnight Whirl," also starting out next week, listened to Mr. Timberg's persuasion to return to his show at his former weekly wage.

PLYMOUTH GIRLS OUT.

The girl box office staff which came into the Plymouth when the selective service act became operative, was "gated" last Saturday. The change followed discovery of blocks of tickets struck away and not recovered in time for sale.

For one performance last week 50 tickets were mislaid until after the performance of "Richard III" had started and could not be disposed of. The same thing occurred last Saturday afternoon, when the house was capacity except for \$50 worth of tickets which the girls found after the count-up was started.

The use of girls in the New York box offices has not been successful. The exception is the Booth, where Peggy Collins, who is both courteous and popular, is in charge. The girl system held out longer at the Plymouth than at other houses.

The new box office force at the Plymouth was Dave Mayer, formerly at the Palace and lately with McBride, as treasurer, and Al Hyde, formerly assistant at the Knickerbocker, as his assistant.

KITTY GORDON'S SHOW STRANDS

A statement made by the Alexanderes there was too much Gordon family money. Producing Co. was to the effect that there were too much Gordon family money. The company's president, Mr. Alexanderes, explained that Miss Gordon's agreement called for \$1,200 weekly with five percent over \$12,500 gross; Wilson \$400 per week with two and one-half per cent over \$10,000 gross; and the other three actors starting at \$100 per week and increasing to \$100 per week for Vera Beresford (Miss Gordon's daughter); \$45 for a niece; \$40 for a sister and the railroad actress; and the other four actresses \$25 each. In the producing company said Miss Gordon forecasted a business pace of \$17,000 weekly, but actually the takings were \$8,000, \$9,000 and \$10,400, the latter being the best gross. It was stated that Miss Gordon has attached the show for approximately a week and a half salary but since the company had a record of losing money she offered her \$500 for Miss Beresford's costumes, the salary claim was not altogether fair. For the producer's angle it was thought that the show would have been profitable had it been made in New York as in Pittsburgh. The show cost about \$50,000 to put on.

INSIDE STUFF

ON LEGIT

In some of the legit theatres on Broadway there is a noticeable tediousness in the work of the stage crew. Naturally it is noticed only between acts. Overtures that could be very brief from the looks of the set are interminably dragged out with the orchestra braying along into strange melodies to cover up the waits. This makes for a disappointing performance, for while a \$2 audience doesn't know what speed means to a performance, they do at any rate grow restless between the acts. For a short show it's a fine stall, but this isn't being done as a stall. The only reason appearing is that certain stage crews must be working for the exact scale, therefore going about their work methodically and at their leisure. A good stage mechanic commands a premium and good stage mechanics composing one stage crew, paid according to their skill and without regard to the scale likely saves a producer as much money as the over payments may amount to, besides giving what is essential, the best of labor behind the scenes.

Humorous stories of the opening weeks of the Theda Bara show are reaching Broadway. When "The Blue Flame" played the Alvin, Pittsburgh, and drew \$19,000 on the week it was said at the time hardly a regular patron was seen at the house. The class of attendance was shown in a letter received by Johnny Reynolds, the Alvin manager. A check for \$350 was enclosed, the writer asking that "two adult tickets" be sent him. The man evidently was never in a legitimate house and believed riot tickets were used, regardless of the scale of admission.

The slow passage of the "Imperator" which sailed from New York March 8 and did not dock until March 18, caused anxiety along Broadway late last week, after stories appeared in the dailies the big former German liner had developed a bad list during the voyage. One yarn had several sailors swept overboard. The failure of cable messages to arrive lead to all sorts of rumors. Irene Bordoni was particularly affected and "raved" that her husband, E. Ray Goetz had been injured. After Jose Ruben, who is Mary Nash's husband, talked with Miss Bordoni, he too was as much worried. Cables, delayed two days arrived Saturday afternoon and cleared the atmosphere. Arthur Hammerstein, according to press dispatches, said he had been "warned not to sail on the 'Imperator' and that story started the others."

Catherine Crawford, wife of Arthur Pearson, the burlesque producer, is heading his "Step Lively Girls" on the Columbia Wheel, having retired her Fashion Show act from vaudeville. Miss Crawford was received with admiration and enthusiasm in Chicago. She presented herself in a dazzling new wardrobe from the Mlle. Maybelle, Inc., studios, and in a red velvet fur trimmed robe over a gown of purple velour she made an appearance that may be safely described as unprecedented in burlesque. She looked distinguished and in every manner elevated the atmosphere of her surroundings so that the audience at a glance realized that it was face to face with true "class." Her work was modulated and dignified, and, strangely, carried with more weight than the customary abandon of burlesque comedienne. Burlesque can do nothing for Miss Crawford, and she can scarcely do enough for burlesque to justify her devoting herself to it—she should be in legitimate comedy work, or at least foremost vaudeville. She has a superb figure, the deport-

ment of a gentlemanman and talent worthy of the most polite forms of public entertainment.

Walter Hampden certainly started something in his native Brooklyn last week when he addressed the Brooklyn Women's Club at the Hotel Borsert. The Brooklyn papers took up the issue of player's comment and there were letters pro and con for several days. In his address Hampden was quoted as having said among other things that players would "rather witness a disrobing scene on the stage than see the plays of 'Shakespeare'." Hampden wrote to the dailies and to the club's president explaining that he had not meant to be rude nor to scold nor did he refer to Brooklyn people but that his remarks were supposed to be general. The letter included: "I was merely making a plea for the support of the best things in the theatre rather than the worst. Perhaps it was too much a fighting plea. I feel very strongly about it. I am giving my life to it." However, other letters said that the papers hadn't made their reports strong enough, despite the claim that Hampden had been misquoted. What created more Brooklyn interest is the fact that Hampden appears there in "Hamlet" next week.

Back stage in a theatre on Broadway near 47th Street there has been a wordy battle weekly between one of the players in the current musical show there and the attraction manager. The reason is a most peculiar one, the actor complaining about the position of his name on the salary list. It numbers first on the list. The player complains it should be fourth. Through the system of folding the list for signature there is no way for other players to know exactly what position any particular name numbers but the player is apparently jealous over another player being listed first. One of the stars was attracted by the altercation last Saturday afternoon. When he learned what it was about he declared he never heard of that brand of kick before.

"Always You" closed in Pittsburgh last week as planned after drawing a gross of \$16,000 there. The show was opposed by Sothern and Marlowe, "Ben Hur," which played to big business, "The Better 'Ole" and the Chicago Opera, a favorite in Pittsburgh. The Hammerstein show stopped because of booking conditions. Philadelphia was not available and Mr. Hammerstein refused to permit the show to sap middle western territory which is figured to be better for next season's route.

Martin Herman's mother had a birthday Tuesday. Monday Mr. Herman had a new \$11,000 Cunningham car delivered to him. It is of the touring type, with a Victoria top, and a beauty. Tuesday morning Mrs. Herman had the car as her birthday present. Before Mary had ridden 12 miles in the car Monday, following its delivery, he was offered \$2,500 profit on his bargain. The way high powered cars are running nowadays, Herman's new one on sight looks to be easily worth \$15,000. Painted green along even improved Cunningham lines it's probably the best looking car now in New York.

An eye opener to the show business last week occurred when "Twin Beds" drew \$877 in Tarentum, Pa. The show folk can't understand a show getting that figure in a town 13 miles out of Pittsburgh, more so, in view of the fact that a show there in war times couldn't draw \$35.

SHOWS IN PHILLY.

Philadelphia, March 24. The Chestnut Street opera house held the only new attraction of the week in the legitimate theatres, "Fifty Fifty," opening to a well filled house Monday night. The piece was well received and won the approval of the newspaper critics.

"Take It From Me" is doing the best business among the other Shubert attractions and the receipts are being boosted through the \$1.50 popular matinee on Wednesday at the Shubert. The same thing is being tried at the Adelphi, where "Up in Mabel's Room" is in its third week, but business is not so good there. William Hodge in "The Quest of Honor" is holding on fine at the Lyric. Business took an upward bound at the Garrick, where Ed Wynn's Carnival is drawing heavily through the local popularity of the star. The piece got around \$17,000 with a boost in price Saturday night and opened strong this week. Numerous alterations are being made for the change in the Amsterdam, New York, and the company is being augmented. Evans Burrows Fountain, the dancer, is to replace Ruth January as principal dancer and several other changes are contemplated, according to reports.

"Listen Lester," which has another week to run at the Forrest, has been getting a strong play. "Chris" has done only fairly well at the Broad. This is the final week for the O'Neill sea drama and Robert B. Mantell, who has had two big weeks already at this house returns for another two weeks engagement in a repertoire of his successes. "The Better 'Ole," with Charles Dalton featured, is at the Walnut at popular prices and doing good business. "Fanny Ante" next week.

"GOLDEN GIRL" NEXT AT CASINO.

"My Golden Girl" is to be the attraction to follow "The Little Whopper" at the Casino moving over from the Bayes to make room for "Lassie," which is due this April 6.

The "Golden Girl's" stay is contingent on playing to \$12,000 weekly. The chances that "Betty" comes in on the date set looks fairly good but in the event that the Jordan show manages to hit the staying figure the show is sure to come in the first week in May.

White Settles with Allen.

The suit of George White's Scandals, Inc., against Lester Allen was settled out of court last week. Allen had jumped a contract by which he was to appear in the Scandals' production at \$10 per week in favor of a \$300 weekly offer with G. M. Anderson's "Frivolities."

"LONELY ROMEO" IN FRENCH.

E. Ray Goetz will produce "Lonely Romeo" in Paris with a French cast featuring Mme. Ten Zui.



MARY HUGHES

Now appearing with John Barrymore in "Richard III" at the Plymouth, playing one of the prince's production. Miss Hughes is 17 years old—a daughter of Annie Hughes, the well-known English actress.

BARRYMORE CUTS MATINEE.

The number of performances of "Richard III" at the Plymouth will cut to seven weekly, starting this week. This means the elimination of the Thursday matinee, John Barrymore feeling that five performances bunched in the three final days of the week make too heavy a strain upon him physically. The star dislikes the usual mid-week matinee Wednesdays so the suggestion to switch matinee days was rejected. On the part of the management it is felt that Barrymore will be able to play a three weeks' longer engagement on a seven-week basis than the usual eight performance week.

"Richard" has been speeded up and at present the night performances are over at 11:30 but no improvement on that running time can be made. The premiere ran until 1 a. m. and although that afforded the star's family (Ethel, Lionel and John Drew) an opportunity to witness a major portion of the play after completing their own performances, it brought forth humorous comment. One friend in writing to Arthur Hopkins said he "liked the first five hours of Richard."

SHOWS CLOSING.

George C. Tyler's production of "Chris," written by Eugene O'Neill, author of "Beyond the Horizon," which opened at Atlantic City a fortnight ago and is now playing a two-weeks engagement at the Broad Street, Philadelphia, will close in the Quaker City Saturday night.

Jansen's "Powder Puff Follies," at the Broadway, closed March 20.

Walter Hampden, "Hamlet," closed at Lyric March 27.

The Kitty Gordon-Jack Wilson co-starring tour in "Lady Kitty, Inc.," at Clarksburg, W. Va., March 20.

The R. T. Richards Indoor Circus closed at Amsterdam, N. Y., March 13.

"George Washington" closed at Lyric, New York, March 16.

"Somebody's Sweetheart" closed at Atlantic City March 20. The No. 2 company stops at Altoona March 27.

"The Rainbow Girl" closed its season at Aurora, Ill., March 20.

"Maytime" closed at the Riviera, New York, March 20.

George White's "Scandals of 1919" will close its season Saturday and White will at once begin preparations for a new production, to be known as "Scandals of 1920." The new review will be by the same authors and composers as the present one.

BOSTON OPEN HOLY WEEK.

Boston, March 24. All the theatres in this city will remain open during Holy Week. There is but one change booked, the Greenwich Follies finishing up Saturday and the Century Roof show, being booked into the Shubert to take its place. At none of the legitimate houses this week was there a change of attraction.

PRODUCING "CHARM SCHOOL."

A new producer to enter the legit field on his own is Robert Milton, with a piece entitled "The Charm School," of which he and Alice Duer Miller are authors. Jerome Kern is also writing numbers for it, and the opening will be in Baltimore, April 19. Milton is director for the Comstock & Gest shows.

Du Pouts Not in Opera House.

Philadelphia, March 24. The report that the du Pont interests were to purchase the Metropolitan opera house has been flatly denied. The report had it that the Metropolitan company would either abandon opera in this city or return to the Academy and that the "Met" was to be taken over by picture interests.

AMONG THE WOMEN

By ALICE MAC

After patiently waiting half an hour for the opening of "What's In a Name," the curtain rose at nine o'clock, then for about ten minutes the audience sat in darkness while the overture was played by a hidden orchestra which didn't come up to scratch during the show, always behind or before the artists. The show lacks good comedy. Introducing of vaudeville acts doesn't help matters, in fact, makes things drag. The producing of some of the numbers was not only exquisite, but artistic; the show struck one as being delightfully young. Gloria Foy was absolutely sweet in her "Dance Placette," gowned entirely in white willow plumes. One of the prettiest pictures was used during the song, "A Young Man's Fancy," a large gold musical box set in the middle of the stage with two Dresden figures of a shepherd and shepherdess. It would be impossible to start to describe each gown separately, as there were so many and they were really beautiful. The gowns representing jewels were magnificent, also were those of the Muses, while those of Fair Japan and Brides gorgeous. Another frock charmingly worn by Miss Foy was three tiers of soft lace, pink and blue daisies formed the bodice, with garlands of the flowers hanging each side of the skirt. Mary Lane looked striking in a gown of orange velvet draped around the figure, with a train at the side, deep fringe shading into purple was worn on the wrist, also hung from the turban. The story of Lancelot and Pilate could be omitted, as there are quite a number of folks visiting the acts who do not care to hear Mary Magdalene spoken of so lightly, nor our Lord, for that matter. The curtain fell on the first part at 11.50.

"Dance Fantasties" at the American (first half) is a dainty offering. That may be said also of the young lady and her costumes. A soldier make-up was striking, the skirt of black lace frilled round the waist, the bodice of red with small brass buttons down the front. Next came a neat maid's costume of black. A ballet frock was sweet. Pink tissue formed the skirt with underskirt of green blue and pink net. Feather lapels hung each side of the skirt, while the bodice was plain pink silk. Headress was of feathers. A tennis costume was worn for the last of white satin with a green jumper. Miss Tate (Tate and Tate) was neatly attired in a bellboy costume of green cloth. Her next change was brown velvet.

The woman in the Mowatt and Mulen act wore a neat suit of rose pink, collar and cuffs of white. Miss McNaughton's (The McNaughtons) white charmesse dress was becoming but a trifle too long, made on straight lines with pockets coming to a point on the hips. Waist and neck were piped in red. For her dance Miss McNaughton wore a short frock of blue tissue with lace bands top and bottom. Little blue knickers were edged in pink feathers and silver.

The dresses in "Hearts and Flowers" weren't very pretty. One was of dark blue flowered chiffon with a narrow band of pink ribbon round the waist. The prima donna's gown was lace with pink taffeta draped each side.

Miss Moore (Henry and Moore) wore a good-looking white cloth suit. The vest pockets and turned up hem were embroidered in orange and green.

Harry Hasting's "Big Show" with Dan Coleman, at the Columbia last week, is good in its comedy but the dresses are mean burlesque. The girls first appear in black and white stripe costumes opening slightly at the side,

edged with black fringe. A panel of satin hung at the back.

Marjorie Manderville was cute in a short dress of chiffon ruffles turquoise blue shade, shoulder straps were of gold braid, the braid continuing down to the hips.

The girls were nice in frocks of pink satin edged with blue. Little bibe were of gold lace. Large hats were worn, having blue streamers each side. Effective dresses were those representing shamrocks made of the leaves, with white satin knickers showing. Snap-racks were on the heads.

An attractive gown was Olive Le Compe's. The bodice was silver sequins, long wasted, with a skirt of black satin draped, ending in a train. White feathers formed a rosette on the right hip. Egyptian costumes were good looking. Miss Loraine has a pleasant smile throughout the show.

The girls had an opportunity to show their shapely forms in question mark costumes, of orange.

Tride Friganza, bigger than ever, but still as pretty, wears a handsome coat of ermine at the Riverside this week. Sable formed a deep band at the bottom of the coat, with collars and cuffs of the same fur. Later Miss Friganza looked striking in a loosely made gown of black velvet, patterned in steel beads with tassels. The hat had silver tassels hanging from the brim, with black paradise in front.

The black tights worn by Miss Mosconi are far more becoming than the socks previously worn. They make Miss Mosconi's limbs appear much thinner. Her dresses are all made very much after the same style, short with high-neck and bare back. Miss Mosconi's first frock was very pretty. A white skirt, opening in front, displayed dainty royal blue knickers laced at the side in silver. The bodice was trimmed in blue beads, forming squares. Another gown that looked sweet was green taffeta, underlined in black. Ornaments of brilliant trimmed the sides of the skirt. A band of diamonds was worn round the waist, with a silk tassel of copper shade hanging at the side.

Elizabeth Murray's one gown was becoming; green and gold brocade draped round the back. Two tiers of gold lace hung at the side, with a bodice of the lace.

"The Idol Dancer," D. W. Griffith's latest picture is not a masterpiece, but contains an interesting story very similar to "The Bird of Paradise," and has some pretty scenic effects. Claire Seymour as a maid of the South Seas is sweetly pretty in Hawaiian costume.

Maurice Diamond's new act with Lola Grille at the Fifth Avenue is much better than Diamond's old one, but this could still be improved. Miss Grille's dances are too similar. Her gowns were nice. The last one of white satin was trimmed in feathers. A panel of pearls and diamonds hung in front, bodice of lace. A Chinese costume was chic yellow chiffon trousers with a coat of gold and blue.

Hazel Green showed good taste in all her gowns but that cannot be said of her drop of bright red cloth with the chairs covered in the same material, and the men's suits were of vivid green.

Miss Green first appears in green sequins paneled down the front and foundation of green tissue caught round the hem with pink roses. Her last gown was made entirely of jet fringe.

Dorothy Toy, who is a trifle thinner, wears a dainty coat of yellow net over shimmering gold net. Silk flowers trimmed the hem of skirt they were also wore at the waist.

AMONG THE MUSIC MEN

Charles Bowers is leaving Irving Berlin's professional staff.

Jerry White has left Waterson, Berlin & Snyder and is now with Berlin's.

Casius Gay has been added to the professional staff of Henry Burr.

Dora Miller, of the Berlin office, returned after illness of several weeks.

Minnie Blaufman, Berlin forces, denies she has committed matrimony.

Paul Arnold, the composer, is under contract to write for Berlin's.

Fred Cohen, formerly with Stern's, is now with Waterson, Berlin & Snyder.

Billy Folla has a new Spanish fox trot, "Carmenella" with C. C. Church.

Taps, the Berlin band and orchestra manager, is back in New York.

Mel B. Kaufman has signed with Sam Fox for three years.

Joe Bennett has joined the Witmark professional forces in Chicago.

Maceo Pinkard has severed his exclusive contract with the Brunswick to free lance as a songwriter.

Jimmy "Scotty" Lapsley is now connected with the C. C. Church professional staff.

Max Burkhardt left Berlin's last week, and is contemplating a new vaudeville act.

A daughter was born to Mr. and Mrs. Harry Kelley in Chicago. Mr. Kelley is the music arranger for Shapiro, Bernstein there.

Harry Kuh, who managed the Philly office for Irving Berlin, Inc., has been transferred to New York. He is assistant professional manager.

Howard Johnson and Violinsky have placed "Edouard Eyer" with Leo Feist. Violinsky's "Sabara Night" has been accepted by Stark & Cowan.

Bob Braine, pianist to Grace Nelson, has written a new waltz number, "My Mammy of You," published by Henry Burr and Co.

Arthur Hamburger, late publicity director for Jos. W. Stern & Co., is now general manager for the Jack Mills publishing house.

Frank Davis, traveling representative for Stanny, completed a seven weeks trip for his firm and has had new territory laid out for him.

Lev Kemper, who plugged Waterson, Berlin & Snyder songs during the six-day race, collapsed from the strain and was at his home for several days.

Harry Hoch boasts his "River's End" number, that Waterson-Berlin-Snyder is publishing in conjunction with the picture production of the same name, side fair to become a second "Mickey".

Otto Jordan, for the past 17 years with M. Witmark & Sons in charge of the publicity and advertising, has gone to the T. B. Harms organization in a similar capacity.

Rocco Vocce is recovering from an attack of the flu, and will resume the management of Berlin's Chicago office shortly. The office is now being taken care of by Chester Cohen.

Mose Gumble claims the record for the sale of popular sheet music—that is, in the matter of price. He says that disposing of 12 copies of music for \$100 is the best known rate to date, other than for an auction sale for charity. Mose came from Philadelphia one day last week with Lennie Stumberg, general manager of Philadelphia's popular music City. On the trip he lost \$100 in a little game. When it came time to settle the Schubert man suggested dora copies of music and would call it off.

As a result of an advertising campaign recently conducted in the trade papers by the Riviera Music Co. of Chicago, for a "clever young composer" who is affixing himself with their staff, Ethelw Hanson, a thirty year-old composer who is described as a "comer," was adjudged the winner out of 830 applicants. He has signed an exclusive contract with the Riviera people, who will publish and exploit at least one new composition every three months. The first number is "Desertland," an Oriental fox trot. Mr. Hanson wrote his first song at the

age of 14 and was featured by Geraldine Farrar, the opera diva.

To look at some of the ten-cent songs some of the minor league publishers are putting out is to be confronted with the analogous question as to whether the inland selling a song or an artistic title page. If the sole purpose of the publisher is to dispose of a ware that will be a decorative fixture on any home piano, he has succeeded in his intent. On the other hand, if he is selling a good song in addition to a pretty title page, he is falling down completely on the song end of it. Melodies are so braggam "litter" from the classics the veriest one-finger musical tyro detects the source. This state of affairs has caused the larger publisher, who feels he can afford to do without the Woolworth people and other chain stores that retail only at a ten-cent scale, to look with speculative insistence on his lesser contemporary, for the simple reason said lesser contemporary is as much a music publisher as the firm which rears in beautiful pastels would be were it to throw in a string of notes and some verses to the bargain. These songs mostly sell on their title page value alone.

"THE SKIRT" SAYS—

(Continued from page 9)

and her dresses are getting a tired look. But otherwise she's a dear in every way.

A prominent member of a theatrical club in 44th street has lain at a sanatorium for many weeks; evidently forgotten by those he has so often graciously entertained. Not one member has called or inquired for him.

The feature picture at the Rialto isn't by any means the most interesting thing on the program. Hugo Riesenfeld sailed into glory Tuesday night with his band playing the "Capriccio Espagnol" and over again his rendition of Victor Hugo's superb Elfenre was gorgeous. But an incident not programmed was the hissing of one man when John Priest, the organist, played "Lohengrin." There was much applause for Mr. Priest which so-encouraged the hisser he walked out. That is new stiff-hissing music written by German composers long since dead.

A very tiresome and perhaps useless bit was the showing of the care and abuse of auto tires.

Dorothy Gish's film has just another simple story. She is from a small town in village dress. Miss Gish as Mary Ellen comes to town, soon finds her way into a chaperon, wearing one crinoline and an evening dress made empire in front and hitched up in the back with narrow ribbons. A Peter Thompson dress was worn. If Miss Gish is wearing a wig it is not well made.

One thing about the Dave Marion show now playing the Columbia, it never is tiresome. Mr. Marion's scenes are always a scream.

The numbers are often and furious with the girls always well dressed. The clothes are the same as seen earlier in the season.

Inez De Verrier as usual spends most of her time changing as she never appears twice in the same gown. Her Elks costume still remains the most stunning.

Agnes Beiler looked well in a white dress covered with blue chiffon. There were rose bands on the overdress. A black satin was covered in net and jet.

Sable La Tour wore one dress worthy of any production. Of a rich dark blue velvet over chiffon petticoats the velvet was caught up with blue feathers. The shoulders of black net ended at the waist line in a girle of blue and mauve sequins. A sou-brette costume of white and purple was especially well designed.

An uncle of Blanche Ring worth \$500,000 recently died in Boston. The Ring sisters are wondering.

San Francisco

ORPHEUM, SAN FRANCISCO.

San Francisco, March 24. At the Orpheum this week the splendid entertaining qualities of the last part more than redeemed any shortcomings of the earlier section. Phil Baker with Jojo planted in an upper box created more enthusiasm than has been seen here in a long time. Mr. Baker himself has a dandy personality and cleverly handled comedy lines, an ability on the accordion equal to the best, formed a combination with Jojo exceptionally clever but stuff which caused a veritable riot next to closing.

"Bostock's Riding School" headlined, closed the show. The big circus act held everybody interested, besides getting big screams from showing amateurs with safety devices attempting to ride. The announcement that Jojo from the preceding act would also try to ride helped the excitement along.

Miss Billie Shaw and Co. have a neatly staged dance offering, well presented, but showed nothing original in dancing. Dave Whitte dominated the assistant, doing an eccentric dance. Miss Shaw made a good impression with her dancing ability and pretty costume changes. The act, however, finished to light applause. West Ave. and Dennis O'Neill scored big laughs throughout. They have practically the same routine as with his former mates. The act was well received and got big laughs. O'Neill's work came off favorably in his scene and shows superiority in his act. His wench dance with Ave made the finish a big hit.

Josephine Byrnes and Robert E. Gehan have pleasing personalities and were moderately well received in a straight singing offering. The Jack Hughes Duo got good applause and comedy with a forte, finishing a bit with saxophones. Libby and Nelson opened and proved to be a good straight and comedy with bicycle stuff. Big laughs were secured from the comedians' good work, turning finishing to big applause. The straight showed ability in executing his announced whirling dervish. William Rock and his girls were welcomed again from last week. Jack Joseph.

PANTAGES, SAN FRANCISCO.

San Francisco, March 24. Pantages has a good show this week. Little Hip and Napoleon were the headline act. They closed the show with their usual stunts, which were enjoyed. Texas Comedy Four uncorked some exceptionally good harmony, depending entirely on the excellent qualities of their singing voices. They registered a big hit. Hawley and Saxton, two singing successes with "Business Is Business," a well presented sketch. The Winton Brothers, displaying unusual strength with hand-to-hand lifts and other physical feats attractively presented in a special frame drop, opened well.

Gender and Fresh are a versatile team and cleverly inject familiar nut comedy gags throughout their dancing and acrobatic novelty routine. They went exceptionally well. Their finishing stunt on ropes dropped from the fly won a hit. Gertrude Newman registered strongly with jazz numbers but over in clever style. Jack Joseph.

LOEW'S HIPPODROME.

San Francisco, March 24. The Andrieu Trio opened very well at the Hip this week. The two men and the woman displayed real ability in the Russian style of dancing. They also have excellent costumes, way above the small time average. Morton Brothers provided good entertainment with harmonica playing and got big appreciation for beautiful designs made from paper. Martha Urban and Co. have a comedy, melodramatic sketch called "The Little Shepherd of Bargain Road." It went along quietly to a good applause finish. Raines and Avery are a mixed team, with the man in a slim character getting laughs with mediocre material. The girl is only fair.

Norris Baboons closed satisfactorily. The Fathe News was given during the vaudeville and Mae Murray, in "Twin Pinks," finished. Jack Joseph.

LOEW'S CASINO.

San Francisco, March 20. Not enough vaudeville to this week, vaudeville bill consisting of five acts and Elvia Band singing Peist songs. Miss Rand appeared second. The early part of the program failed to arouse much enthusiasm. Frank Byron, featured with "Let's Get Married," lived things up a little, injecting some laughs in the form of music presented by Harry Seiber. Two men and two rather attractive girls, the act in which Byron predominates all through, the others only fairly handling their respective parts. A and song wedding number with much old business is used for the final number, bringing fair applause. The Three De Lyons, two men and a woman, opened with a routine on the

stings, in which one of the men from knee-hold on the upper bar holds a trapeze for his team-mates to cavort on as the principal feature. A good opening turn. Bert and Elsie Mathews, a nice appearing team, start with a song, then offer dancing. Their dancing includes an eccentric acrobatic and a Laddie Cliff imitation by the male member and a Scotch dance by the girl. They give a good account of themselves in all of them.

They were well received. The Sakata Trio, Japanese foot jugglers and equilibrists, were next to closing. Following some head balancing on a trapeze by one of the men, the other two toss a barrel around with their feet, getting the usual laughs for the comedy part. The juggling of the barrel is done equally as well as others that have preceded them here.

Lawrence Johnston closed the vaudeville with his ventriloquist offering, in which he employs one dummy. He was liked the best of all the bill, getting big laughs for his gags and stories, many of which have been heard long ago. The show closed as usual.

BANDITS FOILED.

San Francisco, March 24. Another attempt to hold up the Maitland Playhouse was made last week by two bandits who were foiled by Mrs. E. L. Maitland, who, instead of complying with the request of turning over the money, cried for help which resulted in Arthur Maitland chasing and capturing the men.

One of the men confessed that it was he that held up the theatre a few weeks ago and got \$50.

Replacing Old Theatre With New.

San Francisco, March 24. A theatre to cost \$85,000 will be built on Third street near Minna. It will have a seating capacity of 1800 and under lease to Aaron Goldberg.

It will replace the film theatre at this location.

Vacation After 100 Weeks.

San Francisco, March 24. Solly Carter, principal comedian of the stock at the Columbia, Oakland, is taking two weeks' layoff after 100 consecutive weeks at this house.

Sailing for Australia.

San Francisco, March 24. J. Apdole and his animals came here from Cuba to sail on the "Moana," March 24, for Australia to join Wirth Brothers' Circus.

GALLO'S GUARANTEE.

San Francisco, March 24. The Gallo, English Opera Company which opened a two weeks' engagement at the Curran this week in "The Mikado," will cancel their middle west dates providing the local engagement proves profitable, to accept a five weeks offer from Jack MacArthur, manager of the Ye Liberty, Oakland to appear there, changing the bill weekly.

The expenses of the company which is around \$8,000 weekly to be guaranteed by MacArthur.

HALF MILLION SUIT.

San Francisco, March 24. Jimmy Rohan, lessee of the Columbia, Oakland, has filed suit for \$500,000 against Frank Proctor, an Oakland capitalist.

According to Rohan the lease held by him on the property at the corner of Broadway and 19th in Oakland was voided when a larger bid was made by a syndicate desiring the location for a theatre site.

Loew's Frisco Opening Set.

San Francisco, March 24. Loew's new Metropolitan in Oakland is now expected to open in May. In the event of "Frivolities" opening at the Casino about that time, the vaudeville bills scheduled for the Casino will be switched to the Oakland house during the run of Anderson's show in this city.

TRYING TO RECOVER PRESENTS.

San Francisco, March 24. Agnes Reyes, the chorus girl, who eloped from New York to this city with Floyd M. Bennett, a wealthy Brooklyn family, has filed suit to recover the presents Bennett gave her prior to his arrest here on charges of embezzling several thousand dollars from Bennett Brothers, New York.

Bennett will be returned to New York.

The Federal authorities are considering the filing of a white slave charge under the Mann act against him.

SIXTEEN SUMMER SHOWS.

(Continued from page 12) Unseen Hand, a spiritualistic play which comes to the Bijou, "His Honor Abe Potash" moving to the Lyric, succeeding Walter Hampden in "Hamlet." A new piece, "The Hole in the Wall," is mentioned for the Punch and Judy which suddenly lost "Musk" Saturday last.

There was a jam between the agencies and the management of "What's in a Name" over the buy for that show. The producers wanted the agencies to buy outright without any return privilege being granted. Because of this the "Big Five" (Tyson Co., McBride, Tyson and Co., United and Tyson and Brother) refused to buy for the show. The smaller agencies also remained off the buy until Monday when they were given assurances that the house would be glad to take anything that wasn't sold and then they got aboard, McBride also coming in on the buy at that time. Of course the Jones Broadway agency and its affiliations, the Equity and the Arrow, were in on the buy from the start. The result is now that practically the lower floor is out for the next four weeks. The demand for the show was rather slow early in the week but it strengthened as it went along. Monday night a couple of the agencies that had jumped in for the early buy, without return, had their men working in front of the theatre getting rid of what they had been stuck with at the box office price.

There is a total of 23 buys running for the current week. They include "Son-Daughter" (Belasco); "As You Were" (Central); "Hottentot" (Cohan); "Lady Friends" (Comedy); "Abraham Lincoln" (Cort); "Letter of the Law" (Criterion); "Breakfast in Bed" (Ething); "Dechasse" (Empire); "Look Who's Here" (44th Street); "Apple Blossoms" (Globe); "Wedding Bells" (Harris); "Famous Mrs. Fair" (Miller); "Clarence" (Hudson); "Night Boat" (Liberty); "Gold Diggers" (Lyceum); "Hamlet" (Lyric); "What's in a Name" (Elliott); "Sacred and Profane Love" (Morosco); "Monsieur Beaucaire" (Amsterdam); "Richard III" (Plymouth); "Blue Flame" (Shubert); "Scandal" (39th Street); and "Irene" (Vanderbilt).

Fourteen of the current Broadway attractions were listed at cut-rates on Wednesday. They were "Smilin' Through" (Broadhurst); "Little Whopper" (Casino); "Breakfast in Bed" (Ething); "The Storm" (48th Street); "Look Who's Here" (44th Street); "Mama's Affairs" (Fulton); "Wedding Bells" (Harris); "Clarence" (Hudson); "Adam and Eva" (Longacre); "Hamlet" (Lyric); "Golden Girl" (Bayes); "Wonderful Thing" (Playhouse); "Buddies" (Selwyn); and "Passing Show" (Winter Garden).

Opening at Paris Alhambra.

Paris, March 24. DeBiere, Willie Rolls, Two Tomboys, Ellons and Victor Kelly open at the Alhambra March 26.

Kolb and Dill Do \$10,000 on Repeat.

San Francisco, March 24. Kolb and Dill did over \$10,000 last week at the Savoy on a return engagement after an absence of one week.

CABLE NEWS

Brady's Only London Mission.

London, March 24. William A. Brady says his only mission here is to produce "The Man Who Came Back," which opens at the Oxford April 8. Brady's son is with him.

"Next Best Thing" at Savoy.

London, March 24. "The Next Best Thing" follows "Peter Ibbetson" at the Savoy Easter, with Peggy O'Neill in the lead.

"Sunshine" Touring Provinces.

London, March 24. "Sunshine of the World" finishes at the Empire, March 27, and will tour the provinces. "Irene" follows it.

"Silence" Goes on March 29.

London, March 24. "Silence" will be produced at the Savoy March 29. Novikoff and Phyllis Bedells will also appear in a ballet.

Waring Company Going to India.

London, March 24. H. B. Waring and company leave for India April 12 with a repertoire of 20 modern and Shakespearean plays. They open with "The Choice," produced at Wyndham's here.

Barrie's New Piece Postponed.

London, March 24. Sir James M. Barrie's new piece for the Haymarket has been postponed. Even the principals have no idea of the plot.

Harris, Jr., Buys French Play.

London, March 24. William Harris, Jr., is here and has acquired a new French play for New York production.

Keefe Denies Invasion Report.

A report that Pantages would invade the East shortly by building or leasing a house in New Rochelle, was ridiculed by Walter Keefe, Pantages' New York representative, when asked about the matter last week. Mr. Keefe added that Pantages had formed no definite plans for invading the East and when he did the invasion would not start in a fourth class town like New Rochelle.

NOTES.

San Francisco, March 24. Nora Kelly, who is vacationing out here, had her tonsils removed last week.

Leander, of Booth and Leander, was called East by the illness of his mother. Beth continued the Loew-A-H time with another partner.

The Jim Post engagement at the Majestic is expected to terminate next week.

Bob Hughes left for Reno to join Blake and Amber's musical comedy show, which opened at the Rialto. Twenty-six people in the company.

Bill Jacobs' of Berlin's sales forces, is on a coast trip.

"Honey" Harris has replaced Gene Gorman with the "Revue Comiques."

Lillian Mason closed her engagement at the Columbia in Oakland last week. Miss Mason contemplates a trip to the Orient and Australia.

Nat Wentworth is now with the Columbia Musical stock in Oakland.

Barney Franklin, publicity director of the Curran Theatre, is on a six week leave, which he is spending at the Springs. John E. McCormack is holding down the desk during his absence.

Dorothy Caldwell, Hazel Furman and Marjorie Grant retired from the King Co. chorus last week for a rest.

VARIETIES CHICAGO OFFICE

MAJESTIC, CHICAGO.

Chicago, March 24. It would take a discriminating critic to judge as to just which act on this bill could be justified in claiming honors. It opens with the spectacular equestrian, offering, James Dutton and Company, and runs through comedy, dance and melody to Dainty Marie's aerial closing act, which held them in better than most acts in this spot could have done.

Following the Dutton act, the Follies Girls, two of the daintiest young ladies that are vaudeville's offering of today, danced and sang their way into the very heart of what is usually termed Chicago's most critical audience. Their costumes, unique in design, illustrated the particular style of work they offered; their dancing was nicely done; they specially written songs and their pleasantly appealing personalities made them an easy hit. Johnnie Ford, capable held No. 5 spot. Ford is a finished performer and his support well chosen. The piano numbers by the five girls the songs and dances and the costumes are the last word in style and presentation.

Walter Weems carried the audience away a little off their guard; perhaps his biggest laugh was due to his manner of telling them that he knew the kind of stories they wanted to hear but he was afraid to tell them. Weems is an inexplicably different monologist. Not only is he so different from the rest, but he doesn't overdo it, but his manner is just sort of chatty, his appearance immaculate. Laughter and plenty of it greeted his every line, and he was accorded some of the loudest applause from music lovers on his instrumental number. He carried off honors. "Mrs. Wellington's Surprise" is a good bit of entertainment, with characters exceptionally well handled by each artist. The comedy more than capably put over by Miss Barrett, who, aside from her comical appearance, spoke her lines with great reality. Miss Briscoe as the wife was a little inclined to be too precise in speech, but, warbling up to her part toward the finish, and there were genuine laughs at the result. The comedy between husband and wife evolved to a misunderstanding.

The peak of nonsense was sealed by Moss and Frye. The pair offered a comedy material of origin that cannot be even guessed. Their harmony numbers brought them back for repeated encores, and they finally got away to a couple of minutes of applause. With their artistic drops and setting, accompanied by a picturesque group of musicians, who increased their jazz band because their activity is so apparent, they have made a "Police of 1930" in their own dainty, imitable manner. Their wardrobe is breath-taking. They have the beauty of face, form and grace in every move, brought to the stage in a new phase. They responded to an insistent curtain call, and finally got away after a nearly made line of applause. Billy McDermott, billing himself as the only survivor of oysters, is an old friend to almost every vaudeville patron. He's funny as usual as to alcoholic looking nasal extremity, talk and makeup, and perhaps no one but just McDermott could get the comedy out of his last bit, the burlesque Spanish Bull fight. He gave an all too short example of his really wonderful vocal ability, and also managed to keep the drummer busy. He finished to a round of hearty applause that necessitated several bows.

PALACE, CHICAGO.

Chicago, March 24. Young Jack Oeterman made it a home-coming holiday. Leaving out the personal applause, which was noticeable from the introductory reception to the last echo of the final encore, the kid scored, and any friendly tumult was gratuitous for he would have registered almost as stoutly before an audience of New Yorkers or other foreigners. Jack the Kidder revealed perfect personality for the work, plus a smooth polish obtained from rubbing against big-time audiences during his first whole season, plus a nimble routine of smart cracks. Friends may come applaud and go through like frogs; but nobody can laugh at what Jack does. How much affection there is for a player, and Oeterman's laugh was ringing, spontaneous, honest and priceless. The lad has a "wise" eye, so to say, and is a natural niftier. His comments on traveling men, hotels, his relatives and his fellow actors are more humor than comedy, though a splash of the hot humor. Oeterman has his beautiful mother's good looks, and a quantity of capital to go into show business with, and he has his dad's nerve, which took his capital there. Being a stage tough neighborhood to begin with, therefore, and having more than a little experience, he is not likely to start with this party who can't vote yet has picked out of the air a delivery in which with yet extremely ordinary for his years. He is skillful

at much difficult business as putting over sales, knows just when to move and how to exit for a punch and gets so niftily intimate with his audience that after he gets going everything is rolling in high. His songs are special, with one exception, and are like a flash of a beloved spoiled child whom one wants to pat on the back and say "Here a fresh youngster, bless him." He took six encores and a speech in Number 4. When he came on about 60 friends followed him; when he left about 1,500 friends applauded him. If Broadway doesn't score him it will hug him.

Howard's Animals opened without much fuss. Flo and Ollie Walters, smacking of small time, took lean pictures in second. Flo is a dainty girl and Ollie is a knockabout comedienne. The girls need a lot of experience before they can back a niche into big time. Wallis Clark and Company (New Acts) and Oeterman then came followed by Marguerite Sylva. The statu-que diva was entirely at ease with her house, she was crowned in shimmering black and had a feminine piano support named "Madison" and the big scene from "Carmen," the latter done to classio perfection. A story-line was never as well as never apropos nor amusing, entirely unworthy of a story-line. The girls were stammered and conveyed her back to her own realm, success. Harry Keene and Company, who came with their rube girl and dancing skill, Miss Williams, an anachronism in the modern era. Keene is a negative manifestation in every respect doing the little that the rest of the house did, but he is not a negative. Neither wholesome simplicity nor artistic effectiveness. Miss Williams' dance encore was big, but the best part of it was her start and the routine of it should be reversed for stronger results.

Owen McGivney's protean "Bill Sykes" went without mishap and impressed, entertained and merited the unqualified acknowledgment that it brought. McGivney's a round of applause. The lion cleaned with ease on his satirical chatter and air, individually and in the company of the other comedians. A piano, closing, held virtually a solid house bit in all though the comedy in spots missed and the stunt of writing for a comedy was a little weak. A good trick because nobody believes it is, on the level, and it is a comedy that spot. There is much conversation in it, and it is a comedy that spot. It should be shoved up right after the introduction of the writers, and the numbers that would hold better than starting a new thought broken up by dialogue and the comedy. The above must not be misunderstood as indicating that the ten-act went best. For it came through with honor and would have been tremendous in a mid-bill position. Look.

HIPPODROME, CHICAGO.

Chicago, March 24. The bill is trying, with the exception of one bright spot. Dewey and Rogers in a pretty skit with comedy based on a supposedly predicted ending of the world. Their material, every line of which was handled in a manner worthy of the two-day, as well as their appearance, easily made them the outstanding feature. They carry special scenery. Miss Rogers makes three changes, and the act is destined for big things. Stuart and Kellie, number two spot, danced and talked. As is the case with lots of good dancers, the girl sang a single number badly and danced a chorus of it acceptably. The man's opening suit suffered of the late arrival of trunk which often happens, and it should be pressed or a "tux" would harmonize more with the rather pretty gown the girl wears. They do a Western costume speedy dance finish, which came pretty as to wardrobe and fast as to steps, lacks any particularly distinctive work. They went well, however.

Kelley and Post sang their way through what appeared to be a series of singles. These men have fair voices for the two-day and talk a good deal of material, while it got lots of laughs, was ordinary, with comedy derived mainly from a number of the late arrival of trunk which often happens, and it should be pressed or a "tux" would harmonize more with the rather pretty gown the girl wears. They do a Western costume speedy dance finish, which came pretty as to wardrobe and fast as to steps, lacks any particularly distinctive work. They went well, however.

Will Mahoney, nut monologist, started weak, but finished strong to generous applause. His material is at least partly original, in fact, he got his biggest laugh on his bit with the drummer. His vocal bite showed plainly that he is the possessor of a splendid voice, and his eccentric dance finish sent him off well. He can cut a little as to both time and smut. The Duke and Duchess, last but not least, opened the show. This regular kiddie's Scotch collie shows remarkable training and intelligence, and her master in exhibiting both his skill and that of his two pets, also gives a nonchalant monologue manner to his entire routine of orders. He's considerable showman.

EMPRESS, CHICAGO.

Chicago, March 24. Stan Stanley, in his element, like a kid at a circus, hits it off to the climatic of his merry career. Not that this is the biggest he has ever done, but it is the biggest this veteran house has ever done—and in eleven years, through several ownerships and under many bookings and engagements, though always under the same skipper, Harry Mitchell, the Empress has never known a long week. Stanley, booked for a full week (a departure here), took the first half of his second half he had to switch, so he ad-libbed a line of halsted street. He tried the whole stockyard ward into a laughing cramp. At matinee he crammed his pocket with a lot of change with the poke and has paid out a lot of money for a day for a lot of Joe Millers that even he can't use. The rest is just clown line and a lot of clowning. Stanley was born for the extra in the Empress section. Sunday night was sold solid with shows, of course, and Stanley had them raising the roof. Mitchell offered to place the individual in the section, and started shouting with him impromptu. Stan to Mitchell, the comedian, became one of those local vaudeville his-tories, where a \$2,000 headline might come and go and never raise a ripple.

The bill was a strong supporter, too. Owen and Drew, one of those always there turns that make up the stable hub of the stockyard, the legitimate straight with the startlingly real imitations of instruments and animals and comedy. A big boy, fed by Miss Drew, who backs numbers that are legitimate straight with some mellow whistling and a partnership in some of the amusing noises. Fred Denmark, the small-time Grandy in "Poughkeepsie," looked in bellows of laughter and comedy. Harry and Minnie, a big time success, closed to impressive effect and a harvest on numbers, dances and comedy. Harris and Harris opened and Rose Miller, a pleasant single for the time, held the second spot. Look.

SELLS-FLOTO CIRCUS LEAPS IN.

Chicago, March 24. The Sells-Floato Circus arrived in town Friday, making a record jump from Denver, to open a two-week run at the Coliseum April 3.

H. H. Tammen was here "ahead" in person and got unprecedented advance stuff. He and Otto Floato will be here for the opening.

George Webster Breaks Down.

Chicago, March 24. George Webster, head of the independent vaudeville agency bearing his name, is suffering from a nervous breakdown. His physicians ordered him to rest and he went to Hot Springs, Ark.

Mrs. Webster is conducting the business in his absence.

CHICAGO NOTES.

Catherine Crawford, wife of Arthur Crawford, a St. Patrick's Day "Lively Girl," was "touched" for her purse with \$600 downtown.

The Keith and W. Y. M. A. of 6000 Broadway, a St. Patrick's Day "Lively Girl," was "touched" for her purse with \$600 downtown.

Low Cantor is producing four acts in conjunction with Stan Stanley.

Jack Finn, long with the Carrell Agency, has opened his own exchange in the Masonic Temple, offering 3 to 10 weeks near Chicago.

HIT MUST GO OUT.

Chicago, March 24. Comstock & Gest must throw their big hit "Rose of China" out of their own house, the LaSalle, April 18, and let "Nightie Night" in owing to contract, despite record breaking business. The musical hit will probably rent the Auditorium where business may hold up, but which is entirely unfortun- because of its huge size for such a dainty entertainment.

NORWORTH VS. LESLIE.

Chicago, March 24. Jack Norworth locked horns with Amy Leslie, the veteran critic of the "News." Miss Leslie, in her review of "The Gaeties" observed that Norworth was growing old. He wrote her a satirical letter pointing out that he was a long enough grow old, and suggesting "you're no Lillian Russell yourself."

Liquor Galore, Cash Light.

Chicago, March 24. But one place in town is selling liquor openly, and that only after 2 a. m. The principal cafes and restaurants, especially the ones catering to dancers and their customers, are getting a strong play, but the receipts are light. Everyone carries hip liquor and buys ginger, ale and seltzer, which doesn't run up any figures. Henrich's is the show for the quiet bite, with Colosimo's, Green Hill, Pekin and Red Lantern getting the late push.

SHOWS IN CHICAGO.

Chicago, March 24. "Glowing Walk" (Olympic, 24 week), working up slowly but steadily, with no support from the "wise" element and a few "fools," are getting a strong play, but the receipts are light. "The Return of the Prodigal Son" (Blackstone, 13th week), slipping about \$2,000. "Sometime" (Frank Tinney's Studio, 34 week), biggest cash-grabber of the season, are getting a strong play, but the receipts are light. "The Return of the Prodigal Son" (Blackstone, 13th week), slipping about \$2,000. "Sometime" (Frank Tinney's Studio, 34 week), biggest cash-grabber of the season, are getting a strong play, but the receipts are light.

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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.

30 West 33th Street, New York City
The report below is of the proceedings:

Thursday, October 16
HARRY MOUNTFORD

ON THE STAND—(Continued)

FEDERAL INVESTIGATION

Q. And what was the business of the Associated Actors' Company operating in any theatres?

A. To obtain and operate theatres.

Q. Were the other stockholders and directors of the Associated Actors' Company members or directors of the White Rate?

A. Yes, sir.

Q. As a matter of fact, the White Rate caused the Associated Actors' Company to be formed, did it not?

A. No, sir.

Q. Did you procure the White Rate to invest any money in the Associated Actors' Company?

A. What do you mean by "procure"?

Q. Did you advise or suggest or have anything to do or have knowledge of any investment by the White Rate in the Associated Actors' Company?

A. I advised them, yes; made speeches on the subject.

Q. The White Rate Actors' Union invested about, at first, about \$5,000, did it not?

A. I presume so.

Q. And then invested about \$5,000 more?

A. It may have done so.

Q. Did you have anything to do at all with the promotion of the Independent Booking Agency?

A. I had.

Q. That was organized about August 21, 1916, was it not?

A. Yes.

Q. And Edward Mozart was one of the directors, was he?

A. Yes.

Q. As well as stockholder of the company?

A. Yes.

Q. And the purpose of the organization was to book acts, or operate a booking office, or that was one of the purposes?

A. That was a minor purpose.

Q. Did it operate a booking office for a time; did it not?

A. Yes; it did.

Q. The other officers of the White Rate knew of the existence of the Independent Booking Agency?

A. The members all did, too.

Q. Yes, and the members?

A. Yes.

Q. Was it advertised and referred to frequently by the actors as the White Rate's booking office?

A. That is a double-barreled question.

Q. Was the name ever used; was the White Rate's name ever used in connection with the Independent Booking Agency so as to give the impression, whether truthfully or not, that the White Rate had something to do with it?

A. Used by actors?

Q. Used by actors?

A. I dare say it was.

Q. Did not the White Rate receive at the time a certain share of the profits or income of the Independent Booking Agency?

A. No, sir.

Q. Well, did not the Associated Actors' Company?

A. Yes, sir.

Q. Receive part of the profits of the Independent Booking Agency?

A. Yes, sir.

Q. And isn't it a fact that the White Rate owned about 40 per cent. of the stock of the Associated Actors' Company?

A. I could not tell you what percentage they owned. I don't think, as a matter of fact, they owned one share of stock in it.

Q. Well, didn't you so testify at page 101 of the record in the Fumerton case that about 40 per cent. of the stock of the Associated Actors' Company was owned by the union?

A. If you will read further on in the testimony you will get the explanation of that, that the White Rate invested—I don't want to explain this unless you want me to make the explanation.

Q. Go ahead.

A. The White Rate invested their money in the bonds on the reality, and that as a bonus for the purchase of the bonds a certain amount of stock was given the White Rate, and therefore their interest was in the bonds and not in this stock, and they got their interest on their bonds, and that is all the White Rate got.

Q. Do you remember how long the Associated Actors' Company continued in existence?

A. It continued in existence and was in existence when I left the organization in 1911.

Q. And how about the Independent Booking Agency?

A. The Independent Booking Agency was enabled by me, I think—what is the date of that letter of the exposure of the graft?

Q. You mean that article in The Player?

A. Yes. I think it was smashed by me in December, 1916, or 1917, I forget which it was; it was shortly after that letter, anyway.

Q. Was Quigley a witness for the commission connected with the agency at that time?

A. Yes, sir.

Q. And Mr. Shady also associated?

A. Yes, sir.

Q. You were a director of the Lancaster Amusement Company, were you not?

A. Yes; I believe so.

Q. There is your name in the certificate of incorporation (indistinctly)?

A. Yes.

Q. It was organized August 14, 1908?

A. Yes.

Q. Mr. Mozart's agency was connected with it?

A. The Independent Agency?

A. The Independent Booking Agency?

A. He was also; a director in connection with the Lancaster Amusement Company, was he not?

A. Yes, sir. At least—I am not sure about it. Was it not Anna M. Mozart? Did he allow himself to be a director? Was not it his wife that was a director?

Q. Here is his name, Edward Mozart?

A. Yes; Mozart was one of the stockholders; he held one share of stock in it.

Q. What business did the Lancaster Amusement Company own or operate?

A. At that time or afterward; I cannot tell you it was at that time or afterward, the Lancaster Amusement Company owned and operated the Lancaster Theatre, and they had a working agreement at that time with the Channing Amusement Company, which controlled the Elmer Theatre and the theatre at Channing and at Potomac and at Chambersburg, and in about twelve or fourteen different towns in Eastern Pennsylvania, all of which they had under their charge.

Q. Did the White Rate or the Associated Actors' Company own or control the interests in the Lancaster Amusement Company?

A. The bonds were issued—you want the whole operation?

Q. I don't want it too long. I want to find out what, if any, interests they had?

A. The theatre was—we had it valued by an independent appraiser in the town and he valued it at, I think, \$50,000, and on that independent appraisal valuation of the theatre of \$50,000, why one-fourth part of the value of the bonds was given to them in stock, but R. V. Alexander, who was the main financial man of Mozart, who was the operator, that is, neither Mozart or Alexander could interfere with the agreement entered into between these theatres and the White Rate, because of that stock, because the bonds unpurchased with the stock, unallotted, were deposited in trust in the Trust Company in Lancaster, particularly the Lancaster Trust Company, so that at no time could Mozart or Alexander double-cross the White Rate's organization, though they did not hold the majority of the stock. All of this was passed upon and a certain agreement entered into whereby everybody put up a bond of \$2,000 to \$5,000 to insure equitable contracts to the actors and not charge more than 5 per cent.

Q. It is proper to say that the White Rate or the Associated Actors were financially interested in these theatres?

A. The Lancaster Amusement Company, that is what I was really getting at?

Q. Yes; that way they were interested.

A. Naturally, the directors and the officers of the White Rate knew of the arrangement entered into, these contracts which referred to it?

A. Yes, sir.

Q. Were you connected with the White Rate at that time?

A. Yes, sir.

Q. In what capacity, international secretary?

A. The same.

Q. International executive?

A. Not international; it is not the international union, the same thing, the same position.

Q. The White Rate Publishing Company was organized later on, was it not?

A. Yes, sir.

Q. November 23, 1907?

A. Yes, sir. I am saying "Yes" because you are reading the dates.

Q. Here is a certified copy.

A. I am saying "Yes" because you are reading the dates.

Q. But you don't appear to be a director or stockholder on this certificate of incorporation, and were you director or stockholder at any time?

A. Not to the best of my knowledge; no.

Q. What was your connection with the White Rate Actors' Publishing Company?

A. The publishing company.

Q. It seems to be named the "White Rate" American Publishing Company.

A. I formed the incorporation and followed it.

Q. You caused this corporation to be formed?

A. Yes.

Q. Did it begin the publication of a weekly publication known as The Player, which was used as the official organ of the White Rate?

A. It did.

Q. Were you editor of that paper?

A. I was.

Q. At that time you were drawing a salary, were you not, from the White Rate? Union?

A. I was.

Q. Do you mind telling me what that salary was?

A. At the time of The Player?

Q. Yes.

A. \$15 a week.

Q. Were you also drawing a salary as editor of The Player?

A. No, sir.

Q. Were you under contract to receive a salary which you did not receive?

A. I was under contract. They offered to pay me a salary, and I said I didn't want a salary. They said, Oh, yes; you are to have a salary for this. I said, Oh, no; I am not a moneyed man; I don't care about a salary. They said, All right. We will put \$25 a week into a bank for you and at the end of the year, if the paper has made a profit, we will make you take it then.

Q. You did not have any percentage arrangement about profits?

A. Oh, yes; if the paper made 6 per cent.

Q. If the paper made 6 per cent.?

A. They were to pay me \$10 a week at the end of the

year which they were to deposit, and which they did deposit in the Union Trust Company.

Q. Did the White Rate Publishing Company, this publication company that we have just referred to, go out of business?

A. It did.

Q. Before you resigned or afterward?

A. I don't know—well, I judge—I do know this in the inception of it, of the business, we did a tremendous business, before I resigned.

Q. Was it still operating or publishing The Player when you resigned in 1911?

A. Yes. And it had a circulation of about 24,000 when I resigned.

Q. Yes, that is right; I remember that. While the Independent Booking Agency was in business did you draw any—did you receive any part of the profits of that agency?

A. No, sir.

Q. Or did you receive any from the Lancaster Amusement Company?

A. No, sir.

Q. Or the Associated Actors' Company?

A. No, sir.

Q. Then when was the White Rate Realty Company organized?

A. I think I will give you only the approximate date.

A. (Handing paper to witness.)

A. The seventh day of August, 1911.

Q. Was it before you resigned from the White Rate or after?

A. Before I resigned.

Q. That was organized for the purpose of building a clubhouse for the White Rate?

A. I have discovered that afterward it was done so, while I was there; I know nothing about that until one day they told they had got, or that they were going to build a club, and if you remember, I raised Cain about it, the building of the club, and would not have anything to do with it. This was about three days after that I resigned. I resigned directly on finding out about that. When I came back in 1915 and discovered all these funds, and that the stock was in certain hands as trustees, which I didn't think were acting for the benefit of the organization, why nothing was done during the year 1915, I think, but I think I was in Chicago in January of February, 1916, and I was informed about certain things, and I told Mr. Fitzpatrick about these certain things, and we jumped on a train and came back and we called a meeting of the stockholders of the White Rate Realty Company, and we threw two of them out, and the stock was then issued to Mr. Fitzpatrick and myself as trustees for the White Rate Actors' Union in 1916—or it may be the latter part of 1915.

Q. Are you the owner of any of the bonds of the White Rate Realty Company?

A. Yes, sir.

Q. Now, in this official organ of the organization, The Player, did you ever publish incorrect statements?

A. Not to my knowledge.

Q. Well, how is your memory? Is it any better about that when you testified at the Fumerton trial than it is today?

A. My memory, Mr. Goodman, is equal to your own, sir, in every respect, and a great deal more dependable.

Mr. Kelley: I object to the answer as not responsive and move to strike it out.

A. (Continuing.) Mr. Goodman is trying to be facetious, and I will treat Mr. Goodman every time the same way he treats me.

Q. I am not trying to be facetious at all. I am asking you whether your memory is better than now. That is a perfectly fair question?

A. My memory is good or was good in the Fumerton case, and it is good now.

Q. Were not you asked in the Fumerton case whether you printed lists showing donations received and torpedoes made on the members?

A. I was asked something to that effect.

Q. And you were asked this question: "Q. You are quite sure that all of these moneys were not absolutely received?"

A. No; there are some subscriptions from J. J. Murdoch and R. F. Abbe and Martin Beck; they surely would not give out any money. Q. In other words, it is a simple camouflage, a bit of humor? A. Deceptive toleration."

A. Yes, but you are referring to another "Player" entirely, you are referring to another paper, another periodical, an entirely different publication; you are referring to one which I did not edit.

Q. I am referring to "Player" published by you at any time?

A. Let me go back, Mr. Goodman, and tell you something which you said referred to a publication by me of certain things in The Player, and I am referring to one published in The Player at the time when it was published by me.

Q. You know what I am talking about. I am talking about The Player.

A. I don't know what you mean.

Q. Do you refer to The Player or to some other magazine?

A. I don't know what you refer to if you do not refer to that magazine, but it was not published by me when those things were published.

Q. You still say you were not publishing The Player?

A. No, sir; not the publication company, no, sir.

Q. Did you not publish that in The Player regardless of who the publication company was?

A. I did not publish anything that was incorrect; any incorrect statements in The Player while I was publishing it.

The verbatim report of the investigation will be continued in next week's issue of VARIETY.

OBITUARY

Tom Jones.
Tom Jones, vaudeville agent, died at Liberty, N. Y., March 22, as the result of a fall which ruptured a blood vessel, causing internal hemorrhage. Mark Thomas Jones was born in New York City about 52 years ago. He entered the theatrical profession at 20, among the first to do the style of dancing

TOM JONES

Beloved Husband of
PEARL JONES
(Whirlwind DeForests)
Gone But Not Forgotten

known as "whirlwind." He assumed the name of Tom De Forest for his stage career, he and his first wife, Dell De Forest, forming the team of "The Dancing De Forests," which played for seven years. Following the death of his wife 25 years ago, Mr. Jones married Pearl De Forest and the team appeared under the name of "The De Forests" for 10 years. In 1905 Mr. Jones took over Frank Keeney's old Criterion theatre, Brooklyn, which he operated as a vaudeville house until five years ago, when he entered the agency business with his brother, Meyer, who died a year ago. Tom and Pearl De Forest played every vaudeville theatre of importance in the United States and Canada during their

I CAN NEVER FORGET
MY DEAREST PAL
JACK CRISP
WHO LEFT ME SUDDENLY
A YEAR AGO
GEORGE SOFRANSKI

career and held the record for an American act for continuous playing at the London Palace, appearing there for a solid year. Among Mr. Jones' earlier engagements were a season's run in New York with Rice's "Evangeline" and Evans and Hoey in "A Parlor Match." Besides his wife, Pearl De Forest, Mr. Jones leaves three brothers—Al, Sam and Henry Jones—and a sister, Katherine. Burial took place from his home, 60 W. 129th street, Thursday morning.

William E. Meehan.
William E. Meehan died at Seton Hospital, Kingsbridge, N. Y., March 23 of hasty consumption. He had been

IN MEMORIAM
Sacred to the Memory of
Two Souls
Who Departed This Earth
April 13, 1919
We Mourn Our Loss—
We Shall Always Do So
**MRS. GRACE SULLY
ESTELLE SULLY
JOHN SULLY
WILLIAM SULLY**

removed to the institution Monday. The burial will take place this morning (Friday) from St. Raphael's Church at 41st street and 10th avenue. Meehan was born on the lower east side of New York about 35 years ago.

One of his early appearances was with George M. Cohan in "Little Johnny Jones." For years he was a leading juvenile in burlesque and appeared in Gordon & North's "The Merry Whirl" with Morton and Moore for about five years. His greatest hit in the legitimate field was in "Turn to the Right" at the Gaiety, New York. It was in the Comstock & Gest production, "The Five Minions," Meehan made his last

IN FOND MEMORY OF
MY BEST PAL
JACK CRISP
Who Departed This Life
One Year Ago
BILLY DUNHAM

New York appearance. At the time that he was taken ill he was in "Buckling the Tiger," which L. J. Selznick was producing. The deceased is survived by his wife, who was Violet Pearl.

Charles H. Yale.
Charles H. Yale died in Rochester March 23, following a nervous breakdown. He had been located in that city for some time as manager of the Gaiety theatre for the Columbia Circuit. The body was shipped to New York and funeral services were scheduled for Thursday night by the Pacific Lodge, F. & A. M. Deceased was a prominent producing manager for a

WILLIAM V. CASEY
Who Died March 16th, 1920

Gone to Glory is our Bill!
Family, friends and comrades thought him
He and death, free from ill,
But God wanted him away
Up to Heaven, where angels dwell.
Why did it take so long to get him?
What have we done for him and his?

God Rest Your Soul
JOSIE HEATHER

number of years, specializing in spectacular extravaganzas, such as "Twelve Temptations," "Devil's Auction," etc. He was at one time general manager for W. E. Gilmore, the Philadelphia theatre owner. During the past few years Yale was associated in business with Gus Hill.

Johnny Corcoran.
Johnny (Jack) Corcoran died of pneumonia in New York March 18. He was formerly with Tom Dingle in vaudeville and latterly was of Corcoran and

Our Fond and Loving
WIFE and MOTHER
Jennie Welmore Campbell
Died March 17th, 1920.
What is to be, will be.
WM. S. CAMPBELL
CONSTANCE CAMPBELL KORHAAAS
FLORENCE CAMPBELL GYNN
LEOLA MAE CAMPBELL

Mack. He was recently arrested when trying to dispose of a \$1,000 bond and was held at the Tombs awaiting questioning as to knowledge of the bond plot robbery for whom Nick Arnold

IN FOND REMEMBRANCE
of My Wife
RUTH TUFFORD
Who passed on March 23rd, 1919.
TUDOR CAMERON

is being sought. Corcoran became ill in the Tombs and was released on bail. His wife died two days later, also succumbing to pneumonia.

William Kibble.
William Kibble (Kibble & Martin) the most successful of all the presenters of "Uncle Tom's Cabin," and the last survivor of any consequence, died

A Remembrance So Dear
WILLIAM V. CASEY
Who passed on, March 16th, 1920.
I will always miss you.
BOBBIE HEATHER

March 21, in his palatial home at Mt. Clemens, Mich. Kibble, who for many years had worked in minstrels and tent shows, centered his efforts on Tom shows a dozen years ago and piled-up a fortune. He was a convivial man in his latter years and spent much of his time in Chicago. He died suddenly of pneumonia.

William V. Casey.
William V. Casey died at his home in Utica, N. Y., March 16, following an illness that caused his retirement some months ago. He was a pianist and

IN MEMORY
of
NAN HEWINS
Who passed away March 23rd, 1920.
For the years my partner, beginning in 1909.
My deep regret is her sudden, sudden and silent
HENRY B. TOOMER

singer, appearing for several seasons as the accompanist for the Josie Heather act in vaudeville.

Al Denier.
Al Denier, formerly of the Denier Family, died at the County Hospital, Chicago, from complication of disease; buried at Mt. Rose Cemetery by the Actors' Fund.

Mrs. S. M. Underwood, mother of Mabel Dore, died March 16 at Peekskill, N. Y.

Mrs. Fannie B. Smith, mother of Frank B. Smith, manager of W. B. Patton Co., died March 9 at Rochester, N. Y.

Jonathan H. C. Medrow, Rochester, N. Y. musician, succumbed to ten months' illness March 15. The survivors are his wife and sister.

William Banks, Sr., died March 13 at Toronto, Canada. He was a newspaper man and chief theatrical censor of that city.

Mrs. Casandana Anderson, mother of Mrs. Daniel F. Pierce, wife of the

CHARLES MAX
(Non-Professional)
Died suddenly March 16th, 1920, in New York City.
Dearly beloved Husband of
LUCEY MAX
(No Kidnapping—Formerly with Elmer & Edgar)
(Interment B'ham Cemetery, Newark, N. J.)

manager of the Star Burlesque Theatre, Toronto, died March 10.

Mrs. Art Smith, mother of Art Smith, Jr., of the Shapiro-Bernstein professional staff, died March 9, internal trouble.

Myrtle Young, chorus of Behman Show, succumbed to dropsy and complication of disease, at Montclair Hotel, Utica, N. Y., March 19.

LEGITIMATE REVIEWS.

(Continued from page 16)
from that section moved up. The result was that the show was almost dead half held the interest fairly well, mainly through the spectacular.
A prolog opens the show. Five char-

acters are employed in it. They are the Theatrical Boss who controls Broadway and who assumes credit of having raised the street from a cow path to its present eminence; Martin, a box office treasurer; Drama, who has been forced from the theatre; The Tired Business Man, who supports the theatre, and Opportunity.

"The Theatrical Blues," in which eight principals take part, divides the two scenes.

A Gaiety Board number is led by Marie Gansper, and it gets over rather nicely, a seance burlesque being enacted with Alice Hegeman and Joe Burrows as the principals. Later "What's in a Name" is sung by Rex Dantler, with Charles Derickson and Mary Lane doing "Romeo and Juliet" to it.

The first laugh arrives following this with Olin Howard appearing and doing a one-man burlesque of "Uncle Tom's Cabin." Howard splits his face 50-50 between white and cork and gets flock of laughs on the scene. The bit is fairly funny but not worthy of the talents of this elongated comedian. A cabaret producer from Chicago incidentally is claiming the bit as his, he having presented it, according to his claim, at the Winter Garden theatre.

On the "inner stage" the next scene is "The Jewels with Mary Lane handling the song and starred with tremendous beauty. Mildred Holiday in a dance number, with number.

Gloria Foy and Allyn Kearns started the "strike" number, which was put it over with their dancing. The two stopped the brief scene and went to walk into Beatrice Herford's scene to take an additional scene and go on. Miss Herford is doing two of her standard "bits," the woman shopper at luncheon and in a 10-cent store. Both brought laughs.

A novelty in "That Reminiscent Melod" number is the matching up of a number of the popular bits of the last year and the source of the original melody. It scored because the writers were big enough to show that even in the 10th of the number they had not been above "choosing."

The "Valley" number is "That Charles Derickson, was beautifully done, with Grace Christie doing a "bubble dance" at the finish. This score. The original finale was intended to show the evolution of show business in the 20 years; however, the first part of it was cut and only that of 10 years ago and of the present show was left.

It was lacking, but it was long in novelty. In "The Japanese" was the opening of the second act, with Vera Myers leading the numbers. She looked very pretty in a Japanese makeup and sang delightfully. A legend of Old Japan is related by Charles Derickson, who then entered in pantomime by two principals, Dorothy Smoller and Frank Parker, with a ballet staged by Michio Kato, who was singing.

Williams and Wolofus with their vaudeville specialty almost intot fit in the next spot. The audience Monday night seemed to know the act backwards, but got a few laughs out of it.

The "mundo" number is a clever conceit. It is entitled "A Young Man's Fancy with Rosalind as the singer. On a huge music box the scenes of a Shepherdess (June Korin) and a Shepherd (Frank Parker). The revolve on a platform and the girl does a pretty coloratura bit to the melody. A ballet, with the principal dancer trying to lure the boy, follows. There are six girls, all on their toes, and it is a most pleasing picture.

For the finale a number entitled "The Bridal Yell" is employed. The yell that has passed down through centuries in a woe it passes in review. It is a pretty family is used and all of the brides who number, but it does not deliver the punch that there should be to about this point. The epilog which finishes the piece is short and to the point.

In all of the second act there is but one number that really seemed to have a popular appeal, and that was "Without Kissing Love Isn't Love," handled by Gloria Foy and Allyn Kearns. In putting it over Miss Foy scored her winning hit of the evening.

Phil Whitt as the Boss and later as the poker player, is an old burlesque comedian, and he put over a legitimate performance that should keep him on Broadway. He at least was much in evidence. The others in the cast just kept "gassing" their throats hard to check up just what they were doing.

In the entire cast of principals there really aren't any names other than that of Olin Howard, who has scored thrice on Broadway in the last two years and Williams and Wolofus from vaudeville originally and more lately at the Winter Garden.

Just what John Murray Anderson is going to do with "What's in a Name" remains to be seen. It is certain that in its present shape it cannot last, but judging from the manner in which the Greenwich Village Follies was whipped into shape the same may occur here.

There is much production is concerned to work with, and perhaps in the end J. M. A. is going to find out that there is something in a name and a couple of them, after all.

Fred.

NEW ACTS THIS WEEK

Joseph Santley-Ivy Sawyer Co. (5).
"Bits and Pieces" (Musical Comedy).
36 Mins.; Full Stage (Special Sets).
Palace.

1920
Scene 1—"Breakfast in Bed"
(Santley and Roy and Kenneth Webb)
Miss Sawyer and Mr. Santley
Scene 2—"My Lady Friends" (Santley)
The Misses Hinda Hand, Dorothy Chessmond,
Victoria Miles, Madeline Van and Mr.
Santley.
Scene 3—"East Is West."
(Short and Silvio Hain)
Miss Sawyer and Mr. Santley.
Scene 4—"The Greenwich Village Follies."
(Jerome and Turk)
Hinda Hand, Madeline Van and Mr. Santley.
Scene 5—"Scandal" and "Tea for Three."
(Roy and Kenneth Webb)
Victoria Miles, Dorothy Chessmond and Miss
Sawyer.
1921
Scene 6—"Maytime" (Santley, Hain and Allett)
"Jack of Lantern" (Victoria Miles)
"Chu Chin Chow" (Dorothy Chessmond)
"Going Up" (Madeline Van)
1922
Scene 7—"Some Pretty Day"
(Santley, Sawyer and Company)
Musical Director.....Howard T. Collins
Costumes designed by Hassard Short

A magnificent vaudeville act and production is this latest of Joseph Santley's, which has been superbly produced by Hassard Short. It is classy and clean all the time; there are any number of other productions recalled through their music or titles, as the programming above mentions, and as entertainment this 35-minute act would suffice as musical comedy for a full show of that description. The idea is engaging, the execution is splendid and the effect is show-stopping. The billing carries in equal display the name of Ivy Sawyer, who is also an equal portion of the turn through her contributions, whether with Mr. Santley or the others. The assisting company of young women each of whom has an individual opportunity in the 1919 number does very well. With a plenitude of dancing Mr. Santley, one of the stage's best juveniles, did not find it necessary to interject a "himmy," judgment that ran through and protected the turn as the ultra-classy production act of vaudeville. While a "bridal number" ended the act proper, it was a different sort of bridal number, to be compared to none other, with the four young women holding up at some distance to the rear the train of Miss Sawyer's gorgeous wedding gown, with all six, including Mr. Santley, dancing the finale in a sort of high school step. A comedy bit here was a pickaninny shown in a cabinet as a Cupid, with the colored kidlet afterward brought on for several bows. To the applause and after many appearances for acknowledgement, the Santley-Sawyer duo put over another new scheme in singing their thanks, expressed in an extra verse of "Some Pretty Day." The act opened like a race horse and a thoroughbred at that, with as pretty a setting for the "Breakfast in Bed" number as any legitimate show could boast of. It was a bedroom with twin beds, Mr. Santley phoning to Miss Sawyer, both singing the number. The setting for "East Is West" was nearly as attractive. This production must carry a carload of props. For satire or travesty the "Greenwich Village Follies" bit with accompanying lyrics stood out, but the entire thing acts a new and high mark for vaudeville—it's vaudeville at its peak today, an elevation that is a real evolution. Just from a legit tour at the head of a show ("She's a Good Fellow"—Dillingham) it must have been fast-work that permitted this turn to appear so soon afterward. Mr. Short as the producer is fully in the total credit, for in construction and running even allowing for the big measure of work allotted Mr. Santley, this act is second to none. "Bits and Pieces," running 35 minutes, is the star green of all vaudeville wheels. *Sime.*

Lily Lena.
Songs.
16 Mins.; One.
Palace.

After an absence of several years from New York, Lily Lena, English, is reappearing this week, at the Palace. Her local engagement is after a road tour of some weeks, Miss Lena having fallen into that bugaboo of the English artist, the Bushwick, Brooklyn, when first opening after arriving on this side. Noted when last here, singing then as she does now, songs, with a change for each, for her clothes Miss Lena still strongly leans on that air. Tuesday evening she sang four songs in 15 minutes, not very fast for nowadays in American vaudeville. One number had four verses. The house listened indulgently for Miss Lena's first two songs, neither of which seemed to mean anything of particular consequence. With a half-audience number, "Won't You Be My Husband," she did a little better, and closed rather well with an English "Tommy" number, dressed in the English aviator uniform, made girlish in fashion. With a salute at its close that was a peach for a girl to do, she received enough applause to warrant the retention of her position, No. 4. For Miss Lena did look nice in that uniform, and looked well in all of her clothes. The salute was a crescent shaped sweep of the right hand to the cap, then a straight downward movement that would be called over here, "snapping it." The opening song was "Have You Another Girl" and the second, "My Sweet Parisienne." Miss Lena likely is satisfied to know that she "got by" on her return visit after so long away. It was a risk, for everything in variety is reaching around here now. And Miss Lena did that, she just got by. Lucky, and she may thank herself and her appearance rather than her songs. *Sime.*

Harrington and Mills.
Songs and Dances.
One.

Columbia (March 21).

Harrington and Mills are colored, man and woman, with the woman first appearing in man's evening dress, as the straight to the comedian, of the Bert Williams school. The woman does a ballad-before changing to a dress after which she dances. First stating each will dance to either side of the house for the most applause, both do so, with neither gaining much from it. The man indulges a pantomime during a song and dance, strictly on Williams' lines, doing it as fairly as most who have followed Williams so closely, although through imitation it is cold by others than Williams himself. Unless the man concludes the Williams manner of working is his drawback at present and unless he can do, and does something else as a comedian, the act may set itself for a permanent small time stay. *Sime.*

Lovell and Lewis.
Talk and Songs.
12 Mins.; One.

Harlem O. H. (March 22).

Man and woman whose routine developed no strength at any point. Opened the man as an eccentric comic interrupted the girl's opening number to sell her a book. Little was gained from the chatter. The man then solaced with "Jingo" going into a dance, but trying to take in more territory than he can cover and that brought giggles. The girl looked well on returning after a costume change, doing "The World Is Mine" but she could do little in a dance attempt either. Patter natter films was weak. The routine finished with "Why Don't You Put Me Wise." Only for small pop time. *Ive.*

Oliver and Oip.
Comedy Sketch.
20 Mins.; Full Stage (Special).
Colonial.

Oliver and Oip's new comedy playlet is called "Paradise Closed." It's a whimsical little affair, running along smoothly with a pleasing line of dialog until just before the finish, when the big punch happens along. This is a thunder storm with real rain. The effect is not new for vaudeville, having been used by Joe Hart for "The Rain Dears" several years ago. But it's new to the present generation of patrons and that's sufficient to put it over anywhere. The act carries a light story of a couple who have been disappointed. At the opening their household furniture is out on the lawn, and the pair are wondering what their next move will be. It seems, however, that the husband has been fooling the wife about being broke just to cure her of extravagance, and hired the moving men to pack them out after having "framed" the dispossession. Just as they are about to arrive at an understanding the rain storm happens. This is genuinely funny, the husband (Oliver) and the wife (Miss Oip) each climbing into a bed and raising an umbrella to ward off the shower. An extra shove is given the comedy at the close by the husband's bed breaking down. A pretty stage set of rain clouds that makes a particularly fine background for the action. With the rain storm finish, the act can't fail. *Bill.*

Cliff Green.
Monologistic.
14 Mins.; One.
Harlem O. H.

Cliff Green has been playing pop houses for some time, appearing in the Fox houses and others. He opens with a souse bit talking in rhyme mostly in reference to why his wife won't allow him to touch the family's private stock of liquor, his chatter being interrupted by hiccoughs—just a bit too much of that, however. The bit preludes a routine. He tells a good "cootie" story and then goes into series of little card tricks that looks like his own. One of his stunts is a one hand shuffle. He also manipulates a coin adroitly over the knuckles of one hand, then does the coin stunt and the one hand shuffle at the same time. His card palming at the finish is exceptionally good. For encore there was a recitation on "A Bit of Sand" in serious vein. Green is a very neat chap in tuxedo, is of nice appearance and shapes up as a good entertainer—one who should move upward. *Ive.*

Udine Andrews.
Kid Characterization.
9 Mins.; One.

Harlem O. H. (March 22).

Udine Andrews is rather tall and well built. She appears in a full smock of yellow silk to explain about a young friend, who she says she will imitate. She is underdressed as a kid and she makes a very fine looking youngster. Her material drew laughter at times though one or two bits were familiar. She won enough in the way of returns whether from friends or others to reappear, when she wore a black silk smock a la Bessie Browning. For encore she moralized on being kind to kiddies, saying she had learned much from them. May fit for three a day. *Ive.*

Mowatt and Mullen.
Songs, Talk and Dances.
15 Mins.; One.
American Roof.

The couple snacks of a burlesque pedigree. Some of the business and gags were decidedly "blue." It is effective withal. The song and dance routine is topped off with a little club juggling by the man. *Ive.*

A Bilboa and Co. (8).
Song and Dance.
15 Mins.; Three (Special); One; Four (Special).
23rd Street.

A slide projected on the street drop announces this is the first appearance of the act in America following engagements in Spain. The curtain rises on a special street set disclosing two men squatting at kettle drums, which they sound in Oriental fashion. Two dancing maidens enter for a double number. To "one" a special foot square board is placed on the stage. Senor Bilboa performs a solo on it to the strumming of the other man's guitar. The nature of the dance is this: The senior's ankles are shackled with his own handkerchief permitting but limited movement of the pedal extremities. The purpose of the number evidently is a display of the man's agility with his feet. The first part of his solo is in the nature of a clog. He then demonstrates how softly he can execute his number. Then back to the accented feet stamping jig—much applause—exit. And all this must be spoiled by the unnecessary guitar solo by the other Spaniard that follows. It is some Spanish ditty of even tone, without any melody, and therefore misses. When this same man essays a Spanish ballad in the native tongue to his own accompaniment he redeems himself, for despite the foreign tongue which means nothing to the audience, the tune is appealing. The act returns to "four," another special set, for some simultaneous native stepping by the senior and his two female assistants. There are possibilities for this act. H. B. Marimoli is said to have brought them over. It is a novelty in spots and with the slide that prepares the audience for what is coming, it means just a little bit of Madrid transplanted to New York for 15 minutes. That slide idea was Mr. Duffey's, the house manager. It sets the house in a receptive attitude, arousing a sense of leniency now that it is prepared for something foreign. It is a good variation also on the current "jazz" terpsichorean productions. *Ive.*

Alice Patti and Nan Carlbom.
Songs and Piano.
16 Mins.; Full Stage.
Harlem O. H. (March 22).

Two women neither having the appearance of being this side of thirty. Both dress in black gowns, one at the piano (Miss Carlbom). The billing read the latter assisted Miss Patti but it was more than fifty-fifty if there is a division of ability concerned. If Miss Patti isn't using her own name, she surely has reached upward to the heights in the matter of selecting a name. As for vocal possessions, Alice Patti showed little to command attention for stage work. The girls opened with "Sweetheart" duetted (from "Maytime"). Miss Carlbom followed with her version of "Old Black Joe" and "Last Rose of Summer" played on the piano as one number. Miss Patti followed with a single, "Blues My Naughty Sweetie Gave to Me." Another piano number, not as good as the first, came next and then for a finish there was a duet of popular melodies. Miss Patti showed more familiarity with the stage but the act cannot go very far as now constituted. *Ive.*

Frank Ogley.
Songs and Piano.
9 Mins.; One.

125th St. (March 19).

Ogley goes to the piano and solos "For You Alone," a semi-classical, then another ballad followed by "You'll Get There in the Morning" and "Busy Little Bee." He possesses a tenor voice of remarkable sweetness and volume but is handicapped by a shabby appearance and inexperience. He betrays his lack of showmanship and extreme nervousness when he leaves the instrument. *Con.*

NEW ACTS THIS WEEK

23

Bert Lewis.
Songs and Talk.
17 Mins.; One.
Columbia (March 21).

As a single singing monologist Bert Lewis, said to be from the west, exhibited nothing to attract special attention at the Columbia Sunday afternoon. Thereby he failed to attract special attention. Starting off with "Moving Picture Ball," Mr. Lewis interspersed stories and songs into a turn of 17 minutes, stretching it out to that length by jockeying light applause into encores. His trick number was "Spaniard Who Blighted My Life" with special verses carrying points of double entendre but not dirty. Lewis seems to be spicing Al Jolson generally and would give the impression that at one time he must have given an impersonation of Jolson or attempted to. Showing nothing new in method, style or material Bert Lewis can hope for little around here excepting such small time as he may procure. Better material of course might be an aid but Lewis lacks the personality a singing monologist should be certain of before trying for a single, unless he is agreeable to becoming as big a "nut" as others have who got away with it. But that would be no novelty. *Time.*

Burns and Wilson.
"The Untrained Nurse."
16 Mins.; One (Special Drop).
58th Street.

A "smart" idea for the perpetration of a singing and crossfire act in "one." With the aid of a special drop to indicate—or more correctly to suggest—a doctor's office in a sanitarium, an atmosphere is at once created for the two characterizations—a house physician and nurse, the latter a "nut," with the doctor doing "straight" for her. Both are excellent performers, the fun being created through his raving at the nurse's stupidity. Eventually, they break into song, she first with a bit of syncopated melody with swaying, suggesting in intonation and mannerisms the work of Blossom Seeley. He talks a number very well and they wind up with conversational duet in evening attire. Both in song and talk one is impressed by the distinctiveness of their enunciation. The woman is a "nut" without being common or vulgar. Throughout the act breathes "class." *John.*

The Soldier's Web.
Aerial Act.
5 Mins.; One (Special Drop).
58th Street.

Attractively caparisoned setting, an improvement over the regulation background for an aerial act. Special drop represents soldier's web. Man and woman, in full fleshings on platform in center of huge web, open with song, with their heads through the webbing, open and they operate on perpendicular ropes, rings, trapeze, etc. Play bells, do teeth holds, plunges and other stunts pertaining to the routine of such an act. Neat closing turn. *John.*

Gertrude Morgan.
Songs.
9 Mins.; One.
American Road.

Miss Morgan is a bearded girl, of slender type—very slender in fact. She wears frocks which fully show her bare knees. Gertrude admits she's a thin person and gets a laugh during one number when she tells the drummer to "keep his eyes on his own drum stocks" not her (legs). She opened with "All the Boys Love Mary," going into "Change Your Name to Mine." A father recitation is a prelude to "You've Been More Than a Daddy to Me." She closed with "The Baby Who Can Baby Me" used an audience number. Miss Morgan opened intermission but didn't start anything Thursday night. Her curls are an asset. *Reg.*

Burke and Burke.
Comedy Skit.
Full Stage (Parlor).
Columbia (March 21).

Burke and Burke are man and woman, in a messenger boy skit. The man enters as messenger with a collect message, demanding 30 cents and thereafter when opportunity arrives repeating he wants it, by outward demand or leading up to that point in dialog. The woman flirts a bit and the messenger grows bolder, finally sitting upon the sofa with her. In a aside-way, probably intended for small time only, he bullies the young woman who asks him to leave, to go down in the yard and throw pebbles at the prop practical window. He does this as she phones the janitor a boy is throwing stones at the window and the finish is the boy breaking the glass to thrust his face through it and inquire if she expects him to wait all day. The skit runs in the old style of its own of act (messenger boy) brought more up to date and with the messenger dressing cleanly from gap to uniform. He is noisy at times apparently through a habit acquired of modulating his voice until at times he is yelling. For small time the turn will be a laugh, as witness, when the boy asks the girl if she is single: "I guess so," she answers. "Don't guess," the boy replies. "A friend of mine once had to leave a nice warm room at three in the morning through a guest like that." For better time the skit would need quite some polishing. The young woman does a moderate straight and the man comes up to the requirements of material. *Time.*

Dyer, Rogers and Bell.
Singing, Talk, Travesty.
20 Mins.; One.
58th Street.

Some of the routine used by Dyer and Rogers now adapted for two men, straight and eccentric, assisted by young woman. One of those—you know the kind—where straight is beggied by the girl for just one kiss and finally, but reluctantly, consents to the bewilderment of the eccentric. They sing a bit, then have travesty melodramatic bit as a rehearsal for a motion picture camera and dance for a finish, with bit of business. Good small timers. *John.*

Hurst and DeVars.
"Millinery Nonsense."
15 Mins.; Full Stage (Special Set).
58th Street.

Scene is millinery shop, with yellow and black drop, set in black and white, purple drapery, etc., all making for a gorgeous flash. Girl opens with a fashion song, during which she changes her hats. Eccentric man enters for cross-talk; he nut sings while she changes her gown; conversational number. Classy couple, most effective setting, a good idea, but talk not quite up to the standard of big time for which the production is designed. Might be smartened up by a cross-talk doctor. *John.*

Katherine Murray.
Songs.
16 Mins.; One.
Keweenaw's Brooklyn.

Katherine Murray is doing pop and character numbers assisted by a male pianist. Opening with "Hen and the Cow," a published number, Miss Murray follows with "I Always Do as I'm Told" apparently written for her. Then she does a "wise waitress" number, also a special, closing with "Moving Picture Ball," another published song. A complete change of wardrobe is made for each number, the costumes being suitable for the song rendered and all shaping up attractively. Between time when Miss Murray was changing the accompanist played piano solos. The act looks nicely set for the pop houses. *Bill.*

Dolly Connolly and Ray Raymond.
Assisted by Percy Wenrich.
Songs.
18 Mins.; Two (Special).
Colonial, March 22.

Percy Wenrich starts the turn off with a prelude on the piano, in that way playing Miss Connolly and Ray Raymond on. The first number is a double, "You Know, You Know Me As Well As I Know You." It's a novelty, variation song, expertly handled by Connolly and Raymond. Some pleasing close harmony got the desired applause results. Next, "You've Got That Something," another double, with a comedy snapper on the end, touching on the prohibition thing. There's a short bit of stepping with this following the second chorus. Raymond has a single next, a satirical ballad, with a great set of comedy lyrics. He does a "soupe" in this, not exaggerated but funny. "You're Too Far From the Old Folks at Home," done in con dialect by Miss Connolly for a single, and another double for closing. "One Loving Carets" with more close harmony. Wenrich, besides playing all of the accompaniments, does a medley of his former song hits. This landed as well as anything in the act. Raymond wears dress suit and Miss Connolly a pink evening dress. A blue velvet cye makes a classy background. Raymond was formerly of musical comedy. He will do nicely for vaudeville, having everything including appearance and voice. The act is set for big time. *Bill.*

Lieut. Randall (2).
Said Artist.
11 Mins.; Four (Special Cyclorama).
23rd Street.

Private James Clarke of the 2nd Infantry (later announced) opens with a bugle call beside an American flag waving in the electric fan breeze before was scored cyclorama scene in "four." The lieutenant enters and explains his style of art work. It is done by sprinkling certain colored sands on a prepared easel and developing a scene. He does three pictures, a ship at sea, Lincoln's birthplace cabin in winter and an impression of the city of Rheims burning down. For the latter, a little touch of realism is added by real flames. His small talk aids matters. The private also does another demonstration session of the various bugle calls. In the lieutenant's patter there are a couple of "old boys." The rest sounds original and some of it clever. From the officer's talk one gathers he served in the Philippines. *Con.*

Freddie Kelley.
Javenele Singer.
9 Mins.; One.
125th St. (March 10).

Kelley is a youngster 13 years old. Neatly attired in a dark suit he opens with "Wonderful Pal," followed by "I've Got Out and Walked Before." Next "He's Getting the Wonderful Girls," the cellarette prohibition number. Kelley gives the impression that he is a male impersonator. He has a sweet soprano voice and went strongly here. He should have no trouble in the smaller houses and looks like a good prospect for Gus Edwards, Nat Nazzaro or one of the kid scouts. *Con.*

Rond and Calloway.
Piano, Harp, and Violin.
10 Mins.; One (3) Three (7).
125th St. (March 10).

Preceded by a picture sheet which announces that Rond had appeared before different celebrities, the latter in evening dress goes to piano in "one" for a classical selection well rendered. Then to "three" where his female partner is playing a harp accompanying on the piano. He plays a violin she doubling with Harp. He announces the next as his own composition and plays on the piano a medley composed of "Swamp River," "Home Sweet Home" and Sousa's march. They are good musicians and average up with other acts of their kind. *Con.*

Diamond and Girlie.
Piano, Singing and Dancing.
15 Mins.; Full Stage (Special Drops (2) and Cye).
Fifth Ave., March 22.

Maurice Diamond, formerly of McMahon, Diamond and Chaplow, and Lola Girlie, formerly partnered with Ivan Bankoff, have a worthy vehicle in their new dancing and singing departure. The act is dressed prettily in a black and gold cye, with special borders, etc., and opens with Diamond in evening clothes singing to piano accompaniment, "I Left My Door Open." Miss Girlie comes on at the chorus for a brief pantomime. Next is a posture too dance with Diamond doing the support. There is a flash run and jump in this, and a knee bend while elevating that looks difficult. "When My Baby Smiles" is soloed by Diamond, followed by a toe dance by Girlie in an elaborate, Oriental costume. Good spins, leaps and grape vines predominate in this number. Then Diamond's solo dance, featuring hoch steps, wings, and ankle bends, one of the best of its kind and fitted to an encore. The last number finds her in knee-length bridal costume and they double, she matching his difficult hoch and eccentric flat-footed work, while elevating. The act averages up with any of its kind seen on the best of the bills. *Con.*

Crumbley and Brown.
Crowned Comedians.
13 Mins.; One.
125th St. (March 19).

Colored straight and comic, the latter blacked up and both dressed as "Red Cap Porters." They open quarrelling with exaggerated threats banded back and forth. Then seated on suit cases a double song "I'm Goin' Down Home" well rendered as to harmony. Next a solo by the comic "Prohibition Blues," followed by "Life is a Game of Checkers," sung by straight man with both seated at a checker board. The comedy here consists of the efforts of the comic to cheat his partner and this phase of it though funny at first, is overdone. "What A Time," a comedy limerick double, which contains some ancient themes, got them big returns practically stopping the show. They are a good small time comic combination and should keep busy in the popular priced houses. *Con.*

Dusenberry and Bonnia.
Piano, Songs, Dancing.
12 Mins.; One.
125th St. (March 10).

Blonde couple, youth in tux and girl in elaborate evening cape and head dress. He goes to piano and they vocalize "I Never Once Opened My Eyes," a fair double. Next a brief travesty with the boy's efforts at comedy being all wrong. Next the girl imitates Blossom Seeley singing "My Boy," followed by a piano solo, which gets nothing. Then "Wonderful Dreams" soloed by girl in elaborate pink pajama outfit. At the piano he sings "Spanish Dancer From Madrid," another comedy attempt that failed. Follows "Ballyhoo" by male with a jerky dance. Another double, the girl in a classy knee length costume. They acknowledge bows, the girl making another costume flash with a shimmering silver wrap. The wardrobe was the high spot of the act. *Con.*

Shriner and Miller.
Comedy Talking and Singing.
12 Mins.; One.
125th St. (March 19).

This team from the west contains half of the former Shriner and Herman duo. They are a capable pair but are using an old idea in "The Bullfight" routine. The comic wears horn rimmed glasses and a trick hat affecting a Jewish dialect. A double comedy song at the finish earned them a couple of bows. They are a sure fire double for the popular houses and with new material could hold down an early spot on the better bills. *Con.*

NEW ACTS THIS WEEK

Laurel Lee.
"The Chummy Chatterer" (Songs and Talk).
 15 Mins.; One 81st Street.

Somewhat unique is this pretty brunette, Laurel Lee, as a single act. She possesses magnetism and assurance, both of immense help to her. The turn is very well laid out, with songs and talk, talk and songs. Miss Lee just seems to drift along during the running and through that, removes the idea of a routine. Several exceptional speedy costume changes are made and her gowns are most modish. The act gets away from the regular woman single singer. It runs pleasantly, with Miss Lee often taking the house into her confidence, such as she did when after opening as a French girl, with an accent, she suddenly dropped it, informing the house it was only a "part." That is why perhaps "The Chummy Chatterer" was taken for the billing description. Her stories are little ones. Two or three do not bear the imprint of a regular vaudeville author. Those are the "sugar refined" and "cafe" tales. They should be replaced. Too simple and common for this turn. Also the "hotel and traveling salesman" is purely a small town local and even in a small town Miss Lee might pass it up although the story is sure of a laugh. In songs Miss Lee does better, after her first, although her French accent is deceptive enough to continue it throughout the act should she care to. "I'd Like to Be" was well done. Her best is the finishing number, "Courtship," of yesteryear and current. There is syncope against the old time harmony and both are illustrated in action, with real humor in the idea of a present day proposal over the phone. It looks as though Laurel Lee is set for big time. She had the No. 3 spot at the 81st Street which would be No. 4 in other houses and Miss Lee can hold that position. She impresses pleasantly and makes everything she has in her favor count for something. She has quite a good deal. In these days when production acts seem to be taking in all of the singles, a girl who can talk and sing should be in demand. Miss Lee talks better than she sings. There is a peculiar quality to her speaking voice that she makes appealing and it sends her stories over but she needs better stories, not home made ones. Playing around for some time out of town this is Miss Lee's first stop in New York. Given encouragement she will develop into a standard big time single act. *Simé.*

Hurst and DeVare.
"Bits of Millinery."
 15 Mins.; Full Stage (Special Set). 23rd Street.

Ethel Hurst and a man are offering a rather clever little flash act that will pass in the small big time houses. A special set shows the interior of a millinery shop. She opens the act with a number that permits of the trying on of hats. The man is of the nut comedian type who will go a long way if assurance counts for anything. He enters and the two cross fire for a few minutes after which a "su" song is in order. The man during the talk leans a little too much to "camping" for laughs. The day is past when that "nancy" stuff will get anything for anybody and it doesn't belong. A double closes the act. *Fred.*

Aitken Bros.
Dances and Songs.
 5 Mins.; One.

The men appear in swallow tails and silk plug hats for a routine that mostly consists of old style clog dancing. They open with a song which means nothing and the second number is a prelude to the dancing. Looks like the men will have to show a more varied routine to attract bookers. *Lee.*

Don Alfonso.
Piano Act.
 15 Mins.; Two Lincoln Square.

The Don is of Spanish extraction although he suggests Italian nativity more strongly. But he chose the Spanish tongue, for a little impromptu aside for the benefit of a couple of Castilians in a stage box. The Don's act is not as effective as it might be but he has it in him to strengthen it. It is a straight piano offering and one gathers the impression the D. does not exactly hate himself or his playing altogether. This is good showmanship if he could deliver but he pitches the expectations too high and hence broods a trifle. A long-too long in fact—classical spasm is offered after a series of verbal announcements in stilted language for an opener. Another long winded explanation as to the why and wherefore of the ensuing number preceded a one handed solo that does not mean much. But words do not fail him here. Some more weak attempts at humorous announcement is engaged in preceding a pot pourri of pop stuff that was tinged with a suggestion of classical and "refined" treatment. That takes away all the "pep" from the jazz and, as he has us believe in his explanatory chatter, he is doing this jazz stuff for the benefit of the great lowbrowage. It is too delicately treated. Don Alfonso can tickle the ivories in more than average fashion, but he needs assistance in proper framing of the act.

Viola Leary and Co. (2).
Comedy Sketch.
 16 Mins.; Full Stage (Interior). 23rd Street.

Usual type of small time farce sketch. It has a bed room scene, a pretty girl, a sleep walker and a cop. That is the ground work and the rest doesn't matter very much. The girl is one of those impressionable faints that is "nuts" over a picture star. He lives in the same house and is a sleep walker, wandering right down the fire escape and into her room. One can't blame him very much for that for the is rather a good looker. But she thinks he is a burglar and holds him at the point of a gun, forcing him to call the police on the phone. While the copper is on the way she discovers his true identity and the trick is to get him out without a pinch when the policeman arrives. This is done by tumbling him into bed and having him pose as "aunt." For a finish the girl is tumbling back to bed asking him to walk in his sleep every night, he replying that about two or three times a week is all that he can stand. It is a laugh for small time. *Fred.*

Jeanne Deveaux and Co. (2).
"Some Papa" (Comedy-Playlet).
 12 Mins.; Full Stage.

The act opens with Mrs. Johnny Rodgers (Miss Deveaux) in bed having arrived at the hotel the day before. Soon there appears Johnny himself, since the pair have been divorced it was all a mistake of the clerk to assign Johnny to that room. Miss John getting a second look suggests they run double harness again, but John opines that he don't play return engagements and his next shot will be a premiere. However, he invites her to dinner and exits to change clothes (probably in the hallway since he doesn't ask for another room). During the interim a rouse saunters in, but though he gives her a pearl, he gets the air. When Johnny comes back he changes his mind about marriage and the pair agree to listen to the wedding bells again. Rouse enters and when he "gets it," exclaims "Aint there no God." E. Lee Robinson and Claude Archer are in support of Miss Deveaux. "Some Papa" was probably intended for small time only and there it ought to serve. *Lee.*

George Wilson and Ben Larson.
Talking Acrobats.
 10 Mins.; One and Full Stage. 81st Street.

Walking on in "one" to sing a "nut" song, George Wilson and Ben Larson, two nice appearing young men, in sack suits, afterwards go into full stage where they do acrobatics and comedy. The comedy is not bad at any time. Most of it is gotten through one holding a violin without playing it and repeating a "nut" announcement while the other fools about. The acrobatics are taken from a springboard, mostly, with some new tricks in that line. One of the team makes several heavy falls. The boys do not try too much talk and handle it well enough as they do their comedy, with the acrobatics the main strength for applause. For an encore in "one," it announced Mr. Larson or Mr. Wilson will do a "double from the ground," "the only person ever successfully doing this feat." The man on the stage intently watches the wings where the other is supposed to take his start from the orchestra strums up to the acrobatic peak, when the one in front of the audience tells to the other if he did the trick, and hearing the reply, "Yes," bows to the audience and walks off. The house seemed to take to this scheme of foolery and the light applause almost immediately was swollen into a volume that forced the boys to return for two or three acknowledgments. It's a good comedy acrobatic act with about the only question left as to whether one acrobatic trick at least should not be reserved for the final in "one" with the present comedy ending of course retained. *Simé.*

Frank and Tobie Shell.
Singing and Dancing.
 16 Mins.; One (Special Drop). 23rd Street.

Frank and Tobie Shell are offering a rather neat novelty that will do in an early spot on the better time. The man opens with song about Indians on Broadway and the girl steps out to an Indian dance taking a jeweled tomahawk for a black jack at the finish and separating the owner from his watch. The girl does a "kiddie" number next, the curtains in the center of the drop being opened to show a small bed-room. The lyric is about a naughty kid who is always sent to bed for every case of disobedience. A baby ball number closes the act. The boy doing a Johnny Boston Beans while the other member does a tough girl characterization. There is production enough to the act and both the boy and girl are clever but judging from the lyrics of the three numbers used, they are either home constructed or else someone put it over on the duo. The ideas are there for three real snappy numbers and once they are obtained the act will get along nicely. *Fred.*

Huston Ray with Aleta Dore.
Piano and Dances.
 15 Mins.; One (Special Drop). Harlem O. H.

Huston Ray is a pianist using a grand piano for his playing, which is most strenuous at times. He entered in a velvet tux and flowing tie after Miss Dore had explained the routine and offered a toe dance. Among the numbers Ray announced an impression of a Liszt number as done by "the world's greatest pianist," announced by Ray to be Vladimir de Pachmann. Miss Dore had another number in "Fif." She is a very cute girl and looked well though her thighs wrinkle at the knees. For the finish Ray announced a medley of hits "employing 15 rhymes of syncope," Miss Dore coming in at the close for a toe dance bit. Ray attempts difficult playing and at times "slurs." He has the appearance of being "there" with the ivories but a rearrangement of his routine ought to be more effective for he doesn't get the results that his hard work deserves. *Lee.*

Wallis Clark and Co. (2).
21 Mins.; Full Stage. Palace, Chicago.

Wallis Clark is a British player of distinction who has done heavy parts with credit. He gave a memorable role to vaudeville some years ago as the ghost in "Scrooge." He here essays an evening-dressed drawing-room part in which he wastes himself largely, though the effort in all is by no means futile. Clark is not primarily a delineator of such types as James Morton, a broker prince, which he plays; it would be better fitted for John Drew. But the one-actor—it is that rather than a sketch—is of shipshape order. It has the alarming title of "What We Want Most," which turns out to be power. Morton makes scandalous love to the wife of a struggling trader, coldly offers the husband a big business chance to divorce her and warmly offers her luxuries to consent. The young folks yield for a moment, then rush into each other's arms and proclaim that what they want most is each other. It was obvious that something was being held back, and it came when Morton made known that the girl was his daughter, that he had left her mother years earlier for a chance to get rich, and that he had been testing them; satisfied now, he makes the husband his partner and successor, looks at his wife's picture in his watch, picks up his hat and stick and says to the picture, "Mary, our daughter is a damned fine woman," as he puffs out and leaves her crooning a love song at the piano. Devah Morel as the wife gowns well and plays with decision and staccato punches in her lines. Louis Ancker as the husband uses but one tone throughout and lacks color, but feeds with clean technique. Clark wears his clothes a trifle awkwardly, which is either perfect characterization of an eccentric millionaire or angular portrayal of a smartly dressed man. The vehicle, written by George A. Carlin and Howard Lindsay, is dramatically and grammatically correct, differing thus from most vaudeville manuscript; is psychologically punchy and worth remembering, and talks throughout in sophisticated measure and perfect diction. It lacks comedy. It took three good curtains and is durable goods for vaudeville to intelligent audiences. *Lee.*

Blair and Crystal.
Song and Talk.
 15 Mins.; One (Special). Lincoln Square.

Boy enters, before beach, drop in "one" soliloquizing he must get a big story in this summer resort for his paper or be summarily discharged. Prop airplane is seen descending and girl flops out. He has refused to accede to the pilot's osculatory demands, hence this sudden entrance upon the scene. Crossfire ensues with business with a prop camera. It is fast and listens original. A special number is offered by the girl. Some more talk and a parody medley finish that is not as strong and coherent and as funny as it might have been. That should be looked after.

George Shelton.
Tramp Monologist.
 12 Mins.; One. 125th St. (March 19).

Shelton in an extreme tramp make up runs across stage disappearing to opposite entrance, evidently to convey the impression that the cops are after him. He returns to go into a monolog in which he maintains a perfect average as regards released material. His act could be billed "The Consensus" for he doesn't skip any of the standard words. They were hep to him here. He precedes each gag with the remark "Oh boys," and it gets extremely tiresome. Shelton has a fair delivery and is equipped with fresh material might qualify for the smaller houses. *Con.*

Tangany likes nothing better than a stolid, sour-faced audience, and this was exactly what she confronted her Monday night with row after row of faces with that Bontonese "Go ahead, make me laugh" expression. Her cost, costume swept them off their feet, it being her exotic silver bower effect which she is using with her "You Can't Lose Me" number. It was less defant Eva than hissing and when she began to make comments as to what the gossip said about her pade, her teeth, her missine

SHOW REVIEWS

ear and her false teeth there was a little touch of human appeal to her work that caught the house just right and when she followed it up with that cleverest of touches of psychology about "Don't Forget Me When I'm Gone" the house was here, and deservedly so. She is not showing the wide range of costume changes that have marked her previous bookings here, and her last two costumes, fleshings and white bodice, resembled each other much too closely for effectiveness and need. Knee dress in between.

The supporting bill was not heavy, something almost inevitable with Tanigay, but it was well balanced and well laid out, although the closing act, William Edgerton and his Posing Horses, Dogs and Madams, was hopelessly handicapped and experienced one of the worst walk-outs in months, the house being cast as a leisurely use of all the exits would permit.

Babetta Patrick and Co. opened, Mme. Patrick proving to be of even more heroic proportions than heretofore, and her insistence upon working in black fleshings merely accentuated her enormous strength and massive proportions. Her routine is short and snappy, one or two of her acrobatic stunts being slightly out of the ordinary and saving the act from being mediocre. She would do much better, however, if she worked in a Grecian gown, that not reveal her chest so prominently and thereby furnish more of a surprise to the audience. She put her strength in evidence in some of her hand-to-hand work.

Jed Dooley and his juvenile Will Rogers act went remarkably well. He does in a few identical vein and yet has refrained from the temptation of using any of Rogers' stunts. He is very lively. His opening displays a bit of versatility, and his asides to the house were a welcome relief from the monotony of the "wise cracks" which have been in vogue since the first of the season.

Lee Rose and Kathryn Moon follow in a really exceptional bill, dancing act, during which they introduce several interesting novelties. Kathryn Moon, may well be termed a "stumble dance," for Rose appears to stumble and fall covering himself with his arms. The stunt Then both do the stumble and work it into the dance in accompaniment with music. This and an acrobatic dance at the finish of their act put them across with a big hit, although the opening was weak. A Grace Doro was billed to handle the novelties for the pair, but was not in sight and was substituted.

What Olive Brincoe and Al Raah offer is really a side-splitting sketch of the old school, with the act about 80 per cent. Olive, Hottel, a comedian, and then showed up as a pair. His rather conservative comedy is not for the pair. She is strong for the costume changes, like with her statuesque figure nearly as well as one of, say, black velvet would.

Bert Erroll, a comedian, who appeared on the program, went over well, and much of the time he handles himself at all times with his songs crooned out without sound like a legitimate soprano, completely free of the falsetto tones which are the usual stock in trade of female impersonators. In the matter of songs he has done especially well.

Lloyd and Wells, a couple of black face comedians, have a new opening to act as regards the comedy. True, they had little competition up to this time. One fault is they are letting up on their dancing. They went over well. William Gaxton and Co. in "The Junior Partner" is one of the best comedy sketches which has been seen here this season. It is the type of act which can stand a repeat in the same season, as it is doing this time. Gaxton keeps the act going at top speed.

KEITH'S, PHILADELPHIA.

Philadelphia, March 24. The show ran almost three hours Monday afternoon and seemed to drag badly in spots. The house was crowded, though not quite up to last Monday, when there were several rows of staides attracted by the Moscow Family of local really surprisingly large with a sample of spring weathering people. Possibly the first sign of spring caused the audience to drag along with the show, for they were not all liberal with their applause. This resulted in a somewhat dissatisfied show, although there was enough good material in the bill.

The headline attraction worked under a severe handicap, for it was plainly evident that the Moscow Family was in good voice, while Bennie Fields was suffering with a heavy cold. The Saeley act has some new numbers in it and Miss Seely has some new songs and is wearing some new costumes, which show her off to excellent effect, so that the act got over in spite of the draw-

backs. An extra number, which was the best of the show, was called for.

The one-act play, "The Flattering Word," with George Kelly, its author, in the principal character, proved decidedly interesting—not only because Kelly is a Philadelphia product, but because the sketch he has written is really worth while. It is something different, has a delicious humor and got many laughs, also a splendidly played. It contains some of the best of the right sort of material. Marks and Rosa have plenty of ability but are short of the right sort of material. The man is a clever step dancer and the woman goes away with a song really. The spot admittedly was against them, but the team got everything possible out of their act, landing their best returns with some entertaining patter and a double song and dance at the finish, pulling out with a couple of bows.

Katherine Murray (New Act), third, and Sargent Brothers fourth, the latter repeating here within the last four weeks. The Sargent Bros. turn is sure for any type of house, containing a series of single and double pop songs and musical selections, done in the currently popular jazz style. The shorter obnoxious solo of a carpenter's saw is an odd bit of musical stuff. It landed for a solid smash. The harmonies and uke duos also shared in the success.

Following the news weekly which split the bill at this house, came Hans Robert and Co. in a comedy sketch, based on what a married man might expect in the big comedies. The sketch was a farce, only given an odd twist by having the husband getting ready to run off with a female chaperon, who is the other way around. The act kept the house in a good mood, playing a low comedy role without exaggeration and subtle satire.

Alman and Nalla, the third mixed team to reach the audience, went over nicely. The act was a comedy sketch, based on holding a first quota of laughs. Alman was a first class tenor voice which he uses to advantage in his double pop numbers. Miss Nalla is out and shows nice arched eyebrows. The act was based on the same idea as that used in the Hans Robert sketch. This naturally tended to put a damper on most of the act.

The Impassioned Russian dancing troupe, the Russian dancing troupe, stopping specialty. The spins and pirouettes of the solo dancer pulled their house in a big applause. Bill Farnum in "The Adventure" closed.

AMERICAN ROOF.

There were two Lees on the bill for the first time, and they went over well. Lee (New Act) and featured Harry Lee. The first named isn't any relation to the second, but they are both comedians. Harry Lee formerly teamed with Roy, offered his new single, "The Manager," down next to the second named Lee. He was as far as copying the honors. Harry Lee was a real laugh to agents in the house.

The Maxine Dancers closed intermission with a flash dance routine. The act was a comedy sketch, based on the fact that both men are dressed better than when the act first showed, and it is quite an improvement. Hal and Françoise (New Act) on just ahead of them did very well with the flash dance routine. The Hippodrome show made the number three spot stand out. The turn is probably keeping in trim and are due to again appear with the Ringling, Barnum & Bailey Circus.

Gertrude Morgan opened intermission (New Act). Seventh was the Hugh Norton and Co. turn, known both as "Love in the Suburbs" and "Breakfast for Three." This comedy playlet started off with a rush, Norton doing a funny scene. It holds up, and for a three act turn it has most of the sketches (which spot it occupied) backed into three months.

The Three Dun Mun Brothers with their bar acrobatics closed the show. Pauline Saxton and Slater were second.

58TH STREET.

Seven acts, a good feature picture, Kinogram, Topics of the Day, etc., comprised the bill at the 58th Street last week. Four of the turns are reviewed in "New Acts." They are The Spiders' Web, Turret and DeVers, Dray, Rogers and Bell, Burns and Wilson.

When the show with a good equilibrium turn, with a neat garden set, some instrumentation and relay work with barrels. The Calvert and Shane, a pair of rather good vocalists, followed. The act was their distinct enunciation. They are an act of the most of the acts that are possibly a bit better.

"Fads and Frolics," a tabled presentation by Maxine Dancers, is a big deal for that style of act. They have quite a number of the drops, etc., for an effective scenic background, the costumes are rather expensive. The girls have good voices and are well trained. They are six of them, a good looking subcommittee of comedians, and an eccentric step-der of no mean quality.

Joe.

23RD STREET.

A balanced show, replete with pleasing entertainment, fell to the lot of the capacity audience Thursday. Lieut. Randall (new) opened with an artistic novelty. Meg and Marjorie Dunn with a coring rifle routine found No. 4 spot easy. Gibbs and Colwell have a sure fire vehicle in a clever sketch, "Stranded in New York." It sustains interest throughout, and the concluding travesty of "Zaza" is a piece of art.

Old Time Darkies (new), a colored male quartet, held down No. 5 in great style. Linton and Lamar were the class with their "Daddy Bow Legs" vehicle. They are about set to mop up in the big house. The girl is a cunning "kid" and the boy is an excellent foil for his via-avis' quips and unexplicated affections. The actress' lessons' number is a gem capably handled. To top it off they do a spasm of song and dance. Throughout the entire turn both work with a seat that confirms the impression they are very much in love with their work and are seemingly enjoying it as much as the audience did.

Adrian with his quartet assistants were next to closing, replacing Donovan and Lee, who were out after the first matinee, through a mishap to Donovan. Adrian Henry Lewis did all over the place and was a real find. He is a real find, owes it to be most-matched individual that "Adrian" for him, for said b.m. is in a nifty book of art and music, and comes honors. A. Hilboa and Co. (New Act) closed, playing a low comedy, according to the "dope" closed.

FIRST HALF SHOWS

JEFFERSON.

The audience Monday night was a receptive one and the seven acts worked hard to please. Almost every one scored. The house was practically filled and more were coming in with the third number was on.

The Dixie Four, a colored quartet, opened. They are billed as the "Melodious Champions from the South." They can sing and dance to the great vocal efforts. Give the 14th Street gallery gods ratings, jazz and some shimmy and they go down.

A comedy sketch, "Marked Money," presented by Frank Reddy and Co., scored. It has a regular apartment house setting and contains three people. The story is short and snappy, and the detective part goes over strong. Morris and Towne, in "Nothing But Love," scored. Harry Lee, formerly teamed with Roy, offered his new single, "The Manager," down next to the second named Lee. He was as far as copying the honors. Harry Lee was a real laugh to agents in the house.

The Maxine Dancers closed intermission with a flash dance routine. The act was a comedy sketch, based on the fact that both men are dressed better than when the act first showed, and it is quite an improvement. Hal and Françoise (New Act) on just ahead of them did very well with the flash dance routine. The Hippodrome show made the number three spot stand out. The turn is probably keeping in trim and are due to again appear with the Ringling, Barnum & Bailey Circus.

Gertrude Morgan opened intermission (New Act). Seventh was the Hugh Norton and Co. turn, known both as "Love in the Suburbs" and "Breakfast for Three." This comedy playlet started off with a rush, Norton doing a funny scene. It holds up, and for a three act turn it has most of the sketches (which spot it occupied) backed into three months.

The Three Dun Mun Brothers with their bar acrobatics closed the show. Pauline Saxton and Slater were second.

HARLEM O. H.

Tuesday night saw one of the biggest attendances this season. The try-outs no doubt added to the draw for the first day, but Oliver Carwood's film "River's End" appeared to be the main idea of the packed house.

They came early and stuck. Before eight o'clock the entrance side of the lobby was filled with a waiting crowd. The feature ended at 8:15, and Lou Levey found that by starting the show with the first act of the regular show, Billy Fern and Co. instead of the try-outs, although would be "cheated" to permit the lobby standees being passed through to stand some more. About three persons walked out. So he tried it again and ran Moesman, Winifred and Vance on third instead of the try-outs, being number three of the regular bill. Ruxton Ray, with Alota Dore (New Act), performed eighth. Aside from the good scoring of Green, Rose and Edges, who were new, the show was a hit. To put over anything like a hit.

(Continued on page 28)

CRESCENT, NEW ORLEANS.

New Orleans, March 24. Enough people were turned away from the Crescent Sunday afternoon to fill another theatre. That is the usual condition on the Sabbath, regardless of who is appearing.

The first half vaudeville show was opened by Lester Raymond and a feminine assistant who offered several odd moments in jugglery, gaining attention instantly and holding it throughout. Dorothy Boyer was mildly received in a song routine that contained many standards.

Bertram May and company inflicted a sketch usurping the bounds of horseplay. The emotive auditors who revel in slapstick shunned this assault upon their mentalities. Le Roy and Dresner composed after the form of male two acts. Confidence is their middle name, which probably accounts for their theatrical being. It got them some applause. They sang about chasing rainbows. It helped substantiate the thought they were chasers. Six Tsamianians made an imposing closing flash and had little competition from the preceding complement.

LAST HALF SHOWS

KEENEY'S, BROOKLYN.

The show last half last week presented about the poorest program arranged in the city in a long time. Hereabouts for several seasons, the first half embracing four acts, each appearing in "one." Marks and Rosa, a man and woman singing and dancing combination, opened the show. Marks and Walker, another mixed team, following. This tended to take the edge off Cantwell

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 (One to fill)

Watkins & Williams
 1st half
 "Peek in Pekin"
 (Two to fill)
 2d half
 Davis & Pells
 1st half
 McDermott & H
 E & L Ford
 (One to fill)

HARTFORD

May Foster Co
 Ryan & Ryan
 Florence Hackett Co
 Marguerite Padula
 Cleveland Branner Co
 2d half
 Gordon & Gormaine
 Alston & Gordon
 "Welcome Home"
 "Little Cinderella"
 1st half
 Bilson
 Francis & Wren
 Frank & Franco
 E & L Ford
 H & H
 (One to fill)
 2d half
 Hanson & J
 Watkins & Williams
 Ingram & Smith
 (Two to fill)

Pelace
 Davis & Pells
 Hale & Hook
 Dale & Baruch
 Elm City & J
 2d half
 Ryan & Ryan
 1st half
 John Barrio
 (Two to fill)
SCITUATON

Fella
 "Welcome Home"
 1st half
 Marlowe & Marlowe
 Babcock & Dorinda
 Sic Priano
 O'Brien & O'Brien
 Creole Revue
 2d half
 "Circus Medley"
 1st half
 Hip Raps
 Davis & Walker
 Johnson Baker & J
 (One to fill)
 2d half
 Clayton & Clayton
 Bert & Lewis
 "Heir for a Night"
 Evans & Wilson
 Bedford & Brooke
 1st half
WATERBURY

Gordon & Gormaine
 Alston & Gordon
 May
 Jack Marley
 "Welcome Home"
 2d half
 Bilson
 May
 May
 1st half
 Florence Hackett Co
 H & H Padula
 Cleveland Branner Co
 2d half
NEW HAVEN

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 1st half
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PALACE, NEW YORK, THIS WEEK (March 22)

JOE

FLO

MORRIS AND CAMPBELL

NEXT TO CLOSING

NEW SHOWS THIS WEEK.

boys were not so long of getting laughs, but finished strongly with a neat dance routine.

Coupled with them for applause bonanza came "The New Teacher." In the final spot. "This is the Avon Comedy Four's old turn, fashioned for the small time. It was surprising the laughs they won after the long session (it was eleven when the act was through). The routine is much the same as done by the Avons, but it naturally isn't done as well. But for pop booking, "The New Teacher" was headline. In their singing the quartet measures up fairly well. The tenor led the first number "Blue," there was but one other act, that coming at the finish with "When It Comes to Loving the Girls." The act could have ended. In the act are Cassell, Kramer, Wells and Swartz.

Fortunately there were about four try-out acts, since the length of the "River's End" feature made for an extra time bill, anyhow. With the picture starting again at eleven, the show ran till past midnight.

AMERICAN ROOF.

The idealistically balmy outdoors was too much for the Roof's prospective patronage, and as a result business was off Monday. At that, the orchestra floor was pretty much populated, the balcony alone betraying any signs of a dearth of inhabitants. Following Harold Lloyd's latest comedy, "Hunted Spooks," by far the best of the inimitable begoggled comedienne releases, Tate and Tate opened with a comedy acrobatic routine. It is a pot pourri of hokum, comedy, tumbling, dancing, mugging and tramping work. The couple were not alighted in the least. They should do for a similar spot in the better houses. Mowatt and Mullen (New Acts), Dance Fanchette filled in nicely in the third spot. Henry and Moore, who are using the old "At the News Stand," held next to closing the first half spot in great style. Henry still persists in using a "kneeteki" number that is as offensive as it is poorly handled. Then, too, he is getting away with the best part of two other standard acts. Ward and Van and Ben Bernia, with his "impressions," even though they are somewhat overdone. The pseudo-stage hand business ends the act off big.

"The New Leader" headlined and closed the first half. Jack Delmen is doing the "leader" role created by Sam Mann. The skit runs 20 minutes. It maintains a fast clip throughout.

The McNaughtons, a mixed team, re-opened intermission with a song-and-dance routine that was liked. The boy possesses a pleasing and powerful voice which he uses to good advantage. The miss makes an attractive picture in her abbreviated frills, and is a good straight in the crossover. They finish with a strong parody medley.

Bobby Stone and Co. with their "Hearts and Flowers" musical comedienne, seemed to please, particularly the black-face comedian. But it remained for the Innes Brothers to deliver the wallop with their talk and dance. The three Eddys, a male acrobatic trio in clown get up, closed to a spare house, through no fault of their own.

ORPHEUM, NEW ORLEANS.

A receptive audience Monday evening evidenced unusual appreciation of the present complement of acts at the Orpheum. Clinton and Clinton appeared initially, their jumping elicited commendation. Secondly, Green and Myra struck responsively mainly through the violin playing of Green, who carried the act across neatly. The sketch "And Son," played by Paul Decker and Co., brought uproarious laughter until near the end, when an improbable finish depicted its final appeal to some extent. Kasrum did approximately as well, suggesting the returns through excellent showmanship. Louis Dreyer and Black Gardner ran through their moment vivaciously, the light rallyer indulged in carrying sprituous ebullience. George Austin Moore, sporting his overalls uniform, achieved better with his stories, several of which are new. Oaks and Delour gave the performance

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a lightome tang, the tripping disclosed hiding enough color and versatility to keep the spectators seated to the end.
Samuel.

PALACE, NEW ORLEANS.

New Orleans, March 24.
Splendid show at the Palace the first part of the week that proved a solid succession of hits. Ed. and Meyerine created whirlwind of applause. John and Winnie Hennings were in high favor for the major part. Mr. and Mrs. Melburn were cosily welcomed. Bert Kenney was the cause of the colored section, attracting the largest business ever. Kenney is a special favorite with the dark folk here, and he fairly panicked them. When he remarked that he called his mamma loaded dice because she had such winning ways, their yells could be heard for blocks.
Mang and Snyder superlatively devoted went through their routine amid frequent outbursts of applause. The best show in months.
Samuel.

SUNDAY BILL IN ALBANY.

Albany, March 24.
Among the legislation affecting amusement interests, a bill has been introduced in the Assembly amending Section 2154 of the Penal Law, by striking out present provisions and prohibiting Sunday picture exhibitions where an admission fee is charged.

This bill is advocated by George West of the New York Civic League and is aimed to both destroy the commercial show on Sundays and retain to the churches the right to give Sunday night shows at which a "collection" will be taken up.

West has as yet been unable to have anyone introduce the picture censorship bill and it is not known whether it will be introduced or not this year. The New York State Conference of Mayors having gone on record as being against state censorship of motion pictures, it is entirely unlikely that a censorship bill would get very far this late in the session even if introduced this year.

"STILLS" WITH MOTION FILM.

Henry Cronjager, head cameraman for Marshall Neilan, has invented an attachment for the camera which, it is claimed, will take "still" pictures of the action of the different scenes at the same time the motion pictures are being taken.

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Everett Flossie
Fagan Noodles
Falleisen Nina
Fisher Edna
Farrell Peggy
Fauvelt Alaud
Fay Mrs. Eve
Faynes Mrs. Veri

Keane Gladys
Keefe John
Keith Frank
Kelly Frank Mostn
Kennedy Jack
Kings Herman
King Marie
King Helen
Knapton Harry
Lane Henrietta
Leigh & Le Grace
La Rose Realy
Leach Trip
Leonard Frank
Lewis Geo.
Libonatti Geo.
Lieberman
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Lowe Irene
Lynch Ray

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McKay & Carl
McKay Geo.
Johnson & McKenna
Manley F. G.
Mann E.
Marguerum Mabel
Marlette Robt.
Morrison Lee
Marshall & Covert
Mendelson Abe
Moran Tom
Morgan Jim & B.
Morgan Beatrice
Morrell Selva
Murray Geo.
Murray Lois
Myrie Walter

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Newman Nell
Ney Frances
Nofong Frank
Noonan Elsie
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Reddy Jack
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Reid Tris
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Tiche Harry
Tolman Marie
Toscan Andrew
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Totten Joe
Tunda Harry
Tupper Irving
Turner Ernest

Van Ande
Van Alksh Alex
Vincent Ed
Virginia Dainty

Walbridge Harold
Wallace Jean
Wallace N. & G.
Ward Jos.
Warren & Conley
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Spokane-
Review
March 8th, 1920
Charles Althoff seems to have added a lot of comedy business with the violin in his rustic classic "The Sheriff of Hicksville." This is not only a masterpiece of make up and method, but Althoff can also play the violin pleasingly. He was given a big reception.



"I Wish All Managers Were the Same"

Here's a "small time" manager who greets the artists at rehearsal, sees that they get the best possible hotel accommodations, refuses to tolerate "Simon Legree" stage hands, conducts bowling parties for the artists after the show at night, and in a pinch, essays a part in a sketch to keep the act from having to lay off. In thanking him for the spirit shown, Mr. Albee observes that he "wishes all managers were the same."

THE LETTER

Manchester Amusement Company, Inc.
Manchester, N. H., March 4, 1920.

MR. E. F. ALBEE,
Palace Theatre Bldg.,
New York City.

Dear Mr. Albee:

I have read with a great deal of interest the numerous letters I have received from your office in reference to the treatment the artists have received from different managers throughout the United States, but I see that the majority of these are from what we term "the big time houses," so I am going to take the liberty to tell you that I think the "small time" managers are taking as much interest as the big time managers.

I play ten acts a week and the favorable comments I hear from the treatment received from the different managers along the New England States make me feel justified in writing you this letter. I just want to tell you that we "Small Timers" are doing our best to make the performer feel that he is human.

We are handicapped at the start because we do three shows a day and naturally the actor comes in not feeling any too favorable towards a small time house. I am just going to relate my own humble idea of how I greet the different acts that play here.

In the first place, I meet them on the stage, as the brother big timers do, at rehearsal and make myself acquainted. Then, for their information, I tell them personally the best restaurants and the hotels that cater to the profession. We have one in particular and I have inveigled the proprietor into having a card room and other little comforts for the boys. We have also formed a little bowling club and we meet after the show and bowl. This seems to be a sort of recreation that they all like, including the women.

For instance, last week we had five acts and every one, including the ladies, participated in our games after the show. Some bowled for the first time in their lives; others were experts at it. We have no "Simon Legrees" on our payroll and I do not tolerate any of my crew abusing any of the performers and I have finally convinced them that to receive good treatment from artists you must give them the same treatment. I have also informed them that if these artists come in with grouches they should not antagonize them in any way, for their conditions are different from ours. If we don't get a good night's rest it is our own fault, it isn't theirs. They have to take late trains and early trains and as they are usually of a nervous temperament I have told my stage crew that they must make exceptions.

A short while ago I played a sketch in which the leading man was taken ill after the first performance.

It was out of the question for me to replace the act that night so I got the other two people in the act to come to my office and I sat down and wrote the part of the sick actor and played it for the next two days without any compensation. I am not an actor but in a case of emergency we can do most anything.

I do not want to appear egotistical in this but I want to let you know that some of us small timers who are so handicapped at the start, do just as much toward the lightening of the actor's burden as the big fellow.

With very kind wishes,

Yours sincerely,

(Signed) W. S. CANNING.

THE REPLY

March 13th, 1920.

MR. W. S. CANNING,
Palace Theatre,
Manchester, N. H.

My dear Mr. Canning:

I have yours of March 4th, and would have answered it sooner, but I have been out of town.

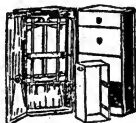
I read with much interest your description of the conditions that arise in your theatre and the manner in which you handle them. I wish all managers were the same.

I have sent your letter to every manager in the United States as an example of what one man can do if he has the disposition to help. Please accept my sincere thanks. Keep up the good work, and also explain to the artists that if they expect improvements, they must help themselves by being members of the N. V. A.; and get the benefits that accrue therefrom, such as being taken care of when they are sick; money loaned to them when they are in need; having their organization and the Vaudeville Managers' Protective Association to appeal to in any grievance.

I am sure that when the artists fully realize that the managers propose to deal with them through their organization (the N. V. A.) in the most liberal and considerate way, they will support their organization and take as much interest in it as the managers are taking in the Vaudeville Managers' Protective Association, and by their co-operation with the N. V. A. bring about these good results. With sincere good wishes, I am,

Cordially yours,

(Signed) E. F. ALBEE.

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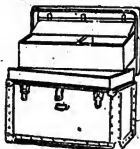
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press Cincinnati
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5 Gayety St Paul
"Beauty Revue" 29 Star Toronto 5 Acad-
emy Buffalo
"Beauty Trust" 29-31 Park Youngstown
1-3 Grand Akron 5 Star Cleveland
Behman Show 29 Empire Albany 5 Cas-
ino Boston
"Best Show in Town" 29 Columbia Chi-
cago 5 Gayety Detroit
"Bon Tons" 29 Gayety Washington 5
Grand Pittsburgh
"Bostonians" 29 L O 5 Gayety St Louis
"Bowerys" 29 Perth Amboy 10 Plain-
field 21 Stamford 1-3 Park Bridgeport
5-7
Cohen's Newburg 8-10 Cohen's Pough-
keepsie
"Broadway Belles" 29 Century Kansas
City 4-5 Lyceum St Jose
"Burlesque Review" 29 Gayety Roches-
ter 5-7 Bastable Syracuse 8-10 Lum-
berg Utica
"Burlesque Wonder Show" 29-31 Cohen's
Newburg 1-3 Cohen's Poughkeepsie 5
Gayety Boston
"Cabaret Girls" 29 29-30 Gayety Sioux City
5 Century Kansas City
"Cracker Jacks" 29 Gayety Baltimore 5
Folly Washington
Dixon's "Big Revue" 29 Worcester Wor-
cester 5 Howard Hartford
"Follies of Day" 29-31 Bastable Syra-
cuse 1-3 Lumberg Utica 5 Gayety Mon-
triel
"Follies of Pleasure" 29 Victoria Pitta-
burgh 5 Penn Circuit
"French Frolics" 29-30 Lyceum St Jose
5 Standard St Louis
"Girls a la Carte" 29 Gayety Boston 5
Columbia New York
"Girls de Looks" 29 Casino Boston 5
Grand Hartford
"Girls from Follies" 29 Gayety Brook-
lyn 5 Gayety Newark
"Girls from Joyland" 29 Penn Circuit 5
Gayety Baltimore
"Girls Girls Girls" 29 Gilmore Spring-
field 5 Worcester Worcester Mass
"Girls of U S A" 29 Minors Bronx New
York 5 Casino Brooklyn
"Golden Crook" 29 Gayety Omaha 5
Gayety Kansas City
"Grown Up Babies" 29 Haymarket Chi-
cago 5 Gayety Milwaukee
Hastings Harry 29 Empire Newark 5
Casino Philadelphia
Hayes Edmund 29 Empire Hoboken 5
Star Brooklyn
"Hello America" 29 Lyric Dayton 5 Olym-
pic Cincinnati
"Hip Hip Hurrah" 29 Gayety St Louis 5
Star & Garter Chicago
Howe Sam 29 Gayety Montreal 5 Empire
Albany
"Jazz Babies" 29 Howard Boston 5 Em-
pire Providence
Kelly Lew 29 Gayety Buffalo 5 Gayety
Rochester
"Kewpie Dolls" 29 Empress Cincinnati 5
Lyceum Columbus
"Liberty Girls" 29 Columbia New York
5 Empire Brooklyn
"Lid Lifters" 29-31 Armory Binghamton
1 Auburn 2-3 Inter Niagara Falls 5
Star Toronto
"London Belles" 29-30 Berchel Des
Moines 5 Gayety Omaha
"Maids of America" 29 Hurtig & Sea-
mon's New York 5 Orpheum Paterson
Marion Davis 29 Casino Brooklyn 5 Em-
pire Newark
"Midnight Maidens" 29-31 Broadway Can-
den 2-4 Grand Trenton 5 Trocadero
Philadelphia
"Milton Dollar Dolls" 29 Palace Balti-
more 5 Gayety Washington
"Mischief Makers" 29 Gayety Minne-
apolis 4-6 Gayety Sioux City
"Monte Carlo Girls" 29 Gayety St Paul
5 Gayety Minneapolis
"Night Owls" 29 Majestic Wilkes-Barre
5 Majestic Scranton
"Oh French" 29 Cadillac Detroit 5 Engel-
wood Chicago
"Oh Girls" 29 Gayety Detroit 5 Gayety
Toronto
"Pace Makers" 29-30 Grand Terre Haute
30-3 Park Indianapolis 5 Gayety Louis-
ville
"Parisian Fillets" 29 Folly Washington
5 Bijou Philadelphia
"Parisian Whirl" 29 Gayety Kansas City
L O
"Peek a Boo" 29 Empire Toledo 5 Lyric
Dayton
"Razzle Dazzle" 29 Empire Providence
5 Olympic New York
"Record Breakers" 29 Standard St Louis
4-5 Grand Terre Haute 6-10 Park In-
dianapolis
Reeves Al 29 Star Cleveland 5 Empire
Toledo
Reynolds Abe 29 Jacques Waterbury 5
Hurtig & Seamon's New York
"Roseland Girls" 29 Empire Brooklyn 5
People's Philadelphia

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"Social Pollen" 23 Star Brooklyn 5 Gil-

more Springfield Mass.

"Social Maids" 23 Grand Hartford 5 Jac-

ques Waterbury.

"Some Show" 23 Gayety, Newark 5-3

Broadway Camden 9-10 Grand Tren-

ton.

"Sport Girls" 23 Bijou Philadelphia 5

Empire Hoboken.

"Sporting Widows" 23 Majestic Jersey

City 5 Perth Amboy 5 Plainfield 7

Stamford 8-10 Park Bridgeport.

Star & Garter 23 Gayety Pittsburgh 5-7

Park Youngstown 5-10 Grand Akron.

"Step Lively Girls" 23 Gayety Toronto

5 Gayety Buffalo.

"Stone & Pillard" 23 Empire Cleveland 5

Cadillac Detroit.

"Sweet Sweetheart Girls" 23 Lyceum Com-

modus 5 Victoria Pittsburgh.

"Tempters" 23 Academy Buffalo 5 Em-

pire Cleveland.

"20th Century Maids" 23 Star & Garter

Chicago 4-6 Berchel Dee Moines.

"Victory Belles" 23 Peoples Philadelphia 5

Palace Baltimore.

Watson Billy 23 Trocadero Philadelphia 5

5 Mt Morris New York.

Watch Ben 23 Olympic Cincinnati 5 Co-

lumbia Chicago.

White Pat 23 Engelwood Chicago 5 Hay-

market Chicago.

Williams Mobile 26 Casino Philadelphia

5 Miner's Bronx New York.

"World Beaters" 23 Mt Morris New York

5 Majestic Wilkes-Barre.

ATLANTIC CITY.

By CHARLES SCHEUER.

The engagement of "Flodora," the
only one outside of New York, for Holy
week at the Globe will establish a rec-

ord mark for box office prices in this
city. Three dollars is to be charged at
all evening performances, with a mini-

mum of 50 cents. The same minimum
and a top of \$2.50 will be charged at the
two matinees. No price above \$2.50 has

previously been asked here for a regular
theatrical engagement, opera com-

panies being the only exception.

Captain Pat Conway and his band
will play two concerts on the Steel
Pier on Easter Sunday and will begin a

summer engagement for their second
season June 26.

Dancing will be the principal attraction
at the Million Dollar Pier, which
opens March 27. Two programs will be

offered daily by Fry's Philharmonic Or-

chestra, which has played the Pier for
several seasons.

Steeplechase, with many novelties, is
to be ready March 27.

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13 chairs.

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It is located at 178 North Clark St., Chicago; opposite Hotel Sherman, City Hall and College Inn.
Come in and see POTTS, the Fan.

BALTIMORE.

By F. D. OTOOLE.

ACADEMY.—Each show that Charles
Dillingham brings here always seems
just a little better than his last, and as
a result there was a large crowd on
hand to see his latest production, "The
Dictator," which has all the ear-marks
of a hit. To Frank Craven should go
largely the success of the play. He
adapted it from the book of Richard
Harding Davis, and even his singing is
acceptable. Here is a play that may be
enjoyed without the aid of cocktails and
a good dinner.

FORD'S.—Fair crowd for opening of
Chauncy Olcott in "Macaulay." Well
received.

MARYLAND.—Vaudeville.

AUDITORIUM.—A week of Shake-
spearian repertoire is a regular Lenten
occurrence in this house. E. H. Sother
and Julian Marlowe in "The Twelfth
Night" were well received the opening
night.

GARDEN.—Musical tabloid, "The
World Review," headlines, Fisher and
Hurst, Tommy Allen and Co., Maxine
Brothers and Bobby. Film, "A Manhat-
tan Knight."

PALACE.—"Bon Ton Girls."

HIPPODROME.—Vaudeville.

GAYETY.—"Parlanla Flirt."

WIZARD.—"The Dainty Damsels," stock
burlesque.

NEW.—"Excuse My Dust," picture.

PARKWAY.—"My Lady's Garter," pic-
ture.

WIZARD.—"Mary's Ankles," picture.

Morris Flack, of 1419 Madison ave-
nue, reported to the police that between
Saturday night and Monday morning a
burglar broke into the office of the
Lincoln Moving Picture Parlor, 324
Fountainville avenue, and stole \$240.

Entrance was gained by forcing the
office door.

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BOSTON.

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ORPHEUM.—LOEW.—Pictures and
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BOSTON.—Vaudeville and a feature
film.

BOWDOIN.—Pictures and vaudeville.

BIJOU.—Picture.

ST. JAMES.—Vaudeville and pictures.

SCOLLAY OLYMPIA.—Pictures and
vaudeville.

GORDON'S OLYMPIA.—Pictures and
vaudeville.

GORDON'S CENTRAL SQUARE.—Pic-
tures and vaudeville.

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ETER STREET. COLUMBIA. LANCASTER.
STERN. WALDORF. GLOBE. FENWAY.—
Pictures.

PARK.—Opening of film "The Cost."

MAJESTIC.—Second week of "The
Magic Melody," which was well received
here, but is said not to be the same
class with "Myrim."

TRIMONT.—Second week of "Dere
Mable," one of the few shows built on
the "doughboy" that is worth seeing or
listening to.

SHUBERT.—The last show of "The
Greenwich Village Follies." Show has
been playing capacity or close to it since
arrival.

PLYMOUTH.—The fifth week of "The
Girl in the Limousine."

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Dave Wohlman
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Fifth Avenue
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Elmer Olson
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CALL WIRE WRITE

PARK SQUARE—Fifth week of "Honey Girl," a musical show that wanders from the conventional path and is doing big.

HOLLIS—Helen Hayes, in "Bab," on the sixth week.

WILBUR—"99 East," on the sixth week.

BOSTON OPERA HOUSE—The second week of "Chu Chin Chow."

COPIER—Had a change of attraction on Monday night, when company offered "The Private Secretary."

ARLINGTON—The 8th week of the Craig Players in the new show, "The Outrageous Mrs. Palmer."

TREMONT THEATRE—Opening Monday of latest film, "Les Misérables."

GLADY—Joe Burdick's "Social Malady."

CASINO—"Liberty Girls."

HOWARD—"Razzie-Dazzle" company.

During Holy Week the picture to be shown at Tremont Temple under the Gordon management will be "The Eternal Light," which has been running during the Lenten season at Boston College.

For a special performance Saturday afternoon the six "Duncanettes" will be seen in dances reminiscent of the visit of Isadora at Symphony Hall here.

The shows which are in the offing for this city after the close of Lent are the return of Fred Stone, in "Jack o' Lantern," to the Colonial, where he cleaned up last season, and "Monsieur Beaucaire," Tremont. Unless some of the productions now running here fall flat in the next couple of weeks—and there is a likelihood of them so doing, because their engagements are stretching out pretty well now—these will be the only changes in the next three weeks, except the arrival of "The Century Wheel," with Essie McCoy Davis, into the Shubert.

For a special performance at the Park Square, and also for the first time on any stage, "The Pool from the Hills," a new piece by Charles Fenn Kennedy, will be staged on the afternoon of April 12. The receipts will go to the Denison House, a social welfare organization. Edith Wynne Mathison will take the lead.

The striking members of the Symphony Orchestra held a concert at the Colonial Theatre last Sunday night. A

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DIAMOND JEWELRY BOUGHT

capacity house was on hand. Fradkin, whose discharge started the real strike, was given a big ovation. Speeches were made by different members of the orchestra and others from the stage, in which they expressed their views of the recent trouble. The money was used as a fund for the strikers.

BUFFALO.

By SIDNEY BURTON.

MAJESTIC—William Gillette, in "Dear Brutus." Unusually good advance, due to Gillette's large personal following.

SHUBERT-TECK—"Passing Show of 1918." Howard Brothers featured.

SHEA'S—Vaudeville.

SHEA'S—CLIPP—Bert Lytell, "The Right of Way." Betty Anderson.

STAR—Eight Vassar Girls, Edolsa, Omas, Bernard and Perrie, Beattie and Blume.

OLYMPIC—Byron Brothers Band, Morris and Doris, Chisholm and Breen, Williams and Barnie, Tracy, Palmer and Tracy.

LYRIC—Peggy Hyland, "Dark Shadows." Five Violin Misses, Infeld and Noble, Charles Ledegar, Pearl Abbott and Eddie Schubert.

ACADEMY—Stone and Pillard Show.

EMPIRE—Dustin Farnum, "The Corsican Brothers." Charles Ray, "The Hick."

STRAND—Alice Joyce, "Slaves of Pride." Last half, "Jack Pickford, "In Wrong."

FAMILY—"The Flame of Hellgate."

Work of dismantling the present buildings on the new Low site was begun this week and ground will be broken May 1. It is understood that a majority of the stock has been sold to Canadian investors.

Jacob F. Adler returned to Buffalo for one performance Sunday night in "The Stranger" and turned them away. At \$150 top the gross takings were close to \$4000, which is unusual for the majestic.

George M. Cohan gave a St. Patrick's Day dinner at the Iroquois in honor of his daughter, Georgetta, who spent the week here with him. The party included the cast of "Genius and the Crowd." Joe Vion, in advance of "A Prince There Was," half a dozen newspaper men, Monty Gerrans, of the Iroquois, and several non-professional Buffalo friends of Cohan's. The papers carried lengthy stories and interviews with Georgetta and her "famous daddy."

This week saw the metropolitan showing of the maiden efforts of two Buffalonians, Jack Yellen, who did the lyrics for "What's in a Name?" is a local boy, and Edward Streeter, whose "Dere Mable" registered a success in Boston, was an employee of the "Express" which published his "Mable" letters before they saw book form.

Eddie Gervan, with "Betty Be Good," received a full column in the "Express" Monday morning on his reminiscence of the old days at Booney on Commercial street. Bonney's Concert Hall, which was the starting point of the Watson Sisters, was one of the most famous resorts in the country 25 years ago. George Primrose, Dan Emmett and a score of others received their start here.

CLEVELAND.

By J. WILSON ROY.

OPERA HOUSE—Ziegfeld Follies.

Next week, "The New Dictator."

SHUBERT-COLONIAL—McIntyre and Heath, in "Hello, Alexander!" Next week, "The Unknown Purple."

PROSPECT—Joseph W. Payton Stock Players, in "The Trail of the Lonesome Pine." Next week, "Nothing but the Truth."

KEYSTONE—Pat Rooney and Marion Bank, in "Rings of Smoke"; Lillian Shaw, Thomas Dugan and Babetta Raymond, Maleta, Boncom, Slayman's Arabs, Two Jesters, Four Neighbors, Gray and Old Ross, Kinograms and Topics.

MILES—Thalero's Circus, Mary Dorr, salvation Molly, Johnny Johnston and pictures.

PRISCILLA—Irving Lewis and his Chic Kee Choo Maids, Hugo Lugens, Alton and Lewis, Naval Base Quartet, Williams and Taylor and pictures.

LOEW'S LIBERTY—Craser and Lawlor, Jack and Tommy Weir, Carlisle and Roper, Two Ladillas, Joe and Sadie D'lier and pictures.

EMPIRE—"Oh, Frenchy!" with Mitty Dewar.

STAR—Jean Bedini's "Peek-a-Boo" company, with Bobby Clark and Paul McCullough.

MILES GRAND—Tarzan, the Missing Link; Prince and Ball, in "Number Please"; De Winters and Ross, C. Royal Lorraine and pictures.

STILLMAN—All week, Constance Binney, in "The Stolen Kiss."

ECLIPSE—All week, Lionel Barrymore, in "The Copperhead."

STRAND—All week, Clara Kimball Young, in "The Forbidden Woman."

METROPOLITAN—All week, Ethel Grey Terry, in "The Mystery of the Yellow Room."

KNICKERBOCKER—All week, Mary Pickford, in "Follyanna."

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Many Thanks to GEORGE GOTTLIEB and EDDIE DARLING for a Return Engagement After Eight Weeks at
B. F. KEITH'S PALACE THEATRE—NEXT WEEK—(March 29) Direction, HARRY BURTON

A Light Comedian of Farce and Musical Comedy who has just
concluded a successful tour of the entire country

BEN HARRISON

WITH THE

DOLLY SISTERS

Principal role (Stephen Baird) in

"OH LOOK"

The press was unanimous in its praise—

Birmingham "News"

"Mr. Harrison is the leading comedian, and he is of the newest type and witty clever."

Columbus, O., "State Journal"

"Ben Harrison has the role of Stephen Baird and he plays it in the proper spirit."

Atlanta "Constitution"

"Mr. Harrison won the undisturbed praise of the lady—who sits next to me by his work last night and believes me, my masters, she is truly a carping critic. He does make a very appealing, youthful hero, and from the moment of his first appearance he carried the sympathies of every member of the packed audience with him. His farcical cleverness would bring laughing sympathy from anyone."

Atlanta "Journal"

"Mr. Harrison in the chief character role scored heavily in his work, and was roundly applauded."

Minneapolis "News"

"Mr. Harrison sings well, has a likable personality, and to him goes the comedy honors."

Dayton "News"

"Mr. Harrison, as the young hero, is an excellent combination of light comedian and singer. He held the interest quite as much as the 'Dolly Sisters' Sunday night."

New Orleans "Item"

"Most of the comedy is in the hands of Ben Harrison, who is exceedingly clever as a straight comedian, a dancer and singer."

Duluth "Herald"

"The leading male role, that of Stephen Baird, falls to Ben Harrison, a player of much talent. Mr. Harrison has a keen appreciation of the demands of the role."

Toledo "Blade"

"Ben Harrison is now playing Harry Fox's role. Ben, when we last saw over at Joe Pearson's Fifth House, is a good looking chap with a keen sense of humor."

Newport News "Press"

"Ben Harrison as Stephen Baird was easily the star of the male cast, and came through with some of the best human comedy seen here in many a day."

Columbia, S. C., "Record"

"Ben Harrison as Stephen Baird won laurels in his part. Mr. Harrison was just the sort of Stephen Mr. Montgomery's story would suggest."

I wish to thank the DOLLY SISTERS, F. RAY COMSTOCK,
MORRIS GEST and the "OH LOOK" company for a very
pleasant season.

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GAITEY—All week, Thea Barr, in "Cleopatra."
MALL AND ALHAMBRA—Wallace Reid, in "Excuse My Dust."
STANDARD—Frank Mayo, in "Burnt Wings."

Matty Devers, appearing at the Empire this week, is visiting the scenes of his childhood, being a Cleveland product.

Owing to her big hit last week at Keith's, Patricia has been booked for a return engagement in May.

Hotel Winston opened its second revue Monday night. "Jingles of 1929" is the name of the offering, and Adelaide and Hughes, late of the "Monte Cristo, Jr." company, are responsible for the production.

Ziegfeld's "Follies" set a mark in advance booking that will be hard to beat. The Opera House was practically sold out for this week last Saturday. Top prices of \$4.40 no figure in the matter; many were willing to pay more, but couldn't get the necessary passports even at a premium.

The biggest hit made by a revue at Keith's this season was the offering of Pat Rooney and Marion Bent in "Rings of Smoke" this week. Excellent support is given the principals by the other members of the company. The revue will be held over for a second week.

A crowded house greeted the Payton Players at the Prospect when they submitted "The Trail of the Lonesome Pine" Monday. Mary Daniels, Selmer Jackson and Elizabeth Rathbone are conspicuous in their roles, and the other parts are well filled.

DES MOINES.

Frances Starr in "Tiger Tiger" dramatic hit of the season at the Barchel for three performances, including Saturday matinee, last week. At 3:30 the production drew capacity at night, and the \$2.50 matinee did nearly as well. Plays a split week with Omaha and Sioux City.

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Walter Whitehead, in "The Master of Ballantrae" at the Barchel last three days this week. Billy Arlington, in "The Golden Crook," playing the first four days, was one of the burlesque hits of the season.

Leona Powers, leading woman, scored in "The Brat" in stock, at the Princess this week. Next week, "The Unlucky Bride."

Feature films this week: "Excuse My Dust," at Des Moines; "The Lone Wolf's Daughter," at Bialito; "What's Your Husband Doing?" at Garden; "Dusky Gold," Royal; "The Eyes of Youth," Matinee; "Should a Husband Forgive?" Palace.

Contractors are working extra shifts on the new Alhambra to open this fall as a Loew vaudeville house. The brick work has been completed for the auditorium, stage and basement dressing rooms. Only the foundation is in for the front part of the building and Larry will be a 15-story office structure. The Loew house is receiving more comment than any theatre in built in Iowa in recent years, as it is the first venture of Eastern capitalists into the extremely lucrative field of this state, which is one of the wealthiest in the union. A. H. Blank, Abe Franklin, J. L. Adams, all of Des Moines, J. E. Hostetler, of Waterloo, and J. L. Longnecker, of Sioux City, have had the picture of this state pretty much their own way in the past. If Loew succeeds, and local men predict he will, other Eastern concerns are expected to step in and fight for a share

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| | BLUE DIAMONDS | | |
| A N A T O L T H A N K S F R I E D L A N D S | BLUES MY NAUGHTY SWEETIE <i>GIVES TO ME</i> | ONLY FOOLIN' ROUND ME | NOW I KNOW |

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SAVOY THEATRE
IN THE HEART OF
SAN FRANCISCO
House available for Road Attractions
THIS WEEK (MARCH 21)—"GEORGIA MINSTRELS"
WEEK MARCH 22—"BRINGING-UP FATHER"
WIRE OR WRITE FOR OPEN TIME
SAMUEL B. GROSSMAN, Manager

Such attractive bookings have been offered the Berchel for May that the house may keep open the entire month for the first time in history. The Methodist General Conference, with 5,000 delegates, will be in the town that entire month, but theatre managers can't quite figure to what extent it will effect their box offices. The Methodists are expected to remove the "amusement ban" of the church, but whether they'll crowd the Des Moines houses is a different question.

DETROIT.
By JACOB SMITH:
Al Jolson in "Sinbad" closes Saturday night after three weeks of capacity business.

"Forever After" with Alice Brady, sold out for the week at the Garrick. Next, "Civilian Clothes."

George Arliss in "Feldstein" at New Detroit. Next week, "Ben Hur."

Louis K. Sidney, manager of the Fox-Washington, is a brother to George Sidney.

of the wealth of the amusement loving people of this corn-fed state.

Raymond Hitchcock and "Hitchy-Koo" will jump out here from Chicago next week, playing Omaha the first three days and Des Moines the last three days, then jumping again to Denver. Despite the handicap of the dates—Holy Week—the manager of the Ber-

chel expects four capacity performances. Prices have been boosted to \$3 again for the lower floor, but this didn't hold 'em back for "The Canary" or "Tiger Tiger" and is not expected to influence the attendance at "Hitchy," as Hitchcock has a tremendous following in the Des Moines theatre area.

KEITH'S, ORPHEUM, BROOKLYN, THIS WEEK (MARCH 22)
CHAS. McGOOD and Co.
"Society Equilibrists" Direction, MORRIS & FEIL

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As necessary, you might say, as the jazz or the jig.
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"Swanee," sung by Johnson, is taking Detroit by storm. Everybody playing it.

INDIANAPOLIS.

By VOLNEY B. FLOWER.
 MURAT—"Nothing by Love."
 ENGLISH—"Ten Huns."
 PARK—Musical Extravaganza.
 KEITH—Vaudeville.
 LYRIC—Vaudeville and pictures.
 RIALTO—Vaudeville and pictures.
 BROADWAY—Vaudeville.
 CIRCLE—Pictures.

The winter season in Indianapolis legit houses will not close as early this year, due to the presence on the road of so many attractive shows. Manager Nelson Trowbridge of the Murat announced this week that his winter run will extend to May 2. The regular summer stock will start May 10.

NEW ORLEANS.

By O. M. SAMUEL.
 TULANE—De Wolf Hopper in "The Belter Ole."
 LYRIC—Clarence Bennett's Colored Carnival.
 STRAND—Clara Kimball Young in "The Forbidden Woman."

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LIBERTY.—What's Your Husband Doing?
 GLOBE—Mary Miles Minter in "Judy of Rotten Harbor."
 TRIANON—Mildred Harris Chaplin in "The Inferior Sex."

"The Better Ole" is playing a return engagement at the Tulane currently, with De Wolf Hopper featured. Next week a "Twins Bed" company, at the head of which is Lola Bolton.

Alto Seligman, for a score of years assistant to Colonel Tom Campbell, is going out ahead of George Greenwood's Humbug Circus. The opening date is Huntsville, with several other Alabama towns to follow. The Humbug Circus is operated in conjunction with local lodges and is one of those "can't lose" propositions.

The Orpheum began its checkered

career, that is it began using the checkered advertising layout to be employed all over the circuit, this week. This type of advertisement was originated by a national cereal concern, and is very distinctive.

A woman's wear concern of New York is putting out a "perfect fit" model shortly, and may use Robbie Gordons as a personification of the form.

In an interview given to a local paper, May Irwin took occasion to pan New York City.

Few good pictures are being released in Southern territory at present. Most of them lack sustained interest, are ultra-conventional and incompletely edited and directed. Business at the film places has started to depreciate as a consequence. Even the mob has a

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sense of balance, notwithstanding its lack of erudition.

Few legitimate attractions are playing in the South this spring, most of them having switched northward in order to be in close proximity to New York when the final curtain falls.

OKLAHOMA CITY, OKLA.

By WILLIAM NOBLE.

The latest development in the Parris County, Texas, oil activities is the purchase of one-fifth interest in the Telephone Oil & Gas Co. by Cecil E. De Mille, director general of F. P. L. Corp.

Another theatrical man to engage in the oil game is H. B. Price, manager of the Strand.

A \$100,000 theatre is being erected by local capitalists at Pawhuska, Okla. A \$50,000 picture house is planned for Vinita, Okla.

The Ardmore Theatre is being built at Holdenville, Okla.

John E. Gleesing, manager of the Opera House at Flat River, Mo., will erect a picture theatre.

The Fraternal Opera House at Poplar Bluffs, Mo., has been made new, to play vaudeville and pictures.

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JOHN McCORMACK
A TRULY GREAT AMERICAN SONG

THE BAREFOOT TRAIL

Words by MARIAN FHELPS
Music by ALVIN S. WIGGERS

Sung by Mr. JOHN McCORMACK

Modto. with expression

On the bare-foot trail goes wind-ing Thro' the years of mem-o-ry. The past and the pres-ent blind-ing, in a won-der-ful dream for me. And I seem to be back in my child-hood days, A lad with a freckled nose. Who is thread-ing the bare-foot wild-wood way with a lassie who's like a rose.

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of the stomach and digestive
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PITTSBURGH.
By COLEMAN HARRISON.
"Tumble Inn" at the Alvin all week, playing to heavy attendance. The advance sale for "Milked" with Al Johnson has been moved forward two days, and the price of the pastebards will reach the highest price ever charged for a production of this type. The "Pollice," which comes to the Nixon the following week, will follow suit in the matter of prices.

"Three Wise Fools" opened to capacity at the "Milked" with Al Johnson for the rest of the week. "The Canary" (third time) next.

"Too Many Husbands" is the first pro-

U. S. (BLOW KID) FLORENCE
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Direction, HARRY WEBBER
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duction for the Pitt under the new Shubert control. The recent sale little affects the policy of the house as inaugurated at the start of the season. Beverly Bayne and Francis J. Bushman next, in person.

The Duquesne's uncertain policy calls for a two-week stand of "The Revelations of a Wife," during which the management is running matinee for ladies only. The Duquesne has played everything from movies to cheap legit.

Frederick Lewis, a member of the Southern-Maxwell company which played here last week, was ill early during the engagement, but recuperated in time to play in closing performances.

Another local product is entering the

legitimate field. Theodore Dietrich, who is now active in production of "Oh, Henry," was a former local newspaperman.

Helen Keller is drawing capacity audiences at the Davis.

GRAND—Pictures.
OLYMPIC—Pictures.
LIBERTY—Pictures.
GAYETY—Burlesque.
ACADEMY—Burlesque.
VICTORIA—Burlesque.
HARRIS—Vaudeville.
LYCEUM—Vaudeville.
SHERIDAN SQUARE—Vaudeville.

PORTLAND, ORE.
By RALPH ELLIOTT MILLER.
HEILIG—26, 27, "Maytime."
BAKER—21, "Remnant."
ALCAZAR—Alcazar players. "Girls Will Be Girls."
PANTAS—"Jupiter of the Sea."
HIPPODROME—Vaudeville and pictures.
LIBERTY—"Wings of the Morning."
MAJESTIC—"Luck of the Irish."
COLUMBIA—"Two Weeks."
RIVOLI—"Flame of the Desert."
PEOPLES—"The Glorious Lady."
ST. C.—"Smash of the Sea."
GLOBE, CIRCLE, CASINO, REX, BURNSIDE, SUNSET—Pictures.

The passage of the picture censorship ordinance last week means to Portland's interest a permanent basis of operation, assuring both public and private interest fair and equitable treatment. The former censorship was governed by unjust, critical and most unreasonable people.

Branch offices of the large producing and distributing companies will be resumed. Overstated and discriminating censorship such as Portland has maintained during the last six years has driven them from Portland, the geographical distributing point for the Oregon and southern Washington and Idaho territory, to Seattle and Frisco, according to exchange men.

A Bad Nose Spells a Good Face
Are You Handicapped?

Woodbury Method shapes nose perfectly without pain or detection from doctor. Not at all expensive, and fully guaranteed. Mark nose more like your own, and have Dr. WOODBURY, National Bureau-Dermatologist, explain, without charge, what can be quickly accomplished for you.

John H. Woodbury
SAFE-SOUND-SURE METHOD ONLY AT
1648 Broadway, Cor. 51st St.
Next to the Winter Garden
Call, Write, or Telephone Circle 4222

Henry B. Murtash is back at the Liberty organ after two weeks' vacation due to a slight illness. During his absence Herl A. Keates presided at the Wurlitzer.

The Globe will go back into the hands of Jack O'Neill, owner of the building. C. M. Hill, who has been its manager, was forced to resign due to press of duties as manager of the branch office of Famous Players-Lasky corporation.

The Sunset closes April 1 for all time.

William A. Rase will direct a cast of 50 people and produce comedy pictures for the Highway Film Co.

PROVIDENCE.
By KARL K. KLARK.
SHUBERT MAJESTIC.—The new Zimbalist musical play, "Honeydew," had its premiere at this house Monday night. Reviewed elsewhere in this issue.

OPERA HOUSE.—Frederic Arnold Kummer's farce, "The Bonthead," opened before a large house Monday night. Reviewed elsewhere in this issue.

MAYFLOWER.—Mayflower Stock Co. after two weeks of comedy, returns to drama and presents "The House of Glass."

ALBEE—Vaudeville.
EMERY—Vaudeville and pictures.
PATR—Vaudeville and pictures.
EMPIRE—Burlesque and pictures, this week presented by "Round the Town" Co. and are "Going Some" and "The Island of Mystery."

E. F. ALBEE, President

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CLARA HOWARD

MONTREAL "STAR"
AROUND THE THEATRES

By S. MORGAN-POWELL

*Bert Erroll and
Clara Howard at
Princess Theatre*

Sharing honors with Mr. Erroll is the ever-welcome, ever-lively, irresistible Clara Howard, a comedienne by nature and an actress by achievement, whose rich repertoire of comedy and good-natured fun is never drawn upon in vain. Miss Howard forces her audience to laugh with her, not at her. Therein lies half the secret of her success. The other half is her own sunny disposition, which sees

humor in everything and touches all with the light of a disarming smile. Whatever Miss Howard does, she does in a way devoid of any suggestion of vulgarity. Her burlesque upon Charlie Chaplin is, in the opinion of many people, funnier than Chaplin himself. Her stories are spontaneous in delivery, and her songs are new and amusing. She comes to us after strenuous work in France with the troops, and she sings a little French parody song which will prove immensely popular, I imagine. But what one appreciates most about Miss Howard is not her material, but her personality and her methods. We like to have her here, no matter what she does.

ROBERT SMITH
IN
Montreal "Herald," Tuesday
*Singers at Princess
Theatre Makes Great
Hit With Audience*

There are at least two numbers in the programme at the Princess Theatre this week that are in every way entitled to the term "star" turns—Bert Erroll and Clara Howard.

Clara Howard, an old favorite comedy girl, has the knack of knowing just what an audience wants in song and patter, and she gives without stint from her overabundant store. In new songs, and also old familiar ones, she is as entertaining as ever. Her impersonations of Charlie Chaplin nearly brought down the house.

J. A. McNIEL
IN
"GAZETTE," MONTREAL

*Clara Howard Clever
Comedienne Repeats Success at
the Princess*

CLARA HOWARD RETURNS
Clever Comedienne Heads Bill
at Princess

Miss Clara Howard, whose offering occupies the place of honor on the week's bill at the Princess Theatre, proves her right to this premier position by the spontaneity of her methods and the excellence of her material. A comedienne by nature, she fairly exudes comedy of the most infectious and effective variety, and in everything she does she is natural and individual. Even those portions of her monologue which she has retained from last season are delivered with a spirit which gives them freshness and point. She wins her audience from the start, and they are loth to see her leave the stage at the conclusion of her act.

JAMES B. McKOWEN FRANK EVANS
YES—NEW YORK SOON!

An act was passed in the House of Representatives last week changing the name of the Providence Theatrical Mechanical Association to the Providence Theatrical Mutual Association.

As early as last Saturday, Albert M. Steiner announced that the entire house of the Shubert Majestic had been sold for the appearance of John McCormack next Sunday. This is the first time in years that a house has sold out so far in advance.

"Chu Chin Chow" which went so big at the Shubert Majestic last season, is to return to that house for a week beginning April 6.

According to an announcement made this week by Manager Charles Lovenberg, the B. F. Albee Stock Co. will open its 20th season at the B. F. Albee Monday, April 12. Together with this announcement comes that of the engagement for the third season of Samuel Godfrey as assistant director of the company.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.
LYCEUM—Georges Rehavent, in "Genius and the Crowd."

MANAGERS and AGENTS NOTICE

BOYLE and PATSY

PRESENTING THEIR LATEST COMEDY SUCCESS

ENTITLED "AT-A-BOY"

WITH

A PANTOMIME OF MODERN LOVE-MAKING

PROCTOR'S 58th STREET, MARCH 29, 30, 31
POSITION NO. 4 PIRATES, BEWARE

TEMPLE—Vaudeville.
GAYETY—"The Follies of the Day."

COLUMBIA—"Wet or Dry."
FAY'S—The Petticoat Minstrels, Etc.

off, and Gordon, Burns and Gaby, Jean Cirvini, Blough and Lorne, Pierpont Trio, "Evangeline," screen feature.

FAMILY—Zarrow's Revues, all week. Frear, Baggett and Frear, Allman and Woods, Waitstein and Daly, David Cestkyn, first half; McCabe-Robinson Trio, Felix Haney and Irma Vincent, Elai Murphy and Eddie Klein, Schaller and Francis, second half.

VICTORIA—"Dangerous Dan McGrew," Jack Atkins and Harrison Sisters, with Beattie Barriscale, in "The Luck of Geraldine Laird," first half; "The Garden of Mirrh" and one to fill, with Shirley Mason, in "Her Elephant Man," second half.

REGENT—Norma Palmadze, in "A Daughter of Two Worlds," all week.

George M. Cohan is in town supervising the staging of "Genius and the Crowd," at the Lyceum.

Another new play, "The Sweetheart Shop," is to be seen at the Lyceum next week. This is by Anne Caldwell, of "The Night Boat" fame, produced by Edgar MacGregor and William Moore Patch.

Joseph Bonnet, of France, reputed to be the greatest organist in the world, is to give a concert in Rochester on May 13.

Rochester picture men are opposing

COLONIAL, NEW YORK, THIS WEEK (March 22)

First New York Engagement Since Our Successful English Tour.

BERT and BETTY WHEELER

Direction, MAX HART

JOYCE HOTEL

31 WEST 71st STREET
NEW YORK CITY

Dear Friends:

Remember a man who has an income sure to make him? What's the economy? No income. So what's the use, the expense of an income is no longer so low as it was. But I love my country and I am glad to pay tax. When I collect my next week's salary I'll be among the millionaires. I like split weeks with steeper jumps. It's good training. Watch this space you can get some good material.

Sincerely yours,

CHARLIE WILSON

"THE LOOSE NUT"

Next Week (March 25)—Empire, Grand Rapids

PROF. D. STEPHEN HALL

"ENCYCLOPEDIA"

MERCEDES

AMERICA'S MASTER SHOWMAN
BOOKED SOLID UNTIL 1921
Address
FRIARS' CLUB, NEW YORK CITY

AL. C. MITCHEL

SAYS
"No, that town in South Dakota was not named after me."

ROSANO AND HIS NABIMBAPHONE

Direction, ERNIE YOUNG

the daylight saving plan now before the Common Council on the grounds that it interferes with their business and is contradictory.

SEATTLE

BY WILBUR.
METROPOLITAN—"Twin Beds"; underlined, "Maytime," Raymond Hitchcock.
ORPHEUM—Levy Musical Comedy Co. in "Wanted a Baby," with Lew White, Art Hunt, Oscar Gerard and Dick Hyland in principal roles.
WILKES—Wilkes Players in "Jim's Girl," with Jase Morgan and Alexis Luce in stellar roles. Next week, "Believe Me, Xanthippe."
LYRIC—Walter Owens Burlesque Co. O.K.—Dark. Undergoing repairs prior to reopening as link in chain of Fox houses.
MOORE—Orpheum vaudeville, headed by Four Marx Brothers.
PANTAGES—Charles Althoff and Pan vaudeville.
PALACE HIP—"Go-a-Head" and Loew circuit vaudeville.
HIPPODROME—Vaudeville, pictures and dancing.

FRED DUPREZ

Starring in "Mr. Manhattan" in England



New York Rep.:
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5 Little St., W.O. 1
By American Author:
JAMES MADISON
English Purveyor of
Comedians
WESTON & LEE



MARIE CLARK'S

FRIEND MAGGIE SAYS:

Had a letter from an avowed "horrible" dancer at the Junction. "Gladie" here lost his entire herd of cattle—livestock, truck and killed both cows.

"You know how it is with me, Tiamala."

Direction

FRANK EVANS

PAUL PETCHING THE MUSICAL FLOWER GARDEN

Whimsical—Novel—Appealing

An Act that contains the three great elements that have made Vandeville the favorite amusement of the American People: BEAUTY, COMEDY and MUSIC.
Open for next season. Permanent address: 16 Packard Ave., Lymanville, E. L.

FRED LEWIS HIMSELF

Says: "Keep your grinch; nobody wants it."

Weaver Brothers

The Arkansas Travelers
Origination of Bandstand Harmony
Left their Ma in Arkansas
but they love her "still."

TOURING THE WORLD

MARIONNE

PREMIER DANSEUSE

With

JULIAN ELTINGE

All Star Revue

MEANY HALL.—Seattle Symphony Orchestra Concerts.
COLISEUM—"On With the Dance," symphony orchestra under direction of Reginald Dunn, featuring Weber's "Invitation to the Dance" and Albert H. Malotte's Wurliitzer program.

LIBERTY—"The River's End," Liberty Pictorial and Oliver G. Wallace on the Wurliitzer, featuring "Miss" by Stanton.

CLEMMER.—Dustin Farnum in "The Corcoran Brothers," Christie comedy, and Liberious Hauptmann concert orchestra playing "Drigo's Serenade" and Haendel's "Largo."

STRAND.—Lillian Glah in "The Great-est Question," Harry Kirschbaum featuring "You're a Million Miles from Nowhere" and Strand orchestra under S. K. Wineland featuring Friml's "Katinka."

COLONIAL—"The Day She Paid," Hayden and Hall Duo, singing "Dard-nells," Topics of the Day, Lyons-Morin Comedy, and Ladies Concert Orchestra, featuring "Jolly Fellows" and "Serenade" from Drigo's works.

The Burton-Smythe Music Publishing Co., of this city, has opened a New York

JIM AND MARIAN HARKINS

DEMONSTRATION:
NORMAN JEFFERIES

ARTISTS' BOREM

High, Mass.

Dear Sir:

Saw my Agent this morning. After showing me my report from Union Hill, he chased me out of the office and kicked me down three flights of stairs. What should I do?

Al Rizzo (Rizzo and Razzo).

Get another Agent—one who has an office on the Ground Floor.

FRED ALLEN

Pantages Circuit Direction, MARK LEVY

Our Conception

TOUGH JOB

Is

Paying Off Acts

at a

BENEFIT

P. S. Tell the Elevator Boy to have the car here at Seven.

COOK and OATMAN

Loew Circuit Direction, MARK LEVY

When an Agent's in Thought,
He is THINKIN'

When trying to land you,
He's SCHEMIN'

When he pays for anything,
You're DREAMIN'

SIG FRANZ TROUPE

Moore Times Direction, MARK LEVY

FAREWELL TOUR OF

JOHNSON BROS. and JOHNSON

—IN—

"A Few Moments of Minstrelsy"

Reward for a good author.

office at 1531 Broadway, with Will R. Haskins in charge.

R. J. Myrick has resigned as manager of the Rialto, Butte, and will go to California for his health. His successor is H. F. Daigler, of the Liberty.

Mrs. Davenport-Engberg, conductor of the Seattle Community Orchestra, is ill with the "flu" at Bellingham, Wash.
Doris Newell, a Seattle composer, assisted by Mrs. D. D. Dill, a soprano, of Tacoma, were heard at the Cornish Little Theatre Wednesday in a program of Miss Newell's own music.

Meyer Burnett, first violinist at the Moore, has returned to duty, after several weeks' absence. Mr. Burnett was married to Cecelia Antell, of this city, a few weeks ago.

Miss Nina Moise has joined the cast of the Wilkes Players.

The "Tiny" Burnett concert orchestra from the Moore Theatre provided the music Tuesday at the funeral of Pauline Fung, infant daughter of Paul Fung, Chinese cartoonist on a local paper, but formerly in vaudeville.

MEET THE WIFE



The wife has a great disposition. If there is a grout on the bill she lets me stand in the entrance and overrule.

OSWALD

WOODSIDE KENNELS

ROXY LA ROCCA

WIZARD OF THE HARP

5% Allen

BRITISH BEEF

New ready for eating.

GRIFF

Leading attraction (first turn) at the Orpheum, Brooklyn, this week.
Trying to pay back some of the enormous debt we owe to America.

HARRY FITZGERALD

represents me



Pauline Saxon
SI PERKIN'S KID

JACK JENNINGS

THE KING OF HATS

JUGGLER? YE, GODS, NO!

Argo and Verjenia

THE BREAKING IN THEIR LITTLE BROTHER

PAUL TAROCCA

Cornelia Glass and Harold Burdick, former members of the Wilkes Players, were married here Saturday at the home of the bride's parents. The newlyweds left immediately for the East.

Four vaudeville acts have been added to the show at the Tavern Cabaret.

The Colonial has added a six-piece ladies' orchestra, in addition to the big organ, under direction of Jack O'Dale.

The Clemmer theatres in this city and Spokane have secured the Washington state rights to all pictures of the Associated Exhibitors, Inc., an organization of 250 first-run houses in the principal cities of the United States and with 8,000 smaller theatres throughout the country.

"The Miracle Man" is being shown at the eight principal suburban picture houses, covering a two weeks' run, to capacity business.

Robert Athon, at the Old Grand Opera House here, has opened a dramatic school in Vancouver, B. C.

Robert Sandburg, leading man at the

THE BABY GRANDS JANE AND KATHERINE LEE

(ASSISTED BY WM. PHINNEY)

WHO ARE SO WELL KNOWN EVEN THEIR NAMES ARE IMITATED

APPEARING IN PERSON IN A SPOKEN COMEDY SKETCH

"THE NEW DIRECTOR"

By THOMAS J. GRAY

B. F. KEITH'S RIVERSIDE NEXT WEEK (March 29)

Direction of MAX HART

Orpheum, was married to Laurice Fox, a chorus girl at the Orpheum, a few weeks ago.

Bessie Hill, formerly leading lady with the Monte Carter organization at the Oak, has joined the Levy Musical Comedy at the Orpheum as leading woman.

The Hotel Butler Cafe has a big revue, consisting principally of the former Monte Carter Musical Comedy organization, at the Oak Theatre.

Oscar Seagle appeared at the Masonic Temple Monday under the auspices of David Sheet Craig, a local musician and editor of "Music and Musicians" Magazine.

Ernest P. Russell, organist at the Mission Theatre prior to its being razed to make way for a modern business block, is at the Colonial, Tacoma.

SYRACUSE, N. Y.

By CHESTER E. BAHN.
WRITING.—All week, "Some Wild Oats," sex picture, more brazen than even "Fit to Fight." This film is made exceptionally objectionable by the story. It is supposed to portray the "adventures" of the typical country lad who goes to New York to enlist in the Navy. The man in question deliberately sets out to sow his "wild oats" even against the advice of his friend, who warns him, using his own experience as an object lesson. Through the same friend, however, the country pumpkin is given a taste of the imitation rather than the real. But there is sufficient realism in the imitation to bring a feeling of disgust. A house in the red light district is vividly portrayed; nothing is left to the imagination. Supposedly the film teaches a moral; perhaps it is that a producer who makes a film such as "Some Wild Oats," can find enough of the evil-minded to pack a theatre for every performance. This probably explains why the rush of men desirous of seeing the

JAMES A. BLISS

ENGAGED WITH
ALAN BROOKS IN "EASY MONEY"

film Monday night's opening was so great that a hurry call was sent for police assistance in handling the mob. But the cops were unable to quiet the crowd, which smashed the doors of the theatre to gain admittance.

EMPIRE.—Dark all week.
KEITH'S.—Vaudeville. Another pleasing bill with the United States Glee Club, composed of former Navy tars, headlined. This is undoubtedly the best male singing combination in vaudeville. Second applause honors went to Mr. and Mrs. Jimmy Barry.

BASTABLE.—First half, "The Butterflies of Broadway." When Sam Howe dropped his net over "Too Much Married," the present vehicle of his "Butterflies," he made one of the best catches of this or any other burlesque season. It's essentially a laughing show, with the comedy honors going to Harry Cooper and Sam Howard, an old Howe standby. Cooper works same make-up this year, and gives a more finished, more smooth performance than even before. Howard also does a few and nicely as a foil for Cooper. Much of the comedy, both lines and business, is new to burlesque. The other principals are all that can be asked, from Matt Kennedy, late of vaudeville, doing the straight to Helen Tarr, the gracious prima donna with a real voice. The only weak spot is the stepping of the chorus. Last half, "Old St Stebbins."

TEMPLE.—Vaudeville.
CRESCENT.—Vaudeville.
STRAND.—First part, "Alarm Clock Andy" and "The Mad Woman," the

former an excellent vehicle for Charles Ray, the latter a poor, very poor, tale for the talents of Nance O'Neal and Tyrone Power.

ECKLEY.—First part, "Her Elephant Man." Good as an exposition of circus life, in spite of the crudities of the usual William Fox story.

SAVOY.—First part, "Partners of the Night."

TOP.—First part, "The Imp."

First produced in this city in 1898, "Old St Stebbins," written by Dan Darleigh, now of Fulton, and well known a generation ago as an exponent of the "Down East" type, is slated for revival the last half of the week at the Bastable here. Darleigh will appear in his old part, and the balance of the cast will be recruited from former professionals and well known amateurs in this neck of the woods. Curiously enough, the Bastable stands on the site of the old Darlings and Jukes Museum, in which Darleigh made his initial professional appearance.

Professionals, members of companies coming here after playing Canadian dates, are kicking over the treatment given them across the line. They complain that they have been paid off in Canadian coin, which is now subject to a discount of 25 per cent. on this side of the border. In some instances, they have succeeded in compelling the management to make good their loss.

Arrested for complicity in the robbery



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—like rubbers
in wet weather

Because Piso's protects the children by cooling irritated and tickly throats—alleviating troublesome coughs and hoarseness. Keep Piso's in the medicine cabinet ready for instant use. It saves weary trips at night and brings quick relief.

30c at your druggist's. Contains no opiate. Good for young and old

PISO'S

for Coughs & Colds

of the store of the Ziegler Company in this city, Sidney Miller, usher at the Bastable Theatre, put up the novel plea that he had engaged in the looking job

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I'VE FOUND THE NESTING PLACE OF THE BLUEBIRD

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(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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PHILADELPHIA, PA.

because he was about to wed "a mighty fine girl" and had taken the stuff with the intention of using it to furnish his future home. Miller, with Thomas Carroll, is held for the grand jury on a burglary charge. The arrest of the two led to the recovery of lost values at about \$1,000. Miller was in the Army and was on duty at Camp Syracuse for a period as a military policeman.

Evlyn Nesbitt, once the wife of Harry K. Thaw, was in Syracuse for a week, stopping at the Onondaga, but only secured a one-line head in the local papers. Her mother accompanied her. Miss Nesbitt explained her presence by saying she was here to confer with others regarding a new sketch which she will produce shortly.

The Syracuse Center of the Drama League, which is fostering the Little

VIOLA DENNY AND EDDIE DUNIGAN TOURING PANTAGES CIRCUIT

Hunter, Randall and Senorita "ON THE BORDER LINE"

Special Shows: Consisting of the United States Post on the Border of Mexico
Direction ARTHUR J. HORWITZ and LEE KRAUS, New York City

Theatre project here, has now decided to raise funds by selling shares in the Little Theatre Foundation, which is incorporated, as well as by individual subscriptions.

The Lyric Athletic Club has been incorporated at Binghamton to hold boxing bouts at the Armory Theatre there. George E. Rowe, James Conway and Chester Rowe are named as directors in the papers.

The formal opening of the Avon, Watertown, formerly the City Opera House, will take place in May, it is announced.

Accused of violating the Dyer Act, which makes the transportation of stolen autos from one state to another a Federal offense, Clifford R. Witt, pianist at the Strand, Ogdensburg, is under arrest there. Witt, who claims he is innocent, is accused of taking a stolen car from Toledo to Cleveland to Erie to Buffalo and finally to Ogdensburg, where he sold it. Witt says he bought the car in Toledo. The machine was stolen in Detroit.

Mrs. Sally Spencer Klump and Mary Burns, two of Watertown's best known vocalists, will make their professional debut at the Capitol, New York, next month, when Joseph Regness will produce "Hansel and Gretel."

In Binghamton to appear at the Strand there, "Chlo" Harvey, vaudeville, heard the call of home so strongly that he announced that he will probably give up the stage to enter into business in the Parlor City with his brother.

Watertown friends were surprised this week when they received notice of the marriage of Mrs. Ruth McLament Mooney, Watertown professional, now traveling over the Dominion Chautauque Circuit and Foster G. Deming son of a wealthy Chicago retired wholesale

grocer.

Another theatre building project in this city received a temporary setback this week when control of the Hahn Hotel Company, holding the lease of the Manhattan Hotel in E. Fayette street, changed hands. Harry Sweeney taking over the stock held by A. L. Winney and the Smith brothers. For some time it had been reported along the local Rialto that the Manhattan was to be purchased by interests now operating the Excel Theatre, across the way. Sweeney also heard, apparently on good foundation, that both Goldwyn and Schenick were also after the property. Sweeney will improve the hotel and operate it until the expiration of the lease in 1922.

Myrtle Young, chorus girl with Jack Singer's "Behman Show," died at Utica last Friday. Miss Young, who leaves no relatives, had been on the stage for 20 years. One of the most pathetic features of the case was that Miss Young, who had been ill for some time, was to have gone to New York on Friday to stay where she lived during the summer months. The management and chorus of the Behman show had arranged to meet her expenses until she received a pension from the Actors' Fund. Coroner Thomassen, who was called, gave dropsy as the cause of death. Miss Young was born in Lowell.

THE FAYNES Direction, Hughes & Manwaring

Maar, and was 44 years old. She had been dead about six hours when her lifeless body was discovered at the Montclair Hotel by an expressman who called for her trunk.

TORONTO, CANADA.

"Holy Holy Eyer" Co. entertained the inmates of the Military Hospital last week. The performers enjoyed the visit. A great many acts and K. & E. shows have been entertaining for the past few months, as well as the Shubert productions.

Mrs. Casandara Anderson, mother of Mrs. Dan F. Pierce, wife of the manager of the Star Burlesque Theatre, died March 18. The funeral was held March 19 and every branch of the theatrical profession was represented.

Two choristers who have had a long stay in hospitals and are still confined, there through appendicitis operations are Belle Thompson at the City Hospital in St. Louis, Mo., and Mildred Hudson at General Hospital, Buffalo, N. Y. Miss "Dixie" Tansy, who had a similar operation at St. Michael's Hospital, Toronto, three weeks ago, rejoined her company in Detroit.

Hazel Forbes, prima donna of the "Oh, Frenchy" Co. of the American Burlesque

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are invited to visit our office and look over our latest song manuscript when in Chicago. If you should have a song poem written now, bring it and send it to a musical setting.

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Edna Martin to Billy Rice and George Pierce to Peter Martin, one of the minor trunks, are also very funny, and the comical dancing of Pierce was a treat.—Pittsburgh.

And a variety of dances, principally contributed by George Pierce and Edna Martin, are also very funny, and the comical dancing of Pierce was a treat.—Pittsburgh.

The Pierce Arrow Points to "Roly Boly Eyes"

WHERE

GEORGE PIERCE

is giving some pointers in dancing

Leonard's personality and voice dominated the production, but it is to be noted that the three-cant post-ge rate on letters and two-cent on cards is still in existence, and many wonder why their letters go unanswered.

Mrs. Baker, Kate Fullman, Earl Gales and George Pierce, real hits of "Roly Boly Eyes." In fact, Pierce, in a brief scene, drew some fine dancing in two small opportunities he had, and everybody is a good student as the Victory had again demonstrated the fact that they would have appreciated more from Pierce.

George Pierce, who owns a pair of furry whippersnapper feet that do almost all of the work, also adds to the success of the musical performance.—Cincinnati. "Times-Star." Edna Martin and George Pierce, old musical men, both supply much of the comedy dancing and the burlesque.—Pittsburgh.

Wheel, was laid up all week in her hotel in Toronto and unable to work.

Many performers playing in Canada are not aware that the three-cent postage rate on letters and two-cent on cards is still in existence, and many wonder why their letters go unanswered.

The Strand Hotel, for years the home of headliners in vaudeville, playing Loew's and Shea's (Keith Circuit), has closed to make way for a large office building. Many performers are unaware of this and are still writing in for reservations. Accommodation for performers in Toronto hotels is getting worse every week.

If Clayton Kelsey returns to Toronto again this season he should be eligible to vote. He has been here as musical director with three cant shows already.

Mr. and Mrs. John Cort, Jr., spent a very happy week in Toronto, as Mrs. Cort (Maude Peasey) is popular here on and off. She did not work in "Roly, Boly Eyes."

VANCOUVER, B. C.

By H. P. NEWBERRY.

EMPRSS—Edythe Elliott, leading lady with the Empress Players, again delighted her audiences with excellent portrayal of the little Irish girl in "Little Peggy O'Moore." The play was staged two seasons ago by the company with Miss Elliott in the lead.

AVENUE—Kathryn, the Mystery Man of India, played an engagement here 8-12 with "The Merry Monks" 12-13, proceeds for a soldier organization 12, "The Dumbbells" all week.

ROYAL—Patricia, the Hypnotist, all week, also Earle Williams in "The Black Gate" and James Corbett in serial "The Midnight Man."

ORPHEUM—John B. Hymer & Co. and vaudeville.

FANTASIES—Alek, Panthea — Co., headline vaudeville.

COLUMBIA—Loew vaudeville and pictures.

ARENA—Ice skating and hockey.

REX—Tom Mix in "Treat 'Em Rough."

DOMINION—"Everywoman," film, with Violet Heming and big cast of stars.

COLONIAL—Alec Lake in "Should a Woman Tell?"

MAPLE LEAF—Mary Pickford in "Pollyanna," second week at this house and last week it was also shown at the Royal.

BROADWAY—Eid Bennett in "What Every Woman Learns," first half; Nasmora in "The Red Lantern," second half.

PROGRESS, FAIRVIEW, KITILANO, NATIONAL, GRANDVIEW, PRINCESS, films.

Last week's attraction at the Empress was "The Law of the Land," substituted for "Jim's Girl." Edythe Royal scored a hit as the boy in the former.

Following "Little Peggy O'Moore," the Empress company are staging a western play written by Joseph Lawless, a member of the company, and who is also scenic artist. The play has been produced by other companies with which Mr. Lawless appeared. During the local engagement it will be presented without any name and patrons of the Empress will be asked to select a suitable one.

There is a possibility that the new Allen theatre, pictures, may open May 15. It will seat about 2,500.

WASHINGTON, D. C.

By HARDIE MEAKIN.

KEITH'S—Vaudeville.

POLTS—G. M. Anderson's "Frivolties of 1915," with Nellie and Sara Kouns simply making the show one of the greatest drawing cards here this season.

NATIONAL—George White's "Scandal of 1915." It is going to be a "battle royal" between this attraction and "Frivolties."

SHUBERT—BELASCO. Another return engagement for "Experience," continuing to draw good sized audiences.

SHUBERT—GARRICK—"Seven Days Leave" is attracting good business for the week.

LAUREL—"Star and Garter Show," FOLLY—"Sport Girls."

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MOVING PICTURES



TO THE BANK

in the Metro Thirty-Six, 1920 Model, is part of the daily routine of the exhibitor of *Fewer and Better Pictures*.

If you have too lean a mixture in your booking schedule, or the spark in your feature films is missing fire, or there's carbon in your cash register, try

"The Right of Way"

By Sir Gilbert Parker

Starring Bert Lytell

"The Walk-Offs"

By Frederic and Fanny Hatton

Starring May Allison

"Shore Acres"

By James A. Hearn

Starring Alice Lake

"Old Lady 31"

By Rachel Crothers

Starring Emma Dunn

"The Very Idea"

By William Le Baron

Starring Taylor Holmes

and start off on high along Box-Office Record Boulevard.

Metro

BURNT WINGS.

This Universal feature starring Frank Mayo is sex interest stuff well developed and well handled. It is so good there was applause all through it and a burst of it at the climax at the Loew theatres last week.

Mr. Mayo is a good leading man and should build up a star's following, especially if he is always given as good support as in this picture. The cast includes Betty Blythe and Lois Wilson. Both are excellent. A little artist's model marries a struggling painter. She commits an indiscretion with a wealthy man to get money when her sick husband is starving, and later when this same husband is successful the wealthy man's

daughter falls in love with him. Her father tries to buy the wife away and almost succeeds, but at the last moment the truth comes out. "You have everything. She has only me," says the painter to his rich love, and he goes back to his wife while the audience yells approval.

This ought to go well in any house. It is better than the usual Universal product.

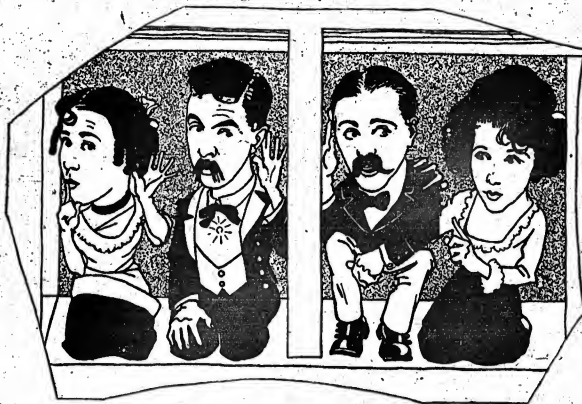
THE STRAND.

"The Idol Dancer," the latest melodrama done by D. W. Griffith for First National, is the main excitement at the Strand this week, and it is satisfying to

all tastes and styles of mind. Reviewed elsewhere, its chief interest to the trade is the effective use it makes of Clarence Seymour's appealing and whimsical prettiness. She has a face to rival Norma Talmadge's.

Musically the program included an overture consisting of excerpts from Moszkowski's "Zazhbi" and a prologue of Hawaiian singers against one of those beautiful tableaux this house has made notable. Estelle Carey sang "Recompense," and the organ solo was made up of selections from "Carmen."

The pictorial, a comedy cartoon from the Bray studio, and a scenic, filled up an evening of exceptionally good entertainment.



Paramount

MACK SENNETT

Comedy

"The Gingham Girl"

You Can Hear Them a Block Away

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You can hear the men roaring and the women chuckling and the kids shouting. You can hear hear about it and the whole town will come and boisterous applause.

Paramount-Mack Sennett Comedies are features. Play them up as features.

FEATURING

LOUISE FAZENDA

Billy Armstrong and Billy Bevan

Directed by JAMES DAVIS



FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CHAS. H. SIKES Secy. Genl.
NEW YORK



RE NEWS

MOVING PICTURES

THE VIRGIN OF STAMBOUL

Sari.....Priscilla Dean
Achmet Bey.....Wallace Beery
Captain Famberton.....Whisper Cakma
Yosaf.....Ed. A. Warren
The Sheikh's Favorite.....Helen Ritchie
The Proxie.....Eugene Ford
The Young American.....Edward Burns

This Universal special with Priscilla Dean starred in great stuff. It has everything necessary to a successful picture. First there is love interest. Jealousy results, and in picturesque Turkish settings there breaks loose a fight that keeps the blood stirred. In a final chase magnificently staged and directed by Rod Browning, Miss Dean herself starts by climbing a wall, tumbling over it, swinging the gate wide for the invading troops and then chasing into the labyrinth to find her lover, who is ensnared in as bloody and effective a knife to knife fight as anyone could ask. First the sheik gets the best of it, then the lover. Finally the villain gets away, staggers down the stairs and drops dead at Sari's feet. She thinks her lover dead. So do the onlookers, and the final suspense is broken when he once more appears to be covered with kisses by the heroine.

The yarn is based on an original story by H. H. Van Loan, and Carl Laemmle for once has spent with a prodigal hand to get these rich effects. The results are excellent. The story begins in Stamboul, the Turkish name for Constantinople. A little girl of the streets attracts the attention and then the love of a rich man, but she is witness to the murder of a man in a mosque. The sheik who did this trick decides to marry Sari to keep her tongue quiet. So she will not object, but the American buys off the proxy and is himself married to Sari. When the sheik finds this out he abducts both of them, but Sari makes her escape and brings back a regular army to his aid in the desert.

The whole presentation, made for the first time March 11 at Moma Broadway, is under the direction of Harry I. Reich, snob and drew an appreciative crowd. *Lead.*

A CHILD FOR SALE

Ruth Gardner.....Gladys Leslie
Charles Stoddard.....Creighton Hale
Paula Harrison.....Julia Swayne Gordon
William Harrison.....William Hopper
Walter Stoddard.....Bobby Connelly
Sylvia Stoddard.....Ruth Sullivan

Dr. Gardner.....William Davidson
Catherine Bell.....Anna Lehr

This picture isn't for the first class house. There is too much propaganda in it, and it doesn't start till the second reel, when the poor father enters with his sick child. Also it is very obviously tilted and told like a child's story book. This last quality may help in the class of house for which it is destined. In these houses, too, its plea for lowered rents may aid.

That message needs to be spoken, but Ivan Abramson, who wrote and directed this six-reel special for Graphio Films, needs to get more art and subtlety into his arrangements before he can tap the big purse.

A poor struggling artist offers to sell his daughter to a rich woman, but takes her back because his son wants his sister. Later he gets mixed up with a rich family. The wife is no mother by a former unhappy marriage, but before this is made clear there are a good many complications and considerable jealousy. The picture's redeeming feature is the acting.

Creighton Hale and Anna Lehr particularly distinguish themselves. *Lead.*

MOLLY AND I

Molly.....Shirley Brown
Philip Smith.....Albert Reeco
Jack Kerrick.....Harry Dunkinson
Marion Sutherland.....Lilla Leslie

When the director serving the Fox picture interests with an economic schedule that robs them of achieving results they might otherwise secure by the expenditure of a little more money, only then can these features hope to line up alongside other concerns in competitive bidding.

"Molly and I" offers a characteristic example of how stinted expenditure may spoil a feature that had greater possibilities than its trade showing proved. There are only four principals, the story is interesting and yet an interior background for the multiplicity of studio scenes has not been given the feature consistent with the explanatory matter preceding such scenes. Only a few ex-lors showed good judgment on the part of the location man. Beyond that it flopped in atmospheric value.

The story is taken up largely with the hero and heroine. A young cavalier, brilliant and all that, loses his sight and in consultation with an oculist learns that he must go to Italy to the one man

that may be able to restore his sight. He is poor. A resident at the same boarding house and also the attendant in the oculist's office is the young heroine of the story, in love with the unfortunate author. She tells him she will receive a legacy of \$1,000 on the day she marries, and with this sum he is enabled to go on abroad. He has never seen her, and on his return is subsidised by a wealthy woman who is interested in him after meeting him in Italy. The bride, unknown to him, returns, but in the capacity of a maid. From then on the story develops in an interesting manner to the close.

The feature's possibilities as a commercial proposition are increased in value more through the delightful Shirley Mason than the production. She is well supported by Albert Roscoe, as the author. *Step.*

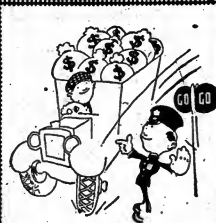
THE VEILED MARRIAGE

A first class sex picture. Directed by Eugene Essel for Fairmark, it features Anna Lehr, and has only one real fault of any consequence. This is a tendency to shift too swiftly from one thread of interest to another. These shifts are convincing, and particularly so to younger and less developed minds.

Most picture patrons outside New York and the larger cities are under twenty and any story has to be four squares to the attention to hit them clearly. Miss Lehr, however, brings so clean and dignified a charm and beauty to any production in which she is featured that she helps people forget other drawbacks, but in this case her support is also first class.

As the daughter of a poor man, she is receiving the attention of a bounder. A devoted admirer, a young Irish roughneck, steps to her rescue, but too late. She has temporarily lost her wits and the man takes advantage of her under these circumstances. But the roughneck makes him promise to marry her.

By a trick the bounder gets her married to a friend of his who is drunk and engaged to a girl he wants himself. Later wife and husband come together just as the roughneck brings the bounder back by main force. Kicked out when it is found the girl and husband love each other, the villain is chased by the roughneck, but is shot by a girl he had formerly known. This plot, was nicely laid. In fact all this complicated plot shows the value of clever direction. *Lead.*



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If you have too lean a mixture in your booking schedule, or the spark in your feature films is missing fire, or there's carbon in your cash register, try

"The Right of Way"

By Sir Gilbert Parker
Starring Bert Lytell

"The Walk-Offs"

By Frederic and Fanny Hatton
Starring May Allison

"Shore Acres"

By James A. Hearn
Starring Alice Lake

"Old Lady 31"

By Rachel Crothers
Starring Emma Dunn

"The Very Idea"

By William Le Baron
Starring Taylor Holmes

and start off on high along Box-Office Record Boulevard.

"Looked forward to with same popular interest as a headliner act."

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Vaudeville men testify to the value of the most famous motion picture in the world in their houses:

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"Consider Pathe News most essential part of the program and have built up record attendances with it." Patrons look forward to each issue with interest centered on News rather than vaudeville.—Geo. Clark, Empress Theatre, Des Moines, Iowa.

"Pathe News at Keith's Academy Charlotte, is looked forward to with the same popular interest as a headliner act each change. Have tried other news reels, but found them lacking. Was not satisfied until we got exclusive first run for Charlotte."—L. G. Shoffield, manager, Keith's Academy, Charlotte, N. C.

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NEWS OF THE FILM WORLD

International will film "The Beauty Shop."

Mildred Harris Chaplin's third, First National release will be "Old Dad."

"Topics of the Day" has been booked for 3,000 days in the Keith houses.

William H. Crane will do his original stage role in the Metro screen adaptation of "The New Henrietta."

Lewis J. Selznick will release the Crest Pictures production, "Children Not Wanted," starting Edith Day.

"Stop That Man," the George V. Hobart play, will be utilized by Owen Moore for his next Myron Selznick production.

Norris Wilcox, last, with the F. P. L., has affiliated with Elinto, Company of America, as general manager.

"Face to Face," starring Marguerite Marsh, will be released through United Pictures.

Edward Dillon will direct Viola Dana in "Parlor, Bedroom and Bath" for Metro.

Wanda Hawley's debut vehicle under the Realart starring banner will be in Jerome K. Jerome's "Miss Hobbs."

H. A. Ross, for the past three years manager of the Detroit F. P. L. exchange, has been transferred to the New York exchange sales force.

Karl J. Sonin has joined the F. P. L. Buffalo exchange as sales manager, and not manager of the Buffalo exchange, as reported.

W. A. Gibson has succeeded Harry McGrover as general manager of the Australian Films Ltd. The latter resigned.

Charles Neville "Buck's" "The Tyranny of Weakness" has been acquired by the S. Pictures for production. Metro will release.

Pauline Garen has been placed under a three-year contract by D. W. Griffith. The deal was arranged through the George Perry office.

"In Old Kentucky," with Anita Stewart featured, was presented at both the Strand and Tivoli theatres in San Francisco last week.

James V. Bryson called on the "Sonoma" Saturday from San Francisco for Australia, where he will establish distributing offices for the Universal.

A deal was consummated last week by Ackerman & Harris for the California franchise in the Associated Exhibitors, Inc. The Associated pictures will be given at all A-H Low theatres.

"Indiscreet Wives" is the title decided upon for Metro's next big special, with Alice Lake at the head of a notable cast. It is an adaptation of a stage play by Julie Herne. Its original title was "An Outsider."

Dorothy Dalton has started work on "This Man-This Woman," the Avery Hopwood play, Edward Langford will do the male lead. Harley Knoles will direct.

Jay Gove has been appointed assistant general manager of Realart. He was former publicity man. Bert Adler, now in charge of exploitation, will succeed Gove.

Ernest C. Wade will direct J. Warren Kerrigan in the ninth Brunton production, "The House of Whispers" from the novel by William Johnston. Fritz Brunette will do the female lead.

Announcement is made in Los Angeles that David Butler, artist, will heretofore be started in his own productions. His first picture is an adaptation of a recent story published in the Saturday Evening Post.

Marshall Nellan has made arrangements to take a unit of the Empire Production organization to Europe in May to produce pictures in England, France, Belgium and Spain. Marjorie Daw and other stars will accompany the party.

Arthur F. Beck's serial, "Traited by Three," starring Stuart Holmes and Frankie Mann, will be released through Pathé next week. Charles T. Dancy supplied the continuity. Percy Verhoff directed.

Metro has added Harvey H. Gates and Percy Heath to its staff of scenario writers. The expansion of the literary department is in line with the general increase in its writing force, which now

includes Bayard Veiller and Winchell Smith.

The Granada and Imperial motion picture theatres find articles of incorporation last week at San Francisco. The Granada is capitalized at \$1,000,000 and the Imperial at \$500,000. The directors are Isadore M. Golden, V. H. Clement, S. F. Waller, M. Christman and J. A. Pritchard.

Laboratory workers employed by the eastern film concerns have formed a union, with a membership of 2,000, as the Laboratory Employees of America. The organization has been granted a charter by the American Federation of Labor and will form a constituent body of the I. A. T. S. E.

The Motion Picture and Theatrical League for Better Pictures, John Quinn, president, has opened headquarters at 33 West 47th street for its campaign of "uplift." Its aim is to stimulate the production of better pictures by organizing patronage out of the poor by encouraging the more worthy representation on the board is granted to such organizations as the Y. M. C. A., the Boy Scouts, the Art Alliance, the Y. W. C. A., the Women's Club, the Knights of Columbus, the Friars Club, the Professional Women's League, the University Club and the National Housewives League.

Determined to get the best pictures available waiting for the largest theatres to play them "first run," 11 Milwaukee exhibitors who own neighborhood houses have organized the Milwaukee Associated First Run Theatres. The officers are: President, Ernest Laegreid; Colonial, vice-president, L. Plata, Cilmak; secretary, Fred Siebert; treasurer, M. Rice, State; Other members include Earl Rice, New Riviera; S. Bauer, Venus and Atlas; Harry Berowitz, Cilmak; A. Dietz, Savoy; J. H. Silliman, of Downer and Astor; A. L. Bartlett, Empire; F. Breunmer, Idle Hour; and Joseph Schwartz, owner of several houses, including the Riviera and Liberty.

YOUNG MRS. WINTHROP.

Constance Winthrop.....Ethel Clayton
Nicholas Winthrop.....Harrison Ford
Old Mrs. Winthrop.....Helen Dunbar
Dorothy Foster.....Dorothy Foster
Mrs. Dick Chetwyn.....Winifred Greenwood
Dick Rodney.....J. M. Dumont
Burt Scott.....J. M. Dumont
Nick Jones.....Raymond Hatton
Mabel Van Buren.....Viora Daniel
Dick Chetwyn.....Walter Hiers
Bob.....Max Zane

There is more to be said for the quality and force injected into this Paramount-Realart feature by the strength of its cast, particularly Ethel Clayton as the star, than the subject exploited. It represents nothing new, and despite what its respective importance may have amounted to as a contribution to the drama, by Bronson Howard, the relationship between a married couple, the husband absorbed in his business, and the wife going her own way, though not an error, one with a misunderstanding following, then death clutching their only child from them, a reconciliation in the end when they have agreed to meet in the office of their own lawyer, who is about to separate them—all this has nothing that has not in some form been presented before.

What does out this feature over is the work of Miss Clayton. It is indicative of intense characterization, plus a personality well chosen and expertly directed in registering all that was required of her. She is capably supported by Harrison Ford and Helen Dunbar, the former as the husband and the latter as the forceful points in harmony and disharmony in this domestic drama.

The director, however, has for some uncalculated reason dared to flaunt a piece of business on the audience which must strike the majority as being crudely conceived. He has permitted the action prior to the beginning of the bigger misunderstanding between the husband and wife pivot on the villainous listening in on the "party wire." People representative of the class of life depicted in "Young Mrs. Winthrop" have long since learnt the folly of "party wire."

The production is expensive, the shots of a society last trolly in full swing being especially harmonious with the scheme of wealth sustained throughout. More than an average drag because of Miss Clayton.

BROADWAY

B. S. Moss startled his patrons at the Broadway this week with a hoochie coochie in a very mild and entertaining one, however. It occurs in the course of the prologue to "The Virgin of Stamboul," the Universal feature with Fris-

cilla Dean reviewed elsewhere. The prologue is called "Turkish Pastimes" and is musical and dancing diversion staged on a darkened stage amid burning incense by David Burton, Shik Talar and John J. Livingston. The effects are swift-moving, life-like and quite sufficiently voluptuous, though they in no degree step beyond the point of good taste. In the cast are Princess Eschik, Abbe Omar, Sapinoh and Zazak, Elida Rose and some active native musicians who rejoice in the following monikers: Jamila, Divas, Shuckery and Rajah.

Reading the names in this cast leaves the sneaking suspicion that Mr. Moss is kidding us, but, be that as it may, these dancers of Turkish nomenclature give a good show. There is danc, incense and weird music first and then sounds like a riot. The young woman who does the dance therupon enters and the excitement gets a good start. Her attentions first to one man and then to another start a row between them. The fight with swords is realistic and is followed by another dance and a parading exit.

The rest of the program was made up of "Topics of the Day," a comedy and Gomez's "Il Guarany."

A WOMAN WHO UNDERSTOOD.

Madge Graham.....Beale Barriscale
Robert Knight.....Forest Stanley
Mrs. Alden.....Dorothy Gunning
Miss Alden.....Stanton Williams
Bobbie Knight.....Stanton Williams
Mary Jane Irving.....Stanton Williams
Marion Alden.....Gloria Holt
Jimmy.....Joe Buttera-Worth

Where but in pictures will a director dare to the wit human nature in accentuating the heartlessness of a mother who only child by permitting the following captions on the screen: "Won't you kiss me good night?" "No. It will kill me." "Why in this commercial age to get a feature on the market and over with it there so more attention paid to captions and other detailed substances to accomplish the means of securing a sale?" "Why in this commercial age to get a feature on the market and over with it there so more attention paid to captions and other detailed substances to accomplish the means of securing a sale?"

Work Griffith or a Marshall Nellan. The mother of the child in the mad rush for social acquisition, or in swayed by influences of a lover is quite the most common of all. It is a drama of today, but no accomplished director would have been guilty of handling the situation referred to in so many a manner as described. It reflects a libel on the human mind and is unwarranted, the proof being that she returns to her husband in the end and not a spark of morality there is motherhood.

Miss Barriscale's first feature since she left the Vitaphone. Although reported at the time she was forming her own company, the name of Robertson-Cole figures in the picture, but she starts hers off as a "B. S." feature.

Miss Barriscale plays the role of an over generous woman. She rescues a musician from suicide, marries him, has two children, while her husband in the after years of bitterness is re-enchanted by a woman who married wealth in preference to him. There is a good deal of wailing between the two, a great deal of generosity on the part of the loving wife in overlooking the indifference of the husband. The story moves along, lacking in action and placidly reaching its climax with the illicit love making of the pair discovered by the faithful wife.

It is unnecessarily expanded. Its five reels might have been converted into three and reducing its 85 minutes run to about 20, and achieve, perhaps, better results. Much human interest is contributed by the efforts of two little tots as the children, Stanton Williams and Mary Jane Irving. Another child actress figures largely in the sympathy winning qualities. Gloria Holt, as the neglected daughter of alleged heartless mother. The scenes of domestic tragedy and happiness are more convincing with the children's figures than with the elderly persons.

Summing up Miss Barriscale's personality, it is a winning one. She looks as pretty in white dress as she always did on the legitimate stage.

Pop. That seems to be the most needed asset to the feature, but it is absent.

Step.



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By Rachel Crothers
Starring Emma Dunn

"The Very Idea"

By William LeBaron
Starring Taylor Holmes

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Fox-Sunshine Comedies

EARLY RELEASES

"The Schoolhouse Scandal"

"Sheriff Nell's Comeback"

"Training for Husbands"

"Those Dangerous Eyes"

MOVING PICTURES

INSIDE STUFF

ON PICTURES

Rumor has it that Daniel Carson Goodman, known as a novelist and previous to acquiring fame in the literary field as a physician and nerve specialist, has made a remarkable and unusual picture with Alma Rubens and Lumsden Hare in the leading roles. Dr. Goodman, who supplied the plot for some early Mutual and Thanhouser efforts, is understood to have sunk some \$25,000 of his own money in this venture. It is a venture because in it he has insisted on people behaving as they would in natural life. While his story has a plot, it is worked out in the natural manner. There is little or no striving for any special theatrical effect. Goodman is understood to have employed (and then fired) two directors because they would not deliver as he wished. In the end he did his own directing. This experiment was tried by Mrs. Sidney Drew in "A Gay Old Dog," and market reports have not as yet indicated whether she was ahead of the times or not. Certainly the trade is waiting the Goodman picture with unusual interest.

John D. Rockefeller, Jr., according to a newspaper, said "the city has too many immoral motion picture shows" at the Lexington theatre, March 21 at the official opening of the \$1,500,000 drive for the Y. W. C. A. The statement had effect on the publicity department of the F. P. L. for immediately the director of publicity was despatched to see Mr. Rockefeller. As a result a denial was secured from him in a statement sent out by the F. P. L., captioned as being from the National Association of the Motion Picture Industry, Inc. Mr. Rockefeller's statement follows: "What I did say was: 'Young women demand entertainment and recreation. There are many dance halls and theatres where they cannot find the proper sort. The Y. W. C. A. must provide it for them. In general I believe that motion pictures are every day raising their standards. I believe the motion pictures can be a tremendous factor in bettering conditions.'"

The first touch of spring weather last Sunday hit the Broadway houses a business wallow in the afternoon. It was so pleasant that the crowds preferred to walk rather than see the pictures. Neither the Rialto or the Rivoli had their usual attendance for either the first or second of the afternoon shows. The Strand, Capitol and Broadway were likewise somewhat off. The Rialto held Dorothy Gish in "Mary Ellen Comes to Town" while the Rivoli has Wallace Reid in "Excuse My Dust." At the Strand the D. W. Griffith picture, "The Idol Dancer," did not pull as was expected. Ethel Clayton in "The Young Mrs. Winthrop" held forth at the Capitol. The Broadway held the Universal feature, "The Virgin of Stamboul." The night business was a turnaway at practically all of the houses.

A little bird is whispering that Elsie Ferguson is anxious to get out of her contract with Arterraft, which expires at the conclusion of the current year. It is understood that her agreement specifies her picture activities shall not interfere with her legitimate appearances, and as she is not anxious to make any more pictures for Artercraft she will continue to play upon the spoken stage until the period expires. Miss Ferguson's pictures have been grossing in the neighborhood of \$250,000 each.

Harry Reichenbach has started for the Coast to become general manager of Universal City. He is following in the footsteps of Harry Klein and

Tarkington Baker, both of whom have been on the Coast, managed Universal City, and are back in New York, one with a case against the U. that is pending and the other having resigned and about to embark in the producing field. The frequency with which managers of Universal City come and go and the many difficulties that beset the executive head at the West Coast plant has led to the transposition of a Biblical maxim to fit the occasion. It is: "Whom the Gods would destroy they first make manager of Universal City."

Captain George L. Sargent, who had charge of all the Liberty theatres on the Pacific coast during the war and later did exceptional work in the Intelligence Bureau, is back in pictures, having signed to direct Alice Joyce in her new Vitagraph feature. He was always one of the live ones among the younger directors and made a pronounced success of "The Secret of the Submarine" and of several of Mary Miles Minter features.

One producer is boasting a record for a feature film production. The first release of his new female star was completed in 18 actual working days. No doubt it is a record, but—let us hope the final product has not suffered by this phenomenal speed. Does he not realize he is practically convicting himself should the picture prove a flier?

Lewis J. Selznick, on Monday, is understood to have called into conference the editors of the various trade publications to tell them of his plans for the amalgamation of his distributing corporations and to further inform them that in the future his productions would be under the direct supervision of his son Myron which, he asserted, them would be a guarantee of superior quality.

Current with the topic on high salaries commanded by stars who have suddenly been switched from pictures to the legit, Dorothy Dalton's new contract calling her from the legit back to the films says \$5,000 weekly, against half of that which she is reported to be earning.

BESSIE MCCOY IN DAVIS FILMS.

With the announcement Bessie McCoy Davis has signed to do a series of pictures for William Fox in stories by her late husband, Richard Harding Davis, it is unlikely a suit Miss Davis had contemplated bringing against Morris Rose will ever take place.

Mr. Rose had acquired 57 short stories by the eminent author-war correspondent for a consideration of \$56,000 or less than \$1,000 per story. The deal was negotiated through the Franklin Trust Co. of Brooklyn, trustees of the Davis estate. Mr. Rose in turn, as was expected, resold the lot to William Fox, inside "dope" figuring it unlikely the legit. producer would take a flyer into pictures.

Miss Davis complained the Franklin Trust Co. had negotiated the deal without her consent or that of her daughter, Hope Davis, and that the stories were considerably undervalued.

This new arrangement between Miss Davis and Fox is the probable solution of the tangle.

BAKER AS A PRODUCER.

Tarkington Baker is back in New York having severed his connection with the Universal. He resigned as manager of Universal City last December but remained on the lot until two weeks ago for the firm. He is going to embark in the producing field.

LONDON FILM NOTES

London, March 4. The "million pound" Alliance Co., of which Sir Walter de Frece, M. P., is chairman, is at last showing other activities than the mere advertising of their prospectus. They have bought the London Film Studios at St. Margarets, Twickenham, and Sidney Reynolds, late of the Fox Film Co., has been taken over as general production manager. It will be 6 weeks or more before the business of making pictures can begin.

After many adventures, including the arrest of the principal ladies, Lydia Kyasht and Christine Maitland, at Monte Carlo, the making of the "B. & C." version of Charlton Daw's novel, "The Black Spider," was held up by the illness of George Edwardes Hall, producer. His place has been taken by William Humphries.

The "Brilliant" Film Co., while using the slopes of the Jung Frau, at Wengen, Switzerland, as the setting for their first picture, "The River of Light," nearly met with disaster. Dave Aylott, the producer, had prayed for an avalanche and got it. Vivian Palmer, the leading man, nearly went West; the leading lady was rendered unconscious for some hours, while Aylott and his cameraman, Edwin Day, received cuts and bruises. The apparatus was lost.

The flow of prurient so-called "propaganda" pictures has received a severe check from local authorities. Finding that the Exhibitors Society refused to back features not passed by the Trade Censorship, they had been instrumental in setting up, the renters sought to engage public halls but, in most cases, have only found failure.

"Our Girls and Their Physique," purporting to show how B. 3 girls can, by physical culture become fit to become mothers of an A. 1 nation, is a daring appeal. Half-a-dozen extremely handsome and well-built girls in ordinary one-piece "varsity" bathing costumes go through physical exercises. We should not be surprised to find some of the "close-ups" cut when it is publicly shown, but it is a good showman's proposition.

Broadwest Films have acquired the Windsor Film Studios plant and offices.

Harry Lorraine has added George Foley and several other people to his "Woman and Officer 26" Co. He has also engaged Bert Haldane, the "Famous Pictures" producer, to direct those scenes in which he (Lorraine) appears.

Another new British concern is the "Val" Co., with a directorate of army officers and North of England exhibitors. They have acquired a magnificent studio in Central London and will start work soon.

Butcher's "Lorna Doone" is an excellent feature, well told, well staged, well acted, and some of the riding is worthy of "Western" features. This adaptation of R. D. Blackmore's famous Exmoor story will be a winner. A somewhat peculiar position, and a not altogether sportsmanlike one, has cropped up. Some years ago Clarendon Films, since submerged in Harnadon Films, made a picture on the same subject. It passed into oblivion, only to be revived when the Butcher picture was announced.

Houdini is giving his picture, "The Grim Game," a "boost" by appearing at different trade shows in person and addressing the audiences.

Having made a personal success in

"The Fall of a Saint" (although the majority of critics were all out in their condemnation of the picture), Josephine Earl has signed a contract with Gaumont, Ltd. Her next picture is "Walls of Prejudice," adapted from a play "Break Down the Walls." To make a single scene in this, W. P. Kellino, the producer, obtained the rights of the London underground railways for one night.

Most British productions are for the moment held up by the fog and general climatic conditions. The sufferers include Einar J. Brun, with "Enchantment" (an all British production employing almost every nationality but German, and we are not too sure of that); Maurice Elvey, with Stoll's "The Iron Chair" (Elvey has also been stranded by the French railway strike); Dave Aylott, with the "Brilliant" production, "The River of Light"; and Harry Lorraine with the "stunt" film, "The Woman and Officer 26."

Having finished "Bleak House," with Constance Collier, the Ideal Film Co. is busy on a screen version of Thackeray's "The Newcomes," which they call "Colonel Newcomes, the Perfect Gentleman," but why they have attempted an improvement on the author's title is difficult to understand. Lewis Willoughby, a well-known American screen artist, plays the "Colonel," and many of the scenes are being made in the places written of in the book.

Fred Paul is at work on a screen adaptation of George R. Sims and Robert Buchannan's famous Adelphi drama, "The English Rose." The producing company is a new one, the "British Standard" Films.

British Actors, going to extremes, having finished their version of Tennison's "Lady Clare," are busily engaged on a version of that "blood and thunder" classic, "The Face at the Window." Art may be art, but the box office is the thing that tells. The producer is Wilfred Noy, and the company includes Sir Simon Stuart.

The Cairns Torquay Film Co. has departed for Monte Carlo to take certain scenes for a version of a novel by Warwick Deeping, "Unrest."

Another "Ideal" production is "Mr. Gillis' Love Story," adapted from George Eliott's "Scenes of Clerical Life," R. Henderson Bland, who played Christ in "From the Manger to the Cross," is the star.

Harold Shaw is on his way to Poland with a company of British artists to make a picture with a Bolshevik setting. The interior work was completed at the "London" studios last week. A mysterious gentleman, Boris Said, is apparently behind the venture.

Our "Lay" press is full of a proposed visit of Mary Pickford.

WANT CENTRAL FOR PICTURES.

Carl Laemmle has been trying to secure the Central under a lease from the Shuberts. He wanted to take the house for a period of 10 years at an annual rental of \$100,000, to total for the lease involving \$1,000,000. Lee Shubert turned the offer down.

The Goldwyn people are also after the house and an offer that they have made is under consideration at present. It is a question whether or not Shubert will accept the offer. With the present scramble for theatres on Broadway it looks as though he will need the house to take care of the needs of the producers on the Shubert books.

MOVING PICTURES

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EASTMAN ANNOUNCES SUSPENSION OF ALL BUILDING PROJECTS

Rochester to Lose National Academy of Motion Pictures, School of Music and Chamber of Commerce Buildings Through Decision. High Cost of Building Operations the Cause.

Rochester, N. Y., March 24. One of the most far-reaching announcements in recent times is that by George Eastman of the suspension of all building activity in which he is interested.

This includes the National Academy of Motion Pictures, the Eastman School of Music, a building which he is to donate to the Chamber of Commerce and numerous plant buildings for the Eastman Kodak Company.

Unreasonable high cost of building operations is given as the reason.

George Simpson, of the Regorson Corp., operating the Regent, Gordon and Piccadilly, hesitates to go forward with his new house in Clinton avenue south. A site was recently purchased for nearly a quarter of a million dollars and it was estimated the theatre would cost around a million. Simpson says that he is unable to keep track of mounting building costs from one week to another.

MORE NEWS WEEKLIES.

The flood of news weeklies releases still continue, although, all of those who place the new reels on the market contend that there is no money to be made in them. The two new added starters to the list of those already in existence are the Seitznick news reel and the one that is to be issued by the Educational.

This will bring the total of news reels on the market to seven and as each will make a bi-weekly release the total is 14 reels a week and the exhibitor would have to run two a day to keep up.

The one cut that is to be made is by the Hearst people who are going to reduce their output from three a week to two beginning April 1. The name of the reels is to be changed to The International Weekly.

At present Fox is releasing two reels a week; Pathe, two; Gaumont, two; International, three; and Kinograms, two. The reason for there being so little profit in news reels is the short duration for which they live. The exhibitor realizes that there is nothing so dead as a newspaper of yesterday and the same applies to the news reel. The first seven days of their life they are interesting but in the second week the run dies out and none of them go beyond fourteen days.

In trying to solve the reason for the continuance of those now in existence and the advent of the new issues the exhibitors are of the conclusion that the producers are trying to get their names on the screen on product other than their features so that their name remains before the public whether or not the house is running one of their features.

NEITHER PRO NOR CON.

The exhibitor world is holding aloof from participation one way or the other in the wet and dry fight. They will not run any propaganda film either for or against prohibition.

From a business standpoint the exhibitor is for prohibition, but in deference to the evident tendencies of their patrons in the question they are refraining from running productions that have a leaning in either direction.

The peculiar angle that hits the exhibitor is that while prohibition is

helping business in the theatres he recognizes a menace in the victory of the prohibitionists and fears that a continuance of the victory would mean that their reformations would be extended to take in the theatre and especially the picture houses.

PICTURES CONFUSE—COURT SUIT.

The Eminent Authors Pictures, Inc., has filed suit in the Supreme Court last week against the F. P. L. and Thomas H. Ince, Inc., for a permanent injunction to restrain the defendants from further exhibiting or cause to be shown the Ince production, "Dangerous Hours, on the ground it will cause confusion with its "Dangerous Days." The plaintiff avers it acquired the screen rights on August 29, 1919, and that it has spent upwards of \$150,000. They profess no knowledge of the defendants' date of the story purchase but desire to protect their interests. No answer has been filed.

LOST BROTHER IN PICTURE.

Writing from Johannesburg in South Africa, Rita Sutton has appealed to the Hodgkinson Corporation to help find her brother, Patrick Calhoun, whom she saw in that company's picture, "The Law That Divides."

This actor played a prominent role, but the company has since lost track of him. Apparently through a misunderstanding about addresses the two have been separated. Miss Sutton's address is now 71 St. Amant street, Malvern, Johannesburg, South Africa.

UNIVERSAL'S BROADWAY LEASE.

Universal now regrets the loss of its lease of the Broadway Theatre in New York, finding itself in the same position as other picture concerns desirous of securing Broadway showings for its features.

It has leased the Broadway for four weeks from B. S. Moss, guaranteeing Moss \$5,000 a week on a percentage arrangement and paying for the major portion of the advertising for the exploitation of "The Virgin of Stamboul." This guarantee of rental is at the rate of \$260,000 a year, greatly in excess of anything they had been paying.

TO DISTRIBUTE IN SCANDINAVIA.

Harry J. Cohen, Metro foreign manager, leaves New York for a six months' tour of Scandinavia, April 15. Cohen will establish distributing offices in Sweden, Denmark and Norway. Heretofore the Metro product has been distributed in these countries through London.

CUT DOWN ADMISSIONS.

The Reo, on upper Broadway, which opened a few weeks ago, has undergone a downward revision of the admission scale.

At the opening the prices were 33 and 44 cents. The cut brings them down to 30 cents.

Memorial at Norristown, Pa.

Philadelphia, March 24. The Stanley V. Mastbaum Memorial Committee will hold exercises next Sunday at the Eaglesville Sanatorium, near Norristown, Pa., to commemorate the birthday of the late Stanley Mastbaum.

ALL NEGRO CAST.

An interesting innovation in the making of pictures is promised in the plan of Charles Boni, who is about to produce pictures with cast chosen exclusively from colored people. The plan is more of an educational and artistic venture than a commercial one. It has never been tried before.

The spoken stage has been more progressive in this respect with a decided negro movement in the theatre, the Ridgeley Torrence plays having been produced at the Garden Theatre in 1917. The venture had a marked measure of success. An effort is also to be made to secure the finest dramatic talent in the negro race, and the plans call for a tentative offer to Bert Williams to appear as the star. This would insure a certain following which might not ordinarily be attracted by a negro production. Of the 15,000 recognized motion picture theatres in the United States, one-third are estimated that might be inclined favorably to a showing of productions enacted exclusively with negro actors.

Beyond a suggestion that the venture is to be backed by "philanthropic" capital, no mention is made of those financially interested. The South will probably be the most likely location for a studio, as this would offer greater facilities for hiring colored people for extras.

Mr. Boni has had no experience in the picture business. He was associated with the publishing house of Boni and Liveright.

NEW NATIONAL ORGANIZATION.

There is a new national organization of exhibitors in the wind. It is the result of the New York States Exhibitors convention held in Utica at which much dissatisfaction was expressed over the inactivity of the existing National organization. The exhibitor bodies that are active in bringing about the new organization are the New York and Ohio associations and the Miami Valley exhibitors of West Virginia and Kentucky.

The possibility is that Sydney Cohen, of the New York organization, will be at the head of the new body. Alfred Black is the president and Frank Remush secretary of the existing national body.

TO SUPERVISE LEONARD PICTURE

Los Angeles, March 24. Sidney Ascher, head of Ascher Enterprises, arrived here Tuesday to supervise the production of the remaining episodes of the Benny Leonard serial, "The Evil Eye," which will be released through Hallmark.

Ascher plans to spend at least ten weeks on the coast. The production has been going on under the direction of Wally Van at Universal City.

"DEMOCRACY" ORIGIN.

The produced photodrama, "Democracy," is the fulfillment of an idea born in the mind of Lee Francis Lybarger during his college days and it found its first public expression in July, 1905, when he lectured on "Democracy and the Future" at the Miami Valley Chautauque.

For 15 years he has expounded the theme to and with the people of America.

GRIFFITH'S PRETENTIOUS CAST.

The D. W. Griffith company screening "Way Down East" is now at White River Junction, Vt., taking snow scenes for the production.

The cast is a pretentious one. It includes Lilian Gish and Richard Barthelmess in the leading roles, Burr McIntosh as the Squire, Lowell Sherman as the heavy, George Neville as the constable, Edgar Nelson as Hi Holler, Vivia Ogden as the spinster, Creighton Hale as the professor, Kate Bruce as the mother and Clarine Seymour as Kate.

RE-ISSUING BIG FEATURES.

The Paramount-Artcraft is to re-issue the Mary Pickford and Douglas Fairbanks features that they originally released in Star Series program. Originally the pictures were released by Artcraft.

Plans include the opening of special branches under a name that will be distinct from the P.A. title.

The report that Miss Pickford was to be under the Zukor management again was inaugurated because of the reissue scheme. She still retains a financial interest in the picture and has expressed her willingness to reissue portions of the originals for reissue purposes.

SEGREGATION FOR "WILD OATS."

Syracuse, N. Y., March 24. After looking at "Some Wild Oats" at the Weiting here this week, the police sent out an order the men and women watching the film would have to see it at separate exhibitions.

It's a very broad picture and caused a riot at the Weiting box office Monday night when the police had to handle the mob wanting admittance.

The Commissioner of Public Safety said the picture is "simply commercialization of sex propaganda."

Samuel Cummins presents the feature, which appears to be on a road tour as the Weiting is a Shubert legitimate theatre.

\$30,000 SUIT FOR SERVICES.

Hugh Weir has brought suit in the Supreme Court against the Alexander McClure Service, Inc., to recover \$30,000 for services rendered between Oct. 24 last and March 9 securing contracts for productions, scenario writing and directing.

According to the complaint, it was expressly understood the plaintiff was to receive financial remuneration for this amount for services.

ARTS SOCIETY \$8 DINNER.

Announcements have been sent out by the Society of Arts and Sciences for a dinner to "motion pictures, to their people and their problems." Sunday, at the Biltmore, at \$8 a plate.

Augustus Thomas is to be the toastmaster.

SOUTH BEND ULTIMATUM.

South Bend, Ind., March 24. Mayor F. R. Carson last week summoned managers of picture houses operating on the Sabbath and served them with an ultimatum, the essential parts of which are:

Doors must not be opened until 1 p. m.
The customary price must not be raised unless at least three days' notice is given in the newspapers.
The ordinary run must not be cut down to permit a more rapid turn-over of the crowds.

F. P. L. INCREASE FLOOR SPACE.

Famous Players-Lasky are about to complete negotiations for the lease of 24,000 square feet of floor space in a new 14-story building to be erected on West 42d street between 8th and 9th avenues, for their New York exchange.

The structure is being erected by L. Barth & Son, dealers in hotel supplies and will not be completed before next year.

WESTS ARE RECONCILED.

After a period of five years' separation, during which time divorce proceedings were pending, Eugene West, song writer, has joined his wife, Catherine Henry, in Los Angeles, where she is scenario writing for George Loane Tucker.

The Wests have been married 14 years.

VARIETY

LEADING NEW YORK EXHIBITORS TO TESTIFY IN SAENGER CASE

Government Maintains Southern Amusement Concern Operates in Restraint of Trade. Voluminous Testimony Gathered. Representative McCorkle Will Resume Hearings This Week.

New Orleans, March 24. A continuation of the hearing of the case of the Federal Trade Commission against the Saenger Amusement Co. will begin before Commissioner W. T. Roberts in this city this week.

The Government's contention is that the Saenger concern is a combination in restraint of trade. Voluminous testimony has been gathered with relation to the alleged practices of the organization in its connection with the picture business and the operation of theatres and supplying of film service. Representative George McCorkle of the Federal Trade Commission is here and will take in the direction of the hearing.

A large number of witnesses have been subpoenaed and there is considerable testimony in the way of depositions, some of the leading distributors in New York, it is understood, having offered testimony in the case.

BIG SIX UNSETTLED.

The situation with regard to the distribution arrangements for the Associated Directors ("Big Six") is still uncertain.

The First National is freely mentioned as likely to secure them, but it is understood the First National crowd is "jockeying" with them, having partly withdrawn the proposition submitted to the directors when the agreement drawn by the First National's attorneys was discarded and a new draft was submitted by the directors' counsel.

The Associated Directors have been dickering with Hiram Abrams for some sort of an arrangement whereby Abrams was to distribute for them in conjunction with the United Artists. Abrams' proposition is understood to be in the nature of a deal whereby he was to put up no guarantee but merely distribute the directors' output on a percentage basis. O'Brien, Malevinsky & Driscoll, the firm of attorneys, is said to have tendered a proposition to finance the productions to the extent of \$1,500,000 cash and to be willing to go an additional \$1,000,000 if the Abrams deal materialized, but it is not known who the law firm represents in the proposed transaction.

The Goldwyn negotiations for the Associated Directors is dormant at the present time and the intended sailing

for England of Samuel Goldwyn this week would seem to indicate they are not interested under the exactions demanded by the directors.

CHURCH DISCUSSES PICTURES.

Philadelphia, March 24. Claiming that the use of pictures in churches to help sermons might act as a wedge for Sunday pictures in theatres, caused a vigorous fight to be waged against the movement at the Methodist Episcopal conference in session here.

Pictures have been used in some of the local churches and have helped attendance. There has been no evidence that any motion picture interests were back of the movement, but the clergymen are determined not to permit the "movies" to get a foothold.

GROSSMAN SETTLES.

Harry Grossman confessed judgment in the \$5,300 suit brought against him by the Phoenix Feature Film Corp., of Boston. The latter had sold Grossman some property, films, fixtures, equipment and other stock in trade for \$6,000, the sum to be paid in \$100 monthly installments, starting Dec. 12, 1916, covering a period of five years. Only \$700 of the sum was paid and payment stopped thereafter. The total judgment amount of \$6,349.36, representing interests and costs, was entered against Mr. Grossman. On a motion to discontinue the action without costs, the suit having been settled, Justice Newburger last week signed an order of discontinuance.

TO DISTRIBUTE VIA STANLEY.

Philadelphia, March 24. A deal has practically been consummated whereby the United Artists ("Big Four") will hereafter distribute its pictures through the Stanley Booking Co. in this territory. Heretofore they have been releasing independently here, booking direct.

A. & H.'s Two New Film Houses.

San Francisco, March 24. Ackerman & Harris have announced two new theatres to be built for Leow in this city.

One will be in the Richmond district and the other in the North Beach section. Both will be devoted to pictures.

"OUT" FOR MOROSCO WITH "PEG."

Oliver Morosco can prevent J. Hartley Manners from disposing of the picture rights to "Peg O' My Heart" by giving 75 stage performances a year of this comedy, though the United States Supreme Court this week decided that the picture rights belonged to the author, reversing decisions in favor of the producer by Judge Mayer and the lower courts.

A picture based on this play has already been made by Famous, but Paramount was prevented from issuing it by the Manners suit. The matter may be compromised. Famous is making efforts to bring such an agreement about.

The Supreme Court opinion was written by Justice Holmes who held that the contract with Morosco granted only the right to produce the play in spoken drama, with Laurette Taylor in the star part, and that no rights were accorded to produce it as a photoplay; that, by the terms of the contract, the royalties were based on gross receipts; the play was to be rehearsed by the author; the company to be agreed upon between the parties, and the star to be Miss Taylor, all of which provisions were inconsistent with a photoplay performance.

The court also held that a photoplay cannot be made by Manners in competition with Morosco's performances of the play in spoken drama.

TUCKER AND MAYFLOWER RESUME

Los Angeles, March 24. All indications point to the resumption of business relations between George Loane Tucker and Mayflower. The director and Mayflower have been in litigation for some time and a decision was handed down recently in a suit to void the agreement between them, which both sides claimed was a victory.

A new company has been formed for making Bessie Compton pictures, the president of which is Tucker's secretary.

Mary Milburn Wanted for Pictures.

Louisville, March 24. Mary Milburn, prima donna of "Angel Face," which played here last week, has offers from two leading producers to go into pictures, but hasn't quite made up her mind whether to leave the stage and a chance to use her excellent voice, or to be a rival of Mary Pickford. Miss Milburn is only five feet tall.

Sunday Morning Shows.

San Francisco, March 24. Sunday morning concerts have been again inaugurated at the California Theatre. A 50-piece orchestra will be used.

Prices at this house have lately been increased from 40 to 50 cents for orchestra seats and 85 cents for boxes and loges unreserved.

PASSPORT HOLDS BACK GOLDWYN.

Samuel Goldwyn was to have sailed for London Tuesday on the "Mauretania" to endeavor to arrange a settlement of the differences between his concern and the Stoll Film Corp., which has been handling the English distribution of Goldwyn Pictures. The deadlock on the approval of the President's appointment of the Secretary of State prevented the issuance of his passport.

The Goldwyn people had an arrangement with Stoll to distribute their output in England on an advance of from \$12,000 to \$18,000 per picture, on a "sixty-forty" basis, with no deductions by Stoll for prints or advertising.

The Stoll people claim a call on six pictures alleged to have been made last year, before the expiration of the agreement and the Goldwyn contention is understood to be that these pictures were completed after the termination of the distribution agreement. It is said Goldwyn has an offer for an advance of \$30,000 per picture for England.

BUILDING IN HAVANA.

New Orleans, March 24. The Saenger Amusement Co. is planning to erect a picture playhouse in Havana. Julian Saenger and E. V. Richards, president and general manager of the company, respectively, have just returned from a visit to the Cuban capital, whither they went to go into the matter in detail. Cuban financial men are interested.

It is said the Saengers may erect theatres at Palm Beach and Miami. Saenger and Richards stopped at both Florida places while en route back to this city.

SUPPRESS CHINESE PICTURE

Rochester, N. Y., March 24. Following an appeal to the mayor by the Chinese Consul-General at New York to prevent the showing of "The Tong Man," it has been suppressed here by the local censor.

The Consul said the picture gave offense to the Chinese and this was borne out by other communications, particularly one signed by Chinese residents of Rochester. It had been booked by Jack Farren at the Victoria.

NO PROGRESS ON CENSORSHIP.

Boston, March 24. The sub-committee appointed to draw up the bill to be presented before the Massachusetts Legislature for the censoring of pictures is having its difficulties.

At a meeting during the week the committee was obliged to report no progress. The minority of the committee is opposed to the State censorship and lean toward the censoring through the municipalities, a bit more stringent than the scheme which is being operated now.

SUPREME ACHIEVEMENT OF MOTION PICTURE DRAMA

"DEMOCRACY"

THE
VISION RESTORED

(Copyright 1920)

A ten-reel cinema epic of enthralling, world-wide interest,
as announced in December, 1918, now completed.

"DEMOCRACY" will find a welcome in all parts of the earth, because it is a dramatization of the everyday struggles and aspirations of humanity for Justice, Right and Freedom.

"DEMOCRACY" will grip and thrill millions of spectators with the ideas and emotions which in all ages and countries have made heroes of common men.

COMBINED EFFORT OF THESE THREE GREAT MINDS



LEE FRANCIS LYBARGER
Thinker—Historian—Orator

10,000,000 people in 46 states have heard this distinguished orator expound Democracy from the lecture platform during the past fifteen years. He retired as president of the International Lyceum and Chautauqua Association of America to produce this epoch-making photodrama.



(c) PAUL THOMPSON

NINA WILCOX PUTNAM
Author—Dramatist

10,000,000 people have read the human interest stories of this brilliant writer each week in the Saturday Evening Post. She brings to this photodrama a deep intuition and understanding of woman and the part she has played in the world's struggle for Democracy.



WILLIAM NIGH
Master Play-Builder

20,000,000 people in the United States have marveled at Director Nigh's screen triumph, Ambassador James W. Gerard's "My Four Years in Germany." He stands supreme as a master of screencraft.

DEMOCRACY PHOTOPLAY COMPANY

Releasing Plans to Be Announced Soon

Studio: 2826 Decatur Avenue, New York

VARIETY

WITHOUT ITS GREEN COVER

Printing and paper conditions have combined to force a change in the make-up and form of VARIETY, that will be inaugurated with VARIETY of April 9th next.

The most important feature of the impending change will be that VARIETY henceforth will publish without its green cover.

After April 9th, VARIETY will be all white, from front to back page.

Another step forced by conditions is that VARIETY will change the size of its print page to 10 inches wide by 15 inches deep, five columns to a page, with a page containing 1,050 agate lines.

The changes to be made are in the line of economy, of time and money.

Increased circulation makes this imperative. The economy of time is as important, if not more so, than the money.

VARIETY will circulate in New York on Friday as at present under the coming change and by Saturday each week east of Chicago and as far as St. Louis and New Orleans. West of Chicago on the direct line and northwest Saturday afternoon and Sunday intervene for deliveries through news agencies, but a gain of from 30 to 36 hours will be made west of Salt Lake and

north and south on the Pacific Coast in the weekly arrival of VARIETY.

The departure of VARIETY in dispensing with its green cover (to save time in binding), a trade-mark of fourteen years' standing, will explain in itself the necessity felt for this move. While VARIETY may be a pioneer among trade papers in taking the radical step, it believes sooner or later the same conditions that compel it now would compel it at some future time. There is no need to wait, with the urgency of the time-saving making itself so evident the change can no longer be delayed.

With the change in the form of VARIETY—its increased size and white from cover to cover—will come a change in the make-up of the paper. The style of make-up of VARIETY which has proved so popular with other theatrical papers they copied it literally, will be entirely done away with. VARIETY'S future make-up in the white will conform more closely to the daily newspaper idea than it has done in the past.

The title, VARIETY, will be prominently displayed in the first few issues of the new form, on the front and back pages.

This notice in one way or another will be repeated weekly to impress upon VARIETY'S readers that there will soon be a

"VARIETY" ALL WHITE

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