

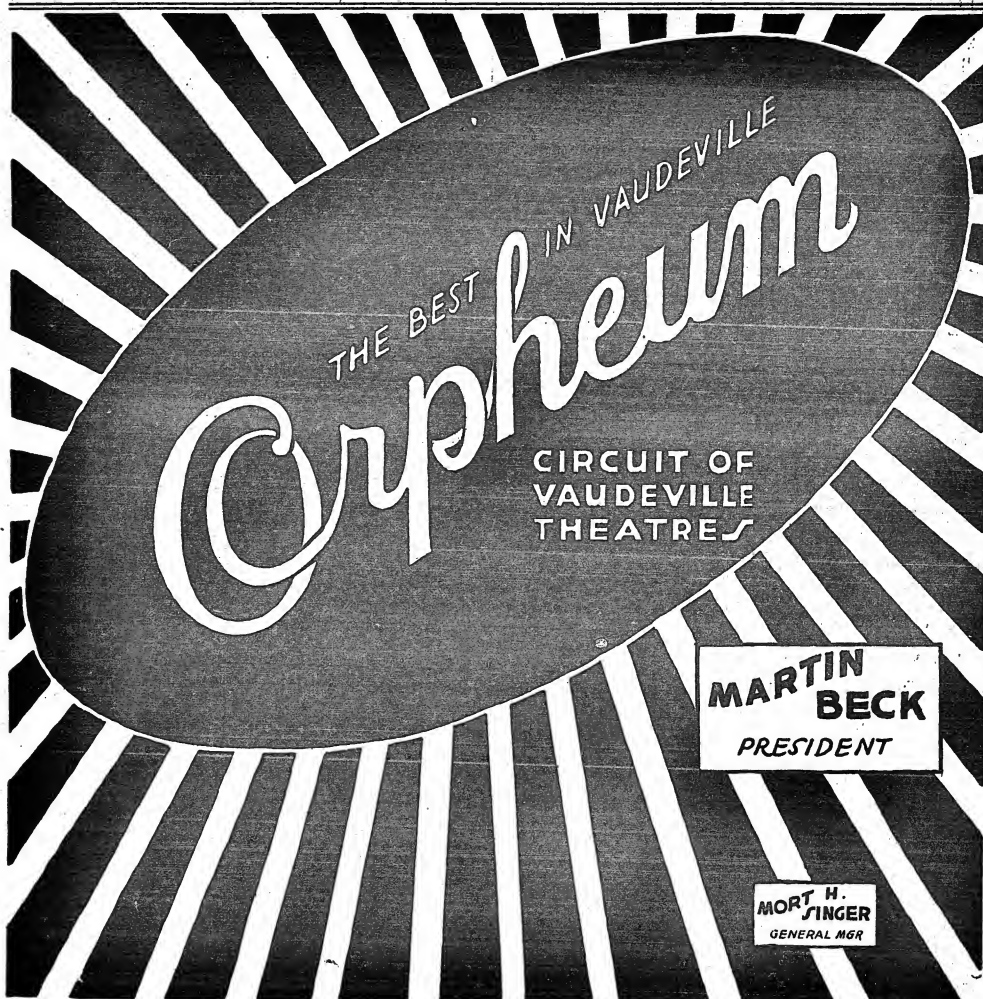
ORPHEUM CIRCUIT NUMBER

VARIETY

VOL. LVIII, No. 6

NEW YORK, APRIL 2, 1920

PRICE 20 CENTS



THE BEST IN VAUDEVILLE

Orpheum

CIRCUIT OF
VAUDEVILLE
THEATRES

**MARTIN
BECK**
PRESIDENT

**MORT H.
SINGER**
GENERAL MGR

VARIETY

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 ADELINÉ

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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BARNEY HAGAN, Seattle, Wash.
90 Marion Bldg.



VARIETY

Vol. LVIII, No. 6

Published Weekly at 134 West 45th Street, New York, N. Y.
By Victor, Inc. Single copies, 10 cents.

NEW YORK CITY, APRIL 2, 1920

Entered as second class matter December 31, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

FEDERAL TRADE COMMISSION DISMISSES VAUDEVILLE CHARGE

Complete Vindication for All Respondents Concerned When Findings Are Turned Over to Department of Justice, March 31, Without Comment. Sherman Law Prosecution Improbable. Decision Reached March 26 Unanimously.

Washington, March 31.

The Federal Trade Commission today dismissed the complaint against the Keith Exchange, the Vaudeville Managers' Protective Association, the National Vaudeville Artists, Inc., and other respondents, including Vauxier, charging vaudeville was conducted in restraint of trade.

The decision was arrived at March 26 and given out this morning, the Commission being unanimous.

Without comment the evidence consisting of 3,000 pages of testimony was turned over to the Department of Justice which is the usual procedure in all examinations conducted by the Commission. It is permissible for the Department of Justice to start dissolution proceedings, but in every case yet dismissed by the Commission there has been no such action. Such action therefore is a remote possibility.

The dismissal is a complete vindication for the respondents. Ex-Governor Joseph W. Folk gave out the following statement to a special representative of Vauxier this morning:

"The result is a complete vindication, as far as the Federal Trade Commission is concerned and the methods of the practices of the V. M. P. A., the N. V. A., the United Booking Offices (Keith Exchange), the Vaudeville Collection Agency and the individual respondents named.

"The Commission holds that the evidence before it established neither an unfair method of competition within the meanings of the Federal Trade Commission act nor a violation of the Clayton act. The reference of the record to the Department of Justice is in accordance with the proceedings usually followed where the Commission finds no fault under the Federal Trade act or the Clayton act though the subject matter might fall within the scope of the Sherman act as in this case. The same reasoning that led the commission to hold that there was no violation of the Clayton act would likewise mean, however, that there had

been no violation of the Sherman act."

Victor Murdock for the Commission gave out the Commission's statement (the other Commissioners are William B. Colver and John Franklin Fort): "The Federal Trade Commission has referred to the Department of Justice the evidence produced before the commission on the complaint issued against the Vaudeville Managers' Protective Association, the National Vaudeville Artists, Inc., the United Booking Offices, the Vaudeville Collection Agency, F. Albee, Sam H. Scribner, Martin Beck, B. S. Moss and Sime Silverman.

"The action follows dismissal of the complaint which has been in consideration, upon the conclusion reached that the evidence before it did not establish either an unfair method of competition within the meaning of the Federal Trade Commission act or a violation of the Clayton act.

"The subject matter of the complaint seemed to involve the treatment of features of combination of restraint of trade, and individual methods of competition for contracts, and therefore possibly lies within the scope of the Sherman act, the enforcement of which lies with the Attorney General."

John M. Walsh, counsel for Examiner Moore, said he had no comment to make.

It was shown during the proceedings that there are 25 independent booking offices in the United States, the leading agencies being the U. B. O. (Keith Exchange), Marcus Loew, Amalgamated Agency, William Fox, Alexander Pantages and so on. Counsel for Examiner Charles S. Moore sought to show that the system of agencies and artists representatives was wrong.

The respondents showed that the vaudeville booking agencies operated under the New York state employment agency law.

The proceedings developed that there are 907 vaudeville theatres in the United States and that owners of 422 owners of that number belonged to the Vaudeville Managers' Protective agency law.

(Continued on page 83)

FLEEING THE THIRSTY.

The fleeing which the old-time "Green-Goods" man gave to the unsuspecting "rube" in the old days is nothing in comparison with that which is accorded the actor today, who wants a wee bit of Scotch. Men representing themselves as longshore workers, clad in overalls, have been haunting the stage doors of the local theatres and approaching the performers as they entered, inquiring if they would like a bit of booze smuggled in from the other side. The story generally told by the "con" men is that they are working on the ships and just managed to "cop" a couple of bottles, which they will dispose of at a nominal sum.

The price generally asked is from \$10 to \$15 a quart. The performer buys and the "con" man tells him that he will be back in a few hours with a little more stuff, which his pal will get.

A head-line act playing at one of the vaudeville houses was approached and purchased two bottles and agreed to take the balance later in the day.

The stuff was taken to the dressing room and when opened there did not possess the smoky smell of the Scotch or the taste either. Upon tasting it the stuff seemed to be a combination of bay rum, ether and prune juice.

The bottles, when examined closely, showed that the labels had been repeated, and the corks proved to be of the ordinary variety. There was no seal or cap on the bottle, either. This same hoax was perpetrated on Monday at one of the downtown houses, where five bottles of so-called "Black & White" brought \$50.

GETS \$25,000.

Los Angeles, March 31.

Damages in full were awarded to Grace J. Smith, known professionally as Grace Levarre, by Judge Wellborn, in her \$25,000 suit against P. J. MacCorry and Lucille Brown, claiming that she was forever barred from playing the violin, thereby ruining her career as a musician.

She testified that on September 20 when the accident took place, her salary was \$50 per week; MacCorry is said to be a vice-president in the Sons of Irish Freedom, and at the time of the trial was in Chicago, but was represented by counsel; X-rays were placed in evidence, showing that the bones in the arm and shoulder had been shattered, when the auto driven by MacCorry, knocked Miss Smith down.

HOTEL ROOM SPECS.

Chicago, March 31.

Perhaps the most unique idea ever known in the history of hosteleries was uncovered here last week in a new method of allotting hotel rooms. The scheme is actually an application of the theatre ticket scalping system.

An advance agent blew into town and after complaining that he couldn't even get "even a pitcher and bowl for five a day," he got a tip that one of the Loop hotels was working with a ticket "spec" and the latter would deliver a room at an advance over the regular hotel rates. He went to the "spec" and for \$5.50 was handed a key to one of the hotel's rooms but had to stand in line as the man was doing a rushing business in rooms.

It is possible that the hotel management was not in on the game and that the "spec" angle was private graft of the room clerk. The possibilities, however, are unlimited in the big cities where hotel reservations are getting more difficult daily. New York isn't wise to the new game as yet, but it is liable to be a fat field.

UNITE TO DEAL WITH UNIONS.

A plan is under consideration whereby the United Managers' Protective Association, Producing Managers' Association, Central Managers' Association and Traveling Managers will become affiliated. At the present time each of the managerial organizations operates independently. Several meetings have been held by representatives of the four managerial bodies for the purpose of arranging the details of the proposed affiliation.

The U. M. P. A. represents a membership of 800 theatres in the U. S. and Canada. The Producing Managers' Association embraces all of the big Broadway legitimate producers, the Central Managers' Association consists of producers and theatre owners operating popular priced attractions and theatres in the middle west.

The Traveling Managers Association is a recently formed organization embracing popular priced producers operating from New York City.

The advocates of the affiliation plan point out a working agreement to deal with the stage unions will be to the mutual advantage of all concerned.

PERJURY CHARGED IN DIVORCE.

Los Angeles, March 31.

Leo Youngworth, attorney for Al. C. Barnes, filed bonds of \$3,000 pending the hearing on a perjury charge in the latter's divorce action when he denied living with Jane Harigan and Vivian Bordeaux. No date has been set for the arraignment of Barnes.

CABLES

ENGLISH CAPITAL PLANS MAKING GILBERT MILLER SECOND FROHMAN

Government Itself Said To Be Interested in Promoting English Theatrical Ventures in America. Would Offset American Invasion of West End and British Cinema. In Line With Whole Foreign Policy.

London, March 31. Gilbert Miller, producer of "Monsieur Beaucaire," and in control of several theatres here, is returning shortly to America to arrange for the production there of British plays. Mr. Miller is the younger son of Henry Miller, the American star now in "The Famous Mrs. Fair" in New York, and has made a pre-eminent position for himself in the West End. His father was English born.

London theatrical interests and the powerful capital backing them are understood to have decided finally to center their attention on making Mr. Miller a second Charles Frohman. For years the famous manager who perished on the Lusitania, was the chief medium for presenting British plays to the American public and upholding British standards on the American stage.

It is understood the government itself is interested in seeing this exchange continued and have suggested that a capable young manager be selected and helped to continue the Frohman policy. The threatened American invasion of the English legitimate and cinema field would thus be offset and if plays and actors were imported they would also be exported wholesale. Thus British standards would be maintained.

This is in line with the British government's foreign and domestic policy of bringing as much gold back to London through selling all types of merchandise abroad.

STILL AGAINST GERMANS.

London, March 31. The Variety Artists Federation is still strongly opposed to the return here of Germany or other enemy acts. They report that many are already back, posing as Belgian and Americans. The Amalgamated Musicians are also taking action to bar alien musicians in the big provincial centres. Those employing such will be boycotted and the trades unions circualized.

HYSTERICIS AND KISSES.

London, March 31. The revival after 25 years of "The Shop Girl" at the Gaiety is a huge success, beautifully staged by Seymour Hicks, who was the original hero. Most of the other original principals are dead. Robert Nainby, the only member of the original cast, received an ovation at the curtain fall—general hysteria, everybody kissing.

PRESENTED AFTER VETO.

Paris, March 31. The piece by Nozere, "La Vie est Belle," which was at first branded by a veto of the Federation of Labor, was duly presented at the Ambigu Theatre March 27.

It was contended by the Actors' Union at first to be a defamation of Jouhaux and other work leaders, but after cuts had been made and the play witnessed by a committee of the theatrical syndicates the veto was withdrawn.

It is a fairly sentimental comedy plot. A revolution compels a rich man's owner to accept a post as domestic

for the new leader who takes up his residence in the mansion, but the owner regains his property after discovering his secretary's disinterested love.

CAUSES SENSATION.

London, March 31. The theatrical sensation of the past week was the appearance of Louis Bouwmeester, Dutch tragedian, aged 76, following Moscovitch as Shylock in Fagan's production. He made an enormous success, reading entirely different from his predecessor. The performance was fendishly realistic.

RAVE OVER MELLER.

London, March 31. Regnel Meller, Spanish singing actress, introduced into "Joybells" at the Hippodrome, has taken London by storm, the lay press raving about her beauty and talent.

MANAGING LAURETTE TAYLOR.

London, March 31. Laurette Taylor will appear under the management of Charles Cochran at the Garrick April 29 in "One Night in Rome."

NEW AMBASSADOR SHOW.

London, March 31. "A Grain of Mustard Seed Protection" will be produced at the Ambassadors April 19.

OPERA ASKS FOR AID.

London, March 31. The Fairbairn Opera Co., at the Royal, Surrey, is appealing through the press to help them carry on for a year.

BOYNE SERIOUSLY ILL.

London, March 31. Leonard Boyne is seriously ill.

Short Run Probable.

London, March 31. "Society, Limited," a musical comedy at the Scala, will not run long. Arthur Roberts made a personal success. The play is beautifully put on, but the music is mediocre.

New Little Production.

London, March 31. Messrs. Vedrenhe & Vernon will produce Harold Brighouse's "Other Times" at the Little theatre April 6.

"Trojan Women" Transferred.

London, March 31. "The Trojan Women" was transferred from the Holborn Empire to the Duke of York's March 29.

"FOR PITT'S SAKE" is a GREAT AMERICAN sketch and the Palladium audience rocked with laughter at CHARLES WITHERS. It should be a feature in the program library for many weeks to come. London, "News of the World."

CHARLES WITHERS

For twenty or more minutes CHARLES WITHERS has the audience in continual laughter. "FOR PITT'S SAKE" is a comedy which will take a long time to wear off. "Pall Mall Gazette."

REJANE REAPPEARS.

Paris, March 31. As a successor to "La Vierge Folle" at the Theatre de Paris (ex-Rejane) Leon Volterra revived the Theatre de la Porte Saint-Martin success, "L'Enfant de l'Amour," March 26 for the engagement of Andre Brule. The comedy again met with a flattering reception. It is a most amusing play without unwarranted risqué situations. The leading part was created by Mme. Rejane and Mme. Vera Sergine now holds that role. Andre Brule holds the part created at Porte St. Martin, about 1911. Brule is very good and Sergine as the unfortunate mother is splendid.

"L'Enfant de l'Amour" ("The Child of Love") is by Henri Batille. "L'Homme a la Rose" has been postponed until next season, and will form the new program about October.

SUNSHINE GIRLS GOOD.

Paris, March 31. Derval presented on March 26 at the Folies Bergere for Dumien a new revue, "L'Amour en Folie," signed Louis Lemarchand. It is an excellent show, well mounted but nothing particularly new. Miss Compton (not Fay) an English girl, well known in Paris, returns to this famous music hall.

It is a success. The dancers, Tillio and Germaine Mitty are remarkable. Tiller's Sunshine Girls from New York are excellent.

BRADY CASTING.

London, March 31. The cast for William A. Brady's "The Man Who Came Back" production includes Louis Goodrich, Henry Wenman, Mary Nash, the latter an American actress new to London.

"LES POTACHES" FAILS.

Paris, March 31. On March 27 Marcel Simon presented at the Scala a new 3-act farce, "Les Potaches," which was poorly received. The action passes in a boarding school.

Given Frank Allen.

London, March 31. At Frank Allen's testimonial dinner a vellum address with 2,000 signatures and a 25 horse power motor was presented to him.



VAN HOVEN

What's all this stuff I've been reading in cable dispatches about Babe Ruth, the ball player? What's this \$125,000 purchase price? Is he worth it? The London sporting pages contain bits of items regarding the prowess of Mr. Ruth, but they say wonderful things about him. Ruth, so I am reliably informed, should prove a wonderful drawing card like he was in Boston last year. But will the Yankees ever win a pennant?

LONDON NOTES.

March 14. On second sight the Palace revue "Whirligig" seems better than ever. The show is now knit closely together and goes along with a fine punch. The best things in it are "The Extra," a delightful sketchlet in which Maisie Gay and Morris Harvey shine; "The Man Who Came Back," introducing Maisie Gay as a char-woman, and "For Pitt's Sake," the Charles Withers show that London will never tire of. Daisy Leon, Anita Elson, Maisie Gay, Billy Leonard, Morris Harvey, Charles Withers, and the Palace girls should continue to draw all London as long as Butt cares to keep the show on.

The third peal of "Joy Bells" rang out successfully at the Hippodrome on March 12. Several new scenes and acts are introduced, including one in which George Robey plays a "bold, bad cowboy" in a burlesque of Western picture drama. He also pulled down the house on returning in the collarless cures's costume with which for many years he has been associated. Daphne Pollard as "Cleopatra" provided the funniest of the new scenes though, and in this she made fine use of her partiality for an ugly make-up. She also introduced a struggle with a hideous "prop" serpent bigger than herself. Critics describe this artist in many ways, among them "Fuck-like," etc., take first place. All are loud in their praise of her versatility. Rosen, the tramp violinist, was also a huge success, and Florence Wray proved herself to be a leading lady with a voice and great histrionic ability.

When "Baby Bunting" comes off at the Shaftesbury there may not be a part for Walter Catlett in the musical comedy that follows it, and he may return to America. The new show, due about Easter, will be another American musical comedy, "The Little Whopper." Lily St. John, who retired from the stage on her marriage, will return as leading lady.

Sir James Barrie has finished a new play which will probably be seen at the Haymarket before long. Robert Lorraine, who should have played there in "Tea for Three," will be the leading man.

When "The Better 'Ole" makes way at the Oxford for "The Man Who Came Back," C. B. Cochran will make the experiment of having all the American characters played by American artists, and all the English by English actors and actresses.

"Pygmalion" is such a success at the Aldwych that the bookings run well to the end of June.

Although "The Maid of the Mountains" at Daly's has broken all records barring those set up by "Chu Chin Chow," it must finish sooner or later. The end of the summer is being spoken of as the time for the finale and when the curtain does eventually fall "The Southern Maid" will be the successor.

LEON EROL

Extends his congratulations to the executives of the Orpheum Circuit on this occasion.

VAUDEVILLE

5

BERTHS FOR CHORUS GIRLS TO COST MANAGERS 20% MORE

Pullman Company Announces Increase for May 1. P. M. A. Members Agreed with Equity to Supply Sleeping Accommodations for Chorists. Will Hit Vaudevillians Hard Also. Higher Rate Off Oct. 31.

Beginning May 1 and extending until Oct. 31, Pullman fares on every railroad in the United States will be increased 20 per cent. A notification to that effect has been sent out by the Pullman Co.

Legitimate managers operating musical shows this summer on the road will be particularly hard hit, through having to provide sleeping car accommodations for the members of the chorus in accordance with the terms of the Equity peace pact signed at the conclusion of the strike. The extra charge incurred by individual vaudeville artists will total a considerable amount also for the five months' period.

As an illustration of how the new arrangement will work, a vaudeville artist making a sleeper jump from New York to Buffalo or Rochester, now paying \$2 for a lower berth, after May 1 will pay \$2.40 for the accommodation, plus the 8 per cent. war tax. Another change effective May 1 will be a minimum fare of 50 cents for parlor car seats. Heretofore on certain short distance hauls the parlor car seat rate has been as low as 25 cents.

The reason for the advance, according to a well posted railroad, is because of a shortage of 5,000 Pullman cars at present, occasioned by the wear and tear on this class of rolling stock throughout the war. The Pullman Co., it seems, is desirous of discouraging travel in the summer in order to repair the large number of cars that have been incapacitated for service.

The tourist rate for a sleeper from Chicago to the coast, now \$7, under the increased Pullman rate will be \$8.40 plus the war tax. The new rate will effect travelers leaving New York for Canada, or leaving any point in Canada booked through to the U. S., but will not effect persons traveling from a given point in Canada to another in the Dominion.

The burlesque managers are to be hardest hit by the new rates. They all have attractions leaving for the road before the revocation of the advance will become active on Oct. 31, and as they are all paying for the sleepers for their choruses on the jumps, the raise will hit home.

The new Daylight Saving Time in New York was the cause of many unpleasant hours spent by vaudeville performers in railroad terminals around New York this week. The general mixup was caused by setting the clocks in New York ahead one hour at two a. m. last Sunday. The railroads, with the exception of the New York Central and the New York, New Haven and Hartford, adopted the new time for their local schedules but on all other trains the Standard Eastern Time remained effective.

The result was that actors would be informed that a train left at 4 p. m. Standard Eastern Time, would dash into the stations by their New York Daylight time watches and then have to hang around for an hour before their train left. All of the Eastern and City passenger agents in New York handling theatrical business tried

to straighten things out the best they could for the profession, but despite this many slip-ups occurred.

KEITH PLANS DRASTIC ACTION.

As a result of the cancellation of Keith vaudeville bookings and the acceptance of a route from the Loew office by the same act, some drastic action against Keith agents who are booking with outside circuits is looked for.

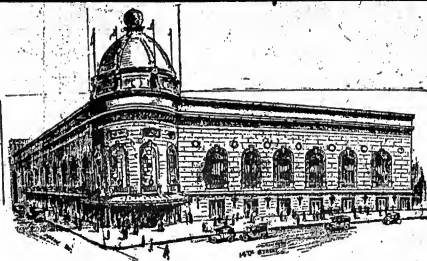
Morey, Senina and Lee were formerly an Arthur Klein act. When Klein was suspended they were transferred to the list of another big time agent in the Keith Exchange. Morey accepted the Metropolitan Loew houses last week at a \$100 advance over his Keith salary and with return engagements optional. Morey's explanation for this was that his wife had just given birth to a child and he didn't want to leave town.

Sam Hodgson in an effort to ascertain why the office lost the act; was told by the agent that as he couldn't keep the act in town and that they didn't want to leave the city, so he booked them with the Fox office, for which no contracts were issued following which they accepted the Loew time.

The act was requested to write out their reason for accepting the Loew circuit which they did. Then they were offered the Orpheum Circuit which they turned down claiming to be routed over the Pantages Circuit for next season at \$450.

BUY ORPHEUM SITE IN L. A.

Los Angeles, March 31. Martin Beck and Mort Singer consummated a deal for the southwest corner of Eighth and Hill streets, 99-year lease, to build a 12-story office building and theatre seating 4,000. Continuous performance 11 to 11. Popular prices, no reserved seat, many acts playing both Orpheum houses as in Chicago. Meyerfeld, Beck, and Singer represented circuit; W. M. Garland and W. W. Mines, local realtors, represented owners. Deal involved about four millions.



THE NEW ORPHEUM JR. CIRCUIT HOUSE
Kansas City, Mo.
Architects: C. W. & Geo. L. Rupp, Chicago.
Who also designed the State-Lake Theatre.

The Orpheum Circuit's immense popular-price theatre at the southwest corner of 14th and Main Sts. will have its principal front on 14th St., with an ornate lobby entrance on the immediate corner. There will be some space leased to shops on the Main St. frontage. This sketch is adapted from the preliminary plans prepared by Rupp & Rupp, of Chicago. The building will be steel in stone.

WETS APPROACH BERT LEVY.

Bert Levy was approached last week by a man who described himself as a representative of the wet interests, and tendered a proposition whereby he was to draw the picture of Governor Edwards of New Jersey with a caption stating, "our next president" during the course of his act at the Hippodrome.

The offer included a weekly salary considerably in excess of the Hippodrome stipend. Levy took the proposition to the Hip management, explaining how they could save his (Levy's) salary each week. The Hip people turned down the proposal, however, deprecating themselves as opposed to any form of propaganda.

APPEAL ZOBRIST PROBATE.

Geneva, N. Y., March 31.

Notice of an appeal has been filed today in the matter of the probate of the alleged last will and testament of Henry A. Zobrist, an old time showman, late of Geneva, from the decree of the Ontario County Surrogate's Court, denying the probate of the instrument which was executed by Zobrist in November, 1918, shortly before his death and which left the bulk of his \$50,000 estate to the Geneva City Hospital.

Last summer, on a second trial, an Ontario county jury found that Zobrist was of unsound mind when he executed the instrument. Later Justice Sawyer denied a motion for a new trial made on the minutes and the attorneys agreed upon the decree to be entered by the Surrogate.

As a result of these decisions the appeal to the Appellate Division of the Supreme Court now is taken from the decree.

DICK BUTLER AS A WET.

Dick Butler is going to run for Congress. He is going to campaign for the seat in Washington in the 16th Congressional District on an Independent-Democratic ticket, making his fight against the regular Tammany man in the district on an out and out "wet" platform. He has taken James Fennimore Lee as his campaign manager and publicity representative and Lee is already announcing that his man is "in."

Butler is known to the Broadway theatrical set having made his headquarters at the Astor for some time. He is the constant associate of Chief Flynn, of the U. S. Secret Service. Butler says that if he is elected he is going to start a fight against the 18th Amendment so that "Broadway can get an even break."

CABLE NEWS

NOT ANTI-AMERICAN.

London, March 31. Reports spreading in America that "Tea for Three" was forced out by anti-American feeling are unfounded. The play was not well cast and the British public is tired of the eternal triangle. This is one failure as against many American successes here. "Carnival" is doing capacity business. The Withers act in "Whirligig," Lord Richard in the Pantry, "Come Out of the Kitchen" and "Blossoms" are packing the Alhambra, one of the biggest houses in the West End three times daily.

As William A. Brady, now here on a visit, says, those interested in the theatre here fear an American invasion and the press is full of stories about American here to buy heavily. The real truth is the British refuse to be bamboozled into seeing what they don't like regardless of whether its origin is American or British.

PRICES UP PAY DOWN.

London, March 31. West End prices are going up generally. The Gaiety gallery is having an increase to two shillings. Everything in theatrical production and films now costs two to 300 per cent. more. Salaries are falling, however.

GEORGE GROSSMITH CHANGES.

London, March 31. George Grossmith leave "Kissing Time" at the Winter Garden to play in "Le Roi," the show rechristened "The Royal Visitor."

STOLL'S CHARITY.

London, March 31. Sir Oswald Stoll has abandoned his theatre site in the suburbs and will devote it to the extension of an ex-soldier and sailors home instead.

"JUST FANCY" GOOD.

London, March 31. The new vaudeville revue, "Just Fancy," is a big success and will run long.

Another Ainley Success.

London, March 31. Henry Ainley's production of "Uncle Ned" at the Savoy is an instantaneous success.

Alhambra, El Paso, Full Week.

Los Angeles, March 31. The Alhambra, El Paso, Pantages booking, under the management of S. V. Fulkerson, commencing the latter part of April will have a full week, opening Fridays, three shows daily, four on Saturdays and continuous Sundays. Same arranged to follow Pueblo, Colo., jumping from El Paso to San Antonio. After Texas bookings, New Orleans, Memphis, St. Louis, Kansas City, Omaha, Chicago, ten eastern cities booking to New York.

THE CANDY KIDS OF VAUDEVILLE



Parish and Peru

VAUDEVILLE

KEITH BUILDING PROGRAM IN CLEVELAND ABANDONED

E. F. Albee Finds Prices So Much Higher in Cleveland Than Elsewhere He Will Not Erect Two New Houses Planned for Lake City. Chamber of Commerce Investigating. May Be Federal Action.

Cleveland, March 31.—Announcement has been made that the proposed two new Keith theatres here will not be constructed owing to the prohibitive prices charged for building material.

E. F. Albee, general manager of the Keith circuit, in notifying manager John F. Royal of the decision, declares that after making investigation in cities where Keith theatres are operated he found prices so much higher in Cleveland that it would be foolhardy to go through with the local plans, which would involve millions of dollars.

Albee further asserted that existing conditions with reference to building costs should be turned over to the Chamber of Commerce and an investigation made into the facts in the present situation.

Paul L. Feiss, president of the Chamber of Commerce, has intimated that an investigation of the high cost of building will be recommended to the board of directors at their meeting next Wednesday.

Should this probe be made, U. S. District Attorney E. E. Wertz will watch developments for possible clues to violations of the Sherman anti-trust law or of the Lever act, forbidding unreasonable prices for necessities, for possible basis for prosecutions.

In a statement issued by Stephen M. Young, assistant county prosecutor, he says a grand jury investigation of agencies handling building materials will be instituted at once.

PLAY MADE ACT.

"It Pays to Advertise," produced as a three-act comedy several years ago by Cohan and Harris, has been condensed into a one act playlet for vaudeville by Roi Cooper McGeue and Joseph Poland. Billy Gaxton has acquired the rights and will appear in the tabloid version next season in the Keith houses. The piece calls for a cast of 10. It will employ three scenic sets and run about 30 minutes. M. S. Benham has charge of booking arrangements.

FIVE ACTS ON SPLIT WEEK.

The Davis theatre, Norwich, Conn., heretofore playing straight pictures, will change its policy April 5, adding five acts on a split week basis.

Jeff Davis will supply the shows through the Keith Family Department.

\$2,000 FOR THIS BALL TEAM.

The show given by members of the "Passing Show" at the 44th Street Theatre Sunday night to outfit and equip the baseball team, was a success. The gross receipts were \$2,900 and deducting rent, expenses and 10 per cent, which was donated to the Actors Fund, the team benefits to the amount of \$2,000.

Eddie Miller was in charge with Mike Selwyn and Harry Fitzgerald running the stage. Ralph Riggs was the treasurer and helped put the thing over. Tommy Gray was on hand in case of disappointments, but was not needed as the announcer due to an innovation for a benefit in costuming the card boys as twin Father Times and having the cards printed in time for the correct running order.

The acts were: House of David

Band, Wintergarden Steppers, Rath Bros., Blanche Ring and Chas. Winkler, Olga Cook, Clark and Verd, Riggs and Witchie, Four Haley Girls, Kaimler and Ruby, Mellette Sisters, Avon Comedy Four, Wm. and Gordon Dooley, Jim Barton, Lon Hasall and John Crone, the Le Grohs, House of Hepper Band (a travesty on the House of David), and Miller.

PANTAGES CIRCUIT BOOKING.

Los Angeles, March 31.—The Pantages circuit will begin booking the Mercer theatres three days at Wallawalla, and four days at Northyakima to be played on the way between Spokane and Seattle.

They are now booking the Regent, Bay City, Mich., first half and the Empress, Lansing, Mich., last half.

Keith Takes Back "Tulip Girl." "My Tulip Girl," a production act which was cancelled several weeks ago through playing another uptown vaudeville house after being announced at the Alhambra, has again been booked in the Keith theatres and will open at the Colonial April 12. The team of DeLeon and Davies is now with the turn and are being featured. "Tulip Girl" has a roster of 14 persons. It was produced by P. Dodd Ackerman and Jack Morris.

PINCUS LOSES EVANS SUIT.

The long legal battle between Herbert Evans, owner of the vaudeville production "Submarine F 7," and Louis Pincus, the agent as to whether Pincus was entitled to \$355 commission for booking the Evans act for a tour of the Pantages Circuit last summer, was settled by the V. M. P. A.-N. V. A. joint arbitration bureau deciding that Pincus was not entitled to collect.

Last July Pincus secured an attachment for \$546 against the Evans act while the turn was playing the Pantages house in Chicago. This sum was placed in escrow by the Cook County bailiff, following legal measures by Evans. Evans brought the case to the attention of the V. M. P. A.-N. V. A. Bureau, making the claim that the booking with Pantages had been made direct, inasmuch as Walter Keefe, Pantages New York representative, would not do business with Pincus.

The V. M. P. A.-N. V. A. Bureau effected an arrangement with the bailiff of Cook County, Illinois, by which the latter transferred the sum in dispute to the Bureau. The manner in which the case was handled by the V. M. P. A. establishes a precedent for vaudeville, in that the settlement was taken out of the hands of the civil courts and a private settlement arranged, with the court's permission.

Accordingly Evans was paid the \$546 by the bureau.

WOLFE GILBERT LOEW STAR.

L. Wolfe Gilbert, songwriter and music publisher, has been engaged for a tour of the Loew Circuit, opening at the American April 5.

Harry Donnelly will assist Gilbert as piano accompanist. The Gilbert contract calls for headline honors.

Girl Act at Erie Colonial.

The Colonial, Erie, Pa., will have an entire girl act next week. The house plays five acts and pictures booked by Johnny Collins of the Keith Vaudeville Exchange.

CHICAGO ORPHEUM "AT HOME."

Chicago, March 31.

The new Orpheum offices in Chicago have been completed. They comprise part of the former W. V. M. A. offices, the former Orpheum local offices and a room adjoining, which was leased by Nat Phillips, which he surrendered to make possible an unbroken succession of rooms for the Keith-W. V. M. A.-Orpheum running from the start of the fifth floor in the State-Lake Building to the wall of the Vauxhall office.

No names appear on the Orpheum doors, but the final adjustment of titles is as follows: Marcus Heiman, general representative of the Orpheum Circuit; Asher Levy, general manager of the Orpheum, Jr.; Cal Griffith, Chicago representative, Orpheum Circuit; John J. Nash, business manager, W. V. M. A.; C. S. ("Tink") Humphrey, general western representative, Keith. Nash now shares the corner office within the "Association" boundaries with Tom Carmody, booking manager.

HOBLITZELLE'S WEDDING DATE.

Karl Hoblitzelle, president of the Interstate Amusement Co., operating the Interstate Circuit in the southwest, has issued an announcement of his marriage to Esther Walker, at St. Louis, April 7. Miss Walker was formerly of the Shubert's McIntyre and Heath show.

About two months ago Miss Walker suddenly left the McIntyre and Heath show at the Garrick, Chicago, without giving the customary notice. The part was played by a chorus girl for 10 days, after which period the Shuberts after considerable difficulty secured Pearl Regay to replace Miss Walker.

"STATE-LAKE" FOR MINNEAPOLIS

Chicago, March 31.

Plans for the new Orpheum Circuit theatre in Minneapolis, to be built and operated on the State-Lake plan, have been approved by Martin Beck from sketches by Rapp & Rapp, Chicago. Ground will be broken next month.

The new house has not yet been named. It will be a stone's throw from the Orpheum and will seat 3,000.

REDECORATING 23D STREET.

The interior of Proctor's 23d Street is undergoing a thorough overhauling and renovating process. In addition to being redecorated the house will have a new \$1,200 carpet and new draperies, the general repairs representing an outlay of \$5,000. The dressing rooms are also being enlarged and decorated.

12 L.-A.-H. WEEKS.

San Francisco, March 31.—The rearranged routings of Loew-Ackerman-Harris time comprises 12 consecutive weeks, the acts opening at Minneapolis covering the Coast, then back into Salt Lake City. The only time lost is in the jump from Portland to Sacramento.

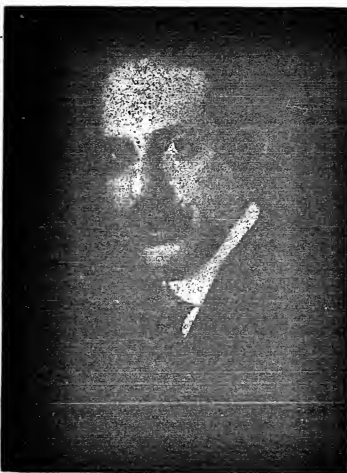
Band Grandioso and Cora Beckwith. Jake Rosenthal is booking the Band Grandioso and a musical tabloid with 16 people. On the road and for fairs Cora Beckwith and her diving girls will be seen under canvas. Seats for 600 will be carried.

Bensonhurst House for 2,000.

The Bensonhurst section of Brooklyn is to have a new 2,000 seat picture and vaudeville theatre this fall, construction work already having begun. Herman Becker, the vaudeville agent, is reported backing the venture.

Loew's Avenue B Carnival.

Loew's Avenue B is conducting a pre-holiday carnival lasting until April 2. It started March 22. Each evening, the regular program has been augmented by extra added attractions, as many as 17 acts appearing one evening last week, according to report.



Albert Lindbergh
Architect

Having designed all of MR. MARTIN BECK'S principal theatres, I am in a position to fully appreciate his masterful genius, and congratulate his associates upon having him at the helm of their theatrical enterprises.

VAUDEVILLE

7

TWO BIG TIME ASSOCIATIONS TO INVESTIGATE SMALL TIME

**Special Committee Representing V. M. P. A. and N. V. A.
Will Quietly Make Thorough Inquiry. Complaints
Rumored But Charges Said to Have Failed
Through Fear. Artists Don't Want to
Be Called Tale Bearers.**

The Vaudeville Managers' Protective Association and the National Vaudeville Artists, Inc., through a special committee appointed, will shortly begin a thorough investigation of vaudeville.

This joint committee will be a separate and distinct body from the joint Arbitration Bureau, and its chief function will be to ascertain the true facts regarding a number of complaints that have reached the N. V. A. recently, concerning certain alleged practices indulged in by small time managements throughout the country.

The committee, it is understood, will operate secretly and its membership will not be made known for the present, no details being divulged other than that the personnel will be made up of two representatives of the V. M. P. A. and a like number from the N. V. A.

The joint committee will not act alone on individual complaints, but will seek first hand information of its own accord. The reason for the committee taking the initiative in this manner is because it is believed there are many instances where an artist playing in a small house and not receiving fair treatment, will hesitate to make a complaint for fear he (the artist) might incur the enmity of the manager or the agent who booked him and be put down as a tale bearer.

An artist "getting in bad" with the type of small time managers alleged to be guilty of the unfair treatment mentioned above naturally is in danger of being refused further engagements. The average small timer not over strong financially as a consequence, it is believed, frequently passes up a justifiable kick rather than take chances.

The investigation in addition to probing the relations between the actor and manager, will also embrace an inquiry into dressing room facilities and general conditions under which the lower paid artist works.

The findings will not be made public until after the inquiry, which is expected to take about three months to complete.

SPONSORED BY MAGAZINES

Another production act called "Vanity Fair" will follow the Santley-Sawyer turn into the Palace next week. It is the offering of Yvette Kiviat and has interested the magazine from which the title is taken to the extent that "Vanity Fair" is sponsoring it, as is "Vogue."

There will be 10 people in the turn, the featured players being Alan Adair and Bobby O'Neil. Miss Kiviat will later put on another production turn featuring Edyth Baker.

EARL AND YATES AT ODDS.

Chicago, March 31. A controversy between Lou Earl and Irving Yates, recently partners in the Earl and Yates Agency, until Yates was barred from the W. V. M. A.-Keith floor and later abandoned Chicago to go with Lew Cantor to New York, will probably be settled in court. Yates claims he owns half the good will and half the accounts collectible for acts booked when he left, something like \$10,000 in all.

Earl says that Yates, in being barred,

lost his partnership, and that he is not entitled to any receipts where he does not give his services. Yates has authorized a local attorney to protect his end.

PROVIDENCE ROW SETTLED.

Providence, March 31. The trouble between the Theatrical Employees Federated Union and the Providence Theatrical Managers' Association, which threatened to culminate in a strike last week was amicably settled on Monday. Neither side would give any details regarding the settlement, merely stating the arrangement arrived at was satisfactory to both.

FOX PROFITS FROM MIX-UP.

The Eddie Cox, Loretta McDermott and Jazz Band turn which was to have opened at Proctor's 125th Street Monday of this week, was switched to the City, a Fox house, with the Audubon to follow, the last half. According to the Keith booking official, one member of the turn accepted two weeks from the Fox office unbeknown to the other partner, who signed contracts with the Keith people.

The Keith office instructed the act to fulfill its Fox engagements and set their route back to allow for the adjustment. Frank Hale produced the jazz act which recently switched from the Ray Hodgdon to the Harry Weber office. Hale claims he hasn't received the proper turn on the cash he invested and will seek to enjoin the act through an appeal to the V. M. P. A.

ANOTHER THEATRE AND HOTEL.

Edward E. Bender and H. H. Timken have accepted architectural plans for a new theatre, which they will start building May 1 in Canton, Ohio. The theatre, which will have a seating capacity of 2,184, will be part of a structure that will include a 400 room hotel. When completed the theatre will play vaudeville booked by Billy Delaney through the Keith Family Department. Bender, who will operate the new house, controls the Lyceum, Canton, which also plays Keith vaudeville.

VAN IN AN ACT WITH CORBETT.

Billy B. Van, who returned from the road with the closing of "The Rain-bow Girl," is to re-enter vaudeville, teamed with James J. Corbett. The latter was with Jack Wilson early in the season, but since then has been in pictures with Universal.

The new team will be ready for showing next week. Max Hart is handling the act.

BARNEY BERNARD'S SKETCH.

Barney Bernard has written a sketch, "Hogan's Return," in which Jiles Jordan will be featured on the Keith time shortly. M. S. Bontham is handling the act.

"Pretty Baby"—\$14,000.

Chicago, March 31. Will Cunningham, booker of the Palace, Detroit, reports that he played to \$14,000, the house record, last week with Jimmy Hodges' tabloid, "Pretty Baby."

IMPRESSIONS OF THE ORPHEUM

By JACK LAIT.

The financiers and bankers who made possible the Orpheum Circuit, Consolidated, were the last to realize what the theatrical trade-mark, "Orpheum," meant. The public through the west had long before recognized those elements which the money men now acknowledge—stability, standardization, respectability, permanency, security.

In the section bounded by the irregular line that runs from Winnipeg through Chicago to New Orleans to Los Angeles to Vancouver to Winnipeg, the Orpheum brand on vaudeville is like the Sterling mark on silver or the government imprint on a green-back.

And this in a business which can never offer the same goods twice, even with all the efficiency and proficiency in the Orpheum or any other theatre-booking system.

There are many angles to the consummation of that result. The two principal ones are the shows and the theatres.

The theatre and the Orpheum management has developed to a uniform par excellence in artistic exterior and interior, perfect ventilation, marvelous heating and cooling machinery, modern seating arrangements, courteous help, honest box office methods toward the public, carefully picked and organized orchestras and smooth stage crews. The shows have been a more complicated development, but the precarious plan of pleasing fickle and finicky crowds week in and week out has also been materialized so that the patronage fluctuates very little with this headliner or that, and there is no quivering doubt at the beginning of any week in any house as to the outcome. Eighty per cent. of the receipts is a steady nucleus, no matter what bills are advertised or played; in the latitude of the remaining twenty there is reflected the extraordinary draw of popular stars or unusual bills.

This has been a tortuous and taxing task and has required patience and sturdiness as much as genius and energy.

The rules on which Orpheum vaudeville has been established as typifying a style of amusement almost unanimously indorsed by 30,000,000 people, are simple, but it requires a great deal of backbone and faith to stick to them despite the temptations of flashes which shoot across the theatrical sky

and often blind the pilots of other theatrical craft.

First of all, the Orpheum policy has been and is to eliminate all that is "yellow." There is no arbitrary barring of sex topics or lights or native or foreign dancing. But these things must be justified by primary art before they can be accepted; that is, they must not be intended to shock, to excite the passions or to demonstrate fashionable vulgarity; they must be intensely dramatic, innately artistic or immensely humorous. Drama, art and humor are held as sanctifying almost anything. Therefore, Sarah Bernhardt may play "Camille," the Morgan Dancers may appear all but nude, and Pavlova would be permitted to "shimmy" probably, and that is not because Sarah is famous or Pavlova is a "name"—the Morgan Dancers are purely an Orpheum creation, but they are regarded as artists, not chorus girls and hoopers.

Second, the Orpheum policy has been and is to select its entertainment for the great middle classes rather than for the "wise" or the "round heads." The newer rigors, poor, neither great nor rude, like a concoction of opera, hoakum, beauty, melody, comedy, farce, dance, display, notables, personalities and specialists without having too much of any single factor thrust on them. They don't want to think deeply or have their emotions stirred violently. Problems are not of their seeking. They want diversion—diversified diversion—for their eyes, their ears, their brains.

Third, the Orpheum policy has been and is to familiarize its clientele with accepted forms and individuals that compose the "bread and butter" of vaudeville. There is always a sprinkling of new faces and fleeting methods, but there is always enough left to identify the Orpheum style of service.

Fourth, the Orpheum policy has been and is to abjure extravagances in its advertising. The newspaper announcements are crisp, never flamboyant in type, seldom exaggerated in "bills," and rather dignified than lurid in tone and promises.

Fifth, the Orpheum policy has been and is to maintain a uniform schedule of running time, so that in each town the citizens soon come to know that by arriving at a certain minute they will see the start of a show and that they will be out again at a certain other minute. This is highly important in the west, where suburban trains are few and where late hours are not the general custom.

Sixth, the Orpheum policy has been and is a co-operation with local commercial and other civic bodies in municipal affairs, so that the theatre in time becomes a semi-public institution, regarded like a library or art gallery rather than a commercial house operated purely for private profit.

The dominant personalities behind the Orpheum Circuit are all westerners—now and always have been. Morris Meyerfield, Jr., Martin Beck, Herman Fehr, the late Charles E. Kohl, and now his widow, Mrs. Caroline Kohl; Mort H. Singer, Marcus Helman—all westerners who understand the peculiar prejudices and the particular idiosyncracies indigenous to the west. There can be no doubt that there are certain distinct sectional characteristics which make amusement values differ in different geographical patches of our national map. The west is more hearty and less critical, more childish yet more suspicious, more loyal and less whimsical, than the eastern seaboard.

James H. Cullen has played the Orpheum tour twenty-three consecutive times, they say. There isn't his par-

(Continued on page 19)



Copyright Nixon-Connolly Studios

"This is not a movie."
"The nearest line of chatter from the snappiest and most pleasant personality of the season at the Palace."

BEN BERNIE
Jack Lait, Variety

ARTISTS' FORUM

INSIDE STUFF
ON VAUDEVILLE

March 25.
To the Editor of VARIETY:
I learn through the columns of a recent issue of VARIETY that the members of the Wirth Equestrian Act, against whom I recently made complaint through the usual channels of the N. V. A., charging duplication of certain features of the equestrian act of the Hanneford Family, for whom I speak, are loath to launder dirty circus linen in public. This is my first communication to any paper or to anyone—excepting of course my formal statement of complaint to the N. V. A.—which to my mind makes the laundry features to date very much my competitor's private affair.

My grievance, as filed with the N. V. A., is that the comedy introduced quite recently into the Wirth act was "lifted," to quote Miss Max Wirth, from the Hanneford family act by the man (Phil St. Leon), performing in the Wirth act. Referring to the many telegrams received by the Wirths, as claimed in Miss Wirth's statement in VARIETY, I wonder how many of these circus and other artists quoted have any idea as to the claim I am making. And in a spirit of fair play and justice, I ask, how many of them have seen the two acts in question recently? From information received by me last year, after terminating my engagement with the Ringling-Barnum & Bailey circus, I know that Phil St. Leon, of the Wirth act was trying to copy my act, and also to imitate my individual style of work, practicing to the best of his ability my routine, and then placing it by degrees in the Wirth number. I have no wish to eliminate all comedy circuses acts, as charged, but I certainly would eliminate copied acts, not only in my own case, but as a general practice throughout the circus business.

The Wirth Family has a natural advantage over the Hanneford family inasmuch as the Wirth act came to America several years before the Hanneford. Why, then, if the features which are a part of my act were known to them, as old material, for so many years, did they wait until recently to incorporate them into their act? My answer is that I have performed these tricks in a general routine, and combination of comedy with great success, which they apparently coveted for they eliminated the comedy they were then presenting and substituted mine.

I am confident that any performer or manager in the circus business who is familiar with both acts will bear me out in my statement that the Wirth act, as recently seen in vaudeville in Greater New York, is not the same act as it was prior to my leaving the Ringling-Barnum & Bailey Show, in August, 1919, and how long has the act been billed as: "May Wirth and Company—With Phil?"

Leaving all other issues out of the question, my contention is that the comedy and routine of the Hanneford act is a conception of my own; that it never was presented by any other equestrian act in this form or in any form in any way resembling it, making it the premiere riding and comedy specialty of the show business today.

I know that the Wirths themselves know that every one connected with the Ringling-Barnum & Bailey Circus in 1919 knows that the work of Phil St. Leon is an alleged imitation which makes the Wirth act virtually a copy of the Hanneford family act.

Edwin Hanneford,
(Foolies).

Elks Club, Los Angeles, Cal.,
March 20.

Editor VARIETY:
Replying to the letter published in your last issue beg to state that Fred De Wein, Ralph Markee, Chas. Frenderville and Wm. Levine left the At-

lantic Fleet Jazz band at Los Angeles at close of Orpheum engagement purely on account of Queenie Nazarro doing so much bluffing that we called her bluff by leaving. Jas. W. Hickman was the owner of the act and had invested close to \$2,000 when we left New York.

We who left told him in Los Angeles we would stand no more bluffing from Miss Nazarro. Mr. Hickman said he was very sorry to see us leave but admired us, for doing so. The undersigned agreed with Hickman to always stand by him until he could recover his money and we did, for in Los Angeles he had recovered back his money invested.

Another error Miss Nazarro made was that Mr. De Wein could not play at Seattle. Mr. De Wein, though he held a horn in the act over the entire time played by Miss Nazarro, never played his instrument. He was simply carried for business reasons and never was a musician, but true he was a good bluffer in that respect. But I was of course understood when I left for the tour and was a known fact also that I could not play and this is perhaps a record for a man to go over the Orpheum time and not blow a note. However, 'tis true. The many friends Mr. Markee has in show business can but smile at Queenie Nazarro's statement about him not being able to play. He and Frenderville were the life of the act.

(Signed) Fred De Wein,
Ralph Markee,
Chas. Frenderville,
Wm. Levine.

London, March 13.

Editor VARIETY:
I wish to inform you that the wife of the late Chung Ling Soo is in no way connected with the case of Halsey St. Clair as stated in your paper of Feb. 18. I wish you would correct that impression as I have relatives in New York, and it is very detrimental to me as I live in retirement since the death of my husband (William Elsworth Robinson—nee Chung Ling Soo).

Mrs. W. E. Robinson.

Boston, March 29.

Editor VARIETY:
A few weeks since I read in your journal an account of the death under distressing circumstances of Thomas Thorne, sometime London manager, an actor, together with some caustic remarks on the attitude of some theatrical charities in connection with the matter. I at once wrote to my life long friend, Mr. Sydney Patton, a well known London actor, who has for over a quarter of a century taken an active part in the administration of most of the theatrical funds and societies which have been promoted for the alleviation of distress from any cause arising and I beg to enclose his reply which may interest you and on which you may think it worth while to comment.

(In his letter to Mr. Wingfield, Mr. Patton states that the late Thomas Thorne was amply cared for by the Actors' Benevolent Fund. The deceased had long since failed to pay his dues. Those he had paid had been given back to him, however, long before his final illness and death.)

Editor VARIETY:
In the March 19 issue you write up an act by the name of Harry Watkins as walking out with a clock in his hand, remarking he will do 9 minutes, placing the clock on a stand, and quitting when the clock rings. The thief even puts on his hat at the finish and walks off.

I want to give Mr. Watkins notice that the idea is fully protected, etc. Denis Chabot (Chabot and Dixon).

A chivalrous and just affection among dance teams is allowing the spotlight to play on the dancer representing the gentler sex. For showmanship and other reasons, among which is the fact an audience would rather feast its eyes on a feminine beauty than otherwise, this is a commendable procedure. But there is such thing as carrying it too far. There comes to mind two better class small time dance turns in which the spot is allowed to play on the girl in her carryings around the stage, her male partner contenting himself with stepping in the dark. Herein, incidentally, lies the germ of that time worn bromide by the male partner, "No use my dancing, you're not watching me anyway." But in these two particular cases—and there are no doubt more—it was the male half of the duo who shined on the terpsichorean end and strange as it may seem, the audience with few exceptions peered through the darkness to follow the prancing of the boy despite the girl in the spot. Invited unlimited appraisal. And these two girls were by no means mediocre—only their partners happened to be better and imbued with more magnetism. At any rate, one wonders why the elimination of the spotlight or instructions to widen its range so as to include both, are not adopted. Such things add or detract so much in a showman's estimate of an offering.

Is the parody thing coming back? One would think so judging from the renewed cycle of parodies and parody medleys now being used on the small time. There was a time when a cross-fire team's sole claim to fame—and fortune—rested in a funny collection of parodies on the popular tunes with a risqué point or pun as k. o. wallop of the rendition. In the current paraphrases all that "blue" stuff is carefully eschewed—for which fact alone one should be greatly thankful—and a good deal of the "kick" and effectiveness in the parody is vested in clean, clever punning. True, double entendre is not slighted by any means but its status is very minor. A steady patronage of small time shows in the past several weeks has brought one fact forcibly to one's attention—the parody is being used with renewed vigor in a number of acts and needless to state the audience takes to it with calls for extra versions. It is but a question of time whether the parody will become once more re-established, or whether it will perish through some mysterious reason. If audience demands should prove a criterion one is inclined to favor the former premise.

SPORTS.

After ten days' festivities, during which he was feted by the International Sporting Club, sparring with Jim Corbett at Great Neck, L. I., refereed an amateur bout at the New York A. C., witnessed some wrestling bouts, shot some billiards, saw a couple of Broadway shows, not to mention innumerable luncheons and dinners, Georges Carpentier finally got a breathing spell yesterday by tarring in his picture work for Robertson Cole at the Fort Lee studios. He will finish posing before the screen in five weeks, and go to Los Angeles, where he will combine business with pleasure.

With his picture work completed, Jack Curley will take Carpentier on a tour of the country giving exhibitions with sparring partners and especially selected opponents on a tour which is scheduled to consume ten weeks. Curley expects to clean up a fortune for the Frenchman and himself. The doctored film in the daytime figure that if Jack Dempsey is exco-

erated from all draft-dodging charges, Labor Day would be the earliest possible date for a Carpentier-Dempsey championship battle. Dempsey has been indicted in San Francisco.

Carpentier has proven the most popular foreigner that ever visited these shores. Accompanied by his wife and manager, the conqueror of the Englishman Beckett got a rousing reception when he landed March 23. Frenchmen and Americans alike gave the visitor a reception he will not soon forget. Tex Rickard, the promoter, beat Jack Curley by half an hour shaking the hand of France's war and pugilistic hero.

He was driven to the Biltmore, the same hotel in which Rickard lives. Newspaper men trailed and interviewed the Frenchman so much they nearly had Carpentier talking 'English'. They sized him up from every angle and scribbled columns of dope about him from a personal and boxing standpoint. They went plum daffy over the Frenchman, and his every move was the cause for extra space on the sporting pages. Two and three column picture cuts were inserted showing Carpentier's physical makeup and sparring poses.

Carpentier rubbed elbows with nearly a billion dollars' worth of human flesh at the international "feed." It was a wonderful sight to see a foreign champion boxer acclaimed and honored by the wealth of America. He "boxed" two two-minute rounds with J. Anthony Drexel and every move of his arm was watched intently. Last Sunday Carpentier went to Great Neck to pay his respects to Jim Corbett. Right off they squared off and boxed a couple of rounds, after which the man who licked John L. proclaimed the Frenchman as the wonder of modern fistiana and said he could beat Dempsey in five or six rounds.

George B. Seitz Motion Picture Studio has organized a ball team of bopa fide members and will be pleased to negotiate for games with organized clubs of the amusement world. For particulars address Wm. P. Burt, George B. Seitz, Inc., 190 Park Ave., New York City.

Notwithstanding that many ball teams will be out of the semi-pro ranks, namely, those which during the war period represented the various shipyards throughout the New England States, Robbins Dry Dock of Brooklyn, will continue. Regardless of the fastest semi-pro nine now in captivity, the Robbin clock pushers stands out as the most prominent one and almost a sure bet to go through the 1920 season with high honors.

Money does not appear to be any object for the manager has already signed four of the most prominent major leaguers. They are Hal Chase, rated as the best first sacker in the business with Yankees and Giants; Zimmerman, the renowned third sacker, and Jack Gillespie, the midget third sacker who played with Binghamton. Negotiations are now pending to get the services of Buck Weaver, of the champion White Sox.

MARRIAGES.

Jeanne Ward Barrington, formerly one of the Ward Sisters, was married to Peter Baucher (Buch Bros.) at Richmond, Ind., March 22.

Nan Lewis, a member of the Will King Company, was married March 22 in San Francisco to Jackson G. Bower, of the Special Pictures Corp. sales force. Miss Lewis will retire.

Gladys Mary Moore (Mary Pickford) to Douglas Fairbanks, Los Angeles, March 23.

NEW DISC BOOSTER CONSIDERED AT MUSIC PUBLISHERS MEETING

**Story Book Corporation Makes Proposition to Include
Orchestration Record with Each Copy of Songs. Would
Boost 30-Cent Numbers to 75 Cents a Copy. Adds
20 Cents to Publishers' Profits. M. P. P. A.
Members Take Matter Under Consideration.**

At the meeting of the Music Publishers' Protective Association Tuesday evening at the Hotel Astor, careful consideration was given the proposition of the Story Book Corporation of 1 West 34th street, which provides for an additional mechanical feature to be sold in conjunction with a copy of sheet music. It consists of a rubber phonograph disk to be included in an envelope arrangement with every copy of sheet music. On this disc will be recorded simply the orchestral accompaniment to the song, enabling a vocalist to sing the number directly from the sheet music accompanied by the proper arrangement. This will in no wise affect the regular mechanical returns as only vocal number will be thus favored and will not be recorded with the lyrics.

The proposition is being held under advisement and is looked favorably upon by all music men. It is a two way proposition, it may mean a revolutionary angle in the music publishing field, or be a distinct and immediate flop. The bigger and more experienced publishers are rather optimistic in their hopes and are very much impressed with the proposition. In fact, one considered it so huge he expressed himself delirious of securing control of this new business as its revenue may prove unlimited.

The idea is not new in its way for the Story Book Corporation has been practicing it before in different ways. They issue Mother Goose rhyme books which can be laid flat on the talking machine and reproduced. Then, too, they manufacture figures of parrots, canaries and the like, the bodies of which contain a miniature phonograph disk capable of reproducing the respective bird calls.

No definite decision has been arrived at, one reason being no definite figures and estimates have been quoted. Even the Story Book Corporation, who makes the proposition has not much idea of the cost of manufacture and has yet to arrive at the cost of manufacturing figures. Their proposition is to print up the music at their own expense under license permit from the publishers. Tentative figures, according to "dope," would yield the publisher a 20c royalty on each copy of music. The final product would sell at from fifty to seventy-five cents. The author's and composer's royalties would remain the same as with an ordinary 30c song, for only songs of that type will be thus exploited. The ten cent song was not considered at all.

Allowing 20c for publisher's royalty, six cents for printing, another three cents for the special envelope and six cents for the cost of the disk, the estimated cost would be around 35c. With the corporation's profits and the jobber's and retailer's "bite" to be considered the market price will be nearer 75 cents.

SUN BILLING OBJECTIONABLE.

Keith Vandeville has been advertised on the Gus Sun circuit it became known last week through a complaint registered by Jack Elliott, manager of the Keith house at Youngstown. The Sun house at Lancaster, which is 14 miles from Youngstown, has been three sheeting the surrounding country

with bills reading: "We positively guarantee that 4 of these 6 acts are direct from the Keith Circuit."

Elliott's house has suffered accordingly as he gets a play from Lancaster and the surrounding country.

No Keith official could be found who would hint at what retaliatory measures, if any, were to be used. It was rumored around looking circles that Sun was openly defiant when approached for an explanation by the Keith officials.

DAVID BAND IN ENGLISH HALLS.

The House of David Band may play the English music halls starting early in the fall. The salary is unsettled. Willie Edelenstein is arranging the booking.

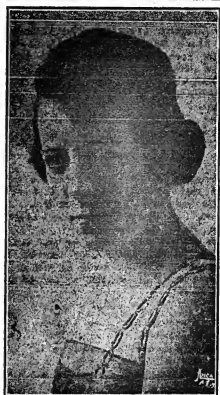
Four other acts handled by Ernie Young have received English time due to sail in June. They are Rucker and Winnifred, Nixon and Sans, Robinson and Penny and Bryant and Stewart (the latter is a son of Wm. G. Stewart, stage director of the New York Capitol).

BROSIOUS-FRANCIS ELOPEMENT.

Chicago, March 31. Harry Brosious (Brosious and Brown) eloped with May E. Francis (Taylor and Francis) from the Majestic bill at Cedar Rapids, to Marion, Ia., and they were married between shows. The groom lives in Uniontown, Pa., and is 26, and the bride, a resident of Uxbridge, Mass., is 25.

HIPPODROME TO STAND.

Rumors on the sale of the Hippodrome for a structure with a department store have been set at rest by preparations for next season's show. (Continued on page 21)



ETHEL MacDONOUGH

presents
"Mildred's Busy Day"

A timely story on the woman who is busy from morning till night—doing nothing. A novelty—original and entertaining, superbly costumed and musically splendid. Acknowledging the interest and aid of Mr. Edgar Allan Woolf, Royal, New York, this week (March 30).

AMONG THE MUSIC MEN

Joe Morris has removed his publishing quarters to 1599 Broadway.

Joseph Mittenthal has resigned as general manager of McCarthy & Fisher.

Al Dotson has been placed in charge of Stark & Cowan's new Chicago office.

Barney Weber has left the San Francisco office of McCarthy & Fisher to go to the Los Angeles branch.

Remick's Pittsburgh office has been removed to the Loew's Lyceum Theatre Building. Maurice Rosen is in charge.

Bert Kalmar and Harry Ruby sent out notice this week that they had walked out of the house of David Band and that they were holding out for more whippers.

Ray and Jack Smith, formerly in vaudeville, have assumed charge of the Broadway Music Corporation's Philly branch.

Mrs. Hugh E. Dorker and Hampton Durand, the picture producer, have written and placed a new number, "Back to My Kid Days," with Stark & Cowan.

The firm of McCarthy & Fisher, Inc. will be hereafter identified as the Fred Fisher Music Co. With McCarthy's resignation there remained no reason for its continuance.

Fred Fisher, Inc., will be the sole selling agent of the new songs being put out by the Good Man That's So Hard to Find and will have complete charge of the exploitation and popularization of it. It will be issued as a ten-cent song by the publisher, the firm on the Woolworth listings. This was recently abrogated by M. Z. Nutting as a result of the thirty-cent song battle.

Waterson, Berlin & Snyder are named defendants in a \$5,000 breach of contract action instituted by Mary Pickford on an agreement whereby she was guaranteed certain royalties for the use of her name and photo on three "picture songs," "The Hoodlum," "The Hoodlum" and "Heart of the Hills," published and exploited by the defendant, O'Brien, Main-Visky & Driscoll represent the picture star.

The agreement guaranteed Miss Pickford a \$2,500 royalty on the "Daddy" productions, a minimum income of \$15,000 on "The Hoodlum," and a similar return for the third.

In accordance with a resolution adopted at the special meeting of the Music Publishers' Protective Association held at the Hotel Astor last week, the monthly dues of the three classes of membership were increased as follows: First Class (A), formerly \$100 monthly, hereafter \$125; Second Class (B), formerly \$50, now \$75; Third Class (C), formerly \$25, now \$50.

It was also adopted whereby all members are forbidden to purchase tickets for entertainments, advertise in benefit or ball programs as individuals, etc. Hereafter all such ticket purchases and advertising must be submitted to E. C. Millie, chairman of the board of directors. If a proposition receives his O. K., tickets or advertising will be purchased or effected by the M. P. P. A. The question of curtailing advertising in jobbers' bulletins and cutting down or limiting the number of branch offices of each concern was referred to a special board of governors meeting, scheduled to be held Tuesday night.

There have occurred numerous cases where an orchestra "made" a popular song as a variation on the usual method of popularization by the professional use, but an instance where a phonograph record to some measure is responsible for the sudden interest in a current jazz number is also interesting. It refers to a tune that was recorded on the back of a riotous Oriental success recently. With the large sales of the hit song, this minor number was necessarily brought into as many homes as the Oriental song—and made as much money incidentally before it became well known to any extent—and on being played and repeated on the home music box nights, became so familiar as to create a demand for the sheet music. With the publishing houses of this particular song going in strong to "blow" this number now, there is no reason why it shouldn't become a hit of huge proportions. But it owes this sudden boom to the record to some degree. This is a reverse on the usual order of things when the record is made after the song becomes a hit.

A music man, world famous both as writer and publisher, was discussing the current popular song with a VARIETY reporter. "You know, I don't blame would-be song writers attempting to concoct lyrics and compose

tunes with the type of stuff publishers are putting out nowadays. An embryo writer accepts the piece of music on his or her piano as the standard to go by. When the standard is nothing to brag about, a work conceived by a man who is established as a song writer and is backed by the publisher to the extent he is retained on the house's staff at a good sized weekly drawing account, how can one expect a novice, without record and of unproven ability, to conceive something extraordinary, or acceptable by the average publisher. These staff hacks, secure in their position and contracts and 'in' with the boss to a great extent, unload a good deal of junk on said boss who is left no other alternative than to print it up and 'plug' it.

"Come to think of it, every recent success of any great proportions has come from an unknown. And as soon as such cycle is established, it is the well known start writer who sets about concocting an imitation. Imitation is the sincerest form of flattery and all that, but this competition means harm all round. An Oriental song makes a hit, similar songs make their appearance. A 'pal' song impresses the public and every other publisher issues a number in which the word 'pal' is played up in the title. Similarly every song success brings to light numberless imitations. As a man who knows the game same as I will admit in all modesty the sooner this sort of business practice is eliminated the healthier will it be for every individual's respectability. I know it, on my own initiative, am living up to what I preach."

NEW WRINKLE AT N. V. A.

On Sunday evening, April 11, a new wrinkle in style shows will be given at the N. V. A. clubhouse. In addition to street and evening creations, advance models of costumes for forthcoming Broadway productions will be shown.

The models will be supplied by Anna Spencer, the show being staged by Ray H. Leason. Special settings will be provided for the style showings and the usual vaudeville entertainment will also be given.

BUILDING IN LANSING.

The Butterfield Circuit is to have a new 2,000 seat theatre in Lansing, Michigan next season. The house will be built by the Lansing Arcade and Theatre Co. and will cost approximately \$450,000, with a land investment including lease of \$150,000. The house will play vaudeville booked by the W. V. M. A. or the Keith Exchange.



FRISCO

"The American Apache"
Now at Ziegfeld's Midnight Frolic, presenting his new creation
"The Kitchen Sore Dance"
And also presenting his own sketch
"The Shimmy Homestead"

BURLESQUE

BURLESQUE REVIEWS

LIBERTY GIRLS.

Jack Conway is at the Columbia in Drew and Campbell's "Liberty Girls." Conway is assisted by an imposing array of male and female principals who succeed in pushing the "Liberty Girls" across for a solid evening's enjoyment.

Conway as a comedian is of the burlesque elite and his quiet Irish characterization is as fine a piece of work as will be witnessed in book of any footlights.

The book is credited to the Irish comic with original scenarios by I. H. Herk, now the president of the American Burlesque Association.

Conway dominates all the time he is on the stage, and he is on the stage nearly all the time. He is assisted in his comedy scenes by Vio Plunk, who does a crisp hair flip over switching in the second act to some kind of a Count, but retaining the dialect. He is of vast assistance to Conway and gets many laughs on his own account in their double scenes.

James J. Collins is the straight. He is of the old variety type, with a beef and brown were coupled with intellectual ability. Collins gives his lines intelligently and contributes to the good results.

The women principals are the strongest combination seen with any of the wheel shows both as to appearance and ability.

Monica Redmond is the prima donna. Miss Redmond is a blonde girl with an unusually pretty face and a pleasing soprano voice. Her singing is of the opening costume her wardrobe was in Class A. In the last scene she was a picture in white tights where she coiled a drill number with the chorists all in tights and white dresses. Miss Redmond was prominent in Conway's "house" bit in the second act. She sang several Irish songs while Conway acquired his jag. The latter remains the Ty Cobb of the pastimes in this particular scene. His business with the bottle after being routed out of his alcoholic slumbers was greeted with howls of laughter.

Pauline Harty was the eubrette. She is a pretty dark-haired girl, slender and shapely. She is blessed with the voice and carried away the dressing honors, looking ravishly pretty in some tight costumes. Her dancing is fair. She leads four or five numbers and dances some graceful steps, being complete mistress of the jazz technique, and though under wraps could probably tear the lid off a shifty number.

Eden Stuart, a tall, angular character woman, was a manfully attired reformer, later switching to straight for some numbers in a white dress and back to the original again. She has the voice of the production and added immensely to the total impression.

William Catehart, Jim Oliver, Harold Boyd and Thomas Brian are busy in minor roles running the gamut from bell boys to bull fighters to canasta. In their quartet specialty program as the Runaways. Four they stopped the show and fooled the house by converting what started out as a very bad singing combination into what developed into a very good whirlwind acrobatic turn. Their acrobatic dancing and backward twisters, followed by the Arabian finish made the top of the house yell their approval. The boys should duck the harmonizing, for they were very sour vocally.

The show is given quite a production, all the full stage sets looking like real money and the costuming of the 11 chorists doing credit to whoever was responsible. The latter are a fair looking bunch who do what they are allotted in workmanlike fashion.

The show is harboring the tallest women in burlesque, if not in captivity. She is utilized by Conway in a harem scene and just before for some funny business as an yelled hour. If this dame was chopped up into base hits she would be hitting .380.

Conway, as Tim Riley in the opening scene, later in a harem scene, where he shines surrounded by the chorus as his inherited virtue, and still later in Eoland, where he pulls his justly famous sous, is funny and in his element at all times. His quiet methods and clean wardrobe adoption coupled with the cleanliness of the entire show reflect credit on each and every one concerned with the production and the show.

It's a slashing good burlesque show from curtain to curtain, and the burlesque torches are in no danger of being extinguished while held aloft by the hands of the Liberty Girls.

DAN DODY WITH BAKER.

Dan Dody has been engaged as production manager for Chas. Baker's American and Columbia Wheel enterprises next season. Hereafter Dody has produced as a free lance. The Baker post will be a permanent one.

ROUND THE TOWN.

"Round the Town" is the title of the Strauss and Franklin show which is holding forth at the Olympia this week. As a show the offering is a speed demon, but this applies only to the manner in which the dialog is handled and not to production or entertainment quality.

It looks as though some one must have taken the management in hand and told them the show would have to be speeded, and the advice was accepted literally, the result being the principals rush through their lines at a pace that makes it impossible for one in the audience to obtain a line of what it is all about. Perhaps it is just as well. But there is one thing that the rushing did do, and that was the most thing of any laughs there might have been.

The show is in two parts, the first being entitled "Young Rome" and the latter section as "The Island of Mystery." The book is by I. E. Hann, who is also the principal comedian with the show, although Felix Martin is featured in the same slot. The program, and the two Martin crosses, the strongest impression being a rather characterless through both parts of the entertainment. Just what Hamp is trying for is hard to figure, as he is a blonde, wears rather sloppy clothes, and uses rather a lot of "dime" and "dime" "dime" with an occasional touch of slang thrown in for good measure. The major portion of the show is a dinner "dime" with an occasional touch of slang thrown in for good measure.

Doing straight with the show is Harry Keeler, acceptable in appearance and in the first part and scores in a couple of numbers. He also acts as the butt of a hat smashing bit between Keeler and Martin that is effectively worked up. Handling "Only a Dream of the Past" he managed to put over the first song hit of the show on Tuesday night.

Prior to that Rose Emmett and Marie Elmer, both of the leading prima donna type, and who both failed to register with it. This might have also been due to the "speed" of the opening. Later the girls managed to slip over fair sized hits, but neither of them will get much credit for it. Both were audience numbers and gave her a lot of opportunity, which she made the most of. The first was "Quaker" song toward the end of the first act and the second was just prior to the finale of the piece. The latter was a barrel costume over strip tights for all of the chorus, with one set of the girls accepting the barrel effect with each score. It would have been tough if the audience had reneged on the applause and left a half and half chorus on the stage for the finale ensemble.

Vivian Phillips, one of the show girls, also led a couple of numbers for pop and landing qualities she managed to put out of them on the way. Both were audience numbers and gave her a lot of opportunity, which she made the most of. The first was "Quaker" song toward the end of the first act and the second was just prior to the finale of the piece. The latter was a barrel costume over strip tights for all of the chorus, with one set of the girls accepting the barrel effect with each score. It would have been tough if the audience had reneged on the applause and left a half and half chorus on the stage for the finale ensemble.

Emily Nice is really the soubrette of the aggregation. That is she wears the soubrette costumes, but comes far from qualifying. She does not get a single number over, and as for dancing she is a long way from delivering anything that will make good at the end of the second wheel. She is just the type that will make good at the end of the points, but that is about all.

A couple of boys working in blackface are programmed as George Route and O. D. Carter. They have very little to do in either sections other than a dancing specialty in one between the first and the second scenes of the first part. Here they offer a wooden shoe solo that lands them, and later a soft shoe double with one of the team doing a wench.

The show is carrying six girls, and although they are programmed as ponies, mediums and show girls, there is really but one division, six work as ponies and the balance are all in the show girl class. But all six are equally good in stepping, and in the vocal branch they do manage to long on harmony, but they do manage to make themselves heard. Stridently so.

They have four changes in the first act and about a like number in the afterpiece.

The first set of the show is an ordinary palace interior. The final scene of the afterpiece is very far from being an act being used for banax and blies of the show. Hereafter Dody has produced as a free lance. The Baker post will be a permanent one.

GIRL FOUND UNCONSCIOUS.

Providence, March 31. Hilda Ofsmundsen, 17, a member of Harry Hastings' "Razzle Dazzle Girls" appearing at the Empire Theatre here this week and known professionally as "Babe" McCarthy, was found inside a Mountain street door of the Berkshire Hotel early Monday morning, scantily clothed and in an unconscious condition. The young woman who had registered at the hotel with other members of the company is said to have dined with two men late Sunday night and just prior to her discovery in the doorway pasterby declared they saw two men speeding away in a high-powered automobile. Police hurriedly called to the scene ordered the show girl sent to the Rhode Island Hospital where she remained several hours. She later recovered sufficiently to rejoin the company and be interviewed by the police. She told the police she lost consciousness after dining with the men not known to her. No arrests were made.

IN WITHOUT REHEARSAL.

Chicago, March 31. Mabelle Dart, a chorus girl in "The Best Show in Town Co." at the Columbia, jumped into Miss Lynn Cantor's role without a rehearsal and put it over in great style. Miss Cantor was run down by an automobile on March 25 in front of the New Jackson Hotel here. Manny Koler, the principal comedian with the show, will close on April 3 to go into the real estate business. Mabel Lederer will succeed him. Mabel McCloud is back with the show after three weeks spent in a Kansas City hospital.

STOCK IN SYRACUSE.

Syracuse, March 31. The Bastable, local Columbia Wheel house, may have burlesque stock this summer. Billy Allen may move in his troupe for a four weeks' stay, playing on a percentage basis. In the event the deal goes through Allen will increase his chorus to 16 and may see representatives of the Bastable while playing the Madison, Oneida, next Monday.

DAMSEL WITH AMERICAN.

Frank Damsel is going to swing from the Columbia to the American Wheel next season. This year he is out with the "Beauty Trust" on the Columbia, in which he is associated with two other managers, who are also interested with him in two American Wheel attractions. The "Beauty Trust" being practically set for next season Damsel is going to devote his time to the line-up of the American shows of the syndicate.

HALF COLUMN NIP.

Sidney Wire resigned from the staff of a Jacksonville, Fla., daily last week to go out with the Lorman-Robinson shows. He joined them in Fayetteville, N. C., on March 26.

On the night he joined he was bitten by one of the performing snakes. It was worth half a column to the show to have the P. A. nipped by one of the attractions.

Divorce for Lucia Arnold.

Lucia Arnold, "Kewpie Dolls Co.," obtained a divorce last week in Chicago from her husband, John Lee Allen.

Island in the South Seas with the chorus appearing in grass dresses over white of the principals are practically the same in both sections.

"Round the Town" isn't a strong show by any means, but it is clean. Of course remark, but burlesque double entendre of the Olympic standard expect and want this, and it is all in fun after all. The show could stand a few more laughs at that.

COMMIT FRANK W. WHITED.

Cleveland, March 31. Judge Phillips last Thursday ended the trial of Frank W. Whited, the ex-soldier charged with the murder of Mrs. Frances Altman Stockwell, a chorus girl with the "French Frolics," an American Wheel burlesque show, because of the physical unfitness of the defendant to finish the ordeal.

Whited was sent to the State Hospital for Epileptics at Gallipolis. During the trial Whited was seized with an epileptic attack, and the combined efforts of several deputies were necessary to overpower him.

The murder was committed on Feb. 1 and Whited was arrested soon afterward, confessing to the crime. He admitted a quarrel with the girl in his room, resulting in his striking her on the head with his fist. Then he became unconscious, as he had been ill for several days previous. When he regained his senses he carried the body into the back yard and threw it on a rubbish pile, where it was discovered about noon that day.

Whited's condition became worse, and he was taken to the City Hospital of treatment, and while delirious the patient's talking "about finding the girl's body" gave the police a clew that ended in Whited being charged with the crime.

White claimed to have been wounded twice in France while in the Rainbow Division and to having been discharged from the army while suffering from apoplexy, as a result of a shell shock.

His mother and three brothers live in Pittsburgh.

BURLESQUE ENGAGEMENTS.

Charlotte Starr joined Barney Gerard's "Girls De Looks" March 25, prima donna.

George Walsh joins Union Square stock April 5.

Doris Greenwood with Jacobs and Jermon next season.

Buster and Vi Perry re-engaged by Hurtig and Seamon.

Gus Fay re-engaged principal comic with "Sightseers."

Pat Kearney, several season past with Welch's Show, engaged for Belgrave's "Hip Hip Hooray Girls."

Chas. McNally with "Girls, Girls, Girls."

Walter Pearson straight with "Town Follies," at Columbia for a run May 10.

BURLESQUE CHANGES.

Lester Dorr replaced Mickey Mark with last week with Cooper's "Victory Belles."

Vera Hennici replaced Grace Howard (nick) at Union Square.

Louise Wolf replaced Norma Bell as prima donna with B. F. Kahn's Union Square Stock.

Sammy Evans and Jimmy Stratton replaced Billy Kelly and Jimmy Farello as principal comics with the "Night Owls" last week.

Harry C. Van straight man for the past three seasons with "Girls from the Follies" has been succeeded by Harry Mandel.

MILLION DOLLAR HEIR MARRIES.

St. Louis, March 31. Edward Butler, Grand, manager of the Standard, and heir to \$1,000,000 by will of his father, was married to Nellie Greenwood, a member of "Dixons' Big Review," March 23.

The wedding was held at a local hotel. Miss Greenwood's family live in Philadelphia. The couple will reside in St. Louis from where Butler manages his local house and a burlesque theatre in Kansas City.

MARION ENGAGES CASPER.

Emil Casper, principal comic with the Mollie Williams' Show this season, has been engaged by Dave Marion, who will feature him in next season's edition of "Stageland."

VARIETY

Trade-Mark Registered
Published Weekly by
VARIETY, Inc.
KENS SILVERMAN, President
164 West 46th Street New York City

SUBSCRIPTION
Annual, \$7.00 Foreign, \$8.00
Single copies, 25 cents

VOL. LVIII. No. 6

STATEMENT OF THE OWNERSHIP,
MANAGEMENT, CIRCULATION, ETC.,
REQUIRED BY THE ACT OF CON-
GRESS OF AUGUST 24, 1912.
Of Variety, published weekly at New
York, N. Y., for April, 1920.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Joshua Lowe, who, having been duly sworn according to law, deposes and says that he is the business manager of the above-named publication, and that the following is to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above captioned form for the week of August 24, 1912, embodied in section 4th of the Postal Laws and Regulations, printed on the reverse of this form to wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

Publisher—Variety, Inc., 164 W. 46th St., New York City.
Editor—Kens Silverman, 164 W. 46th St., New York City.
Managing Editor—None.
Business Manager—Joshua Lowe, 164 W. 46th St., New York City.

2. That the owners are: Variety, Inc., 164 W. 46th St., New York City.
Silverman, 164 W. 46th St., New York City.

3. That the known bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of such person or corporation, the name of each trustee so acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees hold stock and securities in a capacity other than that of a bona fide owner, and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is: (This information is required from daily publications only).

JOSEPH A. LOWE,
Business Manager.
Sworn to and subscribed before me this 22d day of March, 1920.
FRANCIS G. HUBBARD,
(New York County Clerk's No. 556).
(New York County Register's No. 1498).

Garrett Cupp is in Philadelphia in advance of Elsie Janis and her Gang.

Cyde Cooke is out of "Happy Days" at the Hippodrome and is due to enter pictures.

St. John Ervine, author of "Jane Clegg" and "John Ferguson," was the guest of the Playwrights' Club Tuesday evening.

Sophie Tucker and her Versatile Sextette are to feature the summer show at the Cafe De Paris, Hotel Breslin, Atlantic City.

Marburg and Gillpatrick have been informed that their play, "The Lowland Wolf" is now being presented by Martin Harvey in England.

Ralph Eingham, the Strand organist, was initiated into the Elks on Sunday last; but managed to appear at the theatre as usual.

Frank and Milt Britton upon the conclusion of their vaudeville season April 18 will join the Ziegfeld "Midnight Frolics."

William and Gordon Dooley have been booked for an engagement in London commencing May 18. They will sail about May 3.

Walter Plimmer and Al Dow have taken over the Hudson Theatre at Schenectady, N. Y. The policy will be a split week of five acts and a feature picture.

Jack Curtis (Rose and Curtis) is receiving some of the mail for Morris Rose, Walter East's associate. Jack Curtis' partner is Maurice Rose and the similarity in names confuses.

Leo Carlie has been signed by the Selwyns and will be starred by them in a new comedy next season. The piece has been selected but the title not chosen as yet.

The Actors' Fund will conduct benefits at the Moore, Seattle, April 5, and the Colonial, Boston, May 21, as part of the drive started last fall to raise \$2,000,000 for the Fund.

Julian Mitchell sails for London April 5 to produce a new revue for Albert DeConville at the Hippodrome. William and Gordon Dooley and W. C. Fields will be in the cast. It will reach the Hip about June 1.

Nelson Keys, one of the most popular of the present day English music hall comics, will arrive in America May 15, having been booked over here for a summer revue by M. S. Bentham. Keys has never appeared in the U. S.

Frank Schmuckler, aid to William Oviatt at the Comstock & Gest office, is a budding lyric writer. He has done the lines of four incidental songs, one of which Harry Carroll has promised to provide a melody for.

Another addition to the Bert Fitzgibbon family is expected shortly. Mrs. Fitzgibbon has been appearing as a plant with the comic for several seasons. Fitzgibbon is going into pictures, having signed a contract calling for a salary of \$700 weekly.

Ed McNamee is the new "stage director" at the Fifth Avenue, being among those appointed recently by the Keith people in accordance with their announced plan to place "assistant managers" with the title of "stage directors" in the Keith theatres.

Ann Swinburne, prima donna, who retired four years ago following her marriage to the late Rudolph Schirmer, the music publisher, will return to the stage shortly, negotiations now pending for her appearance in a forthcoming light opera, which a syndicate will produce.

Georgia Alabama Florida, who is agenting "Look Who's Here" at the 44th Street, is known as the "Mississippi Kid," in spite of the other stage names. The reason is that he was formerly aquatic advance agent of a number of summer shows which plied the big river.

A. H. Woods has placed Barry Baxter under contract for next season. He is to appear in the renamed, "Tillie of Bloomsbury" which is to be known as "Happy-Go-Lucky." Baxter is returning to England for the summer and is to come here early in the fall for rehearsals.

Fanchon and Marco on the road in "Let's Go," the revue they wrote themselves, had a brief and successful encounter with the Iowa idea of morality while in Davenport. Press reports of the incident were much exaggerated. While summoned into court, the case against them was immediately dismissed.

Leola G. Dolliver, assistant president of the International Alliance of Theatrical Stage Employes for the last four years, has resigned to enter a commercial business in San Francisco. Dolliver's resignation becomes effective April 10. He will be succeeded by Harry L. Spencer, formerly a general organizer for the I. A.

It was incorrectly stated several weeks ago that Chas. K. Harris had signed a contract with Hatchette & Co., of Paris, whereby the latter firm was to handle the Harris catalogue in France. The Harris contract was made with Francis Salabert, of Paris. The error was due to an unintentional mistake of one of Mr. Harris' employes.

On behalf of the Christian Science Church comes an authoritative denial that the religious organization is spreading its ideas by backing pictures. "The use of the motion picture is not one of the methods adopted by this church for propagating Christian Science," writes Albert E. Gilman as representative of the local Christian Science Committee on Publication.

Dr. Edward Rolt-Wheeler, speaking at the Baltimore dinner to picture people, declared that the "movies" were leading many children to hell. Dr. Rolt-Wheeler's idea of the effect of motion pictures on children may be influenced by the fact that he writes novels for boys. Pictures doubtless make these novels seem tame to the youngsters.

Alf Hayman is reported having improved remarkably both mentally and physically during the last week and he was permitted to leave his home for the first time a day or so ago. The trip to Japan which the manager had mapped out to follow his recovery has been declared off and instead he has taken a house for the summer at Oyster Bay.

Giff, the English travesty artist, is making a specialty of appearing in Children's Hospitals in the cities that he is visiting in this country. This is a custom that he follows in England and he would like the house managers along his route to make arrangements for him in advance and he will entertain the little unfortunates during mornings.

The \$5,000 insurance policy held by William B. Meehan was saved for the actor through George Coxey, his insurance agent. A few weeks before Meehan's death he was unable to meet the premium on the policy and appealed to Coxey who managed to carry over the payment for him. When the actor died Coxey collected the \$5,000 and split the amount between the mother and the widow of Meehan.

If Virginia Fox Brooks is to make a good job of translating "The Man Hunt" by Maurice Donnay, she will have to take plenty of time and apply herself. So would anyone else. This show is now on at the Varieties in Paris, but Donnay himself is one of the most subtle of French writers. Miss Brooks is also cast for the lead when the Shuberts make the production next season.

Otto Shafter, who until several months ago was in charge of the Chicago office for Harowitz and Kraus, is now a New York agent. He is book- ing manager in the office of the late

Tom Jones. Shafter will continue to book the Jones string of turns through the Loew office. It is understood that the widow is interested in the agency, this having been arranged through a Loew official.

May Dowling, the champion lady agent, who was out ahead of "Oh My Dear," sails for the West Indies and South America with Buenos Ayres the objective on April 23. Miss Dowling's trip is designed for a rest, as it is her first vacation in five years and she will be accompanied by her sister. She will remain with Comstock and Gest and will be ahead of "Adam and Eva" next season.

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Flushing, L. I., is being looked over as a possible link in the Greater New York subway circuit. Two rounds spent several days last week in the town looking its possibilities over. They were hunting for a site for a house.

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According to Robert McGreer, who arrived here from the Far East last week, a vaudeville circuit is being established in the Orient. Arriving on the Korea Maru with McGreer were L. J. Pierce and members of the Yamamoto family, who conduct the Japanese Imperial Theatre at Tokio.

McGreer said a number of vaudeville houses were being operated by the syndicate and plays call for the building of other theatres. The circuit will include 18 of the principal Oriental ports and a theatre at Honolulu.

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LEGITIMATE

BROADWAY HAS USUAL FLOPS DESPITE ITS BIGGEST SEASON

More Than 33 Per Cent of Shows Presented on Broadway Have Flivvered, Though Same Have Been Road Successes. New York Premiers Total 156 Thus Far. The Casualty List.

The current legitimate season has been an exceptional one for business and although it is difficult at times to pick the successes from the failures, Broadway has had a fairly healthy movement to the store house. The usual season sees more flivvers but as one showman put it the 1919-20 period has shown an unusual number of flops which are hits.

Counting the revivals and the semi-repertoire productions New York usually offers between 225 and 250 attractions per season. That doesn't mean the total number of production tries. It is estimated that only 40 per cent of plays tried on the road ever reach Broadway and about 40 per cent of those which do are successes. That means that 25 out of every hundred Broadway attractions are hits.

To date this season there have been 156 attractions offered in New York. Counting the series of productions put on by the Parisienne company, the various matinee shows and those attractions yet to come the current season will have seen a less total of new shows than the number attained during the last several seasons. That is reflected in the greater number of attractions which succeeded in attaining sizeable runs. It is shown too in the percentage of failures. To date there have been around 53 "flivvers" recorded and thus this season's successes figure more than 33 per cent of the total list, or one out of every three shows has gotten over.

There seems to be no exact measuring of what is a failure. Attractions not succeeding in staying more than eight weeks can hardly be listed as successes. The season's distinct failures were:

- "The Red Dawn."
- "The Lady In Red."
- "Katie's Kisses."
- "Oh What a Girl!"
- "The Dancer."
- "A Young Man's Fancy."
- "Big Game."
- "Tick Tack Toe."
- "An Exchange of Wives."
- "Lumore."
- "She Would and She Did."
- "Those Who Walked in Darkness."
- "On the Hired Line."
- "Palmy Days."
- "Up From Nowhere."
- "I O U."
- "Fifty-Fifty, Ltd."
- "The Carnival."
- "Forbidden."
- "Musk."
- "Miss Millions."
- "Three's a Crowd."
- "A Regular Feller."
- "The Phantom Legion."
- "The Lost Leader."
- "George Washington."
- "Pietro" ("Peter Barban").
- "First Is Last."
- "The Whirlwind."
- "Five O'Clock."
- "He and She."
- "Curiosity."
- "Just a Minute."
- "Trimmed in Scarlet."
- "The Unknown Woman."
- "Light of the World."
- "No More Blondes."

There are a number of attractions which failed to attain long runs in Broadway, staying but eight weeks or less but which have played to success on the road. In that class are:

"Gaieties of 1920" (interfered with by the strike).
"Hello Alexander."
"Linger Longer Letty."
"Always You."
"Frivolities of 1920."
"Luck of the Navy."
"Rose of China."
"Thunder" (now called "Howdy Folks").
"The Ruined Lady."
The management of "Rose of China" is so confident that the first try was not "right" that it is announced it is to (Continued on page 18)

HELEN HAYES BREAKS RECORD.

Boston, March 31.
Helen Hayes, starring here in "Bab," is going big. She has broken the box office record for box office receipts. For attendance the record is held by Maude Adams, but she played here when the lower prices ruled.

At this time there doesn't seem to be a possibility of "Bab" leaving before the middle of May.

REVAMP "OUR LITTLE WIFE."

Avery Hopwood's "Our Little Wife" is to be revamped, set to music by Bud de Sylva, and with Juliette Day, Roland Young and Ernest Glendinning will soon start rehearsals.

The piece was first offered a few seasons back with Margaret Livingston as the star. A. H. Woods and George Marshall are the producers, and Edward Royce is staging the piece.

WALTER MOROSCO'S STOCK CO.

Walter Morosco, son of Oliver, in association with George Marshall, will open the Auditorium in Baltimore with a 16-week season of stock, beginning May 31.

This enterprise on the part of the junior Morosco is independent of his father, and is his second season as sponsor of a stock, the first in Washington last year.

BELASCO'S NEW OFFERING.

"The Doctor," a new offering by David Belasco, goes into rehearsal April 26. The cast of principals is pretentious, including Janet Beecher, Charlotte Walker, William Morris and Philip Marquardt.

The piece is described as a comedy which was tried out in stock several years ago.

SHORTENED TO "MARY."

Baltimore, March 31.
The new musical show produced by George M. Cohan is advertised here under the name of "Mary." It is supposed to be the same attraction playing Washington this week as "The House That Jack Built."

Aim to Cut Operating Expenses.
The producing Managers' Association and the Central Managers' Association, the latter representing the one night stand managers in territory between New York and Chicago, held a conference last week on the question of trying to reduce operating expense.

After an hour's discussion during which no understanding was arrived at, it was decided to hold another meeting in two weeks.

ROUGH DEAL FOR MEARS' SHOW.

Boston, March 31.
If Morris Gest had witnessed the performance of his roof show, "The Midnight Whirl," at the Shubert Monday night, he probably would have wished it was back with him. Several things—not generally expected happened. It ran until 11:40. Then there was trouble with one of the curtain calls and it was necessary to give all kinds of high signs to get it down. And then to finish off the job some of the Harvard "boys" in the audience insisted on throwing doughnuts, pitched into the pit during the Salvation Lassie number back on the stage at intervals.

Bessie McCoy Davis and Felix Adler were the big hit. Bessie showed no signs of minding or noticing the little quips which the girls of the "Greenwich Follies" threatened to leave when they departed recently in conspicuous places back stage. The show was pressed agent to the limit by John W. Luce, the Shubert publicity man here and Richard Richards of the company. In fact, they went so strong with the publicity that License Clerk John M. Casey was on the scene, expecting an attempt would be made to carry out the advertised placing of chairs and tables for patrons, wishing to get close on the stage. None were placed. But Casey didn't like some of the gyrations of "Kyra," the dancer, and may call her attention to the "abdominal muscle contortion" clause in the local censorship rules.

The show is under the direction of Mace and Mears, the latter financial backer.

Mears, who is taking the show out on the road, was down front on the opening night, and perhaps he wished he were some place else when the doughnuts were flying. Worm, the local Shubert manager, through well placed publicity, has them coming to the show and can probably put it over big for the two weeks allowed.

SONIA'S BOSTON BALL.

Boston, March 31.
"Sonia," who came here to run a ball under the title of the "Greenwich Village Carnival and Costume Ball" and Bohemianize Boston, got about \$30,000 worth of advertising on the front pages of Boston's dailies last Saturday. She gave out the impression that her dance, staged at the Coppley Plaza, would run until 4 o'clock, possibly later. The law says two o'clock. It stopped at two, when the police stepped in.

Some students, about 200 of them, sat on the floor and pulled some new stuff in connection with their "kick" about the stoppage. The police jumped them and five were arrested. Sonia protested. When the initial story was getting cold "Sonia" set up a howl that she had lost \$1,100 and that "poor Don Dickerman," who came here from New York with his orchestra, didn't get paid.

SYMPHONY STRIKERS WIN.

Boston, March 31.
The strikers of the Boston Symphony Orchestra are to be organized as the "Union Boston Symphony Orchestra," and it is said arrangements are completed for them to give a series of "pop" concerts during the summer, with regular concerts here in the winter.

Fields to Rehearse New Show.

Levy Fields will begin rehearsal next week of a new musical show in two acts written by Adeline Leitbach. Al Bryan wrote the lyrics and George Meyer the music.

The piece is scheduled to open at Atlantic City May 19. It will come into one of the New York Shubert houses about June 1.

H. C. B. MEANS 100 P. C. RENTALS.

"Are managers in a position to pay double rentals for theatres?" This question was asked by one of the leading architects this week, after which he showed that the increased cost of building would make necessary an increase of 100 per cent. in the rentals of new houses.

The architect has the building of four theatres in conjunction with big hotels in large cities, provided tenants can be secured for the theatres before operations begin.

One of the locations is in Chicago in the loop territory where a 3,000 seat house could be built. It would be necessary to get about \$150,000 for the theatre per annum, figured on 10 per cent investment.

In a couple of southern one night stands the cost of construction is booming. The rentals so that an 1,800 seat house must carry a guarantee of \$25,000 per annum and a percentage of the net profits. With the operating cost also leaping it is making it almost prohibitive to undertake running a house in small towns.

A Broadway site with a 40 foot entrance on the main street and 100 by 100 on a side street on which a 1,200 seat house could be built, the price leaped \$30,000 in the last six months.

The builders are going to lay off on putting up theatre properties unless the managers can see their way clear to meet increased rentals.

EVENING UP WITH SHUBERTS.

The Chicago engagement of "The Passing Show of 1919" will not be played at the Palace there as usual. This season the show will hold forth at the Woods. The reason, while unofficial, is that the powers in the vaudeville world in New York ruled against the Shuberts getting into the house because of the Sunday concert activities of the latter firm in New York.

The date of the Chicago opening is unsettled as yet and depends largely on how the rental of "Florodora" is received at the Century next week. If the show gets over and needs no further work after the opening, J. J. Shubert will immediately start work on the new production for the Winter Garden.

Dickenson and Deagon, who scored considerable of a hit with the G. M. Anderson show, "Frivolities of 1920," have been placed under contract for the next Garden show.

ABORNS OPERA PLANS.

The Aborns have widened their opera plans for the spring and will put out light opera as well as grand opera. The first light opera company opens at Ford's, May 17, playing two weeks, and due to follow at the National, Washington, for four weeks. This company is booked for Olympic Park, Newark, June 28.

The Aborns' grand opera is slated to start in Brooklyn May 10 and is booked for Baltimore May 30. They also plan grand opera for Washington and Pittsburgh.

AUTHORS PRODUCING.

Two authors who are entering the producing field will have plays tried out this spring, the shows now being readied. Paul Dickey who has a silent partner is preparing "The Broken Wing," the piece being a comedy-drama and the first Dickey play for some time.

Max Marcin also going into the production field with a partner will have for his first show "Three Live Ghosts." Marcin has four plays planned for next season.

Starring Ethel Dane.

Ethel Dane (Mrs. Cyril Keightley) has sailed for London. There she is to star in a "big" production. Miss Dane played the lead in "A Little Journey."

LEGITIMATE

13

FEW BUT REVUES PLAN STAY— THROUGH SUMMER WEATHER

A Good Break in Temperature May Prolong Runs. "Gold Diggers" Seems Surest of Continuing. No Let-Up in Road Congestion. Two Mystery Plays Got by Last Week. Klaw-Comedy Doubtful.

Last week's forecast of summer musical possibilities has not brought forth as many claims for summer continuance by non-musical attractions as last year. Plans of hot weather runs for other than the revues generally evaporate with the arrival of torrid temperature. It is quite likely that the boards will be pretty generally swept clean of plays without music, save for the several outstanding promissory notes, by the time July arrives. The weather will be the deciding factor as with the summer revues. Given the right weather break it is likely that the seasons will again merge, like last summer's unprecedented situation when the new attractions started arriving early in the old pieces had ended their runs.

There are several non-musical contenders for all summer continuance at this time, with "The Gold Diggers" at the Lyceum having the best chance. This comedy has been a sell-out since its premiere. "Abraham Lincoln" at the Cort is conceded to run an almost equal favorite with a strong draw from visitors assured. A new attraction figures having a fine chance, too, that being "The Hottentot" at the Cohan. The latter piece is making a better record than any farce in years. A number of managers have made the mistake of running their attractions into July or longer, but in the case of the three shows named, the managements are weary of announcing a continuous run. They prefer to consider stopping temporarily for the summer, figuring the strength of the shows being such to be able to resume in the fall.

A reported lift in road booking congestion was met with surprise by booking men. One of the big offices stated it had six stands open for Easter week, yet further time was not apparently available shown by the stopping of two musical shows recently. Both were playing to big business. There is no doubt even this early that booking conditions for next season will be almost as bad as during the current season. The number of attractions attaining good runs on Broadway will bring forth an exceptional number of duplicate companies. Managers are seeking routes from either side of the booking fence and there is a scramble for time even this early.

The week was livened by the race of two plays dealing with spiritualism to reach Broadway first. The winner was "The Hole in the Wall," which entered the Punch and Judy late last week, drawing fairly good notices. Woods' "The Unseen Hand" renamed "The Ouija Board" arrived Monday at the Bijou, "His Honor Abe Potash" moving over to the Lyric. The Woods piece drew excellent reviews and may develop into a hit. On form the "Hole in the Wall" runs in second place. Both are dramas with partial exposures. A third new play to enter the list was "Mrs. Jimmie Thompson," the first Klaw production to reach Broadway this season. It opened at the Princess Monday with premiere prospects not bright.

Broadway business held to a strong pace last week, beating the week previous in a number of houses. A marked drop for the current week, Holy Week, was looked for. Monday night's takings were off, though one attraction

claimed an increase of the corresponding prior Monday. Tuesday's business saw a recovery and indications up to Wednesday were that it would be the best Holy Week on record. "The Night Boat," "Trene" and "As You Were" continue as the leaders of the musical list, but "What's In a Name" is now reckoned as a sure success at the Maxine Elliott and it may move to a larger house. The action is charging \$350 for the entire lower floor but the cost of operation demands exceptional box office takings.

"The Gold Diggers" and "The Hottentot" are leading the comedy field. "Richard III" and "Abraham Lincoln" top the dramatic section. "Richard" is still taking top money despite it having cut the number of performances to seven per week. Last week the gross was better than \$17,500 with the Thursday matinee money refunded, which gave the show a pace of \$20,000 for the week.

Four new offerings arrive next week, the revival of "Florodora" at the Century drawing major attention. The other premieres are "3 Showers" which succeeds "Wedding Bells" at the Harris; Ed Wynn's Carnival which follows "Monsieur Beaucaire" at the New Amsterdam and "Lassie" which goes to the Nora Bayes, "My Golden Girl" moving from here to the Casino, succeeding "The Little Whopper."

The buy for "Florodora" occupied the center of the stage during this week. The Shuberts started negotiations with the brokers granting only a 10 per cent. return on the seats, the brokers, however, held out for 25 per cent. and the deal was finally closed on that basis. There are about 400 seats a night being taken for the four weeks of the run. Seats for the opening night were not delivered until yesterday to the purchasers with the demand being far in excess of the capacity of the house. The result was that the brokers were being offered anywhere up to \$40 a seat on Wednesday of this week.

There are eighteen buys running for this week's current attractions. Of these two run out tomorrow night and will not be renewed. They are "The Letter of the Law" (Criterion), and "Look Who's Here" (44th Street). The others are "Son-Daughter" (Belasco); "Hottentot" (Cohan's); "My Lady Friends" (Comedy); "Abraham Lincoln" (Cort); "Apple Blossoms" (Globe); "Pammy's Fair" (Miller); "The Night Boat" (Liberty); "Gold Diggers" (Lyceum); "What's In a Name" (Elliott); "Sacred and Profane Love" (Morosco); "Monsieur Beaucaire" (New Amsterdam); "Richard III" (Plymouth); "Blue Flame" (Shubert); "Scandal" (39th Street), and "Trene" (Vanderbilt).

The usual Holy Week flop added to the cut rates list with 15 shows on the board on Wednesday. They were "Smilin' Through" (Broadhurst); "Little Whopper" (Casino); "Breakfast in Bed" (Eltinge); "The Storm" (48th St.); "Look Who's Here" (44th St.); "Mamma's Affair" (Fulton); "Wedding Bells" (Harris); "Clarence" (Hudson); "Adam and Eve" (Longacre); "Abe Potash" (Lyric); "What's In a Name" (Elliott); "Golden Girl" (Bayes); "Wonderful Thing" (Playhouse); "Buddies" (Selwyn); "Passing Show" (Winter Garden).

SCALPER ORDINANCE OUT.

San Francisco, March 31.
The ticket scalpers tax law was held invalid in a decision handed down by the District Court of Appeals last week. F. E. Dees, who was recently arrested for selling tickets without a license, was discharged, it being held his arrest was illegal. The ordinance has been declared invalid as a police measure and the judge held that the only question to be decided was whether or not the ordinance can be sustained as a lawful exercise of the taxing powers of the municipality.

If the decision of the court stands the five ticket scalpers who have been paying \$300 each per month may have a chance to get back the \$4,500 they have paid under protest. There is a substitute ordinance now being considered and it will require theatres to have printed on their tickets the notice that the tickets are not transferable and that in this manner ticket scalping may be stopped.

COHAN RECASTING "GENIUS."

Washington, March 31.
The entire company of George M. Cohan's new comedy, "Genius and the Crowd," is laying off here. The show is being re-written and seven new players have joined the cast. The reason for the piece being brought here is that Cohan's first musical show on his own, "The House That Jack Built," is playing here this week.

"Genius" plays Atlantic City next week, then goes to Chicago at the Powers. Those who joined the show here are Marion Manley, Gladys Wilson, Vera Mellich, Fuller Mellich, H. Cooper-Cliffe, Viola Leach and W. Mayme Lynton.

MORE SHUBERT CHANGES.

Within the past week a number of box office changes in Shubert theatres marks further elimination of girls as house treasurers. James Peppard has been switched from the Nora Bayes to the Lyric and with the change which sent Lep Solomon from the Casino to the Century, brought Lester Segar from the Comedy into the Casino.

Frank Martin is back on Broadway as treasurer of the Bayes, while Harry Benson, from the Criterion, has gone onto the Plymouth as assistant, succeeding Al Hyde. With the recent changes the only box office in charge of girls besides the Booth is the 48th Street. There are girls in other houses as assistants.

WAYBURN REVISING WYNN.

Philadelphia, March 31.
Ned Wayburn is here working on the Ed Wynn Carnival, which is going into the New Amsterdam next week. This is not the only fixing attendant the metropolitan showing of the Wynn piece.

Wayburn's presence followed a visit last week by A. L. Erlanger, who said the production was "provincial." He is reported to have stated that he would not permit it in the New Amsterdam unless new settings were provided. Not only are new sets being built, but fresh costumes have been ordered. It was figured that about \$16,000 was being spent on the Wynn show to ready it for New York.

NEW GREENWICH FOLLIES.

John Murray Anderson and Maurice Green have started the preparation of another "Greenwich Village Follies," now that "What's In a Name" is set at the Elliott.

The second of the series is due to arrive about the middle of May, booked for the Village theatre, opening there like the first show of the name and later moving uptown. The Selwyn is mentioned to berth it after the Village run.

JOLSON CLOSING IN 3 WEEKS.

Al Jolson in "Sinbad" is to close his tour three weeks from tomorrow night in Cleveland. The Jolson show is playing Pittsburgh and Cleveland two weeks each. A \$4 top scale is being charged.

Jolson was in New York the latter part of last week to consult Dr. Miller, the throat specialist, and he was advised to rest for a few days. The cutting down of the tour is directly due to the state of the comedian's throat and he will rest during the summer.

While in New York he appeared at the Equity headquarters to straighten out an erroneous impression that he was against the A. E. A. in a recent controversy over salaries for extra performances for the chorus with the "Sinbad" show.

Jolson on his return to the company, the trouble over extra performance pay having come up while he was away from the show, made a speech to the company to the effect that they might have waited until he returned and taken the matter up with him, but as things were they were wrecking what heretofore had been a happy family and "you are forcing me to become a star."

The Pittsburgh advance was \$45,000. As a result of the Equity conference Paul Dullizel was dispatched to Pittsburgh Monday to investigate statements made by Jolson to the effect that several of the "Sinbad" choristers had exaggerated matters in filing claims for sleepers and extra shows, in the recently settled Shubert-Equity controversy.

CHICAGO OPERA GROSS.

Cleveland, March 31.
The Chicago Opera Company wound up its season of 23 complete weeks including their 10 week stand in Chicago and 5 in New York, last Saturday night here in Macer Hall.
The tour has been conceded by the business heads as "being most successful," with a haphazard estimate of the gross set at \$1,500,000.
The 23 weeks compare to the similar number of weeks played annually by the Metropolitan Opera Company.

The number of return applications received in the New York office of the Chicago Opera Company for subscriptions for the season 1920-21, is indicative of the same interest that preluded the past season closing in February. The mails are chock full of applications with subscribers in some cases asking for more seats than allotted them the past season.

\$38,000 LEASE FOR "BONEHEAD."

The lease for the Fulton for 12 weeks beginning April 12, between Oliver D. Bailey and Claude Beerbohm, was closed late last week. The total rental is \$38,000. Beerbohm has the backing of a banking house in his venture and he will present the Frederic Arnold Kummer piece, "The Bonehead," Jack Hughes, acting as a broker, brought Bailey and Beerbohm together and finally closed negotiations.

REHEARSING "KISS HER AGAIN."

The Lea Herrick production, "Kiss Her Again," placed in rehearsal Monday, opens in Atlantic City April 27. The piece will undoubtedly play Baltimore and Washington the two weeks following.

The complete cast includes John Keefe, Reginald Barlowe, Mark Smith, Millicent Hanley, Bennett Johnstone, Gertrude Vaixel, Barlowe, Berland, Terry Lambert, John Stokes, Pierre LeMay, Herbert Yost and Gladys Knorr.

This is the first appearance on Broadway of Pierre LeMay since his return from France. He has been actively engaged as a picture leading man for the past year.

LEGITIMATE

SHOWS IN NEW YORK AND COMMENT

"Abraham Lincoln" Cort (16th week). It is only natural that this attraction should be a bigger success here than in London. On its indicated strength this far "Lincoln" should become a play classic. Drew \$18,400 last week.

"Adam and Eva" Longacre (26th week). Again beat \$2,000. Attraction has been aided through out rates for some time and with that help will run for balance of the season.

"As You Were" Central (10th week). Consistently hitting capacity pace with Wednesday matinee the exception. Over \$12,800 for last week again. Should not drop materially this week (Holy Week).

"Aphrodite" Century (15th week). Final week. Show lays off until the fall with the Auditorium, Chicago, named as the next stand. "Floradora" revival the upcoming attraction next week. Over-throwed in interest the other Easter offerings.

"Apple Blossoms" Globe (26th week). Pace too strong for this attraction to leave for some time. Bents also in sale until May 15. Is doing around \$15,000 weekly.

"Beyond the Horizon" Little (9th week). Still drawing attention and now playing to heavy patronage. Last week the pace went to \$12,000 more than \$10,000, which is not much under actual capacity.

"Blue Flame" Shubert (3d week). Died down quickly as far as big business goes. Brokers' buy, the maintenance. Plenty of empty seats last week.

"Breakfast in Bed" Eltinge (15th week). Original arrangement called for 12 weeks with Florence Moore for Broadway. Not sure whether another attraction will come in.

"Buddies" Selwyn (23d week). Is the only attraction listed for daily matinee Easter week. Its business jumped again last week with nearly \$15,000 in.

"Clarence" Hudson (29th week). Looks sure for this attraction to round out a full season to smart business. Box office peaked up several times last week. \$10,000 attained.

"Deceit" Empire (26th week). Star Ethel Barrymore. With center first half of last week with no performances until Thursday last week with nearly four performances given was \$6,700, making the weekly pace around \$12,500.

"Die in West" Astor (7th week). Beat \$12,000 by several times last week. Show can run until July, but may close earlier because Play Director, the star, is anxious for another attraction.

"Famous Mrs. Fane" Miller (15th week). No doubt this one continuing until hot weather. Would have stood fine chance for full season's run with an earlier start.

"Gold Diggers" Lyceum (27th week). Has been a well-outstanding opening, and if any of the non-musical shows are to make a summer run of it this one stands the best chance. Drew \$17,700 last week, equaling the attraction's best figures for a normal week.

"Happy Days" Hippodrome (23d week). Played to \$11,800 last week, which is but \$1,000 under the previous week.

"His Honor, Abe Potash" Lyric (15th week). Moved over from the Bijou Monday. With scale lowered this attraction should continue for the rest of the season. Business markedly improved Monday night over the Bijou pace.

"Hole in the Wall" Punch and Judy (2d week). Sudden entrance due to similarity of title to "Wooden" "The Oulu Board" (renamed from "The Unseen Hand"). Drew good notices.

"Jane Clever" Garrick (6th week). While not playing to big business, this looks like the strongest attraction offered this season by the Theatre Guild. Is regarded as an excellent play.

"Trene" Vanderbilt (10th week). Performance with Adele Rowland featured claimed better than ever and heavy demand shows no slackening. "Trene" is the musical leaders.

"Letter of the Law" Criterion (6th week). Property that this attraction would not score a popular success substantiated. Show playing at fair pace only.

"Little Whopper" Casino (26th week). Concludes a creditable run this week. Will be succeeded Monday by "My Golden Girl" which moves over from the Bayes.

"Lightning" Gaiety (31st week). The run leader still shows a healthy demand. Will probably run well into May.

"Look Who's Here" 44th Street Theatre (5th week). Holding on a \$15,000 pace and should continue until May or longer. Shubert's "Gaieties of 1929" the next attraction at \$15,000 last week with \$11,000. Fulton (11th week).

Will move out after next week "The Bonedhead" succeeding April 12. "Mamma's Affairs" while generally praised, has not held up to big takings. House guarantee not continued, which allowed another attraction to get house.

"Monstrous Regiment" Amsterdam (17th week). Final week, having continued to good business during last weeks. Ed Wynne's Carnival the next attraction, opening Monday. May remain until the new "Follies" is ready.

"Mrs. Jimmie Thompson" Princess (1st week). First attraction from the Kiaz office to come into New York this season. Opened Monday night. Little favorable mention.

"My Lady Friends" Comedy (15th week). Business has been consistently heavy here. Star out of cast several days last week but no interference in business.

"My Golden Girl" Bayes (9th week). Moves to the Casino next week. Change from roof house to regular theatre should lift the gross considerably.

"Night Boat" Liberty (9th week). Is beating the other musical successes by about \$4,000 weekly, probably because of larger house capacity. Went to nearly \$22,000 last week.

"Oulu Board" Bijou (1st week). Opened Monday night. Drew excellent notices. "Sinner Show of 1929" Winter Garden goes. Brokers' buy, the maintenance. Plenty of empty seats last week.

"Pleasant in Bed" Eltinge (15th week). Original arrangement called for 12 weeks with Florence Moore for Broadway. Not sure whether another attraction will come in.

"Raddlers" Park (11th week). Has been traveling along between \$10,000 and \$11,000 weekly. Succeeding attraction may not be put on until late April.

"Sacred and Profane Love" Morosco (6th week). Demand continues good. Drew around \$12,500 last week, which is about the best of the season.

"Scandal" 58th Street Theatre (29th week). One of the leading successes among the comedy dramas. Looks good until hot weather.

"Sawdust" Knickerbocker (7th week). Takings show a steady increase almost nightly. Gross last week went to \$14,000 and \$15,000 last week. \$15,000 will be drawn next week. Figures a tremendous success.

"Sophie" Greenwich Village (15th week). Getting most of its draw from Broadway.

"Sign on the Cross" Republic (16th week). Entrance of Marjorie Rambeau and collection leap in business no fluke. Takings grossed \$10,781 last week. Demand continues good until middle of May.

"Smile Through" Broadhurst (17th week). Strong pace demonstrated last week with jump in takings to better than \$12,000. Is one of the season's surprise successes.

"Son-Daughter" Belasco (20th week). Played to around \$18,000 last week and show is figured to continue until June. Places with the best of the dramas.

"The Acquittal" Cohan & Harris (13th week). Pace not so strong last week, with gross around \$10,000. "My Honey Girl" a spring possibility for this house.

"The Hottentot" Cohan (5th week). Seems to be leading the light comedies in actual takings. Pace last week again close to \$17,000. Business is record-breaking for this class of attraction.

"The Passion Flower" Belmont (12th week). Last week was best since morning upturn, with gross \$7,500. Very good for this small house (about 600). Attraction should hold on until middle of May.

"The Purple Mask" Booth (13th week). Continues to do fairly strong business. Figures to run until well into May.

"The Storm" 48th Street Theatre (27th week). Demand continues good. Drew around \$7,700 last week. Business this week started off better than last, an exceptional fact in Holy Week.

"The Wonderful Thing" Playhouse (7th week). Attraction is doing well and a fair share of business. Gross last week a little over \$7,500.

"Wedding Bells" Harris (11st week). Starts over subway circuit Monday with \$12,000. Attraction is doing well. "Showers" the succeeding attraction.

"Where's a Name" Elliott (3d week). Excellent fact in this production one factor in an exceptional draw. Oddly placed play to be big business and a last week. Entire lower floor seated at \$3.50.

Ziegfeld shows. New matelardam April 4th week. The two revues attracted a gross of \$13,000 last week with the restaurant receipts around \$11,000.

SHOWS IN BOSTON.

Boston, March 31.

The only new attraction this week was "The Midnight Whirl," which opened at the Shubert. All the houses were open Holy Week, as was planned, but it was announced at one time during the week that the Tremont, where "Dere Mable," a new musical show is being shown, would be dark. This idea was abandoned, giving "Dere Mable" another week here at least. This show did not draw very well from the start, although it deserved more than passing notice.

The city just now has a surfeit of musical plays, as out of the nine legitimate houses in town six of them are showing musical productions. This probably explains why some of them are not drawing as well as they might. "Honey Girl" is still being worked on by Sam Harris, who feels sure that he has a winner. It's the big musical hit here now. Last two weeks in Boston, according to the dope. The "Whirl" will stay for only two weeks, and when "Dere Mable" leaves, "Monsieur Beaucaire," another musical show, will come into the Tremont.

Marie Dressler will open at the Boston Opera House next Monday with "Tillie's Nightmare." She was last seen here with her husband in vaudeville. "The Girl in the Limousine" pulls out in two weeks for Chicago. It is the Wood's production running at the Plymouth. "The Magic Melody" is also allowed two more weeks at the Majestic. The coming attractions for these houses are up in the air, with "Not So Long Ago" due for the Plymouth, possibly. Fred Stone comes into the Colonial next week with "Jack O' Lantern." "Civilian Clothes" is due for the Park Square when "Honey Girl" leaves.

SHOWS CLOSING.

Hart and Maddox, "You're in Love," Toledo, Ohio, March 27.

Dolly Sisters, "Oh Look," Wilkes-Barre, Pa., March 27.

"Oh, My Dear" closes in Montreal April 3.

"Always You," Pittsburgh, March 27.

"Dere Mable," Boston, March 27.

"Little Whopper," Casino, New York, April 3.

"Nothing But Love," the Maddox-Hart production, Toledo, April 3.

"Aphrodite," Century, New York, April 3.

Walker Whiteside closed with "The Master of Ballantrae" at Des Moines, Iowa, March 27.

SHOWS OPENING.

Coutts & Tennis are again sending out "The Kiss Burglar." The show stopped and was called in after touring the south, owing to "flu" conditions. It reopens in Plainfield, N. J., April 5.

STOCKS OPENING.

Howard Rumsey will reopen his stock season as usual at the Empire, Syracuse, and the Lyceum, Rochester. Mrs. Rucey (Minna Gombel), this season in "On the Hiring Line," will again appear as the leading woman at Syracuse.

Louise Muldener has been engaged by the Yonkers stock for her original part in "The Melting Pot."

Fred Bishop, the stage director, is to offer a musical stock at Akron, O., in association with Frank Shea, who has been on the road in several Raymond Hitchcock roles. The stock will open May 3 and will probably move to one of the out-of-door theatres during the summer.

STOCKS CLOSING.

The Nathan Appel stock at Reading, Pa., had to stop after playing successfully, owing to losing the lease of the Orpheum, that city. The company moves to Harrisburg.

MILTON AND HERRICK PARTNERS.

Robert Milton and Leo Herrick formed a producing partnership last week, it being understood that Milton will sever his relations with Comstock and Gast as stage director. Both members of the new legitimate firm are readying productions though it is not certain the firm will sponsor those shows already in production.

Herrick's "Kiss Me Again" by Mark Swan will be tried out soon. Prebly Morrison is staging it. Milton's first piece on his own is "The Charm School."

CRITICISM.

The Hole in the Wall.

A play in three acts and four scenes by Fred Jackson, produced at Funoh and Judy Theatre, March 25.

This is a seance play by Fred Jackson. He has turned out a rather surprisingly naive and unsophisticated melodrama which manages somehow to hold the interest throughout and which achieves as the climax of its second act a scene of genuine emotion. The play is in its language rather than in its scheme quite the Hole in the Wall. The Blue Flame, but a little wise cutting would turn it into the sort of thriller that our town enjoys.

A very entertaining, if not exactly engrossing, play it proved to be, with trimmings of fate and which keeps it up to date, and Martha Hedman, the attractive comedienne, gave the proper sympathetic appeal of its heroine role.

The Oulu Board.

Melodrama in three acts and four scenes by Wilbur, Bijou, March 25.

The most important fact which should be recorded is that the author has devised a hair-raising second act. It makes no difference that the plot of which it is composed has no relation to life or probability. To say that it is merely founded on the good does not do away with the fact that it is interesting and, more than that, thrills.

Fulfilling the predictions of the Broadway wirecraze, it proved to be strikingly successful. For two of three acts it other haunted play which had raced it to town. The piece at the Bijou is rather the better of the two, but the difference between seven and eight thrills to the other's one.

Mrs. Jimmie Thompson.

Farce in three acts and four scenes by Norman S. Rose and Edith Ellis. Premiered at the Lyceum, March 25.

"Mrs. Jimmie Thompson" is an exceptionally thin but quite often amusing farce comedy. For two of three acts it is slow moving in the extreme, but in a well-joined final act it bursts the bonds of polite comedy to become fairly robust farce.

Homely comedy, well played, "Mrs. Jimmie Thompson" has timely hits for young married couples. Sun-Herald

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; the amount of the judgment:

Broadway Brevities, Inc. and Stephen G. Clow: A. W. Brenner; \$243.15.

Low Brown: H. Sorkin; \$121.20.

Fulton Producing Co., Inc. Daniel V. Arthur and Marie Cabill Arthur; V. B. Reed; \$2,905.81.

Harry Grossman: Phoenix Feature Film Corp.; \$2,249.38.

Oliver Productions, Inc.; J. W. Ford et al.; \$330.02.

Robb-Merrill Co.; Sanger & Jordan; \$1,723.93.

Pio Lewis: Dramatic Mirror Co.; \$128.20.

Percy Adamson: Pre-Catelan, Inc.; \$1,915.75.

Andrew Mack; V. Belleur; \$176.85.

Madison Corey, Thomas Stark and Corey & Stark Inc.; Netherlands Bank of N. Y.; \$1,043.58.

Frederick Fenton: United Theatre Ticket Co.; \$67.89.

Harry Fox: Campbell Photo Co.; \$41.20.

Betty Bond; Le Lash Studios; \$107.01.

Oliver Productions, Inc.; Albert Picture Co.; \$174.97.

Donie Woodridge; P. F. Shea; costs; \$438.92.

William Scheff, also known as Marjorie Blaine; Gimbel Bros.; \$71.61.

Murray W. Garrison; R. Sile; \$1,048.47.

Harold C. Grossman; Piedmont Pictures Corp.; \$180.05.

Woodridge; C. Perusina et al.; \$160.24.

INSIDE STUFF

ON LEGIT

Tidings have been drifting eastward from time to time anent the Fanchon and Marco revue, "Let's Go," which left the coast and has been touring toward Chicago by slow stages—stages made slower by repeated return engagements. The show is said to have all that Frisco zip which so often has served as pace setting for New York musical stuff, and how it has been received is illuminatingly illustrated by the following incidents in Waterloo, Iowa: "Let's Go" played there to good business the first time and was immediately booked to return. Its second visit was held up by a railroad wreck and a capacity house waited in until 10:30, but the troupe did not arrive until midnight. A third booking was made for March 21, matinee and night. Again railroading was of the now customary mid-west kind, and the company arrived after 5. The entire audience was still on hand and at 6:15 the matinee curtain rang up. The audience was dismissed at 9 and by 9:15 the night crowd packed the house and at 9:30 the evening show began, closing at 12. A fourth engagement was then contracted. Chicago is the present objective, but the date is yet indefinite while the Fanchon and Marco presentation zigzags around with such returns as above described.

Clifton Crawford was out of "My Lady Friends" at the Comedy for two days last week. Ernest Truix went into his role temporarily but Crawford's name was out of the billing and advertising until Monday of this week. The star's run-ins with the management have been more than temperamental. And there has been friction between Crawford and other cast members, largely through his trick of re-writing the play during the performance. Recently one of the feminine leads stopped the scene and marked to Crawford that when he was finished ad-libbing they would go on with the show. In "My Lady Friends" Crawford has been at his best in years. After a "heart to heart" session with H. H. Frazee, Crawford returned to the show Friday last.

One of this season's new producing firms which blew up recently after staging a brace of failures, also brought troubles to several employees in a Broadway bank. A check for several thousand dollars made out on a Texas bank was deposited. The New York institution requested the Texas bank to wire an O. K., but instead a letter was received, with the check enclosed marked "insufficient funds." Then the clerk who received the message forgot to inform the paying teller and checks made out by the firm practically consumed the firm's balance. A bonding company must make the bank's losses good but the clerk will lose his job.

A report that the Punch and Judy was under lease to Charles Dillingham was probably confused with the term of tenancy of R. H. Burnside. When Charles Hopkins went abroad early in the winter with the idea of putting "Treasure Island" on in England, he arranged with Burnside for the latter to take over the little house. Burnside used it for "Miss Millions" but his arrangement extended until the middle of March at a weekly rental of \$1,000 weekly. The Punch and Judy has been spasmodically tenanted since the withdrawal of "Miss Millions." The latter was Burnside's own venture and it brought a loss of around \$70,000 to the producer.

George M. Cohan's greatest concern just at present is said to be his stom-

ach. Mr. Cohan exercises much care in choosing his food. This prohibits him from eating much of what he likes, otherwise dyspepsia would affect his ordinarily lively disposition, according to his friends. Mr. Cohan's 19-year old daughter Georgette, who lately arrived here, after an absence of seven years with her mother, Ethel Levy, has been taken to the arms and hearts of all of the Cohan family. Georgette is a talented girl, has been unusually well educated and seems to make friends unconsciously.

"What's in a Name," at the Maxine Elliott, is arousing much attention among showmen because of its production, described as "fifteen years' ahead of its time." The attraction has 22 loads of settings, but there is no scenery, the production consisting of hangings, draperies, panels, screens and lighting effects. Fifty grips are needed to operate the show. It is in a comparatively small house for a musical attraction. The scale is \$3.50 for the entire, lower floor, which equals the rate yet charged regularly on Broadway. A larger house may be allotted the piece next month.

The "Follies" road season may be lengthened this season, due to excellent business on tour and the fact that few players in the present show are to appear in the new edition. Van and Schenck is to be the only act to be held for the new "Follies" thus far. The new Ziegfeld show is designed to carry a story, the idea being to provide a change from the revue type of attraction. It is said that is the reason why Edward Royce has succeeded Ned Wayburn as the stage director for Ziegfeld.

The night before Morris Gest and Will Page sailed for England on the "Mauretania" they entertained the officers of the vessel at the Century and later on the roof. This may, or may not, have had some bearing on the fact that "Maurie" and "Billy" secured the bridal suite on the ship, which was turned back at the last moment by an important financier who was compelled to postpone his trip.

In back of the switch of "My Golden Girl" from the Nora Bayes to the Casino next week is said to be the influence of Al Jolson with the Shuberts. Jolson has been mentioned as being interested in "Golden Girl" but has denied it. "Betty Be Good," which was mentioned for the Casino as a successor to "The Little Whopper," was brought into New York last week. It is now named to open at the Casino not later than April 26.

A producing and theatre manager called a couple of treasurers before him the other day, asking that they tell him the actual amount they had received from ticket agencies since January 1. One treasurer figured up \$3,800, the other \$2,700.

The Comstock & Gest, offices are mailing post cards to the buyers in town, getting a list of their stopping places from the dailies, plugging "Adam and Eva."

NEW HOUSE FOR "HONEY GIRL"

"My Honey Girl," which has been playing to capacity at the Park Square, will be forced out of the house through prior booking at the end of the week, but moves over to the Majestic on Monday for an additional two weeks. House shortage is keeping this attraction out of New York, but it may later go into the Cohan and Harris theatre.

RUSSIA HARD ON ARTISTS.

Russian artists in Russia are not averaging to-day more than 40 rubles a week, plus an allowance in bread rationing.

Russian art is subsidized under the Bolshevik regime.

An artist whose figure under the Tsaristic regime averaged thousands of rubles a night, as in the case of Chaliapin, of the Moscow and St. Petersburg operas, is not getting more than the average pay of other artists.

The entire artistic movement of Russia (proper) is under the sole direction of Maxim Gorky and his wife. The fact that he had been thrice reported dead in American newspapers is incorrect. He and his wife are today the leaders of artistic direction, and scarcely any matter appertaining to theatres playing the legitimate type of shows, or the opera, the concert halls, the ballet, and even motion pictures are shown without first having the artistic censorship of the Gorkys.

This information comes from Andrew Soutar, correspondent of the London "Times," a recent arrival in America. He is not long out of Archangel, Siberia, where he fought with the British forces under command of Gen. Ironside, in addition to acting as correspondent.

At the time he was in Archangel, that city, the then headquarters of the anti-Bolshevik forces, it was the meeting point for all Russian artists who had been compelled to flee Russia. Describing theatrical conditions in Archangel, Mr. Soutar declared that a big dwelling house had been converted into an impromptu sort of theatre. This theatre was under the direction of Davidoff, who was then in his 82nd year, and was remarkable for its vitality. Like the others he had fled from Moscow and was playing repertoire with a troupe of about 30 members. Of the business done in that house, Mr. Soutar declares: "It was not much."

Continuing Mr. Soutar described a pathetic incident that occurred there. It appears that a young man, a prominent dancer in Warsaw had been induced by a big increase in his contract, to abandon the engagement he had in Warsaw and go on to Archangel. In Archangel he faced a court martial due to a misinterpretation by the police and "spies" of the anti-Bolshevik forces. This dancer had been brought before a tribunal, the specific charge against him that he had sung a parody on "Tipperary," that they deemed disloyal to them and loyal to the Bolsheviks. He proved his innocence and was acquitted. Despite his acquittal, however, he was deprived of his bread card.

Living then became a hardship for the artist and he resolved to escape. He drew a rough map of the country, but was caught crossing the lines and cast into prison.

The correspondent then asked to see the prisoner who explained in broken English that he had once played the music halls of Manchester and London. In the best way he could he also described the fact that he had been thrown into prison on the charge of crossing to the Bolshevik lines with maps and information to the enemy, when those maps were nothing else than a rough sketch of the country that would enable him to escape to a place of freedom with more bread to sustain life.

"As far as I know," declared Mr. Soutar, "he may still be there, for my intervention availed nothing."

In addition to what Soutar has been told about Maxim and his wife being the leaders of artistic direction in Russia, he further declared as he was informed by Russian artists, that the theatres in Russia (proper) were never so patronized in numbers as they were

PROVINCETOWN PLAYERS.

The Provincetown Players is offering its fifth bill of its fourth New York season at its "theatre" on MacDougal street, consisting of three plays: "Last Masks," by Arthur Schnitzler; "Kursy of the Sea," by Djuna Barnes; "Exorcism," by Eugene O'Neill. The first and third are "tragedies" (in the general meaning of the word) and the middle one is comedy. All three are fresh and not likely to be seized upon for vaudeville purposes.

"Last Masks" depicts a small ward in a hospital in Vienna. Seated in a chair is a broken-down dramatic critic who is dying. He begs the physician to send for a prominent actor, to whom he avers he has something important to communicate before he dies. While waiting for the actor he confides to another patient that he has overhauled for years a hatred of the star and intends to tell him that he was the lover of the thespian's wife. The actor arrives, is kindness itself to the dying man, the invalid's bitterness subsides, he allows his "enemy" to depart in peace, and sinks back dead. What is evidently intended to be conveyed is that the critic's body has been eaten away by bitterness.

"Kursy of the Sea" is a rather whimsical comedy. The scene is laid in a cottage in Ireland, overlooking the sea. Mrs. MacRae has been grown to maturity who resolutely refuses to marry. All day long he dines and she is a goddess or something of that sort before he will wed. Father enters carrying a young woman in a huge taffeta which he had dragged from the sea. Rory is immediately smitten with her beauty and takes her for a drive. He returns in the course of time and announces he had thrown away the net—the sea to determine whether she was human or celestial and had been cast off her dress, thrown it to him, underneath which was a bathing suit and had swam away. Father, who she was barmad at the local tavern, had often listened to his mother's incantations and had played a joke upon them. Young Rory tells his father to keep his horse as he is not to be needed. The O'Neill playlet, "Exorcism," is a comedy in which a fat, old man of all uplift. The son of a well-to-do gentleman has been just off the water, and is in a dinky lodging house on the water. He is taking a dose of morphine, but takes too little, and after a while he is dead. His father had been sent for and orders to take him back. He promises to do so, but instead of coming with a bottle of whiskey and he falls back on the floor. The playlet's observations on life and things are the measure of the kind showing a depraved, degenerate mind which nothing can do. Confessedly snarled and making no claims to anything else, the actors are not to be taken seriously, for it is the province of this publication to pass judgment, favorably or otherwise, on non-professional players. Jolo.

ZAGAT-BARTH RECITAL.

The Helen Zagat-Hans Barth recital to have been given Sunday, March 14, but stopped by the Sabbath Society, took place last Friday afternoon at the Little Theatre. Miss Zagat is a classic dancer who pays more attention to the meaning of her dances than to their simple technique. In other words, there is little of the pretty costumes and posings that often make classic dances as given to-day more conventional than the old-time minut. Her dance to Chopin's "Revolutionary Etude" really conveyed the feeling of blind, massed forces that eventually must break through suppression and was much better than the "prettier" dance done to Schubert and Brahms. Mr. Barth, on the other hand, is so excellent a technician that other elements in his playing are not noticeable. He plays very much as Benjamin de Casseres writes—in the latter case one is lost in admiration for his command of words; in Mr. Barth's case the hearer is lost in admiration at his command of notes. Jolo.

today. Everything artistic was flourishing on the biggest scale imaginable.

This was due he explained to the small admittance charge, and also due to the cost of production and artists' salaries being minimized to the 40 ruble scale.

"Art may have not suffered," he explained, "but the stellar artist certainly must have sliced his income."

Soutar is in this country waiting for the sale of several of his fiction stories for motion pictures. "Other Men's Shoes," a story of his, has already been filmed. "The Beggar and Purple," and "On Principia" are now being bid for.

AMONG THE WOMEN

By ALICE MAC

After witnessing Theda Bara in "The Blue Flame," one came away very surprised, and the surprise is Theda herself. Miss Bara has a clear speaking voice and one can hear every word spoken by her. It is not until nearly the end of the first act that one sees Miss Bara as a "Vamp," but when you do she is some Vamp, Hell and Damn meaning nothing in her young life. Her gowns for vamping are all magnificent. In a silver cloth creation Miss Bara looked stunning; this was perhaps my favorite. Sleeveless high neck, the collar of chinchilla fur. A straight panel hung in front caught round the feet ending in a train at the back with a large royal blue tassel at the end. Blue ornaments trimmed one side of the dress. Another gown that was pleasing to the eye was gold and green brocade draped in front with green chiffon flowing at the back, sort of a cloak effect, one end attached to the wrist. Miss Bara's boondoor where all sorts of bad wicked things occur was very vampish, of orange and blue draperies with the furniture of orange. Just a few remarks about the gentlemen. Mr. Dinschlag would look better for a visit to the barber. And Mr. Donald Gallagher's piece of acting as the dope was one of the best things in the show.

The picture, "Youthful Folly," not only has Olive Thomas as the star, but author as well. A charming story, nothing new, but it suits Miss Thomas. Under Mr. Crowland's direction Miss Thomas proves herself to be an artist of no small dramatic abilities. Miss Thomas is sweetly gowned throughout the picture. For the first part of the film Miss Thomas was seen in gingham, all on the simple style, but later she has an opportunity to wear diaphanous frocks. A black chiffon (semi-evening) was charming, having the much favored short sleeve, the front of the bodice was trimmed in black chenille, with monkey fur running up each side of the full skirt. A blue serge that would win favor anywhere was made very girlish, quite plain, with round neck and short sleeves edged in narrow flowered ribbon ruching. A band of the ruching trimmed the hips. In a negligee of striped jersey silk, Miss Thomas really looked exquisite. Made on loose lines with a train continuing from the back, the collar was of long straight willow plumes. Miss Helen Gill, the "Vamp" of the picture, wore one gown that was stunning, having the long waisted bodice of silver with the skirt of black jet, a ruffle of net separated the two materials.

"The Road to Divorce" was spoiled by being run slowly, it removed all interest. Mary MacLaren gave a performance of a wife who neglects herself for her children. The picture is a good lesson to newly married folks. As a bride Miss MacLaren looked sweet. Her gown was very plain with a full skirt, the train hanging from the shoulder. Her gingham frock was dainty flowered material with wide lawn collar and turned back cuffs. The hem was caught at the bottom with a row of ruching. Bonnie Hill was well gowned. An evening dress of black net was handsome. Spotted in silver, a wide band of silver was around the waist. Another becoming frock was of white chiffon with ruffles of tulle on the skirt, with the sash brocaded. The storm at sea was well produced in this film.

La Follette, at the American (first half) is a jolly little person with an extensive wardrobe. Her first entrance is made in a French blue velvet cloak, collar and cuffs of ermine. Her next was a dainty crinoline of blue tulle, trimmed in mauve. Small wreaths of

flowers adorned the hem of the skirt, while the bodice was a combination of silver lace and blue. The pantafores were blue with ruffles of mauve chiffon half way up the leg. A poke bonnet was blue with a large bonnet of mauve in front. A chic costume was of silver lace with draperies of salmon pink chiffon at the sides and green feathers were bunched at the back.

The Lee Kiddies at the Riverside are wonderful and yet that seems hardly the word for them, as their acting ability is really amazing. Their diction is splendid which is more than can be said of a great many artists appearing in vaudeville. The scene where Katherine is supposed to die is really marvelous, the children crying as if it were real, while many of the women in the audience were doing their share, too. The Riverside were loathe to see them go Monday night.

Miss Roland (Roland and Ray) wore a pretty silk dress of cerise very full, with two rows of ruching on the skirt. A basket was worked in gold on the left side. Saab was of gold cloth. Her first dress was not so pretty. It was of pale pink velvet trimmed in black buttons up the back of the dress. The velvet was draped on one side of the skirt and edged in deep white fringe.

Green and Blyer, not programed, were well liked. The woman wearing a very handsome frock of black jet, with wide bands of dull silver on the skirt. The bodice was of lace with brown tulle forming shoulder straps the ends flowing at the sides. A narrow sash was of black silk flowered in silver. Tulle was swathed round the head, caught at the back with a diamond pin.

Even Boston is not without a little excitement these days. A dance was held at the Copley Plaza Hotel, admission being ten dollars or more. During the festivities, the police raided the ball room, four or five men being arrested and charged with drunkenness. During the raid the receipts for the dance were stolen. Some live place I should say.

The woman in the Johnson and Crane act looked smart in a nice uniform of French blue. Ethel Keller, a petite miss, wore a charming frock of white satin puffed at the back. Spotted lace was draped on the sides, bodice of silver. The girl chum dress of blue net over a foundation of silver was good looking.

The White Steppers were white all through their act, as their name suggests. The girl looked nice in a full dress with tiny tucks up the front. Sleeves were bell shaped and of chiffon.

Dorothy Van is wearing a new dress since last seen, white chiffon hip hoop shape, daintily trimmed in glass beads, with a scooped hem. Silk flowers were worn at the waist.

Percy Williams, who has been enjoying the gentle breezes of Palm Beach and not forgetting Havana, returns to Long Island April 17, in time to celebrate his 61st birthday.

No matter how often one hears a song, when sung by Belle Baker it sounds entirely different. Miss Baker is wearing the same frock as when at the Palace.

The Earles have a very novel opening, but hardly a word was heard of their singing. They displayed shapely figures in suits of pale yellow tights to match.

R. R.'S INVADING BROADWAY.

There is a report on Broadway that the 45th street corner of the Astor Hotel is to be remodeled into store space, and that a bank in which several prominent showmen are interested will take the place of the present space.

Another realty proposition made with the new Loew theatre building (former site of VAMPERY) calls for store space by the New York Central, indicating a tendency on the part of the railroads to place themselves centrally on Broadway with a view of getting the theatrical business more expeditiously than heretofore.

The importance of theatrical business to the railroads was emphasized early in the week when representatives of the New York Central, Lehigh Valley, Santa Fe, Southern and Northern Pacific and Pennsylvania called on the booking heads of various organizations and discussed business with them.

The office at 110 West 42nd street on the sixth floor, where all of the theatrical movements are arranged will in the future be devoted only to the representatives of the New Jersey Central, with P. W. Henry, G. E. P. A., and Alfred Kubli, C. P. A. present and the Erie representatives, Joe Bucklin, G. E. P. A. and F. H. Rice, C. P. A.

William B. Lindsay, Eastern Passenger Agent of the Lehigh Valley will move to the 5th floor and in the same office will be J. Floyd Andrews, Asst. G. E. P. A. and Alfred Kittler, P. A. Lindsay is making a survey of the field at present and with his locating the new offices will again take up the handling of through service for acts jumping west and playing the circuits out of Chicago. He has for years handled all of the Orpheum Circuit business as well as a major portion of the burlesque movements out of this city.

Advance agents of legitimate attractions will also be able to locate Lindsay in his new quarters for the drawing up of itineraries out of New York.

DES MOINES THREE DAYS STAND.

Des Moines, March 31. Des Moines hopes to get permanently into the three day stand class next season as a result of this year's legitimate showing. Practically all the big attractions this year have played the Berchel three days with an extra matinee and most of them have done capacity.

The few two nighters among the big shows could easily have played one or two more performances.

This city is now pretty certainly hooked up with Omaha on a split-week hooking proposition. The Nebraska city gets the shows the first three days and Des Moines the last three each week.

NAMES A CHORISTER.

A decree of divorce was granted Gertrude Gray from Clarence Wellington Gray in New York last week. The husband was formerly treasurer of the Shubert and is now business manager of the Little.

A former Winter Garden and "Folies" chorister was named as co-respondent.

WANT 2 STARS FOR "BLUE EYES."

Walter Hast, in association with Morris Rose, will present in August a musical piece called "Blue Eyes." The book is by Lewis Lardon and Le Roy Clement, with music and lyrics by Zak Meyers and I. B. Korenblum. They are now negotiating for two stars to play the leads.

A. P. Kelly's New Play.

Philadelphia, March 31. Anthony Paul Kelly is in his home, industriously pegging away at a new "society" play, which has been ordered by the Selwyns. Further than that it is a farce, nothing else is known about it.

NEXT SEASON JAMMED.

Booking managers are already having troubles for next season and there have been several "jams" because of alleged congestion. The number of Broadway successes is blamed for the continued mix-up in the booking situation.

Producers are seeking either side of the fence to secure routes. One instance of a switch is for next season's routes for two companies of George Broadhurst's "The Storm." That this attraction, considered one of the strongest of the dramas, should slip from the Shuberts to the K. & E. books caused surprise. The Shuberts could only offer "The Storm" four weeks at the Princess in Chicago, but with the stage there too small to hold the production, the booking was declined.

A VILLAGE WONDER.

Boston, March 31. All the musical critics in town journeyed to Symphony Hall last week to hear the latest musical wonder, Sammy Kramer, seven years, a violinist, perform. All agreed that he more than fulfilled their expectations.

He claims Greenwich Village, New York, as his home, and is said to have shown signs of being a genius with the violin while suffering from a severe attack of measles a few years ago. Unlike most of the musical youthful prodigies the boy is said to be normal in every respect.

SECOND "SHAVINGS" ON ROAD.

Henry W. Savage is assembling a No. 2 "Shavings."

It will begin rehearsals in a few days, to open in Chicago for a run about April 15.

SEASON'S FAILURES.

(Continued from page 12) The return to New York this summer, "The Cat-Bird" was not a success but was hampered by a limited engagement at the start. "Boys Will Be Boys" was even more a victim of similar arrangements. "For the Defence" was liked but that attraction must class with the unsuccessful because of its short run. "The Five Million" started with promise as one of the earliest of the new shows, then flopped which surprised some showmen. The fault as with "Dere Mabel," which recently stopped, lies in the public being tired of war stuff.

Only a partial list of shows tried out of town and who went from there direct to the store house is available. Some of these plays have a chance to bob up again next season in rewritten form and with other titles. Quite a number of the out of town tries never even drew attention. Some of those which did and were kept from New York through weakness of the attraction are:

- "Lust of Gold."
- "Jacques Duval."
- "Quick Work."
- "Blind Man's Bluff."
- "The Haunted Violin."
- "Made of Money."
- "Petroleum Prince."
- "The Gibson Upright."
- "Rollo's Wild Oat."
- "The Critical Moment."
- "Piccadilly Jim."
- "Eve and the Man."
- "All the King's Horses."
- "Freak Helen."
- "Bucking the Tiger."
- "Moe of the Moon."
- "Zip Goes a Million."
- "Scarlet and White."
- "Prisoner of the World."
- "The Dream Song."
- "The Purple Sloper."
- "The Wonderful Workshop."
- "Stand from Under."
- "Lady Kitty."
- "Seven Miles to Arden."
- "I'll Say She Does."
- "Every Little Movement."
- "Some Night."
- "Merry Mary Brown."
- "Double Harness."

By O. M. SAMUEL.

The array of male stars contains names like Frank Keenan, Thos. H. Ince, who headlined in a sketch called "Wise Mike," Nat Goodwin, Edwin Arden, Robert Edeson, Hobart Bosworth, Thos. A. Wise, Digby Bell, Henry E. Dixey, Jefferson De Angelis, George Beban, Henry Woodruff, Theodore Roberts, Andrew Mack, John Hays, Eddie Leonard, Frank Craven, James O'Neill, Lionel Barrymore, McKee Rankin, William Farnum, Macklyn Arbuckle, Will Rogers, Edward Abeles, William H. Thompson, not to mention a score of other actors of worth.

SEASON 1902-1903

SEASON 1

Mazur & Mazett

SEASON

SEASON

SEASON
Mayme Gehrm & Co

Al. Carston, 203-1006

Lester & Manning

Bandy & Wilson
Mr. & Mrs. J. Barry

Homer Lind Co.
Los Angeles

• SEASON
at the... the...

SEASON

1908-1909.

1909-1910.

1910-1911.

Joe. Heather
Mile, Camille Ober
Low Anger
W. Carl Herman
William & Warner
Swat & Maok
Rameses
Lydell & Butterworth
La Tortajado
"Police Inspector"
Wynd & Jennings
Moore & Haeger
Palfrey & Barton
"Dinkelsple's Xmas"
McKny & Cantwell
Goff Phillips
The Neopoltians
Kajiyama
Barrymore & Rankine
Annette Kellermann
El Cota
Fellice Morris & Co.
Morrissey & Rich
Wm. Farnum & Co.
Frank Morrell
(page 83.)

VAUDEVILLE

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OBITUARY

Abe M. Stein.
Abe M. Stein, professionally known as Sol Aiken, 67 years of age, died March 27 at his home, 467 East 127th street, this city. The deceased was well known theatrically as a character actor and has been appearing before the public in various roles. He has been on the stage since he was 18 years of age. He was in vaudeville where he did a sketch with his wife, Julia, titled "Katy Don't Cry." The latter act played for 15 years, following which Mr. Aiken entered the legitimate field.

Charles Herbert.
Charles Herbert, 24 years old, died in Bellevue, New York, Saturday afternoon last from injuries sustained at Madison Square Garden earlier in the week. The accident occurred during a rehearsal of the Ringling Brothers and Barnum and Bailey Circus. One

IN FOND MEMORY OF
OUR DEAR DEPARTED FATHER
MAX L. MANDEL
He passed away a year ago today.
MOTHER, SAM, HARRY, SADIE,
FANNIE, DORA, and SYA
(Mrs. Bob Zeno)

of the elephants not in line was jabbed by several keepers. Herbert, a keeper, was standing behind the beast, who suddenly kicked him. The man was crushed and hospital reports were that he died of a fractured skull.

IN MEMORY OF
MY BELOVED HUSBAND
WILLIAM MEEHAN
Who went to sleep March 22nd, 1920.
May his soul rest in peace.
Gone, but not forgotten.

VIOLET PEARL MEEHAN

J. Louis White.
J. Louis White, one of the Charles E. Dillingham executives for a number of years and lately attached to the Hippodrome as a financial executive, died last Monday at his home at Larchmont, N. Y. Some months ago Mr. White suffered a nervous breakdown. He was about 50 years of age and for a number of years was manager for Eddie Foy.

Rufus K. Love, 67 years old, died in Los Angeles March 26. He was formerly with the Primrose and Dockstader minstrels. In later years he directed the Elks Minstrels in a tour of the Arizona and California cities, as well

KILLED BY TORNADO AT ELGIN
MARCH 25th, 1920
SAM and ADA BEVERLY
May they rest in peace.
AL W. BROWN

as publishing the Elks Gazoot, a paper edited in the interest of the various Elks shows. He was a native of San Francisco and began his theatrical career in the Baldwin theatre, that city.

Frank E. Terrill, a member of C. B. Maddock's Rubeyville Co., died suddenly in Philadelphia, March 29, following an operation.

The father of John Ryan (Ryan and Healey) died at his home, Brooklyn, March 20. The deceased was 72 years old.

Mrs. Harry Wigley (Edith Millirad) died of heart disease in Chicago March 1. Two sisters in England and one in Belgium survive her.

Mrs. A. B. Shipman, mother of Ernest Shipman, producer of "Back to God's Country," died at Pasadena, Cal., March 24. She was 67 years old. She is survived by four sons, Ernest, Fred, Eric, Rev. Dr. Montague and Joseph.

Get 40 Weeks from Leow.
Dale and Buck, Arthur Deagon and Adrian have been booked for forty week tours of the Low Circuit by Irving Cooper. Dale and 'Burch and Adrian open April 19 and Arthur Deagon April 5.

HIP TO STAND.

(Continued from page 9)

A quantity of materials has already been ordered.

The length of the season at the Hip has not been set but signs point to a continuance of "Happy Days" until May. The show is now in its 32nd week. Comparative figures for the 30th week this year and last show a big advance. For that week last season "Cheer Up" drew \$46,500 and for the same comparative period this year the takings were \$62,600.

There has been an increase of 15 per cent. in admission scale this season and a 30 per cent. jump in operating expense. The increase in gross volume more than offsets the actual jump in operating costs, however.

MITTENTHAL SUES FISHER.

Fred Fisher, Inc., music publisher, is named defendant in two legal actions instituted by Joseph Mittenenthal, erstwhile general manager of the defendant, through his attorneys, Henry J. & Frederick E. Goldsmith.

The first suit asks for an accounting of the firm's receipts, charging breach of contract. The plaintiff alleges an agreement whereby he was to render services for the defendant for a period of one year, dating from January 1, 1920, for a consideration of 2 1/2 per cent. of the gross receipts. He was to receive a drawing account of \$100 weekly, to be charged against the plaintiff's 2 1/2 per cent. interest. The complaint has it Mr. Fisher discharged the plaintiff last week (March 26) without just cause. He acknowledges receipt of \$4,200 and seeks the accounting to ascertain the amount of any balance due him.

The second action alleges Mr. Mittenenthal rendered services for Mr. Fisher, Inc.—the former corporate title of the concern—for a period dating from January 1, 1919 to Dec. 31 of the same year at an agreed salary of \$9,620, of which only \$3,620 was paid him leaving a balance of \$4,000.

No answers have been filed to the suits.

A representative of the defendant's attorney, Davis & Davis, stated Mr. Mittenenthal signed a general release to both claims and was given sums aggregating \$6,300 to boot. Mr. Fisher refused to state the reason for the plaintiff's severance with his concern.

NEW LOEW IN DENVER.

San Francisco, March 31. Ackerman & Harris have taken a 99-year lease on the St. James property in Denver on which a new Loew theatre will be erected.

The location is in the heart of Denver opposite the Tabor Grand, with 125 feet on Curtis street. The building of the new house, which will have a seating capacity of 2,000, will make a total of 11 theatres now in course of construction on the Pacific Coast and middle West at a combined cost of \$6,000,000. The Denver lease, involving a gross rental of \$2,000,000, was handled by A. C. Blumenthal & Co.

HARRY BUSH IN CHICAGO.

San Francisco, March 31. Harry Bush, for the past eight months western manager for Gilbert and Friedland, music publishers, with headquarters in "Frisco, closed the firm's offices here and left for Chicago last week, having been promoted to the management of the concern's office in that city.

Orpheum Makes Agents Move.

Rose and Curtis, Max Hayes, James Plunkett and Max Hart, all Keith agents located in the Palace Theatre Building for several years, have been notified to vacate their offices on May 1. It is understood the respective agents' quarters will be taken over by the Orpheum Circuit for additional executive offices.

HERMAN FEHR.

A phenomenal but exceedingly deceptive gentleman, Fehr, whose main eccentricity—and he has plenty—is residing and continuing to reside in Milwaukee, looks like a farmer, dresses like Abe Lincoln, and knows more than most men ever will or ever heard of. Years ago, when corporations were new and cryptic things, he was one of the first and foremost corporation lawyers in America, and handled the mergers for some gigantic deals. He retired at the height of his professional punch from active legal work, and went in for show business, which was his abiding and ruling passion. Burlesque, legit and vaudeville, he pioneered (theatres and companies and outwitted many of those who took one look at him and started to sell him gold bricks. Today, worth several millions, he is as unassuming as a shoe clerk should be but isn't, says little, cuts coupons and wonders why he is so lucky. He tells all the men

ORPHEUM STATISTICS.

Capital, \$50,000,000.
Capital stock, \$10,000,000.
Directors:
Martin Beck, Pres.
Morris Meyers, Jr., Chairman of Board.
James G. Alexander.
Lewis C. Brown.
Herman Fehr.
D. W. Gurnet.
Marcus Helman.
C. L. Kohn.
Mort H. Singer.
Frank R. Tate.
George A. Trade.
Executive Managers:
Martin Beck.
Mort H. Singer.
Marcus Helman.
Number of houses:
Total 41 in 26 cities.
Number of houses—minor circuit:
Twelve in ten cities.
First theatre opened:
Orpheum Theatre, San Francisco, June 10, 1887.
Most recent house:
State-Lake Theatre, Chicago, Ill., March 17, 1919.
Theatres to be built:
Minneapolis, Memphis, Kansas City, Los Angeles, San Francisco.
Net earnings for 1919:
\$244,333.00.
Weekly payroll, \$235,000.
Foreign offices:
London—Moss-Stoll; Paris—Alhambra; Berlin—New Orpheum; Glasgow—Alhambra.
Oldest act:
James H. Cullen.
Highest salaries act:
Sarah Bernhardt, \$7,000.

IN MEMORIAM
TOM JONES
Who Departed this Life
March 22nd, 1920

FROM HIS PALS

playing in stock at Proctor 125th Street and Fifth Avenue houses for 8 years. Mr. Aiken was with the original "Charley's Aunt Co." and years later appeared in the revival of the piece. Among some noted characters that he portrayed was Svengali in Tribby. His

IN FOND REMEMBRANCE
of My Dear Partner
JACK CORCORAN
Who died March 17th, 1920.
A sincere partner, loved by all.
JOE MACK

most modern appearances were in "Along Came Ruth," and "Erstwhile Susan." He was one of the old Weber and Fields crowd. He is survived by a son.

Paul A. Barr.
Paul A. Barr, who has been night man on the stage door at B. F. Keith's theatre, Philadelphia, ever since the house opened, 18 years ago, died March 27th after a week's illness of pneumonia, followed by a stroke. Barr was

IN MEMORY OF
MY BELOVED FRIEND
WILLIAM E. MEEHAN
Who died March 22nd, 1920.
Gone, but not forgotten.
BILLY CARLTON

65 years old and before going to Keith's was at the Academy of Music. Previous to that he had been boss canvas man for many years with the Barnum and Bailey and Ringling Bros. shows. He was very well known and liked by vaudeville artists who have played the Keith house regularly. Funeral was held Tuesday, March 30. He leaves a wife and three adult children.

he made that they made him, and when he meets actors, which he seldom does, behaves as worshipfully toward them as a maiden girl. He knows more about the legal phases of the American theatre than almost any expert, and his judgment on the possibilities of theatrical ventures is said to be weirdly prophetic. He has never managed anything outright in person, always preferring to be the adviser and turning over the handling to a protégé or a partner. Mort H. Singer and I. H. Herk were two of these, starting under him with a dime and finishing rich. If there is a man who knows Fehr and doesn't love him he has never spoken his sentiments out loud. In Milwaukee he is one of the three leading citizens, and if he ever gets his shoes shined they'll insist on electing him mayor.

LIKE HAGGIN'S ROOF NUMBER.

A new idea for a vaudeville turn, called "Portrait's Musicale," is soon to be offered. The act has but two persons, a songstress and a violinist. The girl will have a number of songs with set changes confined to a frame-like opening in a drop. The violinist will have a miniature bandstand, each of the artists alternating in their respective numbers.

The entire turn is to be done in "one." The idea of set changes in a frame is somewhat similar to that used by Ben Ali Haggin for a number in the New Amsterdam roof show.

San Francisco

ORPHEUM, SAN FRANCISCO.

The Orpheum had a well balanced show with good entertaining qualities and provided solid entertainment throughout. Laughs were plenty with frequent howls. The Four Marx Brothers employ the same surface and business settings as before but with much brightened up dialog. They were a big hit. Sarah Padden and Co. in "Fanny Brice," a mediocre farce presented with a capable cast assisting, secured laughs. Miss Padden displays excellent emotional qualities that scored most emphatically. Ben K. Kenny did well considering the late spot, next to closing, following the Marx Brothers. His likable personality, smart talk and fiddling got him away with good applause. Mahoney and Auburn opened the show, deriving laughs with crossfire talk, interspersed through fifty odd jokes. They finished to good applause.

Bostock's Riding School again closed the show, doing well for a holdover. Walkouts were naturally expected due to late show. Small Lynn and Francisland were a big hit. Lynn is a perfect English characterisation and Francisland an excellent straight man. Their talk routine was a big laughing success. Howard Langford, a comedian of good qualities with "Daddy" and "Rainbow" Billie Shaw are repeat performers. The latter is a very successful plugger. The gallery started after White's effort, but he won out with his good comic material. Appearing Alexander Kide had bottom billing, programmed next to the last. He appeared, firing, scoring a hit with the smallest girl's hula and Chaplin winning howls. While the larger girls' good dancing aided results.

Jack Josephs.

LOEW'S HIPPODROME.

The Fast Trio, with powerful voices, started the show very successfully plugging "Peggy" and "Chingaling." This has been the best show at the Hippodrome for some time. Business was off Palm Sunday. The Spartans opened the show with a very good series of physical feats and hand to hand balancing. Hanover and Fritz continued the show, delivering talk and songs. The fellow is tall and the girl short and the contrast in size added the comedy end. They went big. Geo. L. Graves and Co. presenting "A Woman of a Thousand Faces," a travesty fortune telling sketch especially presented, found big favor. The double surprise finish makes the applause certain.

Knight and Sewell, a mixed team working along top lines, scored with their comedy and excellence. Appearing the man's eccentric acrobatic dance finish, assisted by the girl was a hit. Six Royal Tumbler headed the bill. They are a sextet of stunning girls, and made an excellent number. They went big. A big hit for their brass selections. There were several attractive costume changes, one member displaying an excellent contralto. "A Woman of a Thousand Faces" with Blanche Sweet, was the feature picture.

Jack Josephs.

PANTAGES, SAN FRANCISCO.

Pantages had one pretentious dance spectacle headlining with a good supporting bill which gave the show a high average. Danishwax Dancers, a dance drama story based on Arabian nights, with a prolog and pretty settings representing the Shah's palace, the bottom of a sea and a slave market in an Oriental city. Lillian Powell headed half a dozen girls and a quartet of men. The ensemble shows good direction but lacks individual dance talent. It makes a big flash and was well received. Maurice Samuels and Co. in "A Day at Ellis Island" pleased immensely and got numbers of laughs. It holds the interest throughout. The Boreo's violin selections scored individually. Jones and Sylvester got good laughs with their talk and business, their singing bringing the hit.

"Huffs" opened the show to good results, showing something different in canine capers. Green and Fugh, a colored team, went big with their varied comedy and singing routine. The tallest did some clever dancing. They finished with a medley parody, "You Will Come Back With an Imper Fug." They went big. Dave Jamison, who was added to the bill, appeared fourth with a neat arrangement, introducing dances, with dance request finish showing versatility. He scored big.

Jack Josephs.

LOEW'S CASINO.

The Bingham Four, in the closing spot of the vaudeville section, took the honors of the five-act bill of which three of the acts employed the same surface and business settings. The Bingham Four, a pair of mixed couples with a sort of a prodigal opening and an explanation finish, went over big. Dancing is featured, the male members doing some good stepping in the

soft shoe and eccentric lines also displaying good team work. The girls hold up their end nicely and while not very strong in the singing department do very well with their dancing. They are attractive and make pretty costume changes. Conny Booth, who was with the act last season on the Pan time, showed considerable improvement in her work, and at the rate she is going should shortly be eligible for bigger things.

Violat and Lewis opened the show, the female member cutting up on the rings and her partner doing some ground acrobatic stunts and also assisting on the rings. The routine contains nothing out of the ordinary but the act pleased through the really good appearance of the girl. Marjorie Barnum and Capt. Walter Yant are billed "From the Movies to Vaudeville." The talk takes place in front of a drop representing back stage with the man as a stage hand and the woman breaking into vaudeville. Both are energetic workers especially the woman who shouts her lines. In the double voice skit, she displays a powerful deep baritone that is good applause. The man is a good comedian of his kind. The routine needs rearranging and a better line of chatter. Cooper and Vail, a mixed team, start with some nonsense which is followed by the man's routine consisting of acrobatic dance. The girl gives evidence of an excellent comic shouling voice in a scene number that she does quite well. Laughs are obtained from business inserted including many good jokes. The team handle what talk they have to best advantage.

Willis Gilbert and Company are two men and a woman, the latter does a cornet solo having little to do, except hand to hand lifts and balancing feats of the men. She does quite well. Laughs and their stunts, especially their fine one, wherein one of the men lying face downward on a table lifts the other. The stunt won a hit. Harold Raymond preceded the regular vaudeville, singing "When My Baby Smiles at Me."

SAN FRANCISCO NOTES.

E. O. Van Pan, a comedian, secured a connection with the Hugh B. Dierker circuit, was in San Francisco last week to arrange for the showing of "When Dawn Came," a seven reeler just completed.

George Melford and a company of 45, including Milton Sills, were in San Francisco last week taking scenes for "The Savage."

Al Lichtman, general exchange manager for F. P. L. who is on a visit to the various branch offices, was in San Francisco last week.

Herbert directed and staged the vaudeville entertainment at the Exposition Auditorium last Saturday night, giving in celebration of Nevada Day. Among the acts were Buckner's Revue; Techna Savanna Revue; Adolph DeMille and Leo Leo Trio; Morris Circus; Ives and Farnsworth; Cooper and Vail; Two Johnsons and Andrieff Trio.

Cecil A. Grisell, assistant manager of the Strand, became the father of an eight pound baby girl last week.

A Fashion Show comprising 18 beautiful models wearing late creations contributed by a local shop for its advertising value is an added attraction at the California this week.

J. Sky Clark, of Los Angeles, joined the Worthman-Waughs Alma shows that opens in Portland, Ore., April 5. Sky's War Exhibit will be one of the featured attractions for the entire season.

J. E. McCormack, who for the past week has been doing the publicity work at the Curran for Barnett Franklin who is on a vacation, left for Los Angeles last week where he has accepted a position with Sol Lesser as exploitation representative. Harold Reid replaced McCormack at the Curran pending the return of Franklin.

Lillian Tocco sailed on the Sonoma for Australia, March 21.

Miriam Ekus, prominent in society here, made her professional debut Sunday with the Gallo Comic Opera Company at the Curran.

Carl La Mont, representing Harry Von Geles last week.

Elizabeth Fivel, who has been on the Gilbert and Friedland stage, has switched to the Irving Berlin force.

MRS. SMELTZER WINS.

Mrs. Irma Smeltzer was granted an interlocutory decree of divorce last week from William Smeltzer, former manager of the Savoy.

SAN FRANCISCO BUSINESS.

San Francisco, March 31. Legitimate business is considered exceptionally good for Lent. Margaret Anglin, with "The Woman in Bronze" at the Columbia, four weeks ending last Saturday reached \$46,000 without giving Sunday performances and remains four weeks more presenting "Lady Windermere's Fan" and "Trial of Joan of Arc." "The Georgia Minstrel" were surprisingly good at the Savoy last week getting \$8,000. "Bringing Up Father" opened light this week. Comic Opera at the Curran drew around \$11,000 last week maintaining same average this week. The Alcazar stock and the Casino with King continue at a good pace.

Ackerman & Harris, who are to sign contracts Thursday with Anderson, are now here with the "Frivolities" with Irene Franklin mentioned as the feature. The Casino opening June 20 with "Gaities" and "Monte Cristo" following track for three weeks.

BECK ON COAST.

San Francisco, March 31. Martin Beck, accompanied by Mort Singer arrived from Los Angeles Saturday and will remain until a site is selected for a Junior Orpheum Circuit theatre sometime this week. Beck announced new theatres to be named after intersecting streets on which they will be located, with contiguous from eleven to eleven at popular prices.

Acts will first play the regular Orpheum, then doubling back on Junior circuit where seats will not be reserved. The location here not disclosed, seating capacity mentioned between three and four thousand.

Beck is considering prohibiting smoking in the present house, this being the only circuit theatre thus far retaining the privilege.

ARREST ARTHUR BUCKNER.

San Francisco, March 31. Arthur Buckner, whose successful production of girl revues at the Fortola Odco earned him quite some reputation for good showmanship since his arrival here, was arrested last Sunday on a warrant accusing him of obtaining \$2,000 under false pretenses from San Mateo man claiming he was persuaded to invest. The hearing is set for April 8.

"FRIVOLITIES" IN FRISCO.

San Francisco, March 31. Negotiations have practically been completed for the opening of Anderson's "Frivolities" at the Casino about the middle of May. "Monte Cristo" and the "Gaities of 1919," two Shubert productions, are scheduled to follow the Anderson show.

Ida Samuels Back.

San Francisco, March 31. Ida Samuels returned to the stage after a four years' absence, opening with Maurice Samuels in "A Day at Ellis Island" at Pantages this week.

RENOVATING YE LIBERTY.

San Francisco, March 31. The Ye Liberty theatre in Oakland is being completely renovated. The front and back including the dressing rooms will be generally overhauled. The Ye Liberty has a large seating capacity and the largest revolving stage in this country.

For the first time since the quake a season of comic opera will be inaugurated, the Gallo company opening a five weeks engagement here April 19 in a series of Gilbert and Sullivan pieces at \$1.50 top.

ORPHEUM, NEW ORLEANS.

New Orleans, March 31. Real variety at the Orpheum this week, with dogs, sea lions, dancers and what not. The show played smoothly, gaining strength as it proceeded. "Herbert, that venerable trainer of dogs, sent his collection through their paces to frequent outbursts, the leopards as of yore assuring conclusive appreciation. Lombard spanked his xylophone until beads of perspiration dotted his forehead, averaging about his customary score. He had Archie Lloyd singing from a box, the song demonstrator making up for this appearance.

Sean Adair was royally welcomed in "Miles Come to Town," her supporting company being above the average. Miss Adair's winsomeness and restraint improved in delightful manner. Cash and Holmes began well but seemed to strike a snag about midway the end, finding the audience unresponsive. The talk was liked more than the singing.

Gurran and Marguerite, really the best dancers seen here this season, gathered the lot of the performance. So many bank dancers have been around lately the Monday nighters were evasive the first few minutes, but went to the do with both hands after being effused to Lambart and Ball were thoroughly at home, worked easily and registered undiminished popularity. The latter, Ball assuming more dignity.

It was the last of the season, the best closer of the year, holding them enrapt and seated, many seeming loath to leave.

Samuels.

PALACE, NEW ORLEANS.

New Orleans, March 31. Inclement weather Tuesday night, but the Palace held six of its standouts. The bill was colorful with an essential modicum of dash and sparkle.

Manager Plaza, had couple of acrobats that he picked up on the streets opening the show. They proved better than some of the acts of the type playing at the Palace. They proved of whom are growing stout, sent their matter across to achieve the best results. Holmes and Wells ran through their stuff, which is growing familiar now with repetition, but with precision during the unfolding, but very little at the finish. The act needs production.

Russell and Greenwald presented the eleventh schoolmaster act here this season. This one is labeled "Frolics of Polyanthema Remington is doing an audience plan, the result which had some bright moments and several dull ones.

Martelle, with scintillating costumes, swamped everything else, stopping the show and providing an unexpected surprise to the Palace habitués. This female impersonator has fully aroused Paul Levan and Miller kept their acrobatic high, getting frequent outbursts of the athletic endeavors. The act should be classed up.

Samuels.

CRESCENT, NEW ORLEANS.

New Orleans, March 31. Plenty of entertainment at the Crescent the first part of the week. The photo play section held May Allison in "The Walk Off."

Kennedy and Kromer gave the show a flying start with vigorous stepping that ultimately resulted in success.

University Trio found them cool at first, but they gradually warmed to the boys, who are pleasant appearing and harmonious well.

Jeff Mealey and Co. offered "A Business Proposal," which has seen big time service, doing well with the playlet. Zalley and Noble elicited much laughter through the buffoonery of the comic. They work like recruits from musical comedy, using matter that has seen service in that field.

Barold's Dogs was the big flash, the drunk still leading the other canines in the matter of appreciation. Notwithstanding, the week business was the usual capacity.

Samuels.

ABBIE MITCHELL ABROAD.

Chicago, March 31. Abbie Mitchell, the colored star who put the Avenue Theatre stock on the map here, has closed leaving for Paris to join her husband, Will Marion Cooke, who is successfully leading his American orchestra there.

Chicago Box Office Changes.

Chicago, March 31. Fred Emde has been named treasurer of the Garrick Theatre, Albert Stetson, first assistant. Eddie Saunders, assistant treasurer of the Studebaker, was replaced by Dick McCoy.

STATE-LAKE THEATRE BUILDING

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Chicago, March 31.
An unusually animated and variegated entertainment.
The Jordan Girls, two chubby cuties who open the show in "one" with sweetly feeble voices, then go into stirring tight wire-work, cleaned. They were the first

of the log-shows that mark this bill. Dennis Mileston followed in socks and a lace pinafore, and fiddled herself into a hit that stopped the works; the girl is a study in petite and delicate showmanship, and is no child on the violin. Her partner, Herbert, who has been with her since Herbert in "Mind Your Business" started the comedy and it went whistling over the top, Herbert has his own way of writing and delivering fast, biting satire. He is sure stuff and his acting makes it surer; the "company" is just so-mo. Irving Fisher (New Acts) fitted beautifully after low comedy with a "class" offer-

Quart Borneo veteran, did mildly un-
til he changed to his eccentric character.
The two men were in the same boat,
inhabited well. The Bothwell Browne rever-
of rudity, novelty, incense and nonsense
of the two men were in the same boat,
were a trifle forced. The ill Browne's
and the Bothwell Browne's were in the
and Bee Allard, than those who no figure
anywhere is more adorably dimly and
the Bothwell Browne's were in the
to make Harriette Gimbel conspicuous
with single-handed applauding. "A
and the Bothwell Browne's were in the
and blustered bare palms, easily outdressed
and the Bothwell Browne's were in the
ance of clamor. Fanny, too, revealed un-
derpinning, but they only were inodorous
comedy. A's mugging is of the sort
and the Bothwell Browne's were in the
with annoyance, and some of his plain
business is new and glittering.
and the Bothwell Browne's were in the
thers, closed. The versatile stunts of the
brothers and the striking prodigies
and the Bothwell Browne's were in the
broader earlier, but did nicely with those
and the Bothwell Browne's were in the
wealth of stockings and in them. It was
in all one of the suggestible bits ever seen

[illegible][illegible]

Miss Sweeney is a contortionist, rascal and trapeze performer, and by-the-tee-hee has had a hand in the making of a few higher honors. But the child rings the bell. With her act staged with criminal negligence and over externalized to atmosphere and romance, she's wrong that at times it sent her here to go to handle climax, she nevertheless has a lot to say about it. Instead of a dainty setting befitting her feminine personality and redeeming the hard lines of her chosen endeavors, she has a look that is a little like the one of a somber house palace set and on a white mat that looked like a kitchen rag. But she's a trapeze artist, fragile and unathletic, looking with chestnut hair and eyes every little body line unstrained and gentle. Her contortions, effortless as the ones were, were not the least "stand up," better if she revealed less of

her double-jointed proclivities, for audiences accept bending as art and contortions as freakish. The lighting for her whole act was slovenly. The girl has a great deal to offer, but needs an inspired director. When she has that she will hear salves as she swings out over the head of an audience, holding by her teeth and swaying in each girlish fibre relaxed and lovely.

Miss Allen (*It's a Miss Allen*) is a buxom baby with a corking part in her first act, "The Little White Lie," but her present station, a rounded figure and a few wrinkles, make her a study of misdirected individuals. The three-act is atrocious. It is a jumble of piano-sofies, sentimentalities, and sentimentalities. The other two girls are negligible. But the out-out, if harnessed into a song, would be a gem. Miss Allen is not high enough for her middle register, would not be on the half as it is. This one, too, was woefully managed. Two piano mood dead end. The first act is a study of misdirected individuals. The audience wouldn't be looking at the half the audience wouldn't be looking at the half. One piano was black and the other mahogany, and the set and the presentation is unjustifiable on any time, as was a stage-hand's foot and leg which was a study of misdirected individuals. The entire process of Douglas Graves and his wife, having an amazingly human comedian and a slimy, out-peppering

[illegible][illegible]

Chicago, March 31. Anita Dier's Monkeys opened pleased; Mack and Earl, quiet talk and singing, got laughs but found the going heavy otherwise, leaving, however, to good impression; Staley and Birnhecker durable musicals; novelty had some trouble making the grade; but the transformation to the blacksmith shop was breath-stopping—heavy applause; Morgan and Gates killed the mob for comedy hang, "A Trip to Hilland"; Ben Bennis Grossman (11), never went as high as they may get, big again, going 10 per cent ideal for a second act; Four Readings, one of the best hand balancing acts of them all, thrilled; Ernest Evans and Girls and Merlin did not act

Chicago, March 31.
Davis and McCoy mopped up. The man has a fresh and clear style of shooting comedy. He brings on his pretty partner in a smooth way and their repartee is corking and done corkinger and goes for the hit of the bill. Their song delivery is even more telling. They could have done three more encores. This is good enough for next to closing on anybody's circuit. Frank Stafford in his whistling

specialty, with his beautiful 'dog, is one of vaudeville's classics and the audience received it as such. Mayo and Nevinson, who were the first to make the dog do things all right except the imitations; one of a Hebrew in a roosting office, as pronounced by the dog, and the other the names for the team don't help make it more palatable; Impressed lukewarmly, Kincaid Kitties have deteriorated. They are not so good as the dog, and the imitations of Lauder are done without credit—without credit to Lauder, at least. The Kentucky, a new act, is a rather following, all through handily. Cook, Mortimer and Harvey, basket ball on wheels, is a new act, and the act of the boys look reminiscent of the Oxford Trio. Kinco, Conroy and O'Donnell, a new act, is a new act, and the act of Murray and Lane not at this

Chicago, March 31.
Bert and Hazel Skattelle, roller skating dancers, open in "Gone With the Wind." The double number closing the song in full stage. Their skating routine is a little draggy in places, but some acceptable singing and pretty changes made by the woman carry them through. They are good. Campbell and mother Starr have loads of special talk and songs and bury their really worth-while violin work under it. They play about two violin numbers and talk endlessly about the importance of personality and their own, and their audience plainly wants more violin and less talk. They

Opening off stage with an operatic number that he does well, George B. Wilson takes flight from the music. He makes his appearance, it's decidedly Hehrlic, and he makes the most of it. Works in street suit, very little make-up and puts a good lot of talk over with sheer personality. He accompanies himself on the organ to the piano to a flourish. Went very big. Charles Mack and Co. in an Irish dialect skit, "A Friendly Call," made a laughable few moments of it. The characters were well handled, the plot based on the goodness with which the friend attempted to cheer up the contrabandier.

An Irish jig to the accompaniment of bag-pipes got them off to a rousing finish. Clayton and Lennie were a riot as usual, doing the same talk and songs and hoakum that they've done for years. Very big. As a closer, however, the Imperial Quintet was absolutely a loss. They were good, wore costumes and entire routine was in the wrong place to hold them in, with the result that the walk-out was big and spoiled the act for those who might have wanted to hear the good work.

Chicago, March 31. Helen Lehman died suddenly March 28, of "flu." Miss Lehman was at one time in the Follies chorus, then became confidential secretary to the late Harry Hamlin and later treasurer of the Grand Opera House here. She left here to go to New York and held several secretarial and booking positions in the U. B. O. offices.

She then became a booking agent and vaudeville producer and when Al fred Hamburger had a string of small time houses here she came west again and was his booking manager. She was recently employed as publicity expert for the Republican National Committee and was about to return to New York again and re-enter vaudeville in the booking end. Miss Lehman was born in Chicago and was about 37 years old.

Chicago, March 31.
Singer's Midgets are playing the Kedzie, an outlying small-time house with a split-week policy for the full week, matinee daily and two shows nightly, at \$3,000, with a four-act vaudeville support. This is a departure in every particular for this stand. The act recently broke all records at the Stake-Lake.

Chicago, March 31.
Will Harris has been commissioned to produce a review for the States, one of the oldest cabaret restaurants in town, which has for several years played down the entertainment feature. He will call it "Boost Chicago," the municipal slogan on which millions are being spent.

NEW ACTS THIS WEEK

Ethel MacDonough.
Mildred's Busy Day (Skit).
 17 Mins.; Three (Special).
 Royal.

"Mildred's Busy Day," a satire on the Eternal Feminine, is the program billing of Miss MacDonough's clever skit. The curtain rises on special hangings, subdivided into three sections. The left hand side discloses mildred's boudoir and Miss MacDonough at the point of arising for breakfast. Soliloquizing, some peeping Tom from across the imaginary airway has been spying on her inner and most sacred portals, she draws the blind, disclosing Miss MacDonough going through the pantomime of preparing for her morning dip. Explanatory slides are projected on the curtain at intermittent points which are difficult to read owing to the curtain's wrinkly condition. Some of these are intended to be funny but are mildly so, although one or two hit their mark. Miss MacDonough comes forward attired for her morning shopping tour and delves into a number of her shopping experiences, in securing a match for a particular baby blue hued piece of ribbon. Mild reception. Another slide, "Johnny, get your telescope ready; something is coming off," and business of mildred changing her regiment (all in silhouette form) for afternoon dress. An afternoon tea number follows, in which the artist monologues to an imaginary vis a vis (George by name) in cooing, amorous fashion. Follow up on same number, two years later when she has "landed the bird," and her tone has become more stern in manner. Clever and appreciated. Another change behind window shade, for evening dress and number in section of a theatre box. Talk smart and telling. She comes to "one" for the rendition of "When My Baby Smiles at Me" that scored big for her. Remarks to her imaginary escort, "My, it's 2 o'clock already. I must hurry back" and curtain again rises on cross section of her boudoir—and remains up, Miss MacDonough naively remarking the peeping Tom must be asleep so she fears not his ocular intrusion on her quarters. A change to robe de nuit follows in full view of the audience, retirement to bed, curtain—and lots of applause. Bows. A brace of curtain. A clever conceit for big time consumption.

Dillon and Parker.
"Nic-Nacs of 1920."
 16 Mins.; One (Special Drops).
 Fifth Ave.

Jay Dillon and Betty Parker are a classy dance couple. Their patter number at the opening with the very neat dance following "set" them. Miss Parker followed with a comedy single number "She's a Little Bit Crazy About Her Husband" and then Dillon showed a voice with "Was There Ever a Pal Like You?" That number seemed a bit out of place in the routine but as the turn is labelled "Nic-Nacs," odd bits are to be expected. Jack Norworth is presenting the turn and some of his material from "Odds and Ends" is present. More particularly the chatter of a couple seated against a black velvet drop and using an orange spot is an "Odds and Ends" bit first done by Norworth and Lillian Lorraine. The talk is topped off with "Pancy You Fancying Me," also from the show. At the end of the number the couple were about to kiss when a loud groan came either from the house or wings. If it wasn't planted, it should go in regularly for it drew a big laugh. More dialogue lead to "When You're Alone" the pair exiting to patter harmony and encooring with "Mandy," a Norworth song similarly delivered. The dance bit shown at the start looked good enough to have a dance for the finish and there is no doubt that a bit of stepping there would more properly top off the routine. Dillon and Parker are big time. *Ibee.*

Jane and Katherine Lee.
Comedy Skit.
 22 Mins.; One and Full Stage (Special).
 Riverside.

This is Jane and Katherine Lee who have appeared on the screen for Fox pictures and others for the past three years. Whoever is responsible for placing the children in vaudeville must be credited with first rate judgment in securing a real vehicle in which to exploit the kids' talents. Tommy Gray wrote it and turned out a pleasing little skit which fits the children like the proverbial glove. The act opens in one with Jane and Katherine on for an exchange of wise chatter, liberally sprinkled with laughs. The material is bright and punchy and the old fashioned manner in which the children discuss various phases of studio life is productive of a continuous stream of merriment. Following the conversational stuff in one the act goes to full stage, set for a picture studio with Cooper-Hewitts, camera, etc. An unprogrammed person impersonates a director and scenes of comedy are derived from the kids doing a couple of scenes for the camera. A bit of sentiment closes this section with Jane doing a crying bit beseeching the head of Katherine who is supposed to be dying. The sudden transition from comedy to tragedy was effected remarkably by the Lee kids, and was accorded an ovation. The children then go back to one for a comedy bit, in which they impersonate a couple of old maids at the pictures. This is also rich in comedy material and wonderfully handled when the age of the Lee kids are considered. The act was a riot at the Riverside Monday night, stopping the show cold for three or four minutes. It's ready for the biggest and best of the big time houses and should clean up anywhere. *Bill.*

Menotti and Sidall.
Aerobatic.

15 Mins.; Four.
American Roof.
 Two men, straight and comedy in dress suits to conform to their characterization. The comedian bears the brunt of the labors with his falls and panto work. The straight does several tumbles effectively. The finish was intended for a Melrose fall from a height of four tables. One of them gave way and the turn concluded prematurely through the mishap which resulted in a nasty spill for the comedian. The duo were evidently nervous and did not take great pains in setting the tables in their grooves properly as it was evident from the boxes and first rows that the offending table was out of alignment. The turn is excellent pop house material worthy of a spot. They were No. 3 on the roof.

Carole Trio.
Piano, Singing and Dancing.
 16 Mins.; One.
 Columbia (March 28).

Russel Hurd is at the piano and Billy Tilden and Bob Fisher (Fisher, Lucky and Gordon) are the singing end. The boys are still wearing "gob" uniforms. Tilden handles the comedy efforts. With "Marie" he does a red-haired dame and gets a lot out of the character. There are frequent references to days in the service sprinkled throughout the offering. Tilden; ad lib cleverly and gets laughs any time he goes after them. Fisher has a splendid singing voice and solos "Hambone," an ancient limerick theme but increased in applause value by Tilden's comedy efforts. These boys with new material look like a big time combination. The war thing is passe and they are probably only finishing out the season in the navy blue. *Con.*

Laura Pierpont and Co. (3).
"The Guiding Star."
 24 Mins.; Full (Special).
 Colosseum.

Edgar Allan Wolff evolved "The Guiding Star," especially for Miss Pierpont. It gives her an opportunity to display her artistry in four distinct types of characterization. The first is a flip model in a fashion show; second, a Salvation Lassie; third, a coke fiend and last a straight ingenu bit. The story built for the purpose is that of the old folks at home, about to be turned outdoors because of the \$10,000 mortgage on the farm, the runaway daughter and her husband return in time to save the day. Mr. Wolff, however has hit upon a novel excuse for the introduction of the various characterizations by his star. The girl's father in this case is a stern old man whose bigoted mind forced the daughter to leave home. He has his impression of what has become of the girl and knows just what her story would be if she ever returned home. He starts to tell it to his wife, whereupon the lights flash out for a moment and the girl is there impersonating the flip dame. Then the mother's idea is handled in a like fashion with the girl turning up as the Salvation Lassie. The dope head is brought in with the father's idea that it might have been a hereditary affliction, for some of his ancestors either sniffed or jabbed (although it is hard to believe after looking at him that any of his forebears ever became educated to such an extent) and then finally just as the old folks are to be given the gate by the hard-hearted old bird that owns the place, in walks the daughter with the news that she really ran off and married the rich old guy's son and now the boy has more dough than his dad ever thought of having and here are the papers that give you back the old homestead. There is also a rubie kid character, the son of the family, well played by a full grown man who looks too big for the part. The act seems a little lengthy at present and anything up to four minutes might be cut from it to advantage. The mother and father were very well played. Miss Pierpont gave an excellent account of herself throughout the act and her "dope" was realistic enough to bring a query from the gallery as to whether or not she wanted "shot." Her pig dame was also clever, but she did not seem convincing as the doughnut lassie. Perhaps the contrast to the flip dame was too great, or it might have been that impression driven home in the latter would not easily be dismissed from mind. The act is worth while for once around the big time at any rate. *Prod.*

Lorimer Hudson and Co. (4).
Bicycle Act.
 15 Mins.; Full Stage.
 23rd Street.

Two girls and two men in a routine of trick bicycling. The girls open the act with the usual double trick stuff. Attractive costumes consisting of abbreviated skirts and white tights are worn. One of the men enters with a brief routine of trick riding, appearing in misfit suit which he discards for straight attire, while riding. The fourth member of the act, a tramp comic gets the stage next for some familiar but very cleverly performed comedy riding. The girls change to nifty looking one piece costumes for another routine of double manuevers. The tramp comic does another single and following some fast ensemble formations, the turn closes with the four on elevated wheels, with the tramp standing out by his comedy odd twists and turns on the highest of the elevated wheels, which through a mechanical arrangement has the rider perched on a saddle about twenty feet from the ground. The act went over opening the show at the 23rd Street last half. It's a standard turn. *Bill.*

O'Rourke and Adelphi.
Songs and Piano.
 22 Mins.; One.
 Fifth Ave.

Here is a two girl act not to be classed as a sister turn. The Miss O'Rourke and Adelphi present a neat contrast in complexion, Miss O'Rourke bobbing a head of jet black glossing hair and Miss Adelphi's being of sorrel. The latter was formerly accompanist for Janet Adair. Miss O'Rourke was probably one of a sister team. She has a direct style of delivering popular songs that catches attention. Most of the singing is done by her, with Miss Adelphi accompanying on the piano. The opening number, "Honey-moon in Dixieland" brought in a special arrangement of other ditty. Miss O'Rourke's own style was best shown in the next number, "The Worried Blues" sung to slow jazz time. There is an interruption bit with Miss Adelphi reading a letter, points of which lead to dialogue. A piano specialty permitted Miss O'Rourke time for a costume change and she returned with "Rose of Washington Square," the Fannie Brice song, done, however, without dialect. The melody is catchy and stands on its own. "You Ought To See Her Now," a gossip number, was partly dictated for the finish but the girls were out again with "Jean," another slow jazz number. "Dardanella" was vamped by the orchestra at the close of the act, which may have aided in the returns. But the girls made no attempt to sing it. O'Rourke and Adelphi as an act for the big houses is "in." *Ibee.*

Al Lester and Co. (1).
Comedy Skit.

14 Mins.; Two.
American Roof (March 25).
 Al Lester assisted by a long, lean, dark woman is putting over a comedy skit that seems to find favor with small time audiences. It's principal asset is the half nance. Detective that Lester does. There is a little plot to the piece. A scandal sheet having printed a notice about a strange man seen leaving the widow's home via the bathroom, she calls on the editor and demands a retraction. He promises to send a reporter and at the same time she is expecting a possible hubby No. 2. Instead of either arriving the detective drops in. Nice sort of a boy is he, who wants to find out if her first husband committed suicide. She mistakes him for the reporter and the questions that he asks regarding the dead hubby are applied to her to fit the case of the plumber who was locked in the bath room and had to get out of the house by the window. It is all good old hoak and makes 'em laugh. Finally Lester manages to get all mixed up in a burlesque recitation and the curtain drops on him while he is in the midst of it. The girl is a good feeder. *Prod.*

Cal Dean and Sorority Girls (6).
Girl Act.

16 Mins.; Full Stage.
Columbia (March 28).
 Cal Dean is a mature looking light comedian and is assisted by four choristers and one principal. The latter makes two changes and handles one end of a double number. She reads lines in a sing song amateurish manner. The other four girls are good dancers and make a nice appearance in several costume changes. The comedy efforts are shouldered by Dean who is visiting the girls' apartments under the impression that they are still occupied by a male friend of his whom he hasn't seen in a year. Dean attempts the flighty repertoire style of get back and does fairly with mediocre lines. The act carried nothing special—a few pennants being hung on the house set to get the co-ed idea across. It's just a cheaply Produced girl act and is doomed to a pop house future. *Con.*

NEW ACTS THIS WEEK

25

"Under the Apple Tree" (12).

Miniature Musical Comedy.
25 Mins. (Special Set and Drops 2);
One and Full.
Alhambra.

Another George Choo's girl act featuring John Sully. There are three other principals in Muriel Thomas, Ethel Rosevear, and a juvenile; the latter trio unprogrammed. The book and lyrics are by Darl MacBoyle and music by Walter Rosemont. The act opens in "one" with the juvenile and Miss Rosevear explaining that the plot of the piece was used last week and they can't perform. The stage carpenter wanders on to explain the loss of his wallet and they decide to use that for a plot. The pocket book is prominent from thenceforth with Sully as a bespectacled "nut" comedian of the "entomologist" type, making herculean efforts to get rid of it, only to have it switched back into his possession. There are 8 good looking choristers who make several elaborate costume changes, one where they come out of a panel in the Apple Tree looking very Winter Gardenish with elaborate head dresses, etc. Choo's has given the act an elaborate setting. The full stage effect shows a spreading Apple Tree in full bloom with a summery table and mammoth umbrella off to one side. The four principals are all there and Sully handles the lone comedy burden in a pleasing style. He is a hard working comedian and flashes a nimble pair of legs in one double number. The music is tuneful, and the comedy, although not of the belly kind, is satisfying. It looks like another out-getter for the Choo's stable. **Con.**

Eleanor Pierce and Co. (2). Songs and Dances. 16 Mins.; One and Full Stage (Special). 2nd Street.

Act opens in one before a drop embellished with autumn leaves with two young fellows who constitute Miss Pierce's Co., but whose names are not carded, singing a double number. The boys wear Tuxedos and straw hats, making a natty appearance. The tan drop parting, discloses another drop showing a futuristic cottage with a practical door through which Miss Pierce enters, and the trio go into a singing and dancing number. Then to full stage with an attractively painted cyclorama as a background for a series of specialties. These include a soft shoe dance by one of the boys, with some neatly executed toe dancing tackled on the end, a pianoloped ballad by the other boy, a prettily costumed and competently performed toe dance by Miss Pierce, an Egyptian character dance also by Miss Pierce and a double dance by the latter and the boy who previously did the soft shoe stepping. The double is of the Italian ballet school variety, consisting of the usual lifts and posturing, and is artistically done. A bridal number for a finish, which brought forth some more nimble stepping by Miss Pierce and her assistants. The act is well mounted scenically and Miss Pierce's costume changes, all in excellent taste set off her natural good looks to advantage. Just now the act seems to need playing to set it properly for the larger houses. As presently constituted it will do adequately as good "flash" turn for the popular priced theatres. **Bel.**

Grand Opera Duo. Singing. 12 Mins.; "Two" and "One." 125th St. (March 26).

Male and female combination both with trained voices in a straight operatic repertoire. Excellent voices the woman a tuneful soprano and the man a baritone. They held interest, an unusual proceeding for an act of this type at this house. With slight adjustments the pair are strong enough for the best bills. **Con.**

Huckleberry Finn and Tom Sawyer. Songs and Talk. 14 Mins.; One Fifth Ave.

Tom Sawyer was a single until lately. Finn probably attached "Huckleberry" to his name, although it may really be his. The men's names, however, are those of Mark Twain's celebrated boy characters and the idea of the turn is the characterization of them. Huckleberry appears barefooted, with blue overalls and a tattered straw hat. Tom is dressed more like an English boy and he is on his way to church. Huck wants him to go fishing instead. The talk is secondary to the songs, however. The first duet is "Ship Without a Sail." Sawyer trying for harmony with a high fassetto. Finn alone with "I Am Climbing the Mountains Up to the Sky." Found big returns but his best try came when Tom explains his aunt won't allow him to play with Huck any more. This is a cue for Finn to sing "Was There Ever a Pal Like You." The number is perfectly spotted for the situation. There follows a choir bit, Sawyer singing "The Rosary," with Finn joining for the latter section. The men entered with "Huckleberry Finn." Finn has the meat of the turn which is the right idea since he has the voice of the two. Sawyer's high fassetto was a marrying note at several points. The popularity of the characters was shown at the close with the men taking bows separately and Finn drawing much heartier returns. **Lib.**

Jack Hall. Cartoonist. 12 Mins.; "Three." 125th St. (March 26).

Hall has six easels covered with white paper strung across the stage and he draws a topical subject on each one. His creations run to current abuses such as a boy entering a telephone booth, to emerge later wearing a beard, and the reason for the high cost of living, the answer being a cartooned landlord. Hall has explanatory signs draped on the foot of the easels, letting them fall upon the completion of his pictures. He is a good artist and held interest. It's an interesting opening act for a small time bill. **Con.**

Payton and Ward. Acrobatic Dances. 10 Mins.; One. American Roof (March 25).

These boys present an act that is most ordinary, up to the last few minutes of it. Then their acrobatic work and floor spins manages to pull them enough applause to warrant their being on a bill. But they are not strong enough by a long shore for next to closing even on small time. In that spot on the American Roof they did not get over, earlier in the bill they would have had a better chance. Here is a small time act that belongs early in the bill. **Prod.**

Howard and Craddock. Colored Singing and Dancing Comedians. 14 Mins.; One. 125th St. (March 26).

Opening pushing a perambulator the singer of the duo vocalizes "Kinky Koo." The audience is let in on an applause duel between the dancer and the singer. This idea is maintained throughout. The dancer has a pair of comedy legs and is one of the best colored steppers in the business. The singer holds up his end with a very fair soprano voice and stops the show with a tenor solo falsettoed in sweet fashion. The dancer's eccentric contribution includes all the side, back and other sliding steps seen and he can give most dancers cards and spades in the art of salesmanship. It's a corking duo for the big pop bills and could duplicate Dotson's record if given a shot at the big stuff. **Con.**

"The Meanest Man in the World" (2). Comedy Sketch. 16 Mins.; "Three." Alhambra.

This is the former Alan Dinehart vaudeville vehicle with Jack MacBryde in Dinehart's former role, assisted by Mariah A. Day, who is co-featured. It has to do with a young lawyer, who has been sent to Kingston, N. Y., to close up the general store of J. Hudson and Co. by a creditor. The young barrister is determined to make good but finally discovers that J. Hudson is the girl he has been flashing his philosophy of meanness upon, in the outer office. He borrows the money to pay the account for her and discovers through conversation that she has been swindled out of her dower rights. He offers to take the case and the curtain finds her branding him as able to accomplish anything he goes after. It's a pleasing little skit very capably handled by the two people. Mr. MacBryde is inclined to mugging a trifle, but gives a very intelligent portrayal otherwise. It was well liked in third position. **Con.**

Stanley and Cuddles. Singing and Talking. 12 Mins.; One. 125th St. (March 26).

Youthful couple, the boy tall and ungainly with an ill fitting dress suit, the girl short and plump prettily frocked in a pink summery dress. The opening is a double, "Won't You Come Back," followed by some dialogue. The girl solo's "Who's Papa," followed by the male's solo, "Million Miles from Nowhere," a good ballad. She changes to a pretty knee length dress and they double "Some Other Fellow's Girl," followed by "Wait Till You See." It's small time at present but the girl has possibilities. Inexperience and the lad's ungainly appearance and mannerisms hamper them. The vocalizing was off key in most of the doubles. **Con.**

Rice and Francis. Singing and Dancing. 12 Mins.; One. American Roof (March 25).

A man and woman that is about right for the spot that it has at present in small bills. The man looks as though he was a fairly good burlesque straight while the girl could get by as a soubrette on the second wheel shows. There is a opening bit that is time worn. Uncle is sending a girl on to nephew, and providing they hit it off unc is going to remember them in his will. Nephew waiting at the station and long comes a Sis Hopkins. But it's all in fun, she has regular clothes in her trunk and she must have changed them in the baggage room. The man has an introductory song explaining the "plot" and fellows later with a "Kissing" number. The girl put the "Mary Brown" number over with nasal effort, but she manages to dance a little with it so getting by. A "Busy Bee" double is used to close. Nothing better than for an early spot on small time. **Prod.**

Al Grossman. Talk and Song, Blackface. 12 Mins.; One. 125th St. (March 26).

Grossman is minus the right arm and makes a Charley Kenna entrance carrying a cane suit case and stand. He has some dialogue about contents of suit case. "Cuba" is his first song delivered a la Jolson as are all his vocal efforts. Then Grossman blacks up, using suit case for dressing table, monologuing continually the while. He ties a four in hand tie using but one hand for the operation. "Snoops the Lawyer," a comedy number, followed by "My Mammy's Arms" and "Only a Dream of the Past," wind up his offering. He went big here and might do for the smaller bills. **Con.**

Solly Ward and Co. (1) with Marion Murray. "Babies" (Comedy). 26 Mins. (10 mins. One; 16 Mins. Full Stage). Fifth Ave.

Ward is still using his dialect a la Sam Bernard as in burlesque. With the statuesque Marion Murray and another player (unbilled), he uses it to advantage though it seems the vehicle "Babies" could too be played straight. Ward and Miss Murray entrance in one, an argument ensuing over his refusal to pay the tilted taxi fare. He plays the well-to-do Herman Sousemiller and she his wife. Warned not to flirt he immediately falls for Florette, a French gal, who saunters in after Marion exits. Florette is seeking contributions for the Relief for French Orphans, but Hermie becomes flirtatious and is caught by his wife. This precipitates another argument and the couple agree to battle at home instead of the street, the act going into full stage. The scrap continues with interruptions to the close. Mrs. Hermie declares she is going home to father and Hermie says he is going to leave too. He starts packing a suit case, while wife rehearses the five years of their married life. Ward gets laughs by alternately throwing un-packing when a pleasant incident is recalled and throwing the stuff back in the bag at unpleasant recollections as touched on in wife's discourse. He gets a big laugh when he says the only time she laughed was when she looked over his insurance policy. Florette enters but when her mission is explained things brighten in the Sousemiller home. Hermie contributes \$50 and then telephones to some institution for a baby whom they wish to adopt. Instead of a babe a youngster of about six years of age enters and at the finish the French girl returns with half a dozen more. There is plenty of reference to the fact that their home was not blessed with a child which is inconsistent with the preceding mention of a child which the couple had lost. "Babies" has enough good matter to be pruned to a big-time offering. Some of the sentiment could be eliminated, with the comedy more compact. A number of curtains were won Monday night with the kid finish no doubt aiding. The act is running 20 minutes. Seven or eight minutes chopped off should make it a stronger turn. **Lib.**

Sultan. Trained Pony. 12 Mins.; Three. 125th St. (March 26).

The trainer is a classy looking tall blonde girl in a green jacket and riding breeches. The pony is a well kept animal and runs through an interesting routine of answering questions by the shaking of the mane, etc. He adds numbers, subtracts, etc., by scraping the hoof in the time honored fashion. Some comedy is injected by his answers, all his work being cued from the position of the girl's whip. Nothing unusual about the pony's assortment of tricks but an interesting 12 minutes for the smaller bills. **Con.**

Hazel Edwards. Child Impersonator. 10 Mins.; One. 125th St. (March 26).

A pretty blonde youthful-looking girl, tastefully attired in a pink fluffy dress opens with solo "Stop Your Stuttering, Jimmy." It is her only straight contribution for she immediately switches to imitations of a 3-year old baby singing "Johnny's in Town." She is a wizard as a delineator of kiddisms and pulls hearty laughs with responses to remarks of the leader. "Tipperary" also in the baby treble is her last number. An experienced producer can make a big timer out of Hazel. **Con.**

SHOW REVIEWS

27

clusion of their turn. It's a neat and interesting act, with the speed with which the various tricks are run off an important factor in its success.

Green and Blyler, deputizing for Elsanor Cochran, hit 'em a hefty wallop with a couple of racy numbers. Miss Green does the dingy confining her, solely exclusively to coon dialect of which she has mastered every known angle. In method Miss Green brings to mind Artie Hall and similar husky voiced coon shouters popular when Hammerstein's was in its prime. Blyler handles the accompaniments expertly, never allowing the piano to become intrusive as the majority of vaudeville accompanists are prone to do.

Starting with "Rodeo-oo," Miss Green delivered successfully "Love Thy Neighbor," "Goodbye," "I Got More Love By Accident" and "How Do They Get That Way." Considering the fact that the audience was coming in throughout the greater part of the act, Green and Blyler's achievement in stopping the show so early was indeed remarkable.

Third was an odd spot for an acrobatic turn, but William Brack and Company showed what a fast silent turn can do when given a real opportunity to display their goods. This is the seven Brack act, also doubling at the Ringling Brothers & Barnum Show at the Garden this winter, but with a different routine of acrobatics and risley work. The Ringling Brothers comedy act returned the act a big winner in the applause division.

One of the most entertaining black face turns around this season is that of Lloyd and his partners. Lloyd, to being first rate comics are both excellent comedians. They held the show like a rock, the fourth spot, cleaning up a noisy band at the finish. The House of Comedy, with its members of the band walking across the stage in single file, with head and facial bizarre adornments, was a good touch of showmanship. The act was an unusual one, but it was a success.

"Filtration," a Moore-Mesley production, opened the second half. It's a pretty little turn, with a breaking type, with a cast of clever youngsters who keep intermingling with the succession of lively specialties. Frank Ellis, a long legged acrobatic dancer, and Dorothy Ann, a prima donna, scored individual hits. The act is working much better and faster than when last seen.

Belle Baker, next to closing, put over nine songs, a short breaking feat, following such a strong show. Miss Baker could have totaled ten numbers, but made a speech instead. The Earles closed with a well staged aerial turn, which held a good part of the house, as in as soon as they realized the quality of gymnastics and comedy they were performing. Attendance was capacity.

ALHAMBRA.

Rae Samuels is causing the Harlemites to buzz all this week and incidentally holding up the Holy Week business. Only slight falling off was noticeable Monday night on the lower floor. The Chicago girl was programed for second after intermission but was switched down to next to closing after the Monday matinee. Monday night she followed the notorious Mosconis who had tied the show into knots just ahead of her. Miss Samuels sang seven numbers and built up the same kind of a personal triumph that used to be enjoyed by the same walls by Vesta Victoria, Alice Lloyd and Lillian Shaw, in the days of Percy Williams. The house wanted to adore Miss Samuels and her present song equipment, and she was forced to beg out.

The Mosconi Family were the other high light of the bill, with Dickinson and Deacon, in the four spot, taking down the next division. Miss Deacon's pleasing kiddisms and Mr. Dickinson's clever falling and appearance advantages insured them for this house.

Moran and Wiser, opening after intermission, and "Tonies," pulled down an individual comedy hit with their hat throwing and their acrobatic "nap" character. The act closes in one and the comedian's utilization of the audience for throwing it at his feet, head, was worked up to a high pitch. At the finish he put the man in the stage box and got no close to him by lying prostrate upon the rostrum that she had to reach out and put the hat on his head. He kept returning it until it became increasingly difficult.

De Witt, Burns and Torrence opened in their familiar pantomime and acrobatic offering, "Avalanche," with a bit of Leon Varvarg, a youthful pianist, was adding it. Varvarg is a marvelous musician and at the same time a funny, scolding and tough, but at present the musician lacks polish. He should correct his tendency to ranting state. His glances into the entrances had the at-

tention of the house distracted through some of his piano efforts.

"The Meanest Man in the World," a comedy sketch (New Acts), followed. It is a two people playlet and was nicely received through the capable handling. Under the Apple Tree (New Acts) closed the first part.

Vera Sabina, assisted by Maurice Spitzer, closed things up and partially succeeded in arresting the walkout. Spitzer is a graceful assistant and Miss Sabina an eloquent kisser, also showing some pretty wardrobe. Her weakest effort was a Spanish solo dance that didn't stand up. An unprogramed blonde contributed a toe dance, getting by fairly well.

ROYAL.

A near capacity house on deck Tuesday to view rather slow moving program. The only real highlights were George Tring, next to closing, Sophie Tucker, closing, the first half and doubling from the Palace, and Trizie Frisana with her "Bicycle Fun" vehicle revamped into the "Surprise Party" to suit the program. The latter have been given program credit for the material a year ago, if memory serves us right, and since such program credit was accorded him now. The material in the main is the same including the Egyptian travesty, the wasp and needle, and the "garbage man" ballad.

Recommending it as "gentlemanly and brilliant" opened and would prove himself more effective if the air of seriousness that of his graduation from the three day school. James B. Donovan and Marie Lee had their own vehicle with the vehicle they have been identified with, following Trizie MacDonough's clever conceit, "William B. Day" (New Acts). Sophie Tucker closed intermission with the Bronxites. She entered with a new addition to her program, "Rose of Washington Square," and made appropriate costumes for the "local color." The way she's doing the "Buddy" number, however, with the aide protection, all smoke too strongly of extra "dixie" and the number is not a return to the score heavy in Sophie's repertoire. She also does the sure fire "Dardanella" tune in her own fashion and scored big on the comedy sides and improvised lyrics.

Horace Wright and Rene Dietrich reopened after intermission and impressed favorably with a better class song routine, and the "somebody who sings" as per program appellation, and evidently the chance is welcome to an audience judging from their return as opened by the Tuesday night crowd. They were exceedingly clever in their "Lonk, Oo Long" Chinese ditty. Trizie Frisana had on her turn, but her continually in the city, but it remained for George Price to drag down the applause. The act was not a return to the score heavy in Sophie's repertoire. She also does the sure fire "Dardanella" tune in her own fashion and scored big on the comedy sides and improvised lyrics.

KEITH'S, PHILADELPHIA.

It used to be in the dear old days that Holy Week was a half-salary period in the show business, and if the house broke even the manager ordered himself a new Kelly and wore an extra mile wide. No more. You wouldn't know it was Holy Week unless you were watching them crowding into the theatre. There was no difference here this week than on any other Monday afternoon, and by the time "Topics of the Day" had been over, the house was full. Everyone was seated for the appearance of the Three Weber Girls, a corking good acrobatic act by a trio of comely looking misses who prove earlier that they have fair vocal voices. There were plenty of good names on the bill, and this may put it over despite Holy week, but the house was beyond any unfavorable criticism. The Beesie Clayton dance act was the only feature of the program, and put over an amazing hit that made it rather hard for Frances Kennedy in the next to closing state. Whether Miss Kennedy was suffering

from heartache, or was frightened by some of the walkout, she got off to a weak start and had to work hard toward the finish to get her stuff over. She went at her task heroically, however, and managed to squeeze through a nice sized hit. It was no fault of Miss Kennedy's, for she is a classy comedienne, with good material and a knowledge of how to use it, so that under even such tough conditions she was bound to score, which she did. All other acts and productions considered, there is none of the big dance act that holds on as well as Beesie Clayton. She was given a great reception and has never danced to more applause than this time. The Canons continue as a specially big hit in the act, and the new men Miss Clayton has added since last here are worthy successors to the others, James Clemons doing exceptionally well with his acrobatic dancing.

A dramatic offering of real distinction is that of "Thomas E. Shea, who has worked out a clever bit of showmanship in the use of three bits of his most successful plays. His act in "The Cardinal" and "The Bell" is as fine a bit of drama as could be wished. The "Dr. Jekyll and Mr. Hyde" bit is rather short to give the audience a chance to appreciate Mr. Shea's treatment of this most gruesome work, but every night, and every audience, has received and Mr. Shea was called before the curtain for neat speech of thanks, not for applause, but for the way he handled the material. Mr. Shea is a welcome addition to vaudeville, for he has splendid support from his players.

Anna Held, Jr., who played only one performance at the Keith's, was popular at this house, owing to illness, was very popular. Her act, "The Girl Who Was Taken by the Daughter of the Great French Artist" is in the wearing of some striking costumes, and she was given a comedy bit and a couple of songs, takes care of the act. The act is a very good one, in front seemed perfectly satisfied and accorded the couple a liberal hand. A good sized hit went to the credit of Dave Roth, a local boy, who played the piano and singing. He had a very nice act, singing from one of the boxes and brought his baby on for a bow. Roth is a clever entertainer, and his act is just enough of each of his bits to show his act. If there were more of him, it would be to the best advantage. He held down a rather important spot in great shape and finished a solid round of applause. Leonard and Willard landed nicely with a musical act, and the act was a woman doing most of the comedy and handling it very well. They got a lot of laughs and made their exit with plenty of recognition to their credit. The Kane, a very nice act, was given a good reception Monday walkout, but the boys have a lot of good tricks that they do well in, in a very nice manner. They have a corking good act of its kind that will do for any class bill in the opening or closing spot.

KEITH'S, BOSTON.

Valeksa Suratt in "Scarlet," without a doubt the best thing she has ever attempted in this city, of course, and has to work speedily to hold this position. The audience reflected the fact that it was Holy Week and many of the families' faces were not in evidence. While there were quite a few standees, some seats were empty. At the Monday night performance the show started off early and slow; so slow in fact that it appeared for several minutes as though it might stop completely. But after this danger spot has been passed it speeded up so fast that it was stopped once toward the finish. In three position and came very near being stopped again toward the finish.

The reception given "Scarlet" here is perhaps one of the best tributes to Jack Lait, who wrote the "tab," he ever got. If his story hadn't run so evenly, hadn't been so full of good things that even a "thick" audience—whom, however, Boston is not—could not fail but get it. Things would have been different for Valeksa. Undoubtedly she is a "vamp" of the vaudeville stage, but she is par excellence, but when you ask a vaudeville audience to wait for even a few minutes between scenes while facing a dead curtain to have a lapse of time indicated, and still hold interest, you have accomplished something. Unless Lait had written into this sketch the necessary lines to hold attention the result would have been flat, perhaps. But he wrote the interest. Cook used up a lot of time in the capable players, especially Eugene Strong, trotted it out, and the affair was a success. It is a much better feature than Valeksa ever showed on the stage here.

Maud Earl started off rather lame. This is due to the peculiar construction of her act, which calls for quite a bit of explanation in prose at the start, and the act is a very nice one. The act is a vaudeville by a jury composed of the audience, with a magistrate, who is the company, handling the affairs of the court. She sinks a bit from opera, a success. It is a much better feature than to show that she is capable of hitting high "C" whether or not she

hit it's a note only a musical expert could tell from the front of the house, but it is positive that she did strike some high note with enough showmanship to lead everybody to believe it was the high "C." But her closing number is the great. She appears in a beautiful black costume, showing a couple of very pretty, plump limbs, and sings a song about this being the real idea of a successful vaudeville act. She mixes something akin to "Iax" into this portion and still singing back to the rear of the stage and takes the curtain with the spot full on her. It was a riot and she got so many curtain calls that she was forced to make a little speech.

Rate Ellmore and Sam Williams followed her. Any other than this pair would have found it a most difficult spot and would have been in a hole starting. But Kate, known here, wasted no time, and opening with Williams jammed the stage right over. Dressed as an Indian squaw with a couple of totem poles, she was a couple of totem poles. The first part of their act is a sawdust patter stunt, and then she sings a couple of good numbers. Williams sings a couple of good numbers. Williams sings a couple of good numbers. Williams sings a couple of good numbers.

Them Willie Thers, Tipperary, and "Get the Man of a Thousand Poems" isn't very humorous, but it is a good one. The Man of a Thousand Poems isn't very humorous, but it is a good one. The Man of a Thousand Poems isn't very humorous, but it is a good one. The Man of a Thousand Poems isn't very humorous, but it is a good one.

when Eddie started off by some comedy sketch imitating a waiter in a cheap house, was equally good. It looked like a bad. But then he got down to business and sang a couple of good numbers. His companion is equally effective as a comedian. If there were more of him, it would be to the best advantage. He held down a rather important spot in great shape and finished a solid round of applause. Leonard and Willard landed nicely with a musical act, and the act was a woman doing most of the comedy and handling it very well. They got a lot of laughs and made their exit with plenty of recognition to their credit. The Kane, a very nice act, was given a good reception Monday walkout, but the boys have a lot of good tricks that they do well in, in a very nice manner. They have a corking good act of its kind that will do for any class bill in the opening or closing spot.

The Nikko Trio close the show. Three Japanese, two men and a girl, they are a very fair acrobatic act, with a novel device of turning the audience's backs to them, registered by dials on elevated stands for a closing. Unfortunately they were treated to considerable of an over-out.

Marco Twins, billed as grotesque comedians, open the show. Not wishing to do this act an injustice, the best that can be said is that it probably affords a couple of persons a living, but it is a sad commentary on the laws of this country when provisions have not been made which would make it unnecessary for one of us to earn a living by exploiting inherited physical grotesqueness.

Len Lobbey.

FIFTH AVENUE.

New Monday night figures for this house may not have been established this week but the attendance on that night was unusually heavy. Extra chairs were placed in every available place and the solid standees crowd was never diminished. An excellent show was offered and it brought real returns for several acts and in the eight-act program 70 per cent or even more was big time material. Joe Cook headlined and took first honors from in next to closing with his satire on a vaudeville show. Joe was a laugh all the way through. His "old English" stuff in the billing of the long tale about the cinnamon cake had the house wishing for more. He explained the king's messengers had anything that any of the King's messengers had lost to the wind beaten a mile. Cook used up a lot of time in the capable players, especially Eugene Strong, trotted it out, and the affair was a success. It is a much better feature than Valeksa ever showed on the stage here.

On Just ahead, Jay Dillon and Betty Ryan created a nice impression (New Acts). Pete Pinto and Boyle, on fifth, delivered a hit. The trio is recently off the Lower East Side, and the book look easy for the act, unless it be that they are a very nice one. The act is a vaudeville by a jury composed of the audience, with a magistrate, who is the company, handling the affairs of the court. She sinks a bit from opera, a success. It is a much better feature than to show that she is capable of hitting high "C" whether or not she

(Continued on page 32)

BILLS NEXT WEEK (APRIL 5)

IN VAUDEVILLE THEATRES
(All houses open for the week with Monday matinee, when not otherwise indicated.)
The bills below are grouped in divisions, according to the booking offices they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.
Before names indicate act is now doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

R. F. KEITH

Palace Theatre Building, New York City
NEW YORK CITY
Keith's Palace
"Emmi Trentini"
"Over Sea Revue"
Vanity Fair
Georgia Price
Arnaut Bros
Morgan & Wiser
Everest's Monks
Keith's Alabamas
Roscoe Allen Co
Herschel Henlere
Henri Scott Co
Bert Howard
Kingsley & Bunde
Lloyd Wells Co
Morris & Campbell
Black & White
Marletta's Maids
Keith's Colonial
Santley & Sawyer
"Lander Apple Tree"
J S Bloddy & Bro
Chamond & Girls
Moran & Mack
Vera Sabina
Jeanette Germaine
Keith's Riverside
Barbette
Julia Curtis
Love Shop
Harry May
Sophie Tucker Co
Eric Zardo
Franklin Ardell Co
Dooley & Morrins
Ladira & Beckman
Keith's Royal
Wordest Bros
Gossard & Lushy
"Meant Man"
V & E Stanton
"Cave Man Love"
Combe & Novins
J C Morton Co

We Placed
MILLER
AND
MACK
With "Monte Cristo Jr."
Under Our Exclusive Management
ED DAVIDOW AND
RUFUS R. LA MAIRE
1493 Broadway N. Y. City 14-42

G & M Perry
Kennedy & Francis
Page Baker & M
CHATTANOOGA
A. F. Keith's
ATLANTIC CITY
J J Jones
Bert & Earl Co
Kane & Herman
Belle Baker
Walter Bower
Delmore & Lee
A. KUERTA, GA.
Grand
(Macdon split)
1st half
Lawrence & Quirk
Cunningham & S
Edna Nickerson
Gaby Bros & Clark
BALTIMORE
Sheldon & Daily
Rives & Arnold
3 Nitos

SAMUEL BAERWITZ

VAUDEVILLE MANAGER AND PRODUCER

1493 BROADWAY, NEW YORK

NOW IN CHICAGO FOR TEN DAYS AT
ROOM 1104, NORTH AMERICAN BLDG.

IMMEDIATE ROUTES TO DESIRABLE ACTS

Eva Tanguay
Aerial Valentine
Keith's H. O. H.
2d half (1-4)
Orr & Hager
Chas McGook
(Others to fill)
1st half (5-7)
"Rubeville"
Laure Lee
Krant & La Salle
(Others to fill)
2d half (8-11)
Marlyn & Florence
Willie Smith
Emma Stephens
Mme Herman
Preator's 125th St.
2d half (1-4)
Cook & Vernon
Eddie Girard Co
Meyer Burns & W
Kirksmith Sis
(Others to fill)
1st half (5-7)
Courtney & Barrett
Rice & Werner
Scanlon Denno & S
Clark & Yardi
Chas McGook Co
(Others to fill)
2d half (8-11)
Fannie Rice
Bevan & Flint
Tennessee 10
(Others to fill)
Keith's 51st St.
Helen Miller
Lobby Spornard Co
Joe Cook
Zemah
Aleen Stanley Co
Leon Erroll
(Others to fill)
Preator's 8th Ave.
2d half (1-4)
Buckridge Casey Co
Kingsley Bonded Co
Finley & Hill
B & B Wheeler
(Others to fill)
1st half (5-7)
Tabor & Green
Harry Langdon Co
Emma Stephens
Dale & Burch
6 Kirksmith Sis

Stanley & Birnes
Frank Hurst Co
Thos Shee Co
Bessie Clayton
A.L.A.
Lyrie
(Atlantic split)
1st half
The Suttons
McC & Winhill
Dolce Sis Co
Fisher & Gilmore
Jim
BUFFALO
J & E Mitchell
Lacey & O'Connor
Daisy Nellis
J C Rigus
(Five to fill)
BOSTON
Wm Seibini Co
Grey & Byron
Keezan & Edwards
Geo Kelly Co
Katherine Murray
Tom Lewis
Mosconi Family
Donovan & Lee
CHARLESTON, S. C.
Victorias
(Columbia split)
1st half
Reynolds & White
"Playmums"
Neal Abel
Fritchie
CHARLOTTE, N. C.
Academy
Leonard & Porsey
Ginger Shays
Eddie Ross
Breen Family
3d half
Harmon & Co
Dunham & O'Malley
Lyrie
(Birmingham split)
1st half
Birmingham 3

DR. J. BIER, PHYSICIAN

1493 Broadway, New York City

Creole Fashion Pitt
Wanner & Palmer
Cora V Archer
EASTON, PA.
Able O. H.
Princess Nat Tai Tai
Dunn & Wheeler
Furman & Nash
Little Cinderella
2d half
Schapp Circus
Burns & Wilson
Gardner & Hartman

ERIE
Colonial
Alice De Garmo
M & M Dunn
A & M Clark
Fashion Minstrels
De Vore & Taylor
Donald Sis
(Two to fill)
GRAND RAPIDS
Emil & Willie
2 Jesters
Jaletta Bonconi
Wilson Bros
Antioh, Friedl & Co
Geo Jessel
Grey & Old Rose
HAMILTON

Will Oakland
McWaters & Tyson
The Uptons
Spencer & Williams
H. H. HADG
Maletie
Lodge & Robles
"Lois O' L"
Fenton & Fields
Anders
2d half
Gustano & Margie
Jack Dorcy
Walter Allen Co
Belle Montrose Co
Kanawha Japs
CINCINNATI
H. P. Keith's
Wheeler 3
Burns & Fornis
McAllen & Carson
Dillon & Parker
Dorothy Shoen's Co
Patricia
"Putting It Over"
Keith's Palace
Lawton
Sheldon & Daily
Rives & Arnold

Florida 4
Staggole & Spire
Prescott & Eden
Christy & Bennett
Dobson & D
JERSEY CITY
B. F. Keith's
1st half (1-3)
Jean Bernalis Circus
Burt & Burt
Lella Shaw & Pity
Calvert & Shone
(Others to fill)
1st half (5-8)
N & S Kellogg
B Atchinson Ely Co
Bevan & Flint
(Others to fill)
2d half (9-11)
Courtney & Barrett
Tabor & Green
JOHNSTOWN, PA.
Maletie
(Pittsburgh split)
1st half
The Ransomes
Ward & Wilson
East & Present
Hendricks & Stone
Sylvia Mora Co
KNOXVILLE
Hines
(Chattanooga split)
1st half
Mang & Snyder
Neil O'Connell
McCarthy & Stern'd
Lowe Evans & S
D. Ferguson Co
LOUISVILLE
B. F. Keith's
Aerial Slides
Wallace Galvin
Eva Shirley Co
Fallon & Brown
Rose Cogan Co
Dani & Rabin
Santos & Hayes
Lucy Gillette Co
ANDERSON
(Nashville split)
1st half
Al Jerome
Bert Ernie
Paper Dress Rev
Paul Kenna
Challan & Eke
LOWELL
B. F. Keith's
3 Bightly Girls
Rome & Cullen
Lawrence Crane Co
Silda Morris
J & S Leonard
Duffy & Sweeney
Marco Twins
Grand
(August split)
1st half
Nails Bent
Rahn & Beck
Shaw & Campell

Melville & Rule
Arms & Downing
MOBILE, ALA.
Lyrie
(New Orleans split)
1st half
Ermy's Pets
Mabel Sherman Co
"Honor Thy Child"
Astor & McGinty
Rev Be Luxe
MONTGOMERY
A.L.A.

Grand
Earl & Sunshine
Vardon & Perry
Holmes & Wells
Paul La Van & M
2d half
Betty Eldert
Tayden & Ercole
Chabot & Dixon
Kirby Quinn & A
Lixon Bowers & D
MONTREAL
Gordon & Day
"Only Girl"
Rae E Ball & Bro
Hunting & Francis
Geo Jessel
Chandon 3
(Two to fill)

3d Stalls
Malcolm & Lamar
Chas Leary's Pets
Chas F Semon
The Macdonald
MT. VERNON, N.Y.
Preator's
2d half (1-4)
Sultan
Rae Herts Co
Hazel Green & Boys
(Others to fill)
Langford & Fredk
Edna Burt
(Others to fill)
2d half (9-11)
Pussy Brown & B
Harry Langdon Co
Melody Maids
(Others to fill)
NASHVILLE
Billy Gleson
(Louisville split)
The Glocks
Millard & Marlin
Emm Broome Co
Oscar Lorraine
Scott & Las's
NEWARK
Preator's
2d half (1-3)
Julia Curtis
Low Dockstar
F & T Shell
Dunbar Ten'ee 10
Anger
(Others to fill)
1st half (5-8)
"Schal Children"
Jas B. Barton
Margaret Young
(Others to fill)
N & S Kellogg
Dale & Burch
Smith Sis
(Others to fill)

NEW ORLEANS
Finn & Sawyer
Rubee
3d half
Creighton & Stig'd
Burke & Burke
"Quikertn to Bry"
(Two to fill)
RICHMOND
Lyrie
(Norfolk split)
1st half
Page & Green
Countess Verona
Strand 3
ROCHESTER
Temple
B & P Mayo
Warren & Mabel
Bessie Clifford
Curlew & Harris
Emily Darrell
Valerie Berrere
Walter C Kelly
Gautier's Bricklay's
SAVANNAH
Bishop
(Jacksonville split)
1st half
Perchal Girls
Jack Le View
W H Armstrong Co
Alice Lydia Co
Benn Bernie
Lanette Sis
Fell Circuit

BRIDGEPORT
Peter Pan
Henriette Litt
Harmon & Wash'n
Seymour Brown
2d half
Hy Raymond
Fidler & Stevens
\$5,000 a Year

SPRINGFIELD
Foster Hall Co
Slyber & Frabs
Flann
Hanson
Ryan & Ryan
"Melody of Youth"
(Two to fill)
Delmar & Kolb
B & M Stevens
(Others to fill)

SYRACUSE
R. F. Keith's
Musical Johnsons
"French Girls"
C & M Dunbar
Jane Courthope Co
Rooney, Bent Rev
Margot & Francios
(Two to fill)
TOLEDO
1 Dixie Boys
Elvay Sis
Chas Small & Sis
Smith & Troy
Harriet Pierce Co
Harris
Shriners Temple
Texas & Walker
The Duttons
Grubers Animals
Johnson Baker & J
Jordan Girls
(Others to fill)
PORTLAND, ME.
B. F. Keith's
LAST
Roland & Meschan
Chung & Moxy
4 Melody Maids
Billmore & Williams
PROVIDENCE
R. P. Abbe
Samoy
Finlay & Hill
Fadde & Gysi
Margaret Fadula
Helen Keller
Olson & Johnson
La Tye Models
READING
Maletie
Gualano & Mark't
Fox & Mayo
Tommy Allen Co

STEAMSHIP TICKETS
Reservations for All Steamers at
Companies' Rates
FOREIGN MONEY EXCHANGE
Drafts, Postal and Cable Remittances
International Travel Bureau, Inc.
136 East 42nd Street, New York
(Opp Grand Central Station)

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(Two to fill)
Delmar & Kolb
B & M Stevens
(Others to fill)

ERNE YOUNG

OF CHICAGO

Is Now in New York for 10 Days

Address me care VARIETY

Brown & Weston
Sabini & Goodwin
Gracie Huff Co
Frison
Marie Cahill
Harry Hines
Nathan Bros
Sheridan
(Johnstown split)
1st half
Clinton Sis
Dave Harris
Johnny Small & Sis
Smith & Troy
Harriet Pierce Co
Harris
Shriners Temple
Texas & Walker
The Duttons
Grubers Animals
Johnson Baker & J
Jordan Girls
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(Others to fill)
DOOLEY & ELKINE
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GROVER
Nelson & Cronin
Lorenberg Sis & N
Fox & Mayo
Mabel McCane Co

DENTIST

McVicker's Theatre Bldg.
DR. M. J. CARY
Special Rates to the
PROFESION

CHICAGO

HARTFORD

The Belmonts
Elm City 4
Maxim Alton Co
Wheeler & Potter
Sebastian Alga & M

May Foster Co

Randolph & Hale's
Florence Hackett Co
Elm City 4
Sebastian Olga & M

NEW HAVEN

Hip Raymond
Read & Blake
Eddie Huma Co
B & M Hittiche
3d half

Robert Swan

David & Walker
"Night Boat"
Tom McCar Co
"The Girl's Choice"

DELMAIR & KOLB

15,000 a Year
Foster Hall Co
Syrman Al Araba
2d half

Worcester

Autin & Allen
Fiddler & Stevens
G & E Mackay
George's Olympia

Peter Pan

Henrette Litt
"Welcome Home"
Harmon & Wash's
Seymour Brown Co
3d half

May Foster Co

Sam Milton
Florence Hackett Co
La Pine & Emery
"The Girl's Choice"

SPRINGFIELD

Gordon & Germaine
Claxton & May
Scott & Aubrey
Mollet & Francis
Cleveland Bronner Co

Pauline

Keeler & Burnett
Geo. Hume
A H Hodge Co
Read & Blake
Eddie Hume Co

FORD AND PRICE

Wm. John Simon Co, Gen. Hume, Mass. P. L.

CHICAGO B. F. KEITH

Vanderbilt Exchange, Chicago

BATTLE CREEK

30 Pink Toss
Norwood Hall
Brown's Mas Rev.
3d half

Herman Leib Co

Hampton & Blake
"Three to fill"
GALT, OAN.
Seeds & Co

BAY CITY

Stuart & Lewis
"That's My Wife"
CRAWFORDS
VILLE

Regent

Williams & Taylor
Geo. Damarel Co
(One to fill)

B & J Gray

James Howard
Garcinette Bros
(Two to fill)

Jackson

Venetian 4
Nixon & Sans
Harry Ryan
Nash & O'Donnell

LA PRANCE BROS

Al Ripon
Grindell & Eather
Harry Hayward Co
Bob White

Joe Damarel Co

Browning & Davis
Polette Peart & W
Cronin's Men

FLINT

Great Harmon
Rice & Newton
Chas Mack Co
Looney Haskell
"Every Sailor"

Regent

Pierce & Goff
Pierce & Goff
DeWitt & Robinson
Lillian Watson

ELLIS LA HALL

Merillies & Doris
Billy Shanon
Brown's Mas Rev
(Two to fill)

Regent

Brown & Jackson
Harry Hayward Co
Joe Laurie Jr
3d half

B & J Gray

"League of Nations"
Joe Laurie Jr
"Planoville"
(Two to fill)

Regent

Kelly & Day
Great Harmon
Vernon & Rogers

LEO BEERS

Playing Principal Cities in the World with
Julius Eitinger Co.

LOGANSPORT

Colosied
3d half
Williams & Taylor
OWARD
Strand
2d half
Bijou Circus
Rice & Newton
Keno Keys & M

BOSTON B. F. KEITH

Vanderbilt Exchange, Boston

BANGOR

Opera House
Arthur Hill Co
Amy Francis
Boyd & King
Ball & Jack
3d half

SAGINAW

"That's My Wife"
3d half
Gracie Sisters
Devitt & Robinson
"Planoville"
Lower Haskell
"Every Sailor"

WESTERN VAUDEVILLE

State-Lake Theatre Building, Chicago

ABERDEEN, S. D.
Dancing Kennels
Gertrude McGill Co
Sims & Warfield
4 Queens

ALTON

Hippodrome
Gordon & Delmar
Eddy 1-
3d half
Saxton & Farrell
More & Ely

BELLEVILLE

Washington
Barlow
Rome & Ward
Bill Robinson
Huey 2d half

BRANDON, OAN.

Wanda
Bill Pruitt
(Two to fill)
"FARGO, N. D."
4 Queens
Grand

CHICAGO

"Toughie"
Pink & Moe
(Four to fill)
LaPetite Rev
Lewis & Jones
Arco & Virginia
Raymond Wyle Co

CHICAGO

Swain's Cockatoo
Vera Berlin
Gardner Douglas Co
Gardner Revere
3d half
Rawson & Claire
D Stephen Hall
Hicketo Bros Co

CHICAGO

Phama
Moore & Ely
Gaelic Moon
(Three to fill)
Jennie Miller
LaFrance Bros
(Four to fill)

CHICAGO

Will Morris
Gardner Douglas Co
Gaylord & Heron
John T Ray Co
Immer 2d half

CHICAGO

Puppette
Gardner & Heron
Burns & Lynn
John T Ray Co
Immer 2d half

CHICAGO

Bentley & Walsh
Blondell
John T Doyle Co
Ronald & Ward
Borsini Tr

CHICAGO

Will Morris
"Making Movies"
Murphy & White
"Resists"
3d half

CHICAGO

The Rials
Burns & Lynn
Frank Halls Co
"Makin Movies"
COLUMBUS, NEB.

CHICAGO

Same bill plays
Front 9-10
Luna & Tuen Co
Ethel Johnson
The Vitaphone

CHICAGO

Argo & Virginia
Angel & Fuller
(Three to fill)
3d half
3d half
3d half

CHICAGO

Swain's Cockatoo
Stratford Comedy 4
Peggy Brooks
Colonial Belles
3d half
Pencock Revue
Bertie Fowler

DR. JULIAN SIEGEL

Official Dentist to the N. Y. A.
103 Broadway (Peterson Building), New York

Taylor & Francis

O Wallace & Ben
3d half
Broslus & Brown
Cliff Clark
C & M Cleveland
Baseball 4

OSHKOSH, WIS.

Grand
2d half
Toth Hammer
Boothey & Rich'd
Nora Allen Co
Tom Pollett Co

RAVINE, WIS.

Cliff Bailey 3
Briers & King
Hackett & Delmar
Green & Dean
2d half

ROCKFORD, ILL.

Palace
Monroe Bros
Holliday & Willette
Coley & Jaxon
(Three to fill)

ST. LOUIS

Wanda
A & L Bell
Charles Matthews Co
Bill Pruitt
"Look Pleasant"

ST. LOUIS

Duke & Duchess
Gordon & Delmar
"Let's Go"
(Two to fill)
HOLLY CITY
Lucille & Cockie
Lyons & Yeaco
Travers & Douglas
Ruth Baird
4 Mortons
Broslus & Brown

ABE I. FEINBERG

1403 Broadway—Sole and Supt. 362-1-6, N. Y.
Thirty years' play of variety in dramatic acts

CHICAGO

Stuart & Woods
Peggy Brooks
Fick's Mules
(Three to fill)
HOLLY FALLS
Orpheum
Cliff Clark

CHICAGO

Hal Davis Co
Krayona Co
M & E Bros
LAB & Whifford
Jack Symonds
KANSAS CITY

CHICAGO

Same bill plays
Victoria 5-10
Via Quinn
Jas B Carson Co
Polly O & Chick
Evan & Lee
Helene Davis
Nestor & Vincent

CHICAGO

Gus Edwards Co
Victor Moore Co
Luna Lemar
Florence Roberts
Irving Fisher
Mr & Mrs J Barry
Will J Ward Girls
Frovent & Gould
Barber & Jackson

CHICAGO

Dresser & Gardner
J R Johnson Co
Ward & Van
J Ford & Girls
Kennedy & Rooney
Robbie Gordone
Eva Taylor

CHICAGO

James & Ryne
Marshall Montgo's
Polly Simon
Waltham & Prince's
Geo A Moor
Dancing Kenneds
Smith & Kaufman

CHICAGO

Emma O'Carling
"For Pity's Sake"
Kinney & Corinne
Harry Johnson
Maria Lo
Ryan & Orlov

CHICAGO

ARE YOU WORKING NEXT WEEK?
THE REAL PRODUCTIONS CO.
1111 Broadway, New York
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 Creamy & Dwyne
 Marmelin Sls Co.
 Bernard & Duffy
 Low Price Co.
 Pietro
 Will M. Creamy
NEW ORLEANS
 Ophelme
 Fritz Schell
 Jazland Nyal
 Inhoff Conn & Cor
 Joe Towell
OAKLAND
 Ophelme
 (Sunday opening)
 Postock's School
 Basil Lynn Co.
 Mahoney & Auburn
 Alexander Kids
 O'Donnell & Blair
 Ben K. Barry
OMAHA
 Ophelme
 Chas. Greenwin Co.
 Bert Flitgibbon
 "Last Night"
 Kenny & Hollis
 Duffy & Caldwell
 Plasco Co.
 Lucille & Cockie
SACRAMENTO
 Ophelme
 (S-F)
 (Same bill plays
 Fresno 1-10)
 Billy Sharpe's Revue
 Sarah Padden Co.
 Phil Baker Co.
 Ayres & O'Neill
 Bynes & Gehan
 Lucas & Inez

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Palman Building, New York City
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 American
 Musical Wayland
 Marindale & V
 Jack Alfred S
 Otto Bros
 Al H. White Co.
 Talbot & Burdette
 Senator F. Murphy
 Chyo & Chyo
 Gormley Sls Co.
 Retter Bros
 Moore & Fields
 Golden Bird
 Octavo
 C. S. McDonald
 W. Gilbert Co.
 (Two to fill)
 Victoria
 Minnetti & Shidell
 M. Russell Co.
 E. Hegen Co.
 Billy K. Wells
 Dorch & Russell
 Ward Bell & Ward
 Allen & Moore
 Lincoln Highman
 Dunham & Edwards
 Stafford & DeRoss
 Lancela Se.
 Harry Tauda
 Essig Reed
 Hal Johnson Co.
 Demarest & Colts
 Virginia Stoppers
 2d half
 Tate & Telle
 Bobby Van Horn
 Rolland & Ray
 New Leader
 Tylou & Rogers
 Greaser Ss.
 Tate & Telle
 Grey & Klumker
 Jean Sothorn Co.
 Tylou & Rogers
 Vitas Auburn Co.
 2d half
 Marindale & V
 Billy K. Wells

John Cook Co.
 Maxine Dancers
 (Two to fill)
 2d half
 Monte & Part
 Jones & Johnson
 McConnell & S
 (Two to fill)
BROOKLYN
 Metropolitan
 Aerial Lloyds
 Bobby Van Horn
 Lincoln Highman
 Henry & Moore
 Mystic Hanson S
 Joan Sothorn Co.
 C & T Harvey
 Jack Alfred J
 (Two to fill)
DETROIT
 Detroit
 Seymour & Jean's
 L. & E. Miller
 Frank Stafford
 Joe Whitehead
 Cook Mortimer & H
DELUTH
 Low
 Sheppard & Dunn
 Homer Lind Co.
 2d half
 4 Hairs
 McDermott & H
 Gordon & Gordon
 Senna & Weber
 Mumford & Stanley
 4 Bangors
FALL RIVER
 Sutter & Dell
 Wyandott
 Helen Celene Co.
 Andrew Mack
 Swartz & Clifford
 2d half
 B. & H. Housen
 Walter Low Co.
 Danahoe & M
 Kilgus Jane
HIPPODROME
 3 Deloyons
 James & Keiths
 "Let's Get Married"
 Chas. Johnson Co.
 Henry S. Moore
 Shirley Sls & Bernie
 2d half
 Andrew
 Morton Bros
 Danahoe & M
 Raines & Avery
 Cobber & Lane
 2d half
 3 Pures
 John Cook Co.
 Carllale & Romer

Steve Freds
 Hallen & Goss
 "Some Baby"
 2d half
 Kinso
 Grace Leonard Co.
 Mayo & Nevins
 Conroy & O'Donnell
 Kinkaid Kellins
MODESTO
 Low
 Hippodrome
 (1-5)
 (Same bill plays
 Hanford 6)
 Andrieff Trio
 Morton Bros
 Martha Urbank Co.
 Raines & Avery
 Norris Baboons
 2d half
 Billy Miller Co.
 Kipp & Kippy
 Carr Trio
 Billy Miller Co.
 Harry Goulson
 Corredalia Adams
SAN ANTONIO
 Kennedy & Kramer
 University 3
 Jack Healy Co.
 S. J. Noble
 Barnold's Animals
 Cal Diamond Co.
 S. J. Noble
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 Arthur Ribby
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 Driscoll & Westcott
 Mulhally McCarthy Co.
 2d half
 NEW ORLEANS
 Crescent
 The Emboes
 Henry J. Kelly
 Jimmy Rosen Co.
 Vainally
 Mons Adolphus Co.
 2d half
 Fox Bann Co.
 Gordon 2
 Leon Stanton Co.
 Brewster
 Wm. Stet
 Bernard
NEW ROCHELLE
 Gormley Sisters Co.
 Hamilton & Rose
 The Scrantons
 2d half
 LaFollette Co.

CALGARY
 Fashion Day
 Miller & Capman
 Tiffner & Teno
 Weaver & Weaver
 "Oh That Melody"
CLEVELAND
 Grand
 Oklahoma Four
 Stanley & Lee
 Cockley Dunlavy Co.
 Brown & Jackson
 Mites
 Mason & Cole
 Tom Nawi Co.
 Baker & Redford
 Casting Campbells
DENVER
 Pantages
 Henry & Adelaide
 Fluke & Fallon
 Glasgow Maids
 Chung Hwa Four
 Great Howard
DETROIT
 Majestic
 Raymond Wilbert
 Berniel Bros
 Carro & Noll
 Simpson & Dean
 Harry Gerard Co.
 The Rials
 Fred W. Brown
 Beatrice Morrell Co.
 Frank Bush
 Haxman
 Regat
 3 Nilton Jans
 C. Loyal Lorraine
 Little Caruso & P
 2d half
EDMONTON
 The Millets
 "Del a Phone"
 Jessie Hayward Co.
 Jennings & Mack
 Harry & Laid
 Hiding Lions
ST. FALLS
 Pantages
 (Same bill plays
 Helena 8)
 H. H. Savary
 "The Great Seal"
 "On"
SPOKANE
 Pantages
 Nelson & Kalland
 Lonnie Nace
 Ross Valady
 J. C. Mack Co.
 Frank Horrell
 Jans & Hansen
TACOMA
 Pantages
 Gypsy Trio
 Maraden & Manley
 Los Angeles
LOS ANGELES
 Pantages
 William Bros
 Gertrude Newman
 Bender & Mehan
 Business in Busin's
 Texas Comedy 4
 Little Flip & sup'n
MINNEAPOLIS
 Pantages
 (Sunday opening)
 Dawntons & Rose
 Pity & Althorn
 Jessie Hayward Co.
 Pete Pinto & Coyle
 Louis & Lewis
OAKLAND
 Pantages
 (Sunday opening)
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 Jones & Sylvester
 Shaw's Dancers
ODEN
 Pantages
 (S-F)
 Mori Bros

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 The Crigtons
PORT WORTH, TEX.
 Lydia Barry
 "Indoor Sports"
 Lane & Moran
 Horlick & Sarampa
PORT WORTH, TEX.
 Majestic
 Barthold's Birds
 Green & Myra
 Magic Glasses
 Allman & Nally
 A Whirl of Variety
 James Evans
 Palfrey Hall & B
GALVESTON, TEX.
 Majestic
 (Same bill plays
 Austin 8-10)
 Hugo Roe
 Murray Roy
 Mrs. Gene Hughes
 Chris Richards
 Gertrude Hoffman
 The Sharrocks
 Ward & Dooley
HOUSTON, TEX.
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 Lakoon & Dupreese
 Arthur Deacon
 Stone & Mover Sls
 2d half
 Hackett & Francis
 Fada & Frollos
 Mills & Smith
 Cunningham & D
BALTIMORE
 Hippodrome
 J. & I. Melva
 T. & C. Breton
 J. Brownies
 Cortelli & Rogers
 4 Solares
 2d half
 3 Deloyons
 B. & E. Mathews
 "Let's Get Married"
 Lawrence Johnson
 Sakata Trio
BALTIMORE
 Hippodrome
 Aros Bros
 Bernard & Merritt
 Lella Gray Co.
 Ward Bros
 Primrose Mins
BIRMINGHAM
 Bites
 Linko & Linko
 Driscoll & W
 Mulaly McCarthy Co.
 Senna Harrison Co.
 Military Rev
 2d half
 Oonahue & Fletcher
 The McNaughtons
 LaRosen & Dupreese
 Arthur Deagon
 Stone & Mover Sls
CHICAGO
 McKivickers
 Beth Stone Co.
 Bulnah Pearl
 Kaufman & Lillian
 Nones O'Clock
 Dorch & Russell
 Flying Weavers
CLEVELAND
 Gordon 3
 Wilfred Dubois
 Kaufman & Lillian
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 Girdi & Durkin
 Girl in the
DALLAS
 Hippodrome
 Lester Raymond Co.
 Dorothy
 Bertram May Co.
 LeRoy & Dresdner
 4 Themasians
 Bohn & Bohn

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 Pearl Abbott Co.
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 Liberty
 Specter & Leas
 Ryan & Moore
 Honermon Inn
 Wm. Stet
 Random 3
 2d half
 Swain's Animals
 Neal & Stewart
 Tom Davies Co.
 Coscia & Verdi
 Golden 7
PITTSBURGH
 Lyeveam
 C. & E. Prabel
 Manning & Hall
 Haral Harrington
 Harry Antrim
 Fred LaReine Co.
 2d half
PROVIDENCE
 Rose & Dell
 Farmer & Blanks
 Blair & Crystal
 Law Welch Co.
 Golden 7
 2d half
 LaVine
 Sheppard & Dunn
 Homer Lind Co.
 2d half
 Ling & Lons
SACRAMENTO
 Hippodrome
 Vos & Tully
 Allen Gray
 Hart & Helene
 Roberts & Straw
 Eight Dominos
 2d half
 Bussies Dora
 Dellbridge & G.
 "Melody Show"
 Powell & Worth
 Eugene Bros
ST. LOUIS
 Garrison
 Marshall & Walton
 Murray Leslie
 "Oh Annie"
 Hamilton & Blake
 Faber Bros
 2d half
 J. & I. Melva
 Fredrick & Palmer
 Kingsley & Munson
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 New York and
 Chicago Offices
 Ward & Dooley
 Abrams & Johns
 4 Volleys
 Nevins & Gordon
 Walters & Walters
 "His Taking Way"

Costs & Duffy
 Sides Bar & B
 Bert Stoddard
 Ward & King
 Horriette Desbarrie
 Bud Snyder Co.
PORTLAND
 Pantages
 Phil LaTocha
 Person & Oliver
 Patrick & Otto
 Aleko Pantes & P
 Quinn & Cavers
 "Oh Mike"
REGINA, CAN.
 Pantages
 (S-F)
 (Same bill plays
 Saskatoon 8-10)
NORVELLS
 Thunder Mountain
 Barry & Leighton
 Glasgow Maids
 Chung Hwa Four
 Great Howard
SPRINGFIELD
 Majestic
 Raymond Wilbert
 Berniel Bros
 Carro & Noll
 Simpson & Dean
 Harry Gerard Co.
 The Rials
 Fred W. Brown
 Beatrice Morrell Co.
 Frank Bush
 Haxman
 Regat
 3 Nilton Jans
 C. Loyal Lorraine
 Little Caruso & P
 2d half
EDMONTON
 The Millets
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 Gypsy Trio
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 Los Angeles
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 Rooster & Dog
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 Shaw's Dancers
ODEN
 Pantages
 (S-F)
 Mori Bros

One Smile On Monday Beats Ten On Sunday

Monday Morning—to my mind, the most important of our vaudeville week. Artists coming in from all over the country, trains late, not sure of proper hotel-accommodations, in other words every excuse for a grouch, but if the artist is met with a smile by the House Staff, finds a smiling leader in the pit and a smiling crew on the stage, the grouch never comes to the surface. Questions of billing, position, etc., that seem so important, prove trivial matters when approached with a smile and by the time for the raising of the curtain for the matinee everyone is happy and the smiles do not stop at the footlights.

An audience can tell in the first twenty minutes whether things are working smoothly back of the curtain line and it only takes a short time for the good feeling that is prevalent there to go out over the footlights, and as a result acts and individuals score successes and the Monday matinee audience goes out with a smile to pass the word around that there is a great vaudeville show in town.

All of which brings me back to the truism that "A smile on Monday is worth ten on Sunday."

HARRY T. JORDAN,

Gen. Mgr. B. F. Keith's Theatre, Philadelphia, Pa.

Two Letters of Interest to Every Person in Vaudeville

MR. EDWARD F. ALBEE,
Palace Theatre Bldg.,
New York, N. Y.

Waterbury, Conn., March 23, 1920.

Dear Sir:

I have been reading your letter which you have sent out, same having come to me as manager of Jacques Theatre.

No doubt you are aware that I was one of your worst enemies but when I see you working in the right direction I think a letter complimenting you on the stand which you are taking is in order at this time. There was a time when you might have figured a letter like this as an indication that I was trying to get something in the show business. That day is gone by and show business in my life is now but a secondary consideration, and also, my income is much greater from my outside investments and ventures so that whatever I say in this letter is sincere and I hope will be to the point.

I believe your newspaper, if handled right, a bully idea, and also the insurance for actors in the N. Y. A. is very good. These little acts of kindness to the actor is something I always advocated, even when I was an usher, and I believe in the saying: "When you take an actor's heart away you take away his talent."

Big manufacturers with whom I am coming in daily contact are looking upon their help in the same manner in which you have started to look upon the actors.

We will have labor unrest and a certain amount of uneasiness for a little time now but I am quite positive that the sane and sensible means for all men in all walks of life will prevail as they always have and that the so-called agitator will not accomplish much.

I think the theatres should try to have eliminated songs and gags knocking men of money or that lead the ignorant mind to think such people are of the "devil."

I am in touch with the vaudeville situation as I am now playing Sunday night concerts and I have had the pleasure of talking to a number of artists lately and from what I hear they are more satisfied with conditions now than ever before but still there is a lot of work to be done, as a great many will figure that a man of your wealth, position and strength has some double reason for trying to make friends. Before I got into other branches of business in this life I

no doubt would have looked upon your motive in the same manner but in the last five or six years I have had the pleasure of meeting a number of men I have drawn the wrong picture of and found after all that they were human beings, and with the exception of the discipline they had to maintain to get results, they showed more consideration for humanity and their fellow-men than a majority of so-called heroes.

I have now got to the point where I am going to give you the credit, as you have reached the heights in show business, that your efforts and advice at the present time are sincere, as I am quite sure they are.

I hope I have not bored you with this long letter and will close wishing you the best of luck and success in whatever you may undertake, and I will help you all I can and render all the assistance I can without expecting any applause or making a grand stand play.

Yours respectfully,

JAMES CLANCY,

Manager and Part Owner Jacques Amusement
Company, Commissioner Waterbury Community Service.

New York, N. Y., March 29th, 1920.

My dear Clancy:

Yours of March 23rd received. I was indeed surprised to hear from you, and much pleased to hear that you are making headway in the theatrical business.

The sentiment expressed in your letter in reference to my work is much appreciated. I am happy to say that I have the greatest co-operation from the vaudeville managers throughout the United States in endeavoring to make vaudeville a happy, safe and prosperous business for all concerned. The artists are co-operating in the most liberal and staunch manner; misunderstandings are minimizing and good fellowship and consideration is the prevailing spirit on both sides.

I wish you continued success in your new field, and appreciate the spirit that prompted you to write the letter.

Sincerely yours,

E. F. ALBEE.

Mr. Jas. Clancy,
Waterbury Community Service,
Waterbury, Conn.

THE IRVING BERLIN

ENTRIES

P. S.—Following is some "inside 'info'" on the entries in this great race:

No. 1 I'LL SEE YOU IN C-U-B-A

Made every post a winning one. Ridden by that top-notch jockey IRVING BERLIN—the season's Champion.

No. 2 MY SAHARA ROSE

Ridden by Grant Clarke. Trained by Walter Donaldson—a strong tip to performers. Get aboard—has worked wonderfully for Harn, Fox and other clockers. Looks like another "CUBA."

No. 3 TIRED OF ME

Fast and furious. Will take the track and win all by himself. A ball all that can go on any kind of track. I mean act. One you won't tire of. Trainer Winslow's pet.

No. 4 THE CROCODILE

THE DARK HORSE and the one to watch. An instant and large of rare value and stunner. Duration's favorite. Well-handled by Harry Akst, Mutzan and Rogers. All the leaders are playing this one heavy.

No. 5 WAS THERE EVER A PAL LIKE YOU

Was there ever a horse like this bred to speed trained for endurance. Jockey Berlin gave this one all he had with the result that it's the "C" horse that wins races and all audiences.

No. 6 When My BABY Smiles

A keen knitter. A time destroyer. A fast worker. A great finisher. A winner.

No. 7 I'VE GOT THE PROFITEERING BLUES

Got away good. Led throughout. Won eased up. But all you can on this "baby." Greased Lightning. NIFF SAID.

No. 8 I'LL ALWAYS BE WAITING FOR YOU

Bookmakers beware. Shorten your odds or you'll go broke betting against this one. The public's choice. The performer's favorite. The one that caught every "judge's" eye in the country. He just WAITEZ in.

No. 9 I Left My DOOR OPEN and My Daddy Walked Out

They left the barn open and this one pranced out and never quit till the field was dizzy from her or his (what's the odds) marvelous speed.

No. 10 I'll Always Keep a CORNER in My Heart for Tennessee

A young horse with an old head. Runs straight and true. Will win every race on any hill. Can go with the best and never give up the lead. A "humdinger."

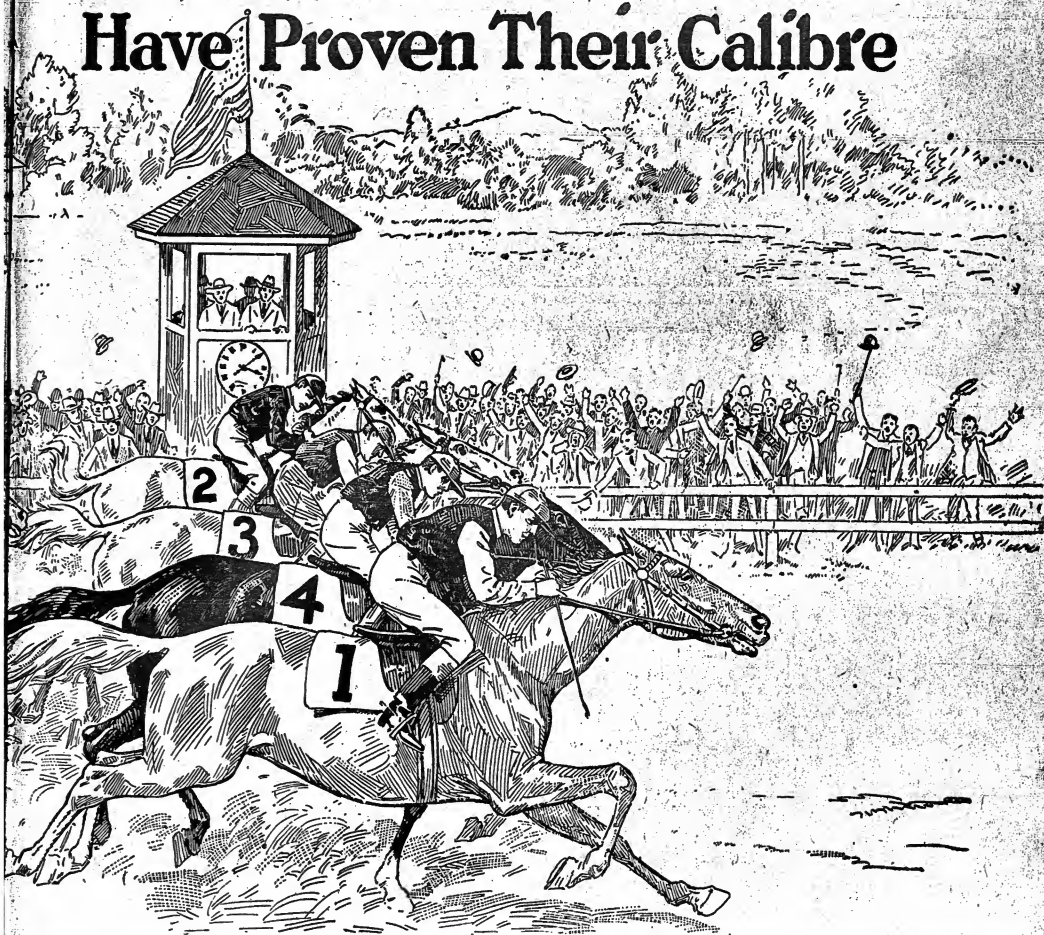


Murray Ritter, 119 No. Clark St., Chicago, Ill.
Winthrop Brookhouse, 180 Tremont St., Boston, Mass.
Fred Wright, 1107 Chestnut St., Philadelphia, Pa.
Dave Wohlman, Savoy Theatre Bldg., Fifth Ave., Pittsburgh, Pa.
Earl Taylor, 511 Pantages Bldg., San Francisco, Cal.
Elmer Olson, Pantages Theatre Bldg., Minneapolis, Minn.

IRVING BERLIN

CLIN INC. "DERBY"

All the Entries in This Race
Have Proven Their Calibre



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Cliff Burns, 711 Lyric Theatre Bldg., Cincinnati, Ohio.
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1599 BROADWAY

OUR NEW HOME

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We also wish to announce that in connection with going into our new Home, we offer to the profession, our new numbers, in fact the best numbers we have ever published.

**NEW
HOME**

**NEW
SONGS**

**NEW
STAFF**

**1599
BROADWAY**

AN OVERNIGHT HIT

MARION

(YOU'LL SOON BE MARRYIN' ME)

Great Single or Double Version. Great Pattern

GET THIS SONG AT ONCE

IF YOU WANT LAUGHS IN YOUR ACT—GET THIS

**LEAP FOR A MAN, GIRLS,
IT'S LEAP YEAR**

The public is tired of Prohibition Songs

GET THIS SONG WITH A NEW IDEA

WATCH THIS BALLAD

UNDERNEATH THE MOON

The Composer of this song wrote

PRETTY LITTLE RAINBOW—NUF SED

A RAG NUMBER WITH A STORY

**THEY CALLED IT THE
DIXIE BLUES**

DON'T OVERLOOK THIS NUMBER

**PAY
US
A**

**VISIT
AT**

**OUR
NEW
OFFICE**

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BROADWAY**

We hope to see our old friends, and hope to make new ones, in the Profession, at our New Home. Leaders pay us a visit.

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THE
SHARROCKS
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Direction, PETE MACK

Greetings to
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 FROM

SINGER'S MIDGETS

Direction, PAT CASEY OFFICE

Say:

"ORPHEUM"

And you think of

"Quality Supreme"—"High Class"—"Refined Vaudeville"—"Superfine Management"—"Superlative Art"

Say:

**"LAUREL
LEE"**

And you think of a

CHUMMY CHATTERER

Who Blends Beauty with "Jazz"—Mixes
 "Class" with a Punch—Puts Snap, Spice and
 Sparkle Into 16 Minutes of Dazzling Chatter
 and Songs—Blends Sweetness with Speed and
 Fun, So "They" Roar—on BIG TIME!

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**HOMER B.
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AND

**MARGUERITE
KEELER**

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MAX HART

The penny-wise warn you against "paying for a label."

Some labels are worth paying for.

There is a security and confidence in wearing clothes, that comes of confidence in the standards of the maker.

When you turn down your garment you smile with a radiant sense of satisfaction as your eye flits over this label:



Maybelle makes no apologies for living, working and remaining in Chicago.

Women of the stage require perfect appointment, just as thoroughly when they are in Chicago as when they are in Paris.

Maybelle is not proclaiming that Chicago is as great as New York—only that in Chicago she is the foremost creator of designs and models in

GOWNS—WRAPS COSTUMES—ROBES

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ALWAYS

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EXCLUSIVE MILLINERY

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Among the patrons who have that perfectly clad sensation born of the Mlle. Maybelle, Inc. label—and all that is attached to it and all it is attached to are:

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Blossom Seeley
Patricola
Sophie Tucker
Emma Bunting
Catherine Crawford
Mme. Burnell
Leslie Harcourt
Mabel Rogers
Mary Cranston
Morette Sisters
Rae Samuels
Emma Carus
Yvette
Gladys Clark
Sylvia De Frankie
Jane Barber
Ruth Royce
Flo Jacobson
Ester Walker
Jean Tynes
Kitty Hart
Freida Leonard
Jeanne Gibson
Ethel Arnold
Dorothy Phillips
Dolly Wilson
Cecil Foster
Mamie Holland

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Arthur Pearson
Lew Cantor
Marigold Revue
Inspiration Girls
Dewy and Rogers
Scandals
Thomas Beatty

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SAM HEARN

"The Rube With His Fiddle and Bow"

A Tremendous Hit

Touring the Orpheum Circuit

Direction, **LEWIS & GORDON**

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Established 1870

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ORPHEUM CIRCUIT Inc.

8% Cumulative Convertible Preferred Stock

We are offering unsold balance of the **Eight Per Cent. Cumulative Convertible Preferred Stock** of the Orpheum Circuit Inc., at par value,

\$100 PER SHARE, AND ACCRUED DIVIDEND

Of the total outstanding issue of \$6,876,100 more than **72 per cent.** is being retained by the founders and owners of these theatres.

The proceeds of this financing will permit the building of additional large theatres in Kansas City, Minneapolis, Memphis, Los Angeles, San Francisco, and other important cities.

The properties of the Orpheum Circuit have been appraised by the American Appraisal Company at \$13,033,835 after deducting bonds. This means that every share of Preferred Stock is backed up by \$158.72 in tangible assets exclusive of the valuable leasehold rights and of good will.

Net earnings last year before taxes were more than six times the amount of the dividend requirement for the whole outstanding issue of Preferred Stock.

Messrs. Martin Beck and Morris Meyerfeld, Jr., and their associates will continue in control.

You have played the Orpheum Circuit. You know from your own observation that it is as sound, as permanent and as well organized a business enterprise as there is in the United States.

This preferred stock is an investment. It has behind it conservatively appraised assets in land and theatres far in excess of the entire issue. It pays eight per cent a year. In addition the holder has the privilege of converting each share of Preferred into two shares of Common stock at any time.

We regard this as an exceptionally sound investment.

Subscriptions in any amount may be sent to us direct or made through any member of the New York, Boston or Chicago Stock Exchanges.

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RICHARDSON, HILL & CO.

Established 1870

50 CONGRESS STREET, BOSTON, MASS.

Members New York, Boston and Chicago Stock Exchanges



Jack Osterman

*They Liked Me
from Michigan Ave, Chicago, to the
Pacific Coast, and Something tells me
they'll like me from Chicago to the
Atlantic Coast and Broadway.*

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177 North State Street

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Extends to

Mr. MARTIN BECK

and associates

Congratulations on the successful achievement of their
plans in organizing the Greater Orpheum Circuit

Compliments To The Orpheum Circuit

FROM

The Pint Size Author Comedian

JOE LAURIE, JR.

PRESENTING

"WHATICA"

In preparation: A Cycle of Monologues, all
conceived and written by Joe Laurie, Jr.

JOE LAURIE, JR.

INTRODUCES

"HIS SISTER ANNIE"

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JOE LAURIE, JR.

INTRODUCES

"HIS UNCLE HARRY"

Also Two-Reel Feature Comedies starting this summer, of

"JOE LAURIE AND FAMILY"

All of these are copyrighted and protected.

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ORPHEUM THEATRE, WINNIPEG
ORPHEUM THEATRE, VANCOUVER
ORPHEUM THEATRE, OMAHA
ORPHEUM THEATRE, MEMPHIS
ORPHEUM THEATRE, DULUTH
ORPHEUM THEATRE, SALT LAKE
ORPHEUM THEATRE, DES MOINES
ORPHEUM THEATRE, LINCOLN
PALACE MUSIC HALL, CHICAGO
MAJESTIC THEATRE, CHICAGO
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PALACE THEATRE, ROCKFORD
COLUMBIA THEATRE, DAVENPORT
MAJESTIC THEATRE, SPRINGFIELD
EMPRESS THEATRE, DECATUR
CLUNIE THEATRE, SACRAMENTO
WHITE THEATRE, FRESNO
ROYAL VICTORIA THEATRE, VICTORIA
GRAND THEATRE, CALGARY

The undersigned managers of theatres of the executives of the great organization on its progress, its

Mr. Roche
Palace Music Hall

Chicago-

Edmund Perry
Clyde Theatre
Salt Lake
Utah

Edmund Perry
Clyde Theatre
Salt Lake
Utah

Edmund Perry
Clyde Theatre
Salt Lake
Utah

Harry O. Pines
Grand Theatre
Orpheum
Calgary, Alta.

Wm. P. Byrnes
Orpheum Theatre
Annapolis, Md.

John A. Bostrom
Orpheum Theatre
Memphis Tenn.

Frank W. Phelps
State-Lane Theatre
Chicago

Marjorie
Orpheum Theatre
Denver Colo.

ORPHEUM CIRCUIT heartily congratulate the
standing with the public and its good will of the artists:

James Pilling
Orpheum Theatre
Vancouver B.C.

W. G. Tisdale
Majestic Theatre
Chicago

Harry C. Cornell,
Orpheum Theatre
Oakland Calif.

W. G. Tisdale
Heilig - Orpheum Theatre
Portland Oregon

Lawrence Lehman
Orpheum Theatre
N. C. Mo.

George C. Dackett
Orpheum Theatre
Winnipeg

Harry C. Cornell
Orpheum Theatre
Lincoln, Neb.

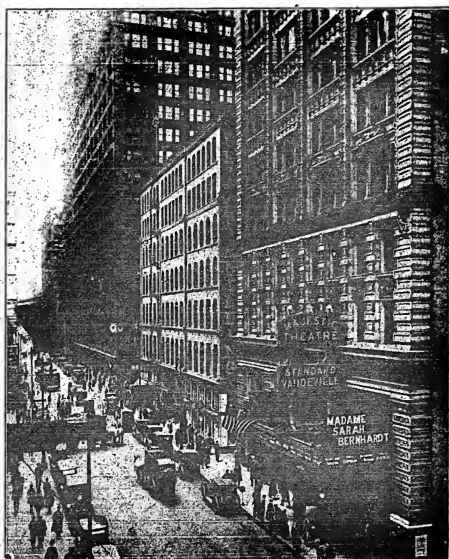
William Gray
Orpheum Theatre
Des Moines, Iowa

James C. Dackett
Majestic Theatre
Milwaukee, Wis.

Edward C. Farnin
Orpheum Theatre
Sulbut, Minn.

Hugo Hertz
Orpheum Theatre
San Francisco, Cal.

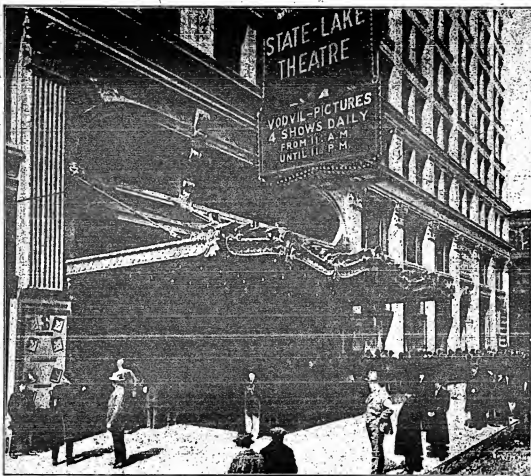
W. G. Tisdale
Palace Theatre
Milwaukee, Wis.



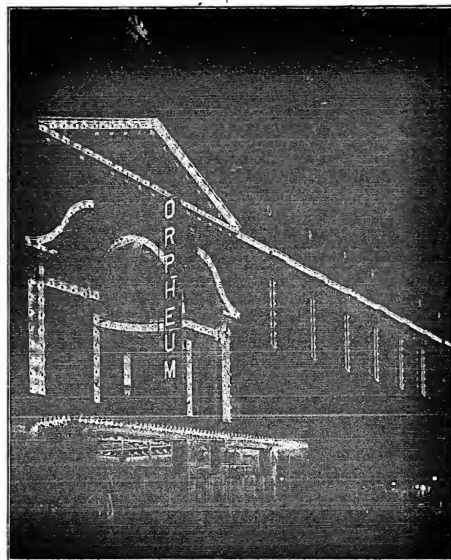
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CHICAGO



PALACE THEATRE
CHICAGO



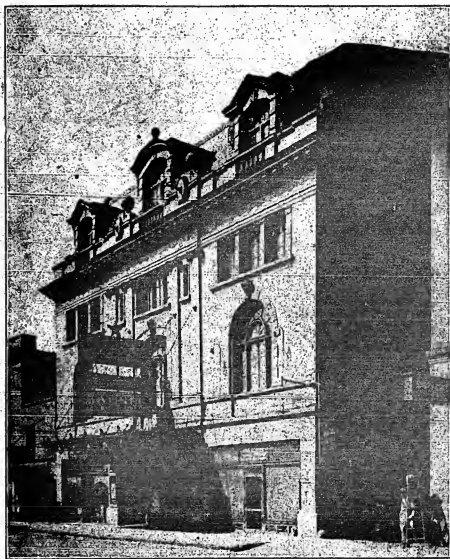
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CHICAGO



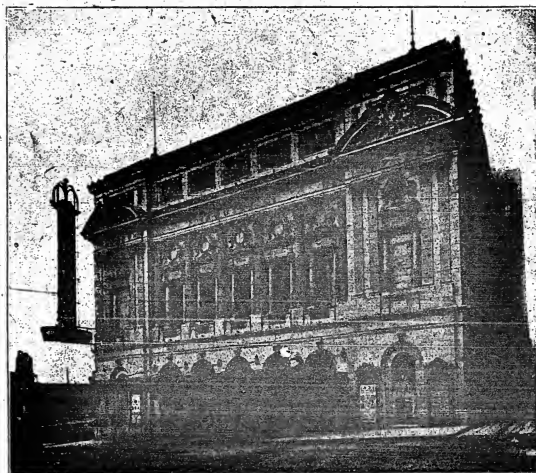
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DENVER



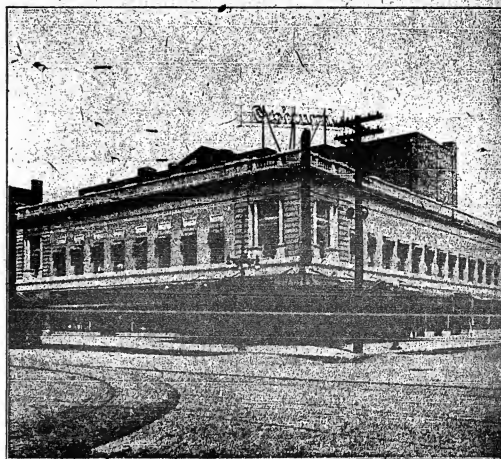
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DULUTH



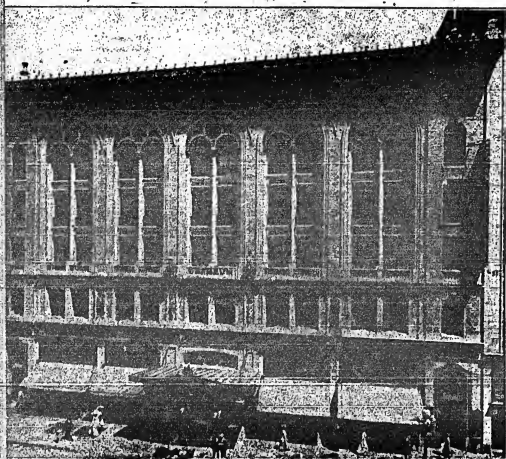
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DES MOINES



ORPHEUM THEATRE
KANSAS CITY



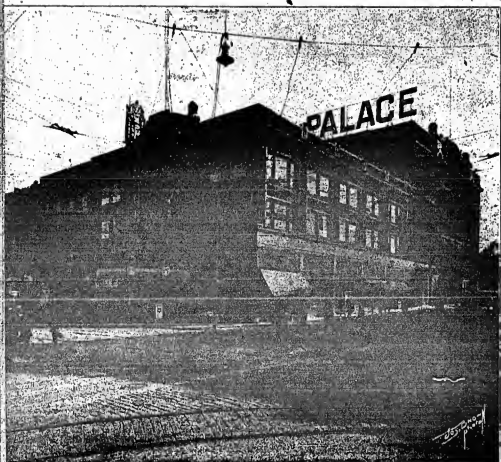
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LINCOLN



ORPHEUM THEATRE
LOS ANGELES



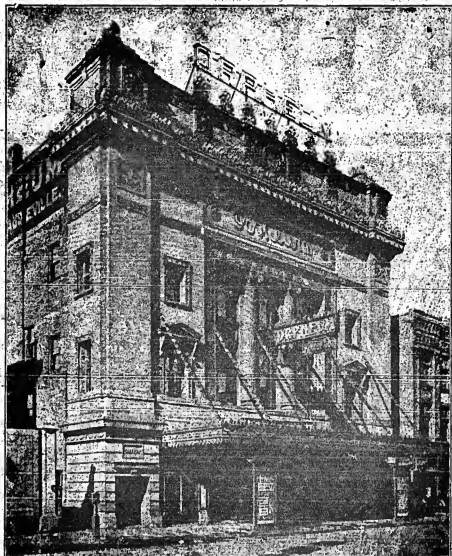
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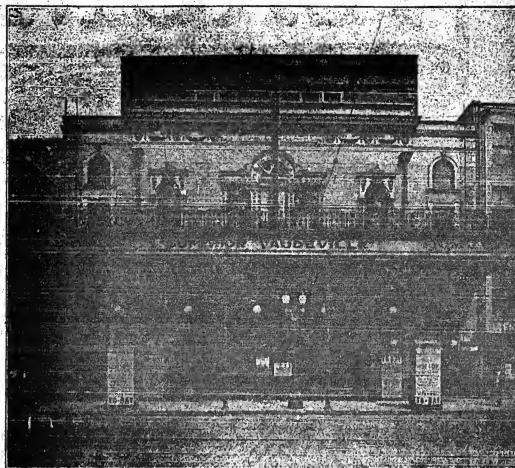
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MILWAUKEE



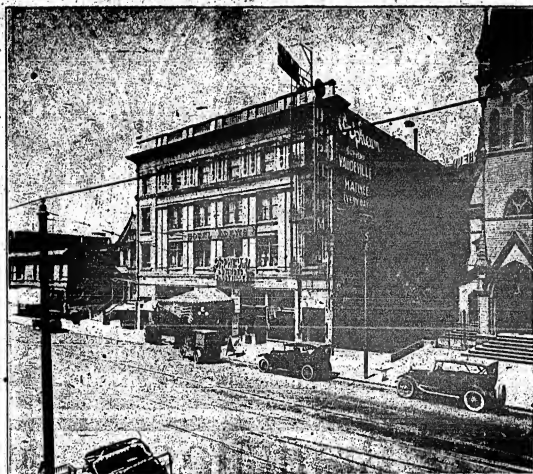
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MILWAUKEE



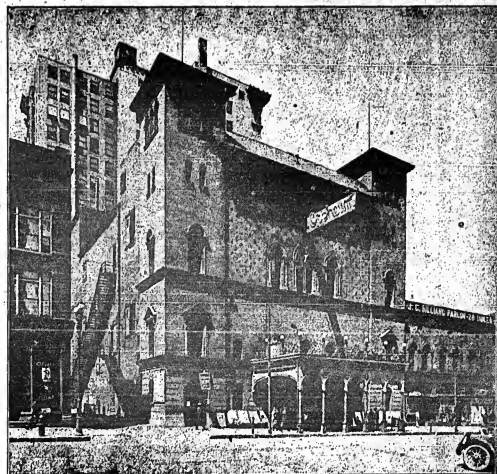
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MINNEAPOLIS



ORPHEUM THEATRE
NEW ORLEANS

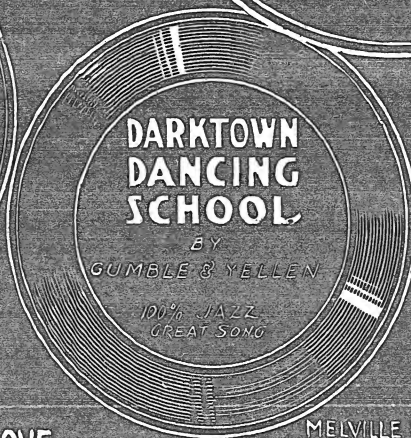


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(ONLY A DREAM OF THE PAST)
MEYER-CAESAR & BRYAN

THIS GENUINELY ORIGINAL SONG
WILL WIN ENCORES WHERE
OTHER COMEDY SONGS FAIL
YOU'LL LAUGH WHILE
YOU'RE SINGING IT

WHEN HE GAVE ME YOU. MOTHER OF MINE

BY
WHITE & MURPHY

THE MOST BEAUTIFUL
MOTHER BALLAD
EVER WRITTEN

SLE LDEN AMS

BY KAHN

12 SONG WITH
A MELODY

YOUR EYES HAVE TOLD ME SO

BY
KAHN, BLAUFUSS
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A HIGH CLASS BALLAD
SUITABLE FOR
ANY OCCASION

IN YOUR ARMS

BY
GLASER & FLOYD

A FAVORITE
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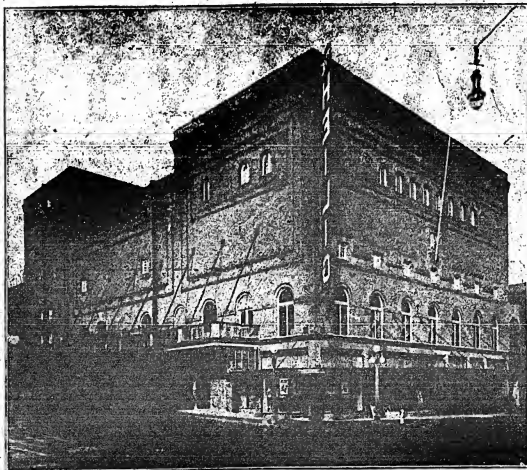
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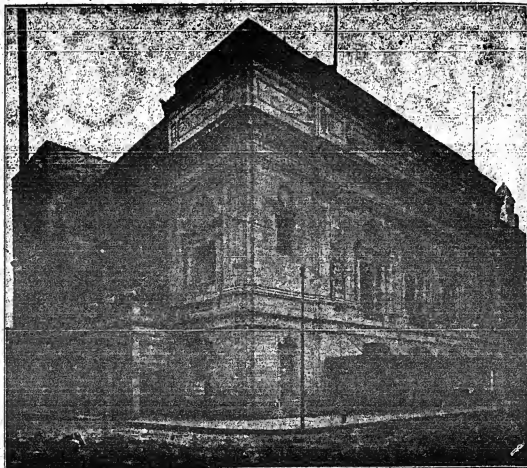
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BOSTON—228 Tremont Street
PHILADELPHIA—31 South 9th Street
WASHINGTON—9th and D Streets, N. W.
PITTSBURGH—601 Lyceum Theatre Bldg.
CLEVELAND—Hesperom Building

DETROIT—157 Fort Street, West
SEATTLE—321 Pike Street
BALTIMORE—323 North Howard Street
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TORONTO—127 Yonge Street
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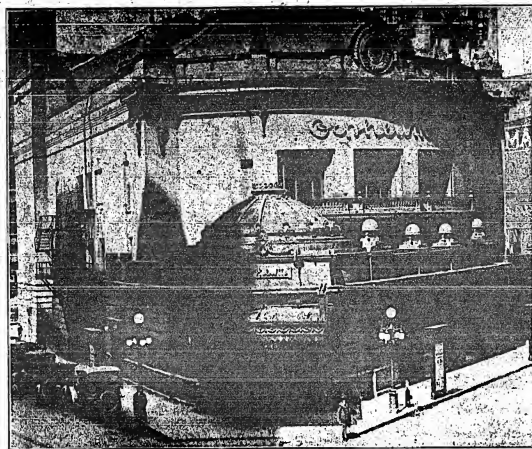
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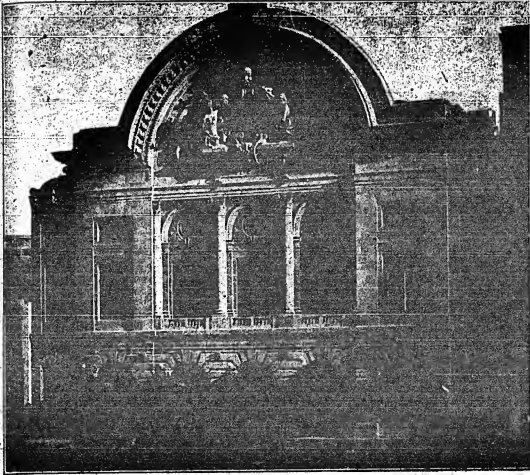
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ST. LOUIS



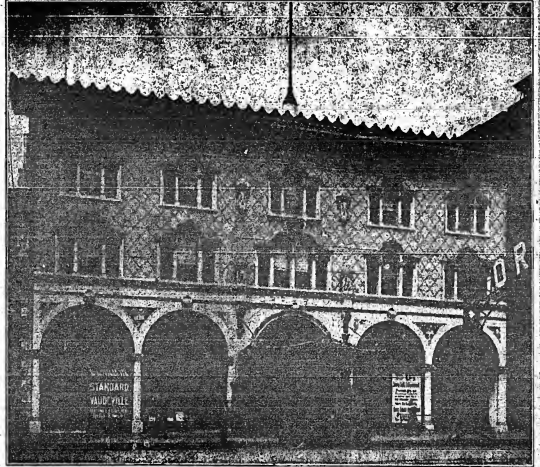
ORPHEUM THEATRE
ST. PAUL



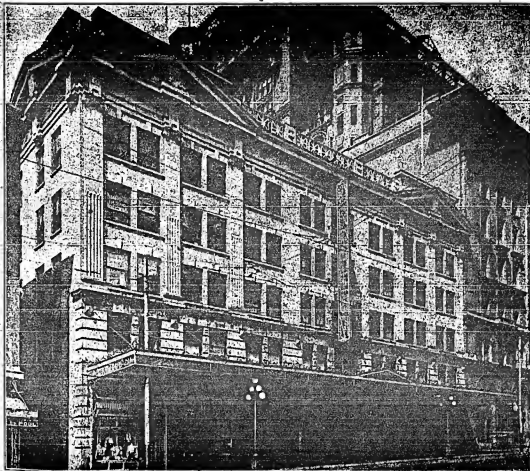
ORPHEUM THEATRE
SEATTLE



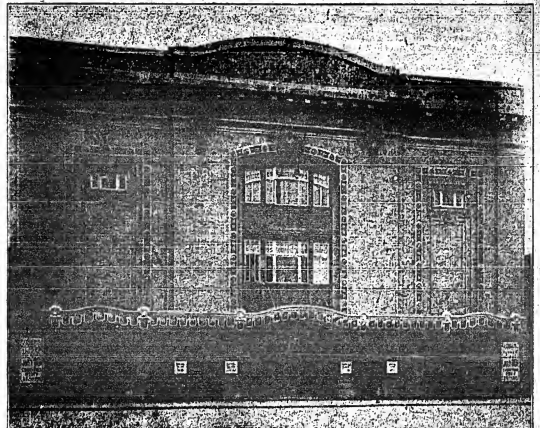
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SAN FRANCISCO



ORPHEUM THEATRE
SALT LAKE CITY



ORPHEUM THEATRE
VANCOUVER



ORPHEUM THEATRE
WINNIPEG

MADAM ELLIS THE WOMAN WHO KNOWS

The Dallas Journal

"She Has the Faculty," Bryan Said of
Madam Ellis, Who Is at the Majestic

Madam Ellis, "The Woman Who Knows,"
That name and title has gained the respectful attention
of some of the greatest figures in our national life today.
Here is what some of them say who have seen Madam
Ellis and have tested her powers of telepathy—the same
Madam Ellis who is appearing at the Majestic this week:
"Very clever. I can see she has the faculty."—William
Jennings Bryan.
"That woman is a wonder."—Senator Hiram W. Johnson
of California.
"She called the number right: A marvel."—Ex-President
William Taft.
"Fastest and best work of its kind I have ever seen."—
John Philip Sousa.
"A marvelous entertainment."—Jas. Rolfe, Jr., Mayor of
San Francisco.
"Say! She is all right."—William Randolph Hearst.
"A wonderful development. One of the best things at
the show."—Senator James G. Phelan.
The foregoing are only a few of the unsolicited tributes
which "men who know" have paid to "the woman who
knows." Madam Ellis (who is barely out of her teens,
by the way) is unlike any other mindreader who has
ever appeared here. She tells you your name, reveals
your thoughts, answers your questions as other mind-
readers pretend to do. Where she differs is in the rollick-
ing way she goes about her demonstration.



The Houston Post

Noted Mind Reader

Whoever heard of a mind reader—an honest-to-
goodness telepathist and exponent of occult
phenomena—with a sense of humor. As a rule,
these priests and priestesses of mental wizardry
take themselves dreadfully serious, and are careful
to see that the public takes them that way, too.
Madam Ellis, "the woman who knows," is a delig-
htful exception. Where most mind readers make
their work a mental agony, Madam Ellis makes it
a mental frolic. The astounding part of it is that
her demonstration does not suffer one whit on that
account. Her ability to read thoughts and to answer
questions is positively uncanny. There are no
suspicious writing pads, no "plants" in the audience.
Any one may put the young woman's powers to any
test he chooses. Madam Ellis does more than hap-
pen. She gives her audience something to think
about.

BEST WISHES TO ALL CONNECTED WITH THE ORPHEUM CIRCUIT
JUST FINISHED A MOST DELIGHTFUL TOUR OF SAME

DIRECTION OF

PAT CASEY AGENCY

“THE SERVICE THAT SERVES”

The Western Vaudeville Managers’ Association

JOHN J. NASH

BUSINESS MANAGER

THOMAS J. CARMODY

BOOKING MANAGER

**5th FLOOR, STATE-LAKE BUILDING
CHICAGO, ILL.**

The Canadian Pacific Railway

extends its greetings and good
wishes to its friends of the

Orpheum Vaudeville Circuit of Theatres

To Winnipeg, Calgary, Edmonton, Vancouver—wherever Orpheum time takes you, in Canada—the Canadian Pacific Railway is pleased to carry you in comfort.

At Winnipeg, Calgary, Vancouver, and other leading cities, as well as at Banff, Lake Louise, and other charming resorts in the Canadian Pacific Rockies—

"Fifty Switzerlands in One"

Canadian Pacific hotels are glad to give you sincere welcome. The Royal Alexandria, the Palliser, the Vancouver, the Banff Springs Hotel and the Chateau Lake Louise, are only a few of the Canadian Pacific hotels which made Orpheum people happy in Canada.

Canadian Pacific trains make each jump a pleasure trip, while the hotels make your time in any city a homelike visit.



Extending to
MR. MARTIN BECK
and Associates
CONGRATULATIONS



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807 Woods' Theatre Building
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Direction, HARRY WEBER

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Our Personal Compliments to

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HOOL REALTY COMPANY

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Third Floor Woods Theatre Building

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Phone Randolph 1154

ENORMOUS SUCCESS

RETURN VISIT OF

Bert Errol

"WITH THE TETTRAZINI VOICE"

OPENED PRINCESS THEATRE, MONTREAL, HEADLINER, MARCH 15, 1920



MONTREAL "STAR" SAID:
Tuesday, March 16, 1920

Bert Errol, Princess Theatre

There will be few but carping critics who will not find in this week's bill at the Princess much to entertain and to please. It has variety to an unusual extent and it also possesses much artistic merit. In the first place, there is Bert Errol, probably without a peer on the stage today as a female impersonator, and also the possessor of a remarkable voice which alone is worth listening to. Mr. Errol has carried female impersonation beyond mimicry and placed it upon a plane of genuine art. His work is remarkable for its finish and its refinement. This is all the more astonishing because Mr. Errol does not make the mistake of trying to deceive his public. He takes them into his confidence almost from the outset, and does all sorts of funny little things to make it clear that he is a female impersonator, not a man who thinks he is deceiving the public that he is a woman. His act impresses because of its genuine artistry, and also because it is on the highest plane of entertainment with a wide public appeal. His success is a double one, therefore—one for the artist and one for the public entertainer.

Many Thanks to
English Managers
for Postponing Engagements to Enable Me to
Again Visit U. S. A.

MONTREAL "HERALD"
Tuesday, March 16

Singer At Princess Theatre Makes Great Hit With Audience

Programme for Week Is One of the
Best Provided at Vaudeville House
This Season

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 Errol and Clara Howard. Others which follow close up in the place of genuine honors are the old favorites, "The Three Rubes," Bowers, Walters and Croker; the Grenadier Girls, and Hugh McCormack and Grace Wallace.

Errol, who is making his initial appearance here after an absence of four years in Europe, is not only possessed of a remarkable voice, but he is also one of the best female impersonators at present on the vaudeville stage. He dresses the part to perfection, his gowns being creations which appealed strongly to the feminine part of the audience, while his singing powers were so pleasing that a big reception and recalls were accorded to him.

MANY THANKS TO E. V. DARLING, Esq.

FOR
FOLLOWING ROUTE

1920
MARCH 15th, PRINCESS, MONTREAL
MARCH 22nd, KEITHS, BOSTON
MARCH 29th, KEITHS, PROVIDENCE
APRIL 5th, COLONIAL, NEW YORK
APRIL 12th, ORPHEUM, BROOKLYN
APRIL 19th, ORPHEUM, BROOKLYN
APRIL 26th, ALHAMBRA, NEW YORK
MAY 3rd, PALACE, NEW YORK
MAY 10th, ROYAL, NEW YORK
MAY 17th, ROYAL, NEW YORK

1920
MAY 24th, RIVERSIDE, NEW YORK
MAY 31st, RIVERSIDE, NEW YORK
JUNE 7th, BUSHWICK, NEW YORK
JUNE 14th, BUSHWICK, NEW YORK
JUNE 21st, MARYLAND, BALTIMORE
JUNE 28th, B. F. KEITHS, WASHINGTON
JULY 5th, B. F. KEITHS, WASHINGTON
JULY 12th, B. F. KEITHS, PHILADELPHIA
JULY 19th, B. F. KEITHS, ATLANTIC CITY
JULY 26th, NEW BRIGTON, BRIGTON BEACH
AUG. 2nd, B. F. KEITHS, ROCKAWAY BEACH



UNDER THE DIRECTION OF
HARRY J. FITZGERALD and ERNEST EDLESTEN

C. B. MADDOCK

THEATRICAL PRODUCER

1482 BROADWAY
NEW YORK

Producer of Headline Acts for the past 15 years
for the Orpheum Circuit

San Francisco "Bulletin"

REVIEW OF

HARRY ROSE

Eccentric Comedian Hit
of Big Vaudeville Show

While the suave William Rock and his bouquet of seven nimble and gorgeously attired girl dancers are featured as the headliner on the new bill at the Orpheum this week, the brightest particular gem, if such it might be termed, in the list of acts, is the performance of Harry Rose, eccentric comedian.

Rose is possessed of a voice of exceptional quality and his jokes are safely within the limit of propriety. At last week's performance he easily carried away the honors notwithstanding the competition of numerous acts well done.

HARRY ROSE

TOURING

ORPHEUM CIRCUIT



GOWNS

Lester
Creative Designer

COSTUMES HATS

NOVELTIES

A
S
K

Eva Tanguay
Marjorie Rambeau
Grace La Rue
Mollie King
Betty Compson
Herbert Clifton
Stella Mayhew
Blossom Seeley
Marguerite Farre
Wanda Lyon
Joseph C. Smith
(producer)

612 State-Lake Building, Chicago, Ill.

WHY GO TO EUROPE FOR TALENT WHEN YOU CAN GET PEOPLE LIKE

DAN SHERMAN

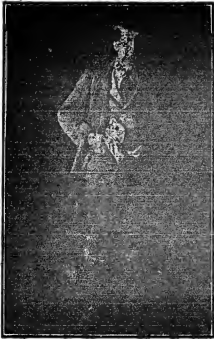
COMEDIAN

MABEL SHERMAN

CHARACTERS

THERESA SHERMAN

SOUBRETTE



Now with Martie Sampter's "Hitchy Koo" Company
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177 North State Street
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Just
FinishedORPHEUM
CIRCUIT

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INTER-
NATIONAL

LEW FIELDS

IN

"LONELY ROMEO"

ALL

MUSICAL

NORA BAYES

IN

"LADIES FIRST"

OVER

COMEDY

Ziegfeld and Dillingham's

IN

COCOANUT GROVE

THE

STAR

ZIEGFELD'S

"MIDNIGHT FROLIC"

WORLD

Folly Maringny

IN

PARIS

LONDON

HIPPODROME

H
I
TH
I
T

WILLIE SOLAR

DIRECTION

ROSE & CURTIS

JACK LAIT

wrote our Act.

EAGLE and GOLDSMITH

offered it.

CHARLIE FREEMAN

saw it, liked it, boosted it.

Result:

A SOLID SEASON WITH SPLENDID ROUTE
AND HAPPY RESULTS

over the

ORPHEUM CIRCUIT

Thanks to Mr. Beck for Personal Action in our Behalf, to
Mr. Singer for Courtesy, to Mr. Gottlieb for His Interest
in Our Welfare.

BILL

FRAWLEY

and EDNA

LOUISE

in "7 A. M."

A Production Comedy with Songs and Nifties
WE MAY NOSE INTO NEW YORK SOON

VAUDEVILLE SCENERY

The Biggest Production Sensation of the Year in New York was
made in Chicago—Bronson and Baldwin's "Visions of 1909,"
by Jack Lait—Designed and Built byJOHN C.
BECKER & BRO.Among the many recent vaudeville productions—Lee and Cran-
ston, Dewey and Rogers, "Bandman's Hour," Colour Gems,
Silver Fountain.

Becker Studios, 2321 South Wabash Avenue, Chicago

GREETINGS FROM
THE

TWO ROZELLAS

IN A

"MUSICAL STEW"

Direction, CHAS. BIERBAUER

THIS WEEK (MARCH 29th), B. F. KEITH'S ORPHEUM THEATRE

LOVENBERG SISTERS AND NEARY

IN A BRAND NEW OFFERING

INTRODUCING DANCE, MERRIMENT AND SONG

WEEK OF APRIL 5th, KEITH'S, WASHINGTON

WEEK OF APRIL 12th, KEITH'S, PHILADELPHIA

With Baltimore to Follow.

Direction, HARRY WEBER

SAM

KITTY

4-MORTONS-4

MARTHA

ALL HIGH AND DRY

JOS.

Saving up for another Summer like the last one in Freeport.

Regards to HAVANA or MONTREAL or any other COUNTRY where the soil is moist.

MILLICENT MOWER

IN A VOCAL FANTASIA

"THE SPIRIT OF MELODY"

WITH

RUTH AVERY—En Prologue

ORPHEUM CIRCUIT

Direction, FRANK EVANS

Greetings to
Mr. MARTIN BECK, MORT. H. SINGER and ASSOCIATES

Bonita and Chico

COMING EAST SOON

WATCH FOR US

Ray Hodgdon and Charlie Morrison

offer congratulations to

MARTIN BECK

ON HIS WONDERFUL THEATRICAL ACHIEVEMENT

Booking acts with Orpheum Circuit and Keith Vaudeville Exchange

Third Floor, Palace Annex Building, 1562 Broadway

LEWIS & GORDON Present

PAUL DECKER

IN
"AND SON"

By EDWIN BURKE

CAST INCLUDING

WM. MORRIS

HELEN VALLELLY

FRANK MacDONALD

BOOKED SOLID—KEITH EASTERN TIME

MAX TEUBER'S

"BEGINNING OF THE WORLD"

WITH Mlle. LA LUCE AS "SPIRIT OF COLOR"

ORPHEUM, NEW ORLEANS

Representatives, MORRIS & FEIL

WE ARE NOT ON THE ORPHEUM CIRCUIT

But, "Ask and Ye Shall Receive." So Here Goes—

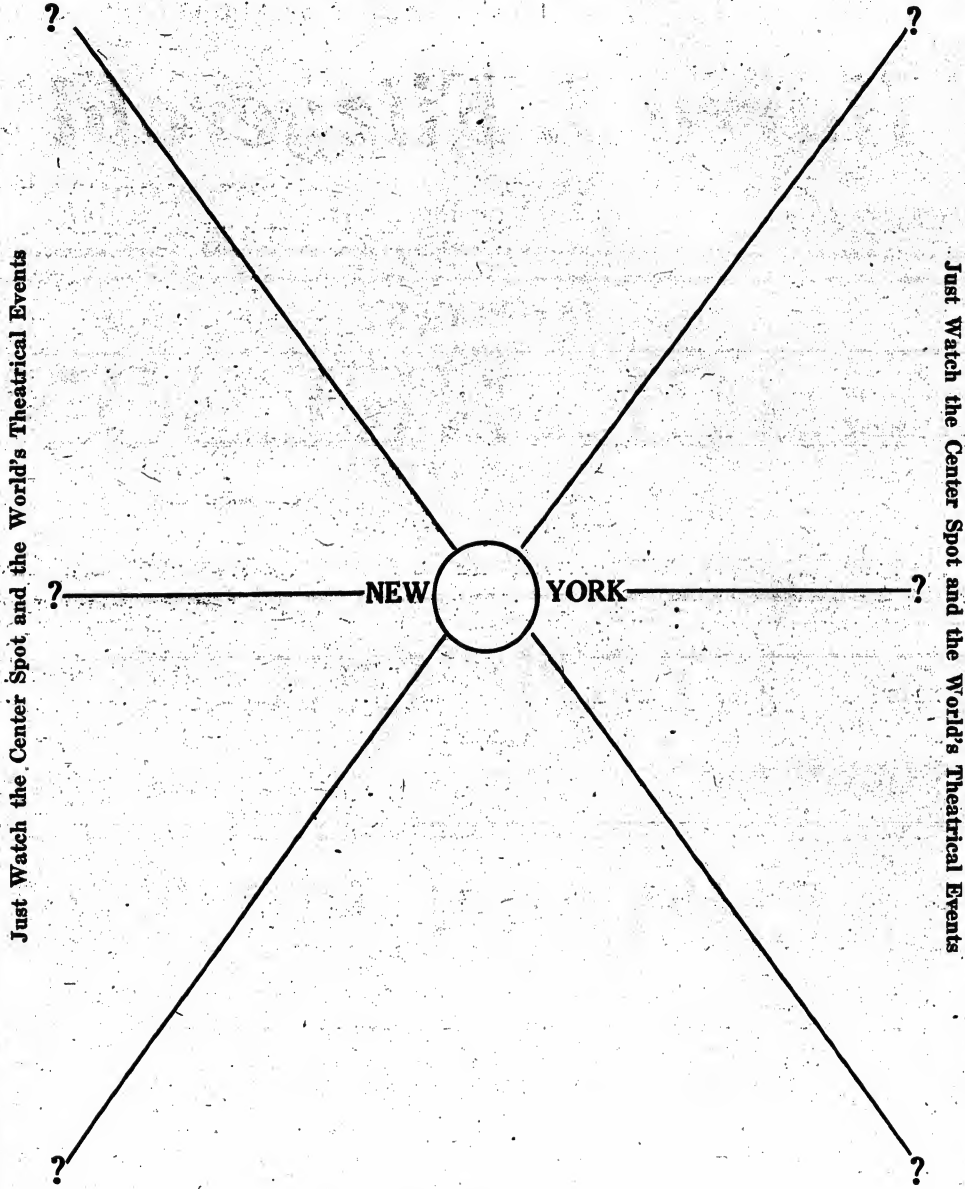
MR. MARTIN BECK—Kindly send us contracts for your Circuit, starting next season.

VARDON and PERRY

SEND 25c FOR VARDON & PERRY'S "HAIRPROTECTOR",
USE WHILE "MAKING UP."

c/o PAT CASEY, 1493 Broadway, New York City

The World Theatrical Exchange



H. B. MARINELLI, Ltd., Inc.

Congratulations to MARTIN BECK and his Associates for their remarkable achievements toward the uplift of vaudeville and their co-operation with the artist.

Harry J. Fitzgerald

Longacre Theatre

220 West 48th Street

New York City

JAY BOGERT

Presents

ALICE NELSON

in "THE ADVERTISER"

Have worked one solid year for W. V. M. A. Have not played the Orpheum Circuit with this act, but am willing to. This act is a novelty act in one, a little different from the rest.

Act fully protected by N. V. A. and VARIETY.

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CORLETTA—RYAN AND ORLOB—LETA

IN A "MUSICAL PRESCRIPTION"

NON-ALCOHOLIC

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BUT STIMULATING

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"THE VERSATILE JUVENILES"

ORPHEUM CIRCUIT 1919-20

Direction THOS. J. FITZPATRICK

ORRIN DAVENPORT TROUPE

Direction CHAS. W. NELSON

AMERICA'S FOREMOST EQUESTRIANS

GREETINGS
FROM

MELNOTTE DUO

in "A NIGHT OUT"

Direction MORRIS & FEIL



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Congratulations to

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from

GOLFER LEE MUCKENFUSS

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CONGRATULATIONS ON THE NEW ERA OF VAUDEVILLE

Percy—**OAKES** and **DELOUR**—Pamela

IN A SPECTACULAR DANCE REVUE

A NOVELTY OPENING AND A CYCLONIC FINISH

Direction **RALPH FARNUM**
EDWARD S. KELLER Office

ORPHEUM, NEW ORLEANS, MARCH 22

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Messrs. Martin Beck, E. F. Albee, Eddie Darling and Max Hart

FOR THEIR MANY FAVORS AND COURTESIES EXTENDED
TO ME DURING MY PLEASANT ENGAGEMENTS IN AMERICA

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Only the Best Need Apply

TOM BROWN

"BITS AND PIECES" FROM THE PRESS

No. 1

Joseph Santley and Ivy Sawyer
Display Exceptional Act

On view at the Palace this week is a brand new offering headed by *Joseph Santley and Ivy Sawyer* that is about the classiest and most artistic vaudeville act that has ever been produced. It is a sort of musical revue entitled "Bits and Pieces," with *Hassard Short* not only staging it expertly, but also being credited with having designed the costumes. The entire offering was such a wonderfully delightful surprise that the audience not only went into raptures, but would not let the show proceed until *Mr. Santley, Miss Sawyer, the Misses Hinda Hand, Victoria Miles, Dorothy Chesmond and Madeline Van* had become fatigued from taking encores. *Mr. Short* was forced to appear, *Mr. Santley* showing his appreciation of the demonstration by the audience by dragging him out for a bow or two.

There were cries of speech from both *Mr. Santley* and *Mr. Short*, but only the former responded. It was a vaudeville event that will long be remembered by that audience that packed the Palace from pit to dome Monday. The act appears too big for vaudeville, but it just about spells the last word in miniature musical revues for the "big time." It is worth a dollar or two of anybody's money.—*Mark, Dramatic Mirror.*

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Harry Green & Co. in
"George Washington Cohen"

By AARON HOFFMAN

Wm. L. Gibson & Regina Connelli in
"The Honeymoon"

By AARON HOFFMAN

"In the Dark"

By MACK ESPLAN

"Honor Thy Children"

By SHIPMAN & LIPMAN

"Petticoats," with Grace Dunbar Nile

By JOHN B. HYMER

Paul Decker & Co. in "And Son"

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"And Son," with Howard Smith

By EDWIN BURKE

"The Night Boat"

By JOHN B. HYMER

"Follow On," with Harlette Marlott

By EDWIN BURKE

Solly Ward & Co., with Marion Murray,
in "Babies"

Howard Smith & Co. in "A Touch in Time"

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With WILL FOX and LILIAN ENGLISH

IN PREPARATION

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"The Champion" by Edwin Burke

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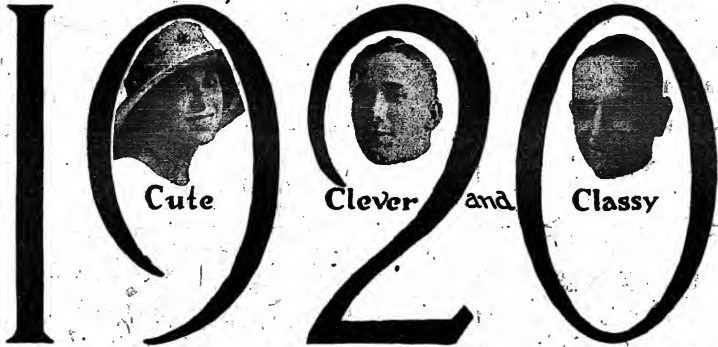
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Thanks to CHARLES FREEMAN, W. V. M. A., and B. F. KEITH (Western) Offices.

Eastern Representative H. BART McHUGH

TWICE IN THE SAME PLACE

Their musical scheme is to take slow time at the start of a piece, hitting up the tempo toward the center and finishing forte. It's a good scheme. The music is mostly rag, giving enough swing but with too much similarity and not enough varied tunes. No, they did not play "Dardanelle." 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 nearby 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 vendeville. Ernie Young dug them up and it was some digging, for Mr. Young wears his hair only on the top of his head.

**Just
Read
These:**

For the second week of the all-whiskers band, placed closing the first half. The band itself tried a little new music which sort of showed just what kind of a band it is as a band, but that's not material, for it's the hair on their faces and backs that counts. They played "Dardanelle," also a medley of Cohen song hits, and did fairly for the second week. When finishing "Dardanelle" all the musicians called out "Hot Dog." The chances are they don't yet know why, and it must have been harder to rehearse them for that than it was for the music. In "Dardanelle" the bass drummer, with his hair tied up and his idea of beating time, was quite laughable if you were looking for the musical side of it. This bunch may be serious in their home town, but that lets them out. If they ever get a haircut they can buy a ticket for Benton Harbor at the same time.

For Two Consecutive Weeks

"MY PAL SIME"

has seen fit to pan my act. All I can say in reply is that I will wager a doughnut to a safety pin he doesn't know music when he hears it.

If, after a week's rehearsal, Sime is able to sing the chorus of "Dardanelle" I will give \$50 to Charity.

ERNIE YOUNG

OF CHICAGO

P. S. What is the difference between a critic and an old egg?
None! They're both rotten!

WHAT THE CHICAGO CRITICS SAID ABOUT HIM!

J. J. SHUBERT Presents

AL SHAYNE

YOUR MONET'S WORTH AT GARRICK
THEATRE
SHUBERT'S GAITIES
By Amy Leslie
Norworth and Watson, helped by Al Shayne, revealed the door satire on the prohibition difficulty possible to Shaysine.
Al Shayne made a big hit in his usual rather masochist comedy. "Daily News."

THE SHUBERT GAITIES OF 1919
By Fanny Hammond
Al Shayne played at frequent intervals with instantaneous hits from vendeville.

By Ashton Stevens
One of the "Stars" is Al Shayne when he employs a recording nose for a pitch plea. In fact, all his well-known noises—vocal, nasal or whistle—are applauded to the well-known echo.
Chicago "Herald-Examiner."

1919 GAITIES REAL MINTH PRODUCER
By the Optimist
Al Shayne, with his funny eccentric joke, was called for insistently by the audience, but they finally had to content themselves with a patchwork quilt, disintegrating and becoming live girls.
Chicago "American."

With Shubert's "Gaities of 1919"—Garrick Theatre, Chicago
Direction: ED. DAVIDOW and RUFUS R. LE MAIRE

Keith's Palace, New York, Next Week (April 5)
Our First Time At Palace—Maybe It Will Be Our Last—Will Let You Know Tuesday

GEO.

WILSON AND LARSEN

BEN

"DRESSED UP HICKS"

At Keith's 51st St., New York, Last Week (March 22), Variety (SIME) said: "Nice appearing comedy, not bad at any time, new tricks, applause swollen into a volume that forced the boys to return for two or three acknowledgements. It's a good comedy acrobatic act."

Keith's Royal, New York, This Week (March 29)

Direction BILLY GRADY, EDWARD S. KELLER OFFICE



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IN—ART—CLASSIC

SUCCESSFULLY TOURING
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I Offer My Deep and Sincere
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I Have Had the Honor of
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Harriet Rempel

TOM BARRY
PLAYLETS

GREETINGS FROM

MOSS

AND

FRYE

IN

"How High Is Up"

Direction, HUGHES & MANWARING

Greetings

to Mr. Martin Beck, Mr. Mort. H. Singer
and Associates

HAZEL

VIVIAN

FOLLIS

GIRLS

TOURING ORPHEUM CIRCUIT

Direction

MAX HART & CHAS. BIERBAUER

GEORGE CHOOS

Wishes the ORPHEUM CIRCUIT all that it wishes itself.

ANNOUNCEMENT TO MANAGERS:

AL. H. WILSON

AVAILABLE FOR SEASON 1920-21

READ WHAT THE PRESS SAYS OF HIS PERFORMANCE IN

"GLORIANNA"

(Louisville)
"GLORIANNA" One of the Best Shows Ever
Presented at Grand

Al. H. Wilson is in a class by himself, and the fact that he was not mentioned in the first sentence should not be taken in any way as a reflection upon his exceptional ability as a real entertainer. Alex. Galloway, the woman hater, "let" for the ladies as we have done.

(Cleveland, Ohio)
SHEFFY IN "GLORIANNA"

Her company is an excellent one. Al. Wilson of the large and flexible mouth does the main comedy part with vigor and discretion and has several topical songs which bring down the house. To those who like his style he is in a class by himself and he has an exceptionally good voice.

(Cincinnati, Va.)
MISS SHEFFY GETS CORDIAL RECEPTION
Excellent Company Seen at Academy in "Gloriana"
—Al. Wilson Shows Honors

Al. Wilson, the Irish and true friend of common-sense lovers in his terms and little terms alike, is featured on the "Gloriana" (of the program), with Miss Schaff, and with the same right to be featured that he has, he has secured "the golden voice" one was happily met. He has all of his appeal as a quiet comedian, with the queer little ways of the tongue and all that makes his reaching a delight. Wilson held center place much of the time in the third act and proved his popularity without an effort.

(Macon, "Daily Telegraph")
"GLORIANNA" IS FLEETING SHOW
Fritz Schaff and Al. H. Wilson Are Supported by
Excellent Cast

Al. H. Wilson has been unfortunate, or rather the light comedy stage has been unfortunate, that for years he was cast as almost the one character, that of a happy-go-lucky and sentimental frolic with a penchant for staid as well as for men who over won an enduring place in the hearts of uncounted theatregoers. Last night he displayed the possibilities for furnishing of any light and easily

touched sort, far out of the role that made him famous. His audience was he from the stage character in which his following has always known him, but soon found a new place. He made as much as was possible to make of a part that hadn't much in itself to help the actor.

(New Orleans, La.)

"GLORIANNA" HAD ITS INITIAL PRESENTATION FOR THE WEEK AT THE TULANE THEATRE ON SUNDAY NIGHT WITH FRITZ SCHAFFY, THE TULANE TULANE ACTORS, AL. H. WILSON, IN THE TITLE

Al. H. Wilson's "The Best Man Never Gets the Worst of It" is perhaps the best of his offerings, and it is the best crowd-pleaser which is immediately recognized as the quality which has made Wilson's stage distinctive for years. There is a vein in Wilson's voice and there is an appeal in his voice that wins for him a welcome like that accorded an old friend. His fine appearance Sunday night was the signal for a hearty demonstration, a compliment which was shared by Miss Schaff, who never appears a few minutes later.

(Little Rock)
ENTERTAINMENT
"GLORIANNA"

To packed houses Fritz Schaff and Al. H. Wilson, "old friends" of Little Rock's thronging public, introduced "Gloriana," a musical comedy vehicle which afforded opportunities for the two stage favorites to present their artistic work which has made them favorite here. Many believed that Fritz Schaff and Al. H. Wilson after many years on the stage would not be up to their old standard, but those having such beliefs found themselves pleasantly mistaken.

(San Antonio "News")
FRITZ SCHAFFY SCORES BIG HIT

The appearance of Al. H. Wilson, known to the play world for years as being a prime comedian, called for thunderous applause, and in spite of the fact he says he hates women, he had the gentlest hold rippling with laughter throughout the performance. Wilson has a splendid voice and shows it to good advantage when he sings "My Darling Rose."

(Waco "News-Telegram")
WILSON AND SCHOFFY FILL BIG AUDIENCE

It is always considered a special event in every Southern town when Fritz Schaff and Al. H. Wilson come to town. They are veterans of many seasons and have many friends, all of which help to draw a good house. With Wilson and Schaff the audience expects an excellent performance of both, and they were not disappointed.

(San Antonio "Express")
"GLORIANNA" AFFAIRS A MUSICAL COMEDY
LOVERS

In John Cort Production at the Grand

Al. H. Wilson, a co-star, and comedian of excellent quality, portrays the character of Alexander Galloway, a "woman hater," who is not half so bad as that designation might be supposed to indicate, for he makes the audience laugh almost continually while he is before the footlights, and it takes a pretty good man to do that.

(Birmingham, Ala.)
FRITZ SCHAFFY ATTENDS THE LARGE AUDIENCE WHICH ATTENDED THE PERFORMANCE IN "GLORIANNA" AT THE HERFORD THEATRE FRIDAY NIGHT

Al. H. Wilson, who even in a secondary role stands out as a star and comedian of considerable ability and merit, at Alexander Galloway, the rather brown lawyer who imagines he hates women until a fortune comes before him, seemed right at home in the role, and many of the side-splitting "induced" by him into the line made a real hit with the audience.

(The Augusta "Chronicle")
THE PLAY LAST NIGHT
A PACKED HOUSE GREETED MADAM FRITZ SCHOFFY IN "GLORIANNA" AT THE GRAND LAST NIGHT

Probably the most liberal applause of the evening fell to the initiate Al. H. Wilson, whose very presence on the stage is a cue for the base in all of his songs, especially "The Best Man Never Gets the Worst of It," which made the hit that here at matrimony always seems to make for some reason.

(Oklahoma City "Times")
"GLORIANNA"

Wilson is a star of the same magnitude as Fritz. He has appeared here in "Best in Settlement," "Mata in the Alps," "Mata in Ireland," and in "Telling Stories." Several in Fritz's audience who have heard him before were disappointed at the lack of this kind of entertainment. Al. Wilson in the role of Alexander Galloway was enjoyed by the audience in his different comic efforts.

(Kansas City "Times")
FRITZ SCHOFFY COMES BACK

Chas. Prima Donna at the Grand Playing at New
The supporting cast is headed by Al. H. Wilson, an ever-quiet comedian, remembered for his Chaucer's Ghost roles. He makes the best of a shallow

(Montgomery "Advertiser")
FRITZ SCHOFFY AND AL. WILSON GIVEN FAVORABLE RECEPTION

Fritz Schaff and Al. H. Wilson were at the Grand Wednesday, making a night in John Cort's "Gloriana." The irresistible Wilson is as pleasing as in the days when his "road" cleared thousands, and the sympathetic lyrics of his sweet voice were a tonic back in the very appearance of his charming and delightful actor. The old pro is there and as long as Al. Wilson comes to Montgomery and so long will he be given a glad welcome for the charm he has held over Montgomery audiences and for the fun he is able to create. Al. Wilson is as welcome as in the days of yore.

(The Constitution, Atlanta, Ga.)
HAUNTING MELODIES FEATURE FRITZ SCHOFFY'S NEW SHOW

Second only to the star in popularity is Al. H. Wilson. Mr. Wilson has starred for so many years in his own productions that it seems a little odd to see him in a different type of entertainment. His unusual talent and hypnotizing voice, however, suffered not at all in his new surroundings, and the only fault the audience seems to find with his work was that he couldn't give enough songs. It is doubtful this reviewer feels that it is a pity that Mr. Wilson did not devote his efforts about three lines earlier in his career, because he never seemed more hearty than he did last night.
RALPH T. JONES.

For Productions, Personal Representative—LESLIE MOROSCO, Gaiety Thea. Bldg.

For Vaudeville—WM. L. LYKENS, Directing Vaudeville Tour, Palace Thea. Bldg.

RIVERSIDE, NEW YORK, THIS WEEK (March 29)

LATE FROM ZIEGFELD'S FROLIC

JIMMIE

JANE

GREEN and BLYLER

Direction, HARRY WEBER

A SUCCESS AT B. F. KEITH'S ALHAMBRA, THIS WEEK

Johnny—SULLY AND THOMAS—Muriell

IN

GEO. CHOOS' Beautiful Production

"UNDER THE APPLE TREE"

Next Week (April 5)—B. F. KEITH'S COLONIAL Week of April 12—B. F. KEITH'S PALACE

MENLO MOORE and MACKLIN MEGLEY

Present

THE NOTED PROTEAN ARTIST

"DOC" BAKER

IN

"FLASHES"

WITH

POLLY WALKER

AND

BUD AND JACK PEARSON

HEADLINING THE

ORPHEUM CIRCUIT

NOW



"DOC" BAKER

DIRECTION

HARRY WEBER



POLLY WALKER

**LOUISE and JACK
DRESSER GARDNER**
NOW PLAYING ORPHEUM CIRCUIT

Tour Ending August 14th

Under Direction of JENIE JACOBS

THREE WONDERFUL SONGS

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WRITTEN BY POLLA

SUNSHINE ROSE

DRIFTING

CARMENELLA

**SUNSHINE
ROSE**

Our "Number One" Song. The Ballad Beautiful. If you want a ballad that shows up the voice because of its beautiful climaxes, this is the song for you.

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Heartily Congratulates its Friend and Neighbor, the

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MARTIN BECK

And His Able Associates

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JOSEPHINE
 AND
 LEO
HENNING

NOW ORPHEUM CIRCUIT

SAILING FOR ENGLAND in June, to be Featured in

LONDON REVUE.

Direction, **HARRY WEBER**

LEO FEINER, At Piano



SAMAROFF and SONIA

Take the pleasure of thanking Mr. Martin Beck and all concerned for the fourth and most successful tour over the Orpheum Circuit. Now playing Interstate Time. Management **PAUL DURAND**

BURNS
 AND
FRABITO

Orpheum Circuit. Direction, **CLAUDE BOSTOCK**

SAN FRANCISCO "CALL" Said:

The Marion Morgan Dancers take most of the honors at the Orpheum this week, and while the dancers are dainty, clever and interesting, they could top the present bill without much of an effort.

The act is staged elaborately, and from an artistic standpoint it leaves nothing to be desired. But the man in the next seat told he, got a "bigger kick" out of Burns and Frabito, Italian comedians, who are always welcome at the Orpheum, than he did "out of these hare-legged females."

Offices of

Jack Lewis

Strand Theatre Building
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8% Cumulative Convertible Preferred Stock

We are now offering, and especially recommend, the purchase of ORPHEUM CIRCUIT, INC., 8% Cumulative Convertible Preferred Stock at 100 and accrued dividend, yielding 8%, subject to prior sale. Net income last year with December estimated, was over six times Preferred stock dividend requirements for the entire year. Indications point to largely increased earnings this year.

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Booking Acts with
Orpheum and Keith
Vaudeville Exchange

11th Floor
Palace Theatre Building

MRS.

**GENE
HUGHES**

Supported by Benton Ressler and Co.

IN

"WHEN HE CAME BACK"

By EDGAR ALLEN WOLF

Playing Orpheum Circuit, and like it.

Direction **HUGHES & MANWARING**

THE RICKARDS

(EDWARD and HETTY)

in

"A VARIETY MIXTURE"

JUST FINISHED THE ORPHEUM CIRCUIT

Direction, **PAT CASEY AGENCY**

OLD MAN JAZZ	SEVEN LUCKY HITS! <i>ONE FOR EACH DAY IN THE WEEK!</i>		JOE HOWARD'S WHISTLE A SONG
	BLUE DIAMONDS		
THANKS <i>ANATOL</i>	BLUES	ONLY	NOW
	MY NAUGHTY SWEETIE <i>GIVES TO ME</i>	FOOLIN' ROUND ME	
KNOW			
<small>HARRY TENNEY COPY SAMMY SMITH TOWN</small> JOS W. STERN & CO <small>226 WEST 46TH ST. NEW YORK, N. Y. CHICAGO - PHILA. - BOSTON</small>			

TO MARTIN BECK
AND HIS ASSOCIATES
MAX E. HAYES

Extends Heartiest Wishes For Continued Success

COMPLIMENTS FROM THE
Kedzie Amusement Co., Inc.

KEDZIE THEATRE, CHICAGO, ILL.

EDWARD HAYMAN, President

A. H. ROTH, Manager

PLAYING THE BEST IN VAUDEVILLE

BOOKING WITH W. V. M. A.

LEW GOLDER

United Circuits Director

JOE MICHAELS

All Other Circuits

The Overnight Comedy Sensation

PETE PINTO AND BOYLE

IN

"THE MYSTERIOUS TRUNK"

Booked Solid Until Jan., 1921.

Opening Pantages Tour April 4, 1920

MANY THANKS TO KEITH CIRCUIT FOR OFFERS TENDERED

FLOYD W. STOKER

LAURENCE SCHWAB, Associate

We are interested in New Acts, New Ideas, and the Development of Vaudeville Material of all types.

Every manuscript will be promptly read with a view to production.

904 PALACE THEATRE BUILDING

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The Office of

TOM JONES

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OTTO SHAFTER, General Booking Manager, 1493 Broadway, N. Y. C. Bryant 1047

My Cordial Respects and Best Wishes for the Continued Prosperity and Progress of the

ORPHEUM CIRCUIT

Under the able guidance of Mr. Beck, Mr. Meyerfeld and their associates.

JULIUS TANNEN

WM. EBS

VENTRILOQUIST

Just Finished Successful Tour Over Orpheum Time Open With New Act Soon

Direction ROSALIE STEWART

TUCK and CLARE

Direction: LEWIS & GORDON

MAX HART Presents
THE ENGLISH BOYS FROM AMERICA

VAL and ERNIE STANTON

PALACE, NEW YORK, THIS WEEK (March 29)

CHARLES EDWARD BRAY

BACK FROM THE ORIENT
AT THE DESK IN THE NEW YORK OFFICE

WESTERN UNION CABLEGRAM

NEWCOMB CARLTON, President GEORGE W. E. ATKINS, First Vice-President

Send the following Cablegram, subject to the terms
on back hereof, which are hereby agreed to.

CP 990 Sixth Ave. N. Y.

Received at
30f Y F ML 98

London March 29 1920

Madame Frances

Ten West Fifty Sixth St. New York
Dear Madame Frances your Gowns huge
success also Maurice and myself could
you make up some more for me in short
time please do this for me everybody
asks about your gowns nobody here can
compare with you sending photographs
anxious.

Leonore Hughes
Piccadilly Hotel London
1010A

"BITS AND PIECES" FROM THE PRESS

No. 2

Joseph Santley and Ivy Sawyer and Co. Mr. Santley and Miss Sawyer, who have recently starred in a musical production, are seen here this week in a musical offering called "Bits and Pieces," which was produced by Hassard Short, and is one of the greatest presentations of its kind ever shown in vaudeville. Their scenes are from several of the big Broadway hits. Of course, they are merely "bits and pieces," as the program announces, but the idea is carried out on a highly elaborate scale. The first scene shown is from "Breakfast in Bed." "My Lady Friends" follows, and then Miss Sawyer gives an excellent impersonation of Fay Bainter in "East Is West." A "bit" from the "Greenwich Village Follies" comes next, which actually looks better than the original "bit" shown in the production. "Bits" from "Tea for Three," "Scandal," "Maytime," "Jack o' Lantern," "Chu Chin Chow," and "Going Up" bring the Santley and Sawyer offering up to the very top of vaudeville presentations. Mr. Santley is on the stage during the greater part of the act, and he never seems to tire. The finish shows a "kewpie," a colored kid, which is a fitting climax to one of the best offerings that vaudeville has had for a long time. Both Mr. Santley and Miss Sawyer are at their best, and they have surely given the two-day audiences a good glimpse of what takes place in the big Broadway productions. The offering is finely presented, well staged and produced on an elaborate scale. At the conclusion Mr. Santley had to appear and offer a speech, which he did in song, which is another novelty. The act is a production in itself, and is by far the most novel act that vaudeville theatres have ever played on Broadway.—New York Star.

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Can use 3 good Show Girls immediately to open in Albany. Show plays East balance of Season and closes in Brooklyn, June 5th. Call in Person to JACK SINGER, Room 706, Columbia Theatre Building, TUESDAY, between 12 and 1 o'clock noon.

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EQUILIBRIST

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SMITH
HENRY
and **TROY**
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DELIGHTFULLY AMUSING

**ANITA
DIAZ**
BABOONS
SNAPPY, CLASSY NOVELTY

WALTHOUR
AND
PRINCETON
NOVELTY CYCLISTS

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DOWNS**
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"IMAGINATION"
By HUGH HERBERT and THOMAS J. GRAY

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The Misses from N'Orleans

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MEN ONLY
WITH
BYRON and LANGDON

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and the Famous
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ANDERSON'S FRIVOLITIES OF 1920

'81ST' STREET.

The Joe Thomas Sax-o-tette closed the show. One of the men dressing for comedy gave very little results for that line. The playing of the saxet, both with and without assorted brasses and saxaphones, is pleasing but not exceptional. Eva Hale, who features the turn, provided the punch of the turn and that comes at the finish after her "Jelly Roll" number. Miss Hale is a shimmier of parts. She shakes her shoulders for further orders and her legs for parts. Here was the stunt that started something. Peggy McLean and Brother (New Aots) opened the show. 1934.

Maude Hutton and Co. with their comedy playlet, "The Traveling Salesman," commanded strict attention and earned continuous laughs. The women comprise the assisting cast and each is fitted for their roles. It's excellent big time material. Harry Van Fossen, in cork, next to closing, scored solid with his corking stories. Sutter and Dell closed to a three-quarter interested house with the classy cycle routine they have heretofore offered on the big time.

good taste. A strong finish.
No abatement in the fun with Glenn and Jenkins on in next to closing. The act is studded with genuine negro humor and as purveyors of the dinky gags in "Working for the Railroad," they proved a favorite with this audience.
Mr. Seabury, the Hope Sisters and the quartet of beautiful girls, all ornately gowned, dancing against the sumptuous background, carried the honors in closing.

JEFFERSON.

B. S. Moss is giving his patrons down on 14th street considerable treat this week with his "spring festival" in reality an addition of two acts to his regulation eight-act program. The house was packed Monday night with scarcely standing room. The bad weather did not keep many away; if they had come they would

Next to last were Tabor and Greene. "Nobody Knows, and Nobody Seems to Care" was rendered very well. This pair are hard workers, both have good pipes, Greene can play the piano and taken all in all their endeavors should merit a good spot on the big time bills. They got four encores. The Four Bards, with some fine acrobatics, closed the vaudeville show. Dorothy Dalton in "Black Is White" was the picture.

PRODUCTION ENGAGEMENTS.
Maudie Gray, for the Aborn Light
Opera Company.

Chicago, March 31.

By a strange coincidence, the Grand, Elgin, was the first house the Beverlys had ever played for the Association, and it was only because of this romantic attachment that they accepted the date, having canceled all other time.

"The Golden Day," with Patricia Collinge (Powers', 1st week). Reviewed by some critics as a typical Collinge success of the sweet order and by others as a dose of specious theatrical pap, got \$12,000 and seems popular.

FEDERAL COMPLAINT DISMISSED.

(Continued from page 3)
Association, leaving the control represented by the V. M. P.-A. about 48 per cent. of the total number of theatres operating with vaudeville. It was shown too that there are 15 circuits in addition to single houses and two and three house circuits.

The proceedings established that there are 20,000 vaudeville actors in the country, that the number of acts employed weekly number around 6,000, which take in about 9,000 actors and that therefore a considerable percentage cannot be employed every week.

The number of theatres booked by the U. B. O. (Keith Exchange) was set at 150 in number, of which 90 are big time houses and 80 are small time theatres. The Keith interests control 34 theatres among those booked. Between 33 and 35 per cent. of the number of actors in vaudeville book direct as far as the Keith Exchange is concerned. A lesser percentage book direct in the other booking offices.

During the inquisitorial proceedings into the financial affairs of the White Rats Actors Union, instituted upon petition of Goldie Pemberton, Harry Mountford several times darkly hinted dire things would result from the pending investigation determined on by the Federal Trade Commission. Though it was never specifically stated Mountford inspired the investigation by the Federal Board, it was generally known he and his associates had interested the Commission. Before the commission served its complaint on the various respondents, investigators were reported securing information in New York relative to the authenticity of the allegations presented before the Commission.

The Commission at its office in Washington filed its complaint on May 7, 1918, and the various respondents were served. They were: Vaudeville Managers Protective Association; the National Vaudeville Artists, Inc.; the United Booking Offices; the Vaudeville Collection Agency; A. Paul Keith, E. F. Albee, Sam A. Scribner, Marcus Loew, Martin Beck, B. S. Moss, Sime Silverman.

It was maintained that vaudeville operations as carried on by the several respondents were a combination in restraint of trade and therefore came within Federal jurisdiction for regulation; that unfair methods were employed and that Vaudeville aided the managers during the strike.

The first hearings started Feb. 3, 1919, before Charles S. Moore, an examiner for the Commission, in the chambers of the Federal District Court in the Woolworth building. Pat Casey was the first witness called and in all 60 witnesses were examined, at the hearings held from time to time. Hearings were transferred to the Post Office building in March. In May they were held in the Commission's office on West 38th street. The Commission rested its case at that time and during the summer there was no development in the matter.

In the fall the respondents resumed the investigation the sessions lasting three days and ending October 17, 1919. This was the respondents' answer to the case as made out by chief counsel John Walsh, who acted for the Commission. Throughout the investigation Maurice Goodman was prominent as counsel for the respondents, in association with John Kelly and ex-Judge Edward E. McCall, who acted as associate attorneys.

The Commission asked for briefs from counsel after the respondents' answer had finished up the actual investigation and early in January such briefs were filed. The final oral argument before the Commission was made in Washington Feb. 16-17, 1920. Maurice Goodman and former governor of Missouri, Joseph W. Folk appeared for the respondents and Mr. Walsh for the examiner. The dismissal of the

complaint therefore follows but five weeks after the argument.

Variety was represented during the investigation by M. L. Malevinsky of O'Brien, Malevinsky and Driscoll but Variety at no point put in a defence. Variety is still publishing weekly a verbatim report of the investigation. In the oral argument Mr. Walsh, placed on record an objection to appearance of Mountford in the proceedings for the purpose of examining witnesses or otherwise. Mountford, however, was in constant attendance at the sessions and continually offered suggestions during the examination of witnesses. Governor Folke in his oral argument referred to Mountford's alleged statement as to how the Commission would decide the case and the counsel's comment that "he must have consulted a ouija board with the usual result that the ouija board followed the will of the person operating it" was true prophecy in that the Commission did the reverse thing.

When the Commission rested its case Mr. Walsh explained that Mountford would not be called as a witness, stating that though Mountford had "insisted" on being called, he did not believe that he (Mountford) could add anything further to the record.

However, when the respondents made answer last October Mr. Goodman sprung a surprise by calling Mountford to the stand. A greater surprise came when the witness praised E. F. Albee. Among other comment he said: "I think Mr. Albee stands in a very few years to become the best loved man in the vaudeville profession."

Among the many witnesses examined was Frank Fogarty, former chief of the White Rats, who severely condemned Mountford. Others who testified were: Samuel K. Hodgdon, Edward M. Fay, Helen Nelson, Henry D. Wallin, Daniel F. Hennessey, Harry F. Weber, Jr., John I. Quigley, Jack Curtis, Edward Clark, Edward Keough, Harry Bulger, Walter J. Plimmer, Gereroso Pisano, James W. Fitzpatrick, George Hughes, Lee Beggs, M. R. Sheedy, B. A. Meyers, Charles A. Allen, Henry W. Chesterfield, Henry W. Gugler, Pat Rooney, Charles E. Grapevine, Loney Haskell, James McIntyre, Joe Laurie, Valerie Bergere, Elizabeth Murray, Roger Imhof, Al Herman, Lee Kohlmair, Tony Hunting, Irving Weintraub, Morgan D. Simmons, Billy Rock, Nan Halperin, Fred C. Shamberger, George McFarlane, Emma Carus, O. Browning, Lillian Fitzgerald, George Lemaire, Irving Cooper.

The verbatim reports on the proceedings will continue in VARIETY.

ILL AND INJURED.

Edmer Cornwell (Clifton and Cornwell) broke her ankle March 30. She will not be able to dance for a year. Billy Clifton will work alone. Catherine Powell is lying seriously ill in Dr. Campbell's sanatorium, Syracuse, after undergoing an operation for appendicitis.

Ben Roberts, musical director at the Colonial, was stricken with pleurisy March 30 and is confined to his home in Brooklyn in a serious condition. Frances Farr was out of the cast of "The Beauty Trust" in Pittsburgh last week for several days because of illness.

Edward Redding, member of the vaudeville act "Prosperity" underwent an operation for appendicitis at the Post Graduate Hospital Monday.

Babe Arbuckle removed from the N. Y. A. to St. Bartholomew's Hospital Monday, suffering from a nervous breakdown.

Rocco Vocco, western manager for Leo Feist (Chicago) is laid up with inflammatory rheumatism. Sent to West Baden and ordered to remain there three months.

Bird Millman turned her ankle stepping in a rut at Madison Square Garden last week at the dress rehearsal of the circus and was out of the show for the opening days. Her first performance was Monday night.

ORPHEUM STARS.

(Continued from page 30.)

Ben Beyer & Brother
Brothers Rigetto
"Ballet de Laps"
Johnny Small
Spissel Bros. & Co.
"The Suspect"
"Tale of Hoffman"
Chick Sale
"Top of the World"
Appleby Circus
Susanne Rotamura
"Spirits Paintings"
1911-1912
Farrises Co. Dora
Mauds Hall May Co.
James O'Neill
"Scrooge"
Edwards, Tinsley & B.
Klein Bros. & Elyse B.
The Bobcats
Ortinas & Lousteau
Dick Henry & Pals
Bedford
McDevitt, Kelly & L.
Farrises Four
Belmont & Grotz
Chevone Days
"Phantomland Mist"
Chevone Days
"The Courtiers"
Scott Kane
Curtis, Steele & Carr
Pauline Moran
Bessie Alliphan
Sam Mann
"Romance of Underw."
Curtis, Steele & Carr
Olive
Felix & Fannie Van
James & Ryan
"The Leading Lady"
Mrs. G. Crane & Co.
Handers & Millie
Curtis, Steele & Carr
Mrs. Benson & Co.
Six Brachs
Princesses Rialla
Mrs. Louis James Co.
Anna
Sager Midgley & Co.
Diamond & Nelson
Grapewin-Chance Co.
Mack & Orin
Bessie, Steele & Carr
Howard & North
Carl McCullough

1913-1914
Ferry Harrell Co.
Belle Baker
Mrs. G. Crane & Co.
M. Johnson's Travelers
B. Gould & B. Ashburn
Mrs. L. Long & Co.
Ward Bros.
H. Leighton & Co.
H. Ashley & Al Lee
Jennie Steele & Carr
Florence Templest & Toot
Jennie Steele & Carr
Miller & Mack
Owen McIlveney
Mina Allen
Bud Fisher
Ed Wynn
Raul Pereira
Elliott Savonas
Arthur & Arthur & Co.
Leonard Gauthier
La Ven & Grace
Claude L. Borelli
Gecilia Loftus
Ed Morton
Le Ballet Classique
Mr. & Mrs. G. Wilde
"California"
Irene Bernany
Sally Fisher
Joseph Jefferson
Lewis & Dody
Lulu Little
Amelia Bingham
Merrill & Otto
Hopkins & Atwell
The Home Walls
Kee & Green
The Home Stars
Kimbrey & Mohr
Dussein Troupe

1915-1916
Olga Netherlo
Blanche Walsh
Theodore Roberts
Little Parisiens
A. E. & B. Franch
Katherine Kidder
Alma Beach
Chip & Marble
Graville & Pierpont
S. Miller Kent
Robert Bailey
Andrew Mann
O. Lean & C. Mayfield
Alma Beach
Horace Golding
B. Van & Beau Sia

1917-1918
William Simms
Dickel & Watson
Bickel & Watson
Bankoff & Girtle
Hendrick Stratt
Henrietta Crossman
Ching Ling Foo
Grace
Clayton Dream & Co.
M. McFarland
Riggs & Withells
Alvin Dinahart
Lena Abernethy
Mason & Keeler
Hermine Shone

1919-1920
Herman Thibiers
Les Robinsons
Sarah Paulsen
Bernard Hall Calna
Reedman Bros. Co.
Horace Golding
Joe MacFarlane
Toto
Gecilia Cunningham
Taylor Granville
Laura Pierpont
Lillian Russell
Eva Tanguay

1921-1922
Gibson & Connell
Harry Watson, Jr.
Bronson & Baldwin
Edith de Lys
Vio. Tat. Marie
Albertina Beach Co.
Knox Ellis
U. S. Jazz Band
H. & Emma Sharrock

1923-1924
Gibson & Connell
Harry Watson, Jr.
Bronson & Baldwin
Edith de Lys
Vio. Tat. Marie
Albertina Beach Co.
Knox Ellis
U. S. Jazz Band
H. & Emma Sharrock

1925-1926
Gibson & Connell
Harry Watson, Jr.
Bronson & Baldwin
Edith de Lys
Vio. Tat. Marie
Albertina Beach Co.
Knox Ellis
U. S. Jazz Band
H. & Emma Sharrock

Barrow & Crawford
Chick Sale
"The Bad Heeds"
James B. Carson
Mrs. Marlene Aldrich
Frank North & Co.
Emmett Corrigan Co.

1915-1916
William Morris
Mrs. Leslie Carter
Four Marx Brothers
Fritzi Scheff
Walter C. Kelly
Billy B. Van
Carolina White
Marie Nordstrom
Cecil Cunningham
"Clock Shop"
C. M. Anna Heid
Alexander Carr
Julia Dean
Elinors Clinefors
"This River of Souls"
Evelyn Nesbit
Frederick V. Bowers

1917-1918
Dancing Girl of Delhi
Bankoff & Girtle
Chyllie Nelson Terry
Orville Harold
Pior & Douglas
Harry Green Co.
Orville Harold
Theodore H. Moffat
Louise Dresser
Nink Payne
Harry Cooper
Nellie Allen
Clare Rochester
Adelaide Hughes
Ruth St. Dennis
Clara & Hamilton
James J. Corbett
Bette & King

1919-1920
Sophie Tucker
Charles Wilkins
Edwin Arden
Emily Ann Wellman
Karl John
Brenda Fowler
Allan Brooks
Four Marx Bros.
Madra Hanson
Ruth Roy
Robert Edison
Mrs. Thos. Whiffen
Anna Chandler
Lambert & Ball
Cressey & Darpe
Gertrude Hoffman
"Rubeville"

1921-1922
Herman Thibiers
Les Robinsons
Sarah Paulsen
Bernard Hall Calna
Reedman Bros. Co.
Horace Golding
Joe MacFarlane
Toto
Gecilia Cunningham
Taylor Granville
Laura Pierpont
Lillian Russell
Eva Tanguay

1923-1924
Gibson & Connell
Harry Watson, Jr.
Bronson & Baldwin
Edith de Lys
Vio. Tat. Marie
Albertina Beach Co.
Knox Ellis
U. S. Jazz Band
H. & Emma Sharrock

1925-1926
Gibson & Connell
Harry Watson, Jr.
Bronson & Baldwin
Edith de Lys
Vio. Tat. Marie
Albertina Beach Co.
Knox Ellis
U. S. Jazz Band
H. & Emma Sharrock

1927-1928
Gibson & Connell
Harry Watson, Jr.
Bronson & Baldwin
Edith de Lys
Vio. Tat. Marie
Albertina Beach Co.
Knox Ellis
U. S. Jazz Band
H. & Emma Sharrock

1929-1930
Gibson & Connell
Harry Watson, Jr.
Bronson & Baldwin
Edith de Lys
Vio. Tat. Marie
Albertina Beach Co.
Knox Ellis
U. S. Jazz Band
H. & Emma Sharrock

NEW ACTS.

Leslie Zaza and Chey Alter in two-man act.
Seymour Brown and Co. in musical revue, "Where There's a Will." Twelve people.

Harry Ellis and Dave Irwin in "Music and Medicine," a skit in "one," by James Madison.

Clayton White is reviving "Cherrie," with Julia Keely taking Miss Stewart's former role. (Harry Fitzgerald.)

Tom Wise and four people in a revival of the "Christmas Carol." (Harry Fitzgerald.)

Rosalie Stewart has purchased an act from Nellie V. Nichols, "Detained," for production in August.

Leah Leaska, Pacific Coast soprano, will be featured in a new act in vaudeville.

"Movieland," featuring James B. Carson and 13 people in special acts and drops. (Henry Ballet.)

Frank Hale is producing an Oriental fantasy featuring Veronica, late of "Somebody's Sweetheart." She will be assisted by 8 Singapore native dancers.

"The Dance Dream," featuring the Ward Sisters, Herman Behrens and Dick Dooley. Written by Cliff Hess, produced by Irwin Rosen, under direction of Eddie Kellar.

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Bancroft Roger
Barnes Alpha
Barnes Stuart
Bennett Mrs J
Benson Alex
Benson & Johnson
Benson Fox
Berg Josephine
Bernard Frank
Berry Chas
Bigham Virginia
Bimbo Chas
Bolton Helen
Bonarve Zella
Bower Edward
Bowless Ned
Bradley Miss H
Branch B
Branscomb Nina
Briggs Mrs J
Briscoe Miss L
Bronner Cleveland
Brown JoeBuckley Irving
Brula Lou
Bunce Harry
Burk & Lisette
Burton Richard
Byrne Mrs ACarter Tom
Casey Arthur
Chandler Uneshell
Chandler Cherry
Chandler Anna
Chandler Joseph
Christian Helen
Clare Sadie
Clarendo TrixieClarke Ruthie
Clay Bobbie
Clayton Dolores
Clayton Marguerite
Cleveland Babe
Clinton Freddie
Cole Mrs WConell Willy
Conell Jack
Cook Emma
Cornell Frances
Coughlin James
Conn & Whitting
Covert Edwards
Covey Richie
Crawford AnnaCrow Grace
Cullen F M
Cunningham C
Curtis Ruth
Curson PearlDalley L
Daltch B
Dale Helen
Darling Bobby
D'Arms Juggling
Dewey Ben
Doherty Lizzie
Dolly Sabian
Donia FrankDonnelly William
Dunn Geo
Dutton Frank
Dyson HalEarle & Edwards
Elbert Betty
Elliot Maurice
Welch Sam
Fadley Amy
Faustina Maud
Fielding Jeannette
Fields Buddy
Fisher Talie
Fisher Geo**BEAUMONT'S**

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Sheldon Alice
Steele Emma
Sherwood Marion
Shilling Marjorie
Spelling Philip
Stanford Lee
Stanley Dan
Stanley Geo
Stanley Edwin
Steel Emily
Stevens Pearl
Strick Chas
Stone Harry
Strong Nellie
Stuart Asaiah
Sweeney Fred
Swift Fred
Tessler Elita
Terry Kate Gibson
Tarnett Teddy
Theodorowicz Chas
Toske Walter
Todi John
Towne Edna
Trainer Jack
Truhot Flo
Trucchi Joaquin
Tyne Jeanne
Van Alken Anna
Verdery Miss
Vincent Shas
Wadral B
Walter Raymond
Walsh Austin
Ward & Van
Ward Harold
Ward-Elli-Ward
Webb Teddy
Weem Walter
Wheaton & Carroll
Wheeler Elsie
White Flo
Wilbert Raymond
Williams Wm
Williams Peggy
Wright Earl

BURLESQUE ROUTES

(April 8-12)
"All Jazz Revue" 5-7 Armory Binghamton 8 Auburn 9-10 Inter Niagara Falls 12 Star Toronto.
"Aviator" 5 Empress Cincinnati 12 Lyceum Columbus.
"Bathing Beauties" 6 Gayety St Paul 13 Gayety Minneapolis.
"Beauty Trust" 5 Academy Buffalo 12 Star Cleveland.
"Beauty Trust" 5 Star Cleveland 12 Empire Toledo.
"Bushman Show" 5 Casino Boston 12 Columbia New York.
"Beat Show in Town" 5 Gayety Detroit 12 Gayety Toronto.
"Bon Tons" 5 Gayety Pittsburgh 12-14 Park Youngstown 15-17 Grand Akron.
"Bostonians" 5 Gayety St Louis 12 Columbia Chicago.
"Bowery" 5-7 Cohen's Newburg 8-10 Cohen's Poughkeepsie 12 Casino Boston.
"Broadway Belles" 5-6 Lyceum St Joe 12 Standard St Louis.
"Burlesque Revue" 5-7 Bantable Syracuse

8-10 Lumberg Utica 11 Gayety Montreal.
"Burlesque Wonder Show" 5 Gayety Boston 12 Grand Hartford.
"Cabaret Girls" 5 Century Kansas City 12-13 Lyceum St Joe.
"Cracker Jacks" 5 Polly Washington 12 Temple Philadelphia.
"Dixon's 'Big Revue'" 5 Howard Boston 12 Empire Providence.
"Follies of Day" 5 Gayety Montreal 12 Empire Albany.
"Follies of Pleasure" 5 Penn Circuit 13 Gayety Baltimore.
"French Follies" 5 Standard St Louis 11-12 Grand Terre Haute 13-17 Park Indianapolis.
"Girls a la Carte" 5 Columbia New York 12 Casino Brooklyn.
"Girls de Lookie" 5 Grand Hartford 12 Jacques Waterbury.
"Girls from Follies" 5 Gayety Newark 12-15 Broadway Camden 16-17 Grand Trenton.
"Girls from Joyland" 5 Gayety Baltimore 12 Folly Washington.
"Girls Girls Girls" 5 Worcester Worcester 12 Howard Boston.
"Girls of U. S. A." 5 Casino Brooklyn 12 Peoples Philadelphia.
"Golden Crook" 5 Gayety Kansas City 12 L. O.
"Grown Up Babies" 5 Gayety Milwaukee 12 Gayety St Paul.
"Hastings Harry" 5 Casino Philadelphia 12 Hurtig & Seamon's New York.
"Hayes Edmund" 5 Star Brooklyn 12 Gilmore Springfield.
"Hello America" 5 Olympic Cincinnati 12 Star & Garter Chicago.
"Hip Hip Hurray" 5 Star & Garter Chicago 12 Gayety Detroit.
"Howe Sam" 5 Empire Albany 13 Gayety Boston.
"Jazz Babies" 5 Empire Providence 12 Olympic New York.
"Kelly Lew" 5 Gayety Rochester 12-14 Bantable Syracuse 15-17 Lumberg Utica.
"Kewpie Dolls" 5 Lyceum Columbus 12 Victoria Pittsburgh.
"Liberty Girls" 5 Empire Brooklyn 13 Empire Newark.
"Lid Lifters" 5 Star Toronto 12 Academy Buffalo.
"Lionel Belles" 5 Gayety Omaha 12 Gayety Kansas City.
"Mads of America" 5 Orpheum Paterson 12 Majestic Jersey City.
"Marion Dave" 5 Empire Newark 12 Casino Philadelphia.
"Midnight Maidens" 5 Trocadero Philadelphia 12 St Morris New York.
"Million Dollar Dolls" 5 Gayety Wash-

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11-13 Gayety Stouk City.
"Oh Frenchy" 5 Engelwood Chicago 12
Haymarket Chicago.
"Oh Girls" 5 Gayety Toronto 12 Gayety
Buffalo.
"Face Makers" 5 Gayety Louisville 12
Empress Cincinnati.
"Farlan Platts" 5 Bijou Philadelphia 12
Empire Hoboken.
"Farlan White" 5 L O 12 Gayety St
Louis.
"Feet & Bos" 5 Lyric Dayton 12 Olympic
Cincinnati.
"Razze Dazze" 6 Olympic New York 12
Gayety Brooklyn.
"Record Breakers" 4-5 Grand Terra
Haute 4-10 Park Indianapolis 11 Gayety
Louisville.
Reyes Al 5 Empire Toledo 12 Lyric
Dayton.
Reynold Abs 5 Hurlig & Seamon's New
York 12 Empire Brooklyn.
"Round the Town" 5 Gayety Brooklyn
13 Gayety Newark.
"Sight Seers" 5 Majestic Jersey City 12
Perth Amboy 13 Plainfield 14 Stamford
14-17 Park Bridgeport.
"Social Follies" 5 Oilmore Springfield
12 Worcester Worcester Mass.
"Social Maids" 6 Jacques Waterbury 12
Miner's Bronx New York.
"Some Show" 5-6 Broadway Camden 9
10 Grand Trenton 12 Bijou Philadelphia.

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"Star & Garter" 5-7 Park Youngstown
8-10 Grand Akron 12 Star Cleveland.
"Step Lively Girls" 6 Gayety Buffalo
12 Gayety Rochester.
Stone & Pillard 6 Cadillac Detroit 12
Engelwood Chicago.
"Sweet Sweeties Girls" 5 Victoria Pitts-
burgh 12 Penn Circuit.
"Temple" 5 Empire Cleveland 12 Cad-
illac Detroit.
"20th Century Maids" 4-6 Berchel Des
Moines 12 Gayety Omaha.
"Victory Belles" 5 Palace Baltimore 12
Gayety Washington.
Watson Billy & Mt Morris New York 12
Majestic Wilkes-Barre.
Welch Ben 5 Columbia Chicago 11-13
Berchel Des Moines.
White Pat & Haymarket Chicago 12 Gayety
Milwaukee.
William Mollie 5 Miner's Bronx New
York 12 Orpheum Paterson.
"World Beaters" 5 Majestic Wilkes-Barre
12 Majestic Scranton.

BOSTON.

BY LEN LIBBEY.
ORPHEUM—LOEW.—Pictures and
vaudeville.
BOSTON—Vaudeville and a feature
film.
BOWDOIN—Pictures and vaudeville.
BUCCU—Pictures.
ST. JAMES—Vaudeville and pictures.
SCOLLAY OLYMPIA—Vaudeville and
pictures.
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WALDOEF. GLOBE. FENWAY—Pic-
tures.
PARK—Using the Barrymore film.
"Dr. Jekyll and Mr. Hyde."
SHUBERT—Opening of "The Midnight
Whirl" with Beale McCoy Davis starred,
her first appearance here in many years.
MAJESTIC—"The third week of "The
Magic Melody," with the business not as
good as this show should rate.
TREMONT—"Dora Mabel" on the final
week before it takes to the road, it is
hoped.
BOSTON OPERA HOUSE—"Chu Chin
Chow" on the final week.
LYMOUTH—"The sixth and last two
weeks of "The Girl in the Limousine."
PARK SQUARE—"The sixth week of
"Honey Girl," which is turning them
away.
HOLLIS—"Bab" now on the seventh
week.
WILBUR—"39 East," also in the
seventh week.
COLEY—Henry Jovett Players using
as vehicle for another week "The Pri-
vate Secretary."
ARLINGTON—"The ninth week of
stock company in "The Outrageous Mrs.
Palmer."
TREMONT—TEMPLE—Using "The
Eternal Light," an adaptation of the
Fascion Play for this week only with "In
Lock."
CASINO—Barney Gerard's "Girls de
Ook."
HOWARD—"The Jazz Babies" com-
pany.
GAYETY—"Girls a la Carte."

BUFFALO.
By SIDNEY BURTON.
SHUBERT-TECK—Leo Carrillo in
"Lombard, Ltd." Here before but doing
better than ever. "Grace Valentine" fea-
tured.
MAJESTIC—"A Prince There Was,"
with Grant Mitchell. One of the biggest
legitimate successes of the local season.
Cohan's large personal following doing
most to put it over.
SHEA'S—Vaudeville.
SHEA'S HIP—Charles Ray. "Alarm
Clock Andy." Carter DeLaven Comed.
Betty Anderson.
GAYETY—Law Kelly.
ACADEMY—"The Templers," with
Bert Bertrand.
OLYMPIC—"The Little Cafe," Lynne
and Lorye, Margie Carson, Grace Sla-
ter, Naval Quartet.
LYRIC—Rubetown Follies. Walstein
and Davy, Gean Hollis, McCabe and Rob-
inson, Wardlers, Dolls Kooton. "The
Bandbox."
STAR—All Ralph, Stewart and Smith.
Hunkertford, Edward Lessing, Carnetia
and May.
FRANK—"The Westerners," last
half. "The Lincoln Highwayman."
EURE—"The Sirens."
"The Honor System," Jago-Slay Orchestra.
FAMILY.—Norma Talmadge. "She
Loves and Lies."

Mrs. Richard Patton has resigned from
the house staff of the Gayety and is re-
portedly contemplating a return to bur-
lesque.

The Majestic will close May 1. The
Bonafide Stock will open on May 2 and
will play the entire summer until the re-
opening of the regular season in August.

Roy Mitchell, of the Harthouse The-
atre, Toronto, spoke here Monday under
the auspices of the Guild of Allied Arts
on "The New Art of the Theatre."

Selnick Pictures will assign to Buffalo
a camera reporter who will cover this
territory for the new Selnick semi-
weekly news reel.

Louise Boettcher, ticket seller at the
Family was arrested Tuesday on the
complaint of a woman patron who
charged that she has been short-changed
out of four dollars. On the trial it was
proved that the woman did not discover
the loss until she was seated in the
show house and that she then returned to
the box office and demanded her change.
The cash box was checked and no dis-
crepancy found. The charge was dis-
missed.

CLEVELAND.

By J. WILSON ROY.
SHUBERT-COLONIAL—"The Un-
known Future." Next week, Touriston,
the magician.
NIGHT HOUSE—"The New Dictator."
Next week, Ruth Chatterton in "Moon-
light and Honeyuckle."
PROSPECT—Joseph W. Payton Stock
Company in "Nothing But the Truth."
Next week, "Paradise."
KEITH'S—Pat Rooney and Marion
Bent in "Rings of Smoke" (second week).
Grace Huff and Company. Rosamond
Johnson and Company. Fred Berrens. Sa-
bina Goodwin, Charles Irwin, Royal
Gascogne, Dippy Diers and Lady Sen
Mel.

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AND TALK IT OVER
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you or we're not
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Operated 4 months at record cost.
First World. It costs, till
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FRISCILLA—Clifford and March, Det-
sel and Carroll, Justine Grey, Gibson and
Betty, Riggs and Ryan and pictures.
MILES—Midnight Rollickers, Burns
and Lynn, Raynon's Birds, Bison City
Four, Arnold and Florine and pictures.
LOEW'S LIBERTY—Fred La Reine
and Company, Manning and Hall, Harry
Antrim, Hazel Harrington and Company,
Carl and Emma Frabel and pictures.
EMPIRE—Stone and Pillard Show.
STAR—Al Reeve Show of 1920.
GRAND—Lottie Meyer and Company.
De Quillo, Jennings and Castle, Field
Troupe and pictures.
STULEAR—All week, Pauline Freder-
ick in "The Woman in Room 13."
EUCAL—Second week, Lionel Barry-
more in "The Copperhead."
ALHAMBRA AND BALL.—Eugene
O'Brien in "His Wife's Money."
STRAND—All week, Anita Stewart in
"The Fighting Shepherdess."
GAYETY—All week, Harry Carey in
"Over the Hills and Far Away."
KNICKERBOCKER—H. E. Warner in
"Haunting Shadows."

On May 28 next, A. F. Harris, manager
of the Opera House, severs his connection
with the house. Mr. Harris has been
lessee and manager of the place for 18
years. There is a rumor afloat that the
house has been assumed by the Low
interests, but future plans are not defi-
nitely announced.

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Dear Friends:
When a kid I always learned in school that the world was round. Lately I have heard so many people saying that: "From every corner of the earth." It's information I want. Just bought a new machine. Maybe it don't save oil from getting dirty on the outside. I'll say it does. Now I'm trying to think of some way to keep them clean on the inside. Don't tell me to wash, as I know that and want something more official. Bought a shirt while I was in Baltimore, and when I went to try it on, found it was too short. Took it back to the fellow and said, "This shirt is too short." He said, "Oh, that's all right you'll wear it long."
Best.

CHARLIE WILSON

"THE LOOSE NUT"
Next Week (April 5)-Keith's, Toledo
Week of April 12-Keith's, Columbus

JACK LAIT

SAYS:

D. Stephen Hall, the character monologist, had a hard time for a minute on entering as he was satirizing a professor to a bunch that had never seen one; but when he got his first deep nifties over on politics the mob tumbled that he wasn't a high brow and after that he threw 'em about like tennies to a belting hand and guffaw.

MERCHES

AMERICA'S MASTER SHOWMAN
BOOKED SOLID UNTIL 1921
PRIARS' CLUB, NEW YORK CITY

AL. C. MITCHEL

SAYS

"No, that square at Broadway and 166th Street does not belong to me."

ROSANO AND HIS NABIMBAPHONE

Direction, ERNIE YOUNG

THE FAYNES

Direction, Hughes & Manwaring

Only unusually warm weather kept audiences below the phenomenal high marks at all the local houses the past week.

The inflated prices failed to mar Al Johnson's opening at the Alvin Monday night, although there was an obvious disenchantment among those who paid more and among many who figure they will do without seeing him at the forty-top.

Frank attractions at the Duquesne are boosting receipts there. "The Revelations of a Wife," with special matinees for ladies and an added feature in the Zanciga, billed as "wonder workers," are drawing the crowds.

Beverly Bayne and Francis X. Bushman in a Morocco production, "The Master Thief," opened to large attendance at the Shubert Pitt.

FRED DUPREZ

Starring in "Mr. Manhattan" in England



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MARIE CLARK'S

FRIEND MAGGIE SAYS:

"I've had my fun and had a good time on Broadway. I'll soon be seen. So when I go on get With some girls, that's a fact—just to show that grade don't say what they mean."
"You know how it is with me, friends."

Direction:

FRANK EVANS

F. S. Miss Stella H. Blair and Mr. A. Spencer Burrows, comedians, seem to see more "song birds."

PAUL PETCHING

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FLOWER GARDEN

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Left their Ma in Arkansas;
but they love her "still."

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MARIONNE
PREMIER DANSEUSE
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JULIAN ELTINGE
All Star Revue

FRED LEWIS

(HIMSELF)

Says: I do not like revolving doors; I like a door I can slam when I'm mad.

The Guild Players' second showing drew well and gave further proof that with proper handling the organization will become a fixture.

Viola Mae Moreland, one of Pittsburgh's best sopranos, who was to have taken part in a Morocco production recently, may enter the legitimate field in the near future. While rehearsing her part she was married to Roger Johnson, a local musician, and called off her engagement.

GAYETY. ACADEMY. VICTORIA—Burlesque.
HARRIS. SHERIDAN SQUARE. LYCEUM—Vaudeville.
GRAND. OLYMPIC. LIBERTY—Pictures.

PORTLAND, ME.

Portland stock lovers will have the opportunity to witness the premiere of a new play the week of April 8 at the Jefferson when an American comedy, "When I Was a Boy" by Robert B. Homans, will be presented. The scenes are laid in the State of Maine. A. H. Woods will come

JIM AND MARIAN HARKINS

DELMAR TIME

Direction MAX HART

ARTISTS' BOREM

Radiator, Ky.

Dear Sir:

Who sends actors to France?

Cy. Klone.

Ans.: Can't tell you now. The Draft Board used to.

FRED ALLEN

Pantages Circuit Direction, MARK LEVY

The Disciples of the HOUSE OF DAVID BAND

Make the Smith Brothers and Some of our 1920 Messenger Boys Look like Female Impersonators. (Somebody page Sully)

COOK & OATMAN

Loew Circuit Direction, MARK LEVY

Why Not "JACK-UP" our Salary?

It Takes a

NIAGARA of Nickels

Toupees Commissions.

Alsonotethat

Green Hats are Getting

To Be as Popular as

Cut Weeks and Benefits

HUGHIE CLARK

Moss Time Direction, MARK LEVY

GRIFF

BRITISH BEEF

after being well roasted, cleaned and swallowed, is now being digested by the American public.
April 5th—Keith's Theatre
Washington, D. C.

I am not guilty of stealing any show. It takes me all my time to prevent my own show from being stopped.

SIR HARRY FITZGERALD, O. B. E.
(Office Booking 'ead)

That American guy, Van Hoven, has topped the bill over me in England. This makes us even.

to Portland during the week to look over the production.

Through the courtesy of House Manager Hamilton, Monday services will be held in Keith's during Holy Week beginning Tuesday to Saturday, inclusive, starting at 12:30 and closing at one o'clock. The service will consist of music and a brief address will be given daily by a local minister.

The closing dates of the Municipal Concerts season of 1919 to 1920 has been set for April 10 when Cecil Fanning will be the assisting artist, and April 22 when the Portland Men's Singing Club will be the attraction.

Irene Olsen, ingenue of the "Greenwich Village Police," which recently closed

MEET THE WIFE



Don't tell the wife how much I lost; not that makes any difference, but what she don't know won't hurt her!

OSWALD
WOODHOUSE KENELS

ROXY LA ROCCA

WIZARD OF THE HARP



Pauline Saxton
SI
PERKINS
KID

HATS HATS HATS JACK JENNINGS

THE KING OF HATS

Argo and Verjenia

ARE BREAKING IN THEIR LITTLE BRIGADE
PAUL TROCEN

FAREWELL TOUR OF JOHNSON BROS. and JOHNSON

—IN—

"A Few Moments of Minstrelsy"

Reward for a good author.

at the Shubert, Boston, is the guest of her cousin, Mrs. Clifford Carr Jordan. Miss Olsen spends a portion of her summers in Portland and has a host of friends here.

Raymond Havens held a piano recital Monday at Fry's Hall. The program included the "Wanderer Fantasy" of Schubert, familiar Chopin numbers, and the stirring scene from "Tristan and Isolde," by Wagner.

Riverton Park has been leased by the Cumberland County Power & Light Co. to Charles E. Graham, assistant manager of the College Arms Hotel at Deland, Florida, and E. Murray Graham, manager of the Union Station restaurant of this city. It is their intention to open the park and casino May 1.

PORTLAND, ORE.

By RALPH ELLIOTT MILLER.
OPHEUM—Max Brothers.
ALCAZAR—"On a Girl"
BAKER—B. "In Walked Mary."
HARRIS—Vaudeville and pictures.
HYPHODROME—Vaudeville and pictures.

LYRIC—Musical comedy, Al Franks and Ben Dillon comedians.
LIBERTY—Douglas MacLean and Dora May, "Mary's Ankles."
COLUMBIA—Owen Moore, "Boomer or Later."

MAJESTIC—Pictures.
SPRING—Pictures.

PEOPLES—Pictures.
GLOBE GRAND CIRCLE, REK. CASINO, BURNING, SUNSET—Pictures.

**P.S. _____ DON'T FORGET
I'VE FOUND THE NESTING PLACE
OF THE BLUEBIRD" _____**

[illegible]

P.S.: CONTINUED
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CHOCOLATE BOY"

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Means Your Livelihood. Our Curtains Will Give Your
Act Atmosphere. All Colors, Unique Designs. Hand-
somerly Painted New Curtains Our Specialty. For Sale
and Rent.

MOVING PICTURES

93

RIALTO.

Rather frothy entertainment, such as would interest carefree, restless souls in these halcyon spring days without any undue burden on the mental faculties recommends this week's program to the picture fan. Robert Warwick is the stellar attraction in an adaptation of W. Somerset Maugham's comedy, "Jack Straw," and all its romance and its somewhat fantastic denouements and conceptions of characters makes it excellent entertainment such as would demand attention despite the sunshine awaiting without to attract mature lovers.

The program might well be characterized as a Spring Festival or the like. From Grace Hoffman's trifling and thrilling rendition of Johann Strauss' "Voices of Spring," to the concluding comedy skit, "A Lightswitch Lover," exploited under the trade mark of the Sunshine Comedies, the subject matter is in perfect accord with the season. This comedy offering is a particularly pleasurable potage of sniggerery. Its finish alone recommends itself as a boom to picture audiences for—wonder of wonders!—this concoction does not conclude with the stereotyped vehicular chase one has been educated into expecting for a conclusion, with the attendant bits of the horse breaking loose of its leash and the wagon backsliding down the incline; the skidding of the trick auto and the punning motorcycle et al.

The Rialto Magazine is its usual well selected self, although it seems the Fox News has been the main source of supply, the other news weeklies being sparsely represented in comparison. The scenes of Ernie Young's bewickered collection, to wit the House of David Band, serenading attracted particular interest. The overture was Von Flotow's "Alexander Stradella."

STRAND.

Anita Stewart in "The Fighting Shepherdess," the feature picture sent the Strand this week, reviewed elsewhere, is followed by an elaborately effective tableau. In this setting, Eldora Stanford and Walter Fontana sing "Silver Threads Among the Gold." To this number there was a charm that brought considerable response from the crowded house Sunday evening. Its full beauty as it lingered in the mind was rudely intruded upon by Johnny Ray in "Might in Society," a jazz comedy picture founded on "Bringing Up Father," the series of cartoons by George McManus. This is slapstick stuff and none too good of its kind.

A Bray pictograph and the news pictorial completed the motion part of the entertainment. Mandelkern's "Concerto in E Minor" was capably rendered by A. Briglio of the Strand orchestra and the overture was the "Capriccio Italien" by Tchaikowsky. Martin's "Melody of Peace" served as an organ offering.

DR. JEKYLL AND MR. HYDE.

Dr. Jekyll John Barrymore
Mr. Hyde Martha Mansfield
Millicent Carew Brandon Hurst
Dr. George Carew Charles Lane
John Utterson Malcolm Dunn
Edward Enfield Cecil Cleavelly
Theresa Nita Naidi
Poole George Stevens
A fine, dignified presentation is the Paramount-Artcraft screen production of "Dr. Jekyll and Mr. Hyde." Clara Barranger was the dramatist; John Robertson had charge of the direction; Roy Overbaugh was the cameraman, and there is a splendid supporting cast. To the general theatregoing public the appearance of John Barrymore in any production is an event and there remains for the reviewer only to comment on how excellent is his portrayal of the dual personalities of the unfortunate Dr. Jekyll. The story itself is ridiculous, judged by modern standards, but that doesn't alter its value as a medium for Mr. Barrymore. He is certainly a picturesque actor and the opportunity for contrast between the philanthropic and high-minded physician and the fiendish "Mr. Hyde," is one of those roles a star revels in. As the handsome young Dr. Jekyll his natural beauty of form and feature stand him in good stead and he offers a marvelous depiction of benevolence in the transformed personality of "Mr. Hyde." Yet he was always Jack Barrymore, which is the most adverse comment that could be made upon the production, unless it be that in one instance of alteration of personality the director or star found it necessary to change the star's clothes as well as his individuality with the aid of drugs.

THE FIGHTING SHEPHERDESS.

Kate Prentice Anita Stewart
Hughie Wallace MacDonald
Norman Jon Noah Berry
Feta Mullendore Walter Long
Jessebel Eugene Bessart
Tetter John Hall
Bowers Gibson Gowland
Mayor Calvert Carter
Banker Billy De Wall
Anita Stewart brings the most to be on the market value of this feature offered by Louis B. Mayer at the Strand

as a First National attraction. The story recalls others of like nature, but the swift rough Western stuff gets by constantly and rarely fails to swell the purse if well handled. This particular picture so far as handling is concerned goes over the line capably thanks to Frank Dasey's conductivity and Edward Jose's direction. Tony Gaudio's long shots also were noticeably good.

Leaving her dissolute mother, Kate goes to live with Mormon Joe in good faith and her faith is justified. He protects her just as any real uncle would and not till he objects to the young college man who is courting does she have any trouble with Uncle Joe. Taking advantage of this row, a dissolute hound named Pete, who has always wanted Kate, shoots Joe and implicates Kate as the murderer. She gets off for lack of evidence and from then on lives only to clear her good name. How she does this supplies the final movement.

The acting was well enough, though only a shortage of leading men could possibly have led Mr. Jose to cast Wallace MacDonald in the male lead. Mr. MacDonald's features were designed for heavy roles.

Lead.

EDGAR AND THE TEACHER'S WIT.

Cinema comedies are few and far between, that is to say, of the genuine kind, and this, the first of a Booth Tarkington series of boy comedies, described as "the adventures and emotions of Edgar Pomeroy," written especially for the screen, contributes a wholesome chapter to a market overflooded with hokum stuff, which, at this late date, must perforce make its usefulness felt.

"Edgar" is comedy that is clean, wholesome fun; a genuine representation of childhood passing through on its way to youth, experiencing the emotions typical of childhood, whether at play in school, in lofty contemplation of his girl who is an unsurpassing vision of loveliness, with wings attached, and suffering keenly for his indiscretion by the parental hand, reluctant in punishment in a spot where even the application of cushions won't alleviate pain.

What better indication of their true value when an audience at the Capitol laughs their hardest and were continuously chuckling over the antics and titles of the artists in this comedy? While nothing is flawless, this is the

nearest thing to perfection in its class ever attempted, reflecting lasting credit on those who were concerned in its creation. It is released through Goldwyn.

Ship.

THE INNER VOICE.

This is a production made by the American Cinema Corporation, with E. E. Lincoln starred. Others in a competent cast are Agnes Ayres, Fuller Mallin, William Riley Hatch and Walter Greene. It was given a trade showing March 11 at the Strand and drew a large and appreciative crowd. What they saw was a Western that had a good fighting start with a battle between Lincoln and Hatch and their subsequent friendship. Their claim is bid for by a San Francisco promoter with whose niece the hero falls in love.

The promoter's partner wants the girl and so a trick is put over on the young prospector. He is convinced the girl is in on the deal to fleece, but it is all straightened out with dramatic tenacity without being a world beater. William Nell's direction and the photography are excellent.

Lead.

Usually in the Springtime:

The picture companies begin to "work off" on the exhibitors the held-over pictures that were not strong enough to stand up in the highly competitive battle of the winter months.

Usually, they slide out some of the doctored-up and re-edited pictures that they knew you would not buy when the patronage of your house was at high tide.

In direct contrast with this:

The W. W. Hodkinson Corporation is releasing in the four consecutive weeks beginning April 11 a group of the biggest productions of the past twenty-four months in the picture industry:

April 11:

LOUISE GLAUM in "SEX"

A J. Parker Read Jr. production bigger than any picture he has ever made.

April 18:

MITCHELL LEWIS in "KING SPRUCE"

Holman Day's famous novel of the Big Woods.

April 25:

DORIS KENYON in "THE HARVEST MOON"

First of Arthur F. Beck and Theodore C. Deistrich Gibraltar pictures from the famous play by Augustus Thomas.

May 2:

ZANE GREY'S "DESERT OF WHEAT"

Benjamin B. Hampton's second splendid production of a mighty story.

Each of these big special productions is sold to exhibitors singly on its individual merit. Keep four weeks open in your theatre for these four productions.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City.
Distributing through PACE Exchange, Incorporated

The plant will be located at Jackson and Westchester avenues, Bronx, covering a plot 224 feet by 175 feet. A clear height of 30 feet will be permitted and sufficient stage space for from six to eight companies to operate at one time will be provided.

MOVING PICTURES

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THE BRAND OF LOPEZ.

Pretty crude meller is this Zivarth production, starring Senao Hayakawa, but effective nevertheless despite its rambling and many inconsistencies. After viewing the production one must gratefully acclaim the star's artlessness in attempting a role that is as unsympathetic and thankless as this. After all, as average American audience is not very discerning and given to the analysis of a feature. They are prone to accept matters on their face value and if the hero does some one thing a little out of the beaten path of the accepted heroics, that opinion of the hero in the play—who becomes a fallen idol to some extent—is bound to react in a similar fashion when the performer is given a serious thought as an individual.

R. Richard Schayer supplied the story from which J. Grubb Alexander adapted the continuity. Joseph de Grasse, wielded the megaphone. His end of it is commendable, considering the scenario. Robertson-Cole releases.

The star has varied his character portrayal and is doing a Spanish role, and is quite acceptable as such. His swarthy-ness lends itself well towards the personation, although the Oriental ocular slant is a trifle incongruous. As Vasco Lopez, matador and idol of Seville, he is infatuated with the coquette Lola Castillo of the Opera Co., who is much smitten with the lusty toreador to the extent that they become secretly betrothed. The scenario's media will have nothing of the common bull fighter, although the betrothal develops later in the drama after Vasco discovers Lola's infidelity in supporting seriously the affections of a Captain Pancho, a childhood sweetheart, and her mother's favored choice for the hand of the coquette.

Vasco brands his betroth's back with his cigarette to establish her identity as his property. Marriage follows the next day, but he is spurned by his wife's mother. In time Vasco, like all idols is dethroned, having literally "billed" in the ring. Discouraged and forsaken, Vasco turns outlaw and is known to the eager police as the much-wanted "Black Devil" for whose body such large rewards are offered. The yarn ramblingly continues to where he has his deputies on their way to his wife's father's wife, but who bungle the job and bring instead Lola's younger sister, Marie, who was introduced in the first reel. Marie is misused and the town priest calls on Vasco the fellow for the purpose of marrying him to the dying mother of his baby boy and thus atone to some extent the outlaw's evil. In due time the climax arrives where Vasco is killed defending his own child. The picture expires, the cynosure of all eyes, in the centre of a two-minute circle vignette fade out.

For all that, Mr. Hayakawa has made the most of a rather vague role. His support is capably taken care of. The role of Lola is good, as is that of Marie, the younger sister, who is a classier ingenue and should make herself heard from in the near future. The role of the matron-Lola's mother—is titled as personated by Eugene Bossert. Whether he is a misprint intended for "Eugenie" or "Eugenia," or some such feminine name, is doubtful, but Mr. Bossert has been doing an acting with that role he should be highly congratulated. To all appearances the matron is as stately and imposing as any screen dowager that has ever screened. Mary Jane Irvine also gives a convincing performance as the outlaw's child, grown to the age of four, as does the man doing the role of Capt. Pancho.

The chief fault with the production is that the sympathy is not made distinct. One certainly cannot sympathize with the sickle Lola and her crew and on the other hand, Vasco Lopez refutes all claims to sympathy with the excellent screening of his mountain strong-fest and its inhabitants, the bandits and their respective "loose" women. The rape of the ingenue Marie severs the last chord of sympathy. Withal, it's great box office stuff. It's an excellent program feature.

One word else would not be amiss. The star is reported to be at sword's point with his producers and has stated he will head his own independent company; will eschew program feature making and will go in for special stuff strong. Let's hope he will confine himself to native roles and abstain crude meller of a type set forth above.

\$30,000.

The director of this feature must be taken to task for trying to tack on a meaningless lot of continuity by the introduction of Oriental atmosphere. This neither heightens interest nor makes the picture unusual, which was probably the intention, results fail flat. For example, we are asked to believe the occurrences are foreseen through the crystal by an Oriental sage.

When a director takes out a license to show us the unusual, linking prophecy with the present theme in crook melodrama, then it is as essential to balance this viewpoint with a better and more consistent method than shown. Glaring the auditor into all disbeliefs is

the superficiality of the Oriental scene. The sage looks no more the part for all his Oriental robes and white beard than the fair maidens at his feet. And these amount to nothing more than a number of extras garbed in Oriental costumes. This is hard to reconcile with a picture of the real Orient. You cannot take a fair daughter of the North, tell her to rouge her lips, master the eyebrows, put her in silk trousers and then have the nerve to call it Oriental atmosphere. On the other hand there are genuine flashes of artistic purpose in this feature. A close-up of a silk stocking suggests a rich client to the stenographer of the struggling lawyer. Black and white tiling on the floor of the rich

uncle's mansion suggest wealth. The interior of a gambling house with slide doors and secret passages enhance the mystery of this feature.

Warren Kerrigan in the title role represents a struggling lawyer suddenly entrusted with \$50,000 as a retainer for a valuable necklace which he is to deliver to an unknown person the next day. The subsequent disappearance of the \$50,000, the meeting between the hero and the heroine, who is to redeem the jewels, the raid on the gambling house, all lends itself to a story that is highly improbable, but very absorbing at times, even to the individual whose business it is to determine the "real" worth of the feature offerings.

Mr. Kerrigan's work in the star role affords him excellent opportunities. His work at times approaches the unusual. A great deal of explanatory substance is eliminated, and much more is conveyed by the lifting of an eyebrow. There is nothing unusual about the rest of the cast, possibly due to their not being in the picture long enough to judge, except for the leading lady. In the last moments she arrives in time for a sympathetic bit.

The picture has been offered on the circuit theatres for some time, and is distributed through Pathe. In the independent houses it might draw a fair average.



The Tale That Has Thrilled the World!

MAURICE TOURNEUR PRESENTS "TREASURE ISLAND" BY ROBERT LOUIS STEVENSON

"TREASURE ISLAND" is bound to be one of the biggest money-makers of the season.

Romance means more than reality to nine out of ten people. Deep in their hearts they all love adventure and excitement.

MAURICE TOURNEUR has produced the world's greatest adventure story so wonderfully that its appeal is to all ages and all classes.

It will hold you breathless from the first flash to the last. It will send the people out of the theatre with their eyes gleaming with happiness.

A Paramount Artcraft Picture
Get Your Share of the Treasure!



FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR, PRES. JESSIE L. LASKY, VICE-PRES. CARL L. KISSEL, GEN. MGR. NEW YORK



MOVING PICTURES

INSIDE STUFF
ON PICTURES

One of the most successful of picture authors and continuity writers, a man who has been in the game from the first and always successful, is revealing in a recent release unexplained evidence of the handwriting on the wall. This author has a writing punch like Dempsey's right to Willard, but the sort of stuff he is doing and has always done is going back slowly but surely to the ten, twenty, thirty medium. Those who have seen "The Jest" on the dramatic stage know that at bottom it is sheer melodrama of this same class basically. What lifts it out of that locale is the trimmings supplied by the author, his way of telling his story. These same thrilling and pleasing trimmings are lacking to the work of the motion picture author spoken of above. He has at bottom a matter of fact mind. He would have reported the Thaw case and seen nothing in it but a millionaire murdering an architect for the love of a chorus girl. The amazing romance, the poetic touch would have escaped him. Perhaps he is right, but right or wrong such arrangements of facts do not sell so well in the amusement market. It is poetic handling even as Griffith's "Idol Dancer" that bulls the market, though that feature is the sheerest melodrama, but melodrama pictured with a different twist, with a sense of imagination playing a part in it.

Word that a leading star of the "emotional" genre will direct itself in her current production—an adaptation of a stage success—sets one wondering why this was not thought of before. This star has had enough practical experience to enable her to gauge the niceties of her vehicles on her own initiative. At all times, she has been a "solo" actress anyway, it being common knowledge that her temper, camouflaged as temperament, has raised spots ever and anon with directors. As far as she was concerned, the director ceased to exist. By letting her have free rein she shoulders full responsibility and the final reception of the production will exonerate or condemn her "temperamental" affectations and outbursts.

ENGLISH CONDITIONS.

"More American pictures are finding difficulty in making appeal to England," is the opinion of E. Rowson, an English producer and head of one of London's biggest exchanges. He is in this country with the object of making some purchases "out of the ordinary." "It is not a question of the exchanges over there," he continued, "although that is serious, too, but there has been a steady decline in the English taste for the American story. The story of American life, the wild west, I take as an example, in other words the pictures that are distinctively American, no longer attract the English people. There are only two classes of pictures that can expect to make any headway at all in England, that is the story of the universal kind, which is as true of England as it is in America, and is equally true over the world. This I would include in pictures that might find a receptive eye in England and also the very big super-special."

"I look forward to productions at home in the next few years sufficient in the first place to meet American films in all other parts of the world, and secondly to invade America itself. Technical skill is improving more rapidly in England than most people imagine. They're beginning to realize how to build studios, how to light, make the necessary properties and most important of all how to market the product with the greatest possible results."

"You in America are overlooking

one fact that will go to make competition right now, and that is due to picture producing in England being brought down to comparatively one-half the cost expended in the price of picture making in America, and still be as good."

"At the bottom what must be realized is that a world industry cannot in the long run be dependent on local and individual stars. Naturally it is the intrinsic merits of the picture that makes it valuable. If there are any far-seeing executives needed in the industry in this country, they would at once set their minds working to establish an organization which will meet the growing new conditions."

"There is less favor shown regarding the American films, but it is not a matter of politics. I know as an exchange man that we would not take an ordinary feature subject for which we paid big sums and wait for our profits to come in, when as a matter of business we can take the English made product costing less to make and play and get our profits quicker. Another exchange man are finding the situation the same as I have put it."

INCORPORATIONS.

Maurice Greenwald, theatrical, Manhattan; \$20,000; H. B. Reichenauer, R. Werkmann, M. Rothstein, 180 West 43d St.

R. O. O. Amusement Co., Brooklyn, motion pictures, \$50,000; H. Ostreicher, S. Rohan, 100, 101, 102, 103 Madison St.

Dixon Amusement Co., Manhattan, \$5,000; S. Blak, B. A. Levine, H. P. Dixon, 103 7th Ave.

Mesquite Pictures, Manhattan, \$5,000; J. Finger, A. Hammel, M. C. Hughes, 130 W. 46th St.

Goetz Theatrical Enterprises, Manhattan, \$50,000; J. B. B. A. Goetz, M. R. Sohner, 135 Broadway.

Theatrical Concessions Co., Manhattan, theatre tickets and coat rooms, \$10,000; H. Elber, I. Goldberg, L. Rosenthal, 1432 Broadway.

Snobay Amusement Co., Manhattan, \$10,000; J. L. and I. Rosenthal, J. Apter, 14 W. 46th street.

John D. Williams' Productions, Manhattan, motion pictures, 100 shares common stock, no par value; active capital, \$10,000; J. D. Williams, J. Shultze, 51 E. 42nd St.

Sterling Exhibition and Pleasure Grounds Co., Manhattan, \$10,000; J. Phillips, Jr., C. J. Emmott, O. Hinds, 223 E. 58th St.

Art-O-Trade Film Corp., Manhattan, \$15,000; J. L. Goodwin, H. Spitzgarn, C. F. Schmidt, 163 Broadway.

John B. Chatfield, Manhattan, realty, hotel and theatre; 1,000 shares preferred stock, \$100 each; 1,000 shares common, no par value; active capital, \$200,000; E. J. Chatfield, O. L. Winchester, 24, M. F. Holbrook, 907 Broadway.

Analogie Film Corp., Manhattan, \$10,000; R. S. Palmer, M. W. Kerr, H. L. Adams, 473 W. 15th St.

Sheridan Theatre Co., Manhattan, 2,000 shares preferred stock, \$100 each; 6,000 shares common, no par value; active capital, \$230,000; J. F. Rafferty, S. Brill, M. Spiegel, 525 West End Ave.

Julius Cahn's Guide and Moving Picture Directory, Manhattan, \$20,000; J. Cahn, E. London, C. L. Kahn, 1451 Broadway.

Krellberg Productions, Manhattan, motion pictures, \$10,000; S. S. and M. J. Krellberg, S. Schwartzmann, 220 W. 42d St.

Photo Play Furniture Corp., Manhattan, 100 shares preferred stock, \$100 each; 2,500 shares common, no par value; active capital, \$22,500; D. G. Flynn, M. A. Fealey, W. J. Farrell, 150 West 9th St.

Sevin Picture Play Corp., produce moving picture films, etc., \$50,000; Eugene F. Allison, Leslie R. Pratt, H. O. Schuchman, New York.

Edwin Theatre, Manhattan, \$5,000; G. Portecue, H. W. Gould, D. Hunter, 18 West 34th St.

DELAWARE CHARTERS.

Nonmonetary Pictures Corp., \$500,000; J. William Clifford, Nathan O. Goodless, Charles M. Thompson, Washington, D. C.

Modern Photoplays, \$2,500,000; W. H. L. Cahn, R. Rederbach, J. E. Duesch, Los Angeles, G. D. Mulkejohn, Omaha.

Clyde Corp., manufacture motion pictures, etc., \$2,000,000; J. L. Crockett, M. S. Bruce, S. E. Dill, Wilmington.

Fallbrook Investment and Amusement Corp., deal in moving picture machines, etc., \$500,000; J. L. Horry, M. C. Kelly, S. L. Mackey, Wilmington.

FRIEDBERG ADDS ANOTHER.

Pittsburgh, March 31. That Pittsburgh is one of the leading picture centers of the country is proved by the newest link added to the chain of theatres operating under the Friedberg management. Rowland & Clark some years ago acquired houses in every section of the city and have been the big folk here for years.

The Harry Davis Enterprises, with Grand as one of the finest play-houses in the country, have been doing a phenomenal business. After the Alhambra in East Liberty failed some years ago, it was taken over by a local firm headed by Nathan Friedberg. Later they acquired the Garden. Now a new one, called the Triangle, is ready to be opened.

PINCH MORE FOR TAXES.

Chicago, March 31. Two more picture managers were arrested in the investigation into alleged war-tax frauds. The fifth and sixth arrests were J. H. Schaeffer and Fred Hartman, owner of the Broadway Theatre, charged with withholding \$11,432 from the government.

The district attorney's office says these are not stray instances, but that an organized conspiracy is being unveiled to "hold out" tax money, and that theatre syndicates will be involved as well as the isolated managers.

CONSTANCE BINNEY SIGNED.

Reahart has exercised its option for a renewal of its contract with Constance Binney, the original engagement to expire May 31. The renewal is for a period of three years at a material advance in salary, which increases with each picture.

LUDVIGH SAILING.

Elek J. Ludvigh, chief counsel for Famous Players-Lasky, sails Saturday for London, accompanied by his wife. His mission is to look after the legal end of the business, which necessitated Adolph Zukor's visit to England.

BILLIE RHODES IN COMEDIES.

Billie Rhodes is to star in feature comedies for the C. B. Price Co. Since breaking away from short comedies she has been starring in dramatic features.

BROCKLISS SAILING.

London, March 31. J. Frank Brockliss sail on the Baltic March 31.

Another New Rochelle House.

New Rochelle, N. Y., March 31. Another theatre is to be erected here on Main street near Centre avenue to seat 1,500, according to an announcement made by R. Thomas Short, a Brooklyn architect. The policy was not announced and neither was it stated when plans would be filed. This is the second announcement of a new theatre for this city within the last two weeks.

Constance Talmadge Working Again.

Yos. M. Schenk has purchased "The Perfect Woman" from John Emerson and Anita Loos for the next Constance Talmadge production. Miss Talmadge, who has been ill since her return from Palm Beach, has recovered and returned to work.

Murray Signs with Famous.

Charlie Murray has signed a new contract with Famous Players-Lasky, which disposes of the rumor he would head his own producing company.

Razing Wilmington Victoria.

Wilmington, March 31. The Victoria theatre here is to be razed next week and a bank built on its site.

EQUITY ABSORBS M. P. P. A.

The Motion Picture Players' Association holding a membership of 400 was merged with the Actors' Equity Association last Friday, the M. P. P. A. becoming a department of the Equity. The amalgamation was consummated at a meeting of the M. P. P. A. held in Geneva Hall March 26. Of the 400 members of the M. P. P. A. there are about 100 which have not been in the theatrical profession for the stipulated two years' period required by the Equity Association. These, through a clause in the Equity bylaws, will be admitted, but will not be permitted to vote until they have fulfilled the two years' theatrical experience requirement.

A move which will bring the Chorus Equity Association into the Actors' Equity and make that organization a department of the A. E. A. instead of an independent unit as at present, is well under way, and is due for consummation by the end of this week.

The Picture Association will continue to maintain its headquarters on 46th street, the employment bureau adjunct also being retained. The M. P. A. membership embraces in the main picture artists who play small parts, atmosphere people or extras not being eligible.

Most of the big picture stars hold membership in the A. E. A. proper. The merger of the M. P. A. will not affect the membership in the Equity of those picture players already enrolled in the parent body.

NEW MUSICIANS SCALE.

A committee representing the Musicians' Mutual Protective Union together with a committee representing the United Protective Managers' Association convened March 30 for the discussion of the new wage scale for musicians for the season 1920-21.

The musicians ask for a thirty-five week season for legit houses throughout Greater New York, no free rehearsals, twelve men to every orchestra, substitutes after the first week and a minimum wage scale of \$65 a week.

The union's scale of wages was presented by William A. Dooley, and representing the managers were Alfred Aarons, John Cort, Ralph Long of the Shubert Theatrical Enterprises, Mark A. Leuschner, representing the Dillingham interests, Francis X. Hope, representing Cohan and Harris, Lyle Andrews and Ligon M. Johnson, representing the Protective Association.

The new wage scale as it affects the bigger motion picture houses on Broadway are now under consideration, as well as the scale of wages affecting legit houses.

A meeting of the directors of the motion picture theatres was called on Monday in the offices of Edward J. Bowes at the Capitol. It is understood that the wage scale in such theatres calls for a uniform rate of \$85 a week, one day off during the week and observance of certain holidays.

With respect to the burlesque and vaudeville houses the former have left their interests to be taken up by a committee constituting John J. Murdoch of the Keith Vaudeville Exchange and Nicholas M. Schenck of the Marcus Loew offices.

Golden's "Romeo and Jane."

"Romeo and Jane" is the title of a new piece which will shortly go into rehearsal under the management of John L. Golden.

Edward Childs Carpenter is the author.

Defiance House Road Called.

The I. A. T. S. E. has issued a "road call" against the Grand Opera House, Refaice, Ohio, effective April 8. The house plays K. and E. and Shubert one-nighters.

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MAYFLOWER AND ZUKOR SPLIT WOLPER SIGNS WITH FIRST NAT'L

Under Original Arrangement Releases Were to Be Made Through Realar. Differences with Tucher Smoothed Out. Chas. Miller No Longer with Producer. "Deep Purple" May Be Initial First National Release.

The Mayflower Film Corporation and the Adolph Zukor interests have parted company. In the future Isaac Wolper, who startled the insiders when he put over "The Miracle Man" as his first production, will be playing on the First National side, the fence. Wolper stated on Tuesday night that he had signed a contract with the First National and that in the future they would handle all of the Mayflower output.

In his arrangement with Zukor a number of productions of the Mayflower were to be marketed through Realar. These were to be the regular run of program pictures, the specials were to be issued by Paramount-Artcraft along the lines of "The Miracle Man."

Wolper now has a contract with Alan Dwan for a certain number of productions to be finished before that director can start on his "Big Six" productions and the producer also intimated this week that the misunderstanding with George Loane Tucker had been finally cleaned up.

At present R. A. Walsh is finishing up "The Deep Purple" for Mayflower. This is to be a special production and it may be the first release that Wolper will make via the First National channels. Charles Miller has also been directing for the company and has finished at least one of the Robert Service series of stories that were to be filmed by the company. It is understood that Miller has severed his connection with the company.

The Mayflower is banking a great deal on a Dwan production which they have on hand at present. It was written by Val Cleveland, a New York newspaperman and was the last production that Dwan made prior to his recent visit to New York.

AUTHORS BUYING BACK.

There is at present a widespread tendency on the part of authors to rebuy scripts that were once legit offerings and which have been used in the past ten years in the picture industry as features.

A specific instance of rebuying is instanced in the deal between Channing Pollock and the Famous Players-Lasky Co. Pollock had sold to the F. P. L. "The Red Widow," "Such a Little Queen," "Sacred Orchard," "Clothes," "The Little Gray Lady," and another play of his.

The F. P. L. are retaining "Sacred Orchard" and another play, but have sold the other plays back to him for a figure in excess of that which he was paid on the sale. These two new Famous are to remake.

The "Clothes" piece Pollock in turn resold to Metro, and the other three are being marketed as well.

\$10,000 FOR JEKYLL-HYDE.

The playing of the John Barrymore picture at the Rivoli this week ("Dr. Jekyll and Mr. Hyde") is said to have followed a refusal by Famous Players-Lasky of an offer of \$7,500 from the Capitol management, the Famous people quoting \$10,000.

This is probably a record price for a straight rental anywhere in the world, and if they are playing it on a

percentage at the Rivoli, in which they are interested, the results will probably prove satisfactory. The early part of the week the picture was running along to enormous takings at the Rivoli.

OPPOSE PERCENTAGE.

Wichita, Kan., March 31.

The Kansas State Exhibitors League went on record Tuesday as unanimously opposed to percentage as a distribution basis.

The action of the New York State Motion Picture Exhibitors' League, at its Utica convention, with reference to a national organization for exhibitors was concurred in and an affiliation effected.

C. R. Seeley, general manager of the National Picture Theatres, Inc. of New York, addressed the 200 exhibitors.

R. G. Liggett, of Kansas City, was chosen as president for the ensuing year.

PRIZE DRAWS MANY.

Los Angeles, March 31.

The \$2,000 prize offered by Thomas H. Ince for the best scenario submitted by the members of the class in photoplay of Columbia University, New York, has brought forth an abundance of material to John H. Blackwood, scenario editor in Culver City. The winning story will be produced by Ince in the near future.

Hunt Stromberg is director of publicity and advertising at the Thomas H. Ince studio. He is launching a national campaign of enlightenment to the exhibitors and picture fans consisting mainly of inside dope in the art of production and studio activity. The series are copyrighted and will be syndicated to one paper in each town.

INCE OPTIMISTIC.

Los Angeles, March 31.

Thomas A. Ince and J. Parker Read, Jr., on their return from New York last week, report that the trade is booming and prospects bright for an era of great prosperity. They thanked the press for their cordial reception in the east. C. Gardner Sullivan, scenarist with Thomas H. Ince, left here March 16 for New York. Today he is scheduled to sail for Liverpool. He will be accompanied by his wife. He will write a drama for Herbert Bosworth.

Arbuckle-Schenck Five.

Los Angeles, March 31.

Fatty Arbuckle by arrangement with Joseph M. Schenck will begin on April 12 the production of a series of five reel comedies. Buster Keaton on May First will be featured in two reels released through Metro.

Bowry in Fore.

Los Angeles, March 31.

Wallace Berry, who played the part of the German submarine captain in "Behind the Door," has been cast to portray the role of an ex-heavyweight fighter in the Douglas McLean and Doris May farce, "Lucid Intervals."

PEARL WHITE FOR LEGIT.

Pearl White is going to invade the field of the "speakers." This information came to light just before the Fox star started for France last week. She is going abroad to complete a number of scenes in a new Fox screen production.

On her return in May she will undertake to obtain production of a play which she has secured and which she believes is particularly suited to her. The report that Miss White was looking for a chance on the speaking stage reached Broadway on the day that she sailed, but this did not prevent a representative of the Shuberts trying to get in touch with her just before the steamer pulled out, but he was unsuccessful.

ANNUAL METRO STATEMENT.

Richard A. Roland, president of Metro, this week denied that this company despite that Marcel Loew recently acquired a controlling interest in it, would affiliate with any other large producing and distributing corporation.

Metro, he said, will make about fifty special productions next year. He also said Metro would be forced to produce plays on Broadway as prices for scripts and screen rights were up out of sight.

MASTBAUM-MEMORIAL.

Philadelphia, March 31.

At the Eaglesville Sanitarium near Morristown March 28 over two thousand people attended the annual exercises in memory of the late Stanley V. Mastbaum, who did so much for this institution where tuberculosis is treated.

Among those present were the mother of the deceased, his brother, Jules E. Mastbaum, B. S. Moss, Lewis Wolf, Edith Gimbel, Louis Sablosky, John McGuirk and others. Richard J. Beamish, managing editor of the Philadelphia Press, spoke.

DECISION AGAINST WARNER.

In the suit of the U. S. Printing & Lithograph Co. against the Warner Pictures Corporation, Justice Ford handed down a verdict for \$39,872 in favor of the plaintiff. He reserved decision on a motion to set aside the verdict.

The suit is to recover \$40,915 and interest from 1913, based on a big contract for litho work.

NEILAN-KAUFMAN STUDIO.

Albert Kaufman and Marshall Neilan have formed a coalition for picture producing at Hollywood. While neither producer will be financially interested in the other's company and their methods of distribution will have no connection the combined studio force of both organizations will be available to either producer.

Signs Tarkington and Williams.

Tarkington Baker, who recently resigned as the general manager of Universal City, has started his own producing activities by placing Bert Williams under contract for a series of two reel comedies, and also obtaining the screen rights to all of Booth Tarkington's writings for the next two years. Booth Tarkington is a cousin of Baker's. For the Bert Williams comedies Baker proposes to secure the rights to the "Saturday Evening Post" stories that have recently appeared with a craps shooting colored boy who was the hero of the A. E. F. as the principal character. The stories should be ideally suited to the colored comedian.

New House in Fresno.

San Francisco, March 31.

M. L. Markowitz operating the Strand and a string of picture theatres on the Coast, has announced a new house for Fresno to seat 2700.

CHADWICK BAILED.

Isaac E. Chadwick was released from custody under a \$6,000 bond last week as a result of the suit for fraud preferred against him by Guy Crowswell Smith.

Mr. Smith charges a written agreement with the defendant dated May 9, 1919, whereby he came into all the rights excepting U. S., Canada, Norway, Denmark and Sweden, to "The Unchastened Woman," for a period of five years. The Rialto de Luxe Productions was represented as owner of these rights, Mr. Chadwick affixing his signature to the agreement as vice-president of the corporation. The sum of \$6,000 changed hands in addition to further outlays the plaintiff states he expended.

Charging the Rialto de Luxe Productions is a non-existent corporation and that in no wise it controls any rights to the production in question, Mr. Smith estimates he has been damaged to the extent of \$10,000.

Mr. Chadwick, who is himself an attorney, is represented by Kugel & Saxo. He denies all charges, admitting, however, the signing of the contract and the receipt of the \$6,000. He also allows the Rialto de Luxe Productions is a non-existent corporation. For a defense, he states the plaintiff, in executing the contract, was acting as agent for another "person, firm or corporation unknown to the defendant" and therefore "plaintiff is not interested in the subject matter of this action" and has no right to bring suit in his own name.

TOUR SEGREGATED AUDIENCES.

Samuel Cummins concluded an arrangement with the Shuberts on Wednesday of this week whereby "Some Wild Oats" is to be routed by them as a road attraction. This is the feature which was designated by the Commissioner of Public Safety in Syracuse last week as "simply commercialization of sex propaganda." The picture was shown there at a Shubert house, the Wellings and the business done on the week justified the placing of the attraction for a road tour.

The Syracuse police authorities ordered that the picture be shown only to segregated audiences, either all women or all men only being permitted to view the production at one time.

SUES DENTIST FOR \$75,000.

Mount Vernon, March 31. Mrs. Ethel M. Williams, of New Rochelle, wife of the late Emmet A. Williams, until his death a cameraman employed by the Famous Players-Lasky Corporation, has begun suit in the county court against Dr. Arthur M. Bauman, of New Rochelle for \$75,000.

She alleges that the dentist's negligence when he fixed her late husband's teeth was responsible for his death as a result of blood poisoning. The case is being tried before Judge Young in the Supreme court.

SOME CHILDREN CAN GO.

Senator Salvatore Cotillo of New York City has introduced a Bill in the Senate at Albany to permit children between the ages of 10 and 16 to attend picture performances during afternoons or days other than school days or after school hours and before eight o'clock although not accompanied by a parent or guardian, provided space is set aside for such children in charge of a matron whose fitness and character shall be approved by the Society for the Prevention of Cruelty to Children.

Torres Buys for West Indies.

Ramirez Torres, of the Selection Film Service, has closed contracts for the rights to all Pathe productions of 1920 and 1921 in Cuba, Porto Rico, and San Domingo.

VARIETY

BIG SIX-FIRST NATIONAL DEAL HUNG FIRE ON FINANCIAL SNAG

Question of \$2,400,000 Advance to Directors Believed to Have Caused Hitch. Contracts Completed and Ready for Signing When Bust Came. May Combine with United Artists. Abrams on Way to Coast to Negotiate.

The deal between the Associated Directors ("Big Six") and the First National Exhibitors' Circuit was definitely called off this week. The bust came on Tuesday after the contracts for the directors had been drawn and were practically ready to sign. The reason is said to have been the size of the advance that the six associated directors wanted with which to start production, the aggregate being about \$2,400,000. Hiram Abrams, executive sales head of the United Artists, left New York for Los Angeles on Wednesday and it is believed his trip to the coast is for the purpose of lining up the director combination with the present Big Four.

The membership of the so-called "Big Six" comprises Allan Dwan, Marshall Neilan, Tom Ince, George Loane Tucker, Maurice Tourneur and Mack Sennett. During the past six weeks a trio of attorneys representing various of sextette have been busy working out the details of the contract under which the "Big Six" product was to be released. The attorneys were Nathan Burkan, Nathan Vidaver and Arthur Butler Graham. Both Allan Dwan and George Loane Tucker came east to consult with the legal lights on the various phases of the contract and also to negotiate with the various releasing corporations for the financing of the producing end of the plan and arranging for the details of the distribution of the productions. About three weeks ago it was given out via underground that it was almost certain that the First National would secure the releasing plum and that Fred Warren, general manager for W. W. Hodgkinson, would represent the "Big Six" interests in the First National home offices in New York.

The contracts for the First National deal were finally completed on Monday of this week. They are believed to have called for an agreement whereby the "Big Six" producers were to make from two to six productions annually. They were to defray a proportion of the over head cost of the maintenance of the First National exchanges according to the number of productions issued and the exchanges were also to receive a share on the

gross on the pictures. These details seem to have been worked out satisfactorily, but the hitch, as far as can be ascertained, occurred when the subject of financing production was arrived at.

The contract proposed that the franchise holders of the First National were to advance each of the directors \$400,000, a total of \$2,400,000 for the six, and in return there was to have been ten per cent paid them on the loan. The aggregate amount needed to fulfill this clause of the contract must have been just too much for the First National people and the result was that the deal was off.

This latter fact was confirmed on Tuesday afternoon at the offices of Nathan Burkan, but further than this the attorney refused to make known anything connected with the negotiations.

In the trade the move on the part of the First National in turning down the "Big Six" contract at the last minute is looked upon as a move in the film chess game. The "catch" was framed so that the other releasing organizations would sour on the director proposition believing that the First National had handed and when the turnaround came along other outlets would be closed.

BRADY FILMING ABROAD.

London, March 31.
William A. Brady now acknowledges he will be interested here in film production, in conjunction with another big man, but is reticent concerning details.

Chatterton With Enid Bennett.

Los Angeles, March 31.
Tom Chatterton, newcomer in pictures, will play the role of Princeton Hadley, an artist, as leading man for Enid Bennett in the "Incubus" by Marie Benton Cooke, adapted to the screen by R. Carol Capleau, and scenarized by Agnes Christine Johnson. Chatterton recently appeared with the Alcazar Players in San Francisco. Another popular player in the cast is Roland Lee.

BACKING SELZNICK.

There is in the course of formation a syndicate of racing and sporting men who are to enter the picture field as the backers of Lewis J. Selznick. The total of the amount that they stand ready to back the producer with is said to be \$3,000,000.

One of the principal factors in the formation of the syndicate is a Canadian race track owner named Lumsden. Associated with him is Charles Rohrbach, who is the owner of a stable of horses and a certain big poolroom operator named Buckley. The latter is said to be practically in control of the poolroom operations in the east.

ROGERS SUES UNITED.

The Rogers Film Corporation has filed suit in the Supreme Court against the United Picture Theatres of America, Inc., to recover \$12,500 as balance due on an agreement whereby the plaintiff released all rights to a contract with Irene Lee and her daughters, Jane and Katherine Lee, in order to permit their employment by the defendants, in consideration of which the United Pictures agreed to pay the cost of production of a certain picture "Dixie Kids."

This was \$25,939 of which the sum in question is alleged still due. Gustavus A. Rogers of Rogers & Rogers represents the plaintiff corporation of which Louis T. Rogers is the president.

CLOSE MONTREAL SUNDAYS.

Montreal, March 31.
Vaudeville theatres, concert halls and picture emporiums, hitherto unaffected by the Sunday closing law enforced in the provinces, were ordered closed hereafter, following an order issued by the provincial attorney general's department.

The specific regulation is that where admission is charged houses must remain closed in strict observance of the Sabbath.

Interests representing the picture industry in New York City are beginning a campaign for the revocation of this order.

AGAINST SUNDAY PICTURES.

Des Moines, March 31.
All pictures and theatres must close on Sundays at Perry, Ia., population 5,000, according to action taken by the city council this week. A fine of \$100 is set for violations.

Fifteen hundred people of the town signed a petition protesting the ordinance but it did no good. Rev. A. N. Bishop led the fight against the theatres, and Harry Wirtal and J. C. Collins, picture men, led the opposition. The town is 20 miles from Des Moines.

DISTRIBUTING MAYORS' REPORT.

At the instance of the State Bureau of Municipal Information, a brochure on the report of the Special Committee of the New York State Conference of Mayors, appointed to make an investigation into the matter of regulation of motion pictures, is being circulated in every legislature of every state in the Union.

In the general statement it brings up the issue of the regulation of pictures. "Motion picture are not primarily a business, although the production and exhibition of pictures has become a great business," the report says. "To attempt to regulate pictures merely as a business would go very wide of the mark of the true regulation of pictures."

YEGGS IN INDIANA.

Indianapolis, March 31.
Indiana theatres suffered heavily in a series of bold robberies last week. The safe in the box office of the Auditorium at Connersville was blown March 22 and \$1,500 taken by the yeggs.

March 23, four photoplay theatres in North Indianapolis were robbed, the entire projection machine being carried away from one and valuable parts of the operating outfits from the others. The North Star, owned by A. C. Zaring, suffered the loss of the machine. Those from which parts were taken were F. W. Neill's theatre, the Alcazar and the Garrick. The total loss is estimated at \$1,400.

BIG SECRET FILM EAST.

Chicago, March 31.
Eddie Maier of Los Angeles, and his manager, E. O. Van Pelt, passed through to New York with a mysterious film which is to be "gunshotted" into New York.

Private reports from Los Angeles are that Maier has a sensational feature picture which was produced "under cover" at an outlay of more than \$100,000, and that he will show it to a select few of the big eastern guns with a view of releasing it for the big money. Maier is a wealthy Californian who has backed a picture here and there.

BEAUTIES WITH PICTURE.

A vaudeville offering of the bathing beauties type is being prepared in conjunction with a five-reel picture, "College Vamps."

It was made by Stern Brothers and sold to Asher and Jacobs.

GEST AND GRIFFITH.

There is a report Morris Gest will handle "Way Down East," which D. W. Griffith is completing. It will be exploited in a manner similar to Griffith's earlier feature, "Hearts of the World."

THE FIRST ISSUE OF

VARIETY

WITHOUT ITS GREEN COVER WILL APPEAR APRIL 16

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 16th next.

The most important feature of the impending change will be that VARIETY henceforth will publish without its green cover.

On and after April 16th, 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

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VARIETY

VOL. LVIII, No. 7

NEW YORK, APRIL 9, 1920

PRICE 20 CENTS

The central illustration is an ornate, Art Deco-style frame. At the top center is a circular medallion featuring a winged figure. Below it, two female figures in classical robes are seated on either side of a central landscape scene depicting a temple. The frame is further embellished with intricate scrollwork and patterns. In the center of the frame is a large, dark, oval-shaped portrait of actress Geraldine Farrar. 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". Below the portrait is a rectangular caption box.

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VARIETY

Vol. LVIII, N. 7

Published Weekly at 134 West 45th Street, New York, N. Y.
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NEW YORK CITY, APRIL 9, 1920

Entered as second class matter December 31, 1903, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

NEW MANAGERS ASSOCIATION WILL TAKE IN ALL SHOWMEN

Legitimate, Vaudeville, Burlesque, Cabaret and Pictures to Be Included. Older Associations Will Continue to Function. To Meet Hostile Legislation and Labor Demands, Will Also Censor Shows.

A call will be sent out next week for a preliminary meeting of every producer and manager engaged in the amusement business in Greater New York with a view to forming a new organization, to be known as the Greater New York Amusement Association. The organization plans to embrace legitimate, vaudeville, burlesque, cabaret and pictures.

The proposed organization was to have been started about four months ago, at the time of the threatened coal shortage. At that time several managers representing the various fields of amusements in New York held a conference and talked of launching an organization, but when the coal shortage emergency passed, the idea was temporarily abandoned.

Recent events in the labor situation has resulted in a revival of the general organization idea and plans have progressed to the extent of a proposed constitution, by-laws and incorporation papers being prepared. Action will be taken on these at the forthcoming meeting, the date of which will be set the latter part of the week.

One of the purposes of the Greater New York Amusement Association will be to combat hostile legislation. Another will be to meet the growing demands of labor.

The association also plans to eliminate all obscene and suggestive business, dialog and situations from every branch of theatricals. This will call for the appointment of inspection committees and a code of rules, etc., the latter to be drawn up as soon as organization has been accomplished.

The general working plan of the Greater New York Amusement Association will be to create an organization along the lines of the local Motion Picture Exhibitors' League, only instead of one faction being represented in a local body, all branches of amusement will join for representation and joint action on existing problems and any that may present themselves in future.

The G. N. Y. A. A. will not conflict or

interfere in any way with the functions of the present organizations, such as the Producing Managers' Association, the United Managers' Protective Association, Vaudeville Managers' Protective Association, or National Association of the M. P. Industry. These latter organizations will retain their identity and as heretofore act on all matters of national importance that may affect their interests.

"FLORODORA" COMPARISONS.

The revival of "Florodora" at the Century has brought forth a flood of reminiscences. Comparisons between the current and original show are no less marked than in the matter of figures.

When "Florodora" played to \$10,000 per week at the Casino 20 years ago, it was the talk of the country. A musical show this season must have drawn from \$16,000 to \$20,000 to be in the "money." It will be possible for the revival to play to between \$35,000 and \$40,000 weekly at the Century, sealed at \$3 and \$3.50 Saturday night.

The original show was produced here by Fisher, Dunn and Ryley. For the first month, business was discouraging, the gross ranging between \$3,500 and \$4,000. It succeeded, however, in piling up a profit of \$450,000.

The show was first done in London, the American rights having been bought by Fisher, Dunn and Ryley, who up to that time were producers for the one-nighters.

TURNAWAY GOOD FRIDAY.

A turnaway was recorded at Keith's Riverside Good Friday. The event was further marked through the Jewish Passover, largely observed in the Riverside neighborhood, commencing the same day.

The Riverside's leading attractions at the time were the Lee Kids, Belle Baker and the House of David Band.

Holy Week at the same house also brought a matinee box office record.

EQUITY MAKES DRESSLER PAY.

The curtain of Marie Dressler's show, "Tillie's Nightmare," was held for 20 minutes Saturday night at the Riviera, New York, following a demand made by Paul Dittell and George Trimble, Actors' Equity deputies, that some \$600 be paid to six principals and 10 choristers, alleged by the Equity to be due them for missed performances and sleepers. The Equity deputies put their demand for payment in the form of an ultimatum, informing Miss Dressler that unless the money was paid the Equity members, musicians and stage hands would immediately walk out.

After a lengthy debate between Miss Dressler and the Equity delegates the money was paid over and the curtain arose. The principals making the claims and the amounts, were: Ralph Whitehead, \$50; Harry Hugenot, \$37.50; George Gorman, \$18.75; John Gorman, \$18.50; Marie Walsh, \$15; and Irving Edwards, \$37.50. The chorus claims totalled about \$400.

The trouble dated back to November when "Tillie's Nightmare" jumped from Terre Haute to Kansas City, cutting out a three-days' engagement in Port Wayne. The claimants filed complaints with the Equity at the time, and Dec. 1 Miss Dressler was ordered to pay. Frequent demands have been made by the Equity since that Miss Dressler settle.

Marie Dressler was the first president of the Chorus Equity Association. Following the filing of complaints after the Port Wayne trouble, Miss Dressler resigned and was succeeded by Blanche King.

INTEREST IN FILM STARS.

The interest in Mary Pickford and Douglas Fairbanks, following their marriage, showed no abatement this week in New York.

Tuesday, at a photographer's at 5th avenue and 47th street, a mob of women at the lunch hour congested the entrance to obtain views of two large sized pictures of the film stars exhibited there.

FANNY WARD BACK.

Paris, April 7. Fanny Ward has returned to Paris from the south of France. Wanda Lyon also has arrived here.

How to Get a Room in Chicago.

Chicago, April 7. Professionals having difficulties getting hotel accommodations in Chicago can now phone the Chicago Association of Commerce, which has established a hotel-room clearing house with hourly bulletins of vacant rooms.

OVERTIME IN PICTURES.

Ivan Maginn, acting as attorney for E. J. Ratcliffe, has instituted a legal action against Selznick Pictures for \$47.50, claimed by Ratcliffe to be due him as one day's pro rata pay, through having worked for upwards of sixteen hours while playing in a Selznick picture recently.

The case has a peculiar legal angle inasmuch as the Municipal Court will be asked to define what constitutes a day's work for a picture actor. The contract, like all others held by Ratcliffe, fails to state what may be considered a day's work. Ratcliffe's contract calls for \$285 a week, the \$47.50 asked being slightly more than one-seventh of the weekly stipend.

If the Equity wins the Ratcliffe case similar actions for others against picture producers will be started for overtime pay.

LEONA PAM MORRIS LOSES ALL.

Chicago, April 7. Leona Morris, formerly Leona Pam, a featured ingenue sourest before she married Lou Morris, manager of Marcuse & Co., the local brokerage firm which failed for several millions here, was called into court by Judge Landis and instructed to surrender her diamonds, auto and other personal property on behalf of the creditors.

The failure was a sweeping one and involved men in all walks in losses, especially in theatrical circles, as Morris was intimately acquainted with show folks and they traded with him almost to a man.

PANTAGES IN CHICAGO?

Chicago, April 7. Reports are again about that Pantages is dickering for a downtown stand in Chicago. This time they do not concern a building proposition, but name a theatre of plausible possibilities, for which he is known to be negotiating, either to take it over or to acquire the booking. Should he succeed he would have a firm root in the "loop."

LEGISLATURE BUST.

Albany, April 7. The legislature is considering a bill to require all picture machine operators in first class cities to take out licenses and pass three examiners. Another bill provides that licenses shall not be granted theatres unless they guarantee they will not allow tickets to be sold at more than 50 cents advance or at more than ten per cent. advance if price is over five dollars.

CABLES

"BEAUCAIRE" IN FRENCH MAY BE RED SIGNAL FOR ROYALISTS

Production Long Kept from Paris Because It Extols the Valois Family. Pretender to Throne to Attend Premiere. Uprising Looked For With Socialist Help. Play Would Serve As Inspiration.

Paris, April 7. "Monsieur Beaucaire," now being given as an opera in the United States and England, will be presented in Paris. The translation is being made by Andre Rivoire.

It has long been thought in international political circles that any attempt to produce "Monsieur Beaucaire" in Paris would result in a riot. The French capital is the storm center of the continental revolutionary movement and in France union labor has forbidden plays less offensive to its ideas.

The play extols the virtues of one of the princes of France in the old days. It was never produced in France before because officials of the Third Republic knew it would be the signal for a royalist outbreak.

It is now rumored the contemplated production will be used as a signal for the Duc d'Orleans, pretender to the throne, to claim his own. Albert Thomas, War Minister during the war, may be persuaded to ally himself with the movement, bring the Socialists and Clericals into the strange combination, and bring about peace with Soviet Russia, and the Vatican, using "Beaucaire" as the starting signal.

The value of this opera for such a purpose has been seriously discussed. This is known certainly, but every possible effort has been made to keep this and other details of the Royalist scheme a secret.

HOUSE IN FLAMES.

Paris, April 7. At the Theatre Antoine, on March 24, the Nouveau Theatre Libre, an independent stage society for new authors, presented a piece entitled "La Maison en Flammes" ("The House in Flames"), by Jacques de Zoghet, well played by a group of specially recruited by the actor Arquilliere, who is at the head of the society with P. Veber.

Renée du Minil, of the Comedie Francaise, holds chief role; Greta Prozor, Mr. Dauvillier, Marcel Dutacq, André Fiot, Mile Renée Deille.

The play was produced by Arquilliere. The plot is a clumsy political subject, well written, and was fairly received.

BRUSSELS ALHAMBRA.

Paris, April 7. L. Volterra has mounted another revue in Brussels, with Rose Amy, Leon Morton, Fred Pascal, Miss Guett and local stars, including Esther Deleure, Bertal Manville, Leopold, Davry (comere), Mondose. Dancing arranged by Pomé, music by Louis Hillier. Paul Clerget is in charge as house manager, with Ranchin as assistant; Gars and Reville as stage managers; Pontus, secretary.

ETIENNE REY HELPS.

Paris, April 7. The charming comedy, "La Belle Aventure," by Etienne Rey, Robert de Fiers, and the late G. A. de Caillavet, was revived at the Theatre d'Athenes by Lucien Rozenberg, April 1, to replace the revival of "Le couché de la Marice."

This play was created at the Theatre du Vaudeville before the war, The

revival seems to please and was well received.

The new year, so far, has not been brilliant for the Athenes, following the frost with "L'Alcove de Marianne," by Felix Gaudier.

The cast includes Rozenberg, Arnaud, Mosnier, Mmes. Soria Daurand, Alice Ael, with Mme. Daynes Grassot, aged 85, playing her original role.

INDEPENDENT'S SHOW.

Paris, April 7. The Independent Theatre Society, organized by the actor Hervé, presented a work by a new author at the matinee at the Gymnase March 30, entitled "L'Autre Nuit," by André Arnyville.

It is creditably played by Suzanne Methivier and Paul Escoffier.

The new Belgian author Demassy will probably have his "Faust" presented by this stage society in Paris. The work was recently created by Alexandre, at the Theatre du Parc, Brussels.

CAPUCINES FOR LEGITIMATE.

Paris, April 7. The little Theatre des Capucines, formerly the home of witty revues, is now classed as a successful legitimate house following the success of "Le Bonheur de ma Femme" which, after a long run, was withdrawn this week. Another comedy, "Le Danseur de Madame," by Armont and Jacques Bousquet, was presented March 23, and went well, but is not equal to its predecessor. It was nicely received. The plot tells of a married lady's infatuation for a dancing professor.

WAR TAX RECEIPTS.

Paris, April 7. During January and February the proceeds of the special contribution on admission prices to all places of amusement reach the large sum of 3,953,000 francs (far above the Government's estimation). The poor tax at dancing establishments has been increased from 15 to 25 per cent. No change at theatres and music hall at present.

CEASE AS A TEAM.

London, April 7. The team of Hayman and Franklin will soon cease to exist. Joseph Hayman proposes to devote his entire time to his theatrical agency and his wife, Mildred Franklin, is going to do a single. Their last date as a team is the week of May 24.

LEON EROL

Will have an important announcement to make shortly.

MARIE LLOYD'S FAMILY BREAK.

London, April 7. About all of Marie Lloyd's family over here excepting her mother have taken sides against her, through Miss Lloyd's announced fidelity to Benny Dillon, after Dillon had struck her 72-year old father. For that Dillon is now under bail of 20 pounds awaiting trial. It is anticipated he will do a little time for the brutal assault.

Dillon was formerly a jockey and received a great deal of unpleasant notoriety during the war, in all of which Miss Lloyd's name was associated. He was sent far away in the English service, but came back.

Following the armistice the Dillon-Lloyd family matters received more attention from their acquaintances through Dillon's actions, leading up to the beating of John Wood, age 72, father of the Lloyd family. It occurred a couple of weeks ago in the Marie Lloyd home while she was away. The police were called and Dillon placed under arrest.

Following that affair, Marie Lloyd caused to be published in a London paper she upheld Dillon, that it was a "family matter" and no one should interfere.

The entire Lloyd family other than Mrs. Wood, the mother, took the opposite view, however, and they are behind the prosecution of Dillon. While Mrs. Wood does not appear to uphold her husband's assailant, she stands behind her daughter, Marie, the oldest in her family.

Benny Dillon came to America with Marie Lloyd when the English artist paid her last visit over here.

BERNHARDT IN "ATHALIE."

Paris, April 7. For the end of Lent and Easter the management of the Theatre Sarah Bernhardt mounted the inevitable "Athalie" of Racine. Revived at this house April 1, it attracted the classical Legat public and was fairly received, being particularly interesting from the fact that Sarah Bernhardt held the title role. She is carried on and declaims the verse from a couch. There is incidental music by J. B. Moreau.

Sarah Bernhardt is marvelous, considering her age and infirmity, to undertake such a role, though she has to give no physical exertion.

"Athalie" also occupies the bill at the Odeon for the Lent season. Marcelle Frappa in title role.

MONTMARTRE CAFES STRIKE.

Paris, April 7. Because the police applied the new regulation for closing cafes at 10 p. m. (and theatres at 11) the owners of the large cafe-restaurants, formerly known as all-night resorts, in the Montmartre district, closed entirely for a few evenings, alleging it useless to try to do business. A petition has been sent to the Government begging these cafes be permitted to remain open at least as late as the theatres.

COMMERCIAL MAN AS MANAGER.

Paris, April 7. The company controlling the Theatre des Champs Elysees, one of the finest opera houses in Europe and hitherto a white elephant (being somewhat out of the way, though not far from the Champs Elysees) has appointed Jacques Wilford as director. This is the pseudonym of a gentleman well known in industrial circles.

EDDIE VENO DIES.

London, April 7. Eddie Veno died here April 2.

Juliette Dika Opens in London.

London, April 7. Juliette Dika opened at the Palladium and was well received.

LONDON DANCE MUSIC CRAZY.

London, April 7. After four years of depression the English music publishing business has taken a boom and several houses report record business for the early months of 1920. This was due chiefly to the demobilization of the troops the payment of several millions of pounds in gratuities and the natural reaction after four years of war which gave every kind of entertainment a lift.

The relief of living in an atmosphere of war has been responsible for the present dancing craze and no kind of new American fox trot or one step has been too exaggerated for the people in London. Staid orchestras that played chiefly the waltz and the Lancers added a few tin cans to the drummer's outfit and called themselves a Jazz Orchestra.

Anything that is popular in America in dancing music immediately gets its opportunity in England. Although the English composer can write a good ballad or comedy song, he knows nothing about writing a good One-Step or Fox Trot and in all the West End hotels and exclusive clubs the latest American dance hit such as "The Vamp," "Dardanella" and "Sand Dance" is being played and often by an American orchestra.

After lying dormant for about three years the "Missouri Waltz" suddenly sprang into popularity and it is reported that the English publishers sold something like 500,000 in the high price edition.

VERA SERGINE COMING.

Paris, April 7. Vera Sergine, who was so remarkable in "La Grande Nuit," when Miss Andrews directed the Theatre des Arts here, is going to America shortly, and will probably play the farce "L'Ecole des Cocottes," created by Jane Marcac.

PEGGY O'NEILL'S HIT.

London, April 7. "Paddy, Next Best Thing," is a hit at the Savoy. Peggy O'Neill's success was instantaneous.

ISIDORA DUNCAN'S SUCCESS.

Paris, April 7. The musical festival renewed by Miss Duncan at the Trocadero was a splendid success. The house was sold out three days ahead.

Arabian Nights for Quinson.

Paris, April 7. After the run of "Quo Vadis" at the Theatre des Champs Elysees, a spectacular work by Maurice Verne, "Mille et une Nuits" will be mounted by Firmin Gémier.



FRANK VAN HOVEN

Well, folks, I've gone and done it. I've written a play and sold your seats—I'm going to star in it. It is a straight comedy, and I intend to produce it in London under high-class management. I won't say in advance that it is good, but I believe in it, and if it succeeds I know you will be proud of me. If it fails, it won't be the first play to meet such a fate. The best playwrights write failures. So pray for me.

VAUDEVILLE

5

FEDERAL TRADE DECISION WEEK'S MOST DISCUSSED TOPIC

**Department of Justice Opinion Vaudeville Not Interstate
Commerce Added to Dismissal of Proceedings Greatly
Disappoints Adherents of Former White Rats.
Vaudeville Left Wide Open to Run Itself.**

Vaudeville managers did not seek to hide their jubilation over the double header they won at Washington last week. The reverse could be noted with the staunch adherents of the former White Rats, who had been led to expect much from the Federal Trade Commission's investigation into vaudeville. Right after the dismissal of the proceedings by the members of the Trade Commission, the Department of Justice threw out the entire affair on the ground vaudeville did not come under the classification of interstate commerce. This left vaudeville wide open to rule, regulate and run itself, without governmental interference.

The White Rats had been the complainants in the investigation started by the Government and which ran over a period of many months. The "faithful" of the Rats had builded upon it while the managers did not know what to expect. It was said so often the Commission's powers covered such a wide scope that to the layman anything was possible. The complete victory of the managers, therefore, seemed as much of a surprise to them as it did to the White Rats, although among the legal fraternity familiar with the theatricals great credit was assigned Maurice Goodman, general counsel in the action for the Vaudeville Managers' Protective Association, for his handling of the case. Mr. Goodman had for associates eminent counsel, but his brother legal lights state that through Goodman's knowledge of the conditions it must have been his astute legal mind that steered the proceedings along for the defense.

One of the conditions, a theatrical attorney stated this week, was Goodman's knowledge of the Department of Justice ruling in 1917 that vaudeville was not interstate commerce. This, the attorney said, could explain many of what appeared at the time to be insignificant questions by Goodman of witnesses, as to transportation, baggage, entertainment, scenery and so on. The cross-examination of W. J. Fitzpatrick, former president of the White Rats, which was conducted by Goodman at length, and his unexpected move in calling Harry Mountford to the stand were cited by the attorney as big aids in bringing about through the double decision an unquestioned personal legal victory for Mr. Goodman.

At the beginning of the Federal Trade hearings, Mr. Goodman made an elaborate motion for the dismissal of the action upon the ground the theatrical business was not subject to the Federal Anti-Trust acts, and this motion was pressed upon the presiding examiner many times during the proceedings, with the usual comment by the examiner: "This will have to go before the Commission," which amounted to an overruling.

The Keith Circuit, through E. F. Albee, issued a lengthy statement covering the entire matter. It included the following letter:

DEPARTMENT OF JUSTICE
WASHINGTON, D. C.
April 2, 1920.

Hon. Victor Murdock,
Chairman, Federal Trade Commission,
Washington, D. C.
Sir:

Receipt is acknowledged of your

favor of March 27, transmitting your records in the case of the Federal Commission vs. the Vaudeville Managers' Protective Association et al. This subject has previously been considered by the Department and my predecessors on January 26, 1911, and again on March 24, 1917, took the view that the business of presenting and executing theatrical entertainment is not commerce within the constitutional sense, and that, therefore, such a combination as that involved in this case does not fall within the acts of Congress prohibiting combinations in restraint of interstate commerce.

I see no reason to depart from the views of my predecessors and therefore I am returning herewith your records.

Respectfully,
(Signed) C. B. AMES,
Assistant to the Attorney General.
A personal statement in connection, signed by Mr. Albee, read:

"For the first time in the past 18 years, the vaudeville managers had an opportunity, at the end of the White Rats' strike three years ago, of getting close to the vaudeville artists to co-operate with them as managers and artists should co-operate. Prior to this time, managers were held up to ridicule, called harsh names, everything was said and done to depreciate the value of the business. The artists themselves became tired of their leaders' carrying on a vilifying campaign of this kind, which was bringing to them no good results and causing extreme bitterness, and keeping the artists from getting what the managers were willing to give them.

"The White Rats' strike is past history; it failed ignominiously. Leaders and a few followers still continued their tirades against the managers, although the courts have held that their own skirts were not clean in the manipulation of the White Rats' affairs."

"Upon the ending of this strike, the artists, weary and tired of all this agitation, sought co-operation with the managers, and the result of that co-operation, starting three years ago, is the Vaudeville Managers' Protective Association, embracing every manager in the United States, big and small, and the National Vaudeville Artists, Inc., numbering 10,000 members. These two organizations co-operate for the betterment of conditions of the theatre and of the artists, and the great

(Continued on page 21.)

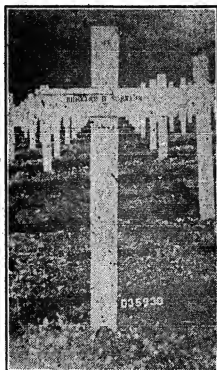
"CHARLES WITHERS, the American comedian, scores heavily.—London 'Times' Weekly Newspaper."

CHARLES WITHERS

"The best thing in 'WHIRLWIND' is our old friend Mr. Charles Withers' travesty melodrama. In cutting a few of the other silly scenes to make room for Mr. Withers' brand of comedy."—London 'Aristocrat'."

TOMBSTONE FOR THE LIVING.

Bernard H. Schwartz was at his New York home with his parents this week when a condolence notification from the American Red Cross at Washington, D. C., arrived, with the picture of the cut herewith inclosed in it. Young Mr. Schwartz just now is at work in the Keith Booking Exchange, under the supervision of William B. Sleeper. He has been in Mr. Sleeper's department of the big vaudeville



agency since returning from abroad, some time following the armistice. He left the States, enlisted as a musician, and joined the Marine Band at Brest. Previously to his enlistment the youngsters had been and still is member of the B. F. Keith Boys' Band.

As far as has been ascertained by Schwartz or his family or the Keith office, there was no one else of exactly the similar name enlisted in the A. E. F.

The Red Cross Notification read: "The American Red Cross, with deep sympathy in your loss, sends you the photograph of the grave of this American soldier who gave his life to his country."

One of the booking office forces, observing the memorial cross, said: "Pity those whose boy is under that cross and they will never know."

DIVORCES IN CHICAGO.

Chicago, April 7. Following divorce litigation in the hands of Attorney Benjamin H. Ehrlich: Bertha Hayden sued Edward H. Heyden, charges of extreme cruelty; decree granted to James Michael Burke (Burke and Durkin) against Elizabeth Catherine Bowen Burke (Billie Bowen), desertion; decree and custody of child granted to Blanche G. Brown (Blanche Gardiner) against Carl R. Brown, desertion; George Knight Hyde granted decree against Katherine Mueller Hyde, desertion. Hyde is with Howard Thurston. The testimony showed that his wife had married another man, thinking Hyde was dead.

BOOKERS DUE BY 10 A. M.

It is reported that very lately the booking men of the Keith office were notified they must be at their desks by ten each morning.

At a booking meeting the same day or the day before, convened at that hour, some of the bookers were absent.

Not Enough for Miss Sanderson.
An offer of \$1,250 weekly for her appearance in vaudeville, following the closing of the Sanderson-Cawthorne show, was not enough to induce the Dillingham star to consider it.
Miss Sanderson asked \$2,000. Jenie Jacobs was the agent.

"PODDLES" CLAIM DISMISSED.

The joint arbitration board of the N. V. A.-U. M. P. A. dismissed the complaint registered some weeks ago by Edwin (Poddles) Hannaford against the May Wirth act. The board found there was no infringement as alleged. In addition to numerous circus people who filed letters with the board that the stunts of Phil St. Leon of the Wirth act, which Hannaford claimed, were done by other performers, Charles Ringling also wrote saying that the Ringlings had aided in rounding out the Hannaford turn.

A BIT TOO RAW.

After the turn of Coogan and Flynn finished its performance at the Colonial Monday matinee, it retired for revision. The consensus of opinion was that the act was a bit too raw, not so much in its condition as material. That consisted mostly of talk uttered by Mr. Coogan.

The members are Alan Coogan and Florence Flynn. Mr. Coogan was formerly of Mullen and Coogan. He left the stage several months ago to engage in the brokerage business downtown. Finance dulled on his nerves and he resolved to return.

LEW CANTOR WEDS.

Chicago, April 7. Lew Cantor returned here to close his affairs before leaving permanently to start his New York career as a Loew agent. The most important affairs was a sudden marriage to Daisy Dugas, who had been featured in one of his acts, Daisy Dugas and Variety Four. Irving Yates was best man.

Mrs. Cantor left with her husband for the east. Anna Meltzer will probably replace her in the act.

TARZAN AT THE WINTER GARDEN.

The next Winter Garden show will have a special jungle scene in it for Tarzan, a vaudeville attraction. Tarzan (Solomon) does a remarkable impersonation of a chimpanzee without disclosing his identity.

The act is directed by Felix Patty and booked by Charles Bornhaupt. The Shubert contract is to start in June and calls for 30 weeks. Davidow & LeMaire placed the turn with the production.

V. M. P. A. DINNER.

A dinner will be given its members Saturday night, April 17, at the Hotel Plaza, New York, by the Vaudeville Managers' Protective Association. The V. M. P. A. usually holds two dinners during the season, at about the commencement and ending of it.

CORBETT AND BILLY VAN.

This week in New Jersey the new team of James J. Corbett and Billy B. Van "broke in" a vaudeville turn. The act is being booked by Max Hart. Its asking salary is reported at \$1,750.

Back from Australia.

San Francisco, April 7. Among the arrivals from Australia on the "Ventura" April 5 were: Al Bruce and wife, Ysabel Groves, Mr. and Mrs. Winifred Lucas.

PARSONS PERU

A SOLID SUBSTANTIAL SUCCESS

DIRECTION—FRANK EVANS.

VAUDEVILLE

KEITH WAR ON SPECS CAUSES PALACE BOX OFFICE SHAKE-UP

Changes Made at Order of E. F. Albee. Keith Representative on Tour of Investigation Purchases Sixteen Consecutively Numbered Tickets, from Specs. "Gyping" Reported to Be Centered in Ticket Agencies Close to the Palace.

Monday the box office staff of the Palace, New York, was changed and at the Riverside and the Bushwick a new force put to work, the assistant treasurer going in. The clean-up was made at the order of E. F. Albee, it was reported, the move being part of a determined effort to stamp out the ticket speculating evil which is a growing problem for Keith managerial executives. According to agency men the offences in "gyping" was centered in three "agencies" close to the Palace.

With the week day top scale being \$2 for evenings, these agencies were charging \$3 and \$3.50 plus war tax and for Sunday nights when the scale is \$2.50, the specs demanded \$4 and \$5.

The blame was placed on the box office staff, when one of the Keith people was able to purchase 16 tickets in consecutive numbering. Early this week a number of detectives were assigned to warn against purchase from the nearby agencies, who through "digging" were able to obtain tickets. That the Keith office does not object to those agencies limiting sales to 50 cents over the box office price was shown by the fact that the bigger agencies had plenty to dispose of. The McBride agency was given 50 tickets nightly and the locations were much better than before.

For several months past slides have been flashed on the screen of the big time houses asking aid of patrons to stop ticket speculation by purchasing seats at the box office.

J. MANNE CHARGED WITH MURDER.

Chicago, April 7. Joe Manne, assistant manager of the Chicago office of Waterson, Berlin & Snyder, was arrested yesterday for the murder of Traverser Walsh, who, Manne says, insulted his wife, Lillian Bernard, a local prima donna. Manne gave himself up to the police when Walsh died. Walsh at the time was with two other alleged rowdies. On the stand, at a preliminary hearing, the boys admitted Walsh insulted Mrs. Manne.

Manne was admitted to bail. It is said the state's attorney will nolle prosequi the case.

The Ashland Drug store, where the fracas occurred, is the all-night resort on the apex of the rialto, at Clark and Randolph streets, a rendezvous for show people and night owls. Informality is in the atmosphere there, and while flirts and mashers sometimes invade it, as a rule the badinage is of the good fellowship type. On this occasion it is said the strangers who addressed the woman were slightly intoxicated and one lurched against her. When the police arrived and found the man unconscious and dying his companion and the man who had struck him had disappeared. There was no clue to work on and the newspapers "played it as a mystery until the voluntary surrender of Mann.

BREED HEAD OF NEW ENGLAND.

The first move in an effort to centralize bookings in the Family Department of the Keith Vaudeville Exchange occurred this week, when "Doc" Breed was given entire charge of all New England popular price houses. This includes everything in New England booked through the Keith offices excepting Keith's Boston,

booked by Eddie Darling, and Portland and Lowell, booked by Harvey Watkins.

The other New England bookers are Fred Mack, Ray Townley, Jeff Davis and Harold Kemp, all of whom retain their individual books under supervision of Breed.

Mr. Breed was formerly employed by the Gordon Bros. When the latter firm removed their bookings from the Shedy agency and placed them with the Keith exchange Breed was given the books of the Gordon houses, which consisted of three weeks. Other houses have been added to his list from time to time.

JIM WALSH BACK IN A. C.

Philadelphia, April 7. Philadelphia is losing Jim Walsh, of the Hotel Vendig. Next Monday, April 12, Mr. Walsh assumes charge of the Blackstone Hotel at the Boardwalk and Virginia avenue, Atlantic City. It is a hotel of 500 rooms. Dave Berg has been running it.

Walsh is reported to have secured an interest in the big seaside hotel. He left Young's Hotel there about seven years ago to build up the Vendig here, which Mr. Walsh successfully did, after making Young's the theatrical center of the seashore.

Mr. Walsh's popularity among professionals is through his never failing attention and courtesy.

CHORUS GIRL SUICIDES.

Chicago, April 7. Marie Conley, a chorus girl, committed suicide in the New Bradford Hotel April 5.

Some mystery is attached to the case and the police are investigating.

SUES FOR SEPARATION.

Susan W. Allen began separation proceedings in the Supreme Court last week against Harry R. Allen, an actor. He was served with the summons on Thursday, at the Montauk, Brooklyn, where he was playing with his company.

Cruelty and non-support forms the basis of the suit.

Delmar's Time Open All Summer.

The 24 theatres playing split weeks in the south, booked by Jule Delmar, in the Keith office will remain open all summer, as far as Mr. Delmar has been so far advised by any of them.

Leavitt Opening Booking Office.

Los Angeles, April 7. Harry King Leavitt anticipates opening a booking office here. He was at one time the Seattle representative for Sullivan & Considine, and later conducted his own office in Frisco.

Ponty Gets Rye House.

Fred H. Ponty has taken over the Arcade at Rye, N. Y. He is having it enlarged and expects to open in May. The policy will be vaudeville and pictures. Acts will be booked through the Walter Plimmer agency.

Johnny Collins Back to Work.

John J. Collins returned to his routing books in the Keith office Wednesday, recovered from the assault upon him about three weeks ago when he was held up.

NEW \$2,500,000 BUFFALO HOUSE.

Buffalo, April 7. A new theatre to seat between 3,500 and 3,800 with all modern conveniences is assured residents. Final papers were signed April 3 by Morris Slotkin, representing the Olympic Amusement Co., Charles Smith, owner of the building at 14-16 Broadway, and the Broadway Brewing Co., owners of the Broadway Hotel.

The purchase represents 182 feet in Washington street and 160 feet in Broadway, which comprises the Family and Lyric theatres in Washington street and all the property through to the Broadway hotel.

The new house will supplant the Family and Lyric and will be erected at an approximate cost of \$2,500,000. It will probably be called the Olympic. A Beckerich will manage the new venture. It will play eight acts and pictures, the vaudeville being booked through the Gus Sun office.

EDDIE FOY WITH LOEW.

Eddie Foy and Seven Little Foy are now playing for Marcus Loew after completing a season on the Pantages' time. Bryan Foy, eldest son, has retired from the brokerage business, and will rejoin the act this week in Detroit.

House Changes in Gloversville.

The Falco Realty Co., a new corporation, has purchased a site at Gloversville, N. Y., to build a theatre and office building. The policy will be vaudeville and pictures. Construction on the site will start the middle of May and is expected to be finished by the first of the year. C. Seonske will be the manager.

The Family and Glove, meanwhile, are to change hands. They are under control of Messrs. Cady and Darrch. They own the Glove and have a five-year lease on the Family and are selling both for \$350,000.

BROOKS' WEEKLY STAGE FASHION



BROOKS, the country's leading theatrical costumers for men and women, have recently enlarged their beautiful Stageland Showroom at 143 West 40th Street, extending through to 1437 Broadway. Their artist will gladly originate exclusive designs for the next costume you buy.

TRENTINI LOSES ANOTHER WEEK.

The announced engagement of Emma Trentini at the Palace, New York, is off for this season. Trentini is blaming tonsillitis for it. Booked for two weeks at the house, the same affliction caused her cancellation of each period, with no open dates at the Palace for some time ahead where she might headline. Neither was any time beyond the Palace laid out for her.

In the emergency Monday the Lee Children were impressed into service. They were to have gone to Philadelphia this week and were due at the Palace next Monday, for a two weeks' stay. The children are booked around the Keith time until late June, with a two weeks' engagement in each theatre.

Wednesday when Harry Fox asked to be relieved of his headline position at the Palace for next week, Trentini was again routed in.

Mr. Fox is at Keith's, Washington, this week, in doubt whether he can finish the engagement through severe ear trouble. An operation is necessary and will be performed upon him next week.

LOEW PRO RATA PAY POLICY.

The Loew booking office says the impression might prevail that its bookings pay pro rata for all performances over three daily is slightly in error. Houses booked by Loew with a fixed policy of three performances a day pay pro rata for each show over that number, but houses playing four shows daily would only pay pro rata for the performances totalling more than four on the day. That usually would be one show, or when the house did five daily, such as on week ends.

Several of the theatres booked by Loew in the west play four daily. Loew's own house at Toronto has a four-a-day policy.

AGENTS SAILING.

The "Mauretania," sailing June 10, will have Max Gordon (Lewis & Gordon) and Rosalie Stewart as passengers, by the grace of Marty Herman. Mr. Herman has reserved passage on all boats between now and 1930, in the expectation some day he may take his threatened European trip. Meanwhile, he is releasing his reservations to deservicing friends.

LILA RHODES BACK.

Charlie King and Lila Rhodes will open at the Colonial April 26, in a new double singing act called, "Stepping Stones of Love," book and lyrics by Ballard MacDonald and music by Harry Carrill. Leon Errol staged the act. The engagement will mark Lila Rhodes (Mrs. King) return to the stage after a six months' absence. Eddie Keller is representing the act for vaudeville.

DIVORCE FOR LAWRENCE KANE.

Lawrence Kane (Leonard Kane) was granted a divorce from Emily Nice, Feb. 11, by Judge McDonald in Chicago. They were married in 1915.

Musical Comedy Stock at Broadway.

B. S. Moss is considering a proposition to install an all year round stock musical comedy policy in his Broadway theatre. The arrangement, if completed, will call for a change of show every ten weeks. Comedy will predominate. It is planned to engage ten comics.

Al White on Loew Time.

Al B. White, recently featured with the Sullivan-Buckley act, "Good Night," has signed for a ten-week tour of the New York Loew houses. White will do his "single" specialty.

Zeinator and Smith Split.

The comedy bar act of Zeinator and Smith dissolved partnership at Grand Rapids, Mich., April 2.

VAUDEVILLE

JESS FREEMAN GRANTED W. V. M. A. FRANCHISE VACATED BY CANTOR

Has Been On the Floor For Harry Spingold. Will Start New Agency May 1. Loss of Cantor and Yates Won't Be Felt in Chicago. Boom of New Houses and Acts in West.

Chicago, April 7. Jess Freeman has been granted the W. V. M. A. and Keith Western Vaudeville franchise recently vacated by Lew Cantor who secured a Loew franchise. Freeman is a brother of Charles Freeman, one of the bookers for the Western Association, and has been the floor representative for Harry Spingold of the Spingold agency.

Freeman takes his new agency May 1 and will locate in the offices vacated by Cantor in the Masonic Temple Building which will make his headquarters in New York City in association with Irving Yates.

Freeman's acquisition of the Cantor franchise was the occasion for several sheets of press matter issued by the Keith-W. V. M. A. offices as indicating that activities are not letting down. In the "copy" it was broadly stated that the loss of Cantor and Irving Yates will not be felt, and that a boom in houses and acts is under way. The same typewritten communications (Continued on page 21.)

LOEW TO BUILD IN DENVER.

Denver, April 7. The Loew theatrical corporation has leased for a period of 99 years the St. James hotel building, for a site for a theatre building to cost approximately \$300,000, according to a statement issued at the offices of the Hittings-Yah Schaak Investment Co. who represented the hotel owners in the transaction.

A. C. Blumenthal & Company, Inc., of San Francisco, represented the Loew interests. The present building, a six-story structure, one of the oldest landmarks in the business district, will be torn down when the present lease, four more years, expires.

According to tentative plans, the house will be built to accommodate vaudeville, musical comedy and pictures. It will have a roof garden. The house will have a seating capacity of 2,500.

GETS \$53,900 JUDGMENT.

Ovide Robillard was awarded judgment for \$53,900 by Supreme Court Justice Newburger last week in his suit against the Societe des Auteurs, Compositeurs et Editeurs de Musique, for whom he has been performing certain legal services the past 10 years, dating from August 1, 1910. Service was made on Bory Osso, managing agent of the societe in New York. No defense was interposed and the judgment was entered by default.

Mr. Robillard, himself a barrister, was engaged to clear up certain copyright questions in the interests of the societe's members, exceeding 10,000 in number. He set his legal services for the past decade to the value of \$50,000, having also expended \$3,900 in cash. The societe's officers reside in Paris, where the home office is also located.

BUSHWICK "JINX" OFF.

If the Bushwick, Brooklyn, theatre ever had a jinx ready for English acts, Alice Lloyd removed it last week. Miss Lloyd is unmistakably English in her song delivery and her songs are of the same nationality. She won the house at the opening matinee and never lost it up to closing time Sunday night.

Two or three turns "flopped" at the Bushwick in the recent past and each was from across the water. The excuse was "English." This appeared to have some foundation when one of the English turns, transferred from a Bushwick flivver on a Monday matinee, did quite well the same night when appearing at the Riverside, New York.

TRAFFIC DEPTS. REORGANIZED.

The passenger departments of the several railroads that give especial attention to theatrical business have been reorganized, following the roads reverting to their ownership.

Three of the special agents who handled most of the theatre traffic are again in their former positions. William Lindsay (Lehigh Valley) is at 110 West 42nd street; W. V. Kibbee (Penn.) 5th avenue and 29th street, and Frank Myers (N. Y. Central) at the Grand Central station.

DOING EVERYTHING.

Syracuse, April 7. Syracuse secures a \$150,000 theatrical producing staging, booking and employment enterprise empowered to handle operas, legitimate drama, burlesque, vaudeville and screen productions by the articles of incorporation of the "Schine Theatrical Co., Inc." filed with the county clerk here today. J. Mayer Schine and Louis W. Schine of Gloversville and Attorney Edward M. Byrne of Syracuse, are the directors.

PALACE TREASURER RESIGNS.

George F. Morley, treasurer of the Palace, New York, for several years, resigned Monday and will spend the next three months in the mountains for his health. He will be replaced by one of the men from another Keith house. A. J. Meininger, known as "Happy," resigned Tuesday of last week.

ONCE A WEEK.

Chicago, April 7. An unbroken record of a shooting week in Chicago theatrical life came to an end last week when Grover Manning shot and killed his wife, Bonnie Manning, treasurer of the Famous Theater, as she came out of the house lobby after the performance. When the police cornered him he shot himself.

KEITH STOCKS.

The E. F. Albee theatre, Providence, R. I., will close for the vaudeville season the week of April 12, taking up stock after that.

The Keith Vaudeville theatres at Syracuse and Columbus are also due for stock this summer, it's said.

INTRODUCE REBATE TICKETS.

In an effort presumably to boost the box office batting average, D. S. Moss has inaugurated a rebate ticket system in conjunction with his Jefferson on 14th street. To every regular patron he has mailed a circular letter and two rebate tickets allowing a ten-cent reduction per orchestra chair.

Eddie Leonard for a Few Weeks.

When "Roly Boly Eyes" closes its season at Newark, N. J., tomorrow (Saturday) night, Eddie Leonard, the show's star, will return to vaudeville for a few weeks, booked by Max Hart.

KEITH SHOWS AT AMSTERDAM.

It is virtually settled the Keith Sunday bills, leaving the Century last Sunday, will move to the Amsterdam, commencing Sunday, April 18.

The final Keith Sunday bill at the Century brought some excitement back stage. The Keith people announced it as the final Century Sunday bill. The Shuberts disagreed with that statement. The Keith side wanted an announcement made from the stage to the same effect and had it so stated. The Shuberts wanted it denied from the stage and they succeeded in that effort. Meantime John G. Hall, the Keith stage manager thought he would try some faith curing work on J. J. Shubert. It being foreign to J. J. he mistakenly believed Mr. Hall had another plan in mind which Shubert tried to stand off. Then peacemakers stepped in.

The Shuberts will run Sunday concerts at the Century. It is now under their management. The Keith office started Sunday vaudeville at the Century under a special sharing agreement with Morris Gest, Gest furnishing the house out of his percentage and Keith the show. It was profitable arrangement for both.

KRUSE CLAIM SETTLED.

Syracuse, April 7. Alvina L. Kruse, Jersey City actress who while cast as comedienne in a one act playlet at the Temple in January, 1910, stepped into an open elevator shaft at the Howard Hotel and sustained injuries for which she asked \$25,000 damages of Howard and Ernest A. Wood, settled her case in Supreme court while awaiting the trial of the action today.

In addition to a wrenched back, sprained shoulder and two broken bones in her right hand she claimed that she had suffered a permanent disfigurement of her features and that a pronounced drooping of her mouth resulting from her injuries and entitled her to the sum asked.

Miss Kruse because of her youth was forced to sue the action through Miss Ada Wicks, a Syracuse friend, named her guardian by the courts.

TROUBLES ALAN BROOKS.

Margaret Carroll, formerly of the cast of Alan Brooks' sketch "Dollars and Sense," has instituted a legal action against Brooks in which she seeks to recover \$129.71. The amount claimed is alleged to be due, according to Miss Carroll's complaint, in lieu of two weeks' notice which she claims she did not receive when Brooks dismissed her while the sketch was playing Keith's Columbus the first week in January. Brooks' answer contends Miss Carroll was a "trouble maker." The case is due for a hearing in the Municipal Court next week.

ANOTHER PANTAGES HOUSE.

Los Angeles, April 7. Alex. Pantages will build at Main and Tenth streets, Fort Worth, an office and theatre building costing \$500,000. His house here opens about May 15 and cost \$1,500,000. Salt Lake opens in June, costing \$750,000. Memphis will be completed this September, Kansas City in October. Toronto's \$1,000,000 house will be ready in June.

NAMES TRANSPROSED.

Jimmie Blyer (Green and Blyer), his partner's name being Jane Green, saw fit to insert an advertisement in last week's issue of VARIETY. Through an error Blyer was credited with "Jane" as his first name and Miss Green with "Jimmie."

SAYS HE BEAT HER.

Chicago, April 7. Kitty Watson, of the Watson Sisters, now with "Monte Cristo, Jr.," has sued John McGowan, an actor, for divorce. She says he beat her and abandoned her in 1916.

DISALLOW EGNER CLAIM.

Syracuse, April 7. Frederick Carl Egner, known to the circus world as Fritz, the Goose Clown, died in Utica last summer as the result of alcoholism and not from a heat stroke as was first supposed. Fritz was employed by the Ringling Brothers circus and for the sake of relatives, the attending physician stated "History showed heat stroke," in filling out death certificate at Utica, inasmuch as the "heat stroke" was supposed to have happened during a street parade in Rochester, the widow took the case to the state Industrial Commission for a compensation award. On Dec. 19, 1919, the commission awarded the widow compensation for the period of her widowhood.

Ringling Brothers had the case reopened before Deputy Commissioner James P. Richardson, and brought several witnesses from New York to prove that Egner was a confirmed alcoholic. At the final hearing today Richardson rescinded the original award and disallowed the claim.

SAILING FOR HIP SHOW.

Julian Mitchell sailed April 3 on the "Lapland" to stage the next show at the London Hippodrome for Albert de Courville, William and Gordon Dooley, Arnaut Bros. and Ben Welch will the latter part of the month and will be members of the cast of the new Hip entertainment. The engagements were made through William Morris.

The Dooleys, it is said, will do a four-act specialty with the Dolly Sisters in the show.

PETITION BUCKNER'S RELEASE.

San Francisco, April 7. The seven persons who invested in Arthur Buckner's enterprises, figuring their only hope of recovering lies in the business capabilities of Buckner, who is being held on embezzlement charges, have decided to withdraw their charges against him and ask for his release on probation April 8.

STAGE MANAGER RESIGNS.

B. E. Thomas, who has been stage manager of the Alhambra since its opening under the management of Percy E. Williams, has tendered his resignation to take effect Sunday night. Thomas has been a stage carpenter and manager for 47 years.

KITTY WATSON ILL.

Chicago, April 7. Kitty Watson, the "straight" of the Watson Sisters, was out of the Sunday and Monday night performances of "Monte Carlo, Jr." at the Woods, Chicago. Miss Watson's illness is not regarded as serious. Sunday night an understudy went on and the sister specialty was cut.

It was the first show Kitty Watson had ever missed in 16 years' experience.

CHINESE COMEDY SKETCH.

Charlie Allen will introduce a novelty shortly in the way of a comedy sketch played by four real Chinese. It will be played in English. It was written by Walter Montague, a San Francisco newspaper man.

Chinese have appeared in singing acts heretofore, but this is the first time that a straight comedy sketch entirely depending on dialog, spoken by Chinese players, has been attempted.

BEING HAPPY IN IOWA.

Perry, Iowa, April 7. All pool and billiard parlors must close at and from now on dance halls must pay \$100 annually and \$10 for every dance. They must close at 12 and no one under 18 can go without a guardian. Persons leaving the hall must pay a second admission fee. No motion picture theatre or any other theatre can open on Sunday.

VAUDEVILLE

INSIDE STUFF

ON VAUDEVILLE

It's just terrible to be a fashion reporter, it seems. Alice Mac, *VAUDEVILLE*'s own, found it so last week while at the Colonial. Miss Mac travels around the theatres with a pink pad about the size of a *VAUDEVILLE* page. She takes copious notes in plain view of anyone who may be near. At the Colonial Miss Mac was seated in about the third row. In front of her on the stage were four people, two men and two women. Noting the dresses the women wore, one of the comedians suddenly located her. Stopping the orchestra and the act he inquired what was her reason for taking notes of their act—she were "testing" it. But, the speaker concluded, anyway they didn't care. They were shortly sailing for England. After the performance Miss Mac, who had remained quiet through the scene, went back stage, saw the young man and offered to exhibit her notes in proof she wanted none of their act, explaining she was on *VAUDEVILLE*. The comedian was profuse in his apologies and accepted Miss Mac's explanation without looking at her notes. Then the *VAUDEVILLE*'s makeup men left out, her Colonial notice. That was a break for Alice Mac!

It was never generally known in the profession that in 1910 or 1911 an attempt to have the Department of Justice prosecute the vaudeville managers was made. That is where the opinion of the Department of Justice in ruling last week that vaudeville was not interstate commerce was found on the records of the Department. The White Rates tried it again in 1917. Last Friday after the Trade Commission had thrown out the vaudeville case, Rais were informed by some one it still would be all right, the Department of Justice intended to prosecute. And then Saturday that department went and it all up by its opinion. How the Rais leaders square their oft-repeated and extravagant statements and promises to their followers year after year is one of the perplexities. About the only funny side of the Federal Trade investigation, other than the investigation itself and its conduct, was the solicitation of a Rat leader during it for more funds to meet the expense of the investigation. As far as any one could see the Government bore all of the expense for the prosecution.

With the big time agents perplexed about what may next happen in their midst and with the Federal Trade Commission case turning out to be what so many opined—"apple sauce," there is little balm in the agency atmosphere for the big timers. They recently received another wallop when the Keith office posted a notice that an agent could not take over five per cent, with what was practically an invitation for any act charged more to furnish the particulars. That seems to have stopped all the "outside money" the agents have waxed wealthy upon. It was a real shock to them. Nothing definite is known as to possible let outs among the agents. With all pressure off, even to the extent of the Department of Justice deciding that vaudeville does not come under the heading of Interstate Commerce, the agents know that anything is apt to happen now.

"Is that Jack Conway on your paper any relative to the Jack Conway of The Liberty Belles?" inquired one of the managers around the Columbia Theatre Building early in the week. Told no one was certain but it did sound suspicious, the reason was asked. "Oh, nothing" was the reply. "Only that he said in his *VAUDEVILLE* review The Liberty Belles' at the Colum-

bia last week was a good show and everyone else agreed it wasn't. As the Belles' did \$2,000 less on the week than any show at the house in many weeks, that seemed to prove your Conway was in error and as he appears to be a pretty wise boy in looking over burlesque shows, we made up our mind it was the Conway clan against the world."

Fannie Watson has complained to Lee Shubert that J. Francis Dooley (Dooley and Sales) in "Mente Cristo, Jr." has been anticipating her comedy "business" and generally "grabbing her act." Dooley was notified by wire to refrain from certain bits. The entire season has been a merry one in this company. Virginia Fissinger sued a team, charging that the man tried to the scene, went back stage, saw the young man and offered to exhibit her notes in proof she wanted none of their act, explaining she was on *VAUDEVILLE*. Battles have been waged on the stage and one two-man team threatened to quit because another principal ran back and forth behind a drop, while they were on, hissing them and jeering at them.

Tommy Burchill received a rare compliment in some W. V. M. A. propaganda issued to offset the effect of the Ackerman-Harris circuit "flop" to Loew, in which was stated: "It (the A-H) remained the pariah of circuits until the booking of it was transferred to Tommy Burchill's books. Then it began to take on life because, through the loyalty to Tommy on the part of all the agents who wanted him to make good in the booking of it and on that account brought pressure to bear on all their acts to play it as a favor to them to help Tommy. Since Burchill went with the circuit and is now booking it, this tribute in a bitter arraignment of the former W. V. M. A. wing is unique."

One of the agents in the Palace Building has a home at the seashore. In the cellar there was reputed to be the finest collection of vintage champagnes, it being the agent's boast that he had bottles of every standard brand. At times he has invited people to "come down sometime." Recently a party "took him up." When it was over the wine connoisseur counted 90 empty champagne bottles. For the agent it was a disastrous morning after. He sold the balance of his cellar stock. Though admitting he made money on the deal in total, he denies having a drop left on the place.

One of the music men around the theatres approached an act the other night suggesting that it put it in one of his firm's songs for an exit number. "That would be foolish" answered the act. "Just for an exit? Wasting your song? Stop your kidding." "You don't get me," answered the music fellow. "Just put it in, that's all I ask. I figure that the orchestra would make a great 'plug' of it, playing four choruses at least while you are stealing bow!"

IN AND OUT.

When a baggage delay prevented the "Overseas Revue" from opening at the Palace, New York, Monday matinee, Roscoe Atis and Nellie Nichols replaced the turn, temporarily. Bronson and Baldwin, Orpheum, Brooklyn, Monday matinee, due to baggage not arriving, Tennessee Ten doubled from Prospect theatre.

John McCarron is out of the vaudeville agency field and is leaving for the coast with his wife this week.

ARTISTS' FORUM

Syracuse, N. Y., March 30.

Editor *VAUDEVILLE*:

I should be obliged if you would insert this open letter, as I think it only right that the profession should know that there are some wonderful white men among managers.

As is usual when playing split weeks it has been the courtesy of managers to allow me to cut one of my heavy-toe dances. On Thursday, March 25, I asked Mr. Van Aavanauken, manager Temple Theatre, Syracuse, to extend this courtesy to me. He at once allowed me to take out a dance at each performance during my engagement at his house. Friday morning I was taken ill with appendicitis and at the advice of the doctor was told to try and carry on with my act. When Mr. Van Aavanauken heard this he immediately cut my act down to two of my dances. Saturday it was impossible for me to continue. I went under the operation on Sunday morning and it turned out to be peritonitis.

He told my brother to carry on with a single, which he did, making good success. Seeing that we were one of the headliners and occupying third position on a five-act bill, and the inconvenience caused the management through my illness, he paid us our salary in full and at the same time put himself out in many ways to see that we were properly looked after.

It was a kindness my mother, brother and self will never forget, and that is why we want everybody else to know about it. *Catherine Powell.*

Terre Haute, Ind., March 30.

Editor *VAUDEVILLE*:

Last year I started asking for jokes from the stage and on a certain night I read them. If the joke was accepted I would pay the sender from \$1 to \$5 and in one case I paid \$25 for a piece of comic poetry.

Friends of mine in different towns write me that Lew Dockstader is doing the same thing, also reading off what he claims to have bought in other towns. I see no way to claim this piece of business but I want to say that my new act has this idea embodied in it.

I write this because next season I may play some of the theatres that Mr. Dockstader plays, and wouldn't want it said I stole an idea from so worthy an artist.

No one can stop one from buying

MARRIAGES.

Stella Hammetstein to Charles F. Pope, Hoboken, N. J., April 1.

Juanita Sawm to Sam Berk, Orpheum Circuit, Seattle, March 28.

Betty Devere to Morey K. Eastman, principals at Mott Musical Revue Co., Canton, Ohio, April 2.

Jack Shutta, engaged for "Aviator Girls," to Dot Stewart, "George White's Scandals 1919," New York City, April 3.

Marjorie Bentley, formerly with "La La Lucille," and Edward Magowan are to be married shortly.

Jane (Ida) Darrs at Detroit, March 31, to Frank Korb, non-professional. Mrs. Korb appeared in vaudeville with "Once Upon a Time."

Jessie Standish, March 29, to Eusebio Calzadito, oil and mining man, with interests in Tampico and in New York City. Miss Standish has appeared in vaudeville and musical comedy. The newlyweds are in Mexico on their honeymoon. Mrs. Calzadito will retire from the stage.

Nicholas De Paul, professionally Harry Burns (Burns and Frabito), and Tessie Pierano (non-professional) were married at the Newhouse Hotel, Salt Lake City, March 22. The team were playing the local Orpheum Theatre, and Harry Cooper and Frank Frabito acted as master of ceremonies and best man respectively.

anything, but maybe some one did it before I did. I paid money.

Mr. Dockstader gives tickets away. So many people have stolen material from him I don't blame him. I doubt if it would be fair to ask him to stop same, but what's the use. I have plenty of material. I'm just a year ahead of him.

Stan Stanley.

New York, April 6.

Editor *VAUDEVILLE*:

In *VAUDEVILLE* last week mention was made my act is patterned after the character used by Charles Kenna, the "Street Faker."

My offering is dissimilar to Mr. Kenna's. The street fakir harks back to days long before Mr. Kenna. The idea was first used in "The Runaways" at the Casino fifteen years ago.

Al. Grossman.

NEW ACTS.

Mario Lorenzi, Harpist.

Hal Springfield (novelty act).

Alaska Duo, Ice Skating.

Percival Girls (Singing and dancing).

Alma Francis in a new act.

Elsie Lange (recently of "As You Were") singing.

Bell and Arliss, two women (singing act).

Billy Clark and Wilbur Held (singing and talking comedy act).

Rond and Callaway, man and woman musical act.

Lawrence and Quirk, man and woman (singing and musical).

"Seven Dancing Serenaders" (Singing and dancing).

Maybelle Lewis and Chas. Dunbar, "Interruptions of 1920" (Revue).

Max Burkhardt and Co. (I), comedy singing.

Harry Burton has taken over the representation of the following new acts:

"Mildly Friends," five people, four girls and one man. Open April 12, Yonkers, N. Y. (Charles Morrison).

"Toys" (Revue) with Arthur Anderson, Lillian Morton, and Mlle. Frasculli.

The Moriarty Sisters have left the Will H. Ward act and will break in a new double for vaudeville.

Arthur Turelli has returned from Buenos Aires, where he was featured for ten weeks at the Casino. He is a whistler and will produce a new act in two weeks.

Arthur Anderson, who was out with "Bubbles" (vaudeville) is at present accompanying Dorothy Toye. He is soon to appear in a new turn called "Toys," which he wrote and in which he will be assisted by Ula Sharon and Lillian Morton.

"Who Done It," a new A. & A. Production Co. act, opened at the Halsey, Brooklyn, last week. It is a burlesque on circumstantial evidence and was written by Frances Nordstrom. There is a cost of five—Ralph Delmore, Chaucer Causland, Dale Orr, Frank French and Isabelle Rea.

ILL AND INJURED.

Clara West (Laughlin and West), rheumatic niritus. Forced to cancel bookings.

Miss Francis (Schaller and Francis) forced to cancel tour at Niagara Falls, N. Y., because of illness of her mother in New York.

Coscia (Coscia and Verdi) sprained left foot while stepping out of an automobile at Houston, Texas, March 24.

Theresa L. Martin, with "The Belmonts," has been constantly at her mother's bedside since she broke her arm.

Grace Ellsworth (Harry and Grace Ellsworth) with the "Love Shop" at the Riverside, was taken ill Tuesday evening, during the early part of the act.

COLUMBIA MUSICIANS DEMAND \$10 WEEKLY "KICK-BACK" FROM JAN. 1

Union Sets Forth Claim Musicians Should Be Paid Retro-active Increase, on Ground Columbia Amusement Co. Raised Admission Prices. Musicians Demand Six-Day Basic Working Week. Double Time for Sundays. Conferences Continue.

The musicians employed in the orchestra of the Columbia theatre, through Musical Mutual Protective Union No. 310 have set forth a demand to the Columbia Amusement Co., in which they ask \$10 a week per man dating back to Jan. 1, 1920. The musicians base their demand for the retroactive payment of \$10 a week per man on the claim that the Columbia raised its admission prices on Jan. 1. Other demands of the musicians affecting burlesque appear below.

A conference was held on Tuesday, between a committee representing Mutual Musical Protective Union No. 310 (local musicians) and Jos. W. Schenck and John J. Jandroski, actors as representatives of the vaudeville and burlesque interests, for the purpose of discussing the new wage scale demands of the musicians for the forthcoming season. Further conferences will be held during this week and next.

The legitimate and musical comedy demands will be taken up next Tuesday in the offices of the United Managers' Protective Association.

The outstanding features of the demands of the local musicians for the forthcoming season are:

1. A basic working week to consist of six days in all branches of the theatricals. (At present the working week consists of seven days in vaudeville and pictures.)
 2. Double time for Sunday to be paid for pro rata.
 3. No free rehearsals in any branch of theatricals, all rehearsals hereafter to be paid for at the rate of \$5.00 for a two-hour period. (At present one free rehearsal is allowed on Monday for big-time vaudeville and two rehearsals—one Monday and one Thursday—for small-time vaudeville. One free Monday morning rehearsal is now allowed for burlesque and one free rehearsal for picture houses. For operetta and musical comedy two free rehearsals are permitted, providing the season consists of four consecutive weeks. If the four consecutive weeks are not played, the musicians under the present arrangement must be paid pro rata per hour for the time consumed.)
 4. In all branches of theatricals except pictures, a demand is made that the working day be cut from six and a half to five and a half hours.
- Musicians playing in big time vaudeville houses such as the Palace, Alhambra, Colonial, etc., now receiving \$40 a week for 14 performances are demanding \$66 a week for twelve performances. With the double time for Sunday and rehearsal pay included this would bring the wage scale for musicians in big time theatres up to \$93 a week. With the extra time payment, under the five and a half hour rule, the weekly wage scale for the musicians in big time houses would be \$101. The contractor or leader to receive 50 per cent. additional.
- In small time houses such as Fox and Loew where the price of admission does not exceed \$1.00 musicians now receiving \$35 a week are demanding \$60 a week. The Sunday overtime clause and the five and a half hour arrangement would bring the scale for this class of house up to \$80.00.
- Burlesque houses where musicians now receive \$35 weekly under the \$5 charge for rehearsals, Sunday overtime clause and five and a half hour arrangement would receive \$58 a week.
- Picture house like the Strand, Rivoli and Rialto, that employ more than

40 men, and where the price of admission is less than \$1 and more than 30 cents, musicians now receiving \$50 are demanding \$90 weekly. The Sunday overtime and other excess charges would bring the scale for this class up to \$106.

The Wintergarden which is in a special class, where musicians are now receiving \$625 weekly under the new arrangement would receive \$104.

The Hippodrome also in a special class where the musicians are now receiving \$475 for 12 shows a week, would receive under the new arrangement \$75 a week. Inasmuch as the Hipp has never given more than twelve shows weekly, that being the policy of the house, if the musicians work on Sunday a straight pro rata charge of a day's pay is demanded, the double time charge for Sundays being waived.

The Capitol musicians, another special class where musicians are now receiving \$53 a week, under the new arrangement demanded \$110. The Capitol scale has been returned to the committee for revision, however, and a new scale will be submitted this week.

Comic operas, operettas and musical comedy, where musicians are now receiving \$38 a week, ask an increase to \$65.

Dramatic houses where musicians are now receiving \$38 a week also ask an increase to \$65. Contractors in all classes to receive 50 per cent. additional. A minimum of ten men in dramatic houses is demanded. The present minimum is five men.

A special demand covering vaudeville midnight shows such as are given on New Year's Eve, etc., calls for an extra payment of \$8.00 per man and double for contractor.

The abolition of the substitute clause, permitting the substitution of new men after a show has played for one week, is also demanded.

The present agreement of the managers and musicians extends until July 1.

Boston, April 7.
The chances of the musicians in some of the local houses striking, which for a time appeared very probable, is fading as a result of conferences which have been held between representatives of the Boston Musicians' Union and the Theatre Manager's Association. The musicians claim they are entitled to two days' pay for the work they perform on Sundays when some of the houses put on two shows.

The managers claim that the time these shows are given do not constitute two days' pay and have been paying the musicians for overtime. Joseph M. Webber, international president of the musicians' union, came here when the trouble looked serious and after a conference between him and some of the managers the strike vote which the musicians had taken and which was to go into effect this week, was postponed. The musicians claim the stage mechanics and cleaners and members of the Actors' Equity Association are behind them.

Mann Answers Equity.
In answer to the Actors' Equity Association's invitation extended to Fidelity members to join the Equity, in accordance with a resolution passed by the Equity at their meeting in the Hotel Astor last Sunday, Louis Mann, president of the Actors' Fidelity

VAGUE MORRIS REPORTS.

Two vague reports circulated this week connecting William Morris with proposed vaudeville for next season. One was to the effect Morris is effecting an understanding with the Shuberts; the other was that Morris and William Fox were talking about a vaudeville chain commencing in the fall.

It was said that Tuesday the Shuberts had sent wires to many vaudeville turns, some with their productions, looking toward tying up the acts for a long play or pay contract.

No confirmation for any of the reports could be secured from the parties mentioned although they were being freely discussed Wednesday.

COLONIAL'S TIME TABLE.

The Colonial billing for next week is in the form of a time table, provided it is said to lessen the chance of a dispute about headlining between Essie Clayton and the Mosconi acts, both on that program.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office this day. The first name is that of the judgment debtor; the second the judgment creditor, the amount of the judgment.

Harry Bayer; Eagle Moving Picture Co., \$38.41.
Charles Emerson Cook; Seller Theatrical Costumes, Inc., \$11.85.
Joanne L. Hoyt; same; \$61.46.
Manor Film Exchange, Inc.; People, etc., \$145.
John F. McCarthy; A. Maude, et al.; \$10,800.
Scolote Des Auteurs, Compositeurs and Editeurs de Musique; O. Robillard; \$18,800.
Charles Emerson Cook; Harry Collins, Inc., \$28.41.
Harry Grossman; Piedmont Pictures Corp., \$100.00.
Morris Woolridge; C. Perussia, et al.; \$150.24.
Emerson Phonograph Co., Inc.; H. Waterson; costs, \$181.57.

BANKRUPTCY PETITIONS.

Voluntary petitions were filed as follows:
John F. X. O'Connor, of 516 West 167th street; liabilities, \$12,500; no assets.
Charles Sebastian, an actor, No. 1215 Boston Road; liabilities, \$4,775; no assets.

STOCKS OPENING.

Washington, D. C., April 7.
L. Mopta Bell, who with George Marshall conducted the successful stock venture at the Shubert-Garrick last summer will have his own company this season. The opening is set for May 3 and Mr. Bell has signed Earle Foxe, of picture fame, and who lead the company last season to return this year. Willard Robertson will also be in the cast. The season is set for 20 weeks. George Marshall is to have the Auditorium, Baltimore and is taking Charles H. Thomas, treasurer of the Garrick here with him to Baltimore to act in a like capacity in the auditorium.

Indianapolis, April 7.
Stuart Walker will take over the Shubert-Murat here beginning May 31 for a summer season of stock. This marks his tenancy in the third season of that playhouse, and as is customary with that producer, several new plays will be tried out by him there.

League, wired the following to VARIETY:
The action of Equity shows the weakness of their cause. Fidelity is here to stay, to make square the dealings of managers and actors. Our cause is just. We came into being because we believed in living up to contractual obligations whether by written or spoken word. Art needs no external affiliations. It is its own stimulus. There will always be the Fidelity League opposed to strikes, the closed shop and any dealings with radicals who subvert the very constitution of the United States."

HOUSE OF DAVID HISTORY.

By a Member of the Band.

With reference to our band, we do not claim to be fully accomplished or professional musicians, most of the members being tradesmen; three or four machinists, baker, draftsman, electrician, patternmaker, three printers, and the director a tailor. Music is more of a sideline with us. We have booked more as a novelty, owing to the beards and fine heads of hair which most of the men have, which many say might be envied by even the "Seven Southerland Sisters." Our band has been selected from the members of our organization at Benton Harbor, Mich., which was founded by Mary and Benjamin in 1903. Therefore, as a village band has given surprise to the many audiences who have heard it, and because of giving satisfaction, was held over the second week at the Palace Theatre, New York City, and also at the Hippodrome, one of the Keith houses in Cleveland.

When the public in general become more acquainted with us they will learn that we are not at all abnormal beings, with freakish or fanatical ideas, like many may think a great appearance, no doubt because of the long hair and beards. Some ask us if we believe in marriage. We do, and the majority of the members in the band are married. Marriage is honorable, but the bed undefiled. Hebrews 1:3-4. "We are broad-minded, sane people, with sensible and logical views. Otherwise we would not appear on the vaudeville stage, or have a baseball club, play ball on Sunday, etc. These things need a brief explanation here.

We are not Sabbath desecrators. There is no sin or harm in the game of baseball. The thousands that enjoy these recreations, if home or somewhere else, might be committing crimes which would do them harm both physically and mentally, although they might not be seen by the public. Anyway, the true Sabbath and holy day of rest is not here yet. No rest Sunday any more than any other day while sin, sorrow, misery, crime and death abound all over the planet; especially if your wife or husband has run away with some one else, or you have chronic indigestion, rheumatism, or such like. We are vegetarians, which helps to overcome many of these ailments. Furthermore, being unholly to begin with, you keep a holy day? Therefore, God says the day of rest yet remaineth for the people of God. Heb. 4:8-9.

A day of the Lord's time is 1,000 years (2 Peter 3:8), therefore 6,000 years since the fall of man makes up the six days of labor and toil under the taskmaster (Satan) and is about over, and Jesus said the time is to be shortened for the elect's sake, or no flesh—i. e., people alive without death. Matthew 24:22. Then the millennial Sabbath, wherein there shall be no more sorrow, crying or death for Satan, the author of death, shall be bound for a thousand years, to deceive the nations no more (Rev. 20:2) and Christ shall reign here on earth for 1,000 years, in which there shall be "peace on earth and good will to all men."

We believe in taking no man's liberty away from him, and believe in the preservation and life of the physical body, and therefore are vegetarians. We do not believe in killing, for it says: "Thou shalt not kill. He that slayeth an ox is as if he slew a man." Isa. 66:3. But we do believe in overcoming temptation, and thereby receiving reward. If no temptation, no glory or reward for overcoming it. The promise is to the overcomer. Jesus was led into temptation and overcame. If there was no evil we could be nothing but good. That would be a cinch. But there could be no glory or reward for that. Therefore, God in his great wisdom placed both good and evil before him, and said, "Choose ye which ye will have, good or evil, life or death." But there are (Continued on page 22)

BURLESQUE

BURLESQUE REVIEWS

GIRLS A LA CARTE

I. H. Mark and Arthur Pearson jointly present "Girls A La Carte" at the Columbia this week. It's an in and out sort of show, with a plentiful supply of standardized low comedy, a fair cast, classy costumes and a scenic equipment that splits about 50-50 between good and bad. The show is a bit and number affair, no book being claimed nor authorship credited, the program honestly refraining from the customary fictional announcement.

Jamie Coughlin and Martha Pryor are featured. Coughlin, chief comic, does an eccentric throughout the better part of both sections. He wears a putty nose, with the usual freakish facial make-up affected by comics of his type, and a putty jump on the side of his jaw. Notwithstanding his over done make-up Coughlin was consistently funny in an easy, quiet manner. He never forces his changes. That's in his favor. Toward the end Coughlin contributed a specialty, changing his character for a rather legitimate type of "rube," without winks and nods, and without affecting physiognomy. This was a comedy number, nicely delivered and topped off with a short, snappy dance.

The interesting characters are Chas. Fagan and Harry Bentley. Fagan does a non-descript sort of tramp, minus the usual marked beard, but with a facial decoration that looks as if he used every thing in the make-up art and is doing it, giving him the appearance of one of those old time burlesque comics who used to hold forth in the corner of Wilton and Kojen's in Coney Island, when burlesque was in the heyday of its phase. Bentley does "Dutch" without the chin piece, but a convincing dialect. Neither Fagan or Bentley have much opportunity for laughs, their principal business being to build up the comedy for Coughlin.

Ben Bard is the straight. A clean cut chap with the appearance of a Broadway juvenile, a good dancer, pleasing singing voice and a surplus of personality. Bard also handles dialog like a regular actor and carries his dialog with distinction. Bard's noticeable easiness of attire incidentally serves to accentuate the success of the costumes of Coughlin and Fagan's wardrobe, both of the latter running to the extreme miffing type.

The nearest to a prima donna is Miss Pryor, with an ample figure, out of which she gets maximum value. Leona Earl, the suspense, a lively blonde, shapes up well in tight and makes up for vocal deficiencies by a pair of educated dance feet. There are also comedettes, Tiny Belmont and Madeline Moore, working together mostly as a sister team. The girls are excellent dancers, working hard in most of the numbers and slipping over several acts.

The first part is in three scenes, opening in a full stage set, an ordinary looking affair, practically a bare stage arrangement. The second scene is in one, a badly painted drop, and the third another full stage set, better than the first but nothing to brag of, with a set piece depicting the land battleship at Union Square, but with the rest of the scenery as much like that familiar locality, as a street scene in Terre Haute or the island of Borneo.

The afterpiece also in three scenes opens with a first rate subway station set, in full stage, the underground rail road being nicely suggested, with a news stand for atmosphere. A drop in one follows, rather commonplace, and the final scene is a cabaret interior, with a soft amber lighting arrangement that helps to create an effective stage picture. The cabaret set is the best of the lot, comparing with the better class of sets carried by the more elaborately produced shows during the past few seasons. The full quota of choruses is carried. They're just an average bunch, eight pieces, and ten show girls, a trifle below the normal in looks and shape-fulness. The ensemble singing is passable, but the girls score strongly on dancing. Most of them can actually dance, not the cut and dried formations, but real buck and wing steps, of the simpler sort. The show is clean, none of the comics offending in the slightest degree.

Fagan and Earl have a specialty in the afterpiece, Fagan changing to straight make-up. The team dance acceptably, a roughhouse finish with Fagan dragging Miss Earl off the stage by the neck in a burlesque Apache style. Earlier in the show Coughlin does a burlesque wrestling bit with Miss Earl, handling her in an extremely rough manner. The bit pulled one of the comedy hits of the evening. Another of nonsense productive of much comedy was a scene between Coughlin and Miss Pryor in the afterpiece, with the latter as a "vamp" and Coughlin doing an old rube.

Martha Pryor did very well with a

singing specialty, an Irish medley closing with a "kind applause" plea for the freedom of Ireland, meeting with the usual ready response from the Columbia bunch. This is about the tenth time this season Ireland has been declared independent at the Columbia.

There are 16 numbers, none standing out particularly, the biggest applause getter being "When They're Beautiful," a chorus "kick-out" number lead by Ben Bard.

The show closes in a manner original for burlesque, none of the male principals appearing in the finale, the entertainment winding up with "Shake a Baby," a singing and dancing number, lead by Leona Earl, Tiny Belmont and Madeline Moore. While the try for novelty was commendable, it did not land, the house starting to walk before the girls got to the middle of the number.

RAZZLE DAZZLE OF 1919.

Harry Hastings' "Razzlers" are at the Olympic with Harry Steppe the featured comedian assisted by the uubers, candy butchers, and members of both stage boxes, not to speak of four other male principals and three females.

Steppe is a crane haired Hebrew cousin of the type much famous in the burlesque circles by the Welch brothers, Lemmie and Joe. He has the mannerisms and mannerisms of the Welch's and he affects the middle aged portly type of Heavens. Harry Hastings is the newer edition of clean face well dressed personality that is creeping into some of the burlesque shows.

But Steppe makes them laugh and keeps them laughing which is the important thing after all. He is complete master of all the burlesque bag of tricks and though some of the material and quite a bit of the business could stand censoring, he gets many a legitimate snigger.

The show is a conglomeration of bits remixed episodes, with a chorus number following each piece of comedy building up to a high standard. The show is carrying the unlucky number of girls, six of whom qualify as pointers and the balance show girls. They are a pretty fair looking bunch for a second wheel show, and some of them can dance.

Next to Steppe the outstanding principal was Ben Deveau, a peppery little man who has been drafted from one of the burlesque stock exchange. Miss Deveau was spotted just perfect on 14th Street and her shim was the closest approach to the Princess style of jazz, witnessed since Bee Palmer's show.

Benny Howard was mildly entertaining as a red-nosed Dutch comic.

Willie Nick, a button blonde with an affection for tighties, was the prima donna.

Dick Lancaster, a nimble-footed young, handled the juvenile assignment looking neat on all his appearances and shaking a mean pup in his dancing specialty with Billy Isager. He also sold an Irish ballad in approved back yard tenor and topped it off with a Halp Pies Irish and recitation that aroused enthusiasm amongst all the Italians and others present.

Billy Halpern handled several minor roles, and did "tramp" in the last scene. Most of the chorus change ran to tighties.

All of the bits have programmed monickers such as Episode 1—"The Dreamers," which is a three comedy scene with Howard, Steppe and Mack, each taking a shot of junk and trying to outdo each other, Steppe winning hands down after taking a blow from a salt cellar.

There are several table and restaurant bits, all of them more or less farcical, but all getting across strongly through Steppe's comedy methods.

A blue velvet drop with the name of the show stretched across it is used for the street scenes and to allow the setting of the full stage effects of which later there are five.

The second act is composed of three full stage scenes and three comedy bits interspersed with numbers and the chorus. One of these was a mechanical doll stunt done by one of the girls, with Benny Howard and Willie Mack, the show's straight men, doing comedy.

Willie Mack did a breezy straight all through, foiling for Steppe and Bernard in all their comedy situations. The number hit of the show was "Sand Dunes" by Ben Deveau in oriental attire. It was a riot.

The last scene had the thirteen girls in a musical array, with one of the girls, terolocator. The wind-up in Steppe comedy, but all very well. When asked, he says he is quit at 10:30. I'm a union actor.

It's a real burlesque show, and did capacity Tuesday night.

18 CHORUS GIRLS, MANDATORY.

All Columbia Wheel shows must carry a minimum of 18 chorus girls next season, according to an order sent out to the producers last week by the Columbia Amusement Co. The order states: The producer who fails to abide by the new ruling will be penalized at the rate of \$25 weekly for each girl short of the specified 18.

In the event a girl is taken ill or forced to leave a show the producer will be allowed one week's time to replace her. This time allowance is to apply only in cases beyond control of the management.

Another order issued by the Columbia forbids the playing of stock in any Columbia theatre this summer. The ruling also applies to Columbia producers. The theatres in which Columbia Wheel shows play and not controlled directly by the Columbia Amusement Co. have also been requested to eliminate stock for the summer.

The elimination of stock this summer by the Columbia people was ordered, according to a Columbia official, with a view to keeping burlesque patrons from being surfeited with that style of entertainment. It is expected the break in the burlesque season will result in an increased appetite for burlesque when the regular season opens in the fall.

NO SUMMER INTERRUPTION.

It was rumored last week the Columbia and American circuits had decided to close all shows at the end of the regular Wheel season May 8. The reason assigned was that most of the theatres were in need of renovation that would require several weeks to accomplish, and that to close these houses would so disturb the regular, systematic operation of the Wheels it would be better to close them all. The matter of long railroad jumps between the towns that were to remain open principally entered into this consideration.

The idea of a general closing was abandoned, however, and the various summer run and supplementary weeks planned will be carried on both Wheels.

TOM COYNE'S PARK.

Tom Coyne, formerly comic with many Columbia and American wheel shows, has been appointed manager of a new out door enterprise near Lynbrook, Long Island, which will open May 1, and will be called Lynbrook Park. The proposition will cover twenty-five acres, and will be situated along the Merrick Road between Rockville Centre and Lynbrook. Coyne, in conjunction with Ed. Lavine, will hold a large financial interest in the new park.

COLUMBIA STOCK CLOSED.

Rochester, N. Y., April 7. The Columbia closed March 29. The five stage shows, quit when their demands for \$37.50 a week were not granted.

The Columbia has been playing burlesque stock and has had one or two conflicts with the police over the type of performance given. It also was one of the spokes in the ill-fated National Burlesque Wheel.

Kraus Gets "Puss, Puss" Title.

Dave Kraus, owner of the Olympic, New York, has purchased the "Puss Puss" title on the Columbia Circle last season from Jean Bedini, and will use it for his show on the American Circuit next season. The Kraus show this season is playing under the title of "Edmund Hayes" and his Big Show. Kraus has also opened offices in the Columbia theatre building in association with Chas. Franklyn.

AMERICAN ADDS HOUSES.

The New Bedford Theatre, New Bedford, Mass., and the Academy of Music, Fall River, Mass., through a deal consummated last Saturday will play the American Wheel burlesque shows next season. The newly acquired houses will each play American attractions three days, in that way forming a new weekly spoke in the A. B. A. Wheel. It is likely with the acquisition of the two New England theatres, the American will drop a couple of eastern split week stands played this season.

The Academy of Music, Pittsburgh, now playing stock burlesque, may swing over to the American Wheel next season, a deal now being in progress with that end in view. The Victory has played the American shows in Pittsburgh this season. The Academy is the old Sim Williams house. It played wheel shows continuously for years, giving up the regular attractions for stock six years ago. George A. H. has the house under lease for several seasons yet, and if the American deal is consummated it will be through an arrangement made with Jaffe.

HERE BANS STOCK SHOWS.

A circular letter banning stock burlesque for the summer has been sent to all the week stand managers of the American Burlesque Wheel by President F. H. Herk.

Thomas M. Rochester, one of the former National Wheel houses, has been running stock and advertising attractions from the American and Columbia circuits. The "Bathing Beauties" and "Abe Reynolds" shows have been three-sheeted. Where they secured the paper is a mystery.

STAR, CLEVELAND, BURNED.

Cleveland, April 7. The Star here was partly destroyed by fire last week, also four stores in the front part of the building. The damage was estimated at \$50,000. Frank M. Drew, of Drew & Campbell, the owner, says work of remodeling will begin immediately.

The damage was confined principally to the entrance. The stage was unscathed, but the scenery was marred by smoke and water. Al Reeves, whose "Beauty Show" was there, said damage to costumes and scenery was slight. The box office and rear of the auditorium suffered most and the lobby floor fell into the basement.

RECONSTRUCT WASHN. LYCEUM.

The Lyceum, Washington, D. C., gutted by fire two months ago and recently purchased by John G. Jermon from the Empire Circuit for \$100,000, is undergoing a process of reconstruction that will increase the seating capacity from 1,250 to 1,600. The old balcony and gallery will be ripped out and replaced by a new cantilever balcony. The repairs embrace an outlay of \$125,000.

The American shows now playing the Folly in Washington since the fire will continue there until the end of the season, the Lyceum reopening with the American attractions in August.

SHEA GUARDING MORALS.

On a visit to the Bowery and while discussing plans with an Italian artist who will take over the Thalia Sunday nights, P. F. Shea, who has leased the house, was approached by a representatives of a civic organization having more than 5,000 members, who urged him to consider giving performances where they could take their "sisters, wives and children" without "fear" of undermining the morale of the people in that section.

Burlesque Club Meeting.

A meeting of the Burlesque Club was held April 4 to complete arrangements for the benefit to be held at the Columbia, May 13.

VARIETY

Trade-Mark Registered
Published Weekly by
VARIETY, Inc.

114 West 46th Street New York City

SUBSCRIPTION
Annual.....\$7 Foreign.....\$8
Single copies, 25 cents

VOL. LVIII. No. 7

The ending of the Federal Trade Commission's proceedings with the dismissal of the complaint the charges against the vaudeville managers was based upon, leaves vaudeville just where it was before the hearings were instituted. The Federal Trade Commission developed nothing unknown to vaudeville. Everything told on the stand was an old story, so old in fact or so well known that VARIETY was the most frequently resorted to and quoted source of information in the proceedings.

This was foreseen early in the proceedings. Suggestions were that by onlookers at the hearings that if counsel for each side would agree upon admitted facts, those facts would cover the entire possible scope of the investigation. They could well have been admitted between counsel, for they were known, could not be denied and no matter in what roundabout way counsel for the Government may have gone after the testimony secured, the fact always remained the same; that there had been a custom of business in vaudeville and that the vaudeville managers pursued that custom. It's a matter of record in the testimony that the "oppressed" took the same course they claim the "trust" did against them. No better example of that could be quoted than the admission of Fay of Providence that his agent, Sheedy, had a "piece" of his vaudeville theatres. That prevented Fay if he would not confess to it from securing bookings elsewhere. Sheedy and his agency were protected in their business in tying up Fay through a piece of Fay's business. How Sheedy may have secured that interest, why Fay gave it, is beside the question, but that Fay had opposition from Keith and Low in Providence could well be called the reason why Fay did not wish to place himself at the mercy of those booking agencies to secure his bills and so sought bookings from Sheedy's. But Fay would not explain why he did not seek bookings from B. S. Moss, who was not playing his own (Moss) shows in Providence. The inference may be plain that Fay preferred to be tied up and tied up with Sheedy.

It was not what the Federal Trade Commission's investigation brought out that concerned those who followed it most—it was what the hearings missed. The chief counsel for the Commission, Walsh, was so biased and prejudiced he could not commence to connect with the vaudeville angle. He had but the White Rats side and the White Rats side was the actor. Anything else the White Rats did not want made known for it might then turn into an investigation of the White Rats. They filled the chief counsel with their side of the case. He knew nothing else of vaudeville, could see nothing else and found out nothing else.

On the table in the Commission rooms during the hearings were stacked piles of VARIETY's files, from 1910 to the date of the hearings. Throughout the many issues of the papers were paragraphs marked or underscored, and when not paragraphs, sentences or passages. The papers were alive with these marks. Mr.

Walsh quoted to a VARIETY representative who was present on the second day of the hearing the editorial expression he attempted to make much of during the proceedings, wherein VARIETY editorially it had turned this paper over to the managers, from front to the last cover, during the White Rats' strike of 1916. The VARIETY representative could not recall the paragraph. He asked Walsh to find it in the files. The attorney did so. It was one paragraph in a page editorial containing perhaps 20 or more paragraphs relating to the same subject, the strike. Mr. Walsh was asked if he had read the entire editorial. He replied he had not. He was asked if that paragraph marked was the only one he had read. He answered it was. He asked if all the articles marked and lined out for his perusal had been similarly read by him without the entire articles they were a part of. He said he had done so and they were enough he did not have to read the articles in full. That day VARIETY with its counsel withdrew from the proceedings and beyond reporting it paid no particular attention to the proceedings. The prejudice of the Government's counsel was so plainly evident that Mr. M. L. Malevinsky of counsel for VARIETY agreed it would be useless to waste the time to attempt to prove it was necessary to run a newspaper to secure advertisements.

The matter of advertisements seemed to have been an important one to Mr. Walsh. He asked why VARIETY's Anniversary Number of 1917 or 1918 had 204 pages of advertisements. Mr. Walsh was asked if he had been told they were all vaudeville advertisements. He replied he had and that the managers had obliged the vaudeville artists to advertise in that number. Mr. Walsh admitted he had not looked at that anniversary number. It was produced and gone through. The percentages of the different classes of advertising in that issue were given Mr. Walsh with the paper before him. It had 31% of vaudeville, 26% of picture advertising, 17% legitimate advertising, 11% burlesque and 15% miscellaneous advertising out of 156 advertising pages. The remaining 48 pages were reading matter.

Pre-judgment to the same extent seemed to sway the chief counsel for the Government in all of his questioning. He knew certain acts had been "blacklisted" by the vaudeville managers. Everyone in vaudeville knew it. VARIETY had printed it. VARIETY had printed the list of all acts "blacklisted," at least all the acts mentioned on the list it secured. Mr. Walsh wanted to know why VARIETY had published that list, why it printed stories inimical to the interests of the White Rats and favorable to the managers, why, if VARIETY was not owned or controlled by the managers. And Mr. Walsh was told, as others had been told before him, that VARIETY had always printed and intended always to print any information that would enlighten the actor, that he could be guided by and not be deceived by those who made false statements to him, whether they were White Rats, managers or agents. Many an agent or manager would have deceived an act into managerial trouble if the act had not read VARIETY. Many an act in those days got into trouble because after he had read VARIETY and saw possible dangers through booking complications, he was told in White Rats meetings not to believe anything in VARIETY, that it was all managerial propaganda. Some actors believed it, some did not. Many of those who did not on the "blacklist" through this kind of "false" meetings. It was never told in those meetings that VARIETY was asked not to publish those stories by the White Rats leaders, because, as one of them said, "Your news stories will keep dues away from us. Make the managers

advertise them. The actors won't believe the advertisement but they do the stories and then it's hard for us to get new members or dues." Always dues! Always money! And this leader could loaf around on those dues while his misguided followers found themselves on the "blacklist." There are many stories of those days that actors know of themselves or others that have never been told. Those were the strike days when one man vainly tried to ride to glory over the carcasses of his "blacklist" victims.

In vaudeville remaining the same as it was, there remains the two divisions, big and small time. There is only one big time, The Keith and Orpheum Circuits, joined together for business purposes. They are all of the big time of this country, as absolute at present in their vaudeville field as they could all the rest of vaudeville. There is competition in small time—none in the big time.

But the big time has competition. It's from musical comedy. There are vaudeville artists, and acts now thoroughly independent of vaudeville. They play in productions and play vaudeville between productions. Any number of these. Any number also hold production contracts calling for from 20 to 30 weeks of production engagement during a season. They are the fortunate ones and their covers to life the lesson for all vaudevillians, to make themselves desirable for something else besides vaudeville. Small time means nothing to an actor with ambition. The sensible act, wishing to work continuously, will play for anyone at any time he can secure his regular salary. If he doesn't he should, big time, small time or any other time that does not harm the dignity of himself or his family. Big time is a vanity. Because it plays larger acts at more money than small time, it attracts a class of artists the small time does not see.

So the chances are that vaudeville will go along, continue its customs as of old, with this exception; that when the Vaudeville Managers' Protective Association was formed it was made a permanency. Therefore, the managers working in union, making up their association's financial needs through assessments, can work easier for the union. He knew certain acts had been "blacklisted" by the vaudeville managers as a whole at the same time than could have been done by individual managers. For in promoting the actor, keeping him contented, giving him what he says he must have, is for the manager after all, for it keeps the actor quiet and allows the manager to attend to his business.

That's about all there has been to the Federal Trade Commission investigation. It was an arm of the Government operated by White Rats for their benefit and they failed to benefit by it. The investigation recited the history of vaudeville since 1900. What does the newcomer to the vaudeville stage care about that? The years speed by, the bills change and how many artists now in vaudeville would have to be informed who and what were the White Rats? Quite a number. The dues seekers are finding it out.

Renard and Jordan are now on their circuit of the Pantages tour.

The Howard Comedy Four has added two new members, Willie Liebling and Sid Corey.

Jack Farrell left New York for England last Saturday. Farrell was over here during the war. Previously he had built many roller skating rinks abroad.

The Grand, Middletown, Conn., started playing four acts yesterday

(Thursday) booked by Harry Carlin through the Keith office. The arrangement calls for the Keith Exchange to furnish bills the last half of each week only. The house was formerly booked by Walter J. Plimmer.

Ruth Hale has resigned as press representative for Arthur Hopkins, though it is possible she may return to the position in the fall. It will be held open for her in any case. Miss Hale, who is the wife of Heywood Brown, critic of the "Tribune," is going to write a book she has had in mind for some time and do other work of a like general nature. She began her writing career as dramatic critic for a Philadelphia paper. In collaboration with Mr. Brown she is preparing the "American Dramatists of Today" as a book to be printed by Moffatt, Yard & Co.

A celebration to be held by the Grand Army of Canada, and the Exhibition Park, Toronto, shapes up as one of the biggest affairs of the kind ever held in the Dominion. The celebration is concurrent with race week at the park, and Queen's Day coming during the week lends added interest. Boxing, wrestling and vaudeville will be the program nightly, the events taking place in the open. Money lotteries call for the expenditure of \$50,000 for the boxing feature, \$25,000 for wrestling and \$6,000 for the show. There is a grand stand at Exhibition Park with a seating capacity of over 20,000. The admission will be scaled from \$1 to \$10 for the night events. Freeman Bernstein will take care of the show portion.

Frederick C. Whitney, theatrical producer, is named defendant in a \$2,300 damage suit instituted by Howard Gowns, Inc., in the Supreme Court last week. The plaintiff's complaint, filed May 22-23, 1919, for the delivery of \$3,000 worth of theatrical costumes to the defendant. A sum of \$700 was paid in advance by Whitney but when the plaintiff refused to deliver the goods until the balance of \$2,300 was satisfied, they were given a certificate representing 500 shares of the capital stock in the defendant corporation, "Sweet Sixteen, Inc.," in lieu of the cash balance due. The plaintiff states the equivalent value of the 500 shares was represented to be \$50,000, but subsequently discovered them worthless. The plaintiff corporation therefore sets its damages at \$2,300, which is also the cash balance due on the \$3,000 order. Whitney has answered with a general denial.

A new way to promote playlet production was divulged this week when a legitimate producing office received through the mails scripts of half a dozen supposedly original sketches, typed on "fimsy" paper. The sender was the National Literary and Publishers' Service Bureau of Hannibal, Mo. A card enclosed stated that if the plays were acceptable the "usual terms" applied. That such methods should be employed and risks taken with material was partially explained by a line of announcement which was pencilled out, but which said that if the material was used, advertising space instead of cash was acceptable. From that it is inferred that the playlets are being sent out as stories to newspaper or magazine publishers and the Hannibal concern receives its revenue from sale of advertising space paid for the playlets. The error in the mailing of the material with a production end in view was that legitimate instead of vaudeville producers appear to have been selected. The playlets submitted were: "Isn't It Great to Be Married," by Edward Ames and dedicated to Winifred St. Clair; "The Heart of the Sunset," by Clara J. Johnson; "The Silent Message," by Cuba Malone Higdon, of Cooter, Mo., and three playlets by Ben W. Brown, the titles being "The Pyramid" (set 4,000 B. C.), "The Marvel Sisters" and "The Voice."

LEGITIMATE

KLAW ADMITS K. & E. PARTING BUT STILL KEEPS HIS HOLDINGS

Discusses Recent Erlanger Statement. Effort to Count Him Out Will Be Difficult, He Declares. Lists Theatrical Properties He and Partner Share. Explains Marc Klaw Corp. and Forecasts Activities.

"Yes, I expect to become fairly active next season," said Marc Klaw Monday to a representative of *VARIETY*. A recent announcement by A. L. Erlanger that he had booked 100 attractions left the impression Mr. Klaw was no longer a member of the firm of Klaw & Erlanger, and the question was flatly put, to Mr. Klaw as to whether that was not a fact.

"The firm of Klaw & Erlanger," said Mr. Klaw, "is in the process of dissolution. Mr. Erlanger and I have been jointly interested in theatres throughout the country, but as these were corporate interests, the separation of our interests meant merely a division of the shares of stock held in the firm's name; they are now owned individually by me and Mr. Erlanger, but it is a little premature to talk about booking, being an individual interest, as Klaw & Erlanger's Exchange is a corporation and I hold the same interest therein as I have for years. This applies also to the so-called 'Theatrical Syndicate'."

"The truth of the matter is that I am holding an equal interest with Mr. Erlanger in every theatre and attraction and other theatrical interests that I have held for years. The going attractions are still controlled by us jointly. This might as well be made clear. I am not in the habit of going into print about various interests of managers, because I don't think the public is particularly interested, but there seems to be an effort somewhere to try to count me out, and that will be found a rather difficult problem in mathematics."

Continuing, Mr. Klaw said: "The theatres, with the exception of the New York, which has been sold, and the New Amsterdam, which I and some other stockholders leased to Messrs. Erlanger, Ziegfeld and Dillingham, remain just as they were two years ago; the officers, directors and interests are the same with the possible exception of the Illinois Theatre in Chicago, in which, I believe, Mr. Erlanger has since acquired a 10 per cent. additional interest. Some of these theatres we have leases for, and in others our interests are in the realty."

Asked specifically as to the theatres in which their interests were equal, Mr. Klaw named the following: New York City: New Amsterdam, Liberty, George M. Cohan, Gaiety, Knickerbocker, Henry Miller, Brooklyn, until the end of this season, the Montauk. Besides these, Klaw & Erlanger are equally interested in the Low's Victoria theatre in 125th street. In Chicago their equal individual interests include the Illinois, Olympic, Blackstone and the Colonial. In New Orleans, Tulane and Crescent; Washington, two Loew picture houses (Columbia and Palace). Besides these are the American in St. Louis, Atlanta (Ga.) Theatre; Empire, Syracuse; Tremont, Boston; Mason Opera House, Los Angeles; Metropolitan, Seattle; Heilig, Portland. "From that list," said Mr. Klaw, "it will be seen I could be inactive, even if I wished to. Owing to my illness in Baltimore, which laid me up for all of February, I have been cautioned by my physicians to go slowly for the rest of this season."

"What about the Marc Klaw Cor-

poration which was recorded in the reports from Albany on last week, indicating your embarkation into the field of pictures and picture making?" "That, too, is a little premature," Mr. Klaw replied, "although the charter of the Marc Klaw Corporation is broad enough to permit all that sort of thing—and contemplates it some time in the future. I have formed this corporation to carry out a general theatrical and amusement business. I have associated with me in this corporation my sons, Joseph and Alonzo Klaw. It is not a stock jobbing corporation and none of its shares will be offered to any one, although others may join us by and by."

Mr. Klaw has leased a suite of five or six offices for the new corporation and will take possession about June 1. "I have bought a plot upon which I intend to build a theatre," Mr. Klaw revealed. "I have made no announcement of that yet, although I am going to build and I am going to begin next month. It is on 45th street, right next to the theatre to be erected by Mr. Sam Harris—that is one lot separates us. I hope to have this theatre ready for occupancy before the holidays."

It was learned also that Mr. Klaw has in contemplation of production a new comedy by Jerome K. Jerome, and the Kalman opera, "The Girl from Holland," which, according to reports is a commercial success in Vienna, and is owned by Mr. Klaw for this country.

"Let me say for the benefit of would-be eliminators that the efforts of elimination in the theatrical business have always worked out badly and dangerously for the eliminators," Mr. Klaw continued. "Every effort that has ever been made to monopolize theatres has resulted in the building of more theatres and it will be so till the end of the chapter. I have watched this 'game' for a good many years; with individuals, like nations, when you try to suppress them you only make them more adroit and more resourceful."

"MARTINIQUE" APRIL 19.

Excellent reports following the premiere of "Martinique" last week brought booking bids from both the K. & E. office and the Shuberts. The new piece, described as a romantic drama set in the West Indies, is listed for a Shubert house April 19. The Maxine Elliott is mentioned, in which case "What's in a Name" will move to a larger house.

"Martinique" was written by Lawrence Eyre and produced by Walter Hast, Willie Edelen also being interested. It stars Josephine Victor.

WINNIGER IN "THE FOLLIES."

The engagement of Charles Winniger for the new "Follies" this summer has been entered by Flo Ziegfeld. Mr. Winniger will remain about two more weeks with the current Winter Garden show. His wife, Blanche King, leaves that production Saturday.

Fields' "Poor Little Ritz Girl."

The proposed title for Lew Fields' new summer musical production is "Poor Little Ritz Girl." George Meyer and Al Bryan are at work on the book and music.

JOHN BARRYMORE BREAKS DOWN.

"Richard III" suddenly stopped at the Plymouth Thursday of last week Arthur Hopkins announcing John Barrymore was suffering from a nervous breakdown. By Monday it was definitely known that there would be no continuance this season. "Richard" is to be held for the opening offering at the Plymouth in the fall. It had run three weeks and four days (opened March 6).

Its opening after less than two weeks' interval from the closing of "The Jest" was regarded as a brief interlude for the star and it was questioned by showmen if Barrymore could long stand so gruelling an effort as called for by "Richard." Thursday matinees were abandoned two weeks ago to lessen the strain.

"Richard" up to the time it stopped was leading the non-musical plays on Broadway. For the week of March 27, it drew \$17,592, the Saturday shows for that week playing to \$5,665 on the day (\$2,930 for the night and \$2,735 at the matinee). Money refunded for the Thursday matinee was \$1,074. The attraction grew in strength as it progressed as markedly shown last week (Holy Week). Monday night's gross was \$2,333, an increase of almost \$300 over the Monday of the previous week; Tuesday the gross was \$2,857 and Wednesday's takings were \$2,451. The figures for the corresponding three days in the week previous were \$2,055, \$2,190 and \$2,230.

For the first time it was noticed early last week Barrymore was fumbling his lines. His inability to go on Thursday was not known until show time. Money was refunded for the performance and for the rest of the week, more than \$2,000 daily was passed back from the box office.

Tuesday Mr. Barrymore went to Muldoon's place at White Plains to take the trainer's two months' course in physical exercise.

"TICK TACK" OUT AGAIN.

The "Tick Tack Toe" production which closed after a brief career at the Princess, New York, and as brief on tour following its attachment by Herman Timberg, is slated to go out again with Sophie Tucker as the star. The show is being handled by Arthur Klein for the Gilsey Brothers and Garry Hermann, of the Cincinnati ball team, the trio having financed Timberg in putting it on. It is booked to open at the Columbia, Far Rockaway, April 23. From there it may jump to Chicago for a run.

Following the writ of attachment the Gilsey Brothers, through their attorney, put up a bond of \$20,000. This sum is twice as much as Timberg is suing for, and which he alleged was due before the sheriff called.

OFFER \$100,000 FOR LITTLE.

That managers consider theatres a great proposition for the next few seasons and more sure of return than production was indicated recently in an offer made Oliver Morosco for his lease on the Little.

Mr. Morosco asked \$100,000 bonus for his lease of 10 years. His annual rental is \$38,000 per annum. The deal did not go through because the bonus was asked in a lump sum.

Winthrop Ames remodeled the Little for Morosco and its seating capacity was increased to 320 seats. The Little's stage equipment is considered one of the finest in New York.

"ABE POTASH" ENDING.

Barney Bernard in "His Honor Abe Potash" will leave the Lyric next week. Following a couple of weeks or so out of town the A. H. Woods show will close for the season after its long Broadway run.

Mr. Bernard expressed a wish for a rest some weeks ago but his management persuaded him to stick it out until around May 1.

PARIS "MUSIC HALL KING" COMING

M. Berretta, the Paris "music hall king" and producer is due in New York this month, having under way a number of ventures in which he will be interested with H. B. Marinelli. M. Berretta planned his visit for last fall, as reported in *VARIETY* in July, 1919. His representative at the time was Georges Vlober with whom he has since severed relations.

The French manager's plans call for the presentation here of an original Folies Bergere revue with a number of noted Parisian players and he also has several picture deals pending. Berretta recently arranged for a Continental tour of the original Sistine Chapel Chorus, which will be sponsored by the Pope. It is now claimed the Sistine singers here last season were but part of the choir. Under M. Berretta's direction there are 169 singers in all, 97 men and 72 box chorists.

Another feature of M. Berretta's visit calls for the importing of a number of French mannikins and the staging of the biggest fashion show seen on this side.

THROWS UP HIS HANDS.

"Mamma's Affair" will take the road with its star cast intact, the players including Effie Shannon, Ida St. Leon, Amelia Bingham, Katherine Kaelred, Robert Edson and Little Billy. In practically every case a salary increase for the tour was asked and stipulations set by the players mean special provisions while traveling. This includes sections and drawing room while on trains, which is a considerable expenditure with a 20 per cent. increase made by the railroads.

Oliver Morosco, who produced the piece, which is the Harvard prize play by Rachel Butler, threw up his hands when the itinerary was placed before him and declared he would tour the play, but that it would be only for the benefit of the actors, with very little chance of a profit being attained. "Mamma's Affair" leaves the Fulton at the end of the week.

YEAR FOR "BABY DOLLS."

Los Angeles, April 7. Ed Armstrong's "Baby Dolls," now in its 15th week at the Burbank, has signed to remain a year. The house had been a blower, but business is now excellent. The show has been raised on Saturdays and Sundays to 50 and 75 cents, five shows, balance of the week three daily.

Armstrong has cancelled Oak Park, Portland, where he appeared the last three summers. Gore Brothers, owners of the Burbank, operate 10 houses here and contemplate producing two more musical comedies, one for an unannounced Broadway theatre.

MAUDE FULTON IN OWN PLAY.

Maude Fulton is expected in New York shortly to open in a play of her own writing under the Morosco management. Miss Fulton has been making decided progress as the head of her own stock company in Oakland, Cal., where she recently tried out a number of plays.

Two or three of these pieces were spectacular hits for that community and the best of these, reported under the title, "The Humming Bird," is said will be her next Broadway vehicle.

BARA'S SEASON ENDING.

After finishing her engagement at the Shubert, in a couple of weeks, Theda Bara in "The Blue Bird" with a week or so added out of town, will retire for the season, resuming with the show in the fall.

Comstock Gets "A Lady for a Night."

F. Ray Comstock has acquired production rights to a new comedy, "A Lady for a Night," Comstock & Gest will produce it next fall.

BIGGEST HOLY WEEK EVER IS CLAIMED BY MANAGERS

While Some Broadway Houses Slumped from \$500 to \$2,000 on the Week Others Topped Previous Weeks. Four New Attractions Arrive. Circus Business a Clean-Up at the Garden.

Holy Week, that managerial bugaboo, has been growing less of a specter seasonally. That period was formerly figured the season's low water week and half salaries were the rule. This year the business for Holy Week on Broadway and in the major cities, was declared by managers to be the best on record. There were no general claims that business did not drop off. Takings did slump from \$300 to \$2,000, with the average drop recorded of around \$1,200.

Broadway registered a remarkable fact, during Holy Week just passed, however, in that a number of the stronger attractions not only suffered no drop at all but at least four drew better figures than the week before. "The Night Boat" at the Liberty was one. With nearly \$23,000 in the gross, more was in actual money than ever drawn in that house during a normal week (without a holiday). The house scales at less money so the figure means standee attendance. The nine o'clock and midnight shows on the New Amsterdam roof, also bettered the previous week with \$19,769 the combined gross, not counting the restaurant receipts which ran close to \$10,000. "Irene" at the Vanderbilt suffered no decrease, nor did "The Gold Diggers" at the Lyceum, both attractions playing to capacity throughout the week. "Abraham Lincoln" at the Cort in playing to \$16,300 was within \$10 of the previous week's gross. "Lincoln" is now the non-musical leader, following the sudden withdrawal of "Richard III" from the Plymouth on Thursday of last week. "Richard" is another attraction which was considerably ahead of the previous going as compared to the figures for the first three days in Holy Week, after which the piece was withdrawn until fall through the disaffection of John Barrymore. It was more than \$700 ahead of the first half of the week of March 27, which perhaps was the most marked case of where receipts advanced during Holy Week instead of falling off. "Richard" showed steady growth since its premiere. For its final full week it played to \$17,592, minus the eliminated Thursday matinee when \$1,875 was refunded. That the play can resume in the fall to business as big there is little doubt.

A quartet of new attractions arrived this week, all being musical shows. The revival of "Florodora" at the Century was paramount in interest. The demand for first night tickets was enormous, there being a sentiment attached to the premiere for all who saw the original production.

Opening against the revival was Ed Wynn's Carnival which drew a packed house at the New Amsterdam and "3 Showers," the new musical play, at the Harris. "Lassie" got away at the Nora Bayes on Tuesday night.

The slump in business at the Shubert with "The Blue Flame," the Theda Bara offering, is not surprising after the pace established the second week. Last week the piece played to \$9,900 more than half of that sum coming from the agency buy. As many as 100 tickets were missing in one night's count-up, indicating the number of tickets for that performance which the brokers were unable to dispose of. The buy ends this Saturday but it is planned to continue to show. How-

ever, in another two weeks it is practically certain to retire. Sothern and Marlowe in a return engagement in Shakespearean plays are due early in May at the Shubert.

"The Ouija Board" stands out at the Bijou as the most promising of the other new attractions. Its spiritualistic theme and clever staging have brought liberal praise from the press. "His Honor Al Potash" which switched out of the Bijou to the Lyric failed to register at the larger house, the first week's receipts there being disappointing.

The Ringling, Barnum and Bailey Circus is making a clean-up at Madison Square Garden, playing to capacity both at night and in the afternoons. The big show is now set for five and one-half weeks here, which is one more week than ever attempted before. Brooklyn will be the first big top date as usual.

But one new attraction is listed for next week, "The Bonehead" succeeding "Mamma's Affair" at the Fulton.

There were buys for three out of the four openings of the week. Two of the buys ran over four hundred seats a night, that for the third looked as though it would run about 250. The fourth attraction for the week gave the agencies "regulars" for the first week of the run with a buy to be negotiated beginning next week. "Florodora" at the Century got the largest buy of the week, the agencies taking 483 seats a night for eight weeks with a return of 25 per cent. The Shuberts wanted to hold the return to 10 per cent, but the agency men rebelled at this. On the opening night the brokers could not possibly meet the demand. The only seats that they had were for the balcony and these were going at anywhere from \$10 to \$15 a smash.

The buy for Ed Wynn's Carnival was 400 seats for four weeks. The second night demand in the agencies being strong. On Wednesday morning after the Tuesday night opening of "Lassie" it looked as though the buy for that show would be about 250 seats a night. "Regulars" were sent out for "Three Showers" for the current week, with the result of the negotiations for the buy for the show to be heard from as yet.

"The Ouija Board," which opened at the Bijou last week gave the agencies regulars and there was a buy put over starting this week, the brokers taking 250 a night for four weeks.

Two of the current buys end this week. That for "The Letter of the Law" closing with the suspension of the attraction at the Criterion. The second is that for "The Blue Flame" with Theda Bara at the Shubert. The brokers are not going to renew with the result that the Bara show will not stay on, for her nightly business is only a couple of hundred dollars outside of the buy.

The buys running now number 20 and include "Son-Deughter" (Belasco); "Ouija Board" (Bijou); "As You Were" (Central); "Florodora" (Century); "Hottentot" (Cohan); "Lady Friends" (Comedy); "Abraham Lincoln" (Cort); "Letter of the Law" (Criterion); "De-classee" (Empire); "Look Who's Here" (44th Street); "Apple Blossoms" (Globe); "Famous Mrs. Fair" (Mil-

(Continued on page 21)

"LIGHTNIN'" REMAINING ON BWAY

"Lightnin'" may stay in New York for another season. A. L. Erlanger and John L. Golden seem to be on the verge of coming to that decision regarding the comedy at the Gaiety which is now in its 81st week in New York and still playing to standing room. Last week the show drew over \$14,000 and this week with an extra matinee on Easter Monday the gross will go to about \$15,700.

Originally "Lightnin'" was scheduled to move to Chicago in August and open there for a run, but the New York business holding up as it has no sign of lessened interest as far as the advance sale goes; the Chicago time is to be called off and the piece to remain on Broadway.

The 700th performance will be celebrated April 22.

MOVING SHOWS AROUND.

The Sothern-Marlowe season has been extended, the added booking calling for the stars to repeat in New York, starting May 3. At that time they are due either at the Lyric or the Shubert, succeeding "The Blue Flame." The Bara attraction has slumped and is being held up by agency support.

Last week it drew around \$9,900, and while the current week is better, the gross is nearly certain to fall under the stop limit next week, for the "Bays" have an extended statement regarding the high cost of white paper, averring that each Sunday copy represented 13 cents' worth of paper alone.

The Chicago "Tribune" Monday issued an appeal to its advertisers not to advertise except in case of necessities, limited its classified ads to 25 words, and made mention of having left 79 columns of display out of its Sunday issue.

The Pittsburgh papers have declared a weekly "Adless Day," when they will run no advertising at all.

FINED \$100 EACH.

Morris Green, manager of "What's in a Name," the revue at the Maxine Elliott, and Mrs. Hannah Connors, mother of 11-year old Vivian Connors, were fined \$100 each this week in the Court of Special Sessions for violation of section 345 of the Penal Laws in permitting the child to sing and dance. Mayor Hylan, according to Thomas F. Moore, of the Society for the Prevention of Cruelty to Children, had refused to renew the permit for the child's appearance.

The youngster received \$30 weekly until March 19, when the manager and Mrs. Connors were given formal warning, which they disregarded.

"MERRY WIDOW" REVIVAL.

The long promised revival of the famous Viennese operetta, "The Merry Widow," by Henry W. Savage, seems at last to have been set for the coming season. He has already made overtures to several comedians and from those approached it would seem that the revival will take on the aspect of "all star" proportions.

ELTINGE SHOW CLOSING IN CHINA.

Under date of March 9 at Shanghai, Bert Ford, with the Julian Eltinge Show, stated as the show was closing, he intended going into business over there.

The Eltinge show left some months ago for a tour of the Orient, with Eltinge and a number of vaudeville acts.

NO LEGIT IN CHARLESTON.

Charleston, W. Va., April 7. The Burley opera house is being remodeled as a business structure, which will leave Charleston and 100,000 amusement population without a house for legitimate attractions.

CUT SHOW ADS AND SPACE.

Following warnings of shortage of news-print paper some months ago, the New York dailies curtailed space allotted theatrical announcements. The condensation is more marked in Sunday editions, with the "World" and "American" permitting but two columns for the entire field.

The ban has necessarily shut off the use of photos, in the Sunday dramatic sections. The "World" has entirely prohibited photos and the "American" allowed but two, as against a three-quarters and full page lay-out formerly.

One paper claimed 49 columns of ads were forced out. The Sunday edition of the "American" is now 10 cents, the same rate going for the "Telegraph." The other papers have not advanced in cost to the public.

The New York Publishers' Association are in daily session, seeking some solution to what is the gravest situation in the news-print industry. High water mark was reached Tuesday when "spot" paper was quoted at 15 cents per pound.

CHICAGO SUNDAY PAPER A DIME.

Chicago, April 7. The Chicago "Herald-Examiner" (Hearst) raised its midnight street edition to three cents and its Sunday paper to 10 cents, from respectively two and seven cents, this week, issuing an extended statement regarding the high cost of white paper, averring that each Sunday copy represented 13 cents' worth of paper alone.

The Chicago "Tribune" Monday issued an appeal to its advertisers not to advertise except in case of necessities, limited its classified ads to 25 words, and made mention of having left 79 columns of display out of its Sunday issue.

The Pittsburgh papers have declared a weekly "Adless Day," when they will run no advertising at all.

STONE'S NEW SHOW.

Fred Stone will be presented in a new show next season by C. B. Dilligam at the Globe in April. Ivan Caryll will supply the score, arriving recently from abroad. Anna Caldwell and R. B. Burnside will write the book and lyrics.

Stone is now on the last leg of the third season for "Jack O' Lantern," which will close May 22. He will make one more metropolitan appearance before "closing," that being at the Montauk, Brooklyn, May 10. The house will have a \$3 top scale for the week, which had originally been allotted to David Warfield.

FRENCH SEASON PLANS.

Plans for next fall's French season at the Belmont are more extensive than last season. The Parisienne company will return for about 20 weeks, the theatre during the engagement being called the Belmont-Parisienne.

In addition to several New York city educational institutions arranging for season subscriptions, the French season will be further supported by the various French clubs. Business should be close to capacity. Montreal has arranged for the company for 15 weeks, following New York.

Emmy Destinn's \$12,000 Suit.

Emmy Destinn filed suit in the Supreme Court this week to recover \$12,000 from Adolfo Bracale under an agreement entered into Nov. 17 last by which the opera diva was to receive \$2,000 a performance for six in Havana, under the defendant's management between Jan. 16 and Feb. 3, 1920.

She was to be provided with suitable transportation to Havana and was to have received remuneration for two concerts in advance, all of which agreements were never fulfilled.

LEGITIMATE

INSIDE STUFF

ON LEGIT

She is a very slim and lovely young society woman. She has written poems. She has a husband. Recently she took him to France and started divorce proceedings, but previously she has always had him around as a sort of chaperone. During the past week stories that she would soon marry a prominent actor were all over Broadway. One newspaper called up the star's press agent and insisted the marriage was due, only to learn a detail he had failed to acquaint himself with, namely, the fact that the lady in question was not yet divorced. French divorces are started, but they do not end until after an interval. However, it is said the lady will shortly return to Paris to complete her case and then marry the star. He is not the first luminary of the theatrical profession who has been interested in her, however. Another prominent actor for a long time doted on her. The present one, however, has held certain waiting messages from her, brought a successful run to an end to take a journey to see her and finally brought down a final curtain after a bitter quarrel with her. Opposition to the match, moreover, is not only from her side of the family or promoted by her prominent social connections. His relatives, also prominent theatrically, have also opposed the romance. For one thing there is a religious objection, he having divorced his wife to clear the field. This former wife is now being protected and helped by his family, but how it will all end no one will know until after the second divorce is actually granted.

Up in Syracuse Representative Francis P. Martin of the Empire, is decidedly hot under the collar as the result of the alleged antics of the management of the "Hitchy Koo" No. 2 road company, which recently played his house. After the show, the manager of the troupe asked Martin for a recommendation that he could send to other house managers in this vicinity where the show was booked. Martin refused, declaring that the show was not up to \$2 standard. Some days after the show left Syracuse, things began to happen. The Western Union called up Martin and asked permission to deliver a telegram, addressed to the house manager at Geneva, to his assistant. Unable to recall sending a wire to Geneva, Martin asked that the message be read. It turned out to be an effusive missive, praising "Hitchy Koo" as one of the big things of the season. And it bore Martin's name. But that wasn't all. Down in Binghamton and in other cities, house managers received similar wires, purporting to be from Martin, and all of the same tenor. They were turned over to the local papers by house managers and used to boom "Hitchy Koo." Then the show came on. Now the managers are bawling out Martin, under the impression that he sent the wires. Martin's word as to shows playing here is much sought after, and he insists that the fake telegrams have caused him material damage. The telegraph company is making an investigation, and trouble is in sight for the persons forging Martin's signature to the fake recommendation.

The "Scandal" company headed by Emma Bunton closed in Kansas, having lost about all it made. From the start of the season until Jan. 3 it never had a losing day; on that day it wound up its run of three performances in Norfolk, Va., to \$7230, and started back westward. After that it never had a winning day. Within one week it railroaded from the Atlantic coast to Texas, then to Oklahoma, then to

Kansas, routed by Jules Murry. Murry had a 25 per cent. interest in the company, was paid his share of the profits while there were any, and has refused to pay back any of his winnings to foot any part of the losses, as a result of which a lawsuit will be brought by another partner who owned one eighth of the venture and paid up 100 per cent. of its deficit, finishing several thousands loser whereas the books show Murry several thousands winner with twice as large a share in the partnership. The troupe encountered some strange booking circumstances, among them being left without a date to play Thanksgiving Day, one of the best days in the calendar, and having some of the best towns in the South cancelled by legit houses going into pictures.

The Rev. Dr. John Roach Straton is loose again. This time he has toured the Tenderloin and collected a mass of evidence for another sensational sermon. His last bid for notoriety was directed against the stage. At the time it was predicted in this paper he would have to go hard to keep up his record and publicity. It was pointed out that showmen who have one success always are on the lookout for another. Clergymen who preach sensationalism have to top one sensation with another for the same reason. Dr. Straton is in this position. He attacked the stage, now the Tenderloin, lastly American women. Loose, he calls them—underdressed. Suffrage leaders and others are now replying attacking him. Now they know how stage women feel.

H. L. Mencken and George Jean Nathan have sold the rights to their travesty on religious intolerance (and also, alas, on Roman Imperialism, a memory that should be sacred) to Richard Ordyanski for production in Poland. This travesty is called "Cicagabalus," but that is a detail. Not its name but its stage directions and its dialog is what counts. The hard luck is that the productions so far arranged for are in several foreign countries, at least a private production should be given here. One of the stage directions states that "this scene must be played swift as lightning." We want to see this happen. We want to see Mr. Nathan watch it happen.

There is some interesting history in back of the separation of a star who is at present appearing in a Broadway play, and his wife. Some years ago this player appeared in another eastern city and when he returned to New York the wife of a well to do business man in that town accompanied him. The business man sent out an alarm for her and one day came to New York at the summons of an attorney. The latter asked the husband if he would want his wife back, if he knew she had gone away with another man. The reply was in the negative. A divorce was obtained and that was followed by a marriage between the star and the divorcee. The star is reported to be financially embarrassed for though he was a thrifty soul, the wife was always "keeper of the bank roll."

The debut of "Lassie" at the Bayes theatre Tuesday recalls the success of the "Greenwich Village Follies" in that house. Paul Salvin and Gil Boag who present "Lassie" bought in on the "Follies" show after it had opened in the Village last summer. They guessed wrong and resold to Al Jones about the time it switched to Broadway. "Lassie" has tenancy of the Bayes under the same arrangement as for the "Greenwich Village Follies." Salvin and Boag having taken the roof theatre under a ten weeks' lease.

ENLARGING PRINCESS.

F. Ray Comstock has decided on plans for enlarging the Princess. These call for the purchase of the property adjoining on 39th street and extending to the southwest corner of Sixth avenue and extending southward. The market for theatre sites has been so tight that the enlarging of the Princess is logical, since Comstock & Gest directly control only that house. Gest relinquished control of the Century lately and his lease on the Manhattan expires this summer.

The move indicates the failure of the Little Theatre idea. The 299 seat house was considered a good thing, with a high admission scale. But operating expenses have jumped so consistently within the past five years that houses of that size are admitted impractical. During the current season Winthrop Ames increased the Little from 299 to 320 seats. The re-modeled Princess will probably seat around 1000. It will leave the Funch and Judy the only 299 seat house in the Times Square district. Theatres of that capacity were originally built to come within the reduced city license for resorts of that size.

MILLER LEAVES P. M. A.

Henry Miller resigned from the Producing Managers Association several weeks ago, a verification of his resignation being made this week. When asked if there was any reason whether Mr. Miller has applied for membership in the A. F. L. but it is assumed that he will soon be found on the league's board of directors. Around 1910, it was left to the Funch and Judy the only 299 seat house in the Times Square district. Theatres of that capacity were originally built to come within the reduced city license for resorts of that size.

FEATURING GENEVIEVE TOBIN.

Arthur Hopkins accompanied by his wife is going abroad late in the spring, after he has tried out a new play in which Genevieve Tobin will be featured. The piece is now called "Little Old New York," written by Rida Johnson Young. Miss Tobin is of the Tobin sisters, both of whom drew attention on Broadway in legitimate attractions this season. "Little Old New York" is not due for Broadway until the fall.

"BREVITIES" POSTPONED.

The "Brevities of 1920" the revue to mark the initial production of George and Rufus Lemaire, will not be among the summer offerings, the Lemaire's declining the summer contest because of the number of attractions listed.

"Brevities" is due for an Atlantic City premiere August 16 and New York Labor Day.

STAYING IN PHILLY.

Philadelphia, April 7. "Take It From Me," now in its sixth week at the Shubert, has been given additional booking and will remain at the house for a 10-week run. Excepting Holy Week the attraction has been averaging \$18,000 weekly.

The Eddie Clark show, "Little Miss Charity," closed temporarily in Brooklyn, last week, changes being necessary and the booking congestion figuring. It is not settled whether the attraction will be handled through the Shubert or K. & E. office. The piece was out about a month. During the Providence week Arthur Deagon was called into the William Halligan role but Halligan returned after two days. The Fulton figured in proposed booking but was rejected when a guarantee of \$5,000 weekly was asked.

METROPOLITAN CO. TRAVELING.

With the conclusion of the 23 weeks of April on the 24th of this month by the Metropolitan Opera Company, they will immediately thereafter embark on the supplementary week travelling to Atlanta. There they will present the customary repertoire of a week before concluding the present season and resuming again next November.

In traveling the company uses 14 baggage cars plus two composite trains all-Pullman for the principals, chorus, ballet and stage crews, totaling a personnel of 350.

A notice has also been posted on the Metropolitan Opera Company's bulletin board regarding passports, which indicates a probable exodus of artists to the other side. It reads: "Members of the company who intended to sail for Europe are hereby cautioned to have their passports in order, provided with the necessary visa for every country they intend to visit or have to pass through before reaching their destination. The passports in order must be shown to respective steamship companies before tickets are obtainable."

SELWYNS BUILDING.

The Selwyns have greatly enlarged their schedule for the building of theatres, plans calling for the erection of seven new houses, with the expectation that within two years they will have more than 10 theatres under their control.

The Selwyn, New York, and Park Square, Boston, are already operated by the Selwyns. The Margaret Anglin and Times Square, now building on 42d street, will give the firm three adjoining houses in New York. The plans call for two houses in Chicago's Loop, construction soon to start, and one house in Pittsburgh, Baltimore and Philadelphia are reports of contracts for. The new Hanna Theatre, Cleveland, will be operated by the Selwyns in association with the Shuberts. Options on sites in Detroit, Columbus, Indianapolis, St. Louis and Buffalo are said to be held by the firm.

TRUE AND GENTLE.

Los Angeles, April 7. Alleging desertion, Alice True Gentle, grand opera singer, has sued Robert Bruce Gentle, a New York dentist, for divorce in the Superior Court at Santa Cruz. No alimony is asked, and there is understood to have been a property settlement out of court. She asks the custody of her 14-year old son, Bruce.

The couple were married in Seattle in 1900 and separated eight years ago. Mrs. Gentle residing with her sister at Santa Cruz.

COLLECTOR ON SONIA'S TRAIL.

Boston, April 7. "Sonia's" troubles here are not over yet. The fact that her bail was a flivver was not enough, now the tax collector is on her trail, and it is also said that the police showed her evidence that the money she lost through theft was taken by a friend of hers and "Sonia" don't care to prosecute the friend through the police.

It is figured by the tax collector that "Sonia" owes \$11250 for taxes on tickets, but she couldn't come across at the time and promised to make good later.

KEENE REPLACES YOUNG.

Indianapolis, April 7. While "Angel Face" was here last week Robert Emmett Keene replaced Joan E. Young as principal comedian. The George Lederer show is booked up to around June 1, giving it a season from the middle of last summer when it opened in Chicago.

LEGITIMATE

EXPERIENCE

[illegible]

In Manhattan or in Okaloosa, in Yiddish or English, the Hobart play will never approach the masterpiece of the late Brown in any sense. The difference in its intrinsic literary value is probably the difference between John Drinkwater and Percy Maokay, between Clyde Fitch and Max Marcin, between Oscar Wilde and Philip Moeller.

[illegible]

The production was not always swift and efficient, and much of the discourtesy of the critics was due to the fact that the play had been lost on a large part of the audience, and that the first act was a rather dull phase of life with them. The funnibum of the first act was not a very successful one, a gigantic attempt on the part of the actors to portray conviviality, while the second act was a rather dull and senseless in stage effect. Except for the excellent work of the actors in the third act, an appalling lack of tempo, his work in the fourth act was not a very successful one, and the play was lost in dragging.

Samuel Rosensteel, in the stellar role of the director, was a very successful actor, playing the role at a pace entirely too fast for the audience. His work in the first act was well sustained and hugely appreciated, though in no sense was he able to sustain the pace of the play. The scenes dominated him. The title role, played by the actor, was a very successful one, though lacking in gesture and in the dramatic effect of the play. The play to arch his eyebrows with concluding phrases in practically every scene, and the director, who knew no better or that the director had no power to do so, was a very successful one, though lacking in gesture and in the dramatic effect of the play. The play to arch his eyebrows with concluding phrases in practically every scene, and the director, who knew no better or that the director had no power to do so, was a very successful one, though lacking in gesture and in the dramatic effect of the play.

An inquiry as to why Mr. Gest was associated in the production from one of the men representing him there elicited a reply that it was "to elevate the Jewish stage."

HONEY GIRL

Judge Adams.....	Boston, April 6.
J. W. Paine.....	Peter Lang
Cynthia.....	Rene Riano
Honora (Honey) Parker.....	Edna Bates
David (Cheekers) Graham.....	Louise Meyers
	Lynne Overman
Orville Bryan.....	Robert Armstrong
Timothy (Tip) Smiley.....	George McKay
John P. Gault.....	John P. Gault
Sol Frankenstein.....	William Mortimer
Carmencia.....	Sidonie Espero
Jim Haywood.....	Edmund Elton
Charles Hawkins.....	Mercer Templeton
Marion Reed.....	Marion Reed
Thomas Lyons.....	Charlie Yorkshire
Esther Blake.....	Ottie Ardine

After a few trial performances on the road, Sam H. Hays returned to the Park Square with "Honey Girl," a musical comedy in three conventional acts. When "Honey Girl" struck here about the only distinguishing thing that could be said for it was that it was an adaptation of Henry Blossom's play, "Cherry, Oh," and that the music was by Albert von Tilzer. There is no one in the cast well known to the average theatregoer by name, though there are several who have made "reputations" on the vaudeville stage. This is the way the show came in, and now, after several weeks' stay, it is the big money-getter in this city, playing nearly every night of Holy Week, and with a draw of \$5,000 a week for the three weeks preceding.

All this because the show is viewed from every angle. Harris isn't anxious about putting the show into New York right away. There is so little to be done on it to make it perfect. It is such a good show, as good as has opened here since "Buddies, and just a bit better than that when viewed from the normal viewpoint that Harris is right in letting it ride to the makers ahead of it on the road and knocking them dead when it opens in New York.

The work which remains to be done

is simply a matter of training. With a very few exceptions the principals can stand. True, the show lacks just now a high class female singer, a change which might benefit, and the chorus, which is a gaggle, is a bit jerky in its movements, as though the aggregation was being added to frequently and lacked cohesion. But the chorus is a necessary evil and be replaced by others a bit better, but the dances will all remain and the dancers stay with them. And Harris will be a big success. The show is improving conclusively through the medium of his ample male chorus of about a dozen youths that the war is over. In the aggregation of chorus boys there is some familiar face. The chorus man of the pink complexion lives again.

The idea of the play "Checkers" is simple and direct. It is a story that contains all the elements for a good musical. The story is a love story, and the specialists have been introduced, but the story is not interrupted, and the cues for these specialists are produced at such intervals that the audience is not bored. The story is a love story, and the specialists have been introduced, but the story is not interrupted, and the cues for these specialists are produced at such intervals that the audience is not bored. The story is a love story, and the specialists have been introduced, but the story is not interrupted, and the cues for these specialists are produced at such intervals that the audience is not bored.

PALAIS ROYAL FARCE

[illegible]

A WEEK END MARRIAGE

Atlantic City, April 7.
 "A Week End Marriage" was revealed
 for the first time at the Globes Sunday.
 In it Owen Davis ventured to study
 the women in politics contrasting the
 possibilities of such a field with the
 natural feminine impulses of love and
 duty to the opposite sex.
 It is a typical Davis play and moves
 in a shrill option. Characters come and

go often without any purpose, but the plot moves on with steady holding consistency. That is the perfection of an Owen Davis mechanism.

The setting of the Adirondack camp of the second and third acts provide the expected—the other girl who can't cook and the man who can't swim or enjoy the woods. In other words, the situations are not as new as the plot itself. Katharine is not notably stout out of the first curtain. O'Connell has played opposite with capable intent and much satisfaction. The remainder had parts that at times exaggerated or overstepped the boundaries of good acting. The actress who removes herself from this sphere in the first act where her position as a second woman while impossible, was naturally played.

Hayward Glenn, Doan Borup, Edward Mainard, Charles Gotthold, Guy Nichols, Marjorie Gateson, Emily Alden and Maude Granger are the remaining players.

GRAND GUIGNOL.

Cholsey has organized a varied program at the Grand Original which had an awful effect of horror. The first item, "Le Sorcier," by Maurice Level is a gruesome sight and depicts a child being bled to death. For those who like that kind of thing it is just the kind of thing they will like. They can have a share. A village sorcerer discovers his wife has been a village lover, and to avenge this common crime he prunes a peasant to collect the blood of the child to raise the evil spirits which are supposed to have invaded his cattle.

While the horrible sacrifice is in operation, the father kills the peasant, who is the father of the young lover. So the sorcerer rubs his hands with joy and many in the audience hurry to the exits. "No. 11 bis Rue de l'Arcade" is a funny sketch of the risky order by P. Despraz and A. Willemets (one of the authors of "Phi-Phi"). A husband is so closely watched by his mother-in-law that he is constrained to give a rendezvous with his wife in a small hotel.

Charles Hirsch has supplied a curtain-raiser full of philosophy. An old gentleman detects a young aristocrat making love to a shop girl. He warns the latter of the risk she is running. She falls and her husband, the cause of a girl's fall and her ruin, has been struck by remorse and will atone for his sin. But the couple fall in each other's arms—the same old story which is always new. "Revell," one not, by Almerest and D. Desart, is a story of tolerance (not at all new) in the clergy. A parent refuses to have his child married and soon after it died. The mother considers a punishment from Heaven and seeks a separation from her husband. But a good priest intercedes, finally reconcil-

the parents. The last play is the most interesting of the new big ones, for it teaches a tender moral lesson. But on the whole, I do not care for the entertainment of the Grand Guignol, the blood curdling effects of which are supposed to be so good, on the whole, while it is to arise to a pitch of horror is cleverly manipulated. Such shows are no pleasure to me, notwithstanding the literary character of the works. As people who followed in fright as an entertainment, they were accustomed to seeing the gibbet on the highways. But direful sights are spared in now and I am not among the exceptions who seek such entertainment.

THE UNWANTED ONE.

Washington, D. C., April 7.
Two questions present themselves while "The Unwanted One" was being presented for its first showing Monday at the Shubert Garrick. First, is this Chinese play worth the attention of the Chinese under the immigration laws, or simply did the authors, Forrest Halper and Clara Beranger, wish to give us something different?
The play is a bit diverting, at times gripping but never startling and it is rather doubtful as to its ultimate success. The old expedient of the Chinese going to the United States and resorting to the comedy end, this has been done so many times before.

The story tells of the son of a rich family who is cast off by his own people because of a girl dragging him down, the girl being of his own set and of his being picked up when at the lowest level by a Chinese princess in China. He brings the girl home with him. His family is against her, but finally, because the boy says if they do not release her she will kill herself, they take

Madeline Delmar, as the Chinese princess, who but for a few moments in the last act, appears exclusively in modern American dress, gives a good performance, but her work needs polishing. In her big moment, when denouncing Caroline, she fairly screamed and her lines were not understated at all. She is to be commiserated, though, of the poor study she has given the role. Forrest Winton's performance was colorless. Equally is

(Continued on page 22)

SHOWS IN NEW YORK AND COMMENT

"Abraham Lincoln," Cort (17th week). Played to \$15,500 for Holy Week, the gross being within \$10 of the previous week. Any slack in regular patronage quickly taken up by students and others on holiday.

"Adam and Eve," Longacre (30th week). Was better than \$5,000, the drop from the previous week being less than \$1,000. Attraction still looks good until well into May.

"As You Were," Central (11th week). As predicted, Holy Week made little dent in the takings of this hit. The gross went to \$17,713, which is but \$500 under the pace.

"Apple Blossom," Globe (27th week). Claimed an increase for Holy Week, when the takings were better than \$15,000. Show will run until early May. "The New Dictator" having the date of May 10 assigned for premiere.

"Beyond the Horizon," Little (10th week). Friday night was its only poor season last week, the drop from the previous week, but the gross for last week was nearly \$5,000 big for this house.

"Blue Flame," Shubert (4th week). Without the agency support the attraction would have drawn nothing last week. Brokers' tickets went begging at \$100. "Buy" stops this week. Show practically sure of going out after two weeks more.

"Breakfast in Bed," Eltinge (10th week). Should run four weeks more. "Buddies" is to be renovated during the summer.

"Burdles," Selwyn (24th week). Stood up rather well last week, with \$12,500 drawn. In playing four matinees this week, the only attraction attempting extra afternoon performance.

"Circus," Hudson (30th week). Held its pace last week with better than \$13,000 drawn. Sure to carry on successfully until end of the season.

"Declasse's Empire," 27th week. Was off about \$1,500 last week, attaining a gross of \$10,800. That figure for Holy Week indicates a drop in the attraction of such run length.

"East is West," Astor (38th week). Played to \$12,000 last week, the lowest figure since last summer. Drop from previous week was about \$2,000. The attraction. Show should continue until late in May.

"Ed Wyke's Comedy," New Amsterdam (1st week). Opened Monday, booked in for eight weeks. "Follies" until next. "Follies" drew big house at opening and has chance to score.

"Famous Mrs. Fiske," Miller (15th week). Holy Week not felt here, only affecting the gallery. Should continue most of the present list. Show doing capacity.

"Florence," Century (1st week). Drew first night class with tickets in highest demand at \$2 top. Sentiment increased interest for revival. Agencies have bought for eight weeks, with attraction regarded sure down-stair hit for that period.

"Gold Diggers," Lyceum (28th week). One of the offerings which was unaffected in any way. Played to capacity all of last week, with around \$15,700 again drawn. Summer continuance practically decided on.

"Happy Days," Hippodrome (34th week). The big hip was not hurt during Holy Week. In fact takings claimed to jump, the school holiday materially aiding; \$18,000 quoted.

"His House," Abe Posner, Lyric (16th week). For its first week in the large Lyric, this attraction did not get the best of breaks. Holy Week strangely boosting here. Business not up to expectations.

"Hole in the Wall," Punch and Judy (1d week). Extra advertising used to attract; spiritualistic subplot judged to provide interest.

"Jane Clug," Garrick (7th week). Leads the season's production efforts of the Theatre Guild, in point of run and receipts. Will remain throughout the month or longer.

"Jesse," Vanderbilt (21st week). Advance sale so strong that Holy Week failed to affect takings. Show has been going at \$15,700 weekly pace. No let-up in demand.

"Ladies' Night," Haynes (1st week). Opened Tuesday night, house being under rental for two weeks.

"Letter of the Law," Criterion (7th week). Failed to stand up after first rush of interest and natural draw of star (Lionel Barrymore). Attraction will probably run another house changes to picture policy late this week.

"Lickety Split," Gaiety (32d week). Is one of the most remarkable box office attractions Broadway has had in a decade. Bulk of house sold out in advance. Played to \$15,000 last week and may continue on until next season.

"Look Who's Here," 44th Street Theatre (5th week). Affected by Holy Week

a bit more than most other attractions, but succeeded in gaining better than \$12,000. Started on this week with strength of opening weeks.

"Mamma's Amair," Pulton (15th week). Final week, going on four Monday. Succeeding attraction "The Bonehead."

"Mrs. Humble Thompson's Princess," (21st week). While this attraction drew mixed opinion from the reviewers, it has a chance as a police comedy. Its management has arranged to occupy Princess until late in May.

"My Lady Friends," Comedy (18th week). Interest in this comedy has not abated and it rates as one of the best of the season's light productions.

"My Golden Girl," Casino (10th week). Moved over from the Bayes on Monday and sure increase in takings assured. Show announced for indefinite run. "Betty the Good" slated for the Casino early in May.

"Night Boat," Liberty (10th week). In big way affected by Holy Week, taking going close to \$25,000. Actual gross better than any week since opening. Daily load until mid-May.

"Onda Board," Blou (2nd week). Is one of the best directed plays of the season. Its treatment of spiritualism bringing considerable dramatic comment. Has good chance. First week nearly \$10,000.

"Pascari's Song of 1919," Winter Garden (15th week). Several cast changes following withdrawal of Blanche King from show, which will probably be changed during run for the road. Broadway matinee. Will not resume until September.

"Ragtime," Park (12th week). No time set for a revival succeeding this surprise hit. Takings last week better than \$10,000 and current week started well. May continue until mid-May.

"Sacred and Profane Love," Morosco (7th week). "The Last" was a success when \$11,000 was drawn. Current week started strongly. Attraction should figure with house until end of the season.

"Savannah," 39th Street Theatre (30th week). Last week's figures showed first drop of any consequence, but recovery quick.

"Shavings," Knickerbocker (8th week). Went over the \$15,000 mark for Holy Week, an excellent gross for attractions of the kind. Started strongly again this week, with income that at the \$14,000 of previous week would be beaten.

"Sophie," Greenwich Village (8th week). Has been playing to around \$6,000, the stop limit in this small theatre. May last until the month. New "Greenwich Village Follies" due here middle of May.

"Sign on the Door," Republic (17th week). Holy Week responsible for pace being denied to extent of \$4,000. Last week's figures were \$5,715. This week should see rebound to better than \$10,000.

"Smile Through," Broadhurst (18th week). Held on strongly last week with better than \$12,000 drawn. Show will continue until late May. Had been routed out at end of April, but pace too strong.

"Son-Daughter," Belasco (21st week). Not affected as much as expected, the Sunday matinee being \$11,500. Attraction due to continue until July and is listed for opening weeks of next season at the Belasco.

"The Acquainted," Chohan & Harris (1st week). Went into out rates for first time this week. Last week's takings were around \$8,000, but gross should be lifted this week. "My Honey Girl" may succeed early in May.

"The Hotter," Cobas (15th week). Played to \$15,400 last week, the takings being affected about \$1,000 by Holy Week. Former pace indicated this week.

"The Passion Flower," Belmont (11th week). Off in about same ratio as many attractions last week, but drew \$4,700, good business for this small house. Advance strong. Attraction to continue until mid-May.

"The Purple Mask," Booth (14th week). Has been drawing good business; business profitable though not big.

"The Storm," 48th Street Theatre (28th week). Grossed around \$5,000 for Holy Week, the drop being about the same amount of the others which were affected.

"The Wonderful Thing," Playhouse (5th week). Did not get the best of breaks. House custom since opening. Gave Easter matinee instead, takings for

INDEPENDENT PRODUCERS SORE.

A battle for better terms and favorable bookings is waged for the coming season through the formation of a combination by a group of independent producers who have been working on the outside of the field. These producers are producers solely and haven't any houses.

They are members of the Producing Managers' Protective Association, but despite this they say that they cannot get an even break against the members who have a string of houses of their own and are producing a large number of shows a year.

One of the group openly stated that the smaller producer who puts out but a single show hasn't a chance to get on Broadway unless he is willing to let some of the bigger fry have a bit of the show if he has a sure fire hit or otherwise undertake a contract requiring him to pay a big advance to the house, or rent outright. He pointed out several instances during the season now closing where attractions were kept out of New York and given a good word, and there to keep them going along with a flock of bad weeks in between, a condition which continued until the producer saw the light and was willing to let the "big" office "buy" into the show.

The booking office on each side of the fence have contracts which give various producers affiliated with either side first call on certain time. At the Shubert office A. H. Woods' contract gives him first call on the time there, with Comstock & Gest, the Selwyns, Arthur Hammerstein and other producers following, some having second, third and fourth choice of the open time.

The majority of these managers according to the independent producer obtain better terms to the extent of at least five per cent. on all contracts than those that are offered the independents. This is one of the phases of present conditions that the combination of the five independents hope that they can overcome.

The talk of the third booking office is still in the air but there is little likelihood that it will become a reality by next season, although the season after may find some startling changes as far as the present order of things is concerned.

There was an intimation during the current week that a third booking office would undoubtedly have the sanction of A. L. Erlanger as it would tend to weaken the Shubert side.

PHONOGRAPH ARTISTS' CONCERT.

Sunday evening, at the 44th Street, the Emerson Phonograph Co. will sponsor a concert in which the Emerson phonograph artists will partake. The purpose of the show is to popularize these stars and bring them before the public in person.

Included in the program will be Arthur Fields, Irving and Jack Kaufman, Walter Scanlan, Dolly Connolly, Percy Wenrich and Elizabeth M. Murray. Among the instrumentalists programmed are Sanford's Orchestra, Plantation Jazz Band, All Star Trio; Wheeler Wadsworth, saxophonist; George Hamilton Green, xylophonist, and Victor Ardoin, pianist.

That performance counting with Holy Week gross, which was about \$6,000. "Shavings" Harris (1st week). Comedy with music. Opened Monday night with gross fairly good. Features Anna Wheaton.

"What's in a Name," Elliott (4th week). Has been drawing big business on lower floor, which is sealed at \$2.50. Has been drawing big business on lower floor, which is sealed at \$2.50. Has been drawing big business on lower floor, which is sealed at \$2.50.

"Ziegfeld Shows," New Amsterdam Roof (5th week). Better business last week than previous week, gross going to \$11,000. Cafe going to \$11,000. Spinnely now in both nine o'clock and midnight shows.

PHILLY'S MET. AT AUCTION.

Philadelphia, April 7. Despite optimistic reports last week, it looks as if this city was to lose its grand opera next season, unless financiers interested in the leasing of the Metropolitan opera house come to the rescue of the operating company. It is all up to the Metropolitan Company of New York.

E. T. Statesbury, the local financier, has foreclosed a mortgage of \$400,000 and the Metropolitan is to be sold at public auction April 28. It is rumored legitimate (Shuberts) and picture interests (Stanley Co.) are after the property and if either obtains it, it looks like a dark season for opera in this city.

Efforts are being made to straighten out the tangle.

BAUER SUIT THROWN OUT.

Justice Cohanlan handed down a decision last week dismissing the suit of Otto H. Bauer against the Oh Look Producing Co., Inc. "Vanderbilt Amusement Co., Joseph F. Moran and Lyle D. Andrews, in which the defendants were charged with conspiracy under Section 66 of the Stock Corporation Law.

A previous suit resulted in the award of two judgments against the first two defendants totalling \$2,517.35, which were returned unsatisfied on execution. The present action states all the defendants entered into collusion to defraud the plaintiff of his claims by causing the Oh Look Producing Co. to suffer judgments to be taken against it in favor of the Vanderbilt Amusement Co., Inc., with the intent of giving a preference to the Vanderbilt Co. over other creditors of the Oh Look Corp. The plaintiff states the Oh Look Corporation was insolvent shortly after the opening of the show at the Vanderbilt theatre, with outstanding obligations estimated at \$50,000.

Five judgments awarded the Vanderbilt Co. were returned unsatisfied on execution, and Mr. Bauer sought to have these declared null and void, have the defendants furnish an accounting and a receiver appointed. Justice Cohanlan opined there was nothing illegal in these transactions and dismissed the complaint.

JOE PAYTON'S "FIND."

Cleveland, April 7. After many sleepless nights and heart throbs and hearing the point of abandoning the production of "Fenrod," Joseph W. Payton, the local stock producer, is back to normal, having secured his quest for the title role in Booth Tarkington's play at the Prospect this week.

Francis Deverow, an 11-year-old Cleveland boy, fills the part in good style; his acting is natural and his conception of the character above the average. He made a good impression on Monday night.

Francis has had considerable experience in stage work for a youngster. He has taken part in several films on the coast, and at five played Bobbie in "Jimmy Valentine." He played with Bert Lyell in San Francisco, and appeared as well in "Sappho" and "The Squaw Man."

Francis is the son of James and Leonore Deverow, vaudevillians.

NEW MYSTERY MELODRAMA.

Providence, R. I., April 7. The Players, one of the largest semi-professional organizations in New England, which has leased Infantry Hall for another season, will present on April 15 and 16 a new mystery melodrama, "At the Foot of the Stairs," by Edward Seton Porter.

The latter is one of the members of the organization and a graduate of Brown University.

ORPHEUM, SAN FRANCISCO.

San Francisco, April 7. The Orpheum has strong comedy show with laughs coming fast and furious throughout. It is an exceptionally good bill, with John B. Hymer and Co. in "Tom Walker, in Dixie" and Milla Nitta-Jo sharing headline billing. John B. Hymer is remembered from last season, when his "Come on Red" phrase became a popular expression here. He was accorded a big reception, and repeated his former success with the clever dandy characterization in "Tom Walker," with the dialogue somewhat modernized. There were laughs galore. Milla Nitta-Jo in a simple black satin frock which she wore throughout scored an artistic hit next to closing on a heavy comedy show with her French character songs. She has original style and poise. She also scored heavily with "Oh, What a Fat Was Mary" and "My Baby's Arms" in English. Herbert Ashley, assisted by Ray Dierich, stopped the show in second spot. The opening talk got laughs, and the audience dominated more parodies scored individually. The Four Marx Brothers repeated his.

The Choy Ling See Troupe opened well enough, failing to show anything new, and they did not make the larger margin in re-acting, spite spinning, etc. The con-ventualists, who were in the first place, the queue hanging line won applause. The full, closing with good acrobatic and wire stunts. Sam Berk and Juanita Swan really executed a number of acrobatic stunts. Miss Swan has a fine person-ality. The team scored nicely.

O'Donnell and Elmer Blair had bottom billing, and took the show's comedy honors. O'Donnell's act was a very funny action won howls. The ladder and piano fall were riotous. Jack Joseph.

LOWE'S HIPPODROME.

San Francisco, April 7. The Hippodrome has an excellent well balanced show. It is above the average seen here this season. It also happens to be the first Low band show. Jim-mattie Canines opened good. The canines keep things lively, backed with various props and good comic equipment. Rose Garden has excellent entertaining quality at the piano and stage. The fifty character numbers and pianique, which were cleverly delivered. Mahone and Rogers, a fifty team, did a sea-side flirtation talk. They go through the singing and dancing routine in classy style with clever business interpolated. They were a big hit.

Grunt, Kramer and Grunt scored suc-cessfully with their comedy talk and dancing, which was not comic. They scored big. "Go Ahead" was presented by Greenwald, a fifty team, did a clever comedian, featured, and Luther Xantis and Maudie Bryant. The fifty principle and next chorus made a nice hash and provided good entertainment closing the show. Jack Joseph.

PANTAGES, SAN FRANCISCO.

San Francisco, April 7. The Pantages show went along quietly, the house filling in slowly due to the early Easter Sunday. Grant Leon handled closing the show very effectively with magic foats well presented, the fire and water trick concluding. Ben McKinley did well next to closing. The wedding bit is slightly curtailed, but still funny. The next act, however, didn't register the usual success with a rather cold house. He finished big singing with a plant. The Four of Us, a male quartet, didt create such en-thusiasm with their song routine, "Million Miles from Nowhere," and the yodeling bit getting most. The Lerner girls gave the show class. They are attractive, have pretty costume change and setting. They presented versatile dancing in big time style, with Cliff Adams at the piano. They were a big success.

Vera and Tom Pate opened good with unusually speedy trapeze and aerial stunts. Allen Lindsey and Co. started quietly, receiving big laughs for his hokum paste throwing. Jack Joseph.

LOWE'S CASINO.

San Francisco, April 7. Nothing in particular stood out on the eve act bill that proved only fairly dis-satisfying. Cassa Silverman good with his celebrated composure impersonations which are accompanied by his own ship style. His preteen work, however, preceding the impersonations, is not so good. There is not enough distinction between the various characters that are enacted in a crude manner. The changes such as they are consisting mainly of wigs and simple throwovers are made quickly.

Stanley and Wilton Sisters appear after an off stage, and they make an excellent impression with their opening. Stanley, a lively fellow, uses Yiddish dialect plus talk over cleverly. The girls are youthful and attractively

dressed on their initial appearance but in the routine that follows do not main-tain the pace assuming character sing-ing and lower brand of comedy which offsets the early impression. A more re-fined routine would be more in keeping with talents displayed by the dainty girls. Their efforts nevertheless were well received.

Fisher and Everts were second. The man opens with a Scotch song in kilts accompanied by girl on the piano, the girl later displaying a good voice with a ballad. Some fair talk is used be-tween songs both finishing with a lively number to meagre results. Helvey and Brill preceded the King show. The boys inject a lot of pop with their musical offering. One playing the saxophone and cornet accompanied by the other on the piano. Their singing attempts are sad. The White Brothers opened the show with acrobatics, one of the fel-lows doing comedy. All Brewe sing "Shadows" preceded the regular bill. His lyric talent, which won a big hand. Alma Astor, a recent addition to the King show, singing "Who Wants a Baby" held up proceedings lasting about fifteen minutes, a habit she ac-quired since opening here a few weeks ago. But the encore were earned and she felt relieved when the audience per-mitted her to depart. Miss Astor is dainty with a personality that wins be-fore she starts.

NOTES.

San Francisco, April 7. Clayman and Burke had good acrobatic stunts in Vallejo to present dramatic stock during the summer.

Dean Worley passes through here last week on his way north. Worley is en-gaging people at the Wilkes stock com-pany in Denver and Salt Lake City.

Margaret Nugent opened Sunday with the Chas. King Playote at the Republic.

Gene Levey will install dramatic stock in the Oak, Seattle.

Betty Moore left to join the company at the Apollo in Tacoma, where Ned Doyle is producing.

The annual Press Club show will be held at the Orpheum midnight, April 11.

Murphy's comedians have opened a season of dramatic stock at Chico. Evelyn Ambler and Art Belasco are with the show.

John B. De Haven replaced William Carmichael as business manager for the Gallo English (comic) opera company.

Willie Lewis from Witmark's office was on the bill at the Wigwam last week.

Harry Rutling, master of prose at the Hipp, has been switched to the Casino.

The orchestra at the Royal has been enlarged by the addition of several mem-bers last week.

Evelyn Francœur was at the Portola last week singing songs from the Sher-man Clay & Company catalogue. This week she is plunging for Waterson, Berlin & Snyder and next week will boost Remick numbers.

JUANITA MILLER IN OWN PLAY.

San Francisco, April 7. Juanita Miller, daughter of the late Joaquin Miller, poet of the Sierras, has completed the writing of a play en-titled "Juan & Juanita." It will be pro-duced in the near future with Miss Miller in the title role.

The story was taken from her own trial marriage when she was granted a final decree from John Reavis about a year ago after Reavis failed to appear for the formal ceremony.

REGULATE TICKET SCALPERS.

San Francisco, April 7. Drastic regulation of ticket scalpers was proposed last week by the dis-trict attorney's office. Placing the responsibility for scalpers upon the-theatre managers was an outstanding suggestion.

This move is the outcome of a de-cision by the Appellate Court nullify-ing the existing ordinance of \$300 for providing a monthly license of \$300 for peddling tickets. Scalpers are now operating without paying any license.

HORLEY TO MAKE ANOTHER TOUR.

San Francisco, April 7. Will Horley, who, with his brother organized the Banvard musical show leaving with that company for a world tour, returned last week from Aus-tralia. Will left the show at Bombay going to Australia to recuperate.

Horley left for Los Angeles where he will remain until August after which he will take another company over the same territory, trailing the present Banvard show. Arrangements were completed during his Australian visit to present the second company in the Fuller theatres following the world tour.

BARNES AND WEST FOR ORIENT.

San Francisco, April 7. The Barnes and West musical comedy show, being organized, is now scheduled to sail April 29 to open a four weeks' engagement in Honolulu with a tour of the Orient to follow.

The Harry Lewis show originally slated for the Honolulu date has been called off. Burnam and Yant recently playing the A. & H. houses and Bob Sandberg will sail with Barnes-West outfit.

\$100,000 PALO ALTO THEATRE.

San Francisco, April 7. A building company, headed by T. S. Montgomery, president of the Garden City Bank, of San Jose, was organized last week by A. C. Blumenthal & Co., by which a theatre to cost \$100,000 will be constructed in Palo Alto.

"Passing Show" \$3 Scale.

San Francisco, April 7. The admission scale for the "Passing Show," with the Howard Brothers which follows Nora Bayes at the Curran is announced, at \$3 with an in-crease to \$3.50 for Saturday nights. The prices for Nora Bayes are \$2.50 and \$3 respectively.

ALCAZAR STOCK AT LOS ANGELES.

San Francisco, April 7. The Alcazar Musical Comedy Stock Co., which recently closed a year's en-gagement at Portland, Ore., is nego-tiating for a summer season at Clunes, Los Angeles, to open in June. Nella Wilbur is the featured feminine lead.

BOB HUGHES COMPANY NEXT.

San Francisco, April 7. The Bob Hughes musical comedy company follows Jim Post show at the Majestic, opening April 11. Frank Southern, a middle west comedian, and 10 other principals from that territory have arrived here. The chorus will have 10 girls.

FASHION SHOW COSTUMES.

San Francisco, April 7. The 1920 Fashion Show was the big special feature at the California last week. The wearing apparel was furnished by the City of Paris, a lead-ing department store here. The finery ranging from the daintiest of intimate combinations and including almost everything in gorgeous feminine attire was displayed on 18 pretty girl models.

The success of the show where it proved a tremendous box office value has created a big demand by other managers who are desirous of pre-senting the Fashion revue in their houses. The City of Paris, however, does not feel inclined to supply the cos-tumes for similar productions at least this season being content with the pub-licity it obtained from the California theatre week.

Oakland's Park Opens.

San Francisco, April 7. The outdoor amusement season was ushered in last week when Idora Park, Oakland's twenty acres of open air, opened its gates.

SOCIETY GIRLS' STAGE DEBUT.

San Francisco, April 7. Mrs. Joseph R. Rosborough, wife of the Oakland Postmaster, left for Seattle last week to join "Maytime." Her sudden determination to go on the stage was unexpected and created quite a sensation in Oakland society circles.

Another society girl lured to the footlights last week was Miss Gladys Emmons who is to appear as a member of the Alcazar Co. in "Lombardi Ltd."

Marriage in Frisco.

San Francisco, April 7. Roy Stephenson, local manager for Pantages theatre, is to marry Peggy Leahy of the Leo Feist staff April 8.

JOS BLOOM DEAD.

San Francisco, April 7. Jos. Bloom, owner of the Jose the-atre, died April 2.

SHOWS IN CHICAGO.

Chicago, April 7. Easter Sunday came in with a bil-lard, so had as any of the year. The-atrelically it was a disaster, as pleasant conditions would have been doubly wel-come to theatregoers. The day was a bit painful in the region of the box office. Estimated receipts last week were:

Elite Jans and Gang (Illinois, 10 week). Phenomenal business, despite everything, hanging up \$23,550 in the worst week of the year in a theatre which, while it is one of the best and foremost, is on a boulevard and remote from the "ritz" proper. Miss Janis has scored a memorable impression here.

"Cafetiere of 1919," with Jack Norworth and Harry Watson (Garrick, fourth and final week). Tobogoned to about \$9,000, rather shameful money for a big musical thing with known features; run cut on short notice to let in Alice Brady in "Forever After," who was laced off here to follow Grace George; Miss George will now return to Blackstone (14th week). "Monte Cristo, Jr." (Woodie, 5th week). This exhibit of women and hokum, while not astonishing anyone, continues to solid business on the better nights. The show always gets fair trade. The Wally Sisters being the outstanding draw; \$15,000, and stay, extended an extra week, before opening "The Girl in the Limousine."

"The Head Lady," Grace George (Princes, 5th week). Sudden and lasting success here, holding up like mad in its out-of-the-way location and taking in \$12,300; place has a decided set appeal, backed by delicate handling and truly stellar work of Miss George; always worshipped here.

"Kiss of China" (La Salle, 5th week). This knockout took \$18,000; only \$1,500 of the high record for the history of the historic house, which it hung up in this engagement; could stay till August.

"Clarence" (Blackstone, 14th week). Him gone. A little less than \$5,000; going out April 11 to let "Golden Days" move from Powers.

"Sometimes" (Studebaker, 8th week). Starting like a tank in action and tearing up every competitor in the way; this amusement got tremendous impetus which still keeps it moving now that other shows, mainly the Janis attraction, offer substantial improvement; \$18,000, being some \$5,000 under earlier takings.

"Dear Mr. Grace LaRue and Hiale Hamilton (Cort, 9th week). Selling nicely, with a fine advance sale already in. Heavily patronized by the best people, with an appeal also to the public at large, this sparkling comedy is among the profitable visitors of the year. Only \$8,100, but by no means through, and with indications of pulling right up again in this theatre of comparatively small capacity.

"Welcome Stranger" (Cohan's Grand, 15th week). Holy week did not hurt this Hebrew comedy at all. Did over \$10,000 in a house which has a capacity of \$19,400 at the prices. The predominant profit maker of the year, and one of the leading non-musical properties of the day anywhere.

"Reg-Saw" (Colonial, final week). Staggered out after a successful run during its run between \$5,000 and \$15,000, the foremost flop of the season in first-class musical menhandedly left to its mis-lum. "The Royal Vagabond" follows, with indications of a very big opening.

"Howdy Folks" (Olympic). Surprisingly fine business, created most-ly by consistent and intelligent pro-mo-tion which should begin to bear heavy fruit after Easter. Shows above the stop limit; may climb now and stay until warm weather.

"Golden Days." Patricia Collinge (Powers, 3d week). With notices wide-spread, she is nevertheless not drawing powers and held up to about \$11,800. Very fine busi-ness. Move to Blackstone April 12.

VARIETIES CHICAGO OFFICE

STATE-LAKE THEATRE BUILDING

MAJESTIC, CHICAGO.

Chicago, April 7. This show seemed all ragged and out of proportion. It was jerky and the audience Monday evening was clammy. Prevost and Goulet missed the Monday matinee because of baggage delay, but made it for this performance, opening as all Prevost acts always have handsomely and in speedy, clean-cut work of its sort. Jane Barber and Jerome Jackson followed. This turn has been heralded all along its Orpheum route as a knockout. Just why it was placed No. 2 at this difficult house is one of those inside mysteries. Perhaps it had to be that way, but it was a blow to the team, surely. Miss Barber is one of the numerous big-time celebrities who started in Chicago cabaret. She is a gentlewoman in manners, easily lovable, charming and talented. Her role is rich and her gawling superb, though quiet. Jackson is the tallest man out, the American stage and one of the thinnest, which makes for risible comedy without an effort. But he doesn't live on his shape, alone; he has a naturally boyish vein of absurd humor, and he is a surprisingly soothing voice in single and dual numbers. His dancing is of course, burlesque. The pair opened their act with a light and have opened the second one, for most of their number, in a light and much of their individuality was something. As it was a surprise, which, as the fish got them something, which, as the evening wore on, proved to be about as good as anybody's act will open up where it has a break.

Florence Robinson, one of the finest actresses on the American boards, and a regular Orpheum Circuit traveler, showed the second night's attraction in a fine and stay at this house. This one sounds formidable, being by the American stage after an adaptation from John Oliver Hobbs. It is a bad sketch, unfortunately, adding no credit to the famous name connected with it. They call it "Blindfold" and it has to do with a handsome devil who invades a respectable married lady's home at night, demanding "payment" because she flirted with him to make her husband jealous. The husband is heard door out, the wife is struck ducks into her bedroom. He leaves a tell-tale melon on the table. Husband, played by Frederick Voelker, a Dutch actor, sees the cane and tricks the wife into blindfolding him. He is a bit of a trick out, there is a fight of puny technique and no plot consequence, then husband and wife drop about the husband, who neglect wives and wives who seek "consolation." It ends with a strange duck out, the audience, Miss Roberts has nothing to do in it that is worthy of her doing, and is inadvisable altogether—why he should have been cast for it, it is not clear. The whole thing is introduced to make the role of a forlorn, Bert Leitch, and the fresh young lady, a straight and flat. Miss Roberts' other act was far from it, but it was a bit of a surprise.

Joyce Fisher did not fare as sumptuously here as he had at the Palace, but woke up the frost-bitten comedians some, anyway. Kennedy and Rooney went, but revealed the same instantaneous favor with an audience and easily stood up and stood out as one of the pronounced successes of the program. He went to a speech, and was never in doubt. Leona La Mar met with her usual appreciation of her speed and baffling simplicity in the mind-reading stunt; more comedy would help greatly. Mr. and Mrs. Jimmie Barry got along swimmingly until the surprise finish, which got a huge laugh but brought no hand of the sort it merited and the sort these never-failing artists are accustomed to. The fault was in front—the Barrys certainly worked beautifully. The finish failed to elicit, there's all maybe it was because the "red" had his back half turned and beat it for his act, apparently trying to conceal a "double," and there is no crime in a man coming on for two characters, certainly not enough to permit him to muffle a point that has been worked at for 30 minutes in masterful manner. Jimmie's satire-balled, though, got enough in laughs to wipe out almost anything.

Gus Edwards came on in "one" singing better, it seems, than ever before, starting off a speedy, wholesome, entertaining turn with three new proteges, Vincent O'Donnell and Hazel and Alice Purnees. The boy has a high tone and is a good kiddier. The girls are bon-bons in dance and song, and are, in fact, not much more than new Edwardses, but young enough and peppy. Edwards is more in evidence than in most of his former routines, and the more Edwards the more act; here there is a lot of attention and affection. The melody of "one" old hits, each dressed by the "company" in a new, banging over. For applause verdict this offering and it came to top honors equally.

Victor Moore, reviving "Change Your Act," with Grace Carr in Emma Littlefield's memorable spots and as good a stage-crowd as the "company" has ever had in laughs and suffered in hand-to-hand hubbub; it was a bit severe, too. Next closing was a bit severe, too, but nothing to what they handed Will J.

Ward and his girls, "shutting" the show to a dwindling crowd, but fighting gamely. Ward might have done better had he shot his single, a "ten-bottle" comedy number immediately after his five-plant introduction, which was too long anyway. As it ran, the Hollis Sisters dashed in, and couldn't keep the seats occupied. With all those people (six) the finale was a single, and a novelty song, at that; it is likely that when the act is otherwise placed there is an ensemble encore. Here it just tapered away. The "location" made almost any other result impossible for this act.

PALACE, CHICAGO.

Chicago, April 7. The main results of the show are divided between the reactions of the fifteenth and eighteenth amendments: emancipation and prohibition. J. Rosamond Johnson and his girls landed the noise of the afternoon, and Louise Dresser and Jack Gardner took the main honors with plenty of manual demonstration backed by that higher type of sentimental story, which creates headlines and pulls crowds. Miss Dresser and Mr. Gardner did the undergirding the honor to throw away the act he was working on last season, and are doing better without it than they did with it. Louise and Lovely, creamy white crowned with athen gold, appeared in three or four creative coming and going of colored last, and a roaring chant that she wrote, herself, and it is fine, and she is fine in it. Her husband-partner sings again his "Ghost of Barclay-corn," an exclusive. He has number one, a collection of his own songs, but better than her, and sung to the last drop by Gardner in a green frock. The opening, attended by a crashing hand of welcome, was a comedy cocktail act, a collection of his own songs, but better than her, and sung to the last drop by Gardner in a green frock. The opening, attended by a crashing hand of welcome, was a comedy cocktail act, a collection of his own songs, but better than her, and sung to the last drop by Gardner in a green frock. The opening, attended by a crashing hand of welcome, was a comedy cocktail act, a collection of his own songs, but better than her, and sung to the last drop by Gardner in a green frock.

Johnson and his "Shade of the Bamboo Tree" to a riotous demonstration, and throughout the act a constant din, snort and other typical comic entertainment. Johnson's ten-ton was strong and stopped the performance for many bows and much clamor. Johnson was strong by Johnson telling a story in "one" he told it badly, and Johnson sang. But the act went on the books as a smash. Kennedy and Rooney (and Mattle), long absent from here, soaked across the surprise wallop of the bill. This veteran couple let loose a typical old style "variety" act and the sarcasm and the shouts and hands were the biggest by much than Kennedy and Rooney ever got in Chicago in all their long years. Kennedy was light, low and ludicrous. His piano, hook is in a class with anybody's, and his tuning the piano chair is glorious. Mattle danced; of course she danced, being named Rooney—a stuffed doll with one leg would do tips and show stops if you named it Rooney. But Mattle is far from stuffed, even if she is no longer a doll. She hooie it jubilantly and makes several snappy changes. This team, midway, left nothing to be desired for their type of amusement.

The Van Collos, nice looking folks, he a sleazy juggler and she a shandy ornament, opened and scored. Lachmann Sisters found the going hard at first, and their partner was a series of "one" Medleys. When they got to dancing, which should be their main business, they impressed, both being corked stunts. Light as bubbles, flexible without contortions and "smartly" trained. The finish was fair, due to too much detail in a confused and unimpressive; which should have gone to all they had in it. The act was a series of "one" Taylor and Co. in "Virginia Rye," a daffily played and keenly written satire on prohibition, which was a very opening minutes of deadwood, and the act was a series of "one" Grattan, author of the skit, and its comedian, was sweet as to both. Miss Taylor sang home, ever like the staccato performer she has always been. Several curtain and very pleasant impression.

Johnny Ford had a hard time to start, there was trouble in the lights, the spot light, the scenery and the orchestra. He was a bit of a mess, but pretty good. In his company Nell Wood opened, she predominantly having performed in the "company" in any variety of "and Company," Johnny

and Nell could do as well and maybe better as a team than with the excess baggage. One of the girls faked her piano playing all the way, and the two downstage ones at the piano should be taught how to make up, especially their eye lids, which were indigo. Ford is the other American dancing name, and Johnny lived up to it. Some day there will be a team called Rooney and Ford or Ford and Rooney, and it will be the final breath in native dance. The Ford act, considering it had several incomplete with neither the individual importance nor ensemble elements of fast big time, held fairly and finished neatly on Johnny's fast dancing to which he gave all he had in skill, wind and speed.

Ward and Van, next to closing on a late bill, might have lost them and the fading comedian's exultating pants and violin business held the impatient in. The man is a wit on the side, a bear for easy and unpretentious comedy, and a great entertainer in every hair, every fibre and every slight gesture. He is a very good, and he feeds it powerfully, too, and the straight musical harmony of the pair alone would make a salable act, with a good hand which would have been a tornado sailer. Robbie Gordone, the exquisite, showed poses familiar and new, but found it difficult with dead weight. He was a bit of a mess, but his seals. It is a beautiful act and should go Number 2 for best results.

STATE-LAKE, CHICAGO.

Chicago, April 7. Jimmy Hussey, assisted by his gang, closed up, a popular and a favorite. His favorite here was in with applause upon his opening and received the usual big laughs all through his act, closing very big. Walther and Princeton man and woman, cyclists, opened with a very pleasing act of the usual routine.

The Girls, two clever little ladies who no doubt will shortly find themselves as dancing stars in a musical comedy, registered here in with eccentric singing and dancing act. Beth Smith and Kaufman sang, and Paul O'Neill, two clever chaps, danced into big favor; they scored big. Beth and Kaufman sang, and Paul O'Neill, two clever chaps, danced into big favor; they scored big. Beth and Kaufman sang, and Paul O'Neill, two clever chaps, danced into big favor; they scored big.

McVICKER'S, CHICAGO.

Chicago, April 7. Fred and Lydia Weaver opened a life-routine strong teeth act, pleasing in their act. They were followed here in with whistling act in Robert Gilca, who mingled with a few imitations. Beth Smith and Kaufman sang, and Paul O'Neill, two clever chaps, danced into big favor; they scored big. Beth and Kaufman sang, and Paul O'Neill, two clever chaps, danced into big favor; they scored big.

Kaufman and Lillian presented their singing and talking act, which found ready favor. Mike Bernard with his piano playing met with better success than any of his foregoers, being popular around these parts. He closed introducing a new Irving Berlin hit, assisted by Shirley Lane singing from a box. Buhla Pearl received a warm greeting, closing with a popular number, meeting with good results.

The first real hit of the bill were Davis and Rich, man and woman piano singing act. The woman has the knack of putting her tones over through whose efforts the act received big applause. The "Nine O'Clock" revue closed with their mirth provoking school act extraodinaire, where the school board are the pupils. Their comedy talk and singing put the act over for the laughing hit of the bill.

WINDSOR, CHICAGO.

Chicago, April 7. Eddie and Martin opened the show to less than half a house and got over fairly well with their hand balancing, and their singing and dancing. Their act got little more than a ripple which was about all it earned. The closing trick, a double away from the boys a little recognition and a few laughs, if such things were possible. The next act, which proved to be a single singing lady, had difficulty getting started. She was late for the music cue and the audience plainly showed their impatience. The cue had been repeated the third time. She had a fairly good voice and her straight numbers earned her some applause, but she fell flat with a drunk number which she tried to put over. Her name was not shown on the screen as was the other acts. Ackley and Vanning opened

in motoring dress and led off with a little staid patter which failed diamally to register. They appeared very amateurish throughout their act and closed without having made any impression. Bettie and Blome do a dancing turn that has possibilities. Bettie has a good bit of natural grace and does some good toe work. The act lacks polish, but they pleased. Bob and Gertrude Patricord worked next to closing and got a few laughs. Rag and company closed the show with a handout and illusion act. Rag makes some accents that are really good, but his appearance and stage presence precludes the possibility of his ever doing anything but until the very small time audiences. He works more like a boiler maker than an actor and his wardrobe is reminiscent of the good old days, very old. However, he makes an escape from a tank full of water, substituting his assistant, which closed his act with a good sized thrill for the yokels. The audience, while theatre has a bad habit of coming in when the first show is half over and leaving when the second is in the same state. So that the opening and closing acts are each working to the seats for one of their shows.

CHATEAU, CHICAGO.

Chicago, April 7. Probably the most beautiful family theatre in America situated in the millionaire resident district, with a big time bill played to a capacity audience. The booker laid out what proved to be a fast even running five act bill, that could walk into any big time theatre and do credit to same.

The three Moran Sisters opened with their familiar musical singing act, receiving good returns for their efforts. Vernon and Rogers followed with a rathskeller comedy singing act closing the first half.

Bill Frawley and Edna Gause, presented their comedy hotel skit, which met with favor. Frawley lost a number of laughs rushing his comedy bits too fast. It was impossible for the audience to understand him. This should be remedied immediately for it proves a hindrance. Jim McWilliams walked away with the house. His comedy chatter and songs having a good effect. The five Borlins closed the show with their comedy revolving globe act.

SELLS-FLOTO START ENORMOUS.

Chicago, April 7. Never in the history of circuses has a circus attained the publicity here that the Sells-Floato opening pasted up in advance of the engagement at the Coliseum, opening their season. Otto Floto in person and H. H. Tammen, owner of the Denver "Post" and one of the foremost editors of America, have been here "ahead" of the show, in addition to the regiment of press agents and advance men. Pages, columns, pictures have been the daily thing for four weeks.

The answer came in police reserves called to control the lines Saturday, a beautiful afternoon and balmy night, for the two initial performances. "Loop" show windows that never dream of holding lithographs before were filled, parades and searchlights and the mails were used at the last moment. The opening day showed over \$15,000 gross with about \$40,000 advance. The Saturday night show was a blaze of decollete and diamonds, like a grand opera premiere or a horse show.

Dainty Marie (Meeker), Beatrice Sweeney and others were added here as extra features, and "Footie" Hananford will join May 3, in Washington.

YEA, VERILY! YEA, BO!

Chicago, April 7. Song writers are song writers; and song publishers are song publishers. Taylor, co-owner of Wiesenberg's vaudeville, for \$25,000 damages, filed here. Wiesenberg is office manager for the Rodenberger Company, publishers of hymns, and Gabriel is the composer of Billy Sunday's popular hymn numbers. They had a row in the office in which fists and profanity flew—then the suit.

CABARET

The dailies were occupied this week with the tale of Dr. Straton, a New York clergyman who recited an account of an all-night vigil over cabarets and restaurants along Broadway. As a result "Peter's" place in 97th street was raided Monday night, with liquor violation arrests made. The minister made sweeping allegations of what he saw in several places, saying women solicited him in Peter's. He also mentioned some of the new dance places and the liberties allowed between the sexes in those non-alcoholic resorts. Dr. Straton seems to feel he has a good publicity lead and like Dr. Parkhurst, has announced he will keep it up, preaching another sermon this coming Sunday on vice in a great city. One of the restaurant men intimated that if the Doctor had had as many drinks of whiskey as he said he ordered, there was no certainty he could be assured that he was correct in reporting conditions, but the Doctor while admitting he ordered eight drinks of whiskey in different places stated he only sipped the glass each time to make sure it was whiskey, then passed the drinks over to the two companions who accompanied him. The Doctor won't admit the identity of his companions, saying they were young men. They must have been strong young men too, to have swallowed eight drinks of the kind of whiskey you can get on Broadway nowadays.

The newest advent in the after-caff life has broken its shell and hatched out a new revelation to the Easter throngs at the Beaux Arts—once the most bizarre and popular cafe on the Boardwalk, Atlantic City. Proprietor Joseph H. Moss has turned the establishment into a restaurant of futurist design. Gone are the paintings that once marked the reign of "Old Vienna" under the original regime of Victor Freisinger, gone is the massive mahogany bar with its delicatessen and little card tables. In its place the whole interior has been created into one massive room with blue walls, blue stenciled draperies, mirrors, red tinted chandeliers and soft velvet carpets. The vaudeville bill included Veronica, Cortez and Peggy, Al Hixon, Ardis, Clew, Marcella Page, Charles Jeter, Dorothy Mack and Templeton, Tanore and Lynn.

The building situated at the southeast corner of 6th avenue and 30th street, in which the famous Haymarket dance hall was operated for more than 30 years, is now being razed to make way for a modern loft building. The Haymarket during its eventful and notorious career as one of the show places of the "Old Tenderloin," was frequented by slumming parties and sightseers from all parts of the world. In the days of "Boss" Tweed it was a rendezvous for some of the most prominent politicians in New York City. During its entire career, which lasted until about six years ago, the establishment was often molested by the police. After being empty for about two years, in 1916 the building was remodelled and turned into a 500-seat picture house by Ed. Bimberg.

Arthur Hunter last week transported his "Dardanella" revue from the Pekin to the Windsor Hotel, Montreal, Canada. He returned early this week with the glad tidings he got as much of "it" as he wanted at a fraction of the present American rates for the same stuff. "Keep Moving" is the new offering at the Pekin. Mr. Hunter assumes charge of the Ben Hur, City Island, the first of next month and is rehearsing a revue for the summer.

Mike Heim, general manager of the Electric Park, Kansas City, was in Chi-

cago this week making arrangements for an elaborate show this summer. Roy Mack has been contracted to produce the show and the costumes will be made by the New York Costume Company, Chicago. Heim expects to use about 25 people in his company this season, and in addition will feature a big vaudeville act each week, opening May 31.

The Four Bardis this week joined the Palais Royal revue, now in rehearsal.

N. V. A. COMPLAINTS.

Edward Lang has filed a complaint against Horace Goldin alleging the latter let him out without the customary two weeks' notice. It is being investigated.

Florence Reynolds has asked the N. V. A. to collect a sum approximating \$1,000 from the Postal Telegraph Co., which she claims to have been her loss as the result of a mistake in the date of a telegram sent her by Pete Mack, offering an engagement at Shea's, Buffalo. She alleges the error caused her to lose other bookings as well as the week mentioned. The legal department has taken up the matter.

J. Warren Keane, magician, has filed a complaint against Al Jerome, alleging the latter is infringing on a trick described as "The Trained Handkerchief," which he (Keane) claims origination of. A similar complaint has been brought by Keane against a magician known as Sylvester.

W. C. Fields vs. Courtney and Barrett and Olsen and Johnson, Fields claiming the two teams mentioned have lifted a piece of business which Fields describes as "placing a bar rail on the stage and other props to represent the interior of a saloon."

MARCIN SHOWS OWN PLAY.

Stamford, Conn., April 7. Max Marcin offered the first play under his own management Monday. It is "Three Live Ghosts" written by him in collaboration with Fred F. Isham.

The piece is a comedy drama and created an excellent impression. The story is founded on the peculiar complications following the war of an American and two Englishmen who were taken prisoners but accounted for in the lists as officially dead.

In the cast are Beryl Mercer, Charles McNaughton, Mary Servoss, Frank Monroe, Cyril Chadwick, Olive Reeves Smith, Mercedes Desmore, Henry Mortimer and Emmett Shackelford.

BIRTHS.

Mr. and Mrs. Ben Hannaberg, American (Theatrical Hospital), Chicago, daughter, Mr. Hannaberg is in Chicago pictures.

Mr. and Mrs. Marie Gaines (Gaines and Sherman), New Orleans, March 30, son.

CONDEMN STAGE UNANIMOUSLY.

Chicago, April 7. The Rev. William Burgess, president of the Illinois Vigilance Committee, before the Chicago Church Federation, moved resolutions condemning pictures and the legitimate stage, which carried unanimously. They read:

"Modern commercialized amusements are sensual displays, immoral and often criminal."

Joe Smith with "Magic Melody."

Boston, April 7. "The Magic Melody" is now receiving aid from Joseph C. Smith, who came here to aid in staging "Dere Mabel."

Mr. Smith denied reports concerning himself and wife. They have been separated for some time but lunched together Saturday before Mrs. Smith (Frances Demarest) left the city.

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.

"Let's talk about someone that doesn't amount to anything: How's your wife?"

"My home is in Canarsie!" "You're not little Johnnie Stone?" "Yes, you're not Skinny Campbell?" etc.—Stone and Campbell.

"You never wash? You dirty thing!" "I wish I had taken mother's advice and never married you." "So do I!"

"I remember the day we walked to the altar." "Walked to the altar, nothing, you dragged me."—Anderson and Graves.

"Who made you? I forgot the gentleman's name." "What are you thankful to the good Lord for? Thankful? He darned near ruined me."

"You look like ten cents worth of God help us."—Thomas Potter Dunn.

"How dare you swear before me? How did I know you wanted to swear first?" "I saw you trying to open a cocoanut with a can opener."—Grew Pates and Co.

"I'm the answer to why girls leave home."—Dunham and Edwards.

"Who are you?" "I'm the answer to a maid's prayer."

"I'll now sing a song entitled, 'Of all my wife's relations, I like myself the best.'"—Innes Brothers.

"Good morning." "Good day." "Good evening." "Good night." "Well, I'm glad that day is over."—The McNaughtons.

"Couldn't you tell me where to go?" "I could, but I'm too much of a gentleman."

"What's that? (Business of dusting the foots.)" "Oh, that was just a coon passing the powerhouse." Allen and Egan.

"Why did you tie a string on an olive the other night?" "I thought I might not like it." Gould and Allman.

"What's the difference between capital and labor?" "When you lend somebody \$10, it's capital. When you try to get it back, that's labor." Johnson and Crane.

"What's the difference between that (pointing to umbrella) and a woman?"

"What is the difference, etc.? You can shut that up."

"I give a man \$5 each day to worry for me." "Where will you get the \$5?" "Well, that's the first thing he must worry about."

"Good morning!" "Good day!" Good afternoon!" "Good night!" "Well, I'm glad that day is over."—Henshaw & Avery.

I've got a couple of tickets for Grant's Tomb.—Beauty is only skin deep. That's deep enough for me, I'm no cannibal.—"Under the Apple Tree."

SHOWS IN BOSTON.

Boston, April 7. All but three of the shows playing here held over. The new openings were "Monsieur Reucaire" into the Tremont, where "Dere Mabel" departed, and "Tillie's Nightmare," with Marie Dresler into the Boston Opera House to supplant "Chu, Chin, Chow." Fred Stone came into the Colonial. Marie Dresler hasn't been here with a show for years, though she is a big following. It is now established that when "Honey Girl" is out of the Park Square to make room for "Civilian Clothes," the show will be transferred to the Majestic, a Shubert house. This makes the chances of it getting into New York in the near

future a bit slim. "Not So Long Ago" will come into the Plymouth next Monday, and "The Girl in the Limousine" will be routed out.

PRODUCTION ENGAGEMENTS.

Wells, Virginia and West for the Shubert's summer show.

The Dreon Sisters have been signed for the new "Greenwich Village Follies."

Bert and Betty Wheeler and Sylvia Clark for new edition, "Greenwich Village Follies."

William Belfort this season with Florence Reed in "Roads of Destiny," has been re-engaged by Stuart Walker, John Stokes, Constance Beaumar, Mark Smith, Barlowe Borland and Gertrude Waisel have been added to the cast of "Kiss Her Again."

NEW PLAY FOR MISS CHATTERTON.

Henry Miller is rehearsing a new play for Ruth Chatterton. The rehearsals have been conducted in utmost secrecy until this week.

It was originally intended to give a series of daily matinees of "The Famous Mrs. Fair" at the Miller this week, but the necessity of having the stage for rehearsals of the Chatterton play caused their postponement.

SECOND AVENUE BUSINESS.

"Experience," in Yiddish, opened Thursday night a week ago at the Second Avenue to a good deal of paper, was closed the next night, that being a holiday, but Saturday afternoon, it drew \$2,887; at night, \$2,826; Sunday matinee, \$3,200, on the night going a little below with \$3,147, and Monday night getting \$1,954, making a total of over \$8,000 for five performances.

Its record has only been equalled by "The Rabbi's Melody," which it followed, and the "Everywoman" production.

SUES METROPOLITAN FOR \$10,000.

Paquale Sappio, a Metropolitan Opera chorister, has retained Max Kender to bring suit against the Metropolitan Opera Co. for \$10,000 damages on the ground of assault and defamation of character.

Gatti Casazza was served with the complaint last week, in which it is charged the opera company's stage manager, a Mr. Agnini, assaulted the plaintiff during rehearsals because of a breach of costume, the manager complaining Sappio did not wear the correct raiment for some particular scene.

AT CASINO MAY 3.

"Betty Be Good," which has been laying off in New York for the past three weeks because of no Broadway house being available, will reopen at the Chestnut Street Opera House, Philadelphia, April 19, and will succeed "My Golden Girl" at the Casino, May 3.

The date for the New York showing was set early this week. The Shuberts recently bought a 25 per cent. interest in the attraction.

Earl Carroll's Show Called Off.

The immediate production of the Earl Carroll show A. H. Woods had started to cast has been called off for the present.

Dismissal with some of the principals was given as the cause.

Rewriting "Susan Lennox."

The Shuberts are having "Susan Lennox" rewritten. William Anthony McGuire has been commissioned to do the job. They are planning to give the piece in its new form a tryout during the late spring.

AMONG THE WOMEN

By ALICE MAC

Delightfully sweet is Jeanne Eagles, in "The Wonderful Thing," her gowns are charming, typically French in style, but all becoming. Miss Eagles makes her first entrance in white taffeta, made very full, the skirt embroidered in silk, bodice was plain with short sleeves, and rolled collar. Brown velvet formed the sash, tied into a bow at the side. With this gown a smart cloak was worn, cinnamon shade with stripes of black velvet, the hat was quaint Aladdin shape with a feather sweeping from the crown. Beautiful was Miss Eagles' look in Act II. Delicate shade of pink chiffon, an overskirt which was daintily embroidered, came to a point back and front, a chateau-colored sash tied loosely at the side was rich looking. An evening gown of white liberty satin though quite plain was beautiful, a loose panel hung in front edged with bugle trimming, the bodice had shoulder straps of brilliant with a spray of white flowers one side, brilliant also formed the girle.

John Barrymore's makeup for that horrible piece of humanity Mr. Hyde ("Dr. Jekyll and Mr. Hyde") is a work of art. To think that the handsome jockey could ever contort his face and figure, in such a manner seems unconceivable. There seems to be no end to Mr. Barrymore's capabilities. After seeing John Barrymore in his different plays, one could easily stamp him the most sterling actor of today. Martha Mansfield in this same picture is very sweet, but does not seem to possess much acting abilities, for instance when she finds herself alone with the beast Hyde, all Miss Mansfield did was to open her eyes wide (no doubt meaning to register terror) and walk from the scene instead of nearly dying with fright, as any young girl would do in reality. Crinolines are worn by Miss Mansfield all through the picture. One of striped frills was sweet, as also was a flowered taffeta.

There is no doubt that Mary Pickford stands in a class by herself when it comes to portraying kids, especially in her last release, "Pollyanna." At times during this film, it is hard to believe that one is watching a young woman who answered to the age of 26 instead of a child about 12. This is one of the best pictures Miss Pickford has even done. Her acting when trying to use her legs for the first time, was splendid. Miss Pickford is supported by a capable cast, but why does William Courtleigh walk with a stiff leg and where did he get that white coat with the black belt awful affair. I think we shall hear more of the lad who plays opposite Mary, he was very natural.

Joe Santley and Ivy Sawyer's act at the Colonial this week is by far the best seen in vaudeville for a good while. The costuming, while not massive, is neat and dainty. Miss Sawyer looked well in a riding suit of white linen. Her wedding gown was awfully sweet. Bands of lace and silver formed the skirt while the bodice was of dainty lace. The train, when held open, covered nearly the stage. The girls wore pretty frocks of net, edged in flowers, one rose, one violet, one buttercup, the other bachelor button, hats and sashes were worn to match.

Bert Errol (female impersonator) could give a few hints to some women in vaudeville in clothes. For his opening, he wore a handsome cloak of deep pink panne velvet, the collar of blue feathers. A gown of sequins, metal shade was stunning, one side coming to a point caught at the end with a feather tassel. The train was lined with silver. A Russian headress of diamonds completed this beautiful costume. In an Oriental make-up Mr. Errol looked striking, the trousers of green tissue with the bodice of jewels. A panel

of gold hung in front edged in blue the headress was of different colored feathers.

A bright little offering, "Under the Apple Tree," had good looking gowns. The girls were splendid in cherry velvet gowns draped round the body with silver trains, the bodice of the same material. The skirts were opened in front edged in fringe, white fox formed a scarf round the neck.

Jeanette Germaine's one frock was neat, black satin draped up the side caught with a silver bow, the bodice of sequins one side coming to a point, a pretty scarf was of blue net edged in silver lace. Miss Germaine's nose was a trifle too white and her cheeks too red Tuesday.

As a play "Room B" was interesting, and as a picture it remains the same. It is a good feature for Pauline Frederick: Miss Frederick's gowns are not as good as the picture, although a short coat with bands of fur on the edge was handsome.

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FREEMAN GETS FRANCHISE.

(Continued on page 7)

took the occasion to say that the switching of the Ackerman-Harris circuits to Loew was a "relief" instead of a loss, and that that string had long been a matter of "derision by performers, many refusing to play these houses."

Never before had the associated offices issued such intensive and aggressive propaganda as these bristling "papers," the occasion for which was stated on the ground that "trade papers and others" had been creating a false impression that the W. V. M. A. had suffered depredations and loss of houses. It was also denied the Finck-Heiman houses would be booked entirely from the east, and the claim made that only two houses would be so affected, as against which it is promised that several theatres hereabouts now playing pictures will soon take on vaudeville.

Low Cantor, the former Chicago agent, arrived back in New York Monday and opened offices in the Putnam building which will be his producing and booking headquarters. He was accompanied by his bride, Daisy Dugas, to whom he was married last week. Miss Dugas was in vaudeville, supported by the "Star Four," and has retired from the stage.

Irving Yates, who will be general manager, is still in Chicago. He will join Cantor here in about four months. The Cantor office will book attractions with the Marcus Loew houses.

LUBIN SAYS HE'S SATISFIED.

"We have enough agents, in fact, too many," said J. H. Lubin, general manager of the Loew booking department, when asked if it were the intent of his office to take on other agents, presumably from the big time.

The defection of Low Cantor from the Western Vaudeville Managers' Association to the Loew office, New York, as an agent in the latter place, created quite some notice in vaudeville circles concerned in those affairs. Following the Cantor move which became town vaudeville talk in Chicago as it did in New York, reports commenced to circulate some big time agents might follow the Cantor lead, if meeting with no objection from the Loew end.

When this was mentioned to Mr. Lubin, he answered: "Nothing in that. What can the big time agents give us? Big time prices? We don't need agents for that? There's no trick in us booking big time acts if we want them at their price. But we want acts at our price and that calls for some-

FEDERAL TRADE DECISION.

(Continued from page 5)

strides that have been made in this direction are recorded by actual events, such as the magnificent clubhouse, probably the finest in the world, occupied at the present time by the National Vaudeville Artists. The many improvements of diverse nature, such as the play or pay contract, an arbitration board where all grievances are heard, improvements in the theatres for the comfort of the artists, the friendly intimacy between the manager and the artists. Even these great advances, which have been participated in by the vaudeville artists of the United States and Europe, has been attacked by these disgruntled few, led by agitators, and they would bring back the old conditions of fight and strife, disorganization and bitter feeling, but the vaudeville artists' eyes are opened and they find that they can get one hundred times more by friendly feeling and co-operation towards building up with the manager than they can by helping to tear down.

The agitators boasted: "Wait until the Federal Trade Commission and the Department of Justice investigations are over. Then managers will be relegated to the ash heap." Instead of this, by decisions of two branches of the U. S. Government, the managers have been relegated to the position of having complied with the law, complied with humanity in their dealing with the artists and their employees, and they propose to go straight forward with these improvements that they have undertaken with one point in view—to make the vaudeville business of the U. S. an ideal family institution, as far as the managers and artists are concerned, with principles of cooperation and liberality which will set an example for other business interests to emulate."

Casting Browne's "Bandit."

"The Bandit," by Porter Emerson Browne, will be the first of the spring string to be tried out by William Harris, Jr. Casting for the piece is being done by Lester Longman, who will stage it. The Browne play is related to the vaudeville playlet of same name, played in by E. H. Hawley and recently revived by him.

one who understands the small time. Few big time agents, in my estimation, know much about it and hardly any I can recall know everything, a small time agent does.

"We selected Cantor," said Lubin "because we have watched him. He's progressive, a hustler and a producer." One of the small time agents in the Putnam Building when asked what he and the other agents in his line thought of the Cantor removal to New York, replied: "It's just the thing we want. Let them all come. They will find out what eastern booking is like."

"We have dug up acts around here, got them set and then they went west. It was easy for the Chicago bunch to place them. They were acts, something the Chicago agents haven't got of their own. What happens to a western act in the main when it comes east? It goes back west. It's built in the west and made for the west. Why, I have seen acts from the west that they claimed were 'the goods' out there, closed at the Steinway after the first show. Tell them about the Steinway and maybe that Chicago crowd will get a better line on what we think of their stuff."

"The Steinway" is at Steinway, Astoria, Long Island. It is known as a hideaway for acts trying out or breaking in. To be "shut" at Steinway is a secret never told even by those who know about it, unless the closing is equivalent to retirement from the show business, which it usually is.

BIGGEST HOLY WEEK.

(Continued from page 13)

ler; "Night Boat" (Liberty); "Gold Diggers" (Lycum); "What's In a Name" (Elliott); "Sacred and Profane Love" (Morosco); Ed Wynn Carnival (Amsterdam); "Lassie" (Bayer); "The Blue Flame" (Shubert); "Scandal" (39th Street); and "Irene" (Vanderbilt).

The cut rate lists contained 15 attractions on Wednesday afternoon. They were, "Passion Flower" (Belmont); "Golden Girl" (Casino); "The Acquittal" (Cohan and Harris); "Breakfast in Bed" (Eltling); "The Storm" (48th Street); "Look Who's Here" (44th Street); "Mamma's Affair" (Fulton); "Jane Clegg" (Garrick); "Clarence" (Hudson); "Adam and Eva" (Longacre); "Abe Potash" (Lyric); "What's in a Name" (Elliott); "Wonderful Thing" (Playhouse); "Buddies" (Selwyn); "Passing Show" (Winter Garden).

The cut rates felt the wallop of holy week to a greater extent than the bigger agencies, but there was a pick up this week and the demand was again at normal beginning with Monday night.

WANT "50-50" STOPPED.

Philadelphia, April 7.

An application was made in the Common Pleas Court to-day to restrain A. S. Scibilla, Thomas Fallon, and Frank Hallard from giving any further performances of "50-50," the current attraction at the Chestnut Street O.H., and also to prevent them from moving any of the property of the attraction from the theatre. The applicants are K. S. Koontz, Edwin Cohn and Harry W. Ritter, who with Scibilla are the directors of the Scibilla Theatrical Enterprises.

The applicants allege that during the run of the piece at the Comedy theatre, New York, Scibilla, acting as manager of the attraction wrongfully advanced money to himself and that he has failed to make an accounting. They also allege that he entered into a contract with the Messrs. Fallon and Hallard which he had no right to do, without their sanction.

MEARS GETTING HIS.

Boston, April 7.

Whether John Henry Mears, who has taken the "Midnight Whirl" show out on the road, finishing up in this city this week, will make money with the production is a question, but Mears surely is getting some personal publicity.

His name appears prominently in the lead of the "ads" and a line generally used is "36 Famous Mears Beauties."

N. Y. F. D. Warnings in Brooklyn.

The Fire Department officials have been keeping an extra close watch on Brooklyn vaudeville and picture theatres during the past two weeks, following the registering of many recent complaints by patrons of over crowding, blocking of exits, improper interior lighting, etc. One of the large downtown pop houses were warned last week, regarding the matter of standees and over crowding, the warning including a hint that immediate action of a drastic nature would follow unless the tip was heeded. When the news reached the other downtown houses, early in the week, a stringent interpretation of the fire rules went into effect at once.

Payton's Stock in Shubert Houses.

Corse Payton has arranged with the Shuberts to take over the Riviera, New York, and Crescent, Brooklyn, for stock, following the expiration of the regular season in each house. Payton will open at the Crescent about May 1 and play there four weeks, going to the Riviera for the balance of the summer.

IN LONDON

London, March 27.
So great is the dearth of theatres in the West End and so numerous the people who have money to risk in the theatrical enterprise, that any building with a stage is always sure of a tenant no matter what its reputation for bad luck.

Seymour Hicks has altered his plans for retirement. Instead of becoming a city magnate he will contest a parliamentary seat. In the meantime, however, he is devoting his energies to the Adelphi and Gaiety in partnership with Sir Alfred Butt.

The program of the complimentary matinee to Charles J. Abud, now definitely settled to take place at the St. James on April 16, will include "A Pantomime Rehearsal" and scenes from "The Prisoner of Zenda," with Henry Ainley in the late Sir George Alexander's part.

Drury Lane's "Cinderella" finishes today. Afterwards, Marjorie Hinchey take out her own tour of "The Great Day." Whimsical Walker, without whom Drury Lane pantomime would not be itself, says he will go in for "pictures" having signed a contract with the Gaumont Co. (British).

Russian Ballet follows "Cinderella," and then comes the Robert Hichens play, "The Garden of Allah." Arthur Collins has gone to Algiers to pick up local color for this production.

Ernest C. Rolls will shortly produce a play founded on the life of Edmund Kean, the tragedian, at the Kennington. This will be titled "Ned Kean of Old Drury" and the title role will be played by H. A. Saintsbury. It will be produced at Easter and will run as long as it continues to draw. Although we looked forward to the re-opening of Sadlers Wells last autumn, it now seems unlikely that this will happen until the early summer. The original plan of running it as its originally was seems to have gone by the board. West End attractions and West End prices will be the order of the day.

Phyllis Neilson Terry and her company are playing to enormous business in the provinces and suburban houses.

Grand opera at the old Surrey Theatre still continues to draw crowded houses, not only from the south side but from the West End.

While Robert Lorraine is playing in the new Barrie piece at the Haymarket, he will continue his preparations for the promised production of Shakespeare's "Henry V." He will also probably appear as "Sir John Falstaff," and also in "Belphegor," a play which the late Charles Dillor rendered almost immortal and one which should be admirably suitable to the impersonator or "Cyrano." He has also many other revivals in view.

"Boy of My Heart" at the Lyceum is just the usual strong meat which we have been accustomed to for years from the Melville-Walter Howard combination. It deals with the return of a "lost" prisoner of war and the adventures are many and exciting. A scene which was greatly to the liking of the audience, who received the melodrama with uproarious approval, was that in which the hero traps the beautiful villainess (who has stolen the jewels and has them round her body) in a railway carriage. A strong scene finishes with the hero shading the light and stripping her to get at the necklace, but it is the "tag" to the scene that brings down the house.

"You are a gentleman," says the red-haired villainess, "you turned down the light!"

HOUSE OF DAVID.

(Continued from page 9)

some nowadays who must think God made a mistake, and that they can show him a better way; so they are trying to wipe everything away and thereby, we believe, take the people's right and privilege of choice away from them; drying it all up so there is not even moisture left for things to grow any more. We believe in temperance, which is moderation in all things, in use and not abuse; and this is in accordance with all scripture. Excess in anything, even in eating, is harmful.

In regard to wearing long hair, Paul does not say it is a shame; for he would not throw shame on Jesus, our Lord and Master, who wore long hair. Not Paul says it is nature that teaches you it is a shame; and he also says, man by nature, or the carnal mind, is enmity against God. Therefore, being against God, no wonder the natural man is ashamed. But these spiritual are willing to bear the shame, and take up the cross and follow him.

With reference to industry, we grow our own vegetables, fruit, grain, etc.; we manufacture most of our machinery. We do our iron and brass molding in our own foundries, have our own cannery for canning both fruit and vegetables; have a fine dairy of pedigreed stock; a chicken ranch, etc.; a shoe repair and manufacturing shop; a carriage shop, blacksmith shop, garage, printing plant, electric plant. We manufacture our own stone cement building blocks, tiles, etc., and have our own architects, plumbers, stonemasons and mechanics of all descriptions. We also own and operate the largest and best equipped miniature railway in the world, the engines and cars being made in our own shops.

Our park is in one of the finest summer resorts in Southern Michigan, where thousands from Chicago and other surrounding cities come and enjoy their vacation, renting rooms, apartments or cabins on our grounds and enjoy the best vegetarian meals you can get anywhere, prepared fresh from our own farms, and by our own members, pure and sanitary.

In our park we have many amusements, such as bowling alleys, swimming and bathing pools, movies, singing, dancing, etc. Popular attractions are staged during summer season on a large open air stage, and our ball team plays fast visiting teams from Chicago, South Bend, Grand Rapids, and other surrounding cities. The "Cubs" of Chicago are booked for one of the opening games this coming season at our park, and our team is to play at least one game in the "Cubs" park in Chicago.

As to our faith or belief, if you are interested you can get literature from our headquarters, Israelite House of David, Benton Harbor, Mich., which will take it up in detail.

BURLESQUE ENGAGEMENTS.

Rose Emmett re-engaged for next season by Strouse and Franklin for "Round the Town."

Harry Mandel, straight man with Chas. Babel next season.

Nellie Clark, re-engaged for Blotch Cooper's Victory Belles next season.

THE UNWANTED ONE.

(Continued from page 16)

this true of Marguerite Loeble as Caroline.

The really one delightful performance of the whole evening was Mabel Burt as the grandmother. Ivy troutman, Leah Window and Frances Neilson gave good performances.

Special credit is due Jack White, under whose direction the piece was produced.

Musical.

IN PARIS

Paris, March 31.

The price of electric light is to be doubled. The new tax (for the extra for such a purpose) will be felt by theatrical enterprises. But managers are not at the end of the list.

There is also to be a municipal tax of 30 francs on ordinary, and 60 francs on grand pianos.

Three Parisian houses will revive operettas by Offenbach next season: Opera-Comique, Gaite and Varietes.

R. Flateau has mounted another revue at the Cigale, which may run a couple of months. The title "Pas d'ce Lisette," is suggested by the play "Beranger," the authors, Michel Carre and Andre Barde being past-masters at this sort of burlesque. The cast comprises Mmes. Parijs, Luette de Landry, Simonne Mirat, Mirka, M.M. Henry Julien, Lenoir; music by Chantier, producer Andre Bay.

The operetta "Flup" at the Ba-Ta-Clan is due shortly, with Dranem, Henri Dufreyn, Mary Chery, M. Warna.

Felix Huguenet and his wife, Mme. Simon Gerard, will make an extended tour through America next season, and this will probably be his last, for he declares he will then retire from the stage and live in Brussels.

Note, the famous Belgian tenor, who has been at the Paris Opera for years, has been appointed director of the Grand Theatre at Antwerp. He was mentioned as a candidate for the management of the Theatre de la Monnaie, Brussels.

Henry K. Hadley was "discovered" by a Parisian audience at the Pasdeloup Concerts on Sunday last, when M. René Baton conducted the American's "Culprit Fay," which was written on a poem of Joseph Rodman Drake. The local critics praise the work which is compared with the coloring of Richard Strauss.

August F. Jaccaci, of New York, former art editor of "Scribner's Magazine," has been elected a correspondent of the French Academy of Fine Arts. He was born in Paris in 1857 and naturalized an American citizen in 1886.

Charles Fontaine, after his tour in America, has returned to Paris and is appearing at the Opera-Comique.

Paul Gavault, director of the Odeon, is on the sick list with an attack of appendicitis.

Mme. Augustine Leriche is engaged for Brussels for a series of performances with "L'Amour quand tu nous tiens," the comedy of Romain Coolus which had a long run at the Athenae.

Torino, the American act, after opening at the Olympia, was cancelled by the house manager on the allegation he had been insulted by the act. Torino continued to call each show at the theatre, offering his services according to contract, and had his appearance duly registered by an attorney. He will thus claim his salary and threaten to sue for damages.

AMONG THE WOMEN.

(Continued from page 21)

Although two of the headliners were missing from the Palace Monday matinee, the show did not suffer. It was an exceptionally good bill, a little hurt by the hasty rearrangement, as nearly all the best acts appeared in the first half.

Yvette Kivat is to be congratulated

on the costuming of the revue "Vanity Fair." A gown of silver cloth covered in ermine tails was magnificent. White fox formed the top of the bodice, also as a stole round the neck. A long train was of black fur; it had the one sleeve effect of black chiffon trimmed in jet. Another gown really beautiful was made entirely of green feathers, with the train of pheasants' feathers. Tulle was looped at the back with the feathers at the side. Miss Adair looked striking in mauve tissue with three rows of feather rosettes on the edge of the skirt. The bodice of gold brocade was in the shape of a cut-a-way coat and the bottom trimmed with the feathers. A hat was worn. The Misses Higgins and Bates had stunning costumes of black net. The trousseau was of the net trimmed in jet. Short skirts were of sequins, with ruffles of silver fringe with streamers of dark blue sequins hanging from the waist. At the side a big tulle bow stood out. Pale blue dresses were dainty, the skirts trimmed in daisies, with ruchings round the waist, bodices plain. Bobbie O'Neil works hard in this act. He reminds one of Carl Randall quite some. Nellie Nichols made her entrance in a cloak of lavender blue chiffon patterned in steel beads. Her gown of orange and silver stripes were becoming. It had flowers at the waist with a sash of silver.

Tommy Gray has written a splendid sketch for the Lee Kiddies which they do perfectly. Poor little Janie was suffering from a bruised eye Monday. Don't tell me she had been fighting with the author. Perhaps it was because he didn't buy the new Easter hat.

The Shirley Sisters at the American (first half) would improve their opening if they were to alter their first frocks. The ones worn are very vivid and not becoming. An old fashioned gown of very pale pink was sweet. Frills on the skirt with narrow black ribbon laced on the bodice with the ends caught on each side of the skirt. The girls look neat in dancing frocks of orange chiffon, opening at the bottom, displaying yellow underskirts. Bodices of silver with yellow feathers shading into pink at the waist. Skull caps were worn with feathers at the side.

The woman of Martindale and Young had a handsome gown of purple blue sequins made quite straight. The sleeves were long edged with three bands of sequins. Her cape of peach satin was good looking.

(Mrs.) Musical Waylands choose black net, the bodice heavily embroidered in brilliants. The skirt had a deep band of silver lace at the hem.

A short frock of gold cloth was becoming to Madame Chyo (Chyo and Chyo).

A proposal made to George M. Cohan by an agent for his daughter, Georgette, to appear in vaudeville, was declined by the father, who said his daughter was to appear over here in one of his own shows in which he might also be a principal.

Mrs. Charles Bornhaupt has invented a folding "Jolipuff" or powder puff. She has had it patented. The puff or fluff inside is lined with satin outside. It folds over when not in use, making a pretty little toilette article. The puff is made in several sizes and designs. Mrs. Bornhaupt appears to have found the successor to the powder puff box. Several of the large stores have placed orders and she may go extensively into the manufacturing of the article.

AMONG THE MUSIC MEN

The Woolworth buyer, E. Z. Nutting (not, however, to be pronounced East-Nutting), is reported to have sent out a letter to his branches impressing upon the local managers they must not "show" any particular song of a particular publisher or publisher. Mr. Nutting mentions who he refers to. This has led one or more publishers to advise Nutting if the letter is not rescinded they will withdraw all of their 10-cent publications from the Woolworth stores. There it stands so far, and so far Nutting isn't having it so easy. The Woolworth stores are pulsing for its own little set of favored publishers, but its window displays don't loom up. In one of the Woolworth stores out of town last week two of the front windows were backgrounded by music sheets. In one window not a title was recognized. In the other all the space was given to "Atchangan," the Wolfe Gilbert song. The larger publishers appear to believe that now they have Mr. Z. Nutting, but they are not too positive in stating how long he may stay. They remember when he didn't and they did. While not regretting the loss of the Woolworth store, they are thinking of another future possibility like it. Still it's so to one day of the 10-cent store control of popular music has passed forever. The 10-cent stores may be the last of the publishers as long as publishers with short backing will want to drift along with the aid of the Woolworth stores. They strike a "hit." Then it will be at production prices. The Woolworth stores are centers the up the publishers at the outlet. In that contingency it quite likely a new firm will arise.

There was a time when every other vaudeville was a songwriter, and if he was any good to an actor, his song-writing efforts were met with graceful reception by the music publishers who were prone to accept the actor's efforts for publication figuring the self "plug" the artist would record the number, feeling as how this would affect his royalty receipts—was not a bad business policy. A new angle of the song-writing method is developing with the orchestra leader the favored one. For some good reasons the leading metropolitan orchestras are especially catered to by publishers, particularly in the dance music is concerned. It is now becoming the usual thing for the leader of a big orchestra or a featured member of such musical aggregation to be favored with a more than a number of times in the matter of placing one's compositions for publication. The publisher, particularly the orchestra leader will naturally give his own composition a more than fair share of "plugging."

Whether through a publicity arrangement or through exceedingly liberal press courtesies, Leo Feist has been securing excellent "plugs" for some of his publications in the reading columns of the "Sunday Evening Post." The plug is written in the form of a news story, in which the song title is mentioned conspicuously a number of times in addition to the author's name. This may be a revival of the publicity stunt of years ago the Feist house inaugurated this idea, some of the stunts including illustration of the song ideas by Neil Brinkley and other artists on the magazine page of the "Journal," ringing in the song titles in several of the Hearst syndicated cartoon strips, printing the chorus of the lyric with editorial comment, or feature article write ups by the staff hacks, etc. For this the Hearst organization received a royalty "bit." Later one or two other publishers replaced Feist in this arrangement but in time it was dropped entirely.

Chappel and Co. believe that they have made a record with their waltz-song success, "On Miami Shore," which has been adopted for mechanical reproduction by 11 firms. Among the larger firms that have recorded the hit are the Victor, Columbia, Edison, Pathé, Okeh, while roles have been made by G. B. S. vocal style, Bennett & White, piano style, United States Music Co., Columbia, Republic Player Roll, National, Wurlitzer, Rhythmik, Link Piano Co., Composed Music Co., Orient, Filmusic Co., Imperial and Standard. A report from Sydney, Australia, shows that the number is being used in pantomime there, and in Melbourne it has been placed in a revue.

For demonstration purposes for the benefit of the members of the M. P. P. A., the Story Book Corporation has made a sample recording of "Watermelon-Berlin-Snyder's" "Oh, What a Wonderful Night" with its small record disc accompanying the music sheet in a special envelope. Their proposition is that the number, weeks' variety, is being held under agreement until this time (yesterday), when date a special meeting was scheduled for the purpose of taking definite action.

A new safe found a home in the Shapiro-Bernstein office this week. Asked why the need of the extra money holder, Louis Bernstein replied it was

to keep the manuscripts of Jimmy Hanley's. Mr. Hanley returned to the firm after a couple of weeks' free lancing. Said he couldn't find any other publishing office with such a nice outlook on Broadway.

Florence Totech, general professional manager of the Riviera Music Co. of Chicago, is on a Western tour. Miss Ethel Gill, the traveling manager, is on a trip through the East. The "plug" song is Ethelwell Hanson's "Desertland," which has been dedicated to Miss De Lyse Alda, of the "Ziegfeld Follies."

Louisa Waelyn, song writer and playwright, will hit town again the middle of the month and will resume his duties as professional manager of Daniels & Wilson's New York office. He has been in San Francisco the past three months completing a number of plays in collaboration with Maude Fulton.

Van Alstyne & Curtis have located New York offices in the Astor Theatre Building. They are sharing office space with the Walker Bros. Mr. Van Alstyne will be temporarily in charge this month. He is negotiating with a music man for the post of New York professional manager.

Phil Kornheiser, professional manager for Leo Feist, left for Chicago Wednesday. He will remain for 10 days. The Irving Bibb is now connected with the Feist establishment.

F. J. A. Forster has a new number written by Abe Olman and Jack Yellen. It is "Kathy's Song." Kathy Forster is in charge of Forster's New York branch office.

Max Prival has placed a new ballad with Leo Feist, "Lullaby Rose." He has another, written in collaboration with Frank Davis, with Joe Morris Co. "You Wish You Had Me Back Again."

William McKinley, Frank K. Root and Abe Anderson arrived in New York Monday on business. The three men are executives of the McKinley Music Co. of Chicago.

Harry Bush has been transferred to Gilbert & Friedman's Chicago office as professional manager. He was formerly in charge of the G. & F. San Francisco branch.

Leo Edwards and Johnny Heinemann will devote all his time to special writing.

Max Winslow, of Berlin, has gone away for a five weeks' trip looking over the branches.

The Triangle Music Co. has opened a branch office in Boston with Harry Wolper in charge.

Harry D. Kerr and Otto Motzian have placed a new number, "I'd Love to Know," with Stark & Cowan, Inc.

Star & Cowan, Inc. have opened a Boston branch with Billy McDermott in charge.

DECLINES HONOR.

George Sterling, the poet, who has had considerable to do with the dramatic entertainments given by the Bohemian Club in San Francisco, has declined election to the American Institute of Arts and Letters. Neither his remarkable letter nor news of his declination has been printed. The Institute is subsidiary to the American Academy recently incorporated by Congress. Booth Tarkington and James Gibbons Huneker belong to it, but authors and writers of international reputation such as Theodore Dreiser have either not been elected to it or else have shown their lack of interest. It is an attempt in this country to imitate the French Academy which failed to elect both Moliere and Balzac.

SHOWS IN FRISCO.

San Francisco, April 7. Nora Bayes got \$2,300 on her opening night (Monday) at the Curran, business holding up at the \$2.50 scale week days and \$3.00 Saturday nights.

Gus Hill's "Bringing Up Father," at dollar prices, is not considered a good show, with the title the best thing about it. Nevertheless it drew \$8,000 last week at the Savoy, where it fell into open time.

NOTES

The Mayo Sisters and the Allen Family have signed for Hank Brown's musical comedy which opens in August. He will produce "The President's Daughter" and "The New Producer."

The Business Men's Assn. of Flatbush will tender a testimonial banquet to Edward F. Reilly, manager of B. S. Moss' Flatbush Theatre, on or about May 1. The affair will be held in Coney's Hotel.

Harry McCormick has been appointed "stage director" of Proctor's Mount Vernon. The appointment is in line with the Keith policy of placing an extra man back stage, in each of the local houses.

Harry Collins, Inc., last week recovered judgment for \$2,827.60 in their suit against Charles Emerson Cook, theatrical producer. The plaintiff charges delivery of certain goods between Sept. 28-Oct. 11, 1919, amounting to \$2,731, no part of which was paid.

St. Malachy's R. C. Church, which is the church of the Catholic Actors' Guild, is to have a vaudeville performance and dance at Palm Garden April 26. Those arranging the performance are Jack Lewis and Jack Dempsey of the Keith Booking Office and John Mullen of the Eltinge theatre.

James Brennan, stage door-man, at the Alhambra, celebrated the 25th anniversary of his marriage April 7. A dinner was tendered to him after the evening performance at which Manager K. E. Munnell acted as master of ceremonies. All of the attaches of the theatre were present. A silver service was tendered to Mr. and Mrs. Brennan by the Alhambra staff.

Mike Scott expects to leave Liverpool June 27, returning over here. Mike is playing four weeks in Liverpool. He made the trip to Ireland to see his folks after an absence of many years but found that his family had died while he was away. Mike says he has not found anyone in all Britain who can sing and dance as well as he can.

"The Passion Flower" with Nance O'Neill will leave for the coast about the middle of May. The tour westward will be through Canada with Montreal the first stand, starting southward from Vancouver. The piece is now in its 13th week and has shown consistent strength both at the Greenwich Village theatre where it opened and at the Belmont to which house it moved some weeks ago.

Special matinees of "Alice in Wonderland" offered by Willard Barton the Little next week, are attracting attention, since for the first time "professional grown-ups" will appear in it. Mabel Taliferro will play "Alice." The performances are April 12, 13, 16 at 10 o'clock and April 17 (Saturday) at 10 a. m. All tickets are \$2.50 with war tax exempt. The show is classed as educational.

The Orpheum, Tulsa, Okla., booked by the Interstate Circuit, starts playing a full vaudeville week April 11. It will give two performances daily, with three shows Saturday and Sunday. The Wichita Falls, Tex., theatre, will also be booked altogether by the Interstate, commencing this week. Formerly Pantages booked the first half bill in there and the Interstate the last half.

The Mart Toni company was the first of the several foreign turns engaged for the Ringling, Barum and Bailey circus to arrive, their boat docking Sunday and the act going into the show at Madison Square Garden Monday.

The Italian act is a trio, regarded as one of the best among perch acts. One of the top mounters attains a head balance while the perch is supported at arm's length. Another stunt is a two high perch balance. The act was here in 1908.

LASSIE.

Lily.....Miriam Collins
Mrs. McNab.....Louis Emery
Winkle.....Culin O'More
Sandy.....Ralph Nairn
Jean MacGregor.....Alma Mara
MacGregor.....Festival Virian
Mag Duncan.....Molly Pearson
Kitty MacKay.....The Toss Kosta
Leat. The Hon. David Graham of the
Coldstream Guards.....Roland Bottomley
Philip Grayson.....Carl Eason
Lady Gwendolyn Spencer-Hill.....Dorothy Dickson
Lord Inglehart.....David Glasford
Mrs. Grayson.....Ada Sinclair
Robbins.....Robert Smythe

"Lassie," the musical version of "Kitty MacKay" by Catherine Chisholm Cushing, finally made its Broadway premiere on Tuesday night of this week. This is the production that was originally sponsored by Wint Rogers and Wendell Phillips Dodge. The presentation at this house is being managed by the manager, which Paul Salvain, Jimmie Thompson and Gil Soag are interested. The show, which has been previously stated, Felix the muno and the real work of the production was staged by Edward Fox who staged the work.

Since the piece was reviewed in Brooklyn several weeks ago, the first act has been speeded up considerably, one new set of costumes has been added for the show, and a new number has been placed in the last act for Dorothy Dickson and Carl Eason. The show, however, is still lacking in comedy.

The piece is sweet in every sense of the word, as a musical fact it is almost too sweet and a little seasoning of laughs would be more than acceptable. As has been previously stated there is but one real laugh scene in the show and that is in the second act. Otherwise there isn't a laugh to be found in all of the four acts.

The management handled the New York opening with exceeding care. They may not have had very much money in the box office, but they certainly had a dia in the audience. Society was out in force feeling that they got a "Lassie" O'Keefe. The senior editor of one of the daily papers was called in to help on this and the second act. The house was slipped to him almost back, line and snicker with the result that he had everybody who anybody in the Social Register on the job. Of course there were quite a few of the "younger set" present. The younger set in this case being so young that it looked as though it was principally the kiddies who were home for the Easter holiday. To them the show was more or less of a joke, there not being the jazz present that would have been to their liking, but the older "Who's Who?" liked the performance tremendously.

Colin O'More, the tenor, scored tremendously, but with a darker shade of wit than he previously wore it was noticed that he was a double for James Harrod who sang at the Rivoli and Rialto. It is infrequent that doubles have voices that are as similar as it would have to be in the case that O'More and Harrod were not one and the same, so without taking much of a chance it is safe to say that they are one and the same person.

The triumph of the evening was won by Tessa Kosta who practically walked away with all of the honors. Her first number won her a tumult of applause and throughout the evening whenever she sang it was repeated. She has developed as an actress and scored in this capacity also. Molly Pearson again triumphed as a comedienne and whatever laughs there were in the show must be credited largely to her work.

The reception of the evening was given to Dickson and Eason whose dance number, one in each of the three acts, were liked tremendously. Miss Dickson is developing into a very confident comedienne in a quiet way and in the "Too Hot" number she scored.

One doubt but that the very sweetness of "Lassie" will have its appeal, but it is rather a matter of whether or not it will prove sufficient to keep the attraction in New York during the warm weather. Presently the first half of the season there would not have been the slightest doubt but that the act would have remained for four or five months, and in a great measure duplicated the success of "Lassie" a couple of seasons ago, for it is not unlike "May" last week at the Savoy, where the weather remains cool there should be no lack of patronage.

Fred.

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 38th Street, New York City
The report below is of the proceedings

**Thursday, October 16
HARRY MOUNTFORD**

ON THE STAND—(Continued)

FEDERAL INVESTIGATION

Q. You were asked this question: "Q. Were these lists of donations inserted for the purpose of encouraging other members to donate?" A. Absolutely. Q. In other words, you induced other members to contribute on the representation that a great many other people had contributed who had in fact not contributed? A. That is one way of putting it. In other words, we were at war, but the main idea of that was so that everybody who sent their money in could read that through and see if their money was received."

A. That does not say that I published that statement. I was not the editor of The Player.
Q. Were you not the editor of The Player?
A. Mr. Union was the editor of The Player you are talking about.

Q. During the strike period?
A. No.
Q. Were you the editor then?
A. No.
Q. Will you explain what you meant when you were asked the question: "Were these lists of donations inserted for the purpose of encouraging other persons to donate," and your answer was, "Yes, absolutely?"

A. Yes, sir.
Q. And your statement that they were "deceptive tolerations?"
A. Yes. And I did not publish them. I did not insert them.
Q. You know, however, that they were going in?
A. And I will say this to you, you want me to say, you want to pin me down to answer Yes or No, and I will tell you all about it if you will allow me to explain, but I cannot say Yes or No truthfully.
Q. I have given you a lot of leeway.
A. If you want Yes or No, you are going to get all this trouble.

Mr. Kelley: I object to these questions—
Mr. Goodman: Allow me to question the witness, Mr. Kelley.
A. (interrupting) I am your witness, you must remember.
Examiner Moore: Let us get along with the witness.
Mr. Goodman: What was the last statement that the witness made?

(The last answer read by the reporter.)
Q. You know something about law, don't you?
A. My knowledge of law only goes to features connected with theatres and contracts and the United Booking Office and vaudeville collection agencies, and is a mere matter of my memory.
Q. When you said back here a minute ago, "I am your witness, you must remember," you meant by that I was bound by the answers you gave me because I called you?

A. Correct, sir.
Q. So that you could make any answer you pleased to my questions?
A. No, sir.
Q. You may not recognize the fact that you are a hostile witness to this respondent?
A. Not at all. I am here to tell the truth. If the truth is hostile I am hostile.

Q. You know how much money was invested by the White Rats or the Associated Actors in the Lancaster proposition?
A. I think about this, of course, I speak from memory.
Q. To the best of your recollection?
A. That is eleven years ago. I think in the Lancaster proposition they had about between \$5,000 and \$7,000.

Q. And in the Associated Actors?
A. Well, that is where the money would be; that would go that way, you see.
Q. How much was invested all told?
A. All told?

Q. Either by way of investment or capital or losses or to make deficits, if any, in the White Rats' Publishing Company?
A. When I left there had been an investment of a little over \$10,000.

Q. And by the time you left had there been any investment in the White Rats' Building Company?
A. I since discovered, after I came back, four years afterward, that there had been; but it was not to my knowledge during the time I was there; but I found out afterward that there had been while I was there.

Q. You were leading the critics in 1917 all over the country, weren't you? That is, you were the leader of the critics?
A. Mr. Fitzpatrick and I were in a dual capacity.

Q. When you returned to the organization in October, 1915, is it not a fact that there was absolutely no money in the treasury of the White Rats, because there was an overdraft of \$50, and the union owed about \$225,000?
A. Split that question up, please. Don't ask me that is that correct. There are three questions there together.

Q. Let me give it to you separately.
A. Was not the White Rats, what did you say?
Q. Was not the White Rats in a default condition when you returned to the organization?

A. They were in a bankrupt condition; they had an overdraft at the bank, and they had around more than \$225,000 debt; I should say it was approximately \$275,000.
Q. What was the membership at that time?

A. Three hundred.

Q. When you returned?

A. Yes.

Q. And when you left, in 1911, what was the financial condition of the White Rats?

A. They had in cash, approximately—approximately in cash and in railroad bonds, Pennsylvania, Lehigh, New York Central, around about \$125,000; they had stock which at that time, and bonds in the Elstira and Charming Amusement companies, in those other theatres worth about around \$40,000 or \$100,000. Altogether, I think, the last auditor's statement showed absolutely good assets, not members' dues who were not paid, you know, who were late in their dues, but assets that amounted to \$250,000 or \$275,000 on October 1, 1911.

Q. What was the membership at that time when you left?
A. Around 15,000.

Q. Between the time you left in 1911 and your return in October, 1915, were you engaged in business as an efficiency expert?

A. In some degree, yes; not all the time, some part of the time.
Q. What other work did you do during that period?
A. I was contributing to magazines, I was writing plays, and for some part of the period I was in Europe.
Q. Well, your contributions did not amount to very much, did they?

A. Oh, yes; they paid the rent.
Q. What I mean, did you write—did you do more writing for magazines, that is, writing magazine articles, than you did other things?

A. Well, you know I was on the staff of Harper's; I was on the staff of Dodd-Meads, and I was on the staff of Frederick A. Stokes & Co.

A. Isn't it a fact that during the period when you were not of the White Rats, you used stationery in which you referred to your business as efficiency expert?

A. Correct.

Q. And said you efficiency expert and constructively and destructively?
A. Yes.

Q. Constructive and destructive expert on organization, or something to that effect?

A. Yes, I was expert in constructive and destructive organization, yes; and I think you will hear it out, won't you?

Q. I think all the White Rats will hear it out, too. Who was Major Doyle in connection with the White Rats; what was his association with it?

A. He was a member of the organization.

Q. Was he also an officer at any time?

A. I think for about the first two years, yes.

Q. The first two years?

A. Yes.

Q. And who was Harry Devote?

A. Also connected with the White Rats.

Q. He was also connected with the White Rats at the same time?

A. He was a member for some time, but not at the same time.

Q. He came in before 1911?

A. Yes; he came in, I think, around about December, 1910.

Q. Is your name Harry Mountford by right of birth, or is that an assumed name for professional purposes?

A. That is an assumed name for professional purposes.

Q. That is what you said in following your profession abroad?

A. As an actor, yes.

Q. What is your true name by right of birth?

A. Harry Walsh.

Q. Are you a citizen of the United States?

A. No, sir; not yet.

Q. Of what country are you a citizen?

A. None.

Q. Well, you owe allegiance to some government, do you; foreign government other than the United States?

A. No.

Q. How long have you been in this country?

A. For a period of six or on since December, 1907.

Q. Where were you born?

A. Dublin, Ireland.

Q. Mr. Mountford, since the commencement of this Federal proceeding you have been writing articles for publication in a paper called "The Billboard," have you not?

A. Yes, sir.

Q. Is that paper published—has it published verbatim reports of the testimony of this proceeding from time to time?

A. No, sir.

Q. Well, has it published the important sections or parts of the testimony given?

A. I suppose it published what its reporters thought was important; I don't know.

Q. In addition to that part from time to time during the pendency of this proceeding, you have published observations about this proceeding, haven't you?

A. Yes, correct.

Q. And VARIETY has published during the same time what it claims to be a verbatim report of the testimony?

A. I don't know; I don't read it.

Q. The Billboard circulates among all the theatrical profession and theatre managers pretty extensively, doesn't it?

A. It is the largest circulation; it has the largest circulation of all the others put together.

Q. I call your attention to the Billboard of February, 15, 1910, an article over your name, in which you say: "There was also proved"—referring to this proceeding—"that the Vaudeville Collection Agency during one year took \$370,000 from actors and agents which went to the directors of the United Booking Office." This proof is not from us, but came from the mouth of Pat Casey, the manager and secretary of the V. C. A."

By "V. C. A." did you mean the Vaudeville Collection Agency?

A. That is a misprint if it says V. C. A.

Q. How about the \$370,000?

A. Yes, that is all right, \$370,000.

Q. Can you point out in the testimony where there is any such proof?

A. Yes, sir, if you will show me the exhibits.

Q. Well, the exhibits are in Washington, except the Respondent's Exhibit and it is not among these exhibits.

A. Mr. Goodman, between us, you know that we talked that matter over, and I showed you how I made up those figures, and you disagreed with me; I also disagreed with you, but I showed you that is the way I made it up.

Q. We won't get into any controversy over it. That statement you made based upon what is your construction here of the exhibits offered in evidence in this case?

A. Yes. But my mathematical construction of the exhibits.

Q. I show you The Billboard of March 14, 1910, in which this appears over your name, and I presume you wrote it? (Handing paper to witness.)

A. Anything that is over my name, I did, unless there are one or two errors, typographical errors like the V. C. A., instead of V. M. P., as it should be.

Q. "If the manager's friend or representative or any agent or agent's friend or representative suggests or induces that it would be to your professional advantage or to your looking or to your pecuniary interest to pay your dues to the N. V. A., or to pay tickets for its benefits or balls, or if any agent, manager's friend or representative or any agent, agent's friend or representative suggests that you should put an advertisement in a theatrical paper through him or at his suggestion, and that it would be to your benefit to do it, immediately communicate with details, giving manager, agent or other representative's name, time and place, to John Walsh, Esq., Chief Counsel, Federal Trade Commission, Washington, D. C. Your name will be held in strict confidence, or to our attorney, Joseph J. Mayers, 505 Fifth Avenue, New York, or to me."

A. I inserted that, yes, sir.

Q. You did not ask Mr. Walsh's permission to insert that, did you?

Certainly not. Why?

Q. At the same time, however, you were publishing articles in this same Billboard asking actors to join the White Rats Actors' Union and send in their dues to it, were you not?

A. Yes, sir, but not as the manager or agent was asking these things. I was a member of the union.

Q. Well, yes, you were. But your friends were asking their friends to join—that actors' union, and become members of the union?

A. Yes, they were asking them.

Q. And you would not have any objection, of course, to a manager or a friend of a manager or a friend of an actor asking him to join the White Rats Actors' Union?

A. No; because the situations are entirely different.

Q. On March 15, 1910, did you cause to be published this in The Billboard:

"Don't forget, if any manager or agent suggests, even suggests, you should pay your dues to the N. V. A. or put an advertisement in any periodical or not pay your dues to us, communicate at once to me or John Walsh, Esq., Federal Commission, Washington, D. C."

Now, did you have Mr. Walsh's authority to publish his name in that advertisement?

A. I didn't think it was necessary.

Q. I asked you about the closed shop before and you referred to it as a union shop?

A. Yes.

Q. You said you never used the words "closed shop"?

A. Not unless where it says "union," by which I mean closed shop.

Q. I call your attention to The Billboard of May 3, 1910, page 17. Did not you write and have published:

"Closed shop is in the air. Resolutions are being passed about it. The pall of Socialism seems to have lost its charm and action seems to be the present motif. It has a gratifying feeling to us who have preached, taught and expounded and upheld the fight for our members to see that view gradually being adopted by others."

A. Let me see it (same handed to witness). Yes, I wrote that.

Q. I show you The Billboard of May 17, 1910, page 17, and call your attention to the part here (indicating); the whole of it, except the title, was written by you, wasn't it?

A. I think the whole of it was.

Q. With the exception of that title; that part is written by you under the title, "Facts Versus Fiction," that was written by you?

A. Yes.

Mr. Goodman: I offer in evidence that part of it which reads as follows:

"The more I see of law courts and law suits in this country, the more I am convinced that we want a lot less law and a lot more justice."

Mr. Walsh: I think that is a very good sentiment.

Mr. Goodman: As a lawyer I hate to think so.

A. You mean less of business?

Q. Did you publish or cause to be published in The Billboard an article appearing on page 14 in the issue of June 28, 1910 (showing same to witness)?

A. Yes.

Q. Are these some of your beliefs as published in this article?

A. I don't know.

Q. Wait until I read them to you: "Did you ever think that because the actor makes the theatre, that the actor should own the theatre, because without the actor the theatre is not?"

A. The latter part of it is absolutely my belief, without the actor the theatre is not.

Q. Well, you were publishing this for the benefit of the actor, were you not?

A. Yes.

Q. You meant what you said here?

A. It is a question to stimulate them, to make the actor think, not to believe everything he reads or everything he is told. These are a series of questions, like a catechism: "Did you—Did you—Did you?"

Q. Let me ask you: "Do you?"

A. Do I what?

Q. Do you believe that because the actor makes the theatre, the actor should own the theatre?

A. Does it say that there?

Q. I am asking you, do you?

A. What, do I believe what?

Q. Do you believe that because the actor makes the theatre the actor should own the theatre?

A. In the sense in which the question is meant, to own the theatre, yes;—I do not mean the bricks and mortar, the bricks and mortar are not the theatre, they are the building. I meant—that the actor should own his own art.

The verbatim report of the investigation will be continued in next week's issue of VARIETY

NEW ACTS THIS WEEK

25

"Vanity Fair" (7).

Fashion Revue.

4 Mins.; One and Full Stage (Special).
Palace.

As a fashion show "Vanity Fair" compares more than favorably with others that have preceded it. It's singing and dancing features, however, are just commonplace. Bobby O'Neill is featured with Alma Adair. O'Neill is a good looking singing and dancing juvenile and Miss Adair, a soprano, with a cultivated and pleasant sounding voice. Helen and Natalie Bates as a sister team also receive bold type program mention. The girls are capable dancers, but their several numbers are too similar. The act opens with an introductory song by O'Neill. Miss Adair has a number next. In addition to the principals there are three girls who enter into the ensemble numbers and pose as mannish. The girls are introduced via a number by O'Neill each making her appearance individually. Following a couple of numbers in one, a special drop of black silk being employed for this, the act goes to full stage with another special setting, a grey satin drapery effect with a center door entrance, supplied with steps. This is utilized effectively for entrance. "When You Are Near," a ballad by Miss Adair, brought fair returns, and a couple of soft shoe dances by O'Neill also landed. But it's the costumes, of which there are six complete sets, that will attract any attention the act may receive. The gowns are beautiful, mostly running to silver cloth with artistic color schemes for trimmings. A lacy affair worn by the Bates Sisters, with transparent tights, and lace pantalettes, for a double dance, received a hand as soon as the girls entered. The finish has O'Neill and the Bates Sisters dancing and the other four girls posing in the background. As it stands the act will do for number three on the big-time bills. Yvette Kiviat, is programmed as the producer. None of the numbers excite any great applause returns Monday night at the Palace, but the turn was accorded five curtain calls at the finish. *Beil.*

Rogers, Colwell and Mainhall.

Farcical Sketch.

13 Mins.; Interior.

23rd Street.

Dorothy Rogers and two men in an old style farcical sketch of the in and out of doors sort. Man stopping at a hotel the day of his wedding is robbed of his money and clothes. Colored bellboy is recruited by him to secure some raiment for him, and borrows a German uniform from another guest. His fiancée arrives and believes her lover has gone crazy. Sketch has weak finish and is of small consequence anyway. *Jolo.*

Scanlon, Denno Bros. and Scanlon.

Singing and Dancing.

11 Mins.; Full Stage.

23rd Street.

Although working in full stage, the act is manifestly designed for "one." It starts off like the conventional male quartet, dressed in suits, silk hats, canes and "barber shop" harmonizing. Then—Oh, welcome relief—they switch to tap stepping, and very good hoofing at that—doubles, foursome singles, etc. One removes his silk topper, and lo, it is a woman. She changes to feminine garb, and they continue their stepping. Neat act for the three-day. *Jolo.*

Stager and James.

Blackface Comedians.

10 Mins.; One.

23rd Street.

Two men, one straight, other comic. No dialects. A routine of crosstalk, every line of which is old. Comic changes to female garb. Small timers. *Jolo.*

Senator Francis Murphy.

Monolog.

12 Mins.; One.
American Roof.

The small time seems to know it has a caud in Senator Francis Murphy. It has. He has played the American Theatre, New York, three times within three months. Just why it is that the small time leaves the vulgar shimmy dancer to the big time and takes on a comedy turn the big time should have may be just between the booking men of those respective divisions. Perhaps the big time wants to be up to date—to "give the public what it wants," whether it wants it or not. Senator Murphy monologs for 11 minutes and spends another minute in bowing his acknowledgement, including a speech. He said Monday night to the American Roof audience, "I thank you for your applause but what is the use of my talking any more, you only laugh at me." That was true. And that was all they did, laugh. Mr. Murphy's topical monolog appealed especially to the women. Some of the girls in the audience were shrieking. The Murphy monolog is not gauged for small time but it may have been aimed for it since Murphy found how to obtain the best results. It could as easily be placed for any house. The more intellectual the more pointed it can become, and if the Murphy talk is by Aaron Hoffman, as it should be, Hoffman can bend his points to suit. Murphy talks of everything timely, in a sort of German appearance and accent. As this had no appreciable effect upon himself or his matter at the American he can depend it will not elsewhere. In these days of unrest, internal national excitement and dissatisfaction, what better card could the big time possibly obtain than an act that will turn the most serious subject into a laugh? Wouldn't the Palace laugh at the observation that our present Congress is a grain of body men, "the greatest money can buy?" Senator Murphy delivers with emphasis. His material is not wholly original in design but even so, the matter is a revival for this day, and there is a successor to the immortal vaudevillian, the late Cliff Gordon, here he is, Senator Francis Murphy, who only talks. He could talk for 20 minutes and entertain, for he has a punch line every 20 seconds. It isn't so much the matter of Murphy—it's the big time against the small, the filthy waist-shaker against legitimate humor, "vaudeville" against "variety" and the small time in these matters appears to sense its program value much better. Senator Murphy must have been on the small time quite a while. He has not played the big time houses around here of recent seasons. He only talks. If Murphy wants to make the big time, perhaps he might become a female impersonator, wear bare legs and do a shimmy dance. But he's better off as he is. Now he is laughed with—the other way he would be laughed at. *Sim.*

Jeanne Germaine.

French-American Soprano.

12 Mins.; One.

Colonial.

Tall statuesque blonde woman with a mellifluous soprano voice and interesting arrangement of old and new songs. She calls her cycle "Songs Of Yesterday and To-day" and sings most of the old favorites. Her rendition of the present musical hits is perfect as regards technique. Her act is unusually well arranged from a vaudeville standpoint, the straight classical number being wisely taboed. This girl has the voice and the right idea and will hold a spot in any of the houses. She did nicely in a difficult position at this house. *Con.*

Robert E. O'Connor and Co. (2).

Sketch.

21 Mins.; One (5); Full Stage (16).
Columbia (April 4).

Robert E. O'Connor has sketch with crooked politicians and police graft collectors as the ground work. Three characters all men. The opening in "cme" is the ordinary street drop of the house with a tramp carrying a sandwich sign. O'Connor as a crook meets him and there is some cross fire principally touching panhandling operations and a general panning for organized charity. The two decide to turn a trick in a house close by. The full stage set is the interior of the home of the politician. Here they pack away the servant for safe keeping and O'Connor makes a quick change to a dinner coat in time to grab off the crooked collector of graft from the gamblers. He was really only after evidence against the politician who was the cause of his father being dismissed from police force some years before. Of the graft money that it turned over to him he slips the tramp \$2,700 to lift the mortgage on the old farm and with the checks he beats it to the office of his paper to write the expose. The comedy element is strong enough to overshadow the melodramatic quality and the playlet because of this is worth while for once around the big time at least. *Fred.*

Carlos Sebastian and Myras (2).

"Confetti" (Dances).

20 Mins.; Full Stage (Special Settings).

Fifth Ave.

Sebastian started the season with an act called "Bubbles" which figuratively burst after an argument between Carlos and the pianist with the turn. The new act is oddly billed. Myras being two girls, probably a former sister team. The girls' entrance first as masked dancers, attractive dressed in lace pajama-like costumes. With masks off they played violins, continuing to dance. Carlos followed alone offering a song, "Rose of the Carnival," only a fair effort. He then went into a one-step dance arrangement with the tallest of the Myras. The girl is good looking, though not over-graceful, and makes a mistake in wearing a frock so low cut in the back for she is unusually slender. A violin number by the other "sister," moving about on her toes the while, allowed for a costume change by the others who were out with a Spanish dance. The finish was a driving number, the reins being held by Sebastian and the girls being adorned with bells. Good results are obtained and all three dancers work hard. If the act is designed for the closing spot it is running too long. The routine is fast, so elimination is the only way to reduce the time of the turn. After a bit further working out it should gain the better bookings. *Idee.*

Charles Orr and Etta Hager.

Songs, Talk and Dancing.

15 Mins.; One.

Harlem O. H.

A song and dance couple with the woman running away with the honors because of a superior voice; four changes of costume and general stage presence materially lifting the act out of the big-small time into the big, and flopping back by the inability of the man to hold up his end while the changes are being made. Miss Hager's songs found expression in a clear voice and no throat pinching. The first number, rendered by Miss Hager alone garbed in a Quaker costume purporting something about her "going back to Philadelphia—a," leads up to the dialog. Orr representing the city chap with a manner et al. The material offered through it all is very old and lacking in brilliancy to give the act any better spot than the customary flash turn. *Step.*

Jackson Sisters and Co. (2).

Songs and Dances.

18 Mins.; Full Stage (Special).
Flatbush.

A green velvet cye embroidered with gold scrolls is used as a back ground for the specialties of the Jackson Sisters and their two male assistants, a dancer and pianist, respectively. It's a simple but artistic setting. The turn begins with an introductory song by the pianist, sung to orchestral accompaniment. Jackson Sisters enter next clad in grey georgettes and cute turbans and execute a double bit of union stepping. "I'd Like to Find the Feller Who Wrote Dardanella," an up-to-the-minute topical next, by their singing and dancing male assistant. Then a recitative song pianologed by the accompanist. The girls are on for another double following, with a change of costume. This is a green costume that clashes badly with the pink tights worn. The male dancer has an eccentric dance next, very well done. The accompanist gets an inning, following with a medley of Jewish melodies, including the popular "Eli Eli" made familiar to vaudeville audiences by Belle Baker. A jazz number with the Jackson Sisters in becoming black velvet knickerbockers, and the male dancer and accompanist getting into the general ensemble for the finish. The act is in good shape now for a feature turn for the pop houses. In a few weeks it should be set for an early spot in the better theatres. *Beil.*

Buckbridge, Casey & Co. (1).

Songs and Piano.

19 Mins.; Two (Special Hangings).

Fifth Ave.

Miss Buckbridge, a striking looking brunette formerly in the Ziegfeld roof "Frolic," has Billy Casey and a pianist for her vaudeville debut. Several of the numbers are specially written and most of them get over nicely. There was a pretty sweet song for opening, "Say It With Flowers" with a patter chorus. Miss Buckbridge possesses a voice, which shows to much better advantage when singing than speaking. Casey who singled with "Wait Till the Clouds Roll By" joined Miss Buckbridge in a Chinese number "Fan San." The new act is oddly billed. Myras being two girls, probably a former sister team. The girls' entrance first as masked dancers, attractive dressed in lace pajama-like costumes. With masks off they played violins, continuing to dance. Carlos followed alone offering a song, "Rose of the Carnival," only a fair effort. He then went into a one-step dance arrangement with the tallest of the Myras. The girl is good looking, though not over-graceful, and makes a mistake in wearing a frock so low cut in the back for she is unusually slender. A violin number by the other "sister," moving about on her toes the while, allowed for a costume change by the others who were out with a Spanish dance. The finish was a driving number, the reins being held by Sebastian and the girls being adorned with bells. Good results are obtained and all three dancers work hard. If the act is designed for the closing spot it is running too long. The routine is fast, so elimination is the only way to reduce the time of the turn. After a bit further working out it should gain the better bookings. *Idee.*

Follis and Roy.

Singing and Dancing.

8 Mins.; One.

23rd Street.

Man and woman open with brief conversational duet which evolves into a dance; pantomimic story dance. He with a song introducing the "latest" thing in stepping called the "Sooey" dance, which consists of some clever eccentric steps with tumbling. Both finish with eccentric dance. Very acceptable for the three-day. *Jolo.*

Howard and Bernard.

Singing Duo.

12 Mins.; One.

American Roof.

This is a two man singing combination framed and reminiscent of Kranz and La Salle. The blonde member reminds of Kranz. They have fair singing voices and manage to harmonize pleasingly in the doubles. On second they did nicely and are a get by for the pop and big small time houses. *Con.*

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Johnny Small & Sis
Bernard
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Watkins & Williams
"Welcome Home"
Jean Barrios
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2d half
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WATERBURY
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Henrette Litt
Scott & Aubrey
Gerald Griffin Co
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Lampin's
Courtney
"Griles Club"
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Jack K
international Rev
Ryan &
Road -
Web-Leka

DR. J. BIER, PHYSICIAN
Room 204, Prtman Building
8 Broadway NEW YORK CITY

TERRA HAUTE, IND.
Hippodrome
(Evansville apts)
1st half
Howard & Fields
Thelma
(Four to fill)
VIRGINIA, WASH.
Lyrie
Arthur & Peggy
D & Elliott

MARCUS LOEW

Patman Building, New York City
NEW YORK CITY
American
Stanley
Harper & Blanks
Morrell Toy Shop
Meyers Burns & O'Brien
Sean Southern Co
Al B White
Milton Pollack Co
Demarest & Collette
LeVine Trio
2d half
Haller & Haller
4 Cliffords
Jarrow
Gene Hamilton Co
2 Ladies
O'Brien Havel Co
Gibson & Pollack
4 Halls
(One to fill)
Victoria
LaPette Jennie Co
Eugene Emmett
Grew & Bates
Nito Bros
Jack Alford
2d half
The Perkins
C & T Harvey
Pearl Abbott Co
Bobby Henshaw
Cabaret DeLuxe
Linda Lee
Gormley Sis Co
Paul Harvey
E F Hawley Co
Castling Campbell
3d half
Rettler Bros
McDermott & H
Eugene Emmett
Shirley Sisters & B
Greeter Sis
Tyler & Sinclair
Imperial Four
Fiddie Herson Co
Henry & Moore
The Sorantons

Rule & Rolva
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WINNIFPEG, CAN.
1st half
Tokio Mutsar
Murray & Lane
Mohr & Buhl
Roele Rifle Co
2d half
Harry Vardell
B & P Wanda
(Two to fill)

3d half
Russell & DeWitt
Mae Marvin
Jones & Johnson
The New Leader
The New Leader
Dunham & Edwards
"Girls of Allitude"
CHICAGO
McVicker's
Melva Sisters
Frederick & P
Eddie Phillips
Kingsbury & M
Shes & Carroll
3 Krazy Kids
CLEVELAND
Liberty
Sherman & Rose
Fred Rogers
Allen Clifford & B
Milo
Willard Troupe
DALLAS
Cooper & Lane
Barnes & Lorraine
Platandoli & W
"Cabaret DeLuxe"
2d half
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South & Tobin
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Henry & Moore
The Sorantons

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Harry Tins
Allen & Moore
Thos F Jackson Co
Primrose Minstrels
LONDON
Haskell & Bloom
Hissed Harrington
Williams & Berale
(Two to fill)
Cooper & Lacey
Gillen Carleton Co
Dave Thurbay
Herros & Preston
LOS ANGELES
Hippodrome
Rialto & Lamont
T & C Braton
7 Brownies
Willson & McVoy
F & M Hughes
2d half
Spencer & Rose
Ryan & Moore
Hersheyman Inn
Wm Sisto
Raccoon Trio
SALT LAKE
Cassie
Kimball & Kenneth
Christy & Ryan
Booth & Leander
2d half
Chong Toy Duo
Jones & Georgia
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4 Bill Posters
Lutes Bros
Leon Stanton Co
Brewster
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Hal Johnson Co
Dorothy Henshaw
Dance Fantasies
2d half
Gormley Sisters Co
Harper & Blanks
Grew & Bates
Octo Bros
Jack Alford
2d half
Lavine Trio
Frances & Fox
Henry & Moore
Jean Southern Co
Weber Rock & F
Morrell Toy Shop
National
Chyo & Chyo
Dorothy Wahl
Shaw & Bernard
Odva & Seals
2d half
E Kall & Chums
Innes Bros
Odva & Seals
(One to fill)
Orpheum
John Clark Co
4 Cliffords
Jarrow
M & Mrs N Phillips
Gibson & Pollack
Gene Hamilton Co
2d half
The Gaudemidites
Jessa Reed
L & G Harvey
Law Welch Co
Demarest & Collette
(One to fill)
Bowlevard
Rettler Bros
Orben & Dixie
Al Lester Co
Weber & Elliott
Shirley Sis & Berale
2d half
Ward & Gory
Roland & Ray
Dorothy Wahl
Maxine Dancers
4 Avenue B
Bernard & Merritt
L & S McDonald
L. Wolff Gilbert
Royal Ulyana Japs
(Two to fill)
Rose & Ball
Orben & Dixie

Warwick
Scamp & Scamp
Gullit & Brown
Bill Short Co
Gill K Wells
LaPolite Bros
2d half
Chyo & Chyo
Hisholin & Breen
Tilvon & Rogers
3 Ladies
ATLANTA
Grand
Donah & Fletcher
Rice & Francis
Wm O'Clare Girls
Frederic & Downing
Theodore Trio
Cunneiff
Aco Bros
Johnson & Crane
Douglas Flint Co
Prova
Past & Present
BAKERSFIELD
Queen House
Andrieff Trio
Morton Bros
Martha Drank Co
Raines & Avey
Norton Baboons
2d half
Violet & Lewis
Burman & Yant
Bingham Four
Cooper & Valli
Willis Gilbert Co
2d half
The Gaudemidites
Jessa Reed
L & G Harvey
Law Welch Co
Demarest & Collette
(One to fill)
Bowlevard
Rettler Bros
Orben & Dixie
Al Lester Co
Weber & Elliott
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Roland & Ray
Dorothy Wahl
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L & S McDonald
L. Wolff Gilbert
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(Two to fill)
Rose & Ball
Orben & Dixie

Burnan & Yant
Bingham Four
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Royal Ulyana Japs
(Two to fill)
Rose & Ball
Orben & Dixie

Cook & Oatman
Hal Francis
4 Volunteers
Willis Gilbert Co
2d half
Chyo & Chyo
Hisholin & Breen
Tilvon & Rogers
3 Ladies
ATLANTA
Grand
Donah & Fletcher
Rice & Francis
Wm O'Clare Girls
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Al Lester Co
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2d half
Ward & Gory
Roland & Ray
Dorothy Wahl
Maxine Dancers
4 Avenue B
Bernard & Merritt
L & S McDonald
L. Wolff Gilbert
Royal Ulyana Japs
(Two to fill)
Rose & Ball
Orben & Dixie

Purple Lady Minst's
Barks & Durkin
"Girls in Basket"
SACRAMENTO
Hippodrome
Reckless & Arley
Barra Sisters
Russell & Titus
Peggy Vincent
Eight Black Dots
2d half
Russell & Beatrice
Mason & Bailey
Sorrento Quintette
Tom Branford
"Overseas Revue"
ST. LOUIS
Garrett
Wilbur & Lyke
Phil Davis
Gillroy Dolan & C
Willson & McVoy
F & M Hughes
2d half
Spencer & Rose
Ryan & Moore
Hersheyman Inn
Wm Sisto
Raccoon Trio
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Willard Troupe
DALLAS
Cooper & Lane
Barnes & Lorraine
Platandoli & W
"Cabaret DeLuxe"
2d half
John Clark & Co
South & Tobin
Milton Pollack Co
Demarest & Collette
LeVine Trio
2d half
Haller & Haller
4 Cliffords
Jarrow
Gene Hamilton Co
2 Ladies
O'Brien Havel Co
Gibson & Pollack
4 Halls
(One to fill)
Victoria
LaPette Jennie Co
Eugene Emmett
Grew & Bates
Nito Bros
Jack Alford
2d half
The Perkins
C & T Harvey
Pearl Abbott Co
Bobby Henshaw
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Linda Lee
Gormley Sis Co
Paul Harvey
E F Hawley Co
Castling Campbell
3d half
Rettler Bros
McDermott & H
Eugene Emmett
Shirley Sisters & B
Greeter Sis
Tyler & Sinclair
Imperial Four
Fiddie Herson Co
Henry & Moore
The Sorantons

3d half
Russell & DeWitt
Mae Marvin
Jones & Johnson
The New Leader
The New Leader
Dunham & Edwards
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Frederick & P
Eddie Phillips
Kingsbury & M
Shes & Carroll
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PANTAGES CIRCUIT

New York and Chicago Office
BAY CITY, MICH.
Request
Stanley & Lee
Loyal & Lorraine
Calkins & Dunley
Fred Weber & Co
Dorsey Celebrities
2d half
Three Belmonts
Depasse & Tokov Sis
Sol Barns
Forrest & Church
"Submarine" P-1
(One to fill)
BUTTE
Fantasies
(Same bill plays
Anacosta 14, Mile-
soula 13)
H & H Savoy
Rucker & W
Laurie Ordway
Prince & Laurie
"World Be Sur"
Four Danubies
CALGARY
Fantasies
"Upside Down"
Del A Phone
Seven Bell Tones
Jennings & Mack
Early & Leitch
Riding Lloyds
CLEVELAND
Wiles
Schepp's Circus
Fantell & Cecil
Lorraine Kings
"Ideal"
(One to fill)
Grand
Raymond Wilbert
Gaudier's Toy Shop
Taylor & Howard
"Mackay" Revue
(One to fill)
DENVER
Fantasies
Mori Bros
Geets & Duffy
Edridge B E
Bert Stoddard
Ward & King
Henrietta DeSerris
Bud Snyder Co
DETROIT
Wesad
"Savoy" Bros
Burton & Shea

Allen & Grey
Four of His
Roberts & Straw
Eight Dominoes
Hippodrome
(Sunday opening)
Bussie's Dope
Delbridge & G
"Melody Show"
Powell & Worth
Burgess Bros
Sutton & Dell
Abyssinian Trio
Helene Colene Co
Swartz & Clifford
(One to fill)
Musical Waylands
Gus Erdman
Walter Low Co
Howard Kane & M
Kilian Jane
STOCKTON
Hippodrome
The Sorantons
Hand & Burnett
Stanley & W S
Knight & Sawtelle
8 Royal Hussars
2d half
(Same as Sacra-
ment 2d half)
TORONTO
Yonnas
Caplan & Wells
Burns & Garry
Caldwell & Wood
Gee Randall Co
Blon City Four
Grass & Lavelle
TAPT
Fantasies
(11-13)
1 De Lyons
"The Sorantons"
Lawrence Johnson
Saxton
Little Hip & Nap
Morton Bros
Martha Drank Co
Raines & Avey
Norris
WACO
Hippodrome
Col Diamond Co
Bonner & Powers
Wm Dick
Arthur Rigby
Montabro & Nap
2d half
The Bimbo
Harry Miller
J. A. W. W. W. W.
Jimmy Rosen Co
Waldmeyer & Keat's
Mons Adolphus Co
Saxton
Fox Benson Co
Gordon Duo
Leon Stanton Co
Brewster
SALT ANTONIO
The Sals
Henry J Kelly
Jimmy Rosen Co
Waldmeyer & Keat's
Mons Adolphus Co
Saxton
Fox Benson Co
Gordon Duo
Leon Stanton Co
Brewster

3d half
Russell & DeWitt
Mae Marvin
Jones & Johnson
The New Leader
The New Leader
Dunham & Edwards
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Greeter Sis
Tyler & Sinclair
Imperial Four
Fiddie Herson Co
Henry & Moore
The Sorantons

Allen Lindsay Co
Four of His
Lorner Girls
Neil McKinley Co
Great Lion Co
GOVERN
Fantasies
(11-17)
Et Berry & Miss
Modrath & Dyer
M Hamilton Co
Baron Lichter
Gilda & Phillips
Brazilian Helms
PORTLAND
Fantasies
Gypsy S
Marden & Manley
Walter Fennor Co
Gorman Bros
Cass Althoff
Derkin's Dogs
RESCON, CAN.
Fantasies
(11-17)
(Same bill plays
Basketoon 15-17)
Simpson & Dean
Houch & Lavelle
Arthur DeVoy Co
Rial & Allen
SALT LAKE
Fantasies
1 Bullwag Girls
Denny & Donegan
Sammy
Eddie & Ramsden
Martha Drank Co
Hill's Circus
SAN DIEGO
Fantasies
Winton Bros
Gertrude Newman
Bender & Moshan
Business in Business
Saxton
Little Hip & Nap
SAN FRANCISCO
Fantasies
Hazel Kirk &
Empire Comedy 4
Barnes
WINNIFPEG
Fantasies
Dowd & Rose
Coty & Althoff
Herman Bros
Pete Pinto & Boyle
Long Tack Sam Co

3d half
Russell & DeWitt
Mae Marvin
Jones & Johnson
The New Leader
The New Leader
Dunham & Edwards
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South &

NEWS OF THE DAILIES

Ann Pennington has been engaged for George White's "Scandals of 1920."

In the role of Edward Thayer in "De-claud," Leslie Austin has joined Ethel Barrymore's company at the Empire.

Robert Casadevall, art director of the late Theatre Parisien, will appear in pictures in America this summer.

In the traffic court Monday Charles A. Cypress, chauffeur Kitty Gordon, was fined \$5 for speeding.

Katherine Cornell has been engaged by Lee Shubert for the leading feminine role in Kibbourne Gordon's new comedy, "The Man Outside."

"Wild Cherry" will be the name of the comedy in which Comstock & Co. will feature Ruth Shipley next season. Guy Bolton is the author.

Marjorie Rameau, in "The Sign on the Door," will play the leading role in the six weeks following her run at the Republic. The tour will extend to the Coast.

Botherd and Marlowe played seven consecutive Shakespearean performances last week at P.O.'s, Washington, D. C., 1217 12th. The press representative claims this is a world's record for Shakespeare.

A musical farce, unnamed, by Robert Baker, with music by Sigmund Romberg and lyrics by Max Fleisher, will be presented in rehearsal by Wilner & Romberg on April 19. The show will be produced by the legitimate stage next season.

The sixth anniversary celebration of the Strand next week will have as one of its features an "Out of the Inkwell" cartoon made exclusively for the theatre by Max Fleisher. It shows Fleisher's clown cutting capers at the Strand with Jack Eaton, Carl Edwards, R. Alfred Jones and other executives of the house.

O. O. McIntyre has "turned square." He has accepted the publicity job for the "Nina O'Clock Revue" and will direct "Frolic." McIntyre was assistant to Burns Mantle on "The Evening Mail" several years ago. He had an easy job in those days, reading copy on the main desk, firing up press notices and fighting with the foreman of the composing room.

Flo Ziegfeld has made a long time contract with Eddie Cantor. He will be featured in a musical revue which will be presented by Erlanger & Ziegfeld immediately following the close of the present "Follies" season. Ziegfeld has also engaged Van and Schenck, who will be seen in the new musical "The Sign of the Cross" by Irving Berlin is writing the music.

Sunday night the benefit for the Sidney Rankin Drow Post of the American Legion will be held at the New Amsterdam Theatre. The bill will include Lionel and Ethel Barrymore, Fred Astaire and Irene Bordino, Clifton Crawford, Ernest Truax, Rich Travers, Adele Rowland, James J. Corbett, Jack Wilson, Mrs. Sidney Drew, Frank Morgan, Demarest and Colette, the Navy Glee Club and others.

Early next month the erection of a new theatre in Dallas, Tex., is announced by A. H. Woods. It will cost \$1,000 and will be modelled after the Woods Theatre in Chicago. Mr. Woods says the Dallas will be the first of a circuit he will build in the principal cities of the South and Southwest. Woods also announced that before the end of the year he expects to build or acquire new theatres in New York, Boston, Philadelphia and other large Eastern cities.

James W. Vincent was last week promoted general treasurer of the Hippodrome to fill the vacancy of the late J. Louis White. In addition to Vincent the box office and financial staff will consist of Clinton Lake, cashier; Michael J. O'Connor, auditor, and Rudolph Schickler, assistant auditor; current box office, Harold Long, chief; Frederic Leonard, Paul Meyers and William O'Donnell; advance sale box office, John Ole, chief; Carey P. Long, May Turner and Herbert Bradley, and Frankie Koll, messenger.

Announcement was made last week by Lee Shubert that he, Sothman and Miss Julia Marlowe, when they and their present tour of Shubert theatres in England, will return to New York City for an engagement in one of the Shubert theatres this month. They will play "Twelfth Night," "Hamlet" and "The Taming of the Shrew." Mr. Shubert has also decided to spend next season in England, returning to America in the autumn of 1921. Thereafter they expect to appear on the American stage every other season.

"The Mistress of Chance," a melodrama by G. W. Allen, and "The Double Bar," a drama by Martin Brown; "Rollie's Wild Oats," by Clara Kummer;

"Love and Learn," a comedy which Edgar Selwyn is now writing, with Vincent Lawrence; "The Voice of the Minaret," by Robert Hiltchens; an unnamed play by Avery Hopwood; a play for Leo Carrillo which will be produced in conjunction with Adolph Knaben; and another by Salisbury Field, in which Margaret Lawrence will be starred, are the nine new plays which Selwyn & Co. have accepted for production.

Laurette Taylor, accompanied by her husband, J. Hartley Manners, sailed on the "Lapland" last Saturday for England. On April 16, at the Garrick, London, Miss Taylor will begin an engagement in "One Night in Rome." Five years ago she appeared in "Fog o' My Heart" there. She will return to New York in October. Accompanying her were several members of her New York company, who will appear with her, among them Helen E. Hofer, Mrs. Felix Morris, Ivy Clemow and Gracie Kambie Cooper. Lynn Fontaine, who sang in the "Lapland," been specially engaged for the London season. David Balaban also was a passenger.

William Morris is presently to make his entry in the legit production field with the presentation of five plays past season, as well as the construction of the William Morris Theatre, somewhere on Broadway and 42d street. The first of his productions is "Dorothy and Dick," which is now in rehearsal with Edith Taillor and George Marion in the cast. In the autumn he will present "Uncle Dave," and "The Sign of the Cross," and "The Sign of the Cross," a play by Louise Carter, and "Twist, Twist," a musical play featuring the Arnsford Brothers. Harry Leander Under Morris's management, will make his first American tour next season, and will then be seen for the first time in Paris.

Mrs. Victor Herbert scored a technical victory in a magistrate's court last day. She protested against the combined chromatic and diatonic sound combinations which enter her windows from the home of her neighbor, Mrs. Mary Turner, in West 44th street, where Mrs. Herbert has a single boarding school. As a result, Victor Herbert is sick and is forced to resign his commissioning post. His wife testified: "We play good music—Chopin, and Mrs. Turner and the pupils are not beginners. Every one has been at it for five years at least. Mr. Herbert ought to enjoy it. The court ordered Mrs. Turner to have her pupils keep their feet on the electric pedals. Mrs. Herbert also was advised to appeal to the Board of Health if she desires to impose further restrictions."

On Monday, Hannah J. Sullivan, wife of the late Timothy J. Sullivan, half brother to "Big Tim," receiver for the estate of the latter, obtained an order from Supreme Court Justice Joseph E. Newburger requiring all persons interested in show cases why she should not be permitted to sell the one-half undivided interest in the equity of the Savoy Theatre on West 44th street. The prospective buyer is Frank J. Farrell. The receiver sets forth that the Savoy already entered as to a third mortgage held by Abraham L. Erlanger, at one time against Timothy D. Sullivan's interest.

S. WESTFORD ASKS SEPARATION.

An application for a separation from her husband, Harry W. Allen, has been filed by Susanne Westford, sister of Lillian Russell. They have been married about seven years. Mr. Allen last appeared with "The Better Ole."

"Village" and Lewis in Chicago. Chicago, April 7.

While it is not definitely known where "The Greenwich Village Follies" will land in this city when the show opens locally May 2, it is certain Ted Lewis and his jazz band will be along.

The show is to come in for a summer run. The Studebaker is mentioned as one of the possibilities.

Blanche Merrill Fussyfooting. Chicago, April 7.

Blanche Merrill spent almost a week here on a mysterious mission apparently concerning some Shubert affairs, as she put in most of her time about the Woods and Garrick theatres, playing "Monte Cristo, Jr.," and "Gaieties of 1919."

NEW STATE-CONGRESS "ANGEL."

Chicago, April 7. The State-Congress added another to its series of checked changes this week when it switched to a small time. W. V. M. A. policy, unofficially booked from the Association lists. The South State street house is taking seven acts of minor class, with a four-day-a-run for the present. Coney Holmes is booking it. Holmes is not connected with the Association, but books occasional acts through it as an outside agent. He assembled the bill but John Nash will wait several weeks to see how the experiment comes out before formally taking the bookings, and if he does they will be added to Walter Downey's. This theatre, formerly the Folly (burlesque) was opened with a great blaze several months ago by Linick & Jacoby. Jacoby later withdrew.

Last week creditors were closing in and a new "angel" was enlisted to save the name. The name was introduced to seek rehabilitation of the property. The location is diagonally across the street from the Rialto and a stone's throw from the Hippodrome, making unavailable the better Association acts or Low time. Holmes tried his luck earlier this year with the Wilson Avenue, which had run about the same course, and which has since been torn down. He was temporarily Chicago manager for Pantages.

BOTH BRADY STARS STAY.

Chicago, April 7. Alice Brady will succeed "Gaieties of 1919" at the Garrick next week, being suddenly booked in because of the collapse of the musical show's draw. This will permit Grace George to extend her successful run in "The Ruined Lady" at the Princess indefinitely. Miss Brady was to have followed Mrs. Brady (Miss George) at the Princess Easter Sunday, in "Forever After," but the sex comedy was doing so well that it was decided to let Miss Alice and her company lay off here for three weeks while the young star did a movie at the Essanay studio.

This had been arranged when the Gaieties gross showed \$9,000. Holy Week, and the Shuberts ordered it on its way and Miss Brady in. She will do her picture while, playing here. The Grace George piece got well over \$13,000 last week, and in all has broken the high mark for a month's gross at the Princess.

EQUITY INCREASES DUES.

The dues of the Actors Equity Assn. were increased from \$10 to \$12 per annum, beginning May 1. The initiation fee was raised from \$5 to \$10, effective the same date. The resolution increasing the dues and initiation fee was adopted at the Equity meeting held in the Astor last Sunday.

Joe Barton to Make 2's.

Joe Barton, who recently closed with "Always You," has signed a contract with the Allied Film Players to be featured in 12 two-reel comedies.

DEATHS.

S. Gilbert Ely. S. Gilbert Ely, former actor and stage director with the Forepaugh-Fish Stock Company in Cincinnati, died several days ago at Osgood, Ind. Ely left the stage in 1907 and started a shoe factory in Philadelphia, but the fascination of the moving picture, then in its infancy, caused him to join the Lubin Company and for four years he was character actor in many screen productions. He is survived by a son, Robert R. Ely, also an actor; his second wife, Marie Bailey, and two small children.

Melville Marx.

Melville Marx died at San Francisco March 30. He was of the firm of Gottlob & Marx, managers of the Columbia, San Francisco.

NEW SUNDAY RULING BY I. A.

Theatrical Protective Union No. 1 has sent the following letter to all legitimate managers:

This, it is understood, from some of the managers interviewed on the subject, becomes effective after the expiration of the present agreement between the theatres and the I. A. T. S. E.

The following is the schedule: "Heads of Departments on Sunday for actual performance shall receive not less than \$15. All other time to be charged for at the rate of \$12.50 per hour."

"Assistants of the Asst. Department, on Sunday for the actual performance, shall receive not less than \$7.50."

"All other time to be charged at the rate of \$1.25 per hour."

"Boss Fyinen, Curtain Man and Front Light Operators, a performance on Sundays \$3.50."

"All other stage hands, flymen and operators a performance Sunday \$5."

"In theatres where full card assistants are employed now, and being paid at the rate of \$45 per week for six days, they shall come under the same clause as heads of departments and paid as such."

SHOW TRAINS, CHI-MILWAUKEE.

Chicago, April 7. Special theatrical trains are being run now by the Chicago North Shore Railroad (elevated in town and electric all the way) both ways, nightly, between Chicago and Milwaukee and intermediate points. Edward D. Jennings, former general agent for the C. & N. E. has been appointed general agent.

Julian Alfred Recovering in Hospital.

In about another week or so Julian Alfred, the stager, will leave the Post-Graduate Hospital, New York, where he is recovering from an internal operation.

CRITICISM.

FLORADORA.

Revival of a musical comedy in two acts and three scenes, Century, April 8. There was great rejoicing for this favorite of 20 years ago, now sung and mounted and played far better than ever it was in its youth, proved to be an abundantly entertaining piece, with no disappointments in it for one who had thought it grand when he applauded the first production from the vantage point of a gallery seat.

Old Cusins musical comedy success was in its youth, proved to be an abundantly entertaining piece, with no disappointments in it for one who had thought it grand when he applauded the first production from the vantage point of a gallery seat.

Well sung and beautifully staged; rich in humor and melody.—Sun-Herald.

ED. WYNN CARNIVAL.

Revue in two acts and 15 scenes, New Amsterdam, April 8.

It is a good show, made so chisly by the irrepressible Wynn and a pair of first-rate comedian acrobats named Regal and Moore. Wynn for all that his mood is generally the same, never fails, and while he holds the stage the fun is as close to continuous as any one man can make it.—Times.

Carnival lacks plot, but it entertains. Clever vaudeville features, pretty chorus, and rapid-fire jokes plenty.—World.

Carnival is really a gorgeous vaudeville show containing every variety of humor and novel act, and enjoyable even when not viewed through the rose colored glass of a bottle.—Sun-Herald.

3 SHOWERS.

Musical comedy in two acts, Harris, April 6.

One voice notable in comedy. Audience gives Yara Rosen quadruple encore on first appearance. Next to Miss Rose the extreme vivacity of Anna Wheaton is important.—World.

In the music the hand of the music publisher is clearly visible. Many of the numbers will doubtless be sung and played around town for weeks, and in part, they are already being sung and played under other names. Each recalls something else. Yet the music is melodious and the dance tunes have good "riffs" and "riffs."

Twenty musical numbers and much contingent action are built about a good story told by William Gary Duncan, who wrote the book.—Sun-Herald.

LASSIE.

Musical comedy in three acts, at Nora Bayes, April 6.

"Kitty McKay," made over into new musical comedy. The music is colorful. Molly Pearson and new tenor make hits in new version of old play.—Telegraph.

OBITUARY.

Paul Ruez.

Paris, March 31.
Paul Ruez, at one time controlling the Folies Bergere, Olympia, Printania (now Luna Park), and Parisiana, died suddenly here March 15 from heart disease at the age of 60 years. He continued to manage the Parisiana, converted into a picture house, until his demise. He commenced as manager of the Folies Parisiens (now Concert

IN MEMORY
OF
EVA ALLEN

Born London, England, December 18th, 1884.
Died Philadelphia, April 20, 1918.
Gone, but not forgotten.

G. CLAYTON FRYE

Mayol) in 1893, and afterwards had the Bijou Concert and then La Fourmi, small cafe chantants.

John J. Lawler.

John J. Lawler, 35 years, a piano player and monolog artist, was the victim of illuminating gas in a lodging

IN LOVING MEMORY

Of Our Dear, Dear Friends
Who were killed by Ignorance at Eggle, Ill.,
March 18th, 1920.

Sam and Ada Beverly

We shall never forget them.
RENNEE FAMILY

room in Boston. Little is known of Lawler locally and what circuits he played could not be ascertained. The death was due to an accident.

Frank Robert Mackenzie, formerly with E. H. Solheim in "Himself" and "If I Were King," died at his home at

Glasgow, Scotland

IN LOVING MEMORY OF

EVELYN KELLER

Our Dear Friend
May her soul rest in peace.

Mr. and Mrs. Geo. Morton

Narragansett Pier, April 3 after a two month's illness of Bright's disease. He was in his 51st year. The deceased was

Glasgow, Scotland

IN MEMORY OF OUR DEAR FRIEND

BEN MANN

Gone, but not forgotten.
May his soul rest in peace.

Mr. and Mrs. Geo. Morton

Past Exalted Ruler of the Western Lodge of Elks. He was the son of Roderick and Sophie E. (Cricker) Mackenzie. He was a graduate of the Boston Latin School, and Academy of Dramatic Arts of New York.

The French actor Lerand, who has appeared at many of the best legitimate Paris theatres, died March 16, after a long illness. He was incurable and without means of living; a fund had

IN EVER LOVING MEMORY OF

SAM CHIP

Who died April 11th, 1917
MARY MARBLE

JOHN W. DRINNE

been started and reached 40,000 frs., which will now be invested for the widow.

Mrs. Helen Kessler, age 25, wife of Emil Kessler, Jr., connected with the Little Playhouse (pictures) at Mount Vernon, N. Y., died in the hospital there April 5 from gas poisoning, which was caused by an accident in her home.

SPORTS.

According to cable dispatches, Frank Moran electrified a large crowd at Holborn Stadium, London, Monday, with a victory on points over Tom Cowler in 15 rounds. Cowler subbed for Arthur Townley, the light heavyweight champion of Southampton.

After taking a pasting from Fred Fulton in Jersey, Moran was in bed for two days nursing his wounds. All of a sudden he took leave for London. Moran is very popular on the other side, especially in Paris. There he fought 20 rounds with Jack Johnson when the negro was good. Georges Carpentier, the French war hero and champion, refereed that contest.

Moran believes he will yet ascend to the top rung of the heavyweight ladder. He fell by the wayside after fighting Jess Willard in New York several years ago. The Great White Way was blamed for his physical downfall. To prove he could come back, Frank went to the mountains, rested for a few months, had an obstacle in his nose removed, and put up a gallant battle against Fulton. Frank was not exactly broke but the love of the game drove him back into the ring.

There is no chance of the Walker boxing bill becoming a law in the present New York legislature. It has been temporarily shelved. The reason is ascribed to the fact that this particular measure limited the number of licenses, and the small folks hollered so loud that the assembly members made up their minds to have it modified.

A former champion is said to be cleaning up in the ancient game of "African Golf." He is reported to have won nearly \$300 in the last two weeks, not counting what he grabbed at the various wrestling matches. He has so much money now that he is thinking seriously of investing most of it backing theatrical ventures.

John McGraw denies he had a scrap with Charlie Stoneham in Havana, but rumors will not let down that the Giant manager and the new owner fought a "private" setto in the Cuban capital. McGraw and Stoneham are jointly interested in the Giants ball team and Havana race track.

The Newark Sportsmen's Club handed their patrons the bunk Monday night. Only one of three scheduled bouts went through. That was the Willie Meehan-Al Roberts encounter. Dan O'Dowd sent word from Boston last Saturday that he would not be able to meet Gene Tunney, but the dailies were not informed of that fact. In the other star eight rounder, Charlie Weinert was billed to meet Ole Anderson. Weinert cut his cheek in training and was unable to appear. Meehan beat Roberts easily, but K. O. Sullivan, who subbed for O'Dowd, was no match for Tunney for the A. E. F. champion knocked him cold in one round. Clay Turner, who took Weinert's place, outpointed Anderson.

Lee Kraus, M. R. Sheedy and Willie Solar journeyed to Bowie, Md., last week for the opening of the eastern racing season. The latter two admitted being out of luck but Kraus claims to have come back \$90 to the good, after figuring \$25 per day as expenses.

Cornelius Fellowes sailed Wednesday for the other side with the St. Nicholas Rink Hockey Team. His wife, Mlle. Dazie, accompanied him.

Sammy Smith's services are in demand among the theatrical ball clubs for the coming season. Sam is undecided where he will play and may organize a team to represent the music publishers in the proposed theatrical league.

Mr. Albert Saunders

takes great pleasure in announcing that he will become associate manager of

NAT LEWIS

The haberdasher and theatrical outfitter at

1578-1580 Broadway

where he will be delighted to see his many acquaintances.

The International Film News photographers and the "dark room hounds" as they call themselves—have organized separate baseball nines. In addition to competing between themselves they have scheduled a number of matches with other press nines and a number of theatrical aggregations.

CALL FORD WEEKLY ADVERTISING.

Detroit, April 7.

The Michigan Exhibitors' League comprised a small percentage of the smaller exhibitors of the state. Its executive committee has asked its members not to contract for the Ford Weekly, calling it advertising and it has emphatically informed Fitzpatrick & McElroy, national distributors, that it would be willing to let its members show it if paid for same.

Frank Gebhardt, business manager, and John Odell, secretary of the League, visited the Ford plant last week and at a meeting this week will put the matter up to a vote of the members.

Some of the members have signed for the Ford Weekly regardless of the Association.

Manager Flynn of the Goldwyn offices, says he is taking contracts from many of the leading exhibitors in the city and state, despite the League propaganda. Pin Glechman, of the Broadway-Strand Theatre, who shows it for first run, does not consider the Ford weekly as advertising and contends that if he gets only one good release yearly it more than pays the cost of \$32 for the 12 months.

DEMPSEY PICTURE TURNED DOWN.

Charleston, W. Va., April 7.

As a result of protest from local and nearby posts of the American Legion, the serial picture featuring Jack

Dempsey will not be shown local houses.

Dempsey was a resident of this section of the state and locally well known.

TREASURER'S CLUB ROMANCE.

Chicago, April 7.

The new Treasurers' Club brought a romance. Arthur Esberg, treasurer of the Blackstone, organizer of the club, met Miss Gladys Ballard, assistant treasurer of the La Salle, at the first meeting. This week their engagement was announced, to be married in August.

CHAS. ALTHOFF

Headlining the Pantages Circuit

Sole Management JOHN GOLDEN



Vancouver Daily World
Charles Althoff, who has achieved considerable fame by his impersonation of the "Duke of Windsor," who is also well known as the Pantages Circuit, met with one of the heartiest receptions of his career when he appeared in his laughable disguise and talking act. His violin selections and his witty patter were the biggest hit.

Vancouver Daily Sun
PANTAGES
Charles Althoff Scores Big Hit in "Duke of Windsor"

Charles Althoff, who is favorably known to local theatregoers as the headliner at the Pantages this week, and that he has the confidence placed in him by Alexander Pantages is clearly indicated by the high-class nature of his act and the demonstrative manner in which it was received at yesterday's evening performance in his familiar act.

His comedy in "Duke of Windsor" is the best type, while his violin, as he only can use during intervals, is an act which fairly sparkling with merriment. Althoff is a whole show in himself.

FREE INSURANCE AND OTHER REFORMS FOR VAUDEVILLE

Important Announcement of Interest to Members of Profession Made by E. F. Albee in Extemporaneous Talk at Anniversary Celebration of N. V. A. Club.

By GLENN CONDON

Although the accomplishments of the National Vaudeville Artists, Inc., and the Vaudeville Managers' Protective Association, acting in a co-operative spirit for the good of the artist, have been numerous during the past year, the future promises still greater constructive reforms in the profession, according to E. F. Albee, who brought a message of hope and good cheer to a capacity crowd of vaudeville people at the beautiful N. V. A. Club on Forty-sixth Street last Thursday night. The occasion was the first anniversary of the opening of the clubhouse.

At 11 o'clock, following an evening of dancing and dining, Secretary Henry Chesterfield, of the N. V. A., introduced Mr. Albee. The crowd of artists that filled the spacious hall room and main lounge to overflowing rose to its feet and gave Mr. Albee an ovation lasting several minutes. His talk was a characteristic one, with no mincing of words, and there was no equivocation in speaking of his future plans and hopes.

"This has been called a one-man club," he said, "but such is not the case as you know. It is your club and everything that myself and my associates have put into it belongs to you."

He spoke briefly of the changed conditions in vaudeville during recent years and called attention to the fact that the financiers of the business who are spending their money to build new theatres are accomplishing the greatest good for the performer, as new theatres mean more employment for artists, "and after all," he concluded, "the main thing you want is work." He predicted that in a short time the old-fashioned, damp, unsanitary and inconvenient dressing rooms and other antiquated conditions would be entirely eliminated, and spoke enthusiastically of the splendid spirit of co-operation in this respect that is being shown by managers throughout the country.

"You artists," he declared, "are the foundation of the business. It has been said that I am selfish in the things I am attempting to do for you. That is true. I am selfish, for if I accomplish things for your good I am naturally making my investments and those of my associates more secure."

Loud and continued applause greeted his announcement of the fact that his long-cherished plan for life insurance for artists would be brought at the forthcoming annual meeting of the V. M. P. A., to be held in New York City.

"And it is going to become a reality," he stated. "It will mean that every member of the profession who is a member of the N. V. A. will be insured for \$1,000, without additional cost, and in the event of death the money will be paid over without delay or red tape of any kind. You owe it to yourself to belong to the N. V. A. and to see that every other member of your profession belongs, for without your own organization the Managers' Association cannot deal with you satisfactorily. They prefer to deal with you as a body, and the N. V. A. offers that opportunity."

"I belong to a number of clubs," he declared, "and I do not know of a finer club than this one; likewise, I do not know of a club that is self-sustaining. They are all operated at a loss, and the same is true of the N. V. A. The benefits to be obtained by membership in the N. V. A. are infinitely greater than the cost and can scarcely be measured in dollars and cents. In connection with the club I want to say that it has been extremely gratifying to me to hear from some of the very best people in New York that they never saw people conduct themselves better in any club than you folks conduct yourself here in the N. V. A. Club. It is mighty nice to hear such things about show people and reflects great credit upon our profession."

He further complimented the artists by referring to the fact that during the past twelve months the N. V. A. has loaned \$35,000 to performers and every cent of it was paid back. Later in the evening Mr. Chesterfield gave Mr. Albee credit for having helped to make possible the vast amount of charitable work that the organization has been doing, and little about which ever becomes publicly known.

In conclusion, Mr. Albee urged artists everywhere to not only join the N. V. A., but to be active and enthusiastic members of the same.

He stated that it is the artist's duty to make helpful, constructive suggestions.

"Do not complain in a vindictive, bitter spirit," he said, "but whenever you find anything that is wrong, take it up with the N. V. A. or the V. M. P. A. in a kindly, helpful, co-operative manner, and failing to get results with either of these organizations, take it up with me personally and I'll see that you get action."

Following the talk dancing was resumed, and refreshments were served downstairs in the billiard room. Mr. Albee spent some time in the club, meeting artists, and mixing with the happy throng. He seemed greatly pleased at the numerous expressions of confidence and good will from those present, and many performers who had never had the opportunity before of meeting him were enabled to do so and were thereby permitted to find out that he is a normal, good-natured human being like themselves, and not some of the things that he himself, in his speech, said he had been called in years gone by and which for a considerable period prevented the managers from accomplishing reforms they would have liked to make. The artists, he said, were advised to keep away from the managers. In the past two years, or since the artists and the managers met on common ground, more has been accomplished toward the betterment of vaudeville than took place during all the eighteen years of vilification.

Mr. Albee concluded by asking managers and artists to get together in a co-operative spirit and bring about a successful, happy and contented condition in this great institution called vaudeville.

4 FOUR GREATEST SONGS

LET THE REST OF THE WORLD GO BY

Greatest Ballad Hit E. R. BALL & J. K. BRENNAN Ever Wrote

Words by
J. KEIRN BRENNAN

Let The Rest Of The World Go By

Musical by
ERNEST R. BALL

Moderately with expression *With much expression*

In the struggle and strife We find in this life Really worth while at - ter
is the fu - ture to hold Just struggle for gold Whirling clear - er it waits out

REFRAIN *Tenderly with expression*

all I've been wishing to - day I could just run a - way Out where the west winds call. With some - one like you, a gal good and true, I'd like to have it
side A - way out of the breast Of the Woodchuck West A - cross the great Di - vide.

all be - hind and go and find 'Someplace that's known to God a - lone, Just a spot to call our own. We'll find per - fect peace, Where joy never can, Out
there be - come a kind - ly sky, We'll build a sweet lit - tle nest some - where in the west And let the rest of the world go by With by

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Greatest of all "FOX-TROT" Ballads — makes wonderful double — by J. K. Brennan & Bert Rule

Lyrics by
J. KEIRN BRENNAN

SHADOWS Will Fade Away

Musical by
BERT RULE

Moderate *Smoothly with expression*

When you came dear you took the sun - shine
Oh, how won - drous was an - y weath - er

in your smile; Since you left me Life is on - ly shadows All this while, that comes af - ter All those days of laughter,
Where we strayed; Then the sta - shine of a life is gray - er Seemed to fade this : down

Spel - low ev - ry where I stray; In the sun - mer - y sun - light, Or the win - ter - y mid - night, There's nothing seems right Since you wandered a -

way, Who knows when will meet dear? She - down at my feet, dear While - per you'll re - turn some day When you will

take me From dream - a - wake as Then all the sha - dows will fade a - way

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By ALFRED DUBIN
CLARENCE GASKILL
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Music by
ABNER SILVER

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"Burlesque Review" 12 Gayety Montreal
19 Empire Albany.
"Aviators" 12 Lyceum Columbus 19 Vi-
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"Bathing Beauties" 12 Gayety Minneapo-
lis 18-20 Gayety Sioux City.
"Beauty Revue" 12 Empire Cleveland 19
Cadillac Detroit.
"Beauty Trust" 12 Empire Toledo 19
Lyric Dayton.
Bahman show 12 Columbia New York
19 Empire Brooklyn.
"Best Show in Town" 12 Gayety Toronto
19 Gayety Buffalo.
"Bon Tons" 12-14 Park Youngstown 15-
17 Grand Akron 18 Star Cleveland.
"Boxtonians" 12 Columbia Chicago 19
Gayety Detroit.
"Bovarys" 12 Casino Boston 19 Grand
Hartford.

"Broadway Belles" 12 Standard St Louis
18-19 Grand Terre Haute 20-21 Park
Indianapolis.
"Burlesque Wonder Show" 12 Grand
Hartford 19 Jacques Waterbury.
"Cabaret Girls" 12-13 Lyceum St Jose
19 Standard St Louis.
"Cracker Jacks" 12 Bljou Philadelphia.
19 Empire Hoboken.
Dixon's "Big Revue" 12 Empire Providence
19 Olympia New York.
"Follies of Day" 12 Empire Albany 19
Cafino Boston.
"Follies of Pleasure" 12 Gayety Balti-
more 18 Folly Washington.
"French Frolics" 12-13 Grand Terre
Haute 15-17 Park Indianapolis 19 Gay-
ety Louisville.
"French Frolics" 12 Casino Brooklyns 19
Empire Newark.
"Girls de Looker" 12 Jacques Waterbury
19 Hurlig & Seamon's New York.
"Girls from Camden" 12-15 Broadway
Camden 16-17 Grand Trenton 19 Bljou
Philadelphia.
"Girls from Joyland" 12 Folly Washing-
ton 19 Trocadero Philadelphia.
"Girls Girls Girls" 12 Howard Boston 19
Empire Providence.

"Girls of U S A" 12 Peoples Philadelphia
19 Palace Baltimore.
"Golden Crook" 12 L O 13 Gayety St
Louis.
"Grown Up Babies" 12 Gayety St Paul
19 Gayety Minneapolis.
Hastings Harry 12 Hurlig & Seamon's
New York 19 Orpheum Paterson.
Hayes Edmund 12 Gilmore Springfield
19 Worcester Worcester Mass.
"Halle America" 12 Star & Garter Chi-
cago 18-20 Burchel Des Moines.
"Hip Hip Hurray" 12 Gayety Detroit 19
Gayety Toronto.
Howe Sam 12 Gayety Boston 19 Colum-
bia New York.
"Jazz Babies" 12 Olympic New York 19
Gayety Brooklyn.
Kelly Law 12-14 Eastable Syracuse 15-
17 Lumberg Utica 19 Gayety Montreal.
"Kewpie Dolls" 12 Victoria Pittsburgh
19 Penn Circuit.
"Liberty Girls" 12 Empire Newark 19
Casino Philadelphia.
"Lid Lifts" 12 Academy Buffalo 19
Empire Cleveland.

"London Belles" 12 Gayety Kansas City
19 L O.
"Maid of America" 12 Majestic Jersey
City 19 Perth Amboy 20 Plainfield 21
Stamford 22-24 Park Bridgeport.
Marion Dava 12 Casino Philadelphia 19
Minnar's Bronx New York.
"Midnight Maidens" 12 Mi Morris New
York 19 Majestic Wilkes-Barre.
"Million Dollar Dolls" 12 Gayety Pitts-
burgh 18-21 Park Youngstown 22-24
Grand Akron.
"Mischievous Makers" 12 Century Kansas
City 18-20 Lyceum St. Jose.
"Monte Carlo Girls" 12-13 Gayety Sioux
City 19 Century Kansas City.
"Night Owls" 12-14 Armory Birmingham
16 Auburn 16-17 Inter Niagara Falls
19 Star Toronto.
"Oh Franchy" 12 Haymarket Chicago 19
Gayety Milwaukee.
"Oh Girls" 12 Gayety Buffalo 19 Gayety
Richester.
"Pace Makers" 12 Empress Cincinnati 19
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"Parisian Flirt" 12 Empire Hoboken 19
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For That Novelty Song

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AS A QUARTET



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burg 15-17 Cohen's Foughkeepsie 19

Gayety Boston.

"Star & Garter" 12 Star Cleveland 19

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"Step Lively Girls" 12 Gayety Rochester

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Mar & Albert	O'Neill Peggy
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VARIETY

NEXT WEEK (APRIL 16)

ALL IN WHITE

The next issue of Variety will be without its Green Cover, all white, from its front page to the back page.

The size of Variety in white will be about 12 inches wide by 16 inches deep.

Pendleton The
Peyton Corse
Pinegro Earl
Pinkett By
Fotter W. G.
Powell Geo
Prest Neil
Price Lew
Pullman Doris
Purcell Fanny
Quintrell F. L.
Race Ruth
Rad & Gould
Randall F. M.
Rayfield Dolly
Reading Edwin
Reavia Ruth
Redding Earl
Reed Willard
Reynolds Maude
Riancho Thoro
Rice Josephine
Rich Harold
Rich Betty
Rich Nan
Robel Fred
Robel Dora
Roberts W.
Rogers Stanley
Roman Mabel
Roem & Cullen
Rosedale Lillian
Russell Helen
Sanpton & Curtis
Sarvole Irene
Saxon Trema
Schepp Mr.
Sebaston Carlos
Shattocks The
Sherman Theresa
Simonds Bobbie
Sinnal Lillian
Sinnal Norbert
Sney Wm
Sneath Evelyn
Slane Harriet
Skatello Bert
Smith Clarence
Sparkie Mable
Sparkie Alex
Stevens & Lovejoy
Strong Nellie
Sweeney John
Sully Estelle
Summers Betty
Taylor Laura
Taylor Marion

Thiessen H.
Thomson Paul
Toye & Anderson
Trainer Edw
Tremont Grace
Trotman Mabel
Tusand Otto
Valdare Gene
Van Alstyne Harold
Vance Violet
Vane Sybil
Vaughn Mr.
Vernon Stella
Vincent Sid
Vincent & Carter
Vivian Harry

Wacheta
Walsh Marie
Walters Bob
Walters Selma
Walton B.
Ward & Murray
Ware Richard
Watson H.
Watson Sisters
Weber Harry
Weems Walter
Wells Harry
West Helen
West Irene
Weston Mrs. A.
Weston Harry
Weston Nellie
Wheatler Gene
Whitfield Walker
White Millie
Williams Geo
Wilson Elsie
Williams Marion
Wilson Eliza
Wimot Dolly
Wilson Lewis
Wilson Winfred
Wilson Eleanor
Winter F. J.
Wolfe Marco
Wolff J. S.
Wood Britt
Worth Grace
Wray Ray
Wright J. P.
Wyer Fore
Yost Harry
Young Peggy
Young Emma
Zahn Betty
Zwingle Paul

A local corporation has been formed to buy and operate the Lyric Theatre in its present policy of musical concerts, opera, etc., and have an option on this property which expires soon. The price is \$250,000 agreed upon with the present owners but there is considerable doubt as to whether or not this amount will be raised in time. There is a great demand for this property by automobile people for garages and show rooms and it will be grabbed up promptly if the music lovers let this opportunity slip by. The New York, Philadelphia and Boston Symphony Orchestras have contributed largely.

BOSTON.

By LEN LIBBEY.

ORPHEUM, LOEW. — Pictures and vaudeville.

BOSTON.—Vaudeville and a feature film.

BLOND.—Pictures.

BOWDOIN.—Vaudeville and pictures.

ST. JAMES.—Vaudeville and pictures.

SCOLLAY OLYMPIA.—Vaudeville and pictures.

GORDON'S OLYMPIA.—Vaudeville and pictures.

GORDON'S CENTRAL SQUARE.—Pictures and vaudeville.

MODERN BEACON, FRANKLIN PARK, EXETER STREET, COLUMBIA, LAYCASTER, WALDORF, GLOBE, PENWAY.—Pictures.

PARK.—For but one week showing the feature film, "The Forbidden Woman."

SHUBERT.—The second and last week of "The Midnight Whirl."

MAJESTIC.—The last week of "The Magic Melody," which has struck here this season but which did not get the patronage it deserved in the first couple of weeks.

WILBUR.—The eighth week of "33 East" and still no time set for the withdrawal of the show.

HOLLIS.—"Bab," with Helen Hayes featured and getting plenty of publicity now on the sixth week and the indications are that this show will close the season for the house.

PLYMOUTH.—Final week of "The Girl in the Limousine," which has been here for weeks and which is due in Chicago when it winds up in Boston.

TREMONT.—Engagement of the latest musical show, "Chonour, Beacaire," opened Monday night. Show got away to a fine start with the reviewers and should pick up quite a little change while it stays here.

PARK SQUARE.—The finish of "Honey Girl" at this house and next week it moves over to the Majestic where it is due to stay for a while. Considered improbable that Harris will try to put it into New York for a few weeks to go and may hold it over longer and try to put it over big as a summer show something not at all impossible with a show of this type. At the Park Square it was one of the biggest money makers of the season and starting slowly got better and went over big at the finish.

BOSTON OPERA HOUSE.—Return of Marie Dressler in a legitimate show. Has been seen here only in vaudeville in late years. Opened at the opera house in "The Nightingale" on Monday night to a big house. Is classed with Jolson as far as this city is concerned as an individual drawing card. Much is expected of her and at any rate she will get over much better than "Chu Chin Chow" did on the return engagement.

COPLEY.—Henry Jewett Players using for this week "Pyramion," which is one of their favorites and which never fails to get over big.

ARLINGTON.—Another and the tenth week of the Craik players in the "Outraged Mrs. Palmer." Show will probably close this house and may not start on yet until next season.

HOWARD.—Park.

GAYETY.—"The Burlesque Show Wednesday."

CASINO.—"Jack Singer's Behman Show."

TREMONT TEMPLE.—"In Old Kentucky," a feature film.

BUFFALO.

By SIDNEY BURTON.
MAJESTIC.—"Angel Face," Business excellent. Show using twice the customary newspaper space.

SHUBERT.—"Tee," "Tumble Inn." Opened strong with indication of record week.

SHEA'S.—Vaudeville.

SHEA'S HIPP.—Film, "The Forbidden Woman." One Whiz.

GAYETY.—"Step Lively Girls."

ACADEMY.—"Beauty Revue." OLYMPIA.—"Cabaret De Loize, Richmond and Devere, Higgs and Ryan, Austin and Delaney, Russell, Gibson and Betty.

LYRIC.—Fr. Harmon, Frear, Baggott and Frear, Hawkins, Riley and Bruce, Luciana Luch, McConnell and Lockhart, "The White Dove," "The Lion Man."

STAR.—Mme. Doris's Celebrities, Dewey Trio.

EMPIRE.—Films, "The Long Arm of Manliness," "The Evil Eye."

STRAND.—Films, "Two Weeks," "His Royal Snyce."

FAMILY.—Film, "The Third Woman."

The Capitol, Triangle and South Park, opened Sunday. Representing an outlay of \$125,000 and seating over 1,200 people, the house will be devoted to pictures. Concert orchestra under the direction of Eric Hurdler. The Capitol, owned by G.

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THE BRITISH GUY
GRIFF

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At Kithley, Boston, the "Transcript" said: "Frank and his far-fetched fun-making proved the most amusing, and early in the fall Griff began these pleasing diversions," etc., etc.

You should see the people rushing to their seats to watch me.

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BALTIMORE.

The Wilson Amusement Co., owners of the Wilson Theatre, has filed plans for alterations and remodeling of Mesenah Protestant Episcopal Church building to connect it with the theatre. An entrance will be cut through both properties in the rear of each and the two joined. The alterations will cost \$50,000.

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Easy to sing—hard to forget

ARTIST COPY
ALABAMA MOON

Words and Music by
GEORGE HAMILTON GREEN



Al - a-bam-a moon com - ing out so soon, Shin - ing thro' the trees where ev'ning breezes gen - tly
creep, Col - ored fields of white, Sway - ing in the night, Dreaming of an Al - a - ba - ma moon. *Fine*

Dark - ies soft - ly hum, Ban - jos gent - ly strum (Gee) Mm Mm

Songs of Dix - ie land, Songs you'll un - der stand, (Gee) Mm *D.S. al Fine, (then to Refrain)*

REFRAIN
Moon - light down in A - la - ba - ma shin - ing bright,

Shad - ows soft - ly com - e steal - ing in the night, With

June birds fly - ing 'cross the fields of cot - ton so white,

Where the Al - a - ba - ma moon is shin - ing bright. *al Fine*

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HEAVY WAGES WEEK!

LAST WEEK (MARCH 29) WE WORKED
AT THE FOLLOWING PLACES:

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C. Hall and G. F. Hanny, who also run the Marine Theatre, will have change of bill daily. The opening feature was "Virtuous Vamp."

In connection with the work of raising the buildings on the site of the new Loew Theatre, the newspapers this week carried long accounts of the career of Loew.

George Lederer, in town last week in advance of "Angel Faces," drew down several columns in the morning papers with his memories of the early days of vaudeville, of which he admits he is the father. The interviews appeared to be on the level and made excellent reading.

The opposition squad in advance of the Ringling-Barnum & Bailey organization jumped into town last week and plastered everything in sight. The show is to not due till June 10, but the move is to forestall the Hagenback show, which plays here May 30. No signs of the advance men of the latter organization has yet appeared.

The season at the Teck will continue until the middle of June. The house will remain dark through the summer.

Plans for a new picture and vaudeville theatre and office building costing \$2.

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\$50,000 were announced last week by Morris Slokin, manager of the Olympic. The site will be at Broadway and Washington street, covering the ground now occupied by the Lyric and Family theatres. The building will be eight stories high and the theatre will have a seating capacity of about 4,000. It will be operated by the company which now runs the Olympic and Lyric. Under the new arrangement, one theatre will take place of three, the Olympic. It is said, being closed and Family and Lyric close away with.

Walter J. Haas's production of "Lawrence Eyre's new play, "Martinus," with Josephine Victor, is due here next week. It is described as a romantic comedy dealing with West Indian life.

CLEVELAND.

By WILSON ROY.
OPERA HOUSE—Ruth Chatterton in "Moonlight and Honeyuckle."
STUBERT-COLONIAL—Thurston the magician.

PROSPECT.—Joseph W. Payton Stock Co. in "Pearl."

KEITH'S—Wellington Cross, Jack Wilson Trjo, Shelah, Terry and Co., Claudia Coleman, Frank Conroy and Co., Clifford & Wills, Masters and Kraft, The Briants and Four Readings.

LOEW'S LIBERTY.—Purple Leaf Minstrels, "The Girl in the Basket" Wilfrid Du Bois, Burke and Durkin, Ford and Goodrich and pictures.

MILES.—Four Casting Campbell, Tom Nawa & Co., Redford and Meeker, Mason and Cole, Beatrice Morrell Sextet and pictures.

MILES GRAND.—Oklahoma Four, Cockley, Dunlavy and Co., The Wamboos, Darry and Fido, Willie and Bill James and pictures.

FRISCILLA.—James J. Morrison and Co., Dennis Brothers, Redman and Wala, Eloy's Merry-makers, Burkhardt and Roberts, Five Violin Misses and pictures.

EMPIRE.—Charles M. Baker's "Temptations."
STILLMAN.—All week, Norma Talmadge, "The Woman Giver."

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Thomas, "Youthful Folly."
STRAND AND METROPOLITAN—
Gertrude Farrar, "The Woman and the
Puppet."
STANDARD—Hope Hampton, "A
Modern Salome."
KNICKERBOCKER—William Farnum,
"A Tale of Two Cities."
ORPHEUM—Dustin Farnum, "The
Corsican Brothers."

Among the offerings at five vaude-
ville houses, only two "singles" are
billed this week—Claude Coleman at
Keith's and Wilfrid Du Bois at the Lib-
erty.

Disappointment has been keen here
over the cancellation of Al Johnson's en-
gagement at the Shubert-Colonial next
Monday. This was one of the "lit-bit"
in anticipation. Bertha Raich in "The
Riddle Woman" will replace "Sinbad."

The Play House Players announce the
production of "The Tidings Brought to
Mary," by Paul Claudel for four nights,
starting April 9. As has been the rule
hitherto, the members of the organiza-
tion are responsible for the complete
offering.

The vocal quartet—Owen Kane, Frank
Harrington, Doc Austin and Al Worth-
which has been appearing at the Strand
for the past eight weeks, closed their en-
gagement there Saturday night.

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When I take some girly out once
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I'm the man who drives the ladies wild,
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The hero in 3 weeks won out on his looks;
What I could do in 3 weeks would fill 20 books.
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Minneapolis, Minn.—215 Pantages Theatre Bldg., Arthur White

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New Orleans, La.—St. Charles Hotel, Nick Lang
Seattle, Wash.—601 Montellus Bldg., Jack Hayden

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How to obtain a simpler, easier way to shave, a real delight. How this way saves time and keeps the skin in fine condition. A free trial tube will give you complete evidence.

SHAVAID, a scientific discovery, softens the beard instantly. It does away with all other preparations, such as hot towel applications and severe rubbing.

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Merely coat the beard completely with Shavaid, then apply your favorite lather. Then shave.

And it will be such a shave as you've never experienced before. The blade will glide over smoothly, and there won't be that old-time pulling.

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Note that Shavaid does away with hot towel applications and rubbing in the lather.

Both are bad for the skin. Heat brings the blood to the surface at the wrong time. It induces abrasions. And then you have to use a styptic stick.

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Shavaid gives a luxury shave, for it is in itself a cooling, healing emollient. It takes the place of after-shaving preparations.

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It keeps the cuticle firm, smooth and in healthy tone.

You'll appreciate

all this, once you use Shavaid. You'll discard all the frills.

You'll agree with thousands of men the nation over that shaving comfort has come at last, after all these years.

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Softens the beard instantly

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Saves time and trouble

—no hot water, no "rubbing in" of the lather.

Protects the face

—skin remains firm and smooth.

Removes the razor "pull"

—harsh ways age the skin prematurely.

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UP to the present time it has been almost impossible to get a face powder to stay on the face longer than it takes to put it on. You powder your nose nicely and the first gust of wind or the first puff of your handkerchief and away goes the powder, leaving your nose shiny and conspicuous, probably just at the very moment when you would give anything to appear at your best. A specialist has at last perfected a pure powder that really stays on; that stays on until you wash it off. It does not contain white lead or rice powder to make it stay on. This improved formula contains a medicinal powder doctors prescribe to improve the complexion. In fact, this powder helps to prevent and reduce

enlarged pores and irritations. It is also astringent, discouraging flabbiness, crow's feet and wrinkles. This unusual powder is called La-may (French, Poudre L'ame). Because La-may is pure and because it stays on so well, it is already used by over a million American women. All dealers carry the large 60-cent box and many dealers also carry the generous 30-cent size. When you use this harmless powder and see how beautifully it improves your complexion, you will understand why La-may so quickly became the most popular beauty powder sold in New York. We will give you \$5.00 if you can buy a better face powder anywhere at any price. **HERBERT ROTSTON, Dept. W, 18 East 18th St., New York.** Save this notice.



wall, is representing Chicago interests in search of a site for a theatre and hotel building in the Southern Indiana metropolis. Plans call for a six to eight story hotel with a theatre seating 1,000.

Evansville is to have another theatre in the near future. It will be named the Liberty.

Joseph Schilling, of Connersville, manager of a theatre which was robbed of \$1,500 two weeks ago, found part of the safe blowing equipment of the yeggs behind a radiator in the box office.

Preliminary certificates of dissolution have been filed with the secretary of state by the Meridian Amusement Co. and the Richmond Amusement Co., both of Ft. Wayne.

Edwin Clifford, John P. Barrett and Nellie Wyckoff are incorporators of the Gary Amusement Co. of Gary. The capital is given as \$5,000. They operate a picture house.

Two projection machines were destroyed in the projection room of the Baby Grand Theatre at Elwood when a film exploded. The operator saved his life by leaping from his booth. The audience passed out in an orderly manner. Loss is covered by insurance.

Meredith Nicholson, the author, will satisfy the ambition of a lifetime April 20. According to the writer himself it has always been his secret desire to sing before a real audience on a real stage. Now his fondest hopes are to be realized. He will sing a song of his own composition in a musical comedy written by an Indianapolis woman, which is to be presented by amateurs at the Hurst for the benefit of the Boy's Club Association of Indianapolis.

Lieut. Robert N. Eichelsdoerfer, former Indianapolis newspaperman, last week resigned his commission in the regular army to become publicity and advertising manager for the P. J. Rembusch Motion Picture Enterprises, operating theatres in Indianapolis and Shelbyville.

NEW ORLEANS.

By O. M. SAMUEL

TULANE—Guy Bates Post in "The Masquerader."

LYRIC—Gaines-Sherman Co. (colored).

STRAND—Constance Talmadge in "In Search of a Singer."

LIBERTY—"The Tree of Knowledge."

GLOBE—Norma Talmadge in "A Daughter of Two Worlds."

TRIANGLE—"Even as Eye."

TUDOR—"The Sporting Duchess."

Guy Bates Post is playing a return engagement at the Tulane this week in "The Masquerader." Next week, "The Wanderer."

Ed Schiller is in New York for a fortnight. The Low Circuit is using several feet of film in its weeklies showing the opening of the Vendome, Nashville.

Earl Edmondson, representing Pantages, was here the early part of the week.

Mickey Markwood, the burlesque comedian, suffered a nervous breakdown and returned to his home in this city for the remainder of this season.

Arthur Dagon has been routed over the Low time and appears at the Crescent shortly.

Strictly Personal.—Ray McNamara is a father—girl.—Arthur White was the first

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SISTER

ANITA

(The Dainty Beauty)

Brilliant Dancing—Gorgeous Costumes—Elaborate Settings

"Clipper," March 17th, 1920
Proctor's 125th Street

Magee and Anita closed the show and not only held them seated but made them wait more. A boy and girl make up the act and almost succeeded in stopping the show. The boy opens with a song, followed by a Scotch dance by the girl who is graceful and light as a feather on her feet. She later goes through a series of rope climbing stunts which her gracefulness is marked. The boy does a horrible, then a Chinese, and scores individually, as does the next number when both make a pretty spectacle. They break into a sort of hesitation waltz and move about as one. They close with a fast dance that sets the house crazy.

R. O. G.

BOOKED SOLID

U. B. O.

"Democrat," Waterbury, Conn.,
December 19th, 1919

Poli's

Magee and Anita, a clever pair, offered one of the prettiest and neatest dancing acts that has played the Poli house in many a day. The act is well costumed, and a beautiful setting of oriental atmosphere makes this a real vaudeville production.

Next Week (April 12) B. F. Keith's Bushwick, Brooklyn, N. Y.

Thanks to MR. E. F. ALBEE, EDDIE DARLING and others.

Representatives AARON KESSLER and EDWARD RESNICK



B. F. Keith's Palace, Next Week (April 12)

JOHNNY

SULLY

AND

MURIELL

THOMAS

In George Choo's Beautiful Production

"UNDER THE APPLE TREE"

B. F. Keith's Colonial This Week (April 5)



MR. JAMES HARGIS CONNELLY

OF THE

HIXON-CONNELLY STUDIOS, KANSAS CITY, MISSOURI, will open his Summer Studio in New York City in May or June. Mr. Connelly is taking this step to make it possible for those artists to be photographed by him who cannot come to Kansas City.

Herewith is space to be filled in by those desiring to be photographed by Mr. Connelly during the season in New York. Fill out the space herewith and mail to Mr. J. Foster Kanatzar, Personal Manager for Mr. James Hargis Connelly, and announcement will be mailed you, giving correct address, so you can call at Studio and make arrangements for a sitting.

MR. J. FOSTER KANATZAR,
Personal Manager for
MR. JAMES HARGIS CONNELLY, of the
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Lobby, Hotel Baltimore, Kansas City, Mo.

I am interested in having the opportunity of being photographed by Mr. Connelly and below is my correct name and address where I can be located.

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City.....

Rialto to don a straw lid. It has a green band, but even a green band can rehearse—Gus Lewenberg has taken out "Peck's Bad Boy." It has a short cast, numerically but not financially—The Palace has a ball club—Clyde Tait, formerly assistant manager of the Strand, is now in charge of the Saenger house at Alexandria.—H. C. Widemeyer, of the Saenger forces, announces his engagement to Eleanor Duffy.—Bert Tiller, manager of the Arcade, Lake Charles, is a local visitor.—J. C. Flaherty, of the Republic Exchange, is visiting New York.—Dad Hogan, doorman at the Orpheum, has a cold.—Frank Maricotte, the Orpheum treasurer, will spend the

summer in Portland, Ore. A certain girl lives there.—The office of the Crescent is being painted, at the behest of Walter Katman. His assistant, Rodney Toups, is suffering from boils.—Placing an advertisement in a theatrical paper without circulation is just like sticking a 3-shoot in a dark alley.—Nick Smith will work for the Pearce interests during the heated period.—Winston's sea lions are to be given a vacation in the surf at Atlantic City before they are taken to South America in July. The act closed its vaudeville tour here.—According to Colonel Tom Campbell, the Tulane will not be rented to schools for commencement exercises, as is, usually the case.—The

Strand has rabbits, lilies and bells for its Easter week decorative scheme.

OKLAHOMA CITY, OKLA.

Sam Caporal has closed a contract for construction of a picture palace on a site with 100 feet frontage, on C and Robinson streets, Capital Hill, a suburb town of Oklahoma City. Work will commence immediately and Mr. Caporal expects to open about May 15.

A charter was granted March 25 to the Motion Picture Board of Trade of Dallas, Texas. No capital stock. Incorporators, C. E. Ezell, Dave Reed and N. E. Depinet,

all of Dallas. The purpose clause says that the corporation is formed for benevolent and educational purposes and for mutual co-operation and benefit of its members engaged in the picture industry.

A straw vote was taken last week at Wichita Falls, Texas, under the auspices of the local theatres on the question of amusements. The vote was more than two to one against Sunday shows of any kind. A number of churches and Sunday schools were active in their opposition and the County Attorney had announced previous to the vote being taken, that no Sunday shows would be per-

PEOPLE WHO HAVE CONTRACTS FOR

"FOLLY TOWN"

hold good. Show opens May 17 for Summer run at COLUMBIA THEATRE, New York. Acknowledge this call to JAMES E. COOPER, Suite 601-8 Columbia Theatre Building, New York.

REHEARSAL CALL WILL APPEAR LATER.

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FOURTH SEASON WITH SELLS-FLOTO CIRCUS

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WEEKS, APRIL 3 TO 17

COLOSIVM, CHICAGO

Assisted by BROWN'S SAXOPHONE SIX

BARNES AND LORRAINE

In "SIDE-TRACKED"
By JACK LAIT

APRIL 12, 13, 14—LOEW'S METROPOLITAN, BROOKLYN

Direction, AL FREEMAN

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mitted in Wichita Falls, regardless of the outcome of the straw vote.

PITTSBURGH.

By COLEMAN HARRISON.
GRAND—Pictures.
OLYMPIC—Pictures.
LIBERTY—Pictures.
GAYETY—Burlesque.
ACADEMY—Burlesque.
VICTORIA—Burlesque.
SHERIDAN SQUARE—Vaudeville.
LOWE'S LYCEUM—Vaudeville.
HARRIS—Vaudeville.
PERSHING—Stock.

Despite the fact that the show is playing against Jolson, "The New Dictator" played to capacity, opening Monday at the Nixon. The cast is headed by Frank Craven and includes Gladys Caldwell and Marion Sunshine among others.

As was the case with "Sinbad," the advance sale for the "Follies" was set ahead two days.

Another addition has been made to the Nixon staff. George A. Varley has given the post of assistant treasurer to Austin Dougherty.

Jolson continues to draw throngs to the Alvin. Charlotte Greenwood, in "Linger Longer, Letty," next.

John Drew is attracting crowds to the Pitt in "The Cat Bird." Though he has aged considerably since his last appearance here, he scored as heavily as in the former days on opening night.

A rumor that gained ground locally last week said that the recent addition to the Shubert interests by the purchase of the Pitt has caused A. L. Erlanger to purchase a site whereon he will build

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Quartette Arrangements and Double
Versions NOW READY FOR YOU

WIRE, WRITE or CALL

WHEN YOUR SHIP COMES IN

Andante semplice

Some-time skies seem gray, dear,
But - not by the clouds, dear,

Oh, so gray, dreams seem far a - way, dear, Far a - way,
Else are they in your heart, you know, dear, This is how,

Walking seems so long, dear, Ev-ry-thing seems wrong, dear, But just try to smile and say:
So look up and you, dear, But it seems in - true, dear, Not to seem but to be true,

Things will change an - oth - er day and keep watch - ing for your ship or Dreams, dear!
Smiles will chase the blues a - way And keep watch - ing for your ship or Dreams, dear!

REFRAIN

Wait till your ship comes in, Wait till your ship comes in, From the
far a - way Port of Wash - ing Land, Where Dreams come true; Wait till your
ship comes in, Wait till your ship comes in, With a won - der - ful out - go of
Love, my dear, And all for you.

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another playhouse. If built, the new house and the interest Erlanger has in the Nixon will about equalize matters.

Ralph Remley, former leading man with the Harry Davis Stock Co. here, is a member of the cast which is playing a skit at the Davis this week.

Fiske O'Hara in "Down Limerick Way" is appearing at the Duquesne this week. "Tiger Rose" next.

PROVIDENCE.

By KARL K. KLARK.
SHUBERT MAJESTIC—"Chu Chin Chow," which played to record breaking houses here last season, returns for another week's engagement with an exceptionally large advance sale and promises of nearly equally last year's high mark.

OPERA HOUSE—Boston English Opera Company presenting "Robin Hood" and the "Solemn Girl."
E. F. ALBEE—Last week of present vaudeville season with bill headed by Helen Keller, well known personally in this section of New England where she was born and educated.
HAYFLOWER—Mayflower Stock Company in "Eyes of Youth."

B. F. KEITH'S 81ST THEATRE—THIS WEEK (April 5)

George LIBBY and SPARROW Ida May

"THE ESSENCE OF NOVELTY" in DANCE, SONG and TRAVESTY

Assisted by EDDIE MAHONEY

A HIT BOTH COMEDY AND ARTISTIC

Direction, PETE MACK

AN ARTIST OF INTERNATIONAL FAME

ELEANORE COCHRAN

America's Premiere Song Bird of the Super-Eminent Class

Accompanist, ROYAL BERNARD

This Week (April 5) Keith's, Orpheum, Brooklyn.

Next Week (April 12) Keith's, Bushwick, Brooklyn

Then Keith's, Boston; Keith's, Washington, and Keith's, Riverside, New York

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We have just completed our Spring collection of scarfs, coats, stoles, and novelty fur pieces. If you are thinking of furs, we urge you to see this unusual display. The values will urge you to buy.

As manufacturers, we offer you the best values at the lowest prices.

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S. W. LONDON

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EMERY—Vaudeville in which Minnie Harrison, a Providence girl, has a headline position.

FAYS—Vaudeville and pictures. Lillian Evangeline Johnson's "Dixie Revue" with a local cast of juveniles one of the features.

EMPIRE—Frank X. Silk ("Atta Boy, Horace") and his "Jazz Babies," is the week's burlesque offering.

The last concert of the season here by the Boston Symphony Orchestra was given Tuesday night in Infantry Hall before the usual overflowing house.

Caroline Lazari from the Chicago and Metropolitan Opera companies and Rudolph Ganz, composer-pianist, were heard by a big house at the Shubert Majestic Sunday afternoon in the last Stelner concert of the present season.

Rehearsals began this week for the opening week's play, "A Tailor Made Man" of the twentieth season of the B.

KEITH'S ALHAMBRA, THIS WEEK (April 5)



Direction, MORRIS & FEIL

F. Albee Stock Company in the new B. F. Albee Theatre. The first of the company's members arrived last week and the newcomers are fast making themselves at home in Providence.

Plans are being made for the eighth annual banquet of the Rhode Island Society of Magicians to be held here May 1. This organization, the largest in the country outside of one in New York, plans a big time at the coming event. The committee in charge of the arrangements includes C. Foster, Fenner and Mrs. Fenner, Mr. and Mrs. C. and L. Bryant, W. R. Williston, W. J. Satchell, Leslie J. Murray, Joseph Faria and E. L. Simons.

ROCHESTER, N. Y.

By L. B. SKEFFINGTON.
LYCEUM—James K. Hackitt in "The Rise of Silas Lapham," first half; "Aftermath," second.
TEMPLE—Vaudeville.
GAYETY—Low Kelly "The Submarine Man."

FAYS—Eight Harmony Girls, Stewart-Black Company, Bennett Twins, Flying Russell, Chapelle and Stenck, She and Carol; screen feature, Rex Beach's "The Silver Horse."

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FAMILY—Johnstone's Comedy Circus, Naval Base Quartette, Bill and Irene Tolack, Morris and Brown, Girard Brothers, first half; New Nestor's Sweethearts, George Randall and Company, Mae and Mack, Rosann, Marion and Howard, second half.
VICTORY—"Oh Billy," musical comedies, and Alice Brady in "Sinners," film, first half; Mary MacLaren in "The Road to Divorce," second half.
RIALTO—Clara Kimball Young in "Dyers of Youth."
PICCADILLY—Mae Murray in "On With the Dance."

The plan of Rochester theatre men for carrying entertainment to the shut-ins in hospitals and private residences was inaugurated this week with success. Boxes have been placed in lobbies and the public invited to drop in pennies. An operator has been engaged to operate a portable picture projection outfit and two or three shows are given daily.

Because of unsettled labor conditions and tremendous cost of building, it is doubtful if the Regerson Corporation will erect its new million dollar theatre here this year. The company operates the Regent, Gordon and Piccadilly and planned to get the new house under construction by April 1.

B. B. Gutstadt, owner and former manager of the Smith Opera House at Seneca Falls, has resumed management. The lease held by the Comford Amusement Co., of Seneca Falls, Pa., has been surrendered, but the company will continue to operate the Regent.

The Fisher Theatre, Canadigua, has been taken over by George B. Bachman, of Seneca Falls, and John P. Acker, of Auburn, from F. C. Fisher of Seneca Falls. The house will be known by its old title, the Temple, and William Wade, of Auburn, will be the manager.

Beginning this week the Americanization Committee of the Chamber of Commerce will begin an active campaign with pictures to further the work of Americanization in this city.

"The Homelands Exhibition" will be staged in the buildings at Exposition

Samuel T. Freeman & Company

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AT 12 M.

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This is a Modern Fragment Theatre Property, seating about 1,000 people. In addition, there is a hotel and a dance and factory property.

The three buildings—Theatre, hotel and factory—are constructed entirely separate and the purchaser would dispose of them singly.

Great interest in one of the widest streets in Philadelphia, with double line of pictures and in a most business neighborhood. The property is only accessible from all parts of the city.

For particulars, terms, etc., on application to the Auctioneer or Auctioneers.

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Park during the week of April 10-12. It is a show of the arts and ideals of foreign lands, staged by local people from those countries.

"The Sweetheart Shop" held up good to the end of the week at the Lyceum. It looks as though it will do equally as good as "The Night Hawk," in the big cities.

STRACUSE, N. Y.

By CHESTER B. BAHN.
WIETING—All the week, "Honeydew," the new Zimbalist & Sichel comedy. The only real difficulty with this show in the opinion of the local first nighters is that the dew is still on it. It requires some smoothing down and toning up before it will hit the Broadway stage. Jack Herbert, who penned the book and lyrics, has given a real farce as far as plot is concerned, with the assistance of Zimbalist's score, the product in some instances reminds of Gilbert & Sullivan. The "Jazz Bug" cantata and "Drop Me a Line" are the high spots musically. The cast is the main is well selected, with George Banoroff as Honeydew looming up as a real and Rames Dalting and Beth Welsh, too, score. According to the dope going around, the show may close Saturday. It ran a week in Providence and two weeks' run in the nature of a tryout. If successful here, the show will

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Appearing Second After Intermission, Following Ciccolini

Week April 19—Keith's Riverside, New York

Week April 26—Keith's Alhambra, New York

Week May 3—Keith's, Philadelphia

Many thanks to MR. DARLING, MR. SCHANBERGER and all others who have encouraged us with our new act, and not forgetting MR. JULE DELMAR.

Direction, ROSE & CURTIS

be given an autumn presentation.
EMPIRE—First half, "The Harvest."
 To many, the plan and purpose of this Edwin Boyle piece are singularly reminiscent of those Southern plays for which the Rev. T. A. Dixon claimed a high moral and religious purpose, but which, beyond filling his pockets, served only to revive and inflame race hatreds at a time when they were dead or dying; and to questionable ethics. "The Harvest" adds laws of falsifying purpose and faulty construction. Last half, "The Rise of Silas Lapham."

B. F. KEITH'S—Vaudeville.
BASTABLE—First half, "Burlesque Ragway." Morton and Russell with Eddie Shubert and Billy Spellman now featured, and surrounded by an excellent supporting company, this is one of the best here this season. Friday-Saturday, "Uncle Tom's Cabin."

TEMPLE—Vaudeville.
CRISCENTI—Vaudeville.
ECKEL—All the week, film version of "The Confession." Doing excellent business.

STRAND—First part, "The Forbidden Woman."
SAVOY—First part, "Dude."

The Empire will split next week between "Just a Minute," first part, and "The Canary," last part.

The Wisting for the last half of next week will have "The Unknown Purple" for a return trip.

William J. McCarthy, Syracuse comedian, has returned home after a long season, and will take a rest in these parts.

The Syracuse Center of the Drama League will give a reception Friday

"BITS AND PIECES" FROM THE PRESS

No. 3

Santley's Act Sensation at Palace

Musical Comedy Idol and Ivy Sawyer Set New Standard for Vaudeville with Their Offering of Rarest Charm

Vaudeville achievement reached a new high level at the Palace yesterday, carried to its pinnacle by Joseph Santley and Ivy Sawyer and their company in thirty minutes of endeavor. The cause—"Bits and Pieces," produced by Hassard Short. The effect (or it should be)—a new record in Palace runs. It would be difficult to predict the length, but it is certain to be weeks.

The offering embraces songs and scenes from Broadway legitimate successes, but in sheer entertainment merit, with its only thirty minutes, it scores above most of the recent musical comedy hits with their programmes covering two and a half hours.

The act is nothing short of a sensation, which automatically sets down March 22, 1926, as the date of the birth of a new triumph in vaudeville. Gorgeously and perfectly staged, it carries distinction and beauty from first to last in perfect harmony with the rare talents of Mr. Santley and Miss Sawyer and their company of clever and bewitching girls.

One cannot recall another such an ovation ever given at the Palace as was accorded this charming couple and their cohorts at the opening yesterday afternoon. It went to the point of howls of delight and—rarest of rare happenings in vaudeville—demanded the curtain appearance of the producer.

afternoon at the home of Mrs. George Modure in honor of James K. Hackett.

The Strand, Binghamton, offering pictures and vaudeville, will remain open during the summer months, but will cut the prices to 15 and 25 cents for matinees and 15, 25 and 35 for nights.

Syracuse theatres are observing daylight saving. The Bastable, however, has delayed its curtain for 15 minutes, the curtain going up at 2.30 and 8.30 p. m.

Hugo Felix, composer, and Mrs. Catherine Chisholm Cushing, playwright, dropped into Syracuse late last week to pass on their joint work, "Lesale," prior to its New York premier.

Harry E. Morton, of Oswego, has taken over a 30,000 amusement park at Nashville, Tenn. Harold Taylor of the Morton force at Oswego goes to Nashville this week to take charge as manager.

The Syracuse Opera Asso. is scheduled to complete its organization late this week when it meets to adopt by-law. A constitution was accepted this week. Mrs. Frederick S. Honsinger has been elected president.

Syracuse is at last to have a municipal band. George F. Wilson, well known professional musician and, for years head of his own band, has been appointed municipal bandmaster. The band will have a personnel of 40.

The Carthage village fathers have adopted resolutions permitting Sunday pictures, provided the proceeds are either for religious or charitable purposes. The resolution was adopted as a petition presented by the Rev. G. J. Dermody, pastor

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HARRY

and

GRACE

ELLSWORTH

With GEORGE CHOOS'

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of St. James Church, asking permission to present "The Transgressor." In the Carthage Opera House on Easter. The Protestant clergy, of Carthage, is decidedly opposed to Sunday shows, whether given under church auspices or not. Through the Ministerial Association of Carthage, they are out with a red hot statement asserting they had no part in the passage of the resolution.

According to J. E. Michaels, executive chairman of the New York State Motion Picture Exhibitors' League, the proposed bill which will permit the attendance of

minors at pictures "outside of school hours," has the approval and support of women's clubs and social welfare organizations in different sections of the state. Mr. Michaels states that the legislation will provide that each theatre shall reserve a special section for children, and shall have a matron in attendance. The bill proposed received the O. K. of the exhibitors at their recent convention in Utica.

Three years in the Federal penitentiary in Leavenworth, Kan., was the sentence meted out in Detroit by Judge George

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Willie Carl Ackerman, Syracuse dancer, convicted in Detroit of marrying Louise Cody of that city "over the telephone" when he was already married to Mrs. Mabel Clark Ackerman of this city, drew from two to five years in the Michigan State prison.

The Star, Ithaca, inaugurated a new policy last week. Hereafter, there will be but one vaudeville performance at night. Instead of the second show, there will be a super-feature picture, to be changed each half of the week.

The Syracuse box office boys have organized a treasurer's association, with William Brown of the Wisting and Sam Rosenberg of the Baitable as the leading culprits. The association is now engaged in putting over its first annual dance.

The announcement was made Tuesday of the consolidation of the corporate ownership and management of the Star, Crescent and Strand theatres, Ithaca, N. Y. The consolidation or merger will become effective April 17.

A new company to control the three motion picture and vaudeville houses is

now in process of incorporation and will be known as the Ithaca Theatre Co., Inc., with capital stock of \$100,000. The directors are Frank W. Grant, Patrick Driscoll, Dr. John E. Howe, Wm. A. Dillon, Fred E. Howe, Frederick E. Bates, Charles L. Hamer, Wm. M. Driscoll, Henry A. Carey. The officers will be: president, Dr. Fred E. Howe; vice-president, Wm. A. Dillon; Charles L. Hamer, secretary; Henry A. Carey treasurer. The policy of the Crescent and Strand theatres will remain practically unchanged, the Crescent continuing with pictures and the Strand vaudeville and pictures. The Star will eliminate vaudeville and display only pictures.

The L. G. Brady Amusement Enterprises of Geneva, N. Y., have been incorporated. The concern starts with a

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April 2nd, 1928

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Dear Friends:—

A letter has just been sent to Johnson Baker & Johnson, advising them that, that portion of their act wherein they make comedy points by the throwing and manipulating of hats is a direct infringement on your act and from the testimony offered, the committee has instructed them to eliminate from their routine that portion which infringes on your act.

Yours very truly,

HC/RS (Signed)

HENRY CHESTERFIELD,
Secretary.

capital of \$75,000 and the following directors: L. G. Brady, C. C. Davison, F. H. Terry, A. W. Bosworth, E. B. Tilden. The new concern holds an option from Pierce & Nagel on the Temple and will take up the option.

VANCOUVER, B. C.

By H. P. NEWBERRY.
EXPRESS—Edythe Elliott in "The Tiger Lady." Miss Elliott scored in a vampire part being accorded excellent support by Ray Collins, Robert Laurence and other members of the company. Next—"Upstairs and Down."

AVENUE—39-41, Gus Hill's "Bringing Up Father in Society" for a three-day engagement.

ROYAL—D. W. Griffith's "Scarlet Days," first time this picture has been seen here. It is also being played at the Maple Leaf Theatre, both houses being controlled by Columbia Theatre, Ltd.

JAMES CORBETT in serial "The Midnight Men" is also on bill.

ORPHEUM—Olga Petrova headlines vaudeville bill.

FANTASIES—"Girls Will Be Girls" top bill.

COLUMBIA—Loew-Ackerman-Harris vaudeville and pictures.

ARENA—Ice skating and hockey.

REX—"Basil King's" "The Street Called Straight," a Goldwyn picture.

DOMINION—Paramount-Artcraft pictures.

COLONIAL—Irene Castle in "The Invisible Bond."

MAPLE LEAF—Griffith's "Scarlet Days."

BROADWAY—"Everywoman" film.

KITILANO—Pauline Frederick in "The Feast of Roaring River."

GRANDVIEW—Katharine McDonald in "The Turning Point."

"BITS AND PIECES" FROM THE PRESS

No. 4

VARIETY

Joseph Santley-Ivy Sawyer Co. (5); "Bits and Pieces" (Musical Comedy).
36 Minutes; Full Stage (Special Sets). Palace.

A magnificent vaudeville act and production is this latest of Joseph Santley's, which has been superbly produced by Hassard Short. It's classy and clean all the time; 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. Mr. Santley, one of the stage's best juveniles, makes the turn the ultra-classy production act of vaudeville. 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. But the entire thing sets a new and high mark for vaudeville—it's vaudeville at its peak today, an elevation that is a real evolution. 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.—*Sim*.

NATIONAL GLOBE PRINCESS.
PROGRESS FAIRVIEW—Films.
John Ellinger is a new member of the Progress Players now finishing their third year in this city and doing excellent business. Following "The Tiger Lady," the company will appear in "Upstairs and Down," "The Unknown Voice" and "The Woman in Room 11."

WASHINGTON, D. C.

By HARDIE MEAKIN.
KEITH'S—Vaudeville.
POLPS—An attended engagement for Sothorn and Marlowe, who broke all records for the house last week (Holy week), with a gross business of over \$27,000. They are repeating the same repertoire this week with indications of another remarkable week.

NATIONAL—William Gillette in "Dear Brutus," in which little Helen Hayes, the local girl, came into her own. Excellent business.

SHUBERT-GARRICK—New Chippendale American play, "The Unwanted One," first presentation this week. Reviewed elsewhere in this issue.

SHUBERT-BELASCO—The first showing of "Linger Longer, Letty," with Charlotte, in this city, drawing well.

COSMOS—Olivia and Seals, Chisholm and Broes, Wilson and Wilson, Adrian, Sue Creighton and Sister, Pasquale and Golden, films.

GAYETY—Norma Barry.

POLLY—"Cracker Jacks."

LOEWS PALACE—Film, "Footlights and Shadows."

LOEWS COLUMBIA—Film, "Easy to Get."

MOORE'S RIALTO—Film, "The Virgin of Sambo."

At KEITH'S ORPHEUM and BUSHWICK THEATRES, BROOKLYN, THIS WEEK

BERT
and
BETTY

WHEELER

NEXT WEEK (April 12), KEITH'S ALHAMBRA

Personal Direction MAX HART

MOVING PICTURES

59

STRAND.

For probably the first time in a picture theatre in America it became necessary to stop the running of the news weekly after it had been going for several minutes, turn up the lights and give the audience a most insistently demanded encore for some exceedingly high grade vocalizing. This occurred at the last show Sunday night at the Strand, with the house not packed, due to inclement weather.

The Russian Cathedral Quartet, consisting of four men, two tenors and two bass, first sang a Russian ditty and followed it with "The Rosary" in English, in which the voices of the second tenor and the "high bass," or baritone, stood out with marvelous clarity. The news weekly started, the large orchestra played forte to drown out the applause, but the spectators (or hearers) persisted in their demands for more until the picture was stopped, the lights up and the four men came out before the footlights down front and repeated "The Rosary." A bit like that in a vaudeville house would be described as "knocking them over the seats."

Carl Edwards' overture this week is "Sakuntala." There is a Chester Outing picture with a lot of newspaper man doing foolish stunts in the woods; a topical review made up of the news reels of several concerns, a vocal duet from "Carmen" (not heard at the last show Sunday), the latest Geraldine Farrar feature (reviewed separately), and so on.

THE WOMAN AND THE PUPPET.

Concha Perez.....Gerardine Farrar
Don Mateo.....Lou Tellegen
Blanca.....Dorothy Cummings
Fallope.....Bertram Grassby
El Moranto.....Macy Harlan
Fuga, Moranto's sister.....Christian Farada
Morocoe, Moranto's sister.....Amorito Guillot
Miguel.....Milton Ross
Concha's Mother.....Mme. Rose Dione
"The Woman and the Puppet" is an adaptation of a story by two French authors by Reginald Barker, who directed the picture. It is a palpably manufactured scenario to fit the tempestuous personality of Gerardine Farrar and as such resembling "Carmen" to a considerable degree. The central character is Concha, a cigar maker of Seville, full of temperament, temper and warm blood. Don Mateo, a gentleman of rank, sees her in the street, and although she has snubbed him, he becomes violently smitten with the working girl.

In a passionate embrace she says to him: "No one has ever had my lips, have loved you ever as I love you, and you rode past my house. But you can't buy me—you're not rich enough." All this in the presence of the woman who has been his mistress for half a year. Later he comes to drag him away, he implores the cigar girl to let him set her up in an abode of luxury, and she consents finally, after teasing him, and she is about to accompany him, and sees him give her mother some money. She drops her few clothes and tells him she will come the following day, but runs off to Cadix to dance in a saloon cabaret. He takes her from the low resort, sets her up in a luxurious home, he is to come that night, but finds the gate locked, she makes him kiss her hand through the railing, then her foot and then says: "Now go home," after showing him that she has another man in the house, pretending it is a lover. He sits at home all night brooding over the girl and says: "To think that I have made her my wife." She comes to him in the morning. He sees her, walks her across the face several times, she kneels to him and cries: "I will be your wife this morning. You will help me never to be mean and cruel again." Splendid atmosphere, well acted and directed. A satisfactory vehicle for Mme. Farrar.

CAPITOL.

The Easter program has Pauline Frederick in "The Woman in Room 13" for the feature picture attraction. It is reviewed elsewhere. The lyrical portion is an abridged version of Humperdink's opera, "Hansel and Gretel." The opera is in three scenes, all adequately staged from the Broomsticks but at the girl's garreted cottage of the Witch, who is finally dumped into a furnace by the lost children. The libretto liberates all the other victims of the witch who have been turned to gingerbread.

The walls of the cottage fall and the children come to life to be greeted by their fathers. Hansel and Gretel are wrapped in the arms of their worried parents who were also searching frantically for the wanderers. The parents of the others, though bent with age, should attend to the details of make-up more carefully, as several very young looking fathers caused comment. Sally Spencer was an acceptable Hansel, though her volume suffered by contrast to Mary Burns' powerfully rendered Gretel. Theodore Webb was the father, and Sarah

Burdick, as the mother, gave the best dramatic interpretation. Mary Potter, as the broom riding witch, sang her role in rich soprano. A chorus of 15 appeared as angels in the woods scene where they assembled about the sleeping children.

Hansel and Gretel is an adaptation of one of the Grimm's fairy tales and the Capitol presentation was built to thrill the children. It only succeeds in mildly amusing the grown up. Mrs. Sidney Drew presented John Cumberland in "The Stimulating Mrs. Barton," a clean fresh domestic entertainment that is unraveled without any serious damage to either of the principals. The Capitol scenic, Aaron Hoffman's "Toplitz," sayings, "Toplitz," and the Capitol News complete the picture offering. The over-

ture was "Russian and Locomotive," by Glinka, with Nathaniel Finston conducting.

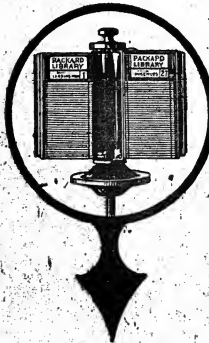
THE LONE HAND.

Just a good Western of the type of pictures that will get by in the localities where the audiences like this sort of stuff. The Alexander Film Corporation is releasing the production which is presented by Richard Kipling. The picture is a short five-reeler even with a lot of "chase" padding. Alvin J. Neils wrote the story, which was directed by Cliff Smith. It is a tale of the Far West in the days of stage coaches and bandits. The hero is a puncher who is framed by the

leader of the outlaws, who doubles as a deputy sheriff. The heroine, the sheriff's daughter, who is in love with the accused, and who aids his escape, and finally helps him to run down the real culprit and bring them to justice.

In the cast Roy Stewart, the star, stands out as the principal character. He pulls all of the quick run stuff and rough riding that is necessary on the part of Western hero and gets away with it in great shape. Josie Sedgewick as the heroine looks pretty at times, but should take greater care with the make-up of her eyes for close-ups. Harry Von Meter as the heavy gave a satisfactory performance. The direction was not of the best.

Fred.



REPRESENTING

AMERICAS LEADING PLAYERS

Enme Dunn,
Maude Gilbert
Maurice Warren
Will T. Chatterton
Machin Fessell
Gene D. Fisher
Alice Fleming
William J. Hargrave
Schuyler Leed
Frank Andrews
Avia Andrus
Mary Annelle
Faith Avery
Leon E. Brown
Romane A. Callender
Donald Cull
Maurice Cass
Charlotte Carter
Thomas Carrington
Betty Ross Clark
William Williams
Lizzie Evans
Morgan Farley
Gertrude Fowler
Alice Gardner
Douglas Garden
Mary Ward Holton
Walter Howe
Harry Howe
Florence Huntington
Wallace Jackson
Eric Jewett
Valentine Jory
Allen Kelly
Arthur Klein
Charles Lamb
Georgie Marcel
Jean Patiquin
Bernice Parker
Elizabeth Patterson
Louise Price
Francis Russell
Morton Adkins
Hermione Shone

Edith Wynne Matheson
Edith Shays
Julia Bruns
Edwin Strawbridge
Charles Trowbridge
John Randall
Henry C. Mortimer
Mary Servos
Constance Beaumar
Charles Compton
Katherine Gey
Charles Goldth
Edith Helen
William Raymond
Helen F. Singer
Joseph Singer
Edgar Stehl
John Storey
Nick Stark
Mabel Turner
William Williams
Leah Winslow
Wallace Wildercomb
Walter Baldwin, Jr.
Dorothy Bell
Dorothy Bernard
Lilive Brownell
James A. Boshell
Laura Burt
George Connor
Frank Connelton
Dorothy Cummings
J. Hammond Dalley
Harrison Gibbs
Irene Gilpin
Adda Gleason
Grace Griswold
Marie Haynes
Mary Hampton
Louise Hamilton
Lynn Hammond
Ruth Hammond
George McQuarrie
Donald Cameron
Gladys Hurlbut

Paula Marshall
Wm. Kinnombell
Paul McAllister
Maurice Warren
Clark Silvernail
John Slicker
John Slicker
Philippe Tead
Charles Jernall
Frank Mills
Laura Sutton Hall
Ardie Blood
Nolan Leary
Margaret Leonard
Otheine Lexow
Arnold Lucy
Mabel Maurer
Megan Marston
Albert Reed
Helen Reimer
Florence Rittenhouse
Blair Riser
Wm. Stanislas Romaine
Anita Rolfe
Clarence Rockefeller
Hazel Seron
Madge Surtees
Frank L. Sylvester
Adeline O'Connor Thomason
Charles Thursby
Wm. A. Whittear
Bibel Wright
Eddie Buley
Leonora Bradley
Lillian Brennard
Richard Barber
Lucy Beaumont
Wm. C. Beach
Hilda Deane
M. Eather Davis
Helen Des Monde
Robert T. Hains
Dot Davidson
James De Vere
Mercedes Desmore

Minnie Dupree
J. Kinnombell
Eric Maxon
Wm. C. Mason
Constance Molinoux
James W. Morrison
Olive Oliver
Robert Ober
E. L. Duane
Marion E. Dyer
Madge Edson
Arthur Elliott
Dunster Elliott
Katherine Emmet
John Harrington
Marion Holcombe
Arthur Hohl
Frederick Macklyn
Belle Mitchell
John Miljan
Ida Muller
Allan McDermott
Livia Rye
Leonore Ottinger
Eugene Ordway
Vivienne Osborne
Maud Ream Storer
Katherine Sayre
Fauline Seymour
Zyllia Ines Shannon
Edward Van Sloan
Francis M. Verdi
Des Monde Victor
Ruth Vivian
Beatrice Warren
Ann Warrington
Nellie Peck Saunders
Eugenie Woodward
Edmonia Y. Nellay
Stanley Dale
Mary Hughes
J. Palmer Collins
Robert Vaughan
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229 West 42nd Street

New York

posed. Neither of these experts are naturally adapted to bringing out in Miss Cassinelli those qualities that would put her in the best possible light. Mr. Fox doesn't help, and while this capable young person who gets into a picture a little better than most, she is handicapped by the essential insincerity of the surroundings and atmosphere, and she comes on as a weakling and director. Furthermore she is not the type of girlhood that convinces the audience that she is a girl. She is a girl in name parts her record would be better and she is now in her hey day and ripe for the taking.

Capably supported by Albert Roache, George Deneubourg and Ned Burton, she is a good deal better than the picture, but, nevertheless, there is always the feeling of restraint about her work. She is a good deal better than she might in another type of picture.

Ellen.....Edith Roberts
Lady Harriet.....Virginia Ware
Wesley Saunders.....Odgen Crane
Sir Gerald Knowlton.....Harold Miller
Lord Pomeroy.....Stanhope Wheatcroft

[illegible]

again in the thanks for this due to Constance Binney. Yesterday a dancer, today at the very heels of Norma Tallmadge! In the way of dancing, she is a little more than a prima, but it is delightful for her brings to the interpretation of this girlish lovely role an adaptable personality, a simplicity of method from which is happily free of any trickiness so irritating to any insider, and which she has ably supported, too. Mr. Webb has seen to it that every scene is ably acted. When you have Frank Losee, George Backus and the other players, you have some cast. In playing the part of the girl, I think that Rodney La Roque did what a little fell to him excellently, though, when you come down to cases, it is from the basis of an excellent story the chief

appeal is made. She begins with a lonely little girl in a garden. Without struts or any suggestion of a plot, she tells the story of a girl cut off from others by a grandfather who has a sick mother and a sick father. Her grandfather and her mother are soon to die and that death is said to be the little girl's point of view. The truth is really that the girl is taken by her grandfather to a house in the Canadian west where he has a passion for his youth and his fashion to escape of the world and his wife to create an escape of her young girlhood.

As a side note, Miss Binney, the way, looks twelve) to talk with a boy in a garden. She climbs this wall again in the moonlight. This time the girl is a poetical story, one of slight and whimsical as a fiction when it came to make a picture. At any rate, she makes this an excuse to take her away and when she is dressed and calls up her lover, but she refuses to do so. She is in his uncle's house and she is employed as a seamstress.

Later they find each other. As a dancer at a cheap entertainment, Felicia wins the admiration of a professional theatrical manager who comes later to call on her. The boy lover, too, now has her address. He arrives in time to save her from the unwelcome attentions of the manager and so to form a dramatic climax. To crown the second kiss he pulls down a blooming spray of apple blossoms to form a charming final close-up for one of this year's unusual pictures. *Lead.*

Helen Sanderson.....Dolores Cassinell
Robert Williams.....Albert Roscoe
George de Wenhbourg.....George Deneubour
Judge Princeton.....Ned Burton

What should be done with Dolores Cassinelli at this stage of the picture game is to make a vamp of her. Properly handled, she should clean up the market right now in that sort of way. But Ethel Merman is interfering her in parts in which she impersonates injured and abused young women who do everything to keep their virtue intact. In "Tarnished Reputations," she plays a girl who is a seamstress only to be adopted eventually by a great authority who makes a great actress of her. The story is by Leonce Perrot and has a French melange about it. It is a study of the average of good American market stuff. Mme. Alvie Blache di-

Lady Clara..... Kathleen Kirkham
Solicitor..... Rudolph Christians
Butler..... High Saxon
Chorus Girl..... Leota Lorraine
Slim Higgins..... Leonard Clapham
Williams..... Henry Woodward

Several production made under the direction of Harry Franklin. It is a combination of Western stuff and society play and the hybrid is an entertaining one. The program is well handled with realism by the director's capable handling. Under mediocre guidance, the product might have resulted otherwise for the "lost heiress" bunk and the "girl who won't marry a man" type titled-heiress yarn are passe. Tarkenton Baker is responsible for the story

Briefly we glean Eileen Wiltshire is a rightful heiress to a title and estate through the demise of her uncle, the Duke of Wiltshire. (This isn't possible under English law.) The Duke's brother, Charles, had renounced his title and pursued a life in the theatre. Eileen is Charles Wiltshire's sole offspring. Upon being apprised of the good fortune in store for her she consults her father's attorney, Martin Saunders (the villain) who is intent on passing off an English

musto hall girl for the heiress. Accordingly he delivers the proper legal identifications to the chorus girl who is accepted as the heiress until the arrival of Ellen. Her weak legal proof is somewhat balanced by her honest manner. She returns to America for more substantial proof and is followed by Sir Gerald and his mother, Lady Harriet, who would have been beneficiaries otherwise. Final proofs are established, and Sir Gerald proposes but Ellen does a leap to the rescue. A final lightning marriage, though painful and faded out on the "justice of the peace" domicile.

Miss Roberts is winsome in the title role and the support, of average calibre, is adequate. Leonard Clapham, as the Texan lover, though eclipsed by the willing Sir Gerald on the Beau Bremmel stage, is a creditable lead in the picture. In the "Gerald" role, handled it capably. Virginia Ware was her usual austere self in the dowager role of Lady Harriet and fitted in nicely in the picture. Ogden Crane, as Saunders, the villain, was admirable, and Williams, sub-villain in the picture, brought in the colors. The photography and technical skill portrayed helps recommend it to exhibitors as a program feature.

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Full week engagements everywhere and many pictures deferred or shelved to make room for the playing of "Sex" on national release date, April 11. And all because "Sex" is the big picture of the past few years.

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MOVING PICTURES

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THE RIVOLL.

Constance Binney's unusual range and ability as a screen actress are the Rivoll program's chief asset this week. Her appearance in the Rivoll feature, "The Solen King," is reviewed elsewhere but the fact that she has a good deal more to offer than merely youth and beauty is worth the attention of those who make a business of commercializing theatrical talent. What's more it got it, and a difference of opinion was at once in evidence. Experts either think this picture won't go or stand on their feet and yell. There is no middle ground. Certainly Famous tried a rich experiment in making this offering public at the Rivoll.

Mary Pickford, of course, could have carried it over the line, but Constance Binney is not only a new star but practically a newcomer to the stage as well as pictures. Her first success was in a Barrymore feature a year or less ago. What Rivoll has done is to shoot her as the public in as delicate and finely drawn a screen offering as has been so far tried by one of the more powerful companies and the results will be awaited with interest. Will this advanced sort of stunt succeed or not? This week audiences varied. The evening audiences on several occasions made their appreciation very evident, but the sure test was the quiet laughter and sudden catching of breath that marked the feature's progress.

The rest of the program was made up of two elaborate tableaux arranged, as far as the dancing was concerned, by the poetess and story writer, Miss Dixie Willson. In the second the "Infammas" from "Stabat Mater" was sung of festively. The pictorial carried scenes of the Moewie's chase of English and French merchant vessels. Ship after ship was sunk. Scene after scene was much the same. There was also a good comedy and a delightful little Bruce scenic.

THE WOMAN IN ROOM 13.

Laura Bruce.....Pauline Frederick
Paul Ramsey.....John Bowers
John Bruce.....Charles Barry
Dick Turner.....Robert McKim
Andy Lewis.....Sidney Alinsworth
Carrie.....Charles Arling
Edna Crane.....Marguerite Snow
Richard Marsh.....Emily Chickester
Lottie Hansen.....Kate Leaten
Dot.....Richard Tucker

This latest Goldwyn release is an adaptation from the play of the same title by Samuel Shipman and Max Marcin, which featured Janet Beecher.

The pictorial version features Pauline Frederick and adheres to the original script almost religiously, except for some slight elaborations which add to the clarity of the story.

The screen version depicts the life of the police commissioner in a Southern city, while the spoken version only alludes to it in its denouement. The story is an ideal vehicle for Miss Frederick's emotional powers and she manages to act across a clean-cut impression of subdued emotions in the earlier scenes without having recourse to the dimmed eye type of emotional portrayal.

It is a consistently dramatic tale that grips the interest from the moment of creation until the final kink is unraveled. The photography is excellent and the lighting effects almost flawless.

Miss Frederick is surrounded by a sterling cast and she is strongly supported. Charles Barry, as John Bruce, the reformed husband, who is leading a double life, was gripping and convincing, never over playing, and squeezing every ounce of nourishment out of each of his scenes and situation opportunities.

John Bowers, as the youthful husband number two, who murders his supposed wife's truder, was a good looking lead and succeeded in creating the sympathy his role called for.

The trial scene differed from the play through elaboration and gave Miss Frederick ample opportunity as the star witness who saves her husband from the chair by falsely testifying that she was in the apartment of her supposed truder just previous to the shooting.

Golda Madden, as one of Dick Turner's (Robert McKim's) dupes, also did an emotional role in capable fashion. The rest of the company was equally responsible for the good effect and it remains one of the strongest straight dramatic pictures of the recent releases. E. Richard Schayer and D. Nash, who made the screen adaptation, showed a world of discernment in not tampering with the original, thereby transposing the merit of the spoken version, plus the elaborations of the completed whole. Con.

LIFTING SHADOWS.

Vanla.....Emily Wehlen
Clifford Howard.....Stuart Holmes
Hugh Mason.....Wyndham Standing
Countess Lobanoff.....Julia S. Gordon
Gregory Lobanoff.....F. French
Serge Ostrowski.....R. Bostin

To put Emily Wehlen across as a pic-

ture actress Pathe has brought to bear in "Lifting Shadows" every device known to experts. The production is an expensive one. Cost has not been spared. Leonce Ferrel directed and the story Henri Ardel supplied him with was suitable and he knew how to get into it the touch of foreign intrigue so necessary to make it score. Wyndham Standing heads the supporting cast in which Julia Swayne Gordon is particularly excellent. Stuart Holmes brings no particular distinction to his interpretation, but he is a capable actor, nevertheless. Miss Wehlen, herself, is the question. No more charming ingenue ever stepped onto the musical comedy stage but photography does not do her justice and she has not yet learned the tricks of it. Metro

tried her out but did not renew its contract, and while it can be done, someone will have to give Miss Wehlen herself the most careful personal attention if she is to establish herself. No off-hand direction will get her across the line.

In this picture as Vanla, a political refugee, she marries in America but in the end has to shoot to protect herself from her set of a husband. The young lawyer who defends her becomes her suitor, but she is pursued by the "Ring of Death." How she escapes finally is worked out melodramatically and caps the climax of interest nicely. The action continues through a series of excellent lighting effects and the photography throughout is first rate. Lead.

\$400,000 HOUSE.

Marshalltown, Iowa, April 7. A. H. Blank of Des Moines will erect a combined six-story office building and big picture theatre here. It is to be designed after the New Des Moines Theatre and will seat 1,200 to 1,500.

Mr. Blank is controlling owner of the new Des Moines Theatre which is said to have cost \$750,000 and he owns six motion picture houses in that city alone. He also manages twenty-two theatres, and holds the First National franchise for this territory.

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A PARAMOUNT-CARTER DeHAVEN COMEDY

MOVING PICTURES

INSIDE STUFF

ON PICTURES

United Artists and Doris Keane are both satisfied with the progress "Romance" is making as a picture under the direction of Chet Withey. The value the play would have as a picture was first brought to the attention of the Big Four by D. W. Griffith, though he himself never was concerned in its production beyond loaning his studio. A misimpression to the opposite effect has gone broadcast through the picture world and Vanuxem is reliably informed that there has been no trouble regarding the pictureization and that stories about retakes and Miss Keane's unsuitability to screen work have been the result of misinformation. The producers state there has been no delay in making the picture since the original start was made in January.

That the screen in the picture theater is becoming about the strongest political weapon one could think of and more especially since the women vote in so many states, might be so looked upon by the picture men themselves. It is perhaps the best reason why every town in the country should have a managerial association, only for protective purposes if no other or better reason presents itself. Notice of concerted movement on all political party or another, local or state, might be the means of checking a great deal of senseless oppression to the theatre. It most certainly should prove effective locally in any instance of "Sunday" agitation.

Anthony Paul Kelly has submitted a scenario to Universal for a big feature and asked \$15,000 for his work. This recalls the days when "Tony" was employed by U. as its star scenario writer at \$100 a week, during which period he wrote as many as 14 stories in one week. At that time he was the U.'s highest priced scenario man.

Saturday of this week is the time 30-day limit set by F. J. Godsol, acting president of the Goldwyn Pictures Corp., when he would present to the concern a new method of operation and complete change of system which, he is said to have stated to the directors, would result in his resignation if not accepted and adopted by them.

The numerous defections from the business ranks of Famous Players-Lasky the past year or so will shortly be augmented by the resignation of another high official. The withdrawal will come as a surprise to outsiders.

PATHE'S ENGLISH INTERESTS.

Partly April 7, Lord Beaverbrook had purchased a controlling interest in Pathe Limited, of London, Charles Pathe explained that the English financier has secured 52 per cent. of the stock of the British business, it being considered by him that the English business should be in the hands of a responsible man on the spot. "The reason we have sold a controlling interest in our concern in England," stated Pathe, "result from the necessity of making rapid decisions. Such decisions vary according to the country, and it is necessary to be present in order to properly ap-

preciate an opportunity for new measures or reforms. The present outlook of the Pathe interests in America encourage us to view the situation with all confidence.

"I said long ago the world's market for the film trade would be in New York. No matter what may be the financial standing of European groups, it will only be with exceptional films that such companies can compete with the American producers. The capacity of amortization of an American negotiator is great and enables the American corporations to make financial efforts such as European producers could not imitate without a big risk of failing in the attempt."

CONSIDERING "LOUISE."

Paris, April 7. It was reported that the opera of "Louise" was to be filmed, but the composer, Gustave Charpentier, declares the news premature, and that he has not yet given his consent for the screen version to be made.

THE DREAM CHEATER.

An erudite scholar of literary repute once nominated the entire scheme of the "Phantom of the Opera" as one of the largest industries in the United States has no one to blame but itself for the acquisition of ideas, truth, purpose, striking a chord in the breast of the proletariat that responded. But the "Dream Cheater" begins to trifle with Honore de Balzac, "Secretary of the World." It uses, or rather abuses, his story to serve its own purpose in a tale which is little less than a contemptuous to achieve the purpose of putting something before the spectator that neither heightens his taste for Balzac nor esteems the feature for doing so.

Both the scenarioist and the director have obviously banded forces to reproduce a modern version of Balzac's "The Magician." They have in all truth taken a novel of international repute and sliced it to their heart's content, packing on a lot of meaningless continuity before arriving at the real purpose in the interpretation of that phase of the story. The author's intent is clear. Prior to this the story of their own creation is a feature that needs must continually build and build on interest to hold the good will of the man, woman or child who spent a shilling to view it.

Features like these do not materially enhance the industry nor do they build up a reputation where getting your money's worth is the guarantee before entry. Starring is Warren Kerrigan, an able artist, but with little to do except registering a phase of emotion with the rapid shrinking of the Oriental skin. In his support is the diminutive Fritz Brunette, pretty, accomplished, does the things she is told to do capably, and wears some gowns suggesting good taste. Well cast are also Brandon H. Guise, Alice Wilson and Joseph J. Dowling.

The production, expensive, albeit being superfluous, is released through Pathe by the W. W. Modjeska Corporation.

NEW INCORPORATIONS.

Merv Kilow, Manhattan, pictures: 500 shares common stock, no par value; active capital, \$10,000; M. J. M. and A. Kilow, 1451 Broadway.

L. G. Brady Amusement Enterprises, Geneva, \$75,000; L. G. Brady, O. O. Davison, F. H. Terry, Geneva.

South Productions, Brooklyn, pictures, \$20,000; J. E. Castello, M. Negri, R. Smith, Brooklyn.

Schnee Theatrical Co., Syracuse, \$150,000; J. M. and L. W. Schnee, E. Byrne, Syracuse.

Nikita Films, Manhattan, \$100,000; A. Brown, E. H. Hodge, J. O. Harrison, 807 W. 34th street.

Lebor Film Service, Manhattan, 150-20th St. H. J. M. Seelin, I. Grossman, 122 E. 7th street.

DELAWARE CHARTERS.

Delaware Motion Picture Co., \$150,000; Samuel Greenbaum, Levi S. M. Charles E. Evans, Wilmington.

Therapeutic Pictures, places of amusement, \$2,500,000; F. R. Hensell, J. Vernon Pimm, E. M. Macfarland, Philadelphia.

NEWS OF THE FILM WORLD

"The Miracle Man" is going along breaking records and its sponsors now state they were conservative in their allocation that the picture would gross \$1,000,000. In 14 weeks its bookings have totaled \$321,000, not counting the foreign rights.

Saxon Kiling, last seen as leading man in Alice Brady in "The Indestructible Wife," and at present playing in "Shavings," has resumed work before the camera.

F. J. Godsol is acting as president of Goldwyn Pictures Corporation during the absence of Samuel Goldwyn.

Sarah Mason has joined the scenario staff to write continuity for Low-Metro productions. Miss Mason has been with the company for two years.

Buster Keaton will make two-reef comedies for release by Metro when he completes his work in "The New Henrietta."

Dorothy Dalton has completed her last feature under the Fox banner, an adaptation of Louis Joseph Vance's "The Day Mirror." Her next feature will be made under the new Paramount-Artcraft contract.

Edith Roberts has started work on "Doddie's Diary," by Edgar Franklin.

Matt Moore is the supporting cast of Elinor Hammerstein in "Whisper," her next Selznick production.

Octavus Roy Cohen's first Goldwyn production, "The Sign of the Cross," has been changed to "Dollars and Cents." Madge Kennedy is starred.

Myron Selznick last week acquired picture rights to "The Road to Ambition," for Eugene O'Brien's use.

Thomas Meighan will be starred in "Conrad in Quest of Youth," from the story by Joseph Conrad. Olga Printzlau is doing the continuity for this F. L. release. Kathlyn Williams and Margaret Louie will be in the support. The star begins work immediately after the completion of "Gillian Clothes."

Lloyd Hamilton, of "Ham and Eggs" fame will make a series of comedies for the Educational. They will be one-

"Wedding Bells," the Selwyn stage production, has been acquired by Joseph M. Schoenck for Constance Talmadge's use.

COAST PICTURE NEWS.

Mabel Normand is working on the Goldwyn picture, "The Slim Princess," at the Culver City studio.

"The Sons of Taram," from the book of Edgar Rice Burroughs, is the 1920 serial in which Jack Hoxie will be featured, and supported by Lucille Laury.

Isidore Bernstein has resigned as studio manager of the National Film Corporation and will be succeeded by Joe Brandt. Victor A. Nully will be his principal assistant.

The new "Sheriff Nell" stories in which Polly Moran portrayed the female law enforcing agent, will be by Harry Williams and directed by Warda Hayes.

Carl Laemmle, as temporary general manager of Universal City, announced the production of four new features, the first directed by Lynn Reynolds who will have Frank Mayo as a star in "The Red Lane," a tale of the Northwest by Holman Day.

Rollin Sturgeon will produce "The Girl in the Rain," based on Varick Vandervord's novel, "The Girl by the Roadside," featuring Anne Corwell.

Eddie Lyons and Lee Moran are beginning work on "La La Lucille," by Fred Jackson, and the fourth feature will be "Elchitz's Post," by H. H. Shumate, supervised by Jack Ford.

The cast of "Ransom" includes Virginia Fair, Leonard Clapham, Nelson Egan and Dan Crimmins, supporting Hoot Gibson, directed by Mack Wright.

Reeves Mason is directing Harry

Carey's current feature, "Crossed Claims," while Eddy Polo is now on the 18th episode of "The Vanishing Dagger." The eighth installment of "The Moon Riders" is now being finished under the guidance of Albert Russell.

"Fightin' Job," a new story by H. H. Van Loan who wrote "The Virgin of Hamhoul," has been purchased for Harry Carey, who will also appear in "Sundown Silm," by Henry Herbert Kahlha, who was responsible for "Cleveland Red," the last Carey release.

John C. Brownell, chief of Universal's scenario staff who has spent six weeks at Universal City recapitulating the department, is returning to New York, and Lucien Hubbard will assume charge as scenario editor.

Maurice Masterlinck, the famous writer of "Blubird," is writing his first screen play at his home in Santa Monica, which will be released as "Emment Authors'" production.

Henry Winnewasser, formerly horticulturist at the White House under the Harrison and Cleveland Administrations, with four assistants, now performs the same duties at the surgery of the Goldwyn studio.

Harry Beaumont shot the night scenes of the new comedy, "The Great Accident at Visalia, California," using five thousand local extras in the scenes showing the election fight between the "Wets" and the "Drys."

The famous Greenwich Village, in all its artistic glory and near Bohemianism, will be a feature of the second D. N. Schwab Productions, Inc., picture, entitled "Smiling All the Way," starring David Butler. Lydia Kemmala Titus will be one of the cast in the Henry Payton Dowd story which has been adapted to the screen by Paul Scofield.

Gloria Jay Productions, Inc. is selling stock to the general public in order to capitalize the new concern whose object is to present the child actress, Orlene O'Brien, in five features directed by Sherwood McDonald. Miss Jay has starred in "What Every Woman Wants," and has also appeared in Chas. Ray's "An Old Fashioned Young Man," and with Dorothy Phillips in "Heart of Humankind."

Peter L. Shammy, superintendent of the Clune Film Laboratories, was married to Edythe Smythe, of Welsh, La., whom he became acquainted with while attached to the photographic section of the War College in Washington. They will make their home in Hollywood.

Arthur Nelson Millett was granted a divorce from Vera Geber Millett, known on the screen as Vera Geber, on grounds of desertion in Judge Craft's court. They separated shortly after their marriage, as on cross examination it developed that they were absolutely incompatible.

Edwin H. Piagg has returned to California from an extensive tour through Arizona, Colorado, and New Mexico where he closed deals with various picture theatres for atmospheric and futuristic scenery. W. E. Armstrong will have the management of the Piagg studios in Los Angeles.

William D. Taylor is starting on the Julia Crawford Ivers story, the working title of which is "The Boy." Miss Ivers is also responsible for the scenario. The cast includes Lewis Bargeant, Jane Kockley, Enoch Wade, his younger brother and many others.

Milton Sills, playing the part of a North-westerner, and Mabel Julien Scott, as an Indian queen, in "The Translation of a Savage," Sir Gilbert Parker's novel, from which Frank Condon and George Melford have prepared the scenario, are now shooting the interiors, having returned from location in the Sierras. The balance of the cast includes Elliot Dexter, Ann Forest, Winter Hall and Fred Hunter.

Wallace Reid has completed "What's Your Hurry?" and is beginning work on "The Charm School," by Alice Duer Miller.

James Cruze is directing Bryant Washburn in "A Full House," by Fred Jackson, at the Grand Theatre, the new Adam-Morris-Leow House, which will have a running time of 100 and will be managed by Nat Holt, of the Elphedrome.

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MOVING PICTURES

ROUMANIAN QUEEN WILL STAR IN AMERICAN FEATURE FILM

Paris Dispatch Says Proceeds Will Go to Her Country's Charities. Scheme a Novel One for Gaining American Interest. Crown Prince Will Come from Japan to Join Her. His Romantic Marriage Annulled.

Paris, April 7. Queen Marie of Roumania will come to America in the fall. Part of her time will be given to making a motion picture feature film on the avowed American pattern. The proceeds will go to the needs of American charity. The Queen at first objected, but it was pointed out to her claims on American purses for help were so large and varied as to necessitate something novel.

Offers had already been made to her son, the Crown Prince Karl, who eloped some time since with a commoner, to star in an American picture founded on his romance and so provide means for his wife and he to continue together. The Prince is now on his way to Japan and will join his mother in America.

Offers made to him may have influenced his mother's decision. Diplomatic officials in charge of her tour have agreed to the scheme. They point out to Her Majesty that to give Americans something in return for what is asked of them may make a hit.

Locally little is known of the plans of the Queen of Roumania for making a picture, but it is understood George L. Sargent, a director for Vitagraph now, made independent plans some time since for starring Prince Karl or Charles. These plans came to nothing due to the interruption in the Prince's romance.

Daniel Carson Goodman, novelist and producer, is also understood to have written a scenario making clever use of the incidents in Prince Karl's romance, but whether for the use of the Queen and her son could not be learned. Strangely enough, in press dispatches the Queen now charges German agents with having arranged her son's marriage, hoping thus to violate his claim to the throne or for some other reason best known to German politics. Certainly such a counterplot would enter well into the scheme of any feature film plot.

The facts are that Carol von Hohenloher and Siegmaringen, Crown Prince of Roumania, became infatuated with a young debutante of Bucharest known as Zizi five years ago. In full she was Mile. Jeanne Lambrino, a clever attractive girl. Her brother was the Prince's pal. It was just after the war ended that the two were married. After a decade to-do, during which the Prince declared he would never give up his Zizi, the two were separated and the marriage annulled.

\$250,000 SPECIAL FEATURE.

Lewis J. Selznick has placed Hobart Henley under a contract to turn out a quarter of a million dollar special feature. Work started this week. The principal scenes are to be shot in Canada, using Montreal and Quebec for locations.

The reason for the selection of Canada for making the picture is said to have been one of the terms of the agreement between Selznick and the Canadian sporting man and capitalist, who has brought a new bank roll to the Selznick firm.

The orders to the director is to shoot regardless of expense and if the cost

of production goes beyond the \$250,000 mark there isn't going to be a great big kick. It is to be either a seven or eight-reel production. The story is being held under cover, although Edmund Goulding handled the continuity for the production.

FIGHT IMMORAL PICTURES.

Syracuse, April 7. Action will be taken by the Board of Temperance and Moral Welfare of the Presbyterian Church in fighting immoral pictures, according to information received by local pastors and made public here late last week.

A "white list" of suitable pictures is anticipated by the Syracuse clergy. The Presbyterians have been canvassing the opinion of wardens and chaplains of penal institutions. The churchmen claim they place the responsibility for juvenile delinquency on unsuitable pictures.

LOEW, INC.-METRO PLANS.

Since the completion of the alliance between Loew, Inc., and the Metro Pictures Corp., little of the future activities of Metro has crept into print. But, the producing concern has been quietly perfecting its arrangements for putting out a series of important productions and announcement will shortly be made of a change in its title.

In future it will release its output as "Loew-Metro Pictures." Seven companies are now at work on as many productions.

TRAVERS VALE MARRYING.

Travers Vale, the picture director, admitted he is to be married Saturday and though he also admitted his bride is a young professional, he refused to divulge her name.

JEKYLL-HYDE BREAKS RECORDS.

It is claimed by an official of Famous Players-Lasky that not only did the John Barrymore "Dr. Jekyll and Mr. Hyde" feature break all house records at the Rivoli last week, but that on Sunday, despite the unfavorable weather, it broke the Rialto mark.

NO SMOKING.

Antwerp, April 7. The municipal authorities are framing a local decree forbidding the admission of children under 16 years of age to movies, and also prohibiting smoking in picture halls.

NEW ENTERPRISES.

Paris, April 7. A corporation with a capital of 4,000,000 frs. has been formed, called the Societe du Casino d'Arcachon, to open a casino, with theatre, cinema and gaming rooms on the seashore at Arcachon.

The Societe des Films, with a capital of 700,000 frs., has been incorporated in Paris, with registered offices at 188 Boulevard Haussmann.

Four new picture halls, each with a capacity of about 2,000, are under construction at present in Paris.

Mrs. Hayakawa Sails.

Los Angeles, April 7. Tsuru Aoki, wife of Sessue Hayakawa, sailed for Japan Sunday.

BOSTON PICTURE CENSOR.

Boston, April 7. After much discussion, no little difficulty in framing, and with three members turning in a minority report the committee that has had the censoring of pictures in this state under consideration has filed a bill placing the censoring under the direction of the Commissioner of Public Safety. This takes it away from the municipal authorities. It is expected the opposition to the bill will be strong, as was the case with the previous bill and which resulted in its being withdrawn. The bill makes it unlawful "to sell, loan, lease or use for public exhibition or commercial purposes any film that is 'obscene, indecent, immoral, inhuman, or which tends to debate or corrupt morals or incite to crime.'"

HUGGING AND KISSING—OUT!

Watertown, N. Y., April 7. A picture house in this town has been displaying a sign on its screen warning patrons that "Huggers and Kissers" will be turned away from the theatre, if violating the regulation the house now issues against it.

The theatre has engaged private officers to detect the offenders. Several applicants for admission of late have been refused the privilege.

The management sums up some of the double work as "quite raw."

CUT GOLDWYN PUBLICITY STAFF.

Considerable pruning in the Goldwyn publicity department has occurred of late, the elimination process cutting down that department to three men plus a number of assistants, clerks, etc., or a total of about 15.

The economic pressure also calls for the elimination of the colored process in their advertising campaign with the exception of special productions, and limiting the number of stills taken of various features.

GET 14 HOYT FARCES.

The Charles Ray Productions, Inc., purchased last week 14 of the Charles H. Hoyt farce comedies for adaptation to the screen. The group includes "A Black Sheep," "A Brass Monkey," "A Hole in the Ground," "A Midnight Bell," "The Milk White Flag," "A Trip to Chinatown," "A Texas Steer," "A Temperance Town," "A Contented Woman," etc.

It is not yet decided whether Ray will find any of these plays adaptable to his personal use. The pieces were bought in the belief they contain a wealth of unusual screen material.

MAE MURRAY'S COMPANY.

Instead of starting work for International on her first Cosmopolitan production, following the completion of her last production for F. P. L., "Idols of Clay," now in production under George Fitzmaurice's direction, Mae Murray will organize her own producing company to make four pictures a year.

Robert Z. Leonard, her director-husband, will be associated with the star in the new company.

SHEEHAN MAKES CHANGES.

Paris, April 7. Winfield R. Sheehan is touring Europe in the interests of the Fox Film Corp. Daniel Tomlinson is replacing Abram Carlos in the Paris office, Carlos returning to New York later with Sheehan.

Two for Talmadges.

The Talmadge sisters, Norma and Constance, have been supplied with two legit pieces for immediate use. Miss Norma will play the leading role in "The Garden of Allah" and Miss Constance is scheduled to do the lead in "Wedding Bells."

Both were purchased by Joseph Schenck, the latter piece going to him after hot bidding.

KIMBALL YOUNG SUED FOR \$50,000.

The C. K. Y. Film Corporation brought suit for \$50,000 in the Supreme Court against Clara Kimball Young last week, charging breach of a contract executed June 17 last, under which a previous contract of July 12, 1917, was set aside for certain considerations, to permit the picture star to affiliate herself with other interests. The original July 12 contract called for her exclusive services up to August 31, 1921, for the C. K. Y.

In consideration for setting aside the previous agreement, Miss Young agreed to pay the plaintiff \$25,000 for every production she completes under her new management from June 25, 1919, to August 31, 1921. If at least ten pictures have not been completed by that time, the time limit shall be extended until such number are made; for every one of which \$25,000 shall be paid to the corporation, in \$25,000 installments.

The complaint continues Miss Young has made two pictures, "Eyes of Youth" and "The Forbidden Woman," for her new employers, the Fine Arts Film Corporation of Michigan, but has not lived up to her agreement in delivering the \$25,000 due.

Under this new agreement, a breach of contract and damage suit brought by Miss Young against the C. K. Y. Film Corporation, and a counter suit for an injunction accounting and damages, in which the corporation is the plaintiff are automatically discontinued.

BETZWOOD ENLARGING.

The Betzwood Co. is enlarging its main studio on the 400 acre lot near Philadelphia. The new size will be 90 by 120 and it will be ready for rental May 15. The adjacent laboratory is also being kept up to the mark with modern equipment, and on a recent visit L. J. Selznick spoke of the surrounding Valley Forge country as a location gold mine.

CAST FOR "THE MIDLANDERS."

The completed cast for "The Midlanders," the next picture which Bessie Love is making for the Andrew L. Callaghan Productions, Inc., is as follows: Truman VanDyke, playing opposite Miss Dove; Lloyd Bacon, Sydney Deane, Francis Raymond, Jack Donovan, C. Norman Hammond, Curt Reihfeld, Joseph DeGrasse and Ida May Park will direct the picture.

BREACH OF CONTRACT SUIT.

Harry Chandiee has begun a \$9,450 damage suit against Charles Miller in the Supreme Court on the ground of breach of contract. Mr. Chandiee alleges a one year's written agreement dating from October 30, 1919, whereby he was employed as continuity writer by the defendant at a weekly salary of \$225.

He complains he was summarily dismissed Jan. 10 without cause.

SENNETT STARRING MURRAY.

Los Angeles, April 7. Charlie Murray, who it was rumored would leave Mack Sennett, has signed for another year to be starred in two-reelers. The title of the first will be "By Golly" and he will make eight pictures a year, directing himself for the first time.

\$50,000 COURT ACTION.

William L. Jamison is named defendant in a \$50,000 damage suit by Frederick H. Lincoln, who represents himself to be proprietor of the Edison Educational Motion Picture Film negative valued at the amount in question. He charges the defendant has had them in his possession for some time and has refused to return them. Jamison repudiates the charges with a general denial.

MOVING PICTURES

63

SUNDAY PICTURES IN MONTREAL THREATENED BY LEGIT CLAIMS

Managers Cannot See Why Speaking Shows Should Not Also Be Given. Catholic Church Opposed to Sunday Closings. Federal Law Violated. No Police to Enforce. Shows Continue. Business Good.

Montreal, April 7. The attempt to create a sensation in theatrical circles by threatening to enforce the Federal Sabbath Day Observance Act in Montreal has so far been wholly unproductive of results. Everybody is passing the buck. The Attorney General, who is also the Acting Premier, the Hon. L. A. Taschereau, says his department is merely drawing the attention of the theatres to the fact that by opening on Sunday they are breaking the federal law. The Assistant Attorney General, Mr. Lancet, goes farther and says the Provincial Government intends to enforce the federal act. As a matter of fact, the Provincial Government cannot institute prosecution on its own account in this connection, and its consent in writing is necessary before any private prosecution can be undertaken, so far no hero has arisen who will undertake the job. Last Sunday all the theatres were open as usual despite the verbal notices served by the provincial police. At "His Majesty" there was an operatic concert; at the Princess and Loew's the usual vaudeville, and elsewhere the regular picture programmes. There was no visible sign that either managements or audiences were suffering from fright—the simple fact is that the law has been allowed to go unobserved. It is felt that many thousands of people who were unable to go to the movies on any other day would be deprived of legitimate enjoyment if it were enforced.

The Roman Catholic Church is not in favor of Sunday closing, although it does object to regular theatrical performances in make up and costume. It got a fearful shock when "His Majesty's" Theatre played a Sunday engagement of "The Passing Show of 1919." The sight of ladies in scant attire is apparently not approved on the legitimate stage. Although if they appeared next to naked in bathing scenes in the movies it is all right. Now the legitimate theatres here feel that they have just as much right to open on Sundays as the movies. The movies, on the other hand, are trying to argue that there is as much difference between the legitimate theatrical show and the movie show—for Sunday purposes—as there is between chalk and cheese. The fact is that the movies are now afraid their Sunday privileges will be abrogated because the legitimate theatres are trying to secure equal Sunday rights, and so they have adopted this unique method of argument.

As there are not more than half a dozen motion picture house managers in the city who have anything more than the haziest idea of the Sabbath Day Observance Act, it looks as if the arguments of the movie men would have little effect. The Attorney General and Acting Premier is indisposed to favor them any more than anybody else. But he is a descendant of the great Cardinal Taschereau of the old less appeals have been made to his French regime in Quebec and double of ancestry. One thing is certain, if the legitimate theatres are forced to close, every motion picture house in the city will also be closed.

There is going to be no favoritism here, despite the demands of the Greeks, Assyrians and other aliens. There is so far no indication that the authorities intend to take any further action beyond notifying the theatres that they are violating a federal statute. There are not sufficient federal police in the city to close up a coal shed, let alone a picture house. The provincial police are about as scarce, and the civic police will not act unless ordered to do so—and there will be no ordering for the civic authorities are strongly against depriving the public of legitimate Sunday entertainment.

Meanwhile, various places of amusement are taking advantage of the controversy to advertise such catch-phrases as "Enjoy Your Sunday While It Lasts," "Come to the Forum Skating Rink."

The most likely outcome is that the federal law, which is obnoxious to the majority of the people of this Province, will remain as it has been in the past—most profoundly honored in the breach only. The theatre managers are laughing up their sleeves. The movie managers are worrying more than they have any need to. Sir Andrew MacPhail recently described the Province of Quebec as the last refuge of solid conservatism and this is one instance which will go to prove that his description is accurate—theatrical business in town generally is good. Grand opera, local chorus and imported principals holds the stage at His Majesty's, and is doing well. At the Princess a good bill is notable for the admirable work of the Chandon Trio, aerial performers of exceptional merit and the Bekefi Dancers, a trio who lend distinction to their art. Elsewhere average entertainment prevails. Lent did not hurt the theatre to any appreciable extent. The Easter business was great.

Not only theatre managers, all employees and all performers are liable to prosecution, but every person attending Sunday performance. Penalty is fine or imprisonment, or both, at court's option.

WANTS \$25,000 FOR FALL.

Ruth Budd is plaintiff in a \$25,000 damage suit she began in the Supreme Court last week against the Octagon Film Co. and against Adelbert H. Fischer and Ben A. Rolfe, as officers of the defendant corporation. She complains she was in the defendants' employ for some time prior to April 6, 1919, on which date she alleges she was seriously injured through a fall in attempting a daring leap in the interests of her employers and at the instigation of the same. The complaint continues the injury has rendered her incapable for further picture work.

SUES FOR BROKEN TOOTH.

Bessie Barker, picture actress, last with the Famous Players-Lasky Corporation, sets a value of \$1,000 on one of her teeth according to the suit she began against John L. Sills & Sons, canned products dealers, from whom she purchased a tin of spinach. On attempting to digest the vegetable she encountered some glass.

MUD SLINGING IN NEW ORLEANS.

New Orleans, April 7.

In the greatest mud-slinging campaign ever waged in this country between newspapers and an amusement concern, and which is still in process but getting to the end of its tether, both sides seem to have emerged victorious, the "States" on the one and the "Item" and Saenger Amusement Co. on the other.

Each of the papers has used two front page columns in cross-fire vituperation and abuse, with full-page advertisements on the inside to help swell the publicity, daily.

At first blush it would appear the "States" was the victor for it speeded up the film corporation in signing with Oscar Price of the United Artists for Mary Pickford in "Pollyanna," "Broken Blossoms," Douglas Fairbanks in "When the Clouds Roll By," and another Griffith production, but on the other hand the tremendous amount of free publicity attained by the Saengers, for the pictures is certainly ample compensation for any extra price they were corporation dictated to them as to what pictures they should offer and prices paid.

Meanwhile, the "States" received a full page ad Sunday morning from the Saengers, and it is possible there will be other advertisements to follow; the "Item" swelled its revenue by several thousands; the Saengers have grabbed resins of free space; and the local public is to gaze upon several pictures which might have been denied it.

The investigation of the Saenger Amusement Co. by the Federal Trade Commission was a rather staid affair running much to the usual form, with the smaller exhibitors claiming the picture corporation dictated to them as to what pictures they should offer and prices paid.

In defense the Saengers asserted they were a business concern, and the contention they were operating in restraint of trade had no foundation in fact.

The commission announced it would render a decision shortly.

KENDALL AND BOWES QUIT.

Messmore Kendall and Edward J. Bowes withdrew from the Associated Exhibitors Corp., a mutual exhibitors' alliance fostered by Pathe.

Some weeks ago it was announced that Kendall had been elected president of the concern. Harry M. Crandall the Washington exhibitor, who was treasurer of the organization, will replace Kendall as president.

Up to the present time it is understood the organization has only progressed to the prospectus stage.

PRODUCING TWO-REELERS.

The Foremost Pictures Corporation, a new organization purposing productions of pictures, have taken headquarters on the fifth floor of the New York Theatre Building. The officers of the concern are John Roberts, formerly of Universal, Ambrose Sarrar and Otto Batur. In addition to "super-features," their plans call for producing two-reel comedies, which Frank Deer will direct. Their releasing concern is still undecided with the W. W. Hodgkinson Corporation and Robertson-Cole figuring on the deal.

Weekly Suspends.

Los Angeles, April 7.

The Motion Picture Weekly, conducted by F. A. McDonald from the Superba Theatre Building, has suspended publication.

GIVES UP \$75,000.

Cincinnati, April 7.

Anna May, in pictures, whose home is in Cincinnati, will not make a legal fight for \$75,000 in life insurance bequeathed her by Emory N. Nowell, old man, who died recently at the Hotel Sinton in this city. These facts were disclosed this week, when Attorney Charles Urban, representing the actress, filed an answer in the United States District Court here to the interpleader of the Penn Mutual Life Insurance Co. It asks for the dismissal of the suit against Miss May, asserting that she will make no claim for the money. She is now in Hollywood, Cal.

Attorney Urban said: "Nowell designated Miss May as the beneficiary of two policies aggregating \$75,000, but his action was taken without her knowledge or consent. It was a great surprise to her when her name was brought into the matter. Miss May will not make any claim for the money and would not enter into a controversy over it. She would not accept a dollar of the money even if she were legally entitled to it. She is considered only one thing—her career on the screen."

The withdrawal of Miss May, known in private life as Anna B. Max, leaves the entire proceeds of three policies aggregating \$100,000 to the estate, which was worth close to a million dollars.

REVUES FOR PICTURE HOUSES.

There is in course of formation at this time a small syndicate of vaudeville producers who are to specialize on framing small revues for the picture theatres. They have laid their plans to secure the cooperation of the exhibitor financed releasing corporations and through them, will line up a route that will have anywhere from 40 to 50 weeks.

With this as a beginning it is their intention to develop a system of interchange between the various circuits, so that an act can work almost continuously for two years.

In addition to the revue's special feature act will also be used and on releasing organization that specializes in short subjects is to arrange for special settings and artists to accompany some of their subjects. It would work out along the lines of a soloist of the type of Chief Caulpician would be heard with a film that depicted a phase of Indian life.

The tremendous business pulling possibilities of the revue type of entertainment coupled with pictures having been proven at the Broadway in New York, where the house which had been playing to \$3,000 and \$9,000 weekly managed to jump its business from \$4,000 to \$6,000 weekly on the strength of the added show, is behind the general idea of the scheme. The First National is said to have been approached by those who are fathering the scheme and it is said to have been met with acclaim by the picture men.

The general indication that this would cause to rise is that the pictures may to a certain extent be losing their grip, with the exception of the extraordinary special feature which comes along about every so often, and that added attractions are needed by the houses. The general type of the revue would be all songs and comedians would not figure in the casts at all. Soloists and chorus workers would be all that the shows would require.

CAIL KANE BACK.

Cail Kane, who has been in retirement for about six months is to return to the screen shortly.

There is a possibility that she may head her own producing company for at least two productions.

VARIETY

McADOO AND PRICE REPORTED OUT OF UNITED ARTISTS' CORP.

"Not Official" Is the Answer of One of the Directors When Asked. Resignations of Both Would Not Cause Surprise. Scramble on Coast for Big Six Distribution. Lichtman, Abrams and Sherry in L. A.

OSCAR PRICE RESIGNS.

Oscar A. Price has resigned as president of the United Artists, to take effect May 1.

The withdrawal of Price did not come as a surprise to those familiar with the inside workings of the concern, and his resignation was the natural sequence to the retirement of William G. McAdoo, general counsel to the concern.

For some time past there has been dissension in the internal workings of the United Artists and it is known that McAdoo and Price were anxious to withdraw last January.

In the absence of Hiram Abrams, who is on the coast, it was impossible this week to secure any official statement regarding the future activities of the "Big Four" alliance. Abrams left for Los Angeles last week in response to several wires from the Associated Directors ("Big Six"), who wish to negotiate with him to handle their distribution in connection with the United Artists. Abrams was accompanied by Benjamin P. Schulberg, the latter acting for a foreign distribution concern, which is seeking the world rights for the United Artists and Associated Directors.

It was stated by one of the executives of the United Artists Corporation that neither Mr. McAdoo or Mr. Price had officially resigned from the directorate of the corporation up to Tuesday. The annual meeting of the corporation which was held last week was conducted by M. H. Hoover of Mr. McAdoo's office and there were present at the time George Clifton, secretary of the corporation, Oscar Price, Denis P. O'Brien, Irving H. T. Banzhaf and Nathan Burkan. The latter four were all re-elected to act as directors for the ensuing year.

It was intimated however that there would be no great surprise caused should both Mr. McAdoo and Mr. Price drop out of the organization. Mr. McAdoo's connection with the United Artists was that of general counsel for which he received an annual retainer of \$50,000.

According to those very close to the affairs of the Big Six, the Associated Directors, the affairs of that combination have remained at status quo during the current week. The contract

that was to have placed their output with the First National had not been revised to any extent and the indications were that things would remain quiet for at least another week.

A summons from Los Angeles on Monday started William L. Sherry traveling to the Coast on Tuesday. Sherry before leaving would not state definitely that he had been called west to consult with the combination of directors, but he would not deny that such was the case.

Los Angeles, April 7.

Al Lichtman is here and holding conferences with the prime movers of the "Big Six," seeking the handling of the producers' output. Report has it he is acting for himself, but there is small doubt he is dealing as the representative of Famous Players-Lasky.

BENNETT AND FIRST NATL.

Whitman Bennett has completed his arrangements whereby the series of four pictures he is to make starring Lionel Barrymore is to be released through the First National. The first of the Barrymore pictures is now being made at the former Triangle studio at Yonkers. It is really a remake of "The Master Mind" in which Edmund Breese originally appeared on the stage and screen.

Bennett's lease of the Yonkers studios is for a year with an option for an additional year. In addition to the four Barrymore pictures he will do at least another two productions a year bringing his total to six. The laboratory at the studios will be reopened after having been refitted and special attention will be paid to unusual tinting for films.

Bennett has lined up the three additional stories for his star but refuses to disclose at this time what they are.

ZUKOR RETURNING.

London, April 7.
Adolph Zukor, president of the Famous Players-Lasky Co., after a brief visit here, will be homeward bound April 10, and is due in New York about the 16th or 17th.

At 485 Fifth avenue the "fur will begin to fly" according to the report in that office with Zukor's return.

AGAINST CENSORSHIP.

The Authors League of America has gone on record against censorship. The meeting was attended by George Creel, Rex Beach, Channing Pollock, Leroy Scott, Percy Mackaye, Rupert Hughes and many others. In the resolution adopted is included the following statement:

"Legalized censorship of the film is a dangerous departure in a free country. It is no less dangerous than a censorship of the press or the stage for it places a ban upon ideas. The indecent, improper and immoral film can be eradicated by the same methods as are used against indecent, improper and immoral books or plays. It may make the passing of films a matter of political influence and result in consequent abuse of power. It does not reflect public opinion but merely the professional views of the censors themselves. The experiment which has been tried in other states does not warrant making such a radical departure from the principles upon which our Government is founded. Nor does there appear to be the necessity for that departure. Great as has been the improvement of the film in recent years, it would be greater and more rapid were the menace of censorship eliminated and the art allowed to develop along its natural lines, governed by common sense and the good taste of the American people."

A METHODIST PICTURE.

The Methodist Centenary Committee inaugurated a unique method of preaching a sermon via pictures last week, when they exhibited a feature production, "The Stream of Life," at the Casino during the noon hour. The picture, written by Rev. J. K. Shields, a Methodist preacher of Newark, runs some 90 minutes and drives home a lesson proving religion is a necessity of everyone's daily life, despite one's state of affluence.

Rev. Christian Reiser, who has earned quite a little reputation by his radical, yet forcibly convincing methods of preaching, made a little speech driving home the moral of the feature. Dr. C. C. Marshall is in charge of the experiment.

No admission is charged, a young lady doing the "ballyhooing" by means of a trumpet.

MUSICIANS' DEMANDS.

Syracuse, April 7.
Union musicians of this city, affiliated with Local No. 78 of the International Union, will formulate their new wage demands at a meeting to be held next Sunday. The requested raise will be a material one, it was announced today by W. A. VanWagner, business agent of the organization. It is said the movie musicians will ask a \$15 advance, giving them \$30 per week. The new contract becomes effective June 1.

OBJECT TO LOEW'S NAME.

The Theatre Owners' Chamber of Commerce, an organization made up of exhibitors booking out of the metropolitan territory, with a membership representing some 230 theatres in Greater New York, New Jersey, Long Island, Staten Island, Brooklyn, etc., at a meeting at the Hotel Astor Tuesday, after a heated discussion, passed a resolution addressed to Richard A. Rowland, president of Metro, requesting him to remove the name of Marcus Loew from forthcoming Metro pictures.

The contention made in the resolution is that Loew, as an exhibitor, is opposition to the houses represented in the organization and, while they are not fighting Loew, they see no reason for furnishing him with gratuitous advertising in their houses. As one of the members expressed it, "I wonder what I would have to pay Loew to have my name appear on the screens of his houses?"

Wednesday President Rowland said he had not yet received any communication from the organization and expressed surprise at the action of the exhibitors. "Why single Loew out for objection when others are doing the same thing? William Fox has a lot of theatres and also makes and distributes pictures. B. S. Moss has had his name on films and so have several others. Further than this I cannot talk until I have been officially informed."

Tuesday's meeting also resulted in the election of officers for the ensuing year, as follows: William Brandt, president; William A. Landau, 1st vice president; Charles Goldreyer, 2nd vice president; H. Gainsboro, secretary; S. G. Bock, treasurer; Al. Harstin, sergeant-at-arms. Finance committee, Max Barr, Sol. Saphier, Samuel Smith; Board of Directors: David Picker, F. W. Anderson, John Manheimer, Harry DeG. Robinson, Rudolph Sanders, David J. Hennessy, Sol. Steiner, Louis Blumenthal.

THEDA BARA'S RETURN.

Theda Bara is to return to the screen this summer. She is to make picture productions at the head of her own company and has been busy gathering a number of stories for her use. Her plan is to make at least two productions for the screen during the summer months and then return to the speaking stage in the fall and go on tour with "The Blue Flame" under the Woods management.

WRITES CARPENTIER SCRIPT.

After trying out several writers, Robertson-Cole, finally commissioned Dr. Daniel Carson Goodman, the novelist, to prepare a scenario for the use of Georges Carpentier, the European fistic champion. This scenario was accepted and Carpentier is now at work in the Solax studio in Fort Lee under the direction of John G. Adolfi.

VARIETY

JOYCE HOTEL

31 WEST 71st STREET
NEW YORK CITY

Dear Friends:

Just to prove to you that looks are deceiving, there's that act, "The House of David Band," which is practically a new act and yet it has vaudeville. Speaking about vaudeville, imagine if they charged \$1.00 to get a hair cut, what it would cost that bunch to get their heads shaved.

I read in the papers a short time ago where they had arrested one of the so-called Federal dry agents and are holding him on a charge of murder or homicide, I forget which. Why don't they let all the creatures out of Sing Sing to test the case of prohibition? It's a social error, and they need strong and fearless men to hold it up—I mean to say, uphold it—my error. But I should worry, prohibition or no prohibition, there's nothing dry about my act.

I'll vote for any of my friends, if they nominate them. Yours till next week.

CHARLIE WILSON

"THE LOOSE NUT"
Next Week (April 12th-14th, 6 o'clock, Columbus
Direction: JO PAIGE and PATTY SMITH

"ENCYCLOPAEDIAS" D. STEPHEN HALL

MERCEDES

AMERICA'S MASTER SHOWMAN
BOOKER BOLIV UNTIL THE
Address
FRIARS CLUB, NEW YORK CITY

AL. C. MITCHEL

ROSANO AND HIS NABIMBAPHONE

Direction, ERNIE YOUNG

CLARA HOWARD

PRODUCTION OFFERS REFERRED TO
JAMES B. MCKOWEN FRANK EVANS

FRED DUPREZ

Starring in "Mr. Hushbottom"
in England



New York Rep.:
SAM. BARKWITZ
100 Broadway
London Rep.:
MURRAY & SAW
1 Little St., W.C. 2
By American Agents:
"JAMES MADISON"
English Partners of
Continental
WESTON & LEE



MARIE CLARK'S

FRIEND MAGGIE Sings:
Had more news from home—
Ma wrote that Pa took
down one of the windmills
as there wasn't enough
wind blowing for two.

"You know how it is with
me, Timmie."

DIRECTION:
FRANK EVANS

PAUL PETCHING THE MUSICAL FLOWER GARDEN

Whimsical—Novel—Appealing

An Act that contains the three great ele-
ments that have made Vaudeville the
Favorite Amusement of America:
People: BEAUTY, COMEDY and MUSIC.
Open for next season. Permanent address:
16 Peckard Ave., Lynbrookville, N. Y.

TOURING THE WORLD MARIONNE PREMIER DANSEUSE With JULIAN ELTINGE All Star Revue

FRED LEWIS

(HIMSELF)

Says: Confession is good for the soul,
but bad for the reputation.

THE FAYNES

Direction, Hughes & Manwaring

HEM AND MAMAN HARKINS

DELMAR TIME

Direction MAX HART

Fairy Port, Mich.

Dear Sir:

My opening Matinee is Spelled, as the
Actors arrive but Never have their Bag-
gage. How can I remedy this?

M. Fortant, Mgr.
(Daily-Grand O. H.)

Why not book Elephant Acts; they
always carry their Trunks with them.

FRED ALLEN

Pantagw Circuit: Direction, MARK LEVY

Joe Jackson's FAVORITE SONG

"And There's a Hundred Million
Others Like Me"

When I Gazed at my Route,
I knew it was

LEAP YEAR

COOK & OATMAN

Low Time Direction, MARK LEVY

Always Remember
the

SUPPER SHOW SLOGAN

"As We show, so shall Ye Sleep"

HUGHIE CLARK

Mass Time Direction, MARK LEVY

VIOLA EDDIE DENNY AND DUNIGAN TOURING PANTAGES CIRCUIT

Hunter, Randall and Senorita

"ON THE BORDER LINE"
Comedy Singing, Talking and Dancing
Special Shows: Consisting of the United States Post on the Border of Mexico
Direction ARTHUR J. BORKWITZ and LEE KRAUS, New York City

MEET THE WIFE



The wife's mother is a great gal. She
beards us all summer for nothing.

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WOODS & LEECH

ROXY LA ROCCA

WIZARD OF THE HARP



Pauline Saxon
SI
PERKIN'S
KID

WHO CROWNED THE KING OF HATS JACK JENNINGS

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VARIETY

Vol. LVIII, No. 8

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents.

NEW YORK CITY, APRIL 16, 1920

Entered as second class matter Dec. 23, 1915 at the Post Office at New York, N. Y., under the Act of March 3, 1879.

NATIONWIDE TIE-UP OF RAILROADS BY REVOLTING UNIONISTS MEANS TREMENDOUS LOSSES IN ALL BRANCHES OF THEATRICAL

**Non-Movement of Baggage Cars Causes Cancellations—Shows Moving by Auto Transportation—
Vaudeville Situation in East Normal—Indications of Early Settlement.**

With industrial conditions in the railroads crippling service for passengers and baggage transportation, and the controversy between labor and the railroads in dispute, officials of the roads early in the week began discouraging any individual or concerted movements on the part of theatrical organizations.

The Lackawanna, New York, New Haven & Hartford, Lehigh, Erie, Pennsylvania and practically every other road webbing in territory between outgoing points from New York City and through the diversified branches of the States as far southwest as St. Louis, while declaring that there were operations of "through" trains, such operations were subject to delay, and no guarantee could be made for arrival and transportation of road companies.

The strike and its effect late last week made itself felt over the road, and reports of the "Dictator" company catching a train out of Pittsburgh with the actors in their make-up and stage clothes were reported to the members of the "Sinbad" on the same train out.

"The Kiss Burglar," hitting Worcester Saturday night, was three hours late, while an audience waited, but sympathetically, despite the pause, when advised of conditions that precluded their coming.

Robert B. Mantell, scheduled to open Monday at the Standard, New York, in Shakespearean repertoire, was delayed owing to the inability of getting the baggage switched from a siding to the main train at West Philadelphia. The company came on ahead.

The strike seems to have thus far affected the one-nighters more than any other theatrical unit of any proportionate size, and this has been due to the inability of getting the baggage cars switched on from a siding where it may have been stationed for unloading purposes. The baggage cars that are on the main tracks have no difficulty in being connected with the trains. It is reported, because it takes less effort in this case.

All Roads Affected.
On the Lackawanna the situation has been described as an uncompromising one as far as baggage accommodations, although there are several "through" trains and cities of the road for nearer been stated.

ject to delay and the impending crisis," under no circumstances is it normal.
As far as the theatrical interests (Continued on Page 3.)

"SINBAD" SHOW SKIPS CLEVELAND ON TOUR

Understudy Reported in Jolson's Place in Pittsburgh.

The Al Jolson show, "Sinbad," closed at Pittsburgh last week, without playing Cleveland to follow, where it had been billed.

It was reported around Pittsburgh an understudy was replacing Jolson with a corresponding drop in business. "Sinbad" had a \$440 scale. Some time ago it was said the Jolson show might return to the Winter Garden to fill in the gap until the Garden presents its new summer production. That plan appears to have been abandoned, however, and no future intentions for Jolson by his Shubert management have been announced.

BOOM LACKAYE INDEPENDENT CANDIDATE FOR EQUITY HEAD

Over 2,000 Members Sign Petition in Advance of Election Nomination for Vice-President on Regular Ticket

The Actors' Equity nominating committee placed the following candidates on the regular ticket Monday, to be voted for at the forthcoming annual meeting of the A. E. A. to be held Monday, May 31, at the Hotel Astor: John Emerson, president; Wilton Lackaye, vice-president; Grant Stewart, corresponding secretary and recording secretary, and Richard Purdy, treasurer. Frank Gillmore's office, executive secretary, is not an elected one, the A. E. A. council having right of appointment.

A strong boom was started week for Wilton Lackaye for president, over 2,000 Equity men signing a petition nominating Lackaye as an independent candidate for the office. The nominal of Lackaye for vice-president on regular ticket followed on Monday to Wednesday William J. K. who is handling Mr. Lackaye's independent campaign, was not in a position to state whether Lackaye would accept the regular nomination for the Equity vice-presidency the independent nomination president.

If Lackaye decides to run for Equity presidency as an independent he is figured, according to the present trend of opinion among rank and file of the Equity, as having an excellent chance of election. This opinion is based on Lackaye's dignified position in the theatrical profession, his intellectual attainments and record as an actor, tending over 25 years.

ACTORS' FUND ELECTION

The annual meeting and election of officers of the Actors' Fund, take place at the Hudson the Tuesday, May 11, at 2 p. m. The regular ticket has the following candidates for re-election: Daniel F. man, president; Jos. R. Grismer, vice-president; F. P. Mackay, vice-president; Sam A. Scott, treasurer, and Gus Hill, secretary. An opposition ticket has been

JANE and KATHERINE LEE.



ALL FRENCH SHOW MANAGERS TO FORM PROTECTIVE UNION

Decide to Meet Labor in This Way at Congress Held In Lyons—Will Ask Suppression of Special Taxes on Amusements—Discuss Per- centage Bookings.

Paris, April 14.

At the congress of directors held at Lyons it was decided to create a National Union of Theatrical and Picture Managers to embrace every category of entertainment, on the lines of the Federation du Spectacle, which groups the various syndicates of theatrical workers. Among the other subjects on the agenda were the suppression of special taxes imposed only on amusements, which should be treated as other "commerces de luxe"; authors' rights and modes of collection; a standard contract for theatres and music halls; railroad reductions for the theatrical troupe; creation of a co-operative booking office; percentage bookings for films; the doubled cost of electric lighting. M. Rasini, Lyons group of managers, opened the congress, the chair being taken by M. Bisset-Dufaure, theatrical manager of Marseilles. It was unanimously adopted that the Directors' Federation covering the whole of France should be organized, but after discussion it was found advisable to extend certain liberty to provincial associations. The congress did not feel warranted in giving complete control to a central body which might not fully realize local contingencies in a crisis. The annual subscription, ranging from 100 francs to 600 francs, according to importance of establishment, was fixed. A. Franck, director of the Theatre Edouard VII, Paris, and chairman of the theatrical managers' friendly society, who was absent, covered the main question of the meeting in a message read to the assembly:

"Regretting not having received in time a convocation to the congress, I take the liberty of submitting the following observations: Entertainment caterers, conscious of their obligation towards the State, would make no protest at any form of taxation which may be applied to luxuries in a general way or those engaged in such enterprises if they were not already subject to an arbitrary contribution of a special poor rate contrary to the doctrine of equality for all in the eyes of the law. Conforming to a republican spirit, the theatrical managers demand that charity should cease to be obligatory only for our category of commercial undertakings; it should be applied to all citizens and could be collected by a small super-tax on all incomes, in proportion; also by a deduction for such purpose from the proceeds of mutual betting books on race tracks, and gambling in clubs or casinos. However, not to delay the vote of new taxes urgently needed, the theatrical directors suggest the tax on entertainments should be the status quo for moving pictures, 5 per cent. of receipts for theatres, 10 per cent. for music halls, 20 per cent. for dancing establishments, it being understood a new law be passed as soon as possible making the poor tax obligatory for all classes of citizens. If the rate then imposed on other objects of luxury be superior to those proposed, the directors will consider it just that their tax shall be increased to the same amount as the commerce de luxe. Managers do not favor and expect no dis-

The question of percentage bookings for films was an important item on the agenda, and all present declared themselves opposed to such a system.

BUTT CALMS N. G. A.
London, April 14.

After a conference with Sir Alfred Butt, the National Orchestral Association withdrew its refusal to allow members to play under the direction of Theodore Stier during Pavlova's season at the Drury Lane. The association still refuses to allow enemy aliens in the orchestra.

BELASCO IN LONDON.
London, April 14.

David Belasco and Laurette Taylor have arrived here. Belasco says he has no particular object and that his visit here will be for one week only, after which he goes to Rome to meet Puccini, who is writing new music for "The Son-Daughter."

"THE MOST BEAUTIFUL."
Paris, April 14.

The new revue at the Casino de Paris, rehearsals for which are in hand, will be entitled "La Plus Belle," by G. Arnaud, produced for J. Volterra by Jacques Charles; music arranged by Louis Hillier.

"OTHER TIMES" SUCCESS.
London, April 14.

"Other Times," the new comedy by Harold Brighouse, is a success at the Little. It is a witty comedy with quaint ideas.

FRANK VAN HOVEN.
I couldn't learn in school and was always getting expelled. As soon as spring came I used to look out the window and dream and get my geography and hold it under my desk and look at the pictures of Japan and all those far away places and it seemed so wonderful to me, and one sister we had was very beautiful. She liked me and I loved her and I was the only one who ever saw and me and

BRADY CAN'T GET A LONDON THEATRE

Returning Home but Will Go Back to Produce 5 Shows.

London, April 14.

William A. Brady is unable to secure a theatre here for Grace George, and is returning to America at once. He promises to come back here again shortly to produce other plays, including "She Would and She Did," "A Nine-Forty-Five," "The Point of View," "Things That Count" and "Man and Woman." Brady has offered to buy the Marchioness Townsend's "The Fold" and "Young Viciators," but did not succeed in securing either. Brady has engaged Mlle. Delysia for one picture, for which she is to receive \$50,000, and also hopes to get Lady Diana Manners for the screen. Delysia is due to go to America in October.

CLOSE "JOHN FERGUSON."
London, April 14.

"John Ferguson," closing at the Lyric in Hamersmith, will be followed by a Shakespearean production April 17.

OLD-FASHIONED COMEDY.
London, April 14.

"First Love" at the Kingsway is an old-fashioned comedy. The acting was undistinguished.

Reviving "Monsieur Baverly."
Paris, April 14.

The Ambigu is reviving a comedy entitled "Monsieur Baverly" April 16.

IN PARIS.
Paris, April 14.

M. Sandberg, who controls several theatres, has purchased the lease of the Varieties and Gymnase at Marseilles.

A. Franck will produce a new piece by Sacha Guitry at the Theatre Edouard VII next season. Probable title, "Je l'aime" (I Love You). The arrangements were for Hertz at the Porte St. Martin to give three works by Sacha, but in view of the manager's restricted troupe the deal is supposed to be off.

It is possible Tristan Bernard may take over the little Comedie Royale, Rue Caumartin, which is at present a lango school.

Victor Carpentier, composer of "Louise," who has been organizing popular classical music at the Trocadero, has renounced the enterprise for financial reasons. From his reports the expenses are barely covered by the receipts, leaving no profit for the cooperative musicians, viz: Taxes, etc., 6,000 frs.; rent of Trocadero, 1,200 frs.; advertising, 2,500 frs.; singers, 1,500 frs.; management 300 frs.; hiring musical scores from publishers, 600 frs. for each concert. It is now decided Carpentier's "Louise" will be filmed, with M. de la Moxe, the Roumanian actor of the Comedie Francaise in a chief role.

The crisis of small change is very acute in Paris. Postage stamps are now generally given at the stores when money should be returned. At the Theatre des Varietes the shepherd having asked a gentleman for the usual "pouchoir" for his services, as is usual in many of the Parisian houses, he calmly took out his pocketbook, extracted some stamps and stuck them in the palm of the out-stretched hand of the astonished ouvrier.

The Paris edition of the New York "Herald" issues a correction to the effect there is no foundation whatever in the report recently published in its columns that Maurice and partner had been specially called from London to the Paris home of Baron Henri de Rothschild, to give an entertainment at Easter.

One of the richest thespians in France is dead.

MORRIS GEST'S PLANS.

London, April 14.

Morris Gest is here negotiating for a theatre in which to produce "Aphrodite." He has also arranged with C. B. Cochran to produce "Experience." He has also acquired the American rights to "Phi Phi" and will bring "Alga" to New York, featuring Alice Delysia and a British beauty chorus.

V. A. F. INTERFERES.

London, April 14.

The Variety Artists' Federation recently stopped the appearance of a notorious non-professional. This was Leonora Daryl, the girl violinist. After being missed for a week she was found with a young Frenchman and promptly besieged by music hall agents who offered her up to £75 a week to appear and play two solos.

REVIVING MONTMARTRE.

Paris, April 14.

The Montmartre quarter of the city is said to be dead, but Hertz and Coquelain will revive the piece of P. Frondale by the title of "Montmartre" at the Porte St. Martin, when "Beranger" is withdrawn in the near future. Mlle. Polaire will hold the part she created.

AMBIGU ON THE MARKET.

Paris, April 14.

The popular old Ambigu is said to be in the market, but Hertz and Coquelain announce a revival of "Monsieur Baverly" by J. Verneuil and G. Berr here this season, with Jane Renouardt, Geniat, Flavonne and Lehmann.

ENTHUSIASTIC RECEPTION.

London, April 14.

Pavlova was received with enormous enthusiasm at Drury Lane. A warm welcome was also given her conductor, whom the Orchestral Association wished to ban.

OVATION FOR ACTRESS.

London, April 14.

Genevieve Ward received an ovation at the Old Vic on her appearance in "Coriolanus." Despite her great age, her diction and acting are well high perfect.

COUNTESS MANAGING.

London, April 14.

Countess Chetwynd, known theatrically as Rosa Lynd, will shortly conduct a West End theatre.

GUITRYS IN REP.

London, April 14.

The Messieurs Guitry, father and son, will open at the Aldwych in repertory about the middle of May, under the management of Charles B. Cochran and Viola Tree.

IN LONDON.

London, April 14.

When "The Morals of Vanda" is produced at the Strand, Genevieve Ward will return to the stage to play a lady aged 95, not a great many years older than herself.

The Marchioness Townsend's new drama, "The Fold," was produced at the Queens with Raimirova and Hilda Trevelyan and Godfrey Tearle in the cast. Mlle. Raimirova's part is a seductive Russian dancer speaking broken English. She first appeared here at the Coliseum and afterwards understudied Delysia at the London Pavilion.

The marriage of Captain Laurence Irving, the only son of the late H. B. Irving, and Rosalind Francis Woolner, fourth daughter of G. H. Woolner, of 23 Stanley Crescent, Notting Hill, is announced to take place at St. Pancras' Church on April 19. Captain Irving, who was in the Air Force, received the Croix de Guerre for bringing down a German Fokker in 1918.

The estate of the late Sydney Valentine has been proved at £2,948.

Lord Dunsany's latest contribution to dramatic art, "The Guttering," concerns two dead burglars break open the gates of heaven, and that there is no heaven Gordon Bailey called a sentiment expected.

TULLY AND BURTON IN PARTNERSHIP

Latter Will Take Charge of "Bird of Paradise."

London, April 14.

Before sailing last week Richard Watson Tully made a two-year agreement with Percy Burton. The latter is to be associate manager of his European interests, including the "Bird of Paradise," now playing to big money at the Lyric, and also of two touring companies as well as of the forthcoming productions of "Man the Tentmaker," "The Flame" and other plays, including one just finished. This agreement does not affect Burton's interest in "Treasure Island," which is due to open here in May. Burton will also dissolve his partnership with Lowell Thomas at the conclusion of the latter's provincial tour with the Allenby traveling.

SUITS FILED.

London, April 14.

Many theatrical suits were filed in the King's Bench this week. Sir Alfred Butts is suing Milla on behalf of C. B. Cochran, who seeks an injunction against Lorraine. Action is being brought against J. L. Sacks and others. The London Variety Theatres are suing Charles Wilber and Ernie Edelman in suing Josephine Earle for commission.

GLADYS COOPER'S ILLNESS.

London, April 14.

Owing to the ill health of Gladys Cooper the Playhouse will continue closed indefinitely, which will make the revival there of "My Lady's Dress" a run of one night only.

EDITH DAY MAKES HIT.

London, April 14.

Edith Day's success here is unrivalled since Edna May. "Irene" has also proved a big success.

"ATHLETES" A SATIRE.

Paris, April 14.

"Athletes" made a moderate success when it was given here this week, proving to be a satirical comedy in four acts dealing with the affairs of certain modern literary men. The play is by Georges Duhamel, and was presented by Jacques Copeau at the Vieux Colombier.

YVONNE GALL RECOVERED.

Paris, April 14.

Yvonne Gall has returned from New York. She has recovered from her automobile accident and is going to Barcelona, returning to open in the opera here early in May.

"EAST IS WEST" AT QUEEN'S.

London, April 14.

"East Is West" is to be produced at the Queen's May 15. William Harris made the deal.

GLADYS COOPER ILL.

London, April 14.

Gladys Cooper was taken ill after the revival of "My Lady's Dress" at the Playhouse and the theatre will be closed till her recovery.

"MAID OF MOUNTAINS" ENDS.

London, April 14.

After a four years' run the closing of "The Maid of the Mountains" at Daryl's is announced.

Great Wieland Resumes.

Paris, April 14.

The Great Wieland has returned here to complete his engagement at the Alhambra, which was interrupted by the illness of his wife.

"Beranger" Withdrawn.

Paris, April 14.

"Beranger" has been withdrawn from the Porte Saint Martin and there is to be a revival of Frondale's four-act piece "Montmartre" with Poirale.

ERROL
IN VAUDEVILLE
MAINTAIN

SUIT CONVINCES GUS EDWARDS HE WANTS NO MORE "CUDDLES"

Action Brought Against Mrs. Edwards on Behalf of Lila Lee—Producer Declares He is "Off" Child Proteges—Action Will Be Defended for Stake of Record—No Profit in Contract.

Chicago, April 14. Gus Edwards is "off" child proteges for the rest of his life, and announces that when Lila Lee ("Cuddles") threw him down that was the end. Gus and Mrs. Edwards were taken completely by surprise and were stunned and mortified when served with papers in a suit asking that Mrs. Edwards be removed as guardian for the 15-year-old picture star, and her mother, Mrs. Carl Appel, wife of a Chicago saloonkeeper, take her place.

The bill stated that Mrs. Edwards had not made an accounting and was using the funds of the child star, Gussie Appel (Lila Lee), who did not even know what her salary was, the full amount being mailed weekly to Mrs. Edwards.

Mrs. Edwards retained counsel and says she will defend the suit only in order to clear her name from the allegations on record, as her contract with Cuddles' parents at no time permitted her to make any profit and that she never contemplated any; that she has been sending monthly accountings and forwarding all balances left after paying the girl's expenses in Los Angeles; that the mother is not permanently fitted to guide the destinies of a star—and that the precipitate action is the last and the most ringing instance of ingratitude which she and her husband have suffered from the children they picked up and took to stardom and other high-professional careers.

Lila Lee is one of the best known individuals in the American show realm, having been before the public for 10 of her 15 years, always remarkable for her beauty and precocious talents. Edwards found her playing in an alley in Union Hill, N. J., in 1910, when he was producing a revue, and put her on a stage, was, dirty faced and ragged, to fill the ensemble; she was a sensation and he took her with him to New York, paying her parents, who were respectively cook and bartender in a German free lunch saloon, \$50 a week for her. At Hammerstein's she repeated her success and became famous over night in a bitter suit brought by the S. P. C. A. to bar her from the stage. Edwards won, and toured the child for years in his acts, developing her until she and her partner, George Price, were standard featured performers.

Two years ago Edwards negotiated a picture deal with the Lasky, who made the child a star immediately, without preliminaries, and her releases went over at once. Edwards says the salary figure is a sliding one from \$350 a week, to start, to \$750 a week, of which she now gets \$400 a week; that the girl lives expensively and maintains servants and an automobile, and has practically eaten up all her earnings, but that she received a monthly balance from Mrs. Edwards, who was legally made her guardian at the time of the picture contract in order to be able to sign the contract and make it binding.

Recently Miss Lee, telegraphed for her mother, who, with the father, had moved to Chicago, where he manages North Side Turf Hall, and the mother induced her to bring the action. The day before the papers were served Mrs. Edwards received an affectionate letter from Cuddles, whom she had loved, and whom she thought her ABC's, and whom she took into international fame and an unlimited future, step by step, to stardom.

Several other instances of none made public through suits, but spoken of in inner circles, where Edwards and his wife had inquired for their parents, and their child artists grew to adolescence, climaxed by this glaring instance, brought about the retirement of Edwards from the field of raising juvenile talent—forever. The suit was served Friday, until then Edwards had been announcing from the stage of the Majestic that he was willing to stand with his protected children. Friday afternoon he was removed from the stage forever.

again, as long as he lived, would he employ or be connected with the engagement of any child under age. "Between the law, the duties of a nurse-teacher-father, and the final kick-back of ungratefulness, I have had all I want of child management," Edwards said.

DISTANCE PHONES CUT INTO HER SLEEP

Fritzi Scheff's Booking Inquiries Wake Jenie Jacobs.

Two long distance calls were received by Jenie Jacobs last week from Fritzi Scheff in New Orleans. Each time Miss Scheff wanted to know where she would appear this week and next, previous to appearing at Chicago the week of April 25. The angle that presented itself to Miss Jacobs was that each long distance call was her up after 3 o'clock in the morning. The first call rang in at 3:15 a. m., and the following night it was 3:55 a. m. before Miss Scheff got her agent on the wire.

Miss Scheff finished New Orleans last week without further booking until the Chicago date. Through inaction on the part of the vaudeville houses at Cleveland and Detroit, Miss Scheff was not acceptable to the big time theatres in those towns, leaving the two weeks between New Orleans and Chicago open.

QUESTION AS TO AGENT.

It has not yet been decided who will book the newly formed vaudeville act of Eva Tanguay and Roscoe Allen. Harry Weber is agent for Tanguay and Ray Hodgdon for Allen. No booking has been entered for the combination, which leaves the booking agent for the couple an open one.

Last Sunday evening while Allen was at the Treasurer's Ball at the Hotel Commodore, Zardo, also a vaudevillian, said something to Allen, followed up with a remark quoted as "It's 50-50 between us and if it isn't someone is going to get a black eye." Whereupon Allen struck Zardo in the eye, knocking him down. The fight occurred in the ballroom and the one blow ended it.

PALACE BOX OFFICE MEN.

The new box office staff at the Palace, New York, now has Freddy Wagner as treasurer and Jack McKenna as assistant. Wagner was formerly a well known Philadelphia treasurer but has been with the Keith houses in New York for several years.

He was moved over from the Bushwick when the Palace staff was replaced last week. McKenna has been acting as assistant at the Riverside.

THIRD MITTENTHAL SUIT.

Joe Mittenenthal, former general manager of McCarthy & Fisher, Inc., music publishers, has retained Henry J. & Frederick E. Goldsmith to bring another suit against Fred Fisher for \$25,000 damages on the ground of slander and defamation of character.

This is the third suit in which both parties are concerned, the present plaintiff having begun two previous actions a fortnight ago for breach of contract and back salary alleged due.

GOING! GOING! GONE!!!

PARISH & PERU
RUNS IN CHARGE—FRANK EDWARDS

KITTY GORDON BACK ON KEITH SCHEDULE

With Jack Wilson Will Resume Eastern Big Time Playing.

Peace has been declared between the Keith office and Kitty Gordon. It came about after Miss Gordon interviewed E. F. Albee. Now the Gordon act, with Jack Wilson included, will resume playing the eastern big time, opening in a couple of weeks. Wilson turned back a route of 15 weeks given him by the Keith people for the Jack Wilson Trio.

Miss Gordon would not appear at the midnight show New Year's Eve at the Alhambra, New York. All of her Keith time was thereupon cancelled and when she recently closed in "Kitty Gordon, Inc." or some title like that, a production, she could not obtain vaudeville engagements though Wilson did.

While reported Miss Gordon and Mr. Wilson would not again appear together following the production trouble, that also was adjusted last week.

The re-formed combination will probably play at its former salary, \$2,500 weekly, booked by the Max Hatfield office.

RAIL STRIKE SITUATION.

(Continued from Page 1.)

are concerned, the Pennsylvania reported that "while we are making every effort to facilitate travel, both passenger and baggage, for road companies," they would make no promises nor guarantee anything under the present exigencies in operation.

Booking Offices Silent. Both the Shubert and K. & E. booking offices were silent on the situation, but from offices of both firms it was disclosed that they were very much in the dark as to the outcome. No less than a dozen shows had been staid on account of the strike, it was admitted in the Shubert offices. In the "syndicate" office it was admitted that the strike had materially affected the routing of shows at points in and around Boston, Buffalo, Syracuse, Rochester and New York City itself.

The effect of the strike made itself felt in New York with the Savage office calling off extra Thursday matinees of "Shavings," planned in addition to the Wednesday matinee. This was brought about as a result of the tie-up of the Staten Island trains and the strike on Long Island passenger trains.

"The Slightcase," a burlesque attraction due in Stamford this week, had to defer its engagement because of the inability to secure a baggage car over the New Haven. While the show's personnel was able to reach the point by train, the scenery was transported by motor truck.

The latter method was in use along points throughout the strike area where companies were separated by a distance making it possible to reach their destination by means of the inter-urban systems, while the baggage trails on motor trucks.

Vaudeville programs in the east were unusually fortunate, few mishaps being reported. Local managers had provided for local talent in the expectation of seriously impaired programs, but few occasions arose for their use.

SALARY CUTS FORCE LOEW TO STOP VANCOUVER BOOKINGS

Other Houses Dropped in West Commencing April 28, Are the Billings and Livingston in Montana—Eliminations Will Leave Jump From Superior, Wis., to Spokane.

The Loew Circuit will stop booking April 28 Vancouver, B. C., through the house there playing the Loew program persisting in cutting 15 per cent off the regular salaries of the Loew acts.

The Vancouver stand on the Loew western time is for three days and the house management also decided it would pay acts on the basis of three-sevenths for their Vancouver engagement, another reason for the Loew agency action. Vancouver was a booking only for the Loew office, coming in after Loew's merger with the Ackerman & Harris Western Circuit. A. & H. had formerly booked the house.

Other houses dropped by Loew in the West, commencing the same date, are at Billings and Livingston, Mont., where the Loew shows play one day only.

The eliminations will leave the Loew route a jump from Superior, Wis., to Spokane.

CENTURY SELL OUT.

"The Century Sunday show under the management of the Shuberts last Sunday played to a sell out at the \$2.50 top scale. It was the first Shubert Sunday concert in the house, succeeding the Keith Sunday bills there.

The advertising by the Shuberts mentioned "Century Celebrated Shows," a slight variation from the Keith billing which had preceded it, the first catch time having been "Keith's Celebrated Shows."

"PADDY" COMES TO N. Y. TO GET IN COURT JAM

Served With Subpoena for Recovery of Booking Fees.

"Paddy" (P. F.) McMahon, erstwhile vaudeville "wizard" of New Britain, Conn., visited Broadway last week for the first time in months and he dropped into the Putnam Building. He first called on Sam Bernstein, who formerly booked his "Koney" Theatre in the Connecticut burg. Two minutes after his entrance Paddy was handed a subpoena by Sam's stenographer, and when Paddy dashed aside, she ran after him in the hallway and thrust it into his pocket.

Bernstein started suit for the recovery of \$2,500 which he claims for booking fees in supplying acts for McMahon's house for two years. Sam tried to begin action in Connecticut but lawyers there told him he didn't have a chance in that State.

In addition to the booking fees, Sam is custodian of at least 50 claims made by actors against McMahon, whose pot trick was to pay acts under the salary agreed. The acts thought Bernstein was in with

McMahon on the scheme, but Bernstein has a bundle of duplicate letters sent Paddy asking him to refund to acts. The letters themselves hold many laughs. Sam would write, stating the salaries of the bill and then explaining "that he ('Paddy') couldn't 'make a nickel' on the actors, meaning the figures were shaved to the minimum."

Hardly a week passed, however, that some act didn't complain against McMahon. If a turn didn't stop at Paddy's hotel it was his opinion "the act was rotten." Salaries were cut from \$15 upward, and in one case a girl act was cut \$310 for the two partner play in May, 1918. Complaints of cuts being made up to \$50 and \$75 were frequent. All acts "gypped" now plan to start action against McMahon when the Bernstein suit comes up.

McMahon leased his theatre about 18 months ago. Difficulty in getting acts to play for him was supposed to be the reason he "went out of the show business."

CIRCUS IN JERSEY CITY.

The Lombard-Hathaway show, a new circus in the field, will make its debut at Jersey City April 28. It will start out as a two-car outfit. The show is backed by "Good Luck" Dick Lombard, of Bridgeport, Conn., who formerly conducted a saloon close to the Barnum & Bailey winter quarters, and who is said to have cleaned up in the realty field during the war building boom.

His partner is Carl Hathaway, who was assistant ticket man with the Barnum show for 12 years.

CHAS. ALTHOFF

Headlining the Pantages Circuit

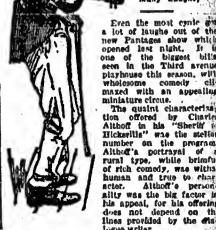
JOHN GOLDEN

The Post-Intelligencer, Seattle, Tuesday, March 19, 1918.

Pantages Offers Bright, New Bill

Charles Althoff with Guests

Characterization Wise, Many Laughs.



Even the most crack of a lot of laughs out of the new Pantages show which opened last night. It is one of the biggest hits seen in the third arena playhouse this season, with wholesome comedy, climaxed with an appealing sentimental scene.

The quintessential character, as offered by Charles Althoff in his "show" of "Hicksville" was the better than any other on the program. Althoff's portrayal of a rural type, while intended of rich comedy, was without humor and true to character. Althoff's personality was the big factor in his appeal, for his offering does not depend on the lines provided by the dialogue writer.

ROSE & CURTIS

BEG TO ANNOUNCE

THE PRESENTATION TO NEW YORK OF

BOBBY RANDALL

WHO OFFERS "FUN IN A BLACK BINDLE"

AT ALHAMBRA, NEW YORK

VAUDEVILLE

BIG TIME AGENTS WONDER WHAT IS GOING TO HAPPEN TO THEM

Big Time Executives Reported Having Matter of Agents Under Advisement—May Be Couple of Weeks Before Anything is Settled.

While the big time vaudeville agents are speculating about what may happen in their ranks nothing seems to have been decided upon by the big time executives, before whom the agency matter would come.

Some of the agents in the Palace Theatre Building lately received notice to vacate their offices by May 1 and are seeking quarters elsewhere. The removal notification, however, signified nothing in particular. While among those who have moved or will move out of the Palace proper building there may be those who will be disciplined, it is quite well reported that the offices to be vacated will be wanted as others have been by the big time booking agencies for necessary space.

That the subject of the agents is under advisement appears to be accepted as a settled fact. That is not denied by the Keith people, but at the same time they reply when questioned that beyond the general discussion of the matter between them no definite move has been decided upon.

"It looks as though there will be something done about the agents in perhaps a week or two, or longer, we are not just certain," said a man in the Keith office. "We feel there are agents around here who merely clog up the work as it were. They do nothing of importance to vaudeville that we note."

"Some months ago the agents were told that they must show something—be on the job, attend to business—if they wanted to transact their business through this office. We told them we intended keeping track of them, note what they did or did not do, and we have, done so. Now, we are checking up."

"This is a business, not a playground. There is business to be done here. We are here attending to our business, and if agents make our offices their real business headquarters, then we want them to attend to it as they should, not as they may feel like doing, as some of them have. They must be loyal and work for vaudeville; otherwise they cannot use this office as an excuse."

Asked if the agents of the fifth floor booking division of the Keith offices would likewise be combed over, the reply was in the affirmative.

VALESKA SURATT TO PLAY ON SMALL TIME

To Open in Lait's "Scarlet" at the Allegheny, Phila.

Philadelphia, April 14. For the first time a headliner at Keith's, the big house, will play one of the smaller vaudeville theatres over here booked by the Keith agency, when Valeska Suratt, in Jack Lait's "Scarlet," opens at the Allegheny April 24. Last week Miss Suratt was at Keith's. She will likely return to that theatre next season and meantime may play other local and smaller houses following the Allegheny engagement. The Allegheny plays two performances daily with three shows Saturday.

Harry T. Jordan, the Keith general manager for this city has previously declined to grant permission for the headline turns at the big Keith's appearing at the smaller houses prior to or following that engagement. Whether his exception in the Suratt matter indicates that hereafter the bars are down in that respect is unknown.

SING SING ACTORS.

Can Sing Sing prisoners act? asks a bill board sign which contains the information that the Mutual Welfare League members will give a dramatic and vaudeville show at the famous Bastille-on-the-Hudson on May 12, 13 and 14. The proceeds will be for the benefit of the league. Tickets can be had by applying by mail with remittance to the league, at the prison, Ossining, N. Y.

LARGE ICE RINK PROPOSED FOR B'WAY

Ten Lots on 52d St., West of Broadway, Secured for Site.

G. B. Townsend leads a syndicate that has acquired ten houses located on 52d street and running through to 53rd street, between Broadway and 8th avenue, for the purpose of erecting a \$1,000,000 ice skating rink. Work of tearing down the buildings now on the site will start May 1. The rink, it is expected, will be completed by October 15.

PRODUCTION ACT CLOSED.

"Vanity Fair," the vaudeville production made by Yvett's Kiviat, the designer, was closed for repairs when ending its engagement at the Palace, New York, last week. In the reconstruction, it is said Noel Vayburn will have a hand. The turn was a fashion parade, but was made too jerky in action for twice daily consumption.

NEXT SELLS CIRCUS STOP.

The Sells-Floto Circus will come east immediately after the end of the Chicago date, May 1, jumping direct to Washington. The western outfit, is due in Boston, May 17, treating the Ringling, Barnum & Bailey show into both cities.

TOURING THE WORLD
MARIONNE
PREMIER D'NEUSE
WITH
JULIAN ELTINGE
All Star Revue

LOEW BREAKS INTO AKRON STRONGHOLD

Surmounts Feiber & Shea Opposition in Ohio Towns.

Akron, Ohio, April 14. Marcus Loew interests of New York have finally surmounted the Feiber & Shea opposition with the acquisition of a long-time lease on the Hippodrome, this city, which is in course of construction. It will be complete in every detail so that any class of attractions can be presented. The Loew people were represented in the least negotiations by the law firm of Strong, Derberg & Bernstein of Cleveland.

When completed the Hipp will have a seating capacity of 4,000.

VIOLATION OF COPYRIGHT.

Portland, Me., April 14. When the suit of Shapiro, Bernstein & Co., music publishers, against the local Vichery & Hill Publishing Co. came up for trial this week it was marked settled. It is understood the settlement amount was upwards of \$500.

Shapiro-Bernstein sued on infringement of copyright through the action of the defendants in publishing the copyrighted lyrics of "There's a Girl in the Heart of Maryland" in the February, 1918, issue of the defendants' periodical, "Heath and Home," without the sanction of the publishers.

GETS \$3,000 JUDGMENT.

Ramond L. O'Neill was awarded judgment for \$3,265.93 in his suit against the McKinley Music Co. of Chicago for commissions alleged due him. Justice Erlanger, who handed down the decision last week, also denied the defendant's motion for a retrial. The McKinley executives will appeal.

O'Neill was formerly manager of the New York office, claiming he was also to receive percentage commissions from the sales of certain phonograph accessories, in addition to his \$5,000 salary.

MILES' AKRON DEAL.

Detroit, April 14. Charles Miles has completed a \$3,000,000 deal for the erection of a theatre at Akron, O.

Ground was broken early this week for a new house in Cleveland. Miles has other projects pending for big houses.

Joe O'Neill Marries.

Last week in Harlem Joe O'Neill married Emily Proctor. Mr. O'Neill is assistant to Bob O'Donnell, manager of Proctor's 125th Street Theatre.

Granville Returns as a Single.

Chicago, April 14. At the Palace, April 26, Bernard Granville will return to vaudeville as a single act.

VIOLA
DENNY AND DUNIGAN
TOURING PANTAGES CIRCUIT

EDDIE LEROY NINA
HUNTER, RANDALL and SENORITA
"ON THE MEXICAN BORDER"
Special Scene Laughing Hit
Direction HORWITZ and KRAUS, New York City

HOUSES CLOSING.

Dates for closing of vaudeville theatres for the season are being set. Among them will be the big time policy at Keith's, Cincinnati and Indianapolis, week of May 9; Louisville (Keith's) week of May 2; Erie, Pa., May 17.

The big time houses at Pittsburgh and Cleveland will continue through the summer, with Keith's Hippodrome, Cleveland, at a reduced scale but with a two-day program.

Keith's, Atlantic City, is due to reopen May 20 with vaudeville for a summer run.

BAN ON MUSIC ADS IN JOBBERS' BULLETINS

Governors Adopt Resolution at Special Meeting.

The Board of Governors of the Music Publishers' Protective Association at a special meeting held in the Hotel Astor, last Thursday afternoon, adopted a resolution forbidding any member of the organization to place any advertising hereafter in the music jobbers' bulletins. The order becomes effective at once. Any member violating the rule will be subject to a maximum penalty of \$5,000.

Heretofore the publishers have been spending on an average of \$100 monthly for advertising in each of the trade bulletins issued by the Enterprise, Crown, Plaza and New England jobbing concerns. Most of the publishers duplicated advertising in each of the four bulletins, the total monthly expense running up to \$400, or nearly \$5,000 yearly.

It was estimated at the meeting one of the jobbing concerns was making a profit of \$1,000 monthly on its trade bulletin.

MUMPS DELAY ANNA HELD.

Chicago, April 14. Anna Held, Jr. has the mumps. She had "cm" last week and they held over.

Through the mumps condition Miss Held could not appear at Keith's, Toledo, last week and this week at Grand Rapids. "The Fashion Minstrels" are in her place.

ORPHEUM MANAGERS BACK.

Martin Beck and Mort Singer returned to New York Monday, after an inspection trip of four weeks over the Orpheum Circuit.

Morris Meyerfeld, Jr., returned with them from San Francisco.

FAREWELL TOUR OF
JOHNSON BROS. and JOHNSON

"A Few Moments of Minstrelsy" With apologies to all other Fawcett Artists.

GORDONS BOOK WITH KEITH PERMANENTLY

Owners of String of Theatres Come to Terms.

The Gordon Brothers' vaudeville theatres of New-England are now being booked in the Keith office under contract. The permanent arrangement was effected last week. Prior to that the Gordon theatres had been booked by the Keith agency under a temporary understanding that had existed for six months or so.

Gordon theatres' bookings are supervised by Doc Breed. The change to a firm booking basis appears to have been the cause of a request Breed has assumed charge of all the Keith smaller bookings in New England, which are handled on the fifth floor of the Keith Palace Building offices. No change in the New England bookings has been made, neither have they been placed under one supervising head.

The Gordons awhile back booked all of their houses with the Sherry agency. Later they moved the Gordons outside of Boston to the Keith agency. The Keith office was reported at the time to have declined to book the Gordon Boston houses. Following this division of the Gordon bookings, the Gordon Brothers were reported to have received a notification from Sherry that either his agency would book all or none of the Gordon theatres. The Gordons put the case before the Keith people, who informed the Gordons they could book everything in the Keith agency until making other booking arrangements. This temporary understanding existed until last week, when the interested parties got together.

Seeks Separation from Major.

Josephine Teller Lambert (professionally Josephine Drake) has begun separation proceedings against E. O. C. Lambert, ex-British major. The plaintiff alleges cruelty.

MIJARES and Co.
World's Greatest Wire Walkers
Direction MAX HART.

THANKS for the
UNION HILL

Date

It will keep me from sending my

PROP LIST

to the

POOR HOUSE

Moss Circuit Hughie Clark

Direction MARK LEVY

NED JEAN

Argo and Verjenia

ARE BREAKING IN THEIR

LITTLE BROTHER

PAUL LAROCCA

Fuller Sutton says:

Oh boy! Oh boy! The

big time is here!

At last we're rid of

the small time!

I hope to be

out in great

shape, and watch the

rest of 'em grow.

Now in New York

SYLVIA MORA AND RECKLESS DUO

SUPREME VARIETY ENTERTAINERS

Just Finished Second Season Over W. V. M. A.

Many Thanks to J. J. NASH and T. J.

CARMODY—Also Our Representatives: EARL & YATES

EAST
LEWIS & GORDON

DIRECTION

WEST
LOU EARL



ELLY, THE MARVEL, STOPPED AT BORDER

Canadian Immigration Officials Stop German Woman.

Elly, The Marvel, a female juggler, was turned back Sunday at the border when attempting to enter Canada to play a vaudeville engagement. The Canadian immigration officials boarded the train that transported the woman and ordered her out at Rouse's Point, after she had admitted she was a German. Some time ago the Canadian Government notified officials of the Orpheum Circuit the ban on Germans had been formally lifted, and that in the future no person of German extraction would be barred from Canada unless they were undesirable. According to the artist concerned the Canadian Government has done no such thing, and when asked how the Germans now in Canada passed the border, she stated they misrepresented their nationality or entered as American citizens.

This particular artist was admitted to the U. S. and as the United States requires passports from all Germans entering this country through Canada, or returning to this country from Canada, she applied to Washington for the necessary papers. She was told that "it wouldn't be necessary to secure passports for entrance into Canada but that they would be on hand and forwarded to her in time for her return to this country at the end of three weeks."

When the officials boarded the train at Rouse's Point she frankly admitted that she was a German subject. The Keith office tried to straighten the matter out at this end and was informed it would be required to post a cash bond before the woman would be allowed entrance into Canada.

According to Elly, the Germans now in Canada will encounter difficulty when they attempt to return to the States.

"VAUDEVILLE NEWS" DEBUTS.

The new weekly publication to be issued by the Keith Exchange, entitled "Vaudeville News," will make its initial appearance at the dinner of the Vaudeville Managers' Protective Association at the Hotel Plaza tomorrow (Saturday) night. The first issue will contain eight pages, and the edition will be 10,000 copies.

Distribution will be free. The publication will carry the N. V. A. emblem on its first page must lead. Glenn Condon is the editor. The regular weekly publication day will be Friday.

TO PROSECUTE CRIMINALLY.

The Keith interests intend to institute criminal proceedings against any box office employee caught receiving a bribe for a ticket speculator in the future.

The same action will be taken against ticket speculators.

Prosecutions will be instituted under section 428 of the N. V. A. Law which makes both parties to a bribery transaction equally culpable.

W. & V. IN TRENTON.

Wilmer & Vincent are to build a 2,000 seating capacity house in Trenton, N. J. Plans have been drawn and the site has been purchased. The house is to play a combination vaudeville and picture policy and be booked in conjunction with the other Wilmer & Vincent houses out of the Keith offices.

ROSANO AND HIS NABIMBAPHONE

Direction, ERNIE YOUNG

THE FAYNES

Direction, Hughes & Manwaring

THE BRITISH GUY GRIFF

Was told I should have looked around before opening to see what the American public wanted. If I had done so I would have had a jazz band play the piano, dance myself to death and had several girls in my show. Could not possibly do it, out cockin'.

Open letter to Harry Fitzgerald!

Dear 'Arry:

The puny show I opened this week was my wad.

CANSINOS IN SHOW.

The Caninos were engaged this week by Charles Dillingham for "The New Dictator," Dillingham's latest production, headed by Frank Craven. The act, with the Beale Clayton turn in vaudeville, was booked by Davidow & Le Maire. It leaves Miss Clayton when she closes her season next week at the Alhambra, New York.

It had not been generally known that Davidow & Le Maire were booking for productions anywhere. The firm had been looked upon as a Shubert exclusive booking link.

ASSAULT CHARGE AGAINST GALLANDO

Clay Modeller Is Accused of Branding His Daughter.

John Gallando, professionally known as Gallando, the clay modeller, appearing in vaudeville for upwards of 25 years, is now on trial in the Tenth District Magistrate's Court, Brooklyn, charged with felonious assault on his 18-year-old daughter, Minnie. According to the charge, Gallando is accused of branding his daughter with a red hot iron, sticking needles in her back, breaking off and pulling out her teeth, pouring scalding water over her body and striking her over the head with a piece of wood containing a sharp nail. The girl is claimed to have nearly 100 scars on her body from these and other forms of torture, alleged to have been inflicted on her by Gallando.

The matter was brought to the attention of the police when they found Minnie Gallando wandering on Fulton street, Brooklyn, two weeks ago, in a condition bordering on mental collapse. On information furnished by the girl Gallando's arrest followed. During the trial Monday the girl testified her step-mother, Gallando's third wife, threw ice in her hair. Minnie Gallando is the child of Gallando's first wife, he having been married three times. Gallando, who is about 65 years of age, was known among booking men as the best emergency act in the business. Up to about five years ago he appeared frequently around New York, his clay modelling specialty usually opening a show. The case was adjourned to April 21.

LONDONERS IN NEW YORK.

Harry Burns and David Bliss, London theatrical men, arrived in New York last Saturday for a brief visit and expect to sail back home about May 1.

Burns is a vaudeville agent and revue producer and Bliss is managing director of a circuit of music halls in the provinces. This is Bliss' first visit to America. Burns' last visit here was about ten years ago. The trip is primarily a pleasure tour, but Burns may contract with any act he deems suitable for his companies.

EDDIE McCARTHY

AND
LILLIAN

STERNARD

In "TWO BEDS"

Direction FRANK EVANS

7th Week in New York

MOORE

and

FIELDS

"THE JAZZ BOYS"

This Week (April 12)

Lincoln Sq. and Crotona

Dir. HORWITZ & KRAUS

EUGENE COX SCENERY

Ask
ELSIE SCHUYLER

1734 OGDEN AVE. CHICAGO, ILL.

VAUDEVILLE

LOEW TO COMBAT ORPHEUM POLICY

Big Time Twice Daily Against Opposition Three-a-Day.

Marcus Loew will play big time vaudeville twice daily if he must. That about sums up the Loew position in regard to a partial change of policy in his vaudeville theatres and reverts back to the interview given by Mr. Loew to VARIETY when he was recently in San Francisco. At that time Loew said if the Orpheum Circuit played three-a-day vaudeville in the West against his houses there he would play big time against the Orpheum's first chain theatres.

This week Mr. Loew reiterated the statement. In response to the circulating reports he might try big time in the very near future in the East, he answered that while his position remained the same as when he first set it forth, it was logical to presume if he played big time in the West he would have to play big time in the East to protect it. The Loew houses in Greater New York named as possible big timers are the new State, now building at Broadway and 45th street; Loew's Victoria on 125th street, and Loew's Metropolitan, Brooklyn. Almost any or all of the new Loew theatres outside New York are adaptable to a big time policy through capacities.

San Francisco, April 14. Simultaneously with the departure last week of Martin Beck and Mort Singer, who were here selecting a site for a Junior Orpheum house, Ackerman & Harris, also representing Marcus Loew, made the formal announcement that negotiations had been closed for a site where a \$1,500,000 theatre will be erected for Loew, Inc. to play two-a-day vaudeville. The location for Loew's big time house has not been made public, but it is understood it will be in the vicinity of the St. Francis Hotel.

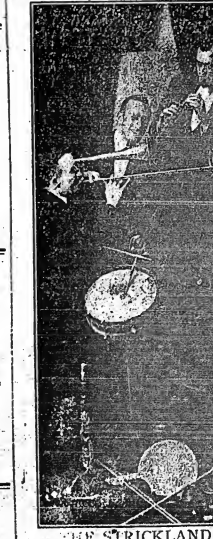
The local press featuring the article referred to it as lively theatrical war. Beck, in replying to a statement made by Sam Harris predicting that Loew would have a better quality of acts than their rivals, said: "It is foolish. There can be no comparison between the two circuits. The Loew interests are merely looking for advertising."

FRED LEWIS

(HIMSELF)
Says: A hog should not be blamed for being a hog, but a man should.

MERCEDES

AMERICAN MASTER SHOWMAN
BOOKED SOLOLY EXCLUSIVE
Address
PRIARS' CLUB, NEW YORK CITY



THE STRICKLAND SYNCOPATION SEPTET
Headed by its organizer, Charles Strickland (at the piano). This leading dance music combination opened an engagement at the Hotel Bingham, Philadelphia, March 29 last.

KEITH AT AMSTERDAM.

The New Amsterdam on 42d street, Klaw & Branger's, plays Keith vaudeville this coming Sunday. The Sunday shows there will be a resumption of those placed by the Keith office at the Century. Pat Woods will book the Amsterdam shows in as he did the Century's. The scale will be the same, from 50 cents to \$2.50.

The Shuberts gave their first Sunday bill at the Century last Sunday. It will be a weekly occurrence. The Shuberts are now playing four Sunday houses, Winter Garden, Century, Central and Lyric, all booked by Davidow & Le Maire. Another Sunday house of the Shuberts is the Crescent, Brooklyn, nominally booked by Faily Markus. Davidow & Le Maire send several turns over there. The Crescent is \$1 top.

LOEW CIRCUIT ADDS MORE SOUTHERN TIME

Meridian, Vicksburg, Shreveport Houses Booked.

The Loew Circuit has added more Southern time through the former Sanger Amusement Co. houses in Meridian and Vicksburg, Miss., and Shreveport, La., breaking the former Memphis-to-New Orleans jump. The houses will play the Loew bills intact on a split-week basis. The Meridian first half and Vicksburg last half bills will split with Shreveport. This will leave Meridian dark the last half. The houses were formerly operated with a straight picture policy, excepting the Ethelred opera house, Shreveport, which housed legitimate attractions.

ARTISTS EUROPE

desiring to advertise in VARIETY may mail advertising copy direct to VARIETY, New York, and deposit the amount in payment for it to VARIETY's credit at the

Pall Mall Deposit Co.
CARLTON STREET
REGENT STREET
S. W. LONDON

For uniformity in exchange, the Pall Mall Co. will accept deposits for VARIETY at the prevailing rates.
Through this manner of transaction all danger of loss to the advertiser is avoided. VARIETY assumes full risk and acknowledges the Pall Mall Co.'s receipts as its own receipts for all money placed with the Pall Mall to VARIETY's credit.

For Y Programs for Enlisted Men, Artists Wanted

at all times. Doubles, singles, singing, dancing, musical acts and monologues. Must be able to give 15 minutes. For further information, write to W. E. HEARN, Director of Activities, Navy Y. M. C. A., Norfolk, Va.

VARIETY

SIME, SAID:

"if there is a successor to that immortal vaudevillian, the late CLIFF GORDON, here he is."

SENATOR FRANCIS MURPHY

—could be placed for any house.
—what better card could the big time possibly obtain than an act that will turn the most serious subject into a laugh.

SENATOR MURPHY

delivers with emphasis

SENATOR MURPHY

cleaned up

WOULDN'T THE PALACE LAUGH

— AT —
Clear Humor?

That was at the American, New York, last week (April 5). Also played 24 consecutive Shubert Sunday Concerts in New York: Winter Garden, 12 times; Central, 4 times; 44th St., 4 times and Lyric, 4 times.

Did my good looks do it?
ASK ED. DAVIDOW!

COMFORTS SHE HAD NEVER DREAMED OF

Kate Elinore has been playing in vaudeville for 26 years and she is still playing. In her letter to Mr. Albee, reproduced below, she observes that improvements beneficial to artists have been brought about that she never dreamed of. The numerous letters of this nature—letters which breathe the very spirit of sincerity—received constantly by Mr. Albee are a great encouragement to him in the work he is doing to improve conditions. They show that the artists are beginning to realize that an honest effort is being made in their behalf. As long as artists and managers continue to work hand-in-hand for the ultimate happiness and prosperity of both there is no end to the good that can be accomplished. It will be noted that in his reply Mr. Albee mentions that "the managers have many important items of great interest to the artists, which will be known in the very near future."

THE LETTER

April 2, 1920.

Mr. E. F. Albee,
Palace Theatre Bldg.,
New York City.

My Dear Mr. Albee:

There has been a great deal of talk about the general condition of vaudeville of today as compared with vaudeville of former years. Having played Keith Vaudeville for the past 26 years, I feel that I must add a few words of congratulation to the many you have already received.

While the Keith Circuit and its direct affiliations have always been model theatres, from every standpoint, the past season seems to have brought about a condition of perfection for the comfort of the artist which I had never dreamed of witnessing. The stage hands and house attaches are more considerate than ever. The managers I have been playing for have always been considerate.

The N. V. A. Club is a wonderful monument, one that the actor can be proud of, and that club will protect an artist's material if he can prove he owns it. They have protected mine.

I feel sure I am voicing the sentiments of all the vaudeville profession when I say we most heartily appreciate all that is being done for us.

With very best wishes, I beg to remain,

Very sincerely yours,

Kate Elinore
and
Sam Williams

Kate Elinore.

THE REPLY

April 6, 1920.

Dear Miss Elinore:

Yours of April 2nd received. These letters that I am receiving from the artists expressing their good will are very encouraging, and do much to cement the confidence and close affiliation between the artists and the manager. The world is good to live in, providing we can go through it with a degree of happiness and contentment; without same, it is quite a drag.

Since the artists and managers came better to understand each other, it has opened up possibilities for improvement which are endless. The managers have many important items of great interest to the artists which will be known in the very near future. It is their earnest desire from Coast to Coast, North, East, South and West, including Canada, to bring about such reforms in vaudeville, which will not only do away with misunderstandings, but will bring prosperity, contentment and happiness to those who by the very nature of our business travel from place to place as they do, experiencing so little home environments, but which the manager intends they shall have as far as possible about their different theatres and in their dealings with them. Thanks for your letter.

With sincere good wishes,

Cordially,

Miss Kate Elinore
and
Mr. Sam Williams,
Keith's Theatre,
Portland, Maine.

E. F. Albee.

VAUDEVILLE

INSIDE STUFF ON VAUDEVILLE

Two English professionals, women, each a well-known variety artist, were mutually confiding. One stated her husband was neglecting her, in fact, of late paying no attention at all. The conversation recently occurred in London. The other woman was appealed to as a qualified expert upon handling men. The expert replied the wife paid insufficient attention to her personal appearance. "You wear cotton and your hair is untidy around the house. Dress up. Be in silk all over all the time, and you afterward tried it out. When her husband arrived home late there she was, with hair prettily done up, silk negligee, and silk underwear. The husband got a flash. "What's been coming off here tonight?" he yelled, and then whaled her all over the place.

Actors have referred to "the wife" in various humorous terms, the expression "my policeman," or "ball and chain" being often heard. A new one was sprung at the 47th street corner last week, when a "booster" remarked that he was going uptown to meet his "gimme girl." Asked what he meant by that he replied: "Why, that's the wife, yuh sah."

The Lee children are an example of what mismanagement may do for a vaudeville attraction and how good management can counteract the bad effect. The Lee kiddies—Kathleen, aged 10, and Janie, aged 7—have been picture stars of the childhood world for quite a long while. Their mother, Irene Lee, concluded to place the children in vaudeville and went to an agent who deals mostly with the smaller houses. The children started off as a bad act at \$300, but they drew money out of town. In fact, they had no act at all to speak of, but their box office value asserted itself. Notwithstanding the quality of the turn, a demand was created, and the remarkable talent of these children as kids was easily recognized. That was when Tommy Gray stepped in, gave the children a playlet that set them off and then commenced to play for salary. Managers knew of the first salary of the children, \$300, and could not see why they should be raised to \$1,000 if satisfied with the former amount. When the facts were given to the managers, however, and the merit of the new act observed, the managers agreed the Lees were worth the money and settled on \$500.

When the management of "What's in a Name?" at the Elliott, asked the principals to waive their run of the play contracts (as probably will be reported in the legitimate news section of this issue of VARIETY), the principals refusing were of vaudeville. They were Williams and Wofius, Beatrice Herford, Ed Ford and Marie Gaspar.

Carl Demarest is around again, but has not recovered as yet from shell shock on the other side. His memory is affected. It's about three years since Demarest went over. Previously to that he had been a well-known vaudeville turn.

When Walter Reade secured the lease of the Cleveland Hippodrome, now held by the Keith people and expiring in another year or two, after which Reade takes possession, he probably felt that if he could sell his holding for \$25,000 it would be a good deal. It was two or three years ago when Reade got hold of the Hip's lease. No one paid any attention to him or his lease at that time. Since then theatrical activity was accelerated, and now Reade is asking many times twenty-five thousand. A brother of Reade's, whose family is in Reade's, died last week in Brooklyn. He was a non-professional, and left a considerable estate. In his will he bequeathed \$30,000 to Jerome Rosenberg, another brother, and mentioning his other brother, Walter, the will stated "He's a pretty smooth fellow and can take care of himself" as the reason why Walter was not more substantially remembered.

While there has been a report here and there of late the Butterfield houses in Michigan, now booked through the Chicago Keith office, might come East in the fall and be booked out of the New York Keith offices, there is nothing to the report. Just now that thought has not entered the minds of the Eastern Keith people.

The matter of securing assistants to house managers as stage directors has been turned over to the house managers in New York. One of the stage crew (not the stage manager) is said to be the founder of the claques. Acts are asked Monday if they want to use the "claques," and for a consideration the man back stage attends to it. This, says the artist informing VARIETY, accounts for what the VARIETY reviewers have named "The Colonial Clap" (concerted applause from the gallery given in rhythm and forcing recalls to the point of stopping the show). Often as otherwise the "claques" overdoes itself, thereby injuring the turn it is boosting for, the artist says, and again it may account, he observes, for disturbances in the Colonial gallery against acts that may not have agreed to engage the "claques." The complaining artist, to substantiate his statement (and he mentions he was solicited to use the "claques" when playing the house) asks why this "clap" thing is heard only at the Colonial. He says the vaudeville associations might inquire into it to prevent the thing spreading to other vaudeville theatres. Aside from the Colonial, and the very good grounds any steady attendant of that house has to believe there is something in the "claques" story, the "claques" thing in the past few months has grown more prevalent than in several years—in fact, from the time they had a "claques" of two almost every week at Hammerstein's. A "claques" will expose itself to any one who knows. Either the applause continues from certain sections or it is ill-timed or continues too long. The latter is usually the

tell-tale. At one period "claques" were located in one section. Then the "claques" promoters thought they could improve by sending the hand clappers all over the house, from orchestra to gallery. People sitting in a box can detect a "claques" the most readily, especially the orchestra part of it. A few people will be vigorously applauding while the remainder of the orchestra is silent or visibly annoyed. The "claques" thing seldom deceives any one who may be interested and is always discounted from the normal applause; otherwise booking men and managers would be often deceived. It's quite likely almost any doorman of experience in a vaudeville theatre can tell you if there is a "claques" inside while listening to the applause at his station, taking tickets, and without being able to see the stage or the audience.

What seems to be a reasonable explanation for the rather apathetic audiences that have been attending the local vaudeville houses this season was explained by an actor the other day who blames it on the films. According to this Theatopian's dope the public have become so educated into witnessing comedy and dramatic situations in silence that when they attend a spoken performance it is hard for them to applaud an act even though they enjoy it. They feel self-conscious, being creatures of habit, and as a result many sure fire comedy and other turns are amazed to receive a cold finish after their act had seemingly played to as much emotional response as ever. It has tended to slow up shows for it is well known an act on ear that doesn't go can slow up and discourage everything behind it through the bill.

Clayton Kennedy and Mattie Rooney, after 20 years in vaudeville, will retire from professional life in May, going to a spacious residence that they bought in San Diego, Cal. Incidentally, they have never seen the inside of it, as the house was closed up and no key was available at the time, so, as they had to "make a jump," they took the agent's word for it. The couple have another month on the Orpheum Circuit, which will take them home. "And I hope we stay there to the last," says Kennedy. "An actor who works 20 years and can't save enough to quit then ought to wield a broom." Miss Rooney (Mrs. Kennedy) is a daughter of the late Pat Rooney, and was the first of his children to dance with him. She married Kennedy in 1902 and they have played vaudeville ever since.

Write your own nifty on this item in a Chicago daily: "Earle Smith, a cabaret performer, was held up by two degreeds and robbed of a diamond ring valued at \$1,100, a diamond pin valued at \$300 and \$9 cash in cash."

N. V. A. COMPLAINTS.

Claudius and Scarlet have filed a complaint against Grace Florens and Alma King, alleging the latter are infringing on "the method of presenting old songs with illustrated slides."

George F. Howard is complaining against Innis Brothers, claiming a lift of in war days relating to a man being shot on the battlefield and not being injured, because he wore Paris garters and "no metal could touch him."

MURIEL WINDOW MARRYING.

New Orleans, April 14. Muriel Window stepped out of vaudeville here at the conclusion of her engagement at the Orpheum. She cancelled immediate bookings on the Interstate time because next month she is to marry Arthur S. Hanford, Jr., a business man of Sioux City. She will remain in Chicago and Detroit for several weeks before the wedding.

Miss Window will retire from the stage.

GERALD DILLON MARRIES.

New Orleans, April 14. Gerald Dillon is now a husband after 15 years of press agenting for the local Orpheum theatre. He will continue to work at both Mrs. Dillon was nee Stella Shipper, non-professional and well known socially here. They were married April 9.

Vaudevillians in Divorce Action. Answering to Felice Romano's divorce suit, Valerie Romano denies her husband's allegations of misconduct in which Luigi Bodolati is named, stating she called at Mr. Bodolati's apartment only for the purpose of rehearsing a new vaudeville sketch.

All parties concerned are vaudevillians.

LOEW'S STOCK DIVIDEND.

The next quarterly dividend payment on the Loew, Inc., is declared as of May 1 at 50 cents per share. It is the second dividend of Loew's since its reorganization in the winter.

Nan Halperin in Fox Theatre. Nan Halperin made her first appearance in a William Fox house this week, playing a full week at the Audubon.

Moss Coliseum on 181st Street. The new B. S. Moss theatre at Broadway and 181st street will be called the Coliseum. It will be finished around June 1.



MARIE CLARKE'S
Friend Maggie says:

I went to a show,
And what I heard
Was a wonderful girl
With a talking bird.
I then went home,
An egg to train,
Faw sent for a doctor
To examine my brain.
"You know how it is
with me, Timmie."

Direction Frank Evans.

PROF. D. STEPHEN HALL
Encyclopaedias

Next Week, April 19,
Palace, Ft. Wayne, Ind.
Palace, Danville, Ill.

Dear Friends:
I have decided to write material after looking over some of the acts out here. My first scrip I am going to submit to the "House of David Band" entitled, "WIFE OFF YOUR CHIN."
I have written a couple of apocryphal numbers in this act—"You Are Hiding Something from Me" and "Deep Down on My Chest."
The novelty of the act lies in the fact that I have not said one thing about Prohibition and don't use Dardanelles.
It's just full of hair raising incidents. Wanters of Material Want to send us their Wants.
CHARLIE WILSON, the Loose Nut
Next week, April 19, Keith's, Dayton
Direction Jo Paige Smith & Paty Smith

UNDER ARREST FOR FORGERY.

Joseph Chandler, who said he is an artist, was arrested Tuesday by detectives from the West 47th street station house, charged with forgery. Following a hearing he was held under \$5,000 bail for General Sessions.

The approximate amount of forged checks up to date exceed over \$5,000. Two were executed in the name of Arthur Blondell, of the Keith office, for \$94.50 and \$215.00.

NORA NORINE

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The 1920 Vaudeville Edition
OF
"RHYME AND RHYTHM"

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SANCHES
MORELLES' TOY SHOP

Since coming East Jan. 1 for Lewis & Gordon and Meyer North have played steadily until present engagement at Loew's American. More work to come. Watch for my Big Spectacle.

Next Season West. Rep.—SIMON AGENCY

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Next Season West. Rep.—SIMON AGENCY

RIVERSIDE, NEW YORK, THIS WEEK (APRIL 12)
ORIGINAL ONLY

THE VALENTEENES

"Sensational Optical Loop-the-Loop"
Booked Solid, Keith Circuit, by LEO FITZGERALD

ARTIE MEYERS **JOHNNY BURNS** **JIMMY O'BRIEN**

RAINBOW ISLE

NEW SENSATIONAL SONG SUCCESS

By BETTY BENTLEY, and JAMES W. CASEY,

THE NUMBER ALL NEW YORK
IS TALKING
ABOUT

SINGERS-ORCHESTRA-
LEADERS SEND FOR
THIS ENTRANCING-
WALTZ-SONG-NOW
-IT'S A GEM.

RAINBOW ISLE
By BETTY BENTLEY and JAMES W. CASEY

A DREAMY HAWAIIAN WALTZ SONG

A BROADWAY HIT

FEATURE THEME IN
D.W. GRIFFITH'S
SENSATIONAL SOUTH
SEA ISLAND PICTURE
"THE IDOL DANCER"
A FILM NATIONAL ATTRACTION

SONGS THAT ARE
SWEEPING
THE WEST

TINY
NOVELTY FOX TROT
BY CHAS. BURNETT

UNDER WESTERN SKIES
BEAUTIFUL BALLAD
BY HAROLD WEEKS & HENRY B. MURTAGH

"SANDY"
FOX TROT BALLAD
BY JOE ROCKWELL
AND HAROLD WEEKS

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People's Bank Bldg.
SEATTLE

AUSTRALIA

By ERIC GORRICK

HER MAJESTY'S—"The Passing Show of 1935" presented by J. C. Williamson March 10 with Jean Hartley, Muriel Hudson, Dave Drennon, Donald Ayer, Phil Smith, Regie Roberts, Dan Agar, Gwen Ives and Gus Bisset. Main feature is the ballet, arranged by Minnie Hooper, Williamson went the limit to make this the best review of the season. Jack Haskel produced.

CRITERION—"Lighting" last night. It is to be New Zealand's last night.

TIVOLI—"Buzi Buzi" big business and looks like holding for some time. Billy Elliot, blackface comedian from New York, joined March 10 and went over very big.

PALACE—"Kidding" March 10, by J. & N. Tait, with Emile Pollat. Very fine and should play at least 10 weeks.

FULLER'S—"Poor Bill" this week, with only three acts getting over. Business during the week was bad and shows no prospect of improving. Acts include Wili and Bang, good singing; Goodhue and Oliver, Popped; Baron, passed; Smith and Lee, over big; Knight and Dunning, got the "long" opening, worst act ever seen here; La Rose and La Rose, closed to a wealout.

HOTTS—"Harold Lockwood in 'A Man of Honor' and William Russell in 'Blastard Ho.'" Film.

CRYSTAL PALACE—"Scenes Hayashawa in 'The Dragon Painter.'" Great business. This star very popular.

HATHAWAY—"A Romance of Happy Valley" and Billy Burke in "The Mistlead- ing Widow." Turnaway business. Best program presented at this theatre in years.

LYCEUM—"Alice Joyce in 'The Lion and the Mouse.'" Fine picture and doing good business.

Melbourne.

HER MAJESTY'S—"Glorious Time." Patched houses.

ROYAL—"March 20. 'Tilly or Bloom- ing.'" "Tilly or Bloom."

TIVOLI—"As You Were." "King's"-"Mother Hubbard." March 27 "Tiger Rose."

BLUO—"Silly and Mo, Kadama, Little Mosa, Geo. Ross, Nellie Kelle."

ST. KILDA—"Will and Bob Thomas' Eng- Bob Thomas."

MAJESTY—"Clara Kimball Young." "The Boat Through Darkness."

PARAMOUNT—"Edith Story," "The Sea Went Down," "Pauline Frederick, 'The Four Women'."

NEW ZEALAND.

HER MAJESTY'S—"Williamson's Grand Opera Co. in 'Madame Butterfly.'" OPEHA HOUSE—"Harry Burgess' Revue, Eurastian, De Sylva, Maggie Foster, Louis Bloy."

PRINCESS—"Within the Law." NATIONAL—"Thea Bara, 'When a Woman Sings'."

LYRIC—"Scenes Hayashawa, 'A Heart in Pawn.'" "Christchurch."

FULLER'S—"Archie and Gerrie Pals, Gazza, Edwards and Parkes, Bert Lo Blane Coy."

George Cross returned to Sydney last week. Engaged by Des and John Fuller to produce popular melodrama.

Herbert Hanson, Douglas Ross, Eithan Allen, John Walker, C. G. Gordon, Regie Goode, Marie Ika and Freda Williams have arrived under contract to J. & N. Tait to appear in "Tiger Rose" at the King's.

Krest Leashman, manager in Australia for Chappell & Co. of London, has ap- pointed A. Stanley Warwick as that firm's Sydney representative in connection with the visits of celebrated concert artists un- der Messrs. Chappell's management. The first concert will be given in May, when Miss Amy Evans, a noted Welsh soprano, and Mr. Fraser Gange, the well-known Scottish baritone, will appear at the Town Hall.

Harry Masgrove, formerly director of Australian Films, Ltd., has resigned from that organization and will try his luck with legitimate productions.

George Blunt, Frank Freeman, Dorothy Mantille and Percy Rhodes arrived per Ventura under engagement to J. C. Wil- liamson, Ltd., to appear in "Tilly of Bloom- bury" at the Theatre Royal, Mel- bourne.

J. & N. Tait will present at the Play- house March 27 the All Digger Co. in "Madame Butterfly," a musical farce, entire cast is composed of returned sol- diers.

Song hits from "The Passing Show of 1935" include "I've Made Up My Mind to

Mid a Mail Made Up Like You," "On How She Can Dance," "Tumble In" and "A Pretty Girl in a Middy."

Al Bruce is returning to the States this week after a very successful two years season over the Fuller Circuit.

Constance Talmadge in "Souce for the Goose" is the attraction at the Crystal Palace March 21, 22 and 23.

HILL'S DAUGHTER MARRYING Mattie Hill, daughter of Gus Hill, is to marry Frank Arthur Penton at Navesink, N. J., April 21. Matt Hill is an only child.

AUBURN MINSTREL SHOW. Auburn, N. Y., April 14.

The annual minstrel show given by the Mutual Welfare League of Auburn State Prison will be held in the prison auditorium on April 28 and 29. This is an event of no little importance to the men, and for months they have been busily planning and preparing. Incidentally, it may be said that practically all of the work is in the hands of former theatrical men who have strayed from the straight and narrow path and are now guests of the State.

Dandy Against Singer. The suit filed by Ned Dandy against Jack Singer in which Dandy alleges breach of contract will come up for trial in the Suffolk County Court, Boston, next week.

Dandy claims that Singer en- gaged him for 35 weeks and gave him notice after five weeks had elapsed. Singer will put in a de- fense claiming that Dandy wasn't making good in the show and de- sired the release.

ILL AND INJURED. Mrs. T. J. Dutler (Dorothy Dixon) was operated on at St. Elizabeth's Hospital, New York, April 3.

Belle Hunter (Milo and Hunter) injured in fall in air shaft of Grand Theatre, Green Bay, Wis.

L. F. Allard, head of the Allard Advertising Company, returned to Chicago from Rochester, Minn., where he had been undergoing treatment under the Drs. Mayo.

Billie Cripps, rehearsing for "Dodo," underwent operation at Hahnemann Hospital, New York, for appendicitis, April 7.

Paul Yartin, out of "The Little Cottage" (Grandville) for two weeks with pneumonia, returned this week. He is musical conductor with the act.

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ARTISTS' FORUM

New York, April 9.

Editor VARIETIES: Here's some more Inside Stuff about "The Liberty Girls" that Variety published about last week, repeating the conversation of a manager who said the show did \$2,000 less our week at the Columbia than for some weeks back. He must have been a bright manager. We played the Columbia Holy Week. Why compare that week to the usual Conway and the audience, that I have the best laughing show on the wheel.

As every write-up of "The Liberty Girls" during our week in New York was a good notice, don't see where your Jack Conway, whether he is of the Conway clan or not, could have fallen down because he joined the mob in praising my show.

I agree with the critics, including Conway and the audience, that I have the best laughing show on the wheel.

Speaking of relatives, mine are all blacksmiths and Jack Conway of the "Liberty Girls" needs to be a blacksmith.

Jack Conway.

Symcuse, N. Y., April 10.

Editor VARIETIES: Catherine Powell, the dancer, was stricken with appendicitis during her engagement here at the Temple two weeks ago. At the Friday night performance she was barely able to keep on her feet. A. A. Van Auk, the manager of the Temple, advised her not to "go on." She insisted. Mr. Van Auk said he would permit her to do her one song number only.

The next day she was sent to Dr. Campbell's sanitarium and operated upon. The condition of the appendix was such that it was de- clared by Dr. Campbell that had she done any dancing the night before the appendix would certainly have burst, which might have meant death. Nothing but the kind and human interest of Manager Van Auk saved this girl's life, I be- lieve.

Miss Powell's brother remained here with her and with nothing to do in the way of work, Mr. Van

Auken created a position for him at the theatre, where he has been on the payroll ever since.

Here is one manager's name that every one in vaudeville should re- member.

Miss Powell's condition is improv- ing daily. Thomas P. Jackson.

BIRTHS.

Mr. and Mrs. Frank Du Tell Honness (Du Tell and Coey), New York, April 8, daughter.

Mr. and Mrs. Robert Chambers, at Murphysboro, Ill., April 8, son.

MARRIAGES.

Blanche Melser and Mitchell Greene, "Experience," at Olatwa, Ill., April 8.

JIM AND MARION HARKINS

DELMAR TIME.

Direction MAX HART

Mike Corala ("Corala & Verdi") sprained his ankle while sleeping from an auto- mobile. What was "Mike" doing in an automobile?

Sam Berch—Congratulations on your marriage to your beautiful partner.

Joe Daniels has many friends but none interest him quite as much as a certain party who lives in Bridgeport.

Tal and Ernie Stanton are the cleverest two-man act in show business.

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A GOOD SONG FOR GOOD SINGERS

Professional Copies, Orchestration, Quartette Arrangements and Double Versions NOW READY FOR YOU

WIRE, WRITE or CALL

WHEN YOUR SHIP COMES IN

LYLY STRICKLAND

Andante semplice

Andante

Andante

Andante

Andante

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INTRODUCING A

New Personality

TO New York

AT RIVERSIDE

This Week (April 12)

CLARA

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HOWARD

"PROHIBITION" AND "WOMAN SUFFRAGE" BANNED ON COLUMBIA STAGES NEXT SEASON

Columbia Amusement Co. Issues Order No Reference to Prohibited Subjects May Be Made—"Audience Business" Also Indicted—Franchise May Forfeit as Penalty for Disobedience.

The Columbia Amusement Co. has issued an order barring all references to prohibition or woman suffrage in any of the shows playing the Columbia Wheel next season. It also includes an edict forbidding "audience" working in any form, and suggestiveness in action or dialog. The latter order states no "blue" matter no matter how indirectly put over or handled will be tolerated.

Continuing, the order states all Columbia shows must be of at least two and a half hours' duration next season. Failure to comply with any of the above rules will subject the offending producer, following one warning, to forfeiture of his franchise.

The Columbia directors took the stand the prohibition law was now the law of the land and as such must be respected, no matter what individual opinions they (Columbia directors) might have on the subject. A rumor that the prohibition order had been brought about as a result of the Rockefeller interests was denied by J. Herbert Clark, president of the Columbia Amusement Co. The decision to ban mention of woman suffrage was also arrived at on the same grounds.

The "audience working" edict means no artist in a Columbia show will be allowed to single out persons sitting in a box and sing a number to them. The order also forbids any artist to leave the stage and enter the audience, or to make an entrance through the audience.

It is possible the Columbia censor committee in existence three years ago will be revived for the purpose of enforcing the above in addition to the 18-character ruling made last week.

Several Columbia wheel producers are reported to have laid out shows for next season, with considerable of the comedy looked for from the dialog, dances and situations based upon the liquor question. Any number of songs touching upon the same topic have been written, while dialog for specialties prepared with prohibition in mind will be unavailable in the Columbia houses.

The "business" of "playing the show in the audience" has grown to be commonly prevalent in many burlesque companies. More than one show has trailed its entire company into the orchestra, around the rear of the lower floor and back to the stage again, with all of the members in full stage costume. Individuals working to or with the audience are so familiar it attracts but scant notice.

JAZZ BARNES

The over line on the program of Ciamaglia & Irons' "Jazz Babies" reads "A New Show in Its Entirety." The line is misleading, for the show is composed of some of the oldest bits seen at this house all season. The restaurant business is left out on two occasions for peering out the hula between numbers, and several other burlesque adults are present conspicuously. But it's a laughing show that pleases its patrons, nevertheless, and though there are one or two "blue" shadows, the gang down here guffawed hilariously and applauded all the numbers with the slightest trace of a whim or wiggle present. This despite the herculean efforts to educate burlesque audi-

ences into the mere social frame of receptiveness.

Frank X. Silk is the principal comedian, and he is assisted by "George Carro" in a make up almost a replica of Silk's. Both do tramp, and they don't want anything that Nat Willis, Dilly McDermott or any of the bawdy wanderers pulled in the past.

Don C. Clark is credited with the book and the staging and arranging of the production. He also handles a wise-cracking straight character. Clark is current with his cracks, and goes into hog latin occasionally. He has considerable showmanship and personality, coupled with a breezy delivery and a neat appearance. Clark knows his burlesque audience and capitalizes the knowledge.

The book would require the services of a flock of continuity experts to make it consistent, no effort a complete story being made even in the scenes, which consist of four full-stage affairs and a couple in one in which the same drop in economically used. The full stage affairs also are far from elaborate, most of the four consisting on the other wheel.

The costuming of the choristers is at times atrocious, only two of the changes approaching class. The exceptions were a wise killed Scotch affair and a Chinese effect. There are 16 girls, and they comprise as popery a bunch as the wheel emcee has ever had. They had the house wondering how they kept their weight standardized if they worked as hard all season as they subject to the Olympia. The ensemble singing was fairly well handled, but it was the shins and the footings that the girls exhibited best.

Fred Ernest gave an excellent performance as a butler and later in a tough character in a scene that is a duplicate of one on the other wheel.

Erwood Benton did some minor straightening and halved a specialty with Mae Clark. Benton and Miss Clark did a typical old-fashioned vaudeville turn, even to the dressing-he attire in white satin evening clothes and two-gallon hat and she also in white. He got away with an old-fashioned "moth" ballad, and they pulled some quiet dance stuff at the finish. They were mildly amusing, but the numbers were run through the place without starting anything, due to vocal limitations.

Rena Vivienne was the prima donna, and recited lines in a manner that betrays or suggests some legitimate experience. She helped things immeasurably while on, and handled a couple of numbers with the remains of a once-cultured soprano. All her lines in the comedy scenes were delivered in clever fashion and excellent enunciation. Florence Whitford is a stout comedienne with a nimble pair of limbs, for all that. She got away with several numbers capably and was prominent in a couple of bits with the comedy.

The funniest bit in the show was a scene in "Sam" with ten chorists girls numbered on their aprons, one to ten. It was the old betting bit, but very creditably handled by Clark, Carrol and Silk.

The most offensive piece of business was the expectation of a mouthful of water by Fred Ernest as the tough guy into the face of Carrol. It pulled a yell, but could be dropped, nevertheless.

The "Jazz Babies" was built for the second wheel, and it qualified as a laughing show through the work of the four male principals. As a production, it still qualifies as a laugh.

CON.

BEHMAN SHOW.

It's a safe bet that ever since Lew Kelly left the "Behman Show," with which his name and personality had been closely linked, Jack Singer has been on the hunt for a comic. And it looks as though Singer's efforts had borne fruit in the guise of Harry R. Lander, whose style is of the holo-come-up type. Around the Columbia Tuesday evening there was no information as to Lander, but he never played the first wheel houses until this season, and the impression gained through Lander's work is that he comes from the West and

has been up and down the line in all sorts of troupes.

Singer has tried for something new in his "Behman Show" over last year's offering. Last season the show was long on production. This time it is strong in comedy, and that since entirely through Lander's performance. The settings looked pretty much the same, with one or two scenes in the first period leading over. However, Singer is logical in centering his attention on the comedy and between him and Lander the show "Putting It Over" was "writing and comedy."

Lander's first laughs came with his entrance, and the odd trick the man has of slipping his left ear. He didn't overdo the stunt, however, and after the first quarter of an hour it was not repeated. The first act had a threat of plot, then, the making of moving pictures, and Lander was on the stage for practically the entire period. Several chorists were given bits and appearing as applicants for picture jobs were "interviewed." Lander, and there were some funny results.

Most of the action was in a scene having a very good back drop showing the interior of a studio. When Roy Moore, the big dance, happened on saying some sort of promise to make a Mary Pickford of her, she told her to go back, for they needed her there; in fact, they needed anybody they could get in. He always swore that there was no room for two picture stars in this town, and that they were building them so fast they had to close up the studio to make room for two picture stars. That about floored the Connecticut kid.

In this section there was a richly funny elephant bit. For a studio, the bit of the animal, was inadequate, but the hilarious results will probably discount that. Lander's first appearance in the second act was when that section was half way through. His absence was very noticeable, and the bit was rearranged, and he was a loud sport, with two suits of clothes and a dog collar. During the change he "doublet in brass" by doing comedy magic, partially exposing himself. He mentioned that one phony trick he favored in the old motion picture days, and a cliche Lander knows what he is talking about. He did a bit of juggling, too, strengthening the impression that Lander has been a man of many parts in his time.

For the finish of the show with his brother Willie he did a fishing bit programmed "How to Catch a Woman," the billing calling for it their "famous laughing scene." When the Behman Show was at Miner's Bronx recently a representative of a well-known author called and said the show was his idea for a new comedy act, and by declaring that Lander originated the bit and could prove it by programming which date back fifteen years. Thus far nothing has been heard from the author, who is said to have a copyright on it, and to have collected royalties for its use (not from Lander). The bit, by the way, is too much extended, running more than 20 minutes.

Next to Harry Lander the second actor honors went to Sam Wilson, a "far baby," who did a song specialty in the first act. Sambo is new to the show. He has been on before (in vaudeville). Last summer he did a "com" act in his own right, and a dark-complexioned Sam is an entertainer. He started off with "Dardine," then sang "Glad to See You Home," and sang a surprise by singing the second chorus in Yiddish, that stunt not only winning much laughter but big returns. He repeated the trick for encore with "You'd Be Surprised" with similar results, and then sang a "Hit" number, "Yiddish Kidney" (unrelated). Wilson may be that rare specie, a German negro. He runs knows Yiddish, and he is sure to assume a good portion of any burlesque audience.

Mavis Sparrow and Amelia Fynes from last year's cast are again with the show. Miss Sparrow in her specialty with Irish songs did nicely. Miss Fynes, displaying a Swedish dialect here and there, showed to

PROVIDENCE MAY GET BIG TIME BURLESQUE

Westminster There May Play Columbia Circuit Shows.

A deal is pending whereby the old Westminster, now the Empire, Providence, may play the Columbia Wheel shows next season. The Westminster is controlled by the Keith interests and started playing the American Wheel attractions about January 1, 1920. Earlier in the season and all of last season the Westminster played pictures. The Columbia has no stand in Providence at present. If the deal is consummated it is likely the American shows will not play Providence next season, burlesque executives figuring the town is hardly capable of supporting two wheel shows.

HAYES DIVORCE DEFENDANT.

Edmond Hayes is named defendant in an absolute divorce action brought against him by Mary Hayes, known professionally as Mary Jansen, having appeared in her husband's own show.

Hayes will contest the suit through Henry J. & Frederick E. Goldsmith, his attorneys. The complaint alleges Louisville, Ky., and Philadelphia as the scenes of misconduct.

Advances several times. She has to offer another ballet, as last year, but the current effort is called "Arabian Nights," though there was nothing very mythic or unusual about it. Miss Fynes looked best in lights in a polka-dance number. The choristers looked their best for it, too, and without question this number (retained from last year) is the nearest chorus number. Miss Fynes gave the impression of once having been an acrobat through her plainly muscled arms and shoulders. She led the song "Peggy," one of the few numbers to get over, and that made possible one or two futile song attempts. Frank Zamora, with several bits, completed the cast, which, to get over, and that made possible one or two futile song attempts. Frank Zamora, with several bits, completed the cast, which, to get over, and that made possible one or two futile song attempts. Frank Zamora, with several bits, completed the cast, which, to get over, and that made possible one or two futile song attempts.

The "Behman Show" has comparatively few song numbers and practically no dancing on the part of the band. Also it is one of the few shows which has no subrobie. The chorus has it easier than perhaps any show on either wheel, and since there are few numbers not as many costume changes are needed.

Lander is the main line. Singer knows as well as any one that he freshly acquired comic brought along with him a lot of bits that are old. Some are palpably so. Others are converted, but nearly all are done in Lander's own style, and that is why the Behman Show has been classed as one of the best comedy attractions of the Columbia Wheel this season. Few burlesque shows there are without familiar material.

The first act may "ride" next season with changes, and Singer is of the progressive sort who do effect changes. The tempo of the second act is much slower than the first and next season will probably find an entirely new section in its stead. As for Lander, he knows many angles of the game, and it would be interesting to see what he could do with new material.

WANTED FOR BURLESQUE

Columbia Wheel COMEDIAN—Other Useful People

Always in the Market for Novelty Ideas and Acts

GEORGE F. BELFRAGE

Suite 604, Columbia Theatre Bldg.

New York City

IMPORTANT LETTER TO LOCAL MANAGERS

Warn of Over-Confidence and Sanitary Dressing Rooms.

Columbia officials have sent out a circular letter to all the local managers, warning them that they must not take the present prosperous condition of the burlesque circuit too literally.

Some of the managers have evidently convinced themselves the crowds which invade their respective theatres are due to their own particular managerial sagacity.

The letter also emphasizes there should be no laxity in the cleanliness and comfort of dressing rooms, etc., and advises a weekly inspection of same to comply with sanitary requirements and health necessities.

BURLESQUE ENGAGEMENTS.

Will H. Ward re-engaged for next season by Dave Marlon.

Jack Shargel, comic at the National Wintergarden the last two seasons, engaged for next season to be featured as principal comedian with Harry Hastings' "Razzie Dazzle Girls."

Joe "Ann" will be with Rose Sydell's "London Belles" next season. He has been with the "Broadway Belles."

Jack Shargel will head Harry Hastings' "Razzie Dazzle" show next season.

Gerard on Dempsey's Trail.

A deal is pending between Jack Dempsey, the pugilistic champ, and Barney Gerard, the producer, whereby Dempsey may be the feature card with a combination of "Follies of the Day" and "Girls De Looke," which Gerard plans to put on for a run in San Francisco, beginning June 1.

Managing Newark Riato.

Frank J. Smith, agent for Max Spiegel's Abe Reynolds show, is now resident manager of the new Riato, Newark, which opens June 8. Smith has been connected with the Spiegel enterprises for 12 years.

FRED DUPREZ

Headliner Bill for Mass Empire and V. C. Tour

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London Rep.: MURRAY E. BARRY 4 Little St., W.O. 2.
My American Author JAMES MADISON English Purveyor of Comedians.
WESTON & LEE

Dec.

The best show in Burlesque?

The best show outside burlesque?

The best show in the show business?

Ask LEXON

(A nice young fellow who has knocked around but settled down this winter and now has a new brown spring coat he paid for himself. If some one will please send him a pair of shoes and hat to match, he will just about be able to last through the summer.)

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SIAIE SILVERMAN, President

161 West 44th Street

New York City

SUBSCRIPTION

Annual.....\$3
Foreign.....\$4
Single copies, 10 cents

VOL. LVIII.

No. 8

Mary Pickford's marriage to Douglas Fairbanks has stirred up the backwoodsmen. Also others, unfortunately. These last, it is unpleasant to remark, are claiming certain sections of the Protestant church as their cloak and shield in their advance on a more or less defenseless woman who has brought happiness and charm into the lives, not of thousands, but literally of millions.

The Protestant church should at once repudiate those mistaken persons who are using the church to drag down the name of a woman who is at once an idol and an ideal to millions. Untold fortune is now being spent by the Interchurch World Movement to enlist the sympathy of the public, to gain members for the Protestant churches. It is no time to offend this public. It is unwilling enough, and that is evident, to join hands with the church. Great sums of money would not have to be spent if the public were willing to come into the fold. Indeed, it has been for some time evident that what stands for beauty and art in the public mind influences that mind more than any other appeal.

This has been so since time began. The Roman Catholic church recognized it. It has often been remarked how much artists owed to the church. The church protected and paid them. Strangely enough, it has been less remarked how much the church owed to artists, for it was the artists who raised such monuments to Roman Catholicism as linger to this day in the mind with inescapable beauty. It was the artists who decorated interiors with rich beauty, filled them with deep and moving music. It is to them as well as to its faithful ministers, brilliant administrators and statesmen, that the Vatican owes its pre-eminent speaking to the world where others speak only to sections of nations.

What the church that enlisted and protected artists has been able to do the wide world over, this same thing the motion picture can do. The picture speaks in the simplest language. Everyone can understand it. The significance of this was once pointed out by reminding people Jesus drew pictures in the sand so the fishermen of Galilee would understand him. George Bernard Shaw has predicted that once pictures become the vehicle for political propaganda, the Vatican owes its pre-eminent speaking to the world where others speak only to sections of nations.

In many of the best of these pictures Mary Pickford has been a star. She has worked her way up from the bottom. She has done her task thoroughly and well, so well, it is a question whether she is not the first theatrical artist of this century. Only Mary Pickford, another American, can successfully dispute pre-eminence with her, for she must be judged by what she has tried to do, not by what she has not attempted. What she has tried to do she has done perfectly, and in doing it she has shown a living, breathing image of a young American girlhood on the screen of the world, thrown in there with such delightful vivacity, variety, charm and versatility as to leave an ideal permanently impressed on the imaginations of everyone.

The ideal is a fact. The ablest ambassador, the most persuasive maker of friends the United States ever sent out to the world at large, is Mary Pickford. To destroy this ideal is to hurt her personally, but it is also money and good will out of the pocket of every American business man, out of the inheritance of every American child, and your children's children will remember what you do today, for her pictures have been clean pictures, and she has stood for clean things in terms more beautiful, effective, more sure of appeal than any within the reach of the most eloquent clergyman in the greatest cathedral. Where they speak in one place to thousands, she speaks in many to millions, and in simpler, more certain terms.

It is a custom even among clergymen to think the stage is safe hunting ground and difficult to defend, but the question of Mary Pickford is a national matter, even an international one, and due very careful consideration. That is clear enough, and is understood. The personal side is another matter. There is a type of person at large in this country known as a Puritan. If you disagree with him you are not only wrong, but a scoundrel besides, and probably in love with an actress or something else that excites his envy. It is this type of person who attacks a woman at her weakest point. It is this type who is recognized as a cad, and when he uses the church for public propaganda it is time for the church to rid itself of a pest that may draw the lightning.

Incidentally, Miss Pickford herself is a member of a very great church. It is the policy of this church to forgive. Whatever its members may do, the church stands ever ready to receive them and protect them. It knows best, too, how to deal with its own communicants, and too much of late has been developed at the instance of certain fanatics the cleavage in religious allegiance. Prohibition has forced a major and far-spread issue. Some later difference may start the flame burning in many hearts, and if the sun starts it is a safe bet that the public will change when the choice is between tolerance and intolerance, forgiveness and the prosecuting attorney.

In choosing they will not alter the golden-haired Mary's standing as a dramatic personality. Neither time nor slender can diminish her marvelous pantomime ability, her genius for screen magic. These are part of the permanence of the motion picture and cannot die as have the work and personalities of the illustrious severe who have preceded her in the hearts of Americans, winning the very throne from the speaking stage. They have passed. She remains, and will remain what she has been and is, one of the glories of American art.

The Actors' International Union is now located in room 903, of the Columbia theatre building.

Al Sterling, former actor and theatrical newspaper man, is now associated with Ralph G. Jerome, vaudeville producer.

A. P. Waxman is now general press representative for Arthur Moore Pacht.

The evening daily papers in New York City cut all of their editions to eight pages beginning Monday, when the "Globe" on that night did not run any advertising matter except the announcements of the theatres, and the "Evening Sun" did likewise.

The Dolly Sisters sail to-morrow (Saturday) on the Baltic.

George W. Jackson, manager of the Mozart, Elmira, N. Y., has switched booking his acts from Walter Plimmer to Bert La Mont.

The Lyceum, Elmira, N. Y., has changed its policy. Instead of road shows it will be a picture house.

Fox is staging a Festival week at his City theatre next week. Twenty acts will comprise the week's program.

Clarice, the Broadway modiste, is now located at 563 Fifth avenue, near 46th street.

Jack Shea has left the Walter Plimmer office and will join the forces of Bert La Mont.

Ray Wolf, who has been in the office of Nixon-Nirdlinger, left Philadelphia for Los Angeles last week. He may enter the picture field.

Ward and Wilson open their Loew time route next Sunday in Knoxville. The act is under a 36-week play or pay contract with Horwitz & Kraus.

The Strand, Far Rockaway, L. I., will install a full week vaudeville policy, booked by Joe Shea, in May. The house now plays a two-day or triple split bill with a change on Monday, Wednesday and Sunday.

Walker Whitehead has closed his season in "The Master of Ballantrae" and is at home at Hastings-on-the-Hudson, N. Y. The play will probably be seen in New York early next season.

The Stage Children's Fund, of which Millie Thorne is president, will have luncheon at the Great Northern Hotel April 20. Mrs. Sol Schwartz is chairman, and Mrs. Charles Bruce, vice-chairman.

A. J. Duffy, formerly attached to the Keith offices, has secured Rocky Glen Park, Scranton, Pa., and will open the resort for the summer season May 30. The park is 13 minutes from Scranton.

Raphael Beretta, the Paris manager, is expected to arrive in New York about April 25. He is sailing April 17. M. Beretta will headquarter at the Marcellini offices in New York.

The A. H. Woods office ordered into rehearsal this week "A Question of Time," written by Emily Ann Wellman, who is to star in the play. The piece calls for 17 scenes.

Isaac De Costa, father of Ralph De Costa (leader of the Prospect orchestra), celebrated his 75th birthday and the 44th wedding anniversary last Sunday.

Harry Burns and David Bliss, London agents, reached New York Saturday and will linger over here for a while. It is 10 years since Mr. Burns was last here.

"Texas," an American prairie dog in the act of Joe and Vera White for five years, died on the stage of the Victoria, Newcastle, Australia, Feb. 23. A trunk fell on the animal while the stage hands were unloading a truck.

Otto and Frederick Aeschbach have taken over the park at North Bergen, N. J., and renamed it the Columbia. Frank Stillman, the carnival man, is associated in the enterprise. Openin' has been set for Decoration Day.

John R. Rogers' book, entitled "Yours Merrily Exposes John R. Rogers and Other Showwomen," has gone to press. It is understood that in it Rogers "pans" himself for his errors and follies, and treats other contemporary theatrical men in similar vein.

Jo Paige Smith is returning from a coast visit which included a week at the Catalina Islands, and after staying several days in Chicago will re-enter the vaudeville agency field with his wife, "Fatsy" Smith. Mr. Smith is reported recovered from a serious illness which seized him more than a year ago.

Ross Garver, formerly manager of the Rialto, Junior Orpheum theatre, St. Louis, has been appointed manager of the Senior Orpheum in Des Moines, replacing William Gray. Harry Wallace, manager of the Grand Opera house, St. Louis, replaces Garver at the Rialto.

Booze thefts are growing more common in the Palace Theatre Building. A booking man, also an agent, lost liquor out of their desks last week. The broker had left in one of the drawers \$400 in cash and checks (for N. Y. A. tickets). Nothing was removed, however, excepting the whiskey bottles.

The Porto Rico chapter of the American Red Cross will hold its first fair and carnival in San Juan May 1-5, the entertainment features of the show being New York in a play April 24. Two actors, an anti-dance orchestra and a dozen comedians were booked for the island fair through the Wirth, Blumenfeld Company office. The coming event is backed by the Governor of Porto Rico and a number of San Juan business men.

Mike Cohen, who was abroad with the idea of placing rights for the plays of Eugene Walter and who returned early in the month, will again soon sail for London. Mike was in Berlin for several days on a successful mission, entering Germany through the line of the British Army of Occupation. He was stricken with "flu" while in England and was in poor health upon his arrival home. Cohen has a five-year arrangement with Walter for the foreign play rights.

The J. M. Schine Amusement Co., owners of the Hippodrome, Gloversville, Pa., has purchased the Glove and Family theatres in that city from Carl Dertch. The houses were reported sold last week, but the purchasers were not mentioned. The Family will play F & E road shows, and the Glove started April 8 with split week vaudeville booked by Billy Delaney through the Keith office. The Family was formerly a vaudeville house, playing the Plimmer bookings.

The Melville Rosenow Agency is suing Chas. B. Clarke for \$180, alleged to be due for commissions for placing Clarke with H. V. Savage's "Shavings," now at the Knickerbocker. Clarke's answer contends the Rosenow Agency originally placed him with "Shavings" early in October, and the show opened Oct. 22, closed after a week and a half. Clarke paid Rosenow \$20 for the engagement played. About Nov. 1 Savage sent the show out again, and Clarke was re-engaged. Clarke claims the re-engagement was effected direct through the Savage office.

H. B. Marcellini walked away with the honors among the carnation growers at the recent flower show given at the Grand Central Palace. His blooms were given the gold medal and also the certificate of honor at the show. The trip was scored by the booking agent with his display was so great that all of the picture news weeklies shot pictures of the flowers and of the grower. Marcellini's particular pet blooms are the Mer-ville Francaise, the largest carnation ever produced, and the Le Miroir, which has a most remarkable color. It is a purple lavender during the winter, and changing to a vermillion of color in the spring and summer. The Marcellini carnations are famed in the horticultural world. He has more than 100 varieties, which he grows at his nurseries at Montvale, N. J.

CUT CAST OF "NAME" TO SAVE EXPENSES

Six Members Told to Seek Other Jobs—Good Business.

Six members of the cast of "What's in a Name" were given "notice" Monday night, it taking effect next week. It is understood that the management figured its overhead too big and that with a number of players only doing bits, their roles could be doubled in by others in the show. Some of the players have a run of the play contracts. The idea of the management of re-engaging some of those players given notice at lesser salaries has also been expressed.

The "Name" show has been doing good business at the Elliott on the lower floor, with all seats scaled at \$2.50. It moves over to the Lyric next week at a \$3 scale. The production outfit for the show was enormous, and considerable of the sets and hangings are not used. Some of this material may find its way into the "Greenwich Village Follies" now in preparation.

Those players given notice are Olin Howland, Rex Dantzer, Ed Ford, Homer Kay, Mildred Holliday and Zoliah Berrall.

This week Arthur Pearson, one of several partners owning the show, offered to buy out the interest of John Murray Anderson, who staged the piece.

MISS NIGHTINGALE AS A HEROINE

She Will Be Central Character in New Production.

Another "historical" play will hit the boards next fall, with the production of "Miss Nightingale," based on the eminent nurse's life and experiences. The Illinois Council for Nursing Education will sponsor the presentation.

CHICAGO OPERA CO. IN THE MANHATTAN?

Another Report Is Harold McCormick May Build in N. Y.

The present outlook in the operatic situation for next year looks as if the Chicago may go into the Manhattan opera house, thus relieving some of the spirit of opposition maintained at that playhouse when the late Oscar Hammerstein was impresario.

It seems admitted in operatic circles that Cleofante Campanini's successor this time, rumor notwithstanding, is none other than Herbert M. Johnson, former business controller for the organization and who is now to be made directeur-generale.

It is also reported next season Luiza Tetrazzini, Frieda Hempel, (hitherto of the Metropolitan) Lucien Muratore, and with Titia Ruffo and Mary Garden signed, should aggregate a faction in artistic opposition to the Met, stars similar to the operatic venture as conducted by the late Hammerstein.

Coupled with the rumor of their occupying the Manhattan, comes the report also that Harold McCormick, the Chicago millionaire, and his associates contemplate the building of a new opera house here, with a combination office building.

H. C. OF L. HITS HILL TOURING COMPANIES

Scale Raised From \$1 to \$1.50—Local Managers Object.

Gus Hill is making a radical departure with his numerous touring companies, raising the price for his attractions from \$1 to \$1.50. Some of the local managers with whom he is booking have strongly objected to the change, claiming the Hill attractions have long been known as "dollar shows," and fearing their patrons might object to the increase.

Hill says he has no alternative but to raise his prices on the ground that his expenses have increased practically 100 per cent. in salaries, paper, railroading, etc.

PRODUCING MANAGERS CONSIDER SCALING HOUSES FROM \$5 DOWN

They Say if Speculators Can Get It They Can—Speculators to Be Done Away With—Conferences Unsuccessful, as No Way to Eliminate Evils Has Been Suggested.

The \$5 top scale for legitimate actors in New York is almost assured for next season. The producing managers are seriously considering that step and the wiping out of the outside speculators. They maintain that if the speculators can get those prices they won't be the box office.

During the past few months the speculator problem has been given serious consideration by the Producing Managers' Association with-out any solution being arrived at. Several plans were brought before the managers by the agencies but none of these, it was believed, would do away with some of the evils of the speculating problem.

Arthur Hopkins stated this week that he was certain that a \$5 top scale would come by next season and that he for one was ready to adopt it at the Plymouth for his attractions. He believes that he will be able to get that price of admission for John Barrymore as easily as the \$15 scale that was in force for the front of the lower floor this season.

SPECULATION ON NEW "FOLLIES" BOOK WRITER

Irving Berlin Turning Out Songs—Ren Wolf Too Busy.

No writer of the book for the new "Follies" has been mentioned. Among the songsmiths producing for the new Ziegfeld show, Irving Berlin is known to have turned out several numbers so far.

For the past three seasons Ren Wolf has provided "The Follies" with its humor in dialog and scenes. Mr. Wolf is reported heavily burdened with writing engagements and other authors say he is side-stepping the "Follies" possibly for this season through press of time. They are wondering who will secure the Ziegfeld assignment.

\$14,000 VILLAGE PROFIT.

Speculative competition in Greenwich Village, New York, where three new theatres are being contemplated, was suddenly offset by the withdrawal of one concern who proposed building on a plot of ground directly opposite the Greenwich Village theatre.

That piece of realty was bought up by a concern represented by Morris Needles, owner of the Lyric on 22d street, for \$42,000. The announcement that the Spiegel interests were to begin building May 1 at 7th avenue and 12th street caused the former to abandon the plan, but sold the plot of ground for \$56,000, netting a profit of \$14,000.

SUMMER RUN FOR "PARADISE"

The revival of "The Bird of Paradise" is set for a summer showing. Oliver Morosco, the producer, being well on in his plans. The "Bird" will be offered at the Morosco following the run of "Sacred and Profane Love."

Richard Walton Tully, who wrote the play, is expected back from Europe in time for the revival. "The Bird" has been on the road for nine seasons and for the last several years two companies have been touring. A special cast will be engaged with several players in the present number one company possibly being included.

BACKING "BONEHEAD"

The Lewishons are backing Claude Berthoin in the production of "The Bonehead." The attraction supplanted "Mamma's Affair" at the Fulton, and before doing so, guaranteed a rental of 12 weeks at \$3,800 per week, with the cash handed over for the first two weeks the last two. In other words, nine weeks' rent is to be paid out of the gross. The contract with the leasees of the Fulton does not include any advertising appropriation while

the management only provides five stage hands.

Adolph Lewishon made the city a present of the City College Stadium, ground and all, after paying for the building. Edna May started society by marrying into the Lewishon family following her appearance in "The Belle of New York."

TO TUNE UP OLD PLAYS FOR VAUDEVILLE

Shuberts Plan to Condense Successes of 10 Years Past.

The scarcity of headline acts for vaudeville and the success of the producers of miniature reviews and girl acts have disclosed a profitable field which will be taken advantage of by legitimate producers of musical comedies if rumors emanating from the Shuberts offices are to be believed.

According to a well posted individual, the Shuberts are planning to condense their principal successes of the past 10 years into abridged form for vaudeville consumption. The same informant claims that writers are already at work on the condensation and that arrangements have been completed with the Keith Vaudeville Exchange to route the acts next season as fast as they are turned out and come up to the booking standards of the big time bills.

The plan is in line with recent predictions that if "Florodora" was a success, it would be the forerunner for a swarm of revivals. Experienced producers seem to think that the tide is receding from the revue type of entertainment and the turn will find the public demanding something more substantial, probably patterned after former successes like the "Merry Widow" and other comic and light opera favorites.

There would be enough meat extracted from the rehased books of the former legitimate musical attractions to supply a consistent story for a 20-minute vaudeville act, and as most of the musical numbers were restricted they would be ready with a little modernization and fixing up.

"FLO FLO" BACKERS.

Paul Dulzell for the Actors' Equity Association is seeking the former backers of a one night "Flo Flo" toured by Mike Minton and I. V. Love, and which suddenly closed in London, Ont., April 1. Some of the cast, chorus and several stage hands have claims for a week's salary and eight missed performances grossing the claims as two weeks' salary due.

In London an attempt was made to attach the show, but it is reported one of the cast showed a bill of sale. Dulzell stated he was informed that by Mr. Johnson, who controls a Harlem picture theatre backed the show, but the latter is said to have sold out his interest some time ago.

PROTEST DICKSTEIN BILL.

Frances Wilson and Frank Gillmore, the bill house, yesterday (Thursday) to protest against the passage of a measure known as the Dickstein bill pending in the Assembly, and which would legalize the Sunday operation of mercantile business.

The Actors' Equity Association, through Wilson and Gillmore, opposed the bill because, according to a legal opinion obtained by the Equity, the proposed legislation might leave a loophole for the giving of Sunday dramatic performances.

Fred McKay, Ill., Frederick Edward McKay, manager of the "Edison" theatre, is confined to his home with a nervous breakdown and the doctor has ordered him to remain in bed for a fortnight.

STUMPING AGAINST DRY LAW IN ENGLAND

Artists Are Going Over to Help Save John Barleycorn.

Promulgating the news from the south end of Times Square to the regions north of 47th street, the go-go's are whispering and chuckling over the tentative scheme of some enterprising gentlemen, who, they declare, are going to give England a laugh plus service in the immediate future.

The plan, although shrouded in the utmost secrecy, has filtered out, and in effect that no less than a dozen American artists are going to stump against prohibition in the "old country."

The movement apparently is the inception of a campaign, although sponsored by no official sources against the advent of those who might have taken "Pussy Foot Johnson" seriously on the other side.

From what is known of the reactionaries against prohibition in that country on this side of the Atlantic little or no headway has been made in making the "hops away from anyone there who is disposed to ward quaffing. Even when the "A.P." flashed the news that this country had gone dry over there some of the contemporary publicists and statesmen impelled themselves to make an issue editorially and verbally declaring that the great principle was one of moderation rather than total abstinence.

It is understood the call for these American artists to cross is directed in a slight way by the owners of the "pubs" adjoining theatres, of which London has many. The type of artist needed in this campaign work is one who qualifies in the category of a "rapid fire" talker. In other words, an individual who with goblet in hand will "talk his head off" to the British audiences in the entireties on the disastrous effect prohibition had here, impugning them not to emulate the example set here.

The source of revenue is not specifically mentioned whether the "artists" will get their pay from the owners of saloons or whether they will engage in the pleasant task of giving a collection of the funds and defray their expenses from the general total is still doubtful.

At any rate, it is known that three members of this group have already crossed with nine others anxiously looking for sleeping space on the big liners.

WORM'S SCHEME PRODUCTIVE.

Boston, April 14. A. Texen Worm, the local Shubert representative, is having much success with his new idea of not papering the house for the opening performances and instead getting it at clubs and other places at half prices. Worm claims he gets some money into the house, generally a capacity audience, and doesn't spoil a theatre patron by letting him discover the joys of being "in on a pass."

Worm says the biggest business he does is for a show in this city in Holy Week was done by "The Midnight Whirl" at the Shubert. The show, it is known, has done a whale of a business but no official figures will be given out.

WILBUR MANAGER MARRIED.

Boston, April 14. On the stage of the Wilbur Theatre, Frank M. Hoyt, manager of the house, was married to Grace Kurlitz, of Brooklyn, N. Y. Immediately after the ceremony the members of the company of "39 East," which has been playing at the house for two months, gave a wedding breakfast to the couple. One of the scenes of the show was used as a setting for the feast. Hoyt came here as manager of the show and before he left home manager when A. Texen Worm became local Shubert representative.

The couple will make their home here.

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LAW TO PROTECT AMERICANS PASSING CANADIAN SENATE

Copyright Measure at Last Scheduled for Enactment in the Dominion—Teeth in It—Fourth Measure of Its Kind—U. M. P. A. and Ligon Johnson Deserves Credit for Results.

After ten years' effort on the part of the United Managers' Protective Association largely through its secretary, Ligon Johnson, American playwrights and producers are practically assured of protection through copyright laws in Canada. A bill framed following several consultations with Mr. Johnson was introduced into the Canadian Senate March 26 and has passed its second reading. There are "teeth" in the pending law, providing for fine and imprisonment; so that play pirates who have skipped across the line into the Gretna Green provided by the Dominion at last face extinction.

Mr. Johnson made his first bid for copyright protection in 1910, at which time it was pointed out that British law covered Canada and until it was decided that the Dominion should have autonomy in the matter, any law the Canadian Parliament might pass would be null. Returning from a trip to England the proposed Canadian copyright law looked safe before measures could be carried forth, the Taft reciprocity idea scheme went glimmering and the regime of Premier Laurier passed on office.

After Sir H. J. Borden was appointed as Premier of Canada another attempt was made and a bill was introduced, but before action could be taken the war broke out and with it the decision to discontinue all general legislation.

Following the armistice, Mr. Johnson again set out to accomplish the attainment of a Canadian copyright measure, that being the third bill introduced into the Dominion Parliament. For some reason, however, another opposition cropped up to make it impractical to seek final action.

The present bill is the fourth measure of the kind considered within the last decade and its ultimate passing is a reward for the long and persevering fight. In some quarters play piracy in Canada was not taken seriously, but there are stock companies dotting the entire Dominion, and it has been declared that many attractions offered never paid a cent of royalty to American writers and managers whose properties were pirated.

PLANS FOR BUILDING.

There is a revival under way of the plan to build a tremendous convention hall along the lines of the grandiose plans of the late George H. R. R. The building is at present occupied as a barn for the 8th avenue street cars. Several years ago it was proposed to build a structure there that would hold as a permanent exposition the Panama Canal exhibit that



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was at the San Francisco Fair, this, however, fell through.

On the northwest corner of 50th street and 8th avenue a theatre to seat 3,000 is to be built. It is to be named the Tivoli. Operators do not believe that those behind the theatre project are depending on drawing their audiences from the neighborhood or from the floating passers on the 8th avenue, but figure that the theatre is the first step toward pulling from Broadway for audiences. They also believe that this will bring about the building of the big hall in short order.

The Shubert interests, perhaps with some sort of advance information regarding the 8th avenue promotion, have secured practically all the available theatre sites on 49th street, between Broadway and 8th avenue, and are now trying to secure property on 50th street. The one hitch at present is the impossibility of breaking through for a Broadway entrance a long-term lease with the Regal Shoe Company building, the 50th street corner and two adjoining streets, while the Wendel Estate controls the Brill Bros. location.

The Shuberts have, however, enough property on both the north and south sides of 49th street for the building of five small houses should they decide to go ahead without the Broadway flash.

"CANARY COTTAGE" REVIVAL.

Trixie Frigana may go to Los Angeles this spring to appear in a revival of the Oliver Morosco production, "Canary Cottage," providing she and the manager can agree on the terms.

The cast will be practically the same as when the show was first presented, with the exception that Frank Ranger will play the Herbert Corthell role, Ranger will also leave the place. The west coast territory only will be played by the attraction, if it goes out.

Hopwood as a Producer.

Aver Hopwood has turned imperious. In conjunction with George P. Marshall he has organized the Marwood Productions Company. The first will be a musical show, "Till She Dies." It is understood A. H. Woods has bought in on the production.

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CABARET MEN ARE BACKING ROYCE PRODUCING COMPANY

Paul Salvain, Jimmy Thompson and Gil Boag, Who Promoted "Lassie," Are Directors in Organization With Edward Royce—Salvain Bought Out Rector.

The success of "Lassie" at the Bayes theatre has brought a new combination into the producing field, the Edward Royce Producing Co. Besides the title bearer, who is also the stage of "Irene," the new company has in its directory Paul Salvain, Jimmy Thompson and Gil Boag. The three last are the promoters of "Lassie."

It was the success of the two plays put on by Royce that brought his associates in "Lassie" to Royce with the proposition he tie up with them for a long term. Royce is under contract to stage "The Follies" for this summer. After that he is free from engagements. Royce replaces Ned Wayburn, who is reported to have differed with Flo Ziegfeld over a matter of increased salary for a prolongation of the Ziegfeld-Wayburn contract.

"Lassie" is at the Bayes under a rental agreement, the show paying the Shuberts \$1,500 weekly for the roof, with its run unlimited. The Bayes can hold \$1,000 weekly gross at its present scale and did that amount often when holding "The Greenwich Village Follies." Last Saturday "Lassie" had a \$2,000 matinee. On its five days there last week (opening Tuesday night), the show did close to \$12,500.

Comstock & Cest had Royce at one time under a long term contract but it was abrogated by mutual consent. Following Royce staged "Irene," and his work in that production attracted attention from every legit producer.

Meers, Salvain, Thompson and Boag are restaurant men, interested in several Broadway cabarets. Salvain was the sole owner of Rector's after purchasing George Rector's interest in that business. Salvain recently sold his Rector's lease for \$84,000 cash, retaining as well an interest in all rentals for the vacated place over the rental he formerly paid for it, his agreement running for some years. In addition Salvain held out space for himself for a ballroom upstairs in the same building that he secured at a very reasonable price. The proceeds of his Rector's lease will net Salvain \$200,000 before the contract ends.

CLAIMS FOR ARBITRATION.

The following claims were presented to the P. M. A.-A. E. Joint Arbitration Board for adjustment at the regular weekly meeting held yesterday (Thursday) afternoon: Juanita Collins vs. Warner & Rosenberg, alleging dismissal from the

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DONALDSON INDICTED FOR CRIMINAL LIBEL

Fidelity Members Accuse "Billboard's" Publisher.

Acting on the complaint of Zella Sears, Blanche Bates Creel and Howard Kyle, and nine other members of the Actors' Fidelity League, the Grand Jury returned an indictment for criminal libel last week against William H. Donaldson, editor of the "Billboard." Donaldson was arraigned in General Sessions Court before Judge Mulqueen, last Tuesday, and subsequently released, in \$1,000 bail. The Charles Evans Hughes law firm is representing Donaldson. The date for pleading was set for Wednesday of this week.

Donaldson's indictment grew out of an article published in the "Billboard" and the conclusions of the indictment interpret as meaning as follows: "That the men and women members of the League were lewd and immoral persons; that the women members of the said League were the mistresses and concubines of the theatrical managers, and that the members knew that by accepting membership in it they were thus permitting themselves to be publicly known and advertised as lewd and immoral, and that the members as concubines and mistresses of the theatrical managers were necessarily persons of low standards of personal morality as to be lost to any sense of shame, and impervious to contempt." There was also an indecent allusion to "fidoes," mentioning dogs in connection.

The Fidelity League, immediately following the publication of the alleged libel demanded a retraction. Donaldson, according to Howard Kyle, vice-president of the Fidelity League, promised the asked for retraction and an apology. Kyle claimed the retraction did not fulfill Donaldson's promise to him, and after a consultation with George M. Cohan and Harry Thompson, he turned to the attention of the District Attorney. The District Attorney presented the case to the Grand Jury and the indictment followed.

The Fidelity League members signing the complaint, in addition to Blanche Bates Creel, Zella Sears and Howard Kyle, were George M. Cohan, Louis Mann, Janet Beecher, Ruth Clark, Lenora Ulfic, Fay Bainter, Mrs. Fiske and Gladys Hansen.

HAZEL DAWN IN THE "ARABIAN NIGHTS"

Carlyle Blackwell Turns Down Woods' Offer in Her Support.

Hazel Dawn is to be seen next season in the A. H. Woods production of "Arabian Nights." The show was announced for production for this season by the Woods office, but was permitted to lay over until next year.

The Woods office made overtures to Carlyle Blackwell to appear in the support of Miss Dawn. But the picture artist refused to take the production unless he could be starred in it.

"HONEY" AT COHAN-HARRIS.

Sam H. Harris production, "The Honey Girl," is due at the Cohan and Harris Theatre on May 3, replacing "The Acquittal" there. The place is at present at the Majestic Theatre, Boston, having moved over from the Park Square Monday. At the Park Square the show was drawing around \$15,000 weekly, Monday night the opening at the Majestic was \$22,215 and the business on Tuesday night together with the advance sale for the balance of the week gives indication that the show is going to draw over the \$30,000 mark this week.

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SUBURBAN TRAFFIC TANGLE HURTS BROADWAY BUSINESS

Most Attractions Reported Night Business Off Early This Week—New Crop of Summer Shows Due Shortly—"Lightnin'" Continues Record-Breaking Run.

So far as the successful attractions are concerned Easter week found a perfect break along Broadway. In practically all instances a recovery marked the box office takings of all attractions which felt the natural slump of Holy Week and there was but one feature to the week's business that was ominous. That was the "outlaw" strike of the railway switchmen which affected every road from Chicago to the Atlantic seaboard. Theatres were affected because of the interruption and cessation, on some roads, of communication traffic.

The first performance which felt the stoppage of suburban train service was the matinee on Saturday of last week. At the time even the strongest attractions reported being off \$1,000. The result, however, was that in spite of 50,000 commuters being marooned in New York. Empty spaces in some of the hits did not mean failure to sell tickets, as patrons holding the coupons could not reach Broadway.

Outlook Encouraging.

The general impression along Broadway was the strike would do no vital injury. Train schedules were being revised, and freight was moving, the indication being that the strike would "blow."

There were fewer claims of attractions being forced to cancel through failure of the roads to transport baggage than were expected. Vaudeville suffered the most in this respect and any number of acts carrying heavy baggage failed to make the jump. Some of the latter were enabled to fill in last half dates. Preparations were made in the legitimate and burlesque fields to move shows at the end of the current week by motor truck, but held off until Thursday to see if there were any chances of the strike being settled. Several new attractions, however, took no chances and contracted for motor truck hauling to the points of destination. The expense of motor hauling was figured between \$50 and \$700, depending upon the length of jump to be made.

Awaiting the close of summer season, the first of which is due May 3, at which time Dillingham's "The Girl from Home" (formerly "The New Dictator") is due at the Globe, the current list of Broadway attractions is costing along until the weather breaks. Business as a whole cannot move upward and a gradual decline and elimination is the order of the season. Very few non-musical shows are carded for premiere, only one to come in this month, "That Is Martinique," which succeeds "Breakfast in Bed" at the Eltinge, April 25.

Musical Shows Doing Well.

All four of the musical attractions which arrived last week appear to have registered. "Florodora" at the Century is pulling excellent business on the lower floor and is good for eight weeks as planned. As a road show this attraction should be a clean-up, the interest from out of town exceeding that in the order of the Ed Wynn Carnival turned in a great first week's card at the New Amsterdam, with around \$22,000 drawn, at \$2.50. This heavy business is ascribed more to Wynn's popularity as a comedian than the excellence of the attraction itself. "Lassie," at the Nora Bayes, was greeted by the reviewers as one of the best musical shows of the year, and the business pace indicated a very good chance. "3 Showers" at the Harris, caught on less than well, but with over \$9,000 for the first week it too has a chance, the figure being good for the Harris.

"Lightnin'" at the Gaiety, is regarded as the wonder attraction of New York. Last week it again passed \$15,000 gross. The show's box office record since opening is the most remarkably one known. Its first week's run was so capacity that it failed to play to capacity

in but two performances since its premiere. It is still turning the trick and if it goes through the summer the chances for a third season are bright. To date no attractions has equalled "Lightnin'" in point of run and consecutively good business, and is regarded as a Broadway institution.

Shavings Coming Fast.

"Shavings," also a type comedy, has come along fast. Last week, with an extra matinee, it went to \$16,000 at the Knickerbocker. "Lucky Lightnin'" it is getting a great play from visitors, and though the strike may temporarily hinder, the pace of neither show is expected to slacken for some time.

The withdrawal of "His Honor, Abe Polash" from the Lyric this Saturday, makes for several switchmen, but no new shows are listed for next week. "What's in a Name" moves into the Lyric from the Maxine Elliott, its place being taken by "The Letter of the Law," which moves over from the Lyric. The latter house will be dark next week for alterations, and then open as a run feature picture house. "The Blue Flame" quits the Shubert next week and Sothen and Marlowe come in for a return date in Shakespeare. "Night Lodging" was revived by Arthur Hopkins and it opened the Plymouth, left dark by the sudden withdrawal of "Richard III." A summer show is a possibility for the Plymouth.

The cut rate list this week beat out the buy list by two attractions. This is the first time during the current season that the show offered at cut rates have exceeded in number those for which buys existed. There are 18 buys running and 20 shows offered at cut rates.

"The Bonehead" was the one opening of the week and the agencies laid off until the opening, and after the notices were read they were glad that they did. The buy for "Three Showers," held in abeyance from the week previous, also failed to materialize this week.

The complete list of buys as it stood the early part of this week included "Sun-Daughter" (Belasco); "Oulja Board" (Bijou); "As You Were" (Central); "Florodora" (Century); "Hottentot" (Cohan); "Lady Friends" (Comedy); "Abraham Lincoln" (Cort); "Deceasee" (Empire); "Look Who's Here" (44th Street); "Apprentice" (Globe); "The Girl from Home" (Globe); "Night Boat" (Liberty); "Gold Diggers" (Lyceum); "What's in a Name" (Elliott); "Secret and Profane Love" (Morosco); "Ed Wynn Carnival" (Amsterdam); "Lassie" (Bayes); "Irene" (Vanderbilt).

The cut rates had orchestra and balcony seats for "Fusion Flows" (Belmont); "Smilin' Through" (Broadhurst); "Acquittal" (Cohan and Harris); "Breakfast in Bed" (Eltinge); "The Storm" (44th Street); "The Bonehead" (Fulton); "Jane Clegg" (Garrick); "Clarence" (Hudson); "Adam and Eva" (Long acre); "The Wonderful Thing" (Playhouse); "Night Lodging" (Plymouth); "Buddles" (Selwyn); and "Passing Show" (Wintec Garden). Balcony seats only were available for "The Blue Flame" (Schubert); "Jane Clegg" (Garrick); "Clarence" (Hudson); "Adam and Eva" (Long acre); "The Wonderful Thing" (Playhouse); "Night Lodging" (Plymouth); "Buddles" (Selwyn); and "Passing Show" (Wintec Garden).

NO ANSWERS TO EQUITY.

The "invitation" extended by the Actors' Equity Association to any member of the Actors' Fidelity League, to join the Equity, regardless of whether the Fidelity League in question had opposed the Equity in the strike last summer, thus far has produced no return for the Equity in the way of Fidelity League members' applications.

Harris Back May 15.

William Harris, Jr., and Mrs. Harry Harris, expected back from Europe May 15.

LITTLE TROUBLE IN PHILLY OVER STRIKE

Burlesque Troupes Used Autos for Transportation.

Philadelphia, April 4. There was much uncertainty but very little trouble caused by rail-road strike. Shows scheduled for legitimate houses had more trouble leaving town than getting in. Robert Montelli's show was still in care at West Philadelphia. Monday night and the only way burlesque attractions could get away was by motor, two sending scenery and baggage by trucks to New York and Baltimore, while the third managed to check out to New York.

It was reported that there was little trouble in vaudeville houses, although some baggage was delayed. The Earlies did not get into Keith's show until Tuesday. Trixie Eriksen missed her principal wardrobe trunk, which arrived Tuesday. A tie up on suburban lines affected theatres Monday night.

Three new shows, George Arliss in "Feldkins" at Broad, "Girly Girl Home" which is Charles Dillingham's rechristened Richard Harding Davis play, "The Dictator," at Forest, both opened strong and made a fine impression, while Sothern and Marlowe opened to packed houses in "Twelfth Night" at Lyric.

George Colan's play, "Mary," one of the biggest hits of the season, is at the Garrick. The show is now in fine shape and pronounced a sure New York success. "Take it from Me" and "Up in Mabel's Room" are playing to good business at Shubert and Adelphi. "Fifty Fifty" is very light at Chestnut street opera house, with "Betty De Good" coming Monday.

About a dozen picture houses opened Sunday afternoon and evening to aid the drive for Stagnier's hospital. Houses were packed and considerable sums raised through collections and subscriptions. No admission was charged and the regular program of pictures was shown. The opening created a turmoil among church people, and efforts were made to prevent the shows, without avail. The Sabbath Association, closed the way for Sunday shows, but the picture people declare no such ideas are held.

GEO. CHOOS PICKS ONE.

A musical piece has been selected by George Choos. It will be called "You Didn't Mean It," with book by Elliott Nugent and score by Walter L. Rosemont. The book writer is the son of J. C. Nugent, the vaudeville actor and author.

Choos will shortly start preparing the piece and expects to see it on Broadway all summer.

Buy on K. & E. Bookings.

Charles Osgood returned to the A. L. Erlinger office the latter part of last week after having spent the winter in Florida. Looking for next season is already underway and the books of the syndicate houses show that there is not going to be any dearth of attractions out of New York.

EASTER WEEK HIP RETURNS \$81,363

Profit Greater Than Gross of Same Week Last Year.

An index of the difference in business this season and last can be taken from the box office record of the Hippodrome. Last week (Easter Week) the big house played to \$81,363 and the profit on the week was greater than the gross of the corresponding week last year.

It is to be considered, however, that the same week in April of last season was still in Lent, while this year was a holiday week with the matinees especially big.

Sunday last the hip celebrated its 15th year and marked the fifth year that the house has been under the management of Charles Dillingham.

FRED BLOCK MARRIES.

Fred Block, prominent pianist and member of the new producing firm of Gleason & Block, was married Wednesday to the sister of his wife, who married him in his home for many years under which she was an invalid.

"RUDDIGORE" FOR THE ROAD.

"Ruddigore," one of Broadway's surprise hits, may be sent to the road next season by the American Singers' Society, who put the revival on, and Lawrence Anhalt, manager of the Park, New York. The musicians' demands is the only factor holding up final arrangements. "Ruddigore" has already completed a three months' run.

The American Singers' Society has another season at the Park, starting up in August with the lighter opera and reaching the Gilbert and Sullivan string in the fall. The present season has been extended and will continue until winter weather.

"HIGH AND DRY" OPENING.

"High and Dry," a musical comedy by Augustin McHugh and Abe Douglass Levitt, has been placed in rehearsal and will open May 3 at Atlantic City.

After playing a few weeks in the East the piece will go into Chicago May 31 for a summer run.

The cast includes Franklin Ardel, Irving Fisher, Ernest Wood, Harry Clark, Judith Fletcher, Florence Earle, Eunice Glasper, Burr Curran, Elizabeth Reeside, Fern Rogers.

THREE-YEAR CONTRACT FOR "FOLLIES" GIRL

Woods Signs Allyn King—In "Ladies' Night."

A. H. Woods has placed Allyn King, the "Follies" girl, under contract for three years, in which time he hopes to develop her into a star. It is believed that her first appearance will be in "Ladies' Night," a new play by Carlton Andrews and Avery Hopwood.

The production will not be made until the summer or early fall. Woods believes that he has an clever find in Miss King as was Hazel Dawn when she was first discovered. Woods will have three plays in rehearsal for spring and summer production within the next few weeks. The first of these is "Do Do," a musical comedy, by George Marshall and Avery Hopwood, in which Ernest Glenning, Roland Young, Juliette Day and Donald McDonald will appear. The piece is being staged by Edward Keyes.

Emily Ann Wellman's play, "A Question of Time," was placed in rehearsal this week. In the cast are William Bird, William Hallahan, Clara Mersereau, Ethel Winthrop and Malcolm Fasset. On May 3 Samuel Shipman's piece, "Tomorrow's Price," will start rehearsing.

BOOST EDWARDS FOR PRES.

E. F. Albee, Robert H. Burnside, Oliver Morosco, Mark Leuchter and R. E. Long have accepted membership on the General Committee of the National Personal Liberty League, a new political organization formed to boost the candidacy of Governor Edward J. Edwards, of New Jersey, for President. The league has opened offices in the Hotel Hermitage.

Coast Tour for Jane Cowl.

Jane Cowl is to make a summer tour to the coast. Starting on July 11, she will work westward to the Pacific. "Smilin' Through" is to remain at the Broadhurst until almost time for the western trip. Anna Marple will be in advance.

WOODS' FARCE AVERAGE.

A. H. Woods will hold up his farce average next season, the next step being "out of the bedroom and into the bathroom." The piece which will show the progression is at present called "A Night in a Turkish Bath," written by Avery Hopwood. The big situation is arrived at by having several men fall through a skylight into a ladies' dressing room.

Evelyn Gosnell, John Cumberland and William Halligan are among those already engaged. The show may be tried out this spring.

Stars in Morocco Revival.

The Oliver Morosco revival of "The Bird of Paradise," scheduled for a late spring run in New York will undoubtedly have Florence Rockwell playing the role of Luana which was originated by Laurette Taylor. Other than that the cast will be practically the same as it was when the piece was first given at the Theatre Maigre Elliott. It will include Guy Bates Post and Levin Koss.

RECORD BOX OFFICE REFUNDS AT PLYMOUTH

Withdrawal of "Richard III" \$35,000 Back.

Perhaps the record for refunds from a New York box office was established at the Plymouth last week when almost \$35,000 was returned to patrons holding seats for "Richard III," suddenly withdrawn through the retirement of John Barrymore. Counting the refunds Holy Week the total actually goes considerably over \$35,000, which does not include war tax. The refunding process would have been even heavier but for the fact that seats were sold only three weeks in advance.

Arthur Hopkins reopened the Plymouth Tuesday with "Night Lodging," the Maxine Gorley play which he offered on off matinee afternoons during the winter. In the cast are William H. Thompson, Glida Vares, Richard Dix, Phoebe Hunt, Cecil Yapp, Clyde North and others.

The Gorley piece was revived as a possible stop gap until hot weather, at which time a musical play may keep the Plymouth open all summer.

LOS ANGELES SHOWS.

Los Angeles, April 4. Raymond Hitchcock opens at the Mason April 19. "Poly With a Past" is now in its sixth week at the Morosco with Eleanor Woodruff scoring in the lead. The next attraction will be "The Naughty Wife." Guy Bates Post will come to the Mason April 26 for one week with "The Menagerie." "Why in Change Your Wife" is now in its seventh week at Graumann's Rialto.

IT HAS COME TO THIS.

Los Angeles, April 4. George Francis plays before royalty in the original production of "Elinor" at the Theatre Comique in London in 1878. He is now eleven years at the same Theatre here. His wife worked in pantomime when she married him in Wolverhampton in 1892.

TELLEGEN'S NEW PLAY.

Lou Tellegen, fully recovered from a "flu" attack is rehearsing a new drama by Augustus Thomas. The piece is booked through the K. & E. office, the premiere being May 7 at Wilkes-Barre.

Tellegen's new play is tentatively called "Her Blue Devil," but another title is being considered.

"WANDERER" IN YIDDISH.

The producers of "Experience," in Yiddish, are negotiating for the production next season, also in Yiddish, of "The Wanderer," with the possibility that these producers may handle big productions from the American stage regularly.

Producing Mucken-Nathan Play. "Heliogabalus," by H. L. Mueken and George Jean Nathan, will first see actual production in Budapest. A number of the actors will be Americans, but the leads will be played by English players. George Jean Nathan will go to Europe to supervise the production.

VIENNESE COMPOSER MAY JOIN HARMS & CO.

Music Publishing Firm Anxious to Sign Franz Lehar.

Franz Lehar may come over here under contract to the music publishing firm of T. B. Harms & Co. The firm has sent an emissary to secure the signature of the Viennese composer. It is reported Harms & Co. made a substantial offer to Lehar to remain under engagement to it on this side for two years.

Lehar is the composer of "The Merry Widow," which Henry W. Savage contemplates reviving. It may have been the revival matter which suggested the possibility of bringing over the celebrated foreigner, along with the very recent deal of securing classical composers for American productions.

"SPILLING THE BEANS."

James L. Lederer is casting a new melodramatic farce, "Spilling the Beans," to be produced by the Lederer. He expects to place the piece in rehearsal shortly.

ODETTE JEAN MARRIES.

Washington, D. C., April 14. The culmination of a war-time romance brought publicity to Charlotte Greenwood and her piece, "Linger Longer, Letty," at the Shubert-Belasco last week, when Lieut. William C. Taylor, a flying officer of the Canadian army, was married to Odette Jean, of the company. Lieutenant Taylor is a Washington boy and joined the Canadian Army in 1917.

"WANDERER" IN N. O.

New Orleans, April 14. "The Wanderer," the last attraction to play the South, is at the Tulane this week, where the show will probably get about \$25,000. The show has been widely praised, the work of Florence Auer coming in for special commendation. It is getting \$3 up in the Southern one-nighters. The cast is the best seen below the Mason Dixon line this season.

NEW WINTER GARDEN SHOW.

"Rip Van Winkle, Jr.," is the tentative title of the new Winter Garden show which is not due until June. The "Passing Show of 1919" current at the Garden is expected to remain throughout May, business having improved of late.

MAUDE ADAMS IS NOT GAINING IN HEALTH

Reports of Artist's Condition Are Not Encouraging.

Reports of the condition of Maude Adams arriving in New York are not encouraging. Her pneumonia is in the Adirondacks but has failed to gain in health as anticipated, the reports say.

CORRIGAN REPLACES HARE.

Emmett Corrigan has been added to "Martineque," replacing Lumsden Hare for the New York opening of the piece, which takes place at the Eltinge April 26.

Florence Moore in "Breakfast in Bed" will take the subway line after New York after that date.

Author Becomes Song Writer.

Cosmo Hamilton, author of "Scandal," has written a song entitled "A Kiss to Remember Me By." The song is being used in the third act of "Scandal."

PLUGGING OUT OF TOWN.

Buffalo, N. Y., April 14. An advertisement of about 20 lines has appeared in the Buffalo News, advocating that Buffaloes intending visiting New York reserve their seats in advance to see "Buddies" at the Selwyn in that city.

Collaborating on Cort Show.

William Cary Duncan and Irwin Cortland are collaborating on a show John Cort will produce.

"JOAN OF ARC" IN ENGLISH.

New Orleans, April 14. "Joan of Arc" was played for the first time in English Monday, at the Columbia, by the Margaret Anglin company.

Local reviews highly praised the performance. It is to run for two weeks.

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CLEVELAND PROSPECT IS PRODUCING CENTER

Plays Will Be Tried Out There for Ultimate Production.

Cleveland, April 14. The Prospect here is to become producing center much on the style of Morosco's playhouse in Los Angeles, where new plays will be tried out for ultimate production on Broadway.

The enterprise has Paul Dickey, Thurston Hall and Vaughan Glaser interested, opening April 26 and continuing throughout the summer. Part of the policy on which this theatre will be operated calls for a prolonged presentation of any new play that the public shows an avid interest in, in contrast to the usual summer stock with weekly changes.

The first offering will be a play by Dickey and Charles Goddard called "The Broken Wing," scheduled for Broadway production early in the Fall. Thurston Hall, last seen in "Civilian Clothes," will play the leading role.

Glaser is also interested in the Temple, Rochester, where Phoebe Foster will head a stock company, with a policy similar to the one on which the Prospect in Cleveland is operated.

SHOWS IN BOSTON.

Boston, April 14. Neither of the two shows which struck Boston this week were musical, something unusual.

"Civilian Clothes" came into the Park Square Theatre for a run and "Not So Long Ago" came into the Plymouth for a metropolitan premiere.

TREASURERS' BENEFIT.

The Treasurers' Club has set May 23 at the Hudson Theatre for its 31st annual benefit.

I. A. T. S. E. "Road Call."

The I. A. T. S. E. has issued a "road call" against the Orpheum Theatre, Aberdeen, South Dakota, as the result of a stage hands strike that has been going on in that theatre for the last two weeks. The house plays K. & E. and Shubert one-nighters.

BROOKS' WEEKLY STAGE FASHION



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NO CHL. THEATRE FOR SHUBERT SUMMER SHOW

Orpheum Heads Say Vaudeville Will Continue at Palace.

Where the Shuberts will place their Winter Garden show in Chicago this summer is something of a mystery. The Palace there has been a failure for the attraction, but Orpheum heads say that vaudeville will be continued through the summer this year, the number of conventions listed insuring good business. It is possible, however, that if vaudeville does not stand up the house will close for a month for renovating.

It was stated some weeks ago the Palace was off as far as the Shuberts were concerned this summer, and the Woods was mentioned. The A. H. Woods office, however, denies any summer show booking by the Shuberts, and intends running one of the Woods attractions there. The stage in the Woods is not adapted to big shows, having a depth of but 20 feet. The Shubert is similarly not equipped for heavy Garden shows, and it is probable that the Garrick will be used by the Shuberts this summer.

The booking of the Garden shows in the Palace is credited with having started the summer-show idea in Chicago.

SHOWS IN CHICAGO.

Chicago, April 14.
Bellefleur Circus, Coliseum (2d week). \$25,000, with mammoth advance sale.
Elise Jan's and Geng, Illinois (2nd week). Departed to more than \$1,000; succeeded by "The Sweetheart Show," which opened to a waiting list.
"Rose of China," La Salle (6th week). Moves to Auditorium next week, because disappointed by "Nightie Night"; got \$15,000, tremendous gain for this theatre.
"The Rained Lady," Princess (5th week). This Grace George comedy is the biggest hit ever at this house; \$13,000 and booked indefinitely.
"Home Time," Studebaker (6th week). Passed \$21,000. Management denies that hot week went below \$25,000, claiming \$21,000.
"Madame X," Blackstone, 1st week. Starring Patricia Collinge, moved from Powers to let in Cohen's "Genius and the Crowd"; it is a success, and, up to now, left to \$11,500. "Clarence" went out to \$5,000.
"Forever After," Garrick (1st week). After 3rd, who was to have succeeded Grace George at the Princess, followed "Gaieties of 1919" here instead, opening to capacity and draw-

SHOWS IN N. Y. AND COMMENT

"Arabian Nights," Cort (11th week). With "Richard III" out of the running, this attraction again leads the market. With an extra matinee Monday (Easter) last week's gross went to \$15,100.
"Adam and Eve," Longacre (1st week). Running along at a \$9,000 pace, which provides a fair profit. Ranks as one of the season's successful comedies. Recovered a month ago.
"As You Were," Central (11th week). Recovered its form with \$15,250 drawn last week. Gross would have gone \$100 better but for railway strike affecting Saturday matinee, loss of commuter patrons affecting attendance to that extent.
"Apple Blossoms," Globe (21st week). Due to go out after two weeks more, with "The New Dictator," now renamed "The Girl From Home."
"Bellefleur," Palace (1st week). Like "Debutante," is closing to splendid business. Considerably better than \$15,000 last week.
"Beyond the Horizon," Little (11th week). Is doing fine business for this small capacity house. Last week the takings were better than \$9,000. Saturday matinee, too, claimed a hurt through railroad muddle.
"Blue Flame," Shubert (5th week). Gentry stopped last week and little in the way of takings expected this week or next, when it withdraws. Will be succeeded by "Bothers and Marrow" in a return engagement.
"Breakfast in Bed," Ellinger (11th week). Has one more week completing the agreed twelve-week run on Broadway. "Martineau" the next attraction, due April 25.
"Bubbles," Selwyn (15th week). The only attraction which made special efforts to go after Easter playings. Played four matinees last week, making ten performances for the week, and grossed around \$19,000. Best figure for the run.
"Clarence," Hudson (1st week). Holding up rather well, with \$10,000 the figure for last week. Sure to run until warm weather.
"Deductions," Empire (21st week). Running strong notices; the Northwestern show pulled up on its final week and claims over \$15,000.
"Monte Cristo, Jr.," Woods (4th and final week). \$14,000, a mild hit from the first, succeeded last week by "The Girl in the Limousine."
"Dear Me," Cort (10th week). Grace La Rue and Hale Hamilton hold about \$10,000 pace with this comedy.
"Howdy Pals," Olympic (6th week). Picked up after Easter, drew \$9,000, good trade for this house.
"Royal Vagabond," Colonial (1st week). Not a mad hit like it was in New York, but liked; \$14,000.
"Welcome Stranger," Cohen's Grand (16th week). Repetition of the week in and week out capacity—\$17,000 and good until fall.
"Covered on the Holy Week," the gross going to nearly \$11,700. With run until hot weather arrives.
"East Is West," Astor (6th week). Without an extra matinee this attraction went to nearly \$15,000 again last week. Patronage from visitors aided and gave an index of road possibilities.
"Ed Wyse Carnival," New Amsterdam (3d week). Caught on with a bang, the opening week with \$22,000 in, considered great business at \$2,800 top. Looks sure for a successful run until the next "Follies."
"Famous Mrs. Fair," Miller (17th week). Still holding up as one of the leading comedy successes and now figured to last until early summer, possibly later.
"Floradora," Century (3d week). Draw excellent business downstairs, with the upper sections of the house not so well populated, which was anticipated. Attraction should be big for about eight weeks, with the road turning out much better than Broadway.
"Gold Diggers," Lyceum (29th week). Season's star comedy attraction, the weekly gross varying but a few dollars, dependent on amount of standing room. Last week's takings amounted to \$15,135—actual capacity every performance.
"Happy Days," Hippodrome (15th week). It was a holiday week at the Hipp last week, when better than \$11,000 again poured in. Easter school holidays and Jewish holidays helped. Matinees especially heavy. Best figure for this season since Hipp opened.
"His Honor, Abe Potash," Lyric (17th week). The switch from the Hipp failed to pan out and show leaves this Saturday. "What's in a Name?" will move over as successor from the Elit.
"Hole in the Wall," Punch and Judy (1th week). Has been riding along on the popular interest in spiritualism. Runs second, however, to "The Onyx Board."
"Jane Craig," Garrick (1st week). Offers to bring show to Broadway have been rejected by Theatre Guild, but attraction figured to have a good chance under professional management.
"Krewe," Vanderbilt (22d week). Bears the same relation in the musical field as "Gold Diggers" does in the comedy field. Receipts have not been under \$16,000 since opening. Is a capacity attraction.
"Lauda," Nora Bayes Theatre (2d week). Hailed as one of the brightest musical shows of the season and has played to good business since opened. Got around \$15,000 for first week (started on Tuesday night).
"Letter of the Law," Criterion (8th week). Moves over to the Maxine Elliott next week, with "What's in a Name?" going into the Lyric. Criterion to be changed into a picture house, with features having extended runs. Reopens with that policy on April 25.
"Lightning," Gaiety (82d week). One of the attractions to play an Easter matinee. That lifted the gross to around \$15,500 last week. If summer run obtains, show will continue on to its third season.
"Look What's Here," 44th Street Theatre (7th week). Decline during Easter week fully made up last week, with the gross going to nearly \$15,000, the pace held by show second week.
"Mrs. Jimmie Thompson," Princess (2d week). Has not been able to hit winning stride. Attraction is on guarantee. Gross not good enough to permit an even break.
"My Lady Friends," Comedy (10th week). Standing up nicely and claims as one of the comedy hits of the season.
"My Golden Girl," Casino (11th week). Switch over from Bayes an advance to this attraction, is due, however, to be followed May 3 by "Betty Be Good."
"Night Boat," Liberty (11th week). Is traveling along at remarkable box office pace, drawing capacity throughout the week. Again credited with \$23,000 last week. Ought to run through summer season.
"Night's Leading," Plymouth (1st week). A Maxim Goril play of Russian life, first put on by Arthur Hopkins as a main attraction at this house. Revived because of forced stopping of "Richard III," and is designed as a stop-gap until a great attraction is at hand. Harem may hold a musical show this summer.
"Olla Board," Bijou (3d week). Business last week further indicated this attraction to be a success. Takings jumped several thousand dollars over the first week.
"Passing Show of 1919," Winter Garden (26th week). Business has improved here within the last month. Figured to stay until late next month, with New Garden show due early in June.
"Ruddigore," Park (11th week). Has been a surprise success since its opening. Will complete engagement in a few weeks to permit other revivals before coming to attention is declared closed.
"Sacred and Profane Love," Morosco (8th week). This attraction should run until hot weather, judging from present pace. Last week it drew \$12,750, which figure equals that of several dramatic leaders.
"Scandal," 33rd Street Theatre (21st week). Run possibilities of this attraction not touched on. Ought to last through summer. If management chooses to put it into cut rates when warm weather arrives.
"Shavings," Knickerbocker (5th week). Steady growth of box office takings puts this comedy well up with the leaders now. Last week the gross was nearly \$16,000. That included an extra performance Tuesday afternoon. Three matinees weekly may be played.
"Sophie," Greenwich Village (7th week). A smart "semi-naughty" piece that has drawn rather good downstairs patronage. Making a profit, but does not class with uptown hits.
"Sign on the Door," Republic (16th week). Hit a profit-making pace, the

LEDERER'S NEXT IS NOW READYING

Musical Show Will Probably Start Run in Chicago.

Another musical show is being readied by George J. Lederer for this summer. It may open in Chicago. Lederer is now finishing the season with "Angel Face," which will run until about June 1 and probably again take to the road next season. Meantime Mr. Lederer is preparing the new production.

Introduction of Marjorie Rameau some weeks ago giving the show a new lease of life. Drew \$10,700 last week.
"Smiling Through," Broadhurst (12th week). Has completely found some of the "taken" by its continued crack business. Last week was especially heavy, with \$11,500 drawn.
"Sun-Deughter," Belasco (22d week). Maintains its place among the dramatic successes this season. Got \$19,670 last week, an excellent pace for a run of such length.
"The Aqueduct," money & Haris (15th week). Drew better than \$11,000 last week, getting material aid from cut rates. Later agency sold all tickets at \$10.00, \$12.50 being derived from that source alone.
"The Bonshrah," Fulton (1st week). First production try here of Claude Borchers. Draw a "panning" from reviewers. Show management has house on ten-week rental.
"The Hotelito," Colan (1th week). The farce success of the season; getting more money than any show of the class on record. Gross between \$16,000 and \$17,000 weekly.
"The Passion Flower," Belmont (11th week). With \$15,500 weekly pace, 15th attraction making money at this small house. Due for the road in a month.
"The Purple Mask," Booth (15th week). Still a money maker. Last week the takings were around \$10,000; has been playing to a little less than that lately, the pace being big for this house.
"The Storm," 51st Street Theatre (29th week). Again hit the \$10,000 mark last week; big money for this attraction, which is talked of for summer continuation.
"The Wonderful Thing," Playhouse (5th week). Perked up after a slow opening, but hasn't been able to grow further. Show is about breaking even.
"Three Showers," Harris (2d week). Coburn appears to have a chance with this show. First week's takings around \$5,000. Anna Whiston agreed to carry show along well.
"What's in a Name?" Elliott (5th week). Has been playing to heavy business on lower floor at \$2.50. Upper sections of the house off. Moves to Lyric next week, reducing top to \$1.
Ziegfeld Shows, New Amsterdam Roof (5th week). Both roof shows hitting fine pace. Is after-theatre show place of New York.

So P. Levy is dead!

Fate denied the young composer the happiness of living to see his masterpiece become a sensational hit. His posthumous

fame, however, will go down in musical history, for Mr. Levy will long be remembered as the composer of the most beautiful waltz song.

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INSIDE STUFF ON LEGIT

During his road appearances Al Johnson has been acknowledging the climax of his applause in each town about as follows: "I am very pleased and flattered with your generosity. It is good to realize that here, though I have not been with you for several years, you remember me and are glad to see me again. You see, I spent most of my life at the Winter Garden, in New York, where I am at home. Why, on a Sunday night there, I stand on the stage and call half the men in the audience by name—yes, by their first name—Abe!"

Since Kreisler and Jacob have compered a popular operetta, it seems every virtuous of note is following suit. Zimbalist's show opened, and Mischa Ziman is reported doing another, with any number of others about to affix their John Henrys to contract.

When "The Scandals of 1919" closed at Washington for its current season, George White was a \$200,000 personal winner on the show. That made his record for his first attempt at producing and managing. White played in vaudeville for years. Many seasons ago Ryan and White were a couple of hard shoe dancers, who regularly received a summer engagement at Hammerstein's Victoria Roof. Later the pair separated and White appeared as a turn with girls, eventually going into vaudeville productions. He was successful. Last spring he flamed out on his own with "The Scandals of 1918", with no one else interested in the show, though White is said to have borrowed money, since repaid, when his cash on hand ran out. "The Scandals" stood White in at about \$40,000 when starting at the Liberty, New York. It commenced to make money immediately, and after going on the road was looked upon as "The Follies" strongest competition. White's weekly gross at his scale approximating what the "Follies" could draw. White had the Pittsburgh date for Thanksgiving week, but did not play it, and from that a report spread someone was becoming fearful of "The Scandals". But if it were anything of that kind, the White show proved too strong and had to be given good time, because it could get good money. White is now at work on his forthcoming second "Scandals" for the summer. It is said he will spend \$175,000 on the new production, with any number of people on the strength of the showing with his first show prepared to supply him with all necessary equipment on the usual credit basis. It was the White show more than anything else that started the many independently produced musical shows and revues that have come and gone or remained since last fall.

There is an intention on the part of A. H. Woods to build in the South, in the oil districts of Texas. A couple of weeks ago the Woods press department sent a story southward that the New York producer would shortly have a chain of legit theatres literally dotting the Southland. They fell for the story quite hard in that section. The press stuff was inspired through local oil men offering to build for Woods. He has selected three cities embraced by the oil fields as locations.

The Theda Bara season in "The Blue Flame" will end next week at the Shubert, although Miss Bara may play two or three weeks around New York after that. The show with Bara has a route of forty weeks next season over the Shubert time. The Bara season in New York has been far from a success, though she piled up a big gross in other towns before reaching the metropolis. The Woods office knew Bara would have to come into New York, and concluded it would be better at the ending of this season than at the opening of next. If the show had played the Shubert opening next season and only lasted six weeks it would have been in a bad way for the road, with the probability it would close instead. Now it closes with the season after running in New York, which is an out. The speculating buy for the production ended last Saturday and was not renewed. Interest is felt in the returns for this week. During the buy period of four weeks the Shubert tickets came in almost solid from the cut rates, sent there by the agencies stuck on the buy. A 25 per cent. return was allowed. One agency taking sixty tickets nightly for the Bara show usually sold five, returned the limit, fifteen, and sent the other forty over to Joe Leblang's cut rate office. Last week the Shuberts did between \$11,000 and \$12,000 with the Bara play, showing an increase over the week before. If the gross reaches \$10,000 this week Bara will exhibit more strength in big New York than she was credited with. The case of Elsie Ferguson in "Sacred and Profane Love" holds something akin to the Bara experiment through both stars going to the speaking stage from pictures, though Miss Ferguson had seen the footlights before. Yet the Ferguson piece is not much thought of by show people, and they credit the star only for the business.

One of the big legit circuits is still reaping from the liberality of one of its producing managers. This manager had pretty strong terms in favor of himself. He made up his mind that they were a bit too strong, not through any compunction about accepting them, but because he felt the circuit might be pressed to the limit of exasperation to continually endure them. Accordingly, before this season opened he invited the head of the circuit to lunch, and while eating told him he (producing manager) was not satisfied with his terms. "For the Lord's sake," shouted the circuit head, "can't you ever be satisfied? Going to put us out of business? Tell me what you want." "I want to cut them in half," the producer replied, and a smile that almost touched the ceiling beamed out from the other's face. It meant a gift of about \$50,000 for the season from the producer to the circuit, and both seem satisfied.

There is one that will prove to be an eye-opener to some of the girls in the chorus. There is a girl living at the Hotel Pennsylvania who keeps up her rooms by waiting on the table in Childs', and, what is more, she wouldn't quit her job at Childs' for a place in one of the musical comedies, although she had an idea of going on the stage before she learned what the salaries were. The girl in question approached an actress living at the hotel with the request that she use her influence toward obtaining a position for her in a musical show. The actress obliged by giving the girl, who was rather pretty, a note to several stage managers with whom she was acquainted. One of those later met the actress and asked her what sort of a joke she played on him; and when she pleaded ignorance he told her that the girl she had sent to him was offered \$60 a week in the chorus and turned up her nose at it, saying she could make more in Childs'.

Gilbert Miller's success as a manager is the talk of London in show circles. There was a bit of good luck, too, that entered into his per-

sonal winnings this season. That was in the matter of D'Orley Cartier's Gilbert and Sullivan repertoire company. Cartier had had his troupe on tour for many seasons, and figured this season was the right one for a revival try in London. He approached Miller for the Savoy, and before the young producer framed a reply, Cartier burst forth with an offer of 50 per cent. of the show during the London run. The result was most fortunate for Miller, whose weekly share during the long run of the Cartier company is said to have averaged \$5,000 weekly. Cartier left London early in March, the attraction playing to big business up to the finish.

Meetings have been held of late to promote a better understanding between the theatre and society. The meetings have taken place in a sort of restaurant adjoining Fifth avenue. Entertainment is contributed, with society and the theatre both sending a high-brow contingent to talk, look, and listen. Whether it is to promote a better feeling for the restaurant, of course, is immaterial. It may do both and probably could without trouble or entertainment if the liquor thing were wide open.

The two box office men at the Knickerbocker won an order for a new suit of clothes each from last week, when "Shavings" beat \$15,000 gross. The actual takings were close to \$16,000. Shortly after the show opened Lou Wiswell, general manager for H. W. Savage, was surprised at the claims of the box office men that the show stood a chance of scoring a hit, and he agreed to give them a \$100 suit of clothes if the business ever went over the \$15,000 mark. Since then the takings have shown steady progression, with last week the biggest winner thus far. An extra matinee was played Thursday, which aided, and afternoon business has been so good that three matinees weekly may be played by "Shavings."

SHOWS CLOSING.

The "Three" and "Three" company, with Norman Hackett as the featured player, closes a 55 weeks' season at Paterson, N. J., April 24. The tour opened at Halifax, April 7, 1919, and embraced all of Canada and the Pacific Coast.

HOUSES CLOSING.

The Crescent, Syracuse, closes May 3 for alterations. The house plays a split week vaudeville policy. Its future policy is undetermined. Keith's, Columbus, closes April 19 for the season.

"SWEETHEART SHOP" RIOT.

Chicago, April 14. "The Sweetheart Shop," a brand new musical comedy produced by Edgar McGregor and William Moore Patch at the Illinois, book by Anne Caldwell, music by Hugo Felix, directed by Julian Alfred, seems to have gone over for a sensational hit. In the cast are Harry K. Morton, Esther Howard, Zella Russell, Una Fleming, Mary Harper, Helen Ford and Joseph Lertora.

CLOSE WEEK END MARRIAGE.

"A Week End Marriage," shown at Atlantic City last week, was closed after the week's run there. The piece is by Owen Davis. The Shuberts have secured it and are going to have it musicalized. Blanche Merrill has been retained to supply the musicalized version. The piece is to go in rehearsal shortly and Ernest Truex is to be starred.

STOCKS.

Mary Heald, ingenue, severed connections with Jefferson Stock Company, at Portland, Me., last week and returned to New York.

PRODUCTION ENGAGEMENTS.

Howard Marsh has been signed with John Cort by Peggy Worth.

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LOUIS WESLYN

Author of "SALLY (SHAME ON YOU)," "ROSE OF ROMANY," "SAMOA," "HINDU ROSE," "SOME NIGHT," Etc.

RETURNS TO NEW YORK CITY

After a five-months' sojourn in California, where he has been engaged on several productions. One of them—"TOMORROW"—written with MAUDE FULTON, was a stupendous success in the Far West.

MR. WESLYN WILL BE PLEASED TO MEET HIS PROFESSIONAL FRIENDS AT

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addition to taking all the jewels and money in the place, takes the baby of the wretched and keeps it in the park all night. The representative of Scotland Yard, excellently played by Frank Monroe, follows a clue to the house of Jimmie, and because poor Spoofy had given all the jewels to Mrs. Gubbins and because she insisted on wearing them, the detective fastens the crime on all of them. Spoofy has been put to sleep in an adjoining room, and while the detective is conducting his examination, he having laid the jewels on a table, Spoofy walks in and "walks out" again with the jewels. Finally he is found in the basement, and to subdue him the detective hits him with a blackjack. The shock brings him to himself; the owner of the jewels comes to identify them, and his poor Spoofy's supposed widow, and Spoofy had robbed his own home and taken his own child for an airing. The American detective comes after Foster, whose father had died and left a million and a half to him, and the courts have cleared him of the murder charge, and the entire cast walks off the stage and the curtain falls.

It was a shame to put a play in the place this one is. If something isn't done the piece is dead.

McKlin.

LES DEUX CORNETTES.

There is a squabble between the managers of the Theatre Albert I and the Theatre Michel, the new comedies recently produced at these houses having a striking resemblance though laid in different periods. M. d'Hanewick and de Watigny, authors of "Les Deux Cornettes," at Albert Premier, contend they first submitted their plays to Trotter, of the Michel; that it was refused, but now "La Femme de mon Ami," by Y. Mirand and H. Geruelle, takes the same idea, brought up to modern times.

The action of "Les Deux Cornettes" passes about 1785, and has some excuse for being risqué. Fanny (Mlle. Harrold) is not happy with her aged husband and is cold to his rare demonstrations of affection. Like F. de Corvill's heroine, she feels she has been neglected. Colin (Huch), a friend of the family, but also middle-aged, essays to console the lady, but he meets with the same success as the husband. M. Morin (Hardouin), until he discovers Morin is deceiving his wife with Martine (Mlle. Walter), and he then tries to use the information to excite Fanny's jealousy.

However, Manon's lover, a sergeant (Dorian) detects her treachery for fifty francs and demands reparation from Morin by either fighting a duel or exchanging Manon for Fanny. The husband feigns to accept the latter course, but substitutes his wife by Chloé, a dancer at the opera (Mlle. Anstetter). The sergeant prefers Fanny, who he believes to be Morin's daughter. When Colin declares his passion to Fanny by breaking into her bedroom, she escapes and runs to the sergeant for protection, during which time Chloé is

winning at Fanny's brother and not following out her contract of trying to keep the soldier quiet. Thus the wicked Morin is laid back in his own coin, but constrained to shut his eyes to the situation. He wears two corsets (which is the title of the broad comedy), as Shakespeare would say.

The diffusion is well mounted, giving a glimpse into the manners of the eighteenth century. According to the farce at the Theatre Michel they have not changed.

Kendrew.

L'HOMME EN HABIT.

Paris, April 1.

At the Theatre des Variétés M. Max Maury presented a Parisian comedy which admirably suits the house and will be a success.

A. Picard and Y. Mirand describe a country nobleman, André, who married early and was never destroyed by his wife. They were soon separated by mutual agreement, and André led a gay life to forget his grief, with the inevitable result of broken rearing his home. He loved his wife, but was too proud to show it, even when she asked him, in the midst of his affairs, to consent to a divorce.

The law allowed him to retain one suit, and he chose evening dress. He thus became a "Homme en habit" ("Man in Evening Dress") that morning. With a friend he drifts into a swell restaurant, but unable to buy a dinner, where he meets his wife, and she learns of his impetuosity. She says his bill, through the friend, when André sits well but unworthy with an actress he has known during his dog days.

Finally André becomes a ticket inspector at a popular theatre, where his wife's new friend discovers him and coldly brings the wife to look on his fall. But the wife understands her husband, takes pity on him and leads him to resurrection.

There are many side situations, the dialog being witty and bright.

The restaurant scene is a gem. Raimu, a former music hall singer, is quite at home as the misanthropic gentleman, who knows the value of money. Mlle. Doriat as the wife finally gains our sympathy; Mlle. Fiance as the play friend is convincing.

This new comedy is the best study of Parisian life we have had since the war.

Kendrew.

ENFANT DE L'AMOUR.

Paris, April 2.

Leon Volterra has revived this four-act piece by Henri Bataille at the Theatre de Paris. It is one of Bataille's best. None Orand (Vera Sergine) is a fashionable commediale, kept by a rich politician, Rantz. Liane has a son, Maurice (Andre Brule) the issue of a former love intrigue, and this "Enfant de l'Amour" is more respectable than we might anticipate, considering he has been reared in the midst of this delicate situation and "knows his mother's life." As he explains in the dialogue of the first act, there are a number of

people of the same category; he does not despise his mother, but has a keen affection for her. He grieves for her when Rantz declares his intention of making a money settlement for Liane's future and breaking off their relationship. Rantz has a daughter, infatuated by Maurice, and she imprudently visits Maurice. It is an opportunity of blackmailing his mother's protector. Although Maurice respects the girl, he prevails on her to run with him, and in a charming second act compromises her by manœuvring her into his bachelor room during the night. Although her honor is safe the adventure is sufficient to cause Rantz in the last act to marry Liane, after having in the third act refused to see her again, while Maurice, having attained his object, emigrates to America with another girl to whom he was previously engaged.

The subject is open to discussion, but the author intends to paint the instinct of filial affection and maternal love, though he could have done so with talent in his scenes in quite a different manner. "L'Enfant de l'Amour" was created in 1911 at the Theatre St. Martin, M. Rellane playing the role of Diane, the distressed mother; Brule created the part of Maurice and retained it in fine style. The success of the revival is Vera Sergine, as Liane. She is a sincere actress.

Kendrew.

THE BOHEHEAD.

Jean Brent..... Vivienne Osborne
Robert Campbell..... Edwin Nicander
James Griggs..... Leonard Doyle
Bertie Campbell..... Myrtle Tanshill
Herce Frothingham..... Claude Beerholm
Clarence Potts..... William St. James
Mrs. Violet Bacon-Boyle..... Nita Nels
Mrs. St. Claire..... Beatrice Morland
Elizabeth St. Claire..... John Day Murphy
Serge Levinsky..... Louis Hendricks
Paul Popovitch..... David M. Callis

Claude Beerholm, son of the late and distinguished Sir Herbert Beerholm Tree, presented himself before a metropolitan audience Monday night at the Fulton as actor-producer of an unflattering comedy called "The Bohthead," by Frederic Arnold Kummer.

Supplanting "Mamma's Affairs," with a guaranteed rental of ten weeks at \$1,500 per. "The Bohthead" is scarcely likely to do one-half of half the gross of the former play. In all it represents a flop to the crashing crescendo of a tune swelling between the attainable regions of \$50,000 to \$75,000, if not more. However, the good Samaritan back of the initial effort of Mr. Tree is reported to be none other than the Lewishans, the same members of that generous family whose philanthropy has made it possible to continue giving symphonic concerts to New York's music loving people at the City College Stadium in the summer.

But while generosity is commendable, bad comedies are not, and the latter respect "The Bohthead" is inadequate in its fund of humor to pass an evening at

the Fulton with any great satisfaction. Its theme is not new and the subject of Greenwich Village has been exploited so long that any vehicle while touching the high spots of its mendacious characters, if not offering more precise quality to its dialog than "The Bohthead," stands little chance of winning favor.

The plot is insubstantial and is based on the domestic conflict between a husband of materialistic caliber, whose sin is no greater than selling or making Portland cement, while his wife, imbued with the new thought of the "cosmic ray," "leading her soul," etc., etc., traps him from a comfortable apartment in Flatbush to newer quarters in the Village.

There life for the couple goes along none too placidly for the faithful husband, while his wife is surreptitiously wooed by a tenth-rate poet. Free love, free speech, free thought, free everything, is the long suit of the wife and her newly acquired friends, while her husband, with no other means of aid than looking helplessly on, resolves to turn the tables and emulate her clique by doing the same things, but going one better, and she is willing to go back to Flatbush.

Not all of the dialog was lost on the audience, and the three acts, while lacking in action and more than often aching for a sophisticated hand to smooth its ragged edges, drew considerable laughter. Liane like "the moral value of sin" and "soundless" music, perpetrated by the plotting husband and a genuine architect-friend, found response in spots expressions like "polygamy for the sake of the soul," and "touching on the carnal value of life did not offend and smacked of originality. But more proper or a faster pace, and a dash of labeling it a "satirical comedy," and played rather as farce at an increased tempo, would have done more for it than its present shape.

There's nothing especially remarkable about the cast, excepting perhaps Edwin Nicander, featured in this case, and Mr. Tree himself, who exhibit ability that might have served them better in a venture more purposeful than this. A newcomer in the legit is Vivienne Osborne, who can be remembered in a Winter Garden show some years ago. In bloomers and a colorful tunic, with doll-like features, she looked very pleasing and her graduation here is not without merit. The others have been seen to better advantage.

The play has been tastefully and competently drawn from an audio very likely to be found in Greenwich Village.

Frank McCormack staged the piece while the scenery, designed and painted by the Paylor Studio, is vividly representative.

At best the play may interest the grass mowers whose taste for the open air makes it impossible to get a seat for the Village itself, and as such its exposure of the "new" colony will serve some purpose. For the New Yorker who goes to the Village knows well that he is being "harassed" when he pays 45 cents for a glass of weak tea. But he takes it with a smile, goes back to his desk the next morning, reflects, and begins to play the same game, but on a more legitimate scale.

Rtp.

KEEPING UP WITH THE JONASES.

This is one of Gus Hill's road shows. Last week it played the Crescent, Brooklyn, with the scale reaching \$150, a special arrangement for this show, the regular Crescent scale being \$200 top. The piece is supposed to be founded on the Pop Mosaic cartoons currently appearing in the New York "Globe." No author is pronounced. Probably none cared to take the responsibility.

There's a book, however, a slow moving farce with some semblance of a plot, interrupted occasionally by musical numbers. The show favors the style of the old Bessie & Harvin combinations play by Ward and Vokes and similar pop price stars rather than the modern type of musical comedy.

Incidentally "The Jonases" is the first pop musical shown to play around Brooklyn since the vaudeville and picture era crashed in ten years ago and wiped the lower priced combinations off the map. "The Jonases" in its ninth week, having played to excellent business thus far in the sticks. In the smaller one-nighters and two and three-day island burps where "The Jonases" played before it came into the Baby Carriage Borough they don't know anything about wheel barrow shows. If they did as they do in Brooklyn, the natives might be inclined to draw some rather obvious comparisons between "The Jonases" and say, for instance, the American Wheel shows.

"The Jonases" is in two acts, the first in a common-place parlor interior, and the second a hotel exterior, much better and brighter than the first. Down at the Star, about four blocks distant from the crescent, several shows have played this season with five and six sets, at 75 cents top. And at the Casino (the Columbia house also near by) it's unusual for a show not to have at least six or seven changes of scenery, many of them very elaborate, at \$100 top. The choristers' costumes also fail to stand comparison even with the lower priced burlesque wheel wardrobe, either in class or number of changes. There are only 13 girls in the line, none of whom seems to have been taught anything but rudimentary formations.

The cartoon idea is lightly touched upon

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19

CABARET

The Fountain Inn, on the Merrick Road, Long Island, near Lynbrook, will have Benny Ubreral as one of its proprietors this summer. Mr. Ubreral has acquired a one-half interest in the place. He has been with Healy's, at Sixty-sixth street, for many years, ever since it started. Benny is not entirely disassociating himself from Healy's, although it is yet to be decided whether Fountain Inn will become an all around the year resort.

The crusade against the restaurants last week through selling liquor brought out one point that might give restaurateurs a warning against some of their "steady customers." A party making the investigation was "steered" by a young man in the lounge lizard class. He had been hanging around the cabarets for eight or more years, and to one place he steered his party had been known for six years. There was no hesitation in serving when he asked for a drink for himself and companions. Nor was anything thought of it when he walked across the room to a table and asked a couple of young women if they wouldn't meet his friends at the other table. For his "services" that evening he is said to have received \$100. There has been but one name for his kind, they started years ago, and when the pie business grew dull they became stool-pigeons.

May 7 has been set for the opening of Healy's farm at Harladel, N. Y. Nick, as usual, will again be the manager of this unique summer place.

Enough road houses are announcing season's openings to make the coming summer look like those in the past. It's a question, though, to what extent the rising price of gasoline will have on road travel. Gas has gone to 37 cents a gallon in New York, and will hit 40 cents before long, it is said. Cars getting fifteen miles to the gallon may not feel the increases as much as the high-powered cars that are lucky to get ten miles.

Sam Stomp is now manager of the Ferncroft Inn, just above New Rochelle, N. Y., on the Boston road. Sam left Hunter's Island Inn, at Pelham, to take up his new charge. Ferncroft, when known as Robin Hood, was one of the first dancing inns around New York. In those early days, about nine or ten years ago, Robin Hood got all of the business in that section, with nothing against it.

That the chorus girl has a faculty of getting "hers" was again proven recently when a burlesque troupe on its way from Canada to the United States brought in an unusual quantity of liquor. The ladies of the line devised innumerable schemes whereby they could outwit the revenue agents. One girl carried two quart hot-water bags suspended from her giraffe filled with liquor. Another had a special belt fitted around her waist in which she managed to pack away nine pint bottles, and also had patch pockets in her fur coat sleeves where she concealed six more pints. One of the company had numerous ideas and means of carrying the stuff, and the female contingent in all slipped about twenty cases over the border. The girls had commercial intentions in bringing the stuff across, and sold it for from \$10 to \$15 for a quart in an up-State city. The liquor cost about \$4.25 a quart in Canada, therefore making the hazard worth while. Americans buying liquor in the Province of Quebec might bear in mind that the dealers in Montreal seem to have two prices, one for natives and another for Americans. The latter pay in Montreal about 50 per cent. more than the natives do.

Montreal has one dance cabaret supposed to hold a show. It is called the Venetian Garden. With Montreal the nearest Canadian city to the border in which liquor may be purchased, Montreal could support a regular cabaret but doesn't, probably because it hasn't one. The Venetian Garden uses for entertainments a couple of dancers, has an ordinary orchestra of several pieces, and that's about all. One dollar admission is charged, and the entrance to the place looks like the front of a picture house at White Plains. There is a wooden box office just off the dancing floor, a wooden rail separating it with a gate between, and next to the gate a special officer in uniform. The Winter Garden had a chance to draw the real people up there, but muffed it. There is dancing in the grill of the Elitz Carlton until one, and the orchestra of three pieces at the Elitz plays vastly superior dance music. A couple of road houses just outside Montreal are using a sort of revue, with numbers only, having six chorus girls each. Each of the places is at opposite sides of the city, about eight miles away.

Donald Kerr has been especially engaged for the "Springtime" revue at the Winter Garden, Chicago.

Reisenweber, on Columbus Circle, has declared against the "shimmy" and "check-to-check" dancing. The amusement was sent out late last week, and it followed up the Dr. Straton crusade.

The Tokio has undergone a change in name and will hereafter be known as the Palco Rotisserie and Restaurant. Murry Stand and Ben Salvin are sponsoring the place. The cabaret feature will be eliminated entirely.

Catherine Porter, Leon St. Claire and Ora Keeler opened with "Keep Moving," revue, at the Pekin, Monday. Miss Keeler is doing the role for which Julia Shideker was originally scheduled. Miss Shideker is at home with ear trouble.

Sam Lanin, formerly of the Russian Symphony Orchestra, is now in command of the Roseland orchestras. Lanin this week signed contracts to make records for the Columbia people.

To give one an idea of how little or how seriously the "white light" amusement people take the Rev. Dr. Straton, who gained so much notoriety in the dailies the past ten days, is to quote, among others, Louis

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LEO FEIST, Inc.

His side partner AL WILSON is also with Feist

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PALACE, NEW ORLEANS.

New Orleans, April 14.
The first half of the Palace program has been playing intact for seven weeks and has been widely proclaimed before its arrival. The bill lived up to its heralding, playing in splendid fashion.

Sutton and Sutton got to them early with a neat conceit in "One" that is staged to bring the best results.

In second position were McCormick and Winchell, the most popular boys sent forth locally in vaudeville in years. Their reception was tremendous and they displayed an act that has universal appeal. They stopped the show, each responding with a speech.

The Police Sisters displayed a regal sitting for small time, which, with the handsome trucks worn, excited an atmosphere of distinction. They harmonized well and elicited unstinted admiration. Fisher and Olinara brought memories of Felix and Barry with the bench comedy between the boob and girlie. Another riotous act was Jim, the bear.

CRESCENT, NEW ORLEANS.

New Orleans, April 11.
At the Crescent Sunday afternoon were many sailors who gave forth many ripples that assured success for the first half program. At the outset the Florians received a wave of enthusiasm for their acrobatics. Arthur Lloyd, who takes from his pockets anything asked for, was second. It looked cheap for Arthur at first, but he soon sailed into a tide of approval. Cook and Outman glided into the aquatic denizens with speed. Hal and Fred rocked them with their smooth dancing finish. Rather equally for the volunteers, who closed an unimpaired position for them. It looked like a lifeline was needed, but in time they came to the surface and swam to mild success.

STRIKE DIDN'T STOP SHOW.

The William Gillette show, "Dear Brutus," is appearing at the Broad Street Theatre, Newark, N. J., using the house sets and appearing in hired dress suits. The company was making the jump from Washington, D. C. to the Newark stand and the car with the scenery and baggage did not come through. On Monday night the company appeared in street clothes, William Gillette himself driving the players over from New York in motor cars.

REVIVING BIG ACT.

"Good Night," the production act offered at the Alhambra, several weeks ago by Sullivan and Buckley and then withdrawn from the show because it was not ready, is to go out again in two weeks. The act has been given a new title, which is "Poor George." Al B. White is out of the turn, which has been recast.

BIRTHS.

A nine- and a half pound son to Mr. and Mrs. Ben Edwards, April 9. Mr. Edwards is a member of the professional staff of McCarthy & Fischer, the music publishers.

J. Brecker, a prominent proprietor of a chain of dance palaces in the various cities. In brief, Mr. Brecker and the others are deeply indebted to such reformers as the Rev. Straton, for the more they attempt the reform the more will these white light places thrive and prosper. While everything is conducted in the proper manner, it is this added reading matter in the news columns that lends impetus to a curious person's desire to see things from his hand. When he does see it, he is very much disappointed, for the "dirt" and looseness and naughtiness he has been led to believe will come within his experience do not exist. Whether as a result of this Straton crusade or not, it is a fact that every cabaret and dance hall along Broadway has been enjoying a decided boom in business over the past week end. The Rev. Straton has been earning a good deal of publicity, but it does not match up against the free advertising these amusement places have been getting.

The Roseland has installed an afternoon tea and luncheon feature in addition to its dancing attraction. Charles F. Burgess, the general manager, also contemplates conducting a campaign for the revival of the tango. With next Thursday evening the first of a series of weekly cabaret features will be presented.

The feeling is prevalent in cabaret and other circles that the United States Supreme Court is going to throw out the Prohibition amendment, declaring it unconstitutional. There is no definite reason for this feeling, but many signs point to the result indicated. People wise to the signs all entertain the same confident feeling as to the decision.

OBITUARY

Frank E. Terrill.

Frank E. Terrill, of C. B. Macdick's "Rubensville" company, died in a Philadelphia hospital March 30, following an operation which was believed to have been a success. Deceased was 47 years old and is survived by a brother, Wallace, who

family) died from gas poisoning at his home, 5603 Twelfth avenue, Brooklyn, April 4.

Mrs. Lillie E. Wilkinson, who made famous "Topsy" in "Uncle

IN FOND MEMORY

My Dear Friend and Former Manager
CHAS. H. YALE
Who Shall Never Be Forgotten.
AGNES HOLDEN

Tom's Cabin," died April 10, at Worcester, Mass., April 19, at age of 73.

Genaro Soldiarsent.
Genaro Soldiarsent died April 8 in New Orleans of pneumonia. He was musical director of the Columbia Theatre orchestra, that city.

Victore Harrison.
Victore Harrison died April 1 at Kansas City. The deceased was 47 years of age and resided some years ago from the stage, having become widely known professionally particularly in the South and Middle

In Fond Remembrance
Of my dear pal and partner
RAYMOND STANLEY
Who died March 24th at Newport, R. I.
HARRY DALE

West. A stroke of apoplexy in October last year brought about her death. In private life she was the wife of Will R. Hughes and the mother of one child, Doris, who survives her, father and daughter living at 201 Walworth avenue, Kansas City, Mo.

Richard C. Mudge.
Richard C. Mudge died in the Lakeside Hospital, Lakewood, a suburb of Cleveland, March 28, after a short illness. He was connected with the Cleveland Auto Club at the time of his death. The deceased leaves a wife, May, and a daughter now residing in Japan. Funeral services were conducted by the Lakewood A. and F. Masons, Rev. Dr. Wright officiating.

Richard C. Mudge was president of the White Rats in 1905-7. He was a performer during his early career, appearing in vaudeville between 1880 and 1885. In 1886 he re-

In Fond Remembrance of Our Dear Pal
IRVING LEONARD
Who Passed Away April 17th, 1917.
Gone but Not Forgotten.
BURNS and LYNN

tired to manage the stage career of his daughter, Ra Mudge, at that time a child prodigy artist.

Richard C. Mudge was married to May Belfort about 20 years ago. Indications point to the fact that Mudge and May were the same person. None of the any knowledge of Mudge's career, after he left the Rats 13 years ago.

IN AND OUT.

At Proctor's, Newark, Monday, through illness, Harry Longdon & Co. and Walter Scamman. Harry Mayo replaced one.

Harry Van Fossen failed to open at the 23rd Street, called to appear and John Neff replaced him.

Sophie Tucker left the bill at the 81st Street Monday of throat trouble. Georgia Price doubled over from the Colonial.

The Lunette Sisters missed the Monday matinee at Johnstown, Pa., jumping from Cincinnati. They arrived in time for the night show.

Through City being unable to reach Montreal Monday, the Musical Johnsons had her place at the Princess.

NEW ACTS.

Harry Carroll's revue for vaudeville, opens at the Palace, New York, April 26. There will be 14 girls in the turn, Carroll directing and singing from the piano. Leo Errol is staging the act, which calls for \$2,500 weekly salary. "The Love Tree," a Japanese novelty written by Carroll and Edgar Allen Woolf, has been postponed until the fall. Difficulty in securing the set which is to be raised from the stage caused the production to be held until later.

Glitz Rice and Hal Ford have teamed again for vaudeville and will revive the singing and piano turn they did earlier in the season. (M. S. Rothman.)

AMONG THE WOMEN

By ALICE MAC

A good entertainment is the Jack Singer's "Behman Show," with Harry Lander as chief comedian—and he is certainly that. His "How to Catch a Girl" scene is really very funny. The girls look particularly nice in police costumes. White tights were worn with the coats of blue velvet, sleeveless, with high necks and bare backs. Brass buttons ran down the front of the coats, with tassels each side. Amelia Fynes wore the same sort of costume only in white satin.

An Eastern costume worn by Miss Fynes was striking. Orange chiffon formed the trousers, which were caught at the knee. A short overskirt was of purple, trimmed in sequins of blue and red, with bodice of blue, lined with yellow.

A pretty effect was used for the song "Starlight." Miss Fynes standing in the center of a revolving star, attired in white tights. (Miss) Bobby Rogers wore a smart riding suit, the breeches of white with a black coat, pockets, collars, and cuffs of striped material.

Another costume becoming to the girls was military orange velvet capes lined in blue, with bands of fur at the edges. Suits of black and white with high hats of the velvet matched.

An exceptionally good bill at the American first hall, headed by "Dearest and Collette," with Miss Collette wearing the same frock as when at the 5th Avenue.

Jean Southern has a very dainty act, commencing with a Quaker gown of grey chiton with a wide band of satin for the hem edged with ruffles. The wide collar and cuffs were of chiffon. A pretty dress was of lace coffee shade. A bodice was of sage blue satin, sleeves and round collar of the lace.

The woman in the Harper and Blank act wore two very good-looking gowns, her first of blue brocade with loops of silver each side. Narrow streamers of silver hung from the waist and were caught to the side. The last was of gold tissue cloth, with a wide band of shimmering material at the waist.

The woman in the Milton Pollock sketch looked well in a summer frock of soft lace with pink taffeta looped up at the sides. A large hat was worn to match.

At last one has the pleasure of witnessing Emma Trentini at the Palace. She is there this week. Her first dress was quite pretty, blue net edged with silver lace, lapels of the net fell from the waist, trimmed with flowers. A muff of net and flowers. The last worn was not at all becoming. For the rest of Miss Trentini's act she wore the costumes from the different plays, "The Firefly," and "Naughty Marietta."

Madame Zomah has improved her act greatly by the alteration in her dress and scenery. Zomah now wears a handsome black net heavily trimmed in jet. A spray of red flowers decorated one shoulder and the hem.

Marion Murry (Solly Ward Co.) looked striking in a sapphire blue velvet cloak, caught each side with tassels. Gray fox formed the collar and cuffs. Her evening gown was also good looking, pale green net with a band of silver half way down the skirt and at the hem. Net was tucked up each side. The bodice was of lace, with bands of silver forming the shoulder straps.

The Lee Kiddies have changed their act a trifle at the finish, doing an impersonation of a film actress having her nails manicured. Jane recites in awfully good speech. The kiddies wear ducky little dresses. Katherine is in white and blue bands of crepe de chine with little buttons on the sleeves while Jane's was sort of crepe material bordered in red and blue, with a cord of blue tied loosely round the waist.

Clara Howard at the Riverside this week is a lively person and wears a beautiful gown Monday matinee. It was of green sequins lined in a sort of apron back and front, edged with net. Prills of gold set out each side, with a band of the sequins for the hem. The bodice was odd, sequins were used for the back, while net formed the front with narrow bands of sequins over the shoulders. Mary Kelley (Swift and Kelley) is wearing a different dress since last seen; powdered sate taffeta made quite simply with round collar and cuffs of spotted lace.

Last week I forgot to mention the stunning aviator suit in the Santly and Sawyer turn. It is made of blue shot taffeta with the collar standing up lined in jade green. An aviator's cap was of the green with bands of brilliant at the sides.

The woman in Mirares Company looked smart in a green cloth coat

AMONG THE MUSIC MEN.

Harry Goodwin, publicity director for Gilbert & Friedman, left New York for Chicago Tuesday for the purpose of reorganizing his concert's Chicago branch office.

Joe Mittelbach, formerly sales manager for Fred Fisher, became associated with the York Music Company Monday in a similar capacity.

Harry Tenney, general manager Stern & Co., returned Monday from a two months' business trip throughout the Middle West. Tenney opened Monday on the Proctor time with a singing turn.

Max Rich, pianist, has joined Irving Berlin's staff.

Jack Barr has joined the business staff of Fred Fisher.

While Raskin has been placed under a year's contract to write lyrics for Fred Fisher.

Cliff Hess will be located in the Remick Chicago office beginning Monday for the ensuing four weeks.

John Heinman joined the Henry Burr Music Company professional staff Monday.

A meeting has been called for April 20 at the Hotel Astor for the purpose of organizing a music jobbers' association. One of the objects of the proposed organization will be to establish a clearing house for records. Another proposal is that the new jobbers' association get together on the trade bulletin question and combine on a single monthly bulletin.

Willie Ilorowitz has been appointed manager of the York Music Company Boston office. Jack Smith has been placed in charge of the Philadelphia branch.

Joseph M. Davis last week bought out George Brice's interest in the Triangle Music Co.

Low and Johnny Attell, in collaboration with Newman Fier, have written an Official for "Fier," which Jack Mills has accepted for publication.

Justus Newburger last week signed an order permanently changing Fred Fisher's real name, Albert Breitenbach, to its present cognomen.

Douglas Fairbanks and Mary Pickford, married, leave Los Angeles May 15 for

with a deep band of mink at the bottom. The fur also formed collar and cuffs.

If Charles Ray ever had any doubt about his popularity, he should have been present during the running of his picture, "The Egg Crate Wallop." His reception could not have been heartier had he appeared in person. This is not the best picture Mr. Ray has done, but the boxing match is splendid, not so much the match as Ray himself. When Charles landed the "Egg Crate Wallop" it brought cheers. Colleen Moore made a sweet heroine. Surely it wasn't necessary for her to wear such an unbecoming frock on her birthday, also the black pumps.

Shirley Mason, although a small person, leaves a very big impression after one has witnessed her in the picture, "Molly and I." By no means an original story, it is entertaining through Miss Mason's delightful acting and amusing sub-titles. All Miss Mason's dresses are simple and girlish. She's very wise in that. A dotted foulard dress was daintily made, quite plain with lace collar and cuffs.

New York, then to Europe on the Royal George for a trip through England, Denmark, Sweden, France and Italy.

John Abbott, executive manager for Francis Day & Hunter, the London music publishing house, who has been in New York for several weeks, sailed for home last Saturday on the Lapland, after having consummated several advantageous contracts with American publishers.

The Greater New York music publishers held a breakfast at Rensselaer's Tuesday evening. It was in the nature of a so-called get-together at which numerous music roll and photograph people were also present, and was a complete success as far as its purpose was concerned.

Jack Mills has moved his executive offices to 233 West 51st street to provide more room for his professional staff on West 45th street.

Joe McKiernan and Norman Spencer, two Pacific Coast boys, have completed a two months' stay in New York.

Cliff Hess has left Leo Feist to devote all his time to writing vaudeville material.

Belvin, Inc., music publishers, will shortly enlarge their quarters and contemplate serious work in conjunction with the professional department. Hereafter they have been catering solely to orchestras and instrumental aggregations.

Harry T. Rosenthal, a Philadelphia writer, who, incidentally, was the Prince of Wales' personal pianist during the latter's tour of the States, is in New York for an extended stay. He is completing arrangements for some production work.

Joe Gold and Joe Rheault have written a new number, "Grieving," which Feist has accepted for publication.

Rudy Wildoff, Julius Berlin, J. Russell Robinson, Sam Lewis and George Lardner have formed a new photograph recording combination known as Rudy Wildoff's Californians. Under the title the Palace Three, Ruboff, Robinson and Lardner are also making records for various concerns.

Joe Gold, song writer, is now recording for Comstar.

Edgar Leslie, Harry Ruby and Jimmie Monaco, it is understood, may embark on their own music publishing.

Julius Berlin, song writer, is at Roseland.

REGULATE SALE OF TICKETS.

Washington, D. C., April 14.

The Wheeler bill, affecting the District of Columbia only and designed to limit the sale of theatre tickets to the actual number of seats in theatres, came up for hearing yesterday (Thursday). It is being pressed because wives of congressmen have been put to inconvenience, it being alleged that they have often bought tickets for picture shows and after being compelled to stand outside, the performance of seats was half over when they secured seats.

The bill, however, would also affect vaudeville theatres and legitimate houses, since it would do away entirely with the sale of standing room admissions.

NEW ACTS.

Buddy Walker is doubling with George Kinner, late of "Flo Flo," in "A Little Mix Up."

Doc Cook, the former guardian of the back stage elevator in the Palace Theatre, is joining the Joe Cook act at Mt. Vernon, N. Y., this week.

"A Trip to Loveland," six people dance revue. Written and produced by Johnny S. Black.

George Price's younger sister, Lillian, who has been traveling with his turn of recent weeks will essay a single on conclusion of Price's vaudeville tour.

Paul Durand is reading a pre-tenacious ballet turn for vaudeville, due next season. The act will carry 20 people and will have fancy and ice dancing.

Francis Renault, in spectacular act production, with staging designed by Leo Henning, dances directed by Ivan Bankoff and Spanish costume designed by James Hargis Connolly.

THE JUDGMENT RECORD.

The following is a list of the judgment—fled in the County Clerk's office this day. The first name is that of the judgment debtor; the second the judgment creditor, the amount of the judgment.

Bar Fuller; Candere Realty Co., Inc.; \$204.85.
Alexander McClure Service, Inc.; H. Weir; \$30,037.63.
Flour de Lys Films Corp.; Sally Weisleder, Inc.; \$57.10.
Norman Trevor; J. D. Williams; costs, \$39.19.
Wendell Phillips Dodge and Dodge & Pagan, Inc.; Pacific Bank; \$2,052.19.
Willard Mack; L. Monroe et al.; \$830.20.
Cordell Amusement Co.; G. Maxwell, as president; \$44.20.
McKinley Music Co.; L. R. O'Neill; \$2,840.12.
Emma Trentini; Miss Nelson, Inc.; \$126.30.

Satisfied Judgments

Francis Realty Co. and Harry H. France; Union Station Co.; \$23,945.
Harry H. France; L. Malhin; \$462.65.



AL JOLSON SAYS IT'S THE BEST SONG HE EVER SANG, SO DOES EVERYONE ELSE.

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THANKS

THE

NEW YORK

PUBLIC, CRITICS

— AND —

VAUDEVILLE MANAGERS FOR

THE WAY THEY RECEIVED

"THE BABY GRANDS"

JANE and KATHERINE LEE

— IN —

"THE NEW DIRECTOR"

Assisted by Wm. Phinney

HEADLINING AT THE

B. F. Keith Theatres

THE

BOSTON

PUBLIC and CRITICS

— FOR —

THE WAY THEY RECEIVED THE

COMEDY SCENES

— IN —

"THE CENTURY MIDNIGHT WHIRL"

At the Shubert Theatre

Suite, 804 Palace Theatre Building

-

New York City

JEFFERSON.

As a whole, the show

As a whole, the show is a crowning success. It has everything that goes to make a big circus big, and it is displayed in showmanlike style from start to finish. More elowns, more music; more noise might help to liven up the early part of the show, which drags a bit, but this will no doubt be taken care of later when more thoroughly arranged.

Typical three-a-day hill at the American who second half of last week. Nothing out of sufficient class to lift it beyond that sphere. The first two turns, Gormley Sisters and Castle, Kelo and Blair (New Aeta). Retter Brothers, a team of acrobats, come nearer to "class" than anything on the program. The straight man works with a sureness of operation that is impressive, with immaculate clothes.

[illegible]

J. Wolfe Gilbert, with Harry Donnelly at the piano, and a Miss Leyton assisting in the warbling, offered his now familiar song-plugging turn, which included several of his newer ditties, together with a medley of snatches from his old hits. Richard Von Tourn and Co. then took

The City'd not boast the usual cacophany mob it usually fetches on Monday nights. At that, it was pretty near capacity by the time the overture filled the auditorium. Lieut. Thetson and Co. opened with a shooting act. The Lieutenant was formerly one of the leading "aces" in the French aviation corps. He sports the blue-gray uniform of France, as does his female assistant. Cecile, Veston and Grace Doro. (new acts) were No. 2, and warranted a better spot, if their reception is any criterion.

[illegible]

Following the Fox news reel, the Temptations k.o.'d them with their unswinging finish. Their Ellingtons fooled the house completely, and what they lacked in the intermediate song and dancing certainly warrants the surprise finish, for an audience loves to be fooled that way. Jack Reddy pulled down the hit emcees in the fifth spot with his songs and personations. The concluding "dope" number is a gem and Mr. Reddy was tempted to heg off with a little speech. He opened with a "house" number to "Aleehollo Blues," delivered in an orig-

[illegible]

The Selwyns' "Wedding Bells" company, playing this week at the Riviera, is booked for a summer trip in Honolulu.

JEFFERSON.
Undoubtedly the census for the S. R. O. sign Monday was the first showing downtown of the now famous picture version of "Dr. Jekyll and Mr. Hyde," featuring John Barrymore. The management played up the engagement in an extraordinary manner, and the box office receipts attested to the splendid advertising campaign. All over the front of the 13th street house were printed and painted signs announcing the film.

Another good reason ascribed for the unusually large turnout was due to the snappy vaudeville bill of eight acts. Everybody came early and stayed late. The house was jammed when the Ross Rendue, an artistic balancing act, opened. They were still coming in when No. 3

Beck and Trust, singing and dancing, delighted the audience with their rapid work. Beck was at the piano and Trust did most of the vocalizing. "You Ought to See Her Now" was put over big, as was a parody on it, a telephone talk with Christopher Columbus, who wanted to know "How is America?" The reply was that the country had gone dry and that things in general were topsy-turvy.

No. 3 was a corking act, labeled "True Pals," featuring one of the smartest dogs in captivity. His master had him hang his clothes up, bring him cigars from the stage driver and when he desired, bring him a drink. The dog would sit on his haunches, drunk and placing it in the safe while burglars searched high and low for it. It is one of those his-dog-hammer-come that should make good on big time.

Following this comedy came O'Connor and Dixon in a sort of a rough-house act. They were a riot as the batsmen of the circus. They were a riot as the batsmen of the circus. They were a riot as the batsmen of the circus. They did too much talking and too little singing. The rendition of "Alcoholic Blues" was good, so much so that the boys upstairs howled for more.

An act that is destined to remain in small time for life unless some of the objectionable Italian stuff is eliminated was "The Beauty Vendor," composed of

four people. One of the three women plays the Sunny Italy part to perfection—she must be an Italian—but the insertion of Mulberry street lingo to denote her anger with the vendor was very raw. They carry a special curtain. It is badly

Some whirling dancing was seen and enjoyed as given by the Six Vagrants.

House managers often take pride in telling where their houses draw from. Hardly a resident manager around New York but who can figure out why this or that suburban community should and does not receive

his theatre. They have had a good chance this week to test out with the sirles here. He came on The Fifth Avenue, for instance, and the first night he was a success. He came over, or the 23d Street would surely claim him, if the Fifth Avenue didn't. What the Fifth Avenue does or not, the 23d Street doesn't care. The night of Tuesday night the house was jammed.

It isn't particular, anyway, but once in a while the 23d Street has a better line on its patronage than could be obtained through hearing a couple in the lobby, who are probably hiding away from the public. The 23d Street is a village, leaving the impression that the house is drawing from afar, like that time the 58th Street declared Steiway "opposed to the 23d Street." The 23d Street is a popular highway from Long Island, The Palace, New York, could say the same thing about the Coliseum, London, through people from both sides usually coming to see the same thing.

Anyway, any kind of an argument Tuesday evening could have been enjoyed as much as the show. It was a jerky performance, with what could be called the small time class of the big time upon it. Some of the turns were a little better than that, others were not so good, and so the average mount little.

A couple of bits strolled along, and one act made itself look like a bit copping down. If the electrician at the Fifth Avenue ever remembers to turn off the lights down there it will speed up the show and perhaps save a turn having a

The heat of the first half bill was Friedlander's "Care Man Love," a production act with a better idea than anything else, though the music at times is as catchy as it is familiar. Friedlander's dialog draws laughs at odd moments, and barring some conventional matter, mostly at the outset that brings about a drag, the little musical comedy will do. It is helped most-

Another full stage song was "The Stranger," a dramatic sketch, played by Robert T. Haines and Co. It takes a long time to get to the point, but when it does, there is no one who does not know just what the song is all about. The song is of the present value the incoming rush of spiritualism. If the playlet can get past the first act, it will be a success. If it is reached it will then pass on to its finish. The audience commenced to grow restless after a few moments, but before the end of the act, the audience was reading that held them. The piece has been played throughout the season, so it must have held, but at the very best it is not a success.

Marguerite Padula, somewhat new around here, is a pianist who sings, carrying along the turn by making love to any boy picked out by her. She has a very good voice, and whistles to him. Miss Padula's regular

singing voice is light and thin. She depends more upon a smiling personality. A decided brunet, Miss Padula's personality is pronounced in a way, but there is nothing else in the turn to create a big-time commotion.

they remained the better liked they were. The position helped them. Fraser and Bunce, a two-man turn, were No. 2, with their opening bringing them forth dressed similarly in Tux suits, light derby hats and white ties. They ran along fairly well, although the ballad with interruptions didn't strike right, the interrupting portion. It was unnecessary, though I ran into another bit. Martyn and Florence, with their club juggling and Miss Florence's array of clothes, opened the show. Walter Brover was next to closing with Sylvia Mora and Duo ending the performance. *Sim*

The exploitation campaign in advance of the showing of "The River's End" had the effect of drawing audiences, as was attested by the line that extended way toward Sixth avenue Tuesday night. Manager M. J. Duffy, of the house, went to this picture hook, line and sinker, and topped his vaudeville with it, with the result that business was capacity. Tuesday night there was a jam at the back of the house from before eight o'clock until the end of the show, the standees being four deep during the entire time.

Billy Judge and Anna Gale opened the vaudeville section with their routine on the rings, the woman's doing a triple dislocation unannounced menaging to draw the applause of the act. Tyler and Collis, in the second spot, got a number of laughs. The woman of the act starts rather slowly but finishes strong. Dorie Hardy and Co. in "Her Bandit" (New Act), had the next whirl at the audience, and managed to

A combination of "Topics of the Day" and the news weekly split the bill after the sketch offering.

John Neff got laughs with his "I don't pay for my jokes" idea, which he worked throughout the act, taking gags from A. Johnson, Frank Tinney, Bert Swar, Walter C. Kelly and others with equal ease. He announces them, and that makes it much easier.

O'Rourke and Adelphi, two girls, with a piano and singing act, were easily the hit of the bill. Five numbers and a piano solo were offered by the team, which cleaned up on applause. The last two numbers, however, seem hardly strong enough for the

Closing the bill Anita Garvin (New Acts) showed a corking figure and a decided innovation in the posing line. Fred.

With "The New Teacher" and Clara Howard in light topping the show the Yorkvillites got good entertainment from the headliners at least. The supporting program happened to be of the same high grade caliber, as the 58th streeters had no luck coming. Illberg and Patterson (New Acts) opened. They waranted something a little better, but the special stuff is "four" every alternate turn carried prohibited anything but this spot. Frank Julius went well on second with a comedie magic act, his assisting stage hand, "Bill" taking care of the counting effectively through the mediums of a "slump," expres-

Joe and Saele De Lier were well received in the ensuing spot with a variety offering embracing song, dance, acrobatics and wire work. The instrumental stuff went the highest.

Chutse and La Tour held down No. 4 in good style. While their talk is given to risqué amusements, it can be classified by the title "It's naughty but nice," meaning it is well within bounds. They were decided hit, accepting a couple of encores. "The New Teacher," the schoolroom turn

They did a turn-away business over here Tuesday night, a re-issued version of "Dixie Jekyll and Mr. Hyde," made by Fox several years ago, being largely responsible for the success of the new production. Loew's Metropolitan, three blocks distant also had "Jekyll and Hyde," the Famous Players-John Barrymore recently produced version. This, instead of hurling the Keeney business, increased it, most of the neighborhood patronage catching both pictures.

Toney and Norman headlining were the class of the seven-act bill, cleaning up riotous bit next to closing. Toney's loose dancing and the sidewalk pitter never went better. Newport and Stirk, dancing boys, whose work shows wonderful promise, opened, and slannned out a whale of a hit. A "souse" double bit of stepping, with each doing some clever acrobatic work, was of distinctly big-time caliber.

Merle Hartwell and Marie Franklin (New Acts) were second, and Frank Jerome playing over here as Joe Michaelis, third. Jerome has a first rate idea in preceeding his ground tumbling stunts with a well told gag or two. An acrobatic dance, with Jerome turning a series of fast back somersaults, made a corking finish, sending him off for a noisy hand.

Darrell and Van found the going very soft with their comedy singing and piano turns. Miss Darrell has plenty of person ality and handles eccentric "jazz" situations unusually well for a woman. The team kept the laughs coming every minute. George Drury Hart and Co., billed James B. Black and Co., also did very well with their comedy sketch. The surprise finish fooled 'em completely, as usual.

Clemens Billing closed with the train animal turn. The little brown donkey awoke the people that jiggles a hoop on his back, putted down hefty individual scores.

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FREIDBERG'S TO PRODUCE "FROLIC"

Big Show to Be Run in Historic Red Light Resort.

Chicago, April 14. Freidberg's, a historic red-light resort, which survived almost all vagaries of reform and prohibition until lately, when it closed for lack of patronage, is organizing a "Midnight Frolic" show of pretentious magnitude with admission charge at the door and "light" refreshments.

Freidberg's belongs to "Ike" Bloom, and in the old levee days he was famous the world around, like the Haymarket in New York.

Cosimo's proved too heavy competition when it made room for dancing, and Bloom closed the place which occupies a whole building on 22nd street, with an immense dance floor, a restaurant and a balcony.

WEBER-MOORE REVUE.

Chicago, April 14. Harry Weber, accompanied by Marty Fortkins, passed through here to French Lick for a week's golf and rest. He announced he had just signed Santos and Hayes to star in a vaudeville revue which will be produced in partnership with Moore & Megley for next season.

Arrangements were being made with J. J. Rosenthal for Weber to undertake the direction of Jack Osterman, who will shortly come east in vaudeville or to accept the juvenile role in "Tack Toe" with Sophie Tucker.

CHI SHOOTING GOES ON.

Chicago, April 14. The unbroken record of a shooting a week in Chicago theatrical life weathered its seventh week and sailed along with several days to spare, when Jessie Brown, a cabaret singer, shot and killed Richard, her husband, a motion picture operator's union official. Coroner's jury exonerated her; self-defence.

GIRL TRAPEZE ARTIST DROPS.

Chicago, April 14. Cheol Dalno, a Lucky Sisters circus, appearing with the Sells-Florio circus in the Coliseum, slipped from a trapeze and plunged to the ground, a distance of 35 feet, at the evening performance, Wednesday, suffering a compound fracture of her right thigh. She was taken to St. Luke's Hospital.

DIVORCES IN CHICAGO.

Chicago, April 14. Following divorce suits have been entered through Attorney Benjamin H. Ehrlich:—John J. Jeager (Regay and Lorraine Sisters) said Paul Regay (with child) abandoned her, charging desertion. Anna M. Saurdel (Nan Valentine) against Valentine Jean Sandel (non-professional), desertion.

Kedzie Does 3 Daily.

Chicago, April 14. The Kedzie theatre, playing W. V. M. A. vaudeville, changed its policy, with a matinee every day and two shows every night, and extended its bill to six acts of vaudeville instead of five. Charles Freeman is booking the house.

The Logan Square theatre has adopted a new policy, changing from feature picture to vaudeville, playing three splits Monday, Thursday, three days, and one day Sunday, booked through the W. V. M. A. offices, on Charles Freeman's offer.

Mme. Campanini Leaves

Chicago, April 14. Mme. Ida Campanini, widow of Cosmo Campanini, left last Friday for Parma, Italy, with the body of her husband, who died Dec. 19 in this city. She does not expect to return to America. Mme. Campanini said farewell to her friends and sent a letter of thanks to Chicago, through the daily papers.

The deceased was formerly director of the Chicago Opera Association. In New York city she met her sister, Mme. Luisa Tetrazzini, who will accompany her to Florence.

Animal Trainer Loses Arm.

Chicago, April 14. Joe Daly, with Howard's Animals, had his arm amputated at the American Hospital, after a through infection setting in. Daly was bitten by a monkey in the act, while playing the Orpheum, Denver.

MAJESTIC, CHICAGO.

Chicago, April 14. A fresh vaudeville bill, this, showing up like a reveue as it stands, with odds of dancing and song and 35 people in the performance, though there are five doublets and a single. What the acts lacked in comedy, which is the principal shortcoming of the show, the house electrician and spotlight man made up, pulling not less than 100 wires at the premiere matinee.

Wellington Cross and his nifty troupe headline. The folks who made a headliner of Cross while he was doing his single must have anticipated this, turn, for he earns last season's billing this season. Cross has an act of chas, charm, chic and pleasant wit, and the star is himself again, which means he gives value and gets back what he gives. Cross dances gamely, usually dances as well as any one ever did, and with a supporting company and his dances for relief, his airy singing and dainty paper comedy get over its out-classed an especially classy bill, got hands throughout and went to a speech.

Roy and Arthur opened with their dis-broking Juggling, laughs and a hand. Libonati suffered from lighting errors, but whizzed over as always on his comprehensive genius with the pie-gram xylophone. Arnold Friedman, with his troupe of trained boys, a mighty costly act for No. 2, showed to advantage through a run of smartly costumed, snappily staged numbers and incidental song, dances, and stunts. And last, a comedy, Marjorie Hall, a soubrette acted as big as a lead pencil, and with a banterous personality, as a second lieutenant, and much more desirable, stood out, though the talent in all was by no means negligible. Friedman had an act, all right. The curtain calls were solid and numerous, and he, too, carried to a speech.

The two comedy acts of the evening were James (Pat) Thompson in his whitewashing class splashed through to giggles and howls at the way he made a fool of a girl, and a comedy, Raymond (Tom and Bobbie) smothered the mob in good looks and a vein of laughable small talk that punched. Here is a perfectly matched pair for comedy and straight on personalities, appearances, stunts, showmanship, last, a comedy and slippy material; took four curtains and could have jockeyed a few more. Sully and Gifford, William and Greener followed in "one." The program called Mrs. Houghton Miss Houghton. The spotlight was on the comedian, the program this week—it read like his work. These youngsters are clean, fast, winsome and gifted. The girl, who looks like a doll, and the girl shakes a sweet little neatly, too-muchly nearly for a girl who looks like a high-class girl. The girl who doesn't know she's playing hooker, and who sings a ballad that slips up to the fourth dimension of the regular without quaver. The talk was a little sick, considering it was written by Aaron Hoffman, but that didn't hurt much. The two and to an easy encore for a spanning old-time double dance and plenty of clatter in front.

Rates and Reed, opening as a drunk and impersonator, started O. K., then the impersonator blew the wig and left, and the drunk went into a lull state that was too long for the spot, next to closing. There were walkouts at the start of it and more before it finished. After that those who stayed liked the run of comedy and song. If the long solo was necessary for a change then the team should not be handed that position.

Law Brice and his company closed the bill and couldn't hold the commuters down, but that didn't hurt much. The two and to an easy encore for a spanning old-time double dance and plenty of clatter in front.

HIPPODROME, CHICAGO.

Chicago, April 14. A well-balanced small-time bill with only a local act to mar the entire proceedings, and this act is so bad that it spoiled the entire bill. The management for some unknown reason insists on placing local concert talent on some of the bills. It is said that there is a deal on with a concert soloist to give their pupils a tryout in vaudeville. In all the years that this house has been reviewed, as yet the reviewer has never seen nor heard of one of these local concert acts causing enough excitement among the bookers to cause any of them and small time after seen at this theatre. The local this time is called the Concert Duo, two young lasses, who lack personality, stage appearance and no conception of what constitutes vaudeville or showmanship. The comedy playing by the act was amateurish, while the piano playing on the part of her male assistant would do credit to a correspondence school, which guarantees to make a concert player in ten lessons.

Collins and Dunbar sang a little and booped a lot. A bit more singing would have been better, but the act was amateurish. Bonnie Gayland and Berlie Herton return to the Hippodrome in a reunion and repeat of the original "No and On" which met with ready favor. Nala and Rizzo went big with their acrobatic and solo playing. Mr. and Mrs. Bert M. Bourne presented their familiar comedy talking act, proving one of the hits of the bill. Mallon and Corvetti, two non, full dress with clown make up, did a bit of acrobatic dancing and lunkum talk, closing to big applause. "Memorize in France" set zero at the Metcote, proved a hit, closing the show with their songs and comedy talk.

CHI BENEFIT FOR AMERICAN HOSPITAL

Annual Event Will Be Staged at the Colonial May 9.

Chicago, April 14. The benefit for the American Theatrical Hospital will be held here at the Colonial theatre Sunday afternoon, May 9. It is an annual event which enlists the interest of the entire theatrical profession.

The American is the only hospital of its character in the world. Last year it treated without charge 147 theatrical people and had a deficit on the year of \$10,000.

PALACE, CHICAGO.

Chicago, April 14. A smooth and well-balanced bill, with a capacity house seated by the time the first act started on. The bill, the entire English comedienne, returns and was the hit of the bill. This popular girl is always certain to find a welcome among American vaudevilleans. The laughless success was Frank J. Conroy (once Conroy and La Maitre), with Irving O'Day in a black and white act. The comedienne in hysterical laughter. The act opens in "one," then goes to full stage with a speech, setting up the spiritism for its laugh-getting topic.

The Novelty Clintons, jumpers, opened, receiving big returns for their efforts. The Novelty Clintons, jumpers, opened, receiving big returns for their efforts. The Novelty Clintons, jumpers, opened, receiving big returns for their efforts.

Herman Timberg's Viol-in act, now called Violin Garden Violin Girls, headed by Saranoff and Abbott, closed the bill. It is one of the best closer seen here, the comedy talk, dancing and violin playing going over to big applause.

AMERICAN CHICAGO.

Chicago, April 14. Wright and Earl opened a pleasing bill (playing to capacity) with a neat and daring dancing and singing act. The gowns worn by the feminine member are of tasteful selection and prove an asset to the act. Wallace and Evelyn, a new man comedy team, doing a straight and humorous character, are badly in need of new material if they hope to ever get out of the small act. The act is a straight and humorous character, are badly in need of new material if they hope to ever get out of the small act.

Willie Mahoney comes on dressed in a suit, with his act, a straight and humorous character, are badly in need of new material if they hope to ever get out of the small act.

LINCOLN, CHICAGO.

Chicago, April 14. Sedell and Roy opened the show with a well-timed and well-timed ring and trap act. Good for this position. Newell and Mont got along well with the house. They have good personalities and their voices blend well; however, their guitar number failed to score very heavily; it might be eliminated without sacrifice. The girl put over her ballad number very well. Stephens and Hoilster pleased, but the man does not seem to be in his element. His line into his chin and forgets sometimes that he is supposed to be stowed. Benny Barton and company were so well to stick more closely to the violin; their talk is obviously very new to them and is put over in a stilted, unimpaired fashion. The act needs a lot of hard work and study to put it in shape. The line would fit Herman Timberg, but he falls entirely to get the value out of them.

"Put Four" got a reception on the vaudeville stage, which guarantees to make a concert player in ten lessons. Collins and Dunbar sang a little and booped a lot. A bit more singing would have been better, but the act was amateurish.

REVUE MOVES TO GREEN MILL.

Chicago, April 14. Joe Gorham opened the "Midnight Frolics" show that scored heavily in Grunewald's, New Orleans, bringing a troupe of comedians to the Green Mill. A new policy will go in, the show playing from midnight until 4 a. m., and the place playing open until 5 a. m. nightly.

CORAN'S SHOW HIT.

Chicago, April 14. "Genius and the Crowd" George M. Coran's first personal presentation, establishing his new star, Georges Bevanet, opened at Powers Monday, drawing mild notices from the reviewers. This was in part due to the spilling of the main climax through the tumble of the property man. The hero is supposed to open a violin case and extract the instrument, very necessary to the action, but he never did open the case.

Opinions were divided on the star and play, but Tuesday night business was strong and the impression was much more favorable, the indications being that the new play will be a hit.

BIG CHICAGO AIRDROME.

Chicago, April 14. Al Teany, former proprietor of the Auto Inn, and recently a cabaret manager in Havana, has leased a \$2,000 vaudeville show of five acts and charging cover and fancy refreshment rates. Tom Bourke has been named to book the attractions.

State-Congress Sued.

Chicago, April 14. Conney Holmes, per contract agent, who underook the bookings of the State-Congress Theatre, stepped into a lawsuit the first week when the Seven Russells, a white-faced minstrel act, sued him for salary.

The turn had been booked by Jack Fine, a small independent who temporarily supplied the house after George Webster dropped it. Fine honored any hold-over Webster contracts, but Holmes refused to recognize any hold-over Fine bookings. The Russells came to town without notice and reported for work.

The house so far has not shown any significant results in Holmes' hands. The Russells, who had been refused to book it direct, though permitting Holmes to take acts on his floor.

Ed Beck Back to Marigold.

Chicago, April 14. Edward Beck, who produced all the Marigold Garden revues for years until the present one, has been again contracted to furnish the entertainment at the North Side rendezvous. His next will open June 1, and he has gone east to select talent and choristers. On his return he will make a flying vacation trip to the coast.

Switched to Vaudeville.

Schenectady, April 14. The Hudson Theatre, formerly a burlesque house and the scene of several unsuccessful vaudeville attempts, both the dramatic and musical line, opened here last Monday with vaudeville, playing three shows a day with afternoon prices at 10 and 20 cents, and evenings 20 and 40 cents, war tax included.

Advertising notices bore the information that "a spring and summer season of Walter Pimmer vaudeville" had started. The opening bill for the first half, headed by Dixie Hamilton and a rube band, was unusually weak and poorly balanced. Added to this, the house management failed to equip the stage with sufficient drop lights and sets necessary for the mounting of a vaudeville performance.

Despite the criticism of the promoters William M. Shirley and Samuel Scholinger, business did not start with a jump. Six acts were offered the first half, while the bill dwindled down to four acts Thursday night. Altogether, the venture seems doomed to failure.

INDESTRUCTIBLE TRUNKS

25 Feb. Gen. Post in the Profession Your old trunk taken in exchange

Repairs on short notice MONARCH TRUNK & LEATHER WORKS 10 So. Dearborn St. Phone Central 8213, Opposite Woods and Co. Theatres, Chicago.

Conkey's One-to-Fill of 1920

Advertising forms close May 1. Write copy plainly and remit to Bob Conkey, Full page, \$40; Half page, \$10. Quarter page, \$5. Cuts extra. BOB CONKEY, 11 E. Ohio Street, CHICAGO, Ill.

CHICAGO NOTES

Chicago, April 14. Virginia Fiesinger, a minor dancer with "Monte Carlo," J. J. closed with a show after court proceedings which were dramatically discussed in the press. She charged the Theodore Zamboni and his wife, Kathleen O'Hanlon, also dancers in the show, had threatened her and injured her. The case was first appealed to the Actors' Equity, which ruled against the girl, and she gave notice. Now Zamboni says he will sue for alleged slander and defamation.

Miss Marion and Martine Randall are back at the Winter Garden for an indefinite re-engagement.

Marie James, for years a well-known vaudeville agent here, is now general manager for the Hagedorn Conservatory, concert and Chautauque agency.

Pauline Fox, cabaret singer, who claims to have been injured by a flying bit of steel striking her eye while she sat in the second row at the Palace during a shooting match, has filed a \$10,000 suit.

Yakov Seltz, manager of the Windsor, will spend \$10,000 this summer fixing up his prosperous house. The expenditures will include new carpet, new scenery, additional lights, new electric signs. The orchestra will go up from six to eight men and smoking on the mezzanine floor will be resumed. The Fremont will look the show on a three-split schedule.

Irving Derer, Jerry Freeman's assistant, will succeed him as floor man for the Spingold agency when Freeman opens his arrangement for new talent houses for the floor for months. Spingold will continue to book in person also.

Frank J. Lee, until recently publicity man for the Fox Film Enterprises, has been named for the Spingold office in the same capacity.

F. J. Alarid, of the Allard Advertising Co., who underwent an operation in Rochester, Minn., under the Mayo Brothers, is reported thoroughly recovered.

Offers for White City Amusement for the coming season have been elected the following:—Walter Herbert Byfield, president; Frank Berling, vice-president; and Ernest L. Byfield, secretary and treasurer.

Dwight Pfeiffer and Richard Hoffman have added Vincent Tracy and A. Kibben to their staff, the former as manager of the city department and the latter as manager of picture theatre department.

John J. Nash, business manager of the W. V. M. A., went to Fargo, N. D., to see the former as manager of the association with McCarthy Brothers, who recently consolidated a circuit in that region.

Charles Freeman took on the Hippodrome, the Lincoln and the Skydome, St. Louis, on his books.

Everett Hayes, who has been booking manager for the Elbert and Getchell houses in Des Moines, took over the management of the Elbert's principal house, April 1.

Bill has been filed against Venita Gould by her former husband, Maxwell M. Jones, in an appeal that Venita has received two judgments. Allen Gould recently received judgment against Jones for back alimony to the amount of \$250.

Eugene Cox and Frank H. Clark, scenic painters, got judgment against Bill Brown and his company, Allen Gould, recently received judgment against Jones for back alimony to the amount of \$250.

The Signholders' Union, with a membership of 60, has launched a fight against the "Bilpholders' Union," with a claim that the signholders on elevated stations and about town rightfully belong to them and the work should be handled through their leaders. Signs posted by bilpholders have been defaced and snatched, doing much damage to the advertising of the city. A request has been sent to Washington by the Federation of Labor asking that the charter of the signholders be revised.

The benefit performance at the Woods Thursday afternoon for the benefit of the sufferer netted the Actors' Fund \$200, ten cents of the proceeds.

The funeral of Mazie Conkey, who committed suicide here Tuesday afternoon, was financed by the Actors' Fund.

Prize Prichard began last week to organize his rep show, which he expects to have ready to take on the road under management very shortly.

Harry Latta has signed to stage matinee at the Chicago Theatre Tuesday night, which is being organized this week.

Harry Blund, Western general manager for Fred Fisher, has returned from New York.

The New Theatre opens Saturday with pictures. This site formerly held the Columbia theatre.

Dulban & Katz, directors of the pictures at the Chicago Theatre, have leased the ground on the corner of Harvard and 6th streets, on which they will build a 2,000-seat picture theatre.

BOLISH SMOKING ON RPHUEM LOWER FLOOR

her Changes Made as Result
of Martin Beck's Visit.

San Francisco, April 14.
Among the changes made as a result of Martin Beck's visit here is the abolishment of smoking on the lower floor of the Orpheum theatre. Smoking, however, will be permitted on the balcony.
The custom of allowing subscribers first choice on seats for the season has also been done away with, affording the public an equal opportunity in the reservation of seats. This will prevent to a certain extent the best seats falling to the hands of speculators.
Another order issued by Beck provides for the redecoration of the stage and the installation of smoke smoking and rest rooms.

NOTES.

San Francisco, April 14.
"Rainbow Lane" at the Fairmont Hotel for alterations, opened Monday night. Mr. and Mrs. Ralph Woodard, a singing team, are featured.

Freddie Weiss is now in charge of the entertainment at the Fortuna-Odeon.

Harry Johnston, cost manager for Leo Hill, left last week for a trip to the city.

All cuts have been abolished in all the films controlled by Leo Ackerman and his company. The only houses who cuts are in his force are those receiving bookings from the local office, namely the Wigwag, San Francisco; Opera House, Berkeley, and the two days in Taft.

The Arreda dance hall has added instrumental and singing specialties as a permanent feature.

Wile Elmer, business representative of the "Passing Show" has been in the city for two weeks getting the Curran in shape for the opening of the big suburban edition.

Harry Dale, who arrived here with the first of his former team mate, which was shown last week, will remain here definitely. Dale was high in his praise of the manager of the opera house at the time he left. He said that the company took 11 after playing three performances of the split work. Besides giving all possible assistance to Dale, the manager also advanced about \$700 to defray expenses during the illness and transfer to the Coast of Charles Henry, father of the late Raymond, came on to St. Louis for the funeral.

E. Forrest Taylor opens with the Wilkes variety at Denver April 15.

Billie De Rex, who has been producing off featuring in Buckner's revue at the Fortuna-Odeon, has been engaged for Leroy's Los Angeles, opening there next week.

Jack Chaston, personal representative for the Curran, will devote his time to his line looking over the theatre for new theatricals. Chaston continues as manager of the local box.

Charlotte Baker, lately in pictures at the Los Angeles, has changed her name to Juliette Dawn.

The last few rows at the Orpheum that were 50 cents at the matinee have been taken to 50 cents.

CIRCUS WANTS PRISONERS.

San Francisco, April 14.
Fred W. Williams, advance agent for the Al. G. Barnes circus, which opens here April 15, has called the office chief and sheriff to consider raising probation to eligible prisoners in the county jail for misdemeanor offenses and allow them to do the jobs with the circus.
Williams declared there's a great shortage of circus hands and he is willing to give them jobs. The suggestion met with agreement, and names of prisoners eligible for probation will be considered.

WAIT FOR "PASSING SHOW."

San Francisco, April 14.
The advance interest manifested in the "Passing Show," with Eugene and Willie Howard, coming to the city April 18 for four weeks' run indicates that all previous box office records will be smashed.
It will be the first production to hit the city at the \$3 price. It is also the biggest show ever in the Curran, having over 150 in the company.

POST CO. LEAVES MAJESTIC.

San Francisco, April 14.
The Jim Post musical comedy company closed a stock engagement at the Majestic last week. The company is leaving for the week ending next week with the Bob Hughes show.

PANTAGES.

San Francisco, April 14.
Nice weather held the attendance down at Pantages Sunday afternoon, a lean audience showing little appreciation of the show. Van and Hyman appeared, next to closing. The trio featured meant pay into the show, putting songs over rapidly and with much gusto. The dance business is still retained and gets big laughs. Van's excellent faience standing out at the side and landing solidly. Berle Slaters, headlined, closed the show in great style. The girls start with song and then indulge in their regular work of diving, displaying grace and acrobatic precocities in their water exhibition. The unexpected appearance from the audience of an elderly lady who ran on the stage and, without disturbing, plunged into the tank created genuine surprise and brought howls of laughter.

Renard and Jordan, a mixed team with hotel talk, didn't get well received. They finished with a medley, the woman's top note final bringing fair applause. Fred and Anna, possessing every natural advantage of youth, good looks and ability to handle various styles of songs scored nicely, being decorated by bigger things. Fred and Anna, Pelet, opened, employing mediocre talk throughout, lagging a routine of which the fruit catching on a fork at the finish got the most. The International Bird Cabaret, consisting of numerous parrots and cockatoos, appeared fourth, parrot imitating various birds and a conversational cockatoo redeeming an otherwise slow routine. Jack Joseph.

ORPHEUM.

San Francisco, April 14.
Smoking only in the first balcony and loges took effect Sunday matinee. Downstairs there were many vacant seats and the usual stands were also absent, due to the high ticket prices for that privilege. The show, while rather featureless, carried some good comedy numbers. Louis Holly, who holds over, repeated the same routine and wore the same gown, but easily carried off the honors, standing out most conspicuously. On his bill he also appeared at the opening of Billy Montgomery and Minnie Allen, giving this comedy team a great start. Billy Montgomery, using practically the same routine he had with Perry, did rather well with nuttiness and his usual falls. Miss Allen, charmingly endowed with a personality, lent dignity to the act, doing a good straight and showing ability in singing and dancing.

Wilbur Mack and his company were headlined in "Two Is a Company." This is a typical Mack offering, stars permitted throughout, with stumpy dialogue and appropriate songs interpolated throughout. The stage setting was extremely pretty. Louis Holly was dainty and fine in nicely. While Billy Brown handles his assignments fully up to the high standard of the act, which received big appreciation. "And Son," a comedy by Edwin Burke, with Howard Smith and interpretive, also scored. Sandy Shaw, despite using a dialogue about Scotland's part in the war, was also a hit on second. His character of the old Scotch sailor and widow caught on big though programmed to open. Mirano Bros. closed the show in good shape. Eddie Martie and Co. in a musical revue were changed from first to last position, after failing to hold them in on Sunday. The first half of the ensemble work, but their solos failed to impress. Elliott Best's xylophone playing, however, got over, but a greater part of Martie's di- seemed unnecessary.

Charles Howard and Co. held the net in the second half, in great shape, using the former saloon set transformed into a drug store. His house number got over as good as ever and he is ably assisted by Donald Roberts and Victoria Hale, whose dancing finish got the house.

Jack Joseph.

LOEW'S HIPPODROME.

San Francisco, April 14.
A local colored aggregation added to the bill didn't come up to expectations and were placed to open after the first show Sunday. The darkies sang, danced and played instruments in an amateurish way and were a big flop. Eugene Dees pleased immensely, the acrobatic black and tan proving the best something coming since the circus. The latter got them all the exercise they wanted, but very little applause. His first stop was Central Park, and after laying out the diamond ring of the local policeman issued stronger orders than the prevailing signs. They then went to a small plot of ground just off Riverside drive, but the interference of another officer made their efforts futile, so they ended up on the West 78th street docks until the sphere was knocked overboard.

Jack Joseph.

THEATRE IN NAPA.

San Francisco, April 14.
S. Gordon is to build a \$200,000 theatre in Napa. Contracts for the construction of the house, which will be known as the Hippodrome, have been let.
The theatre will have a seating capacity of 1,750, full stage equipment, and a pipe organ to cost \$20,000. The house will be operated by S. Gordon. The theatre is also controlled by San Rafael, which is also controlled by Gordon.

SPORTS.

VARIETY boasts of a rising ball player in George Page, our demon circulation manager. If Jawn McGraw or Miller Huggins want to lamp a combination of George Burns and Benny Kauff, they might take in some of the Emerald's semi-pro games at Dyckman Oval any Sunday. George plays left field for them. Last Sunday George had the audacity to slam one of Jeff Tesreau's mid-section slants over the third-base line for a double. Had George been fitter of foot he could have stretched the smash into a triple. George came puffing into his office Monday to inform his office pals of his feat. "Yes, and I made Jeff look like two cents," continued George. "The first one he put over was high. I asked him to send one over the groove. He did, and I slammed it good and hard." Page's companions lost to the Bears, 3 to 1, but through no fault of his, for in addition to the hit, he pulled down three liners and stole the only base of the game. Connie Mack, who is trying to round out a winning combination in Philly, was after Page last year, but George says he'd rather stick around on VARIETY and in New York picking up soft change on the Sabbath.

The major league ball season opened with a large bang Wednesday. This is going to be one of the greatest seasons the national pastime has ever enjoyed. Most of the teams have been strengthened over last year. Already the New York Yankees have picked the Giants and Yanks to win the National and American pennants, respectively. The addition of Babe Ruth to the Yankees means that they have a pretty good chance of coping.

When Senator Jim Walker came boxing for New York last week, our Hudson neighbor longed for the bouts from 8 to 12 rounds. We'll have to do without boxing for another year, while New Jersey continues to clean up, thanks to Father Knickerbocker's talent.

Charley Harvey, who is in London managing the affairs of Ted (Kid) Lewis, took a run over to Antwerp, Belgium, last week, to prepare things for the coming of the American team which will participate in the revival of the Olympic games in the summer. Harvey was commissioned by the American Olympic Committee to do this. Charley cabled over he made the necessary housing arrangements and that everything is almost ready for the big international sports event. He did the advance work for the late James E. Sullivan. Charley busted in on Uncle Sam's boys at Stockholm eight years ago and rooted them on to victory.

Jimmy Wilde is anxious to get a return match with Jack Sharkey, the little Italian who beat the English flyweight champion on his American debut. Sharkey is willing, but he wants plenty of money. This is holding up the bout.

The Eastern racing season will open at Jamaica, L. I., May 15. Racing now at Bowie, Md.

All the theatrical boys desirous of playing baseball were ordered out by Jerry Hitechock last Saturday for the purpose of getting in trim for the coming season or for the sake of exercise. The latter got them all the exercise they wanted, but very little baseball. His first stop was Central Park, and after laying out the diamond ring of the local policeman issued stronger orders than the prevailing signs. They then went to a small plot of ground just off Riverside drive, but the interference of another officer made their efforts futile, so they ended up on the West 78th street docks until the sphere was knocked overboard.

LEVY TAKES GARRICK.

San Francisco, April 14.
Bert Levy has taken a ten years lease on the Garrick theatre in the Fillmore district, which will be conducted as a picture house.

MUSICAL SHOW AT OAK PARK.

San Francisco, April 13.
Sara, Bokorova, Will, Bushell, and the other musical stars of the musical show at Oak Park will have 25 people and open July 1.

TOMMY'S TATTLES

By Thomas J. Gray.

Film stars, recently married, each have an income of over one million dollars a year. That's just about what you need to get married now-a-days.

Act playing Southern time says the hotel rates are much higher there than they are in America.

Once in a while you meet—
A comedian who didn't have to "re-write the show."
A singing act who do not write their own songs.
A hotel clerk who hasn't "a lot of friends in the profession."
An acrobat who doesn't want to do a talking act.
A nut comedian who is not doing any of James J. Morton's stuff.
A vest pocket that hasn't a prescription in it.

A few years ago doctors never knew how profusely they were to be greeted everywhere.

Allies can't figure a way to get the Sultan out of Turkey. A man who has as many wives as he has had must be very hard to discourage.

The only thing that may interfere with Carpenter's success in America is that Jim Corbett picked him to win over Dempsey.

Germans, who are staging their own private war, should be careful of the Iron Crosses. The double crosses will be there anyhow.

Once upon a time there were—
Happy ukulele players.
Gay cabaret singers.
Smiling piano pounders.
Rich men who made illustrated song slides.

Girlie productions are now known in vaudeville as a "flash." It used to be buck dancer's street clothes.

Eleven laws were passed in New York State to help the people with the landlords. Not one provides for rent to be paid without money.

Now that the baseball season is on, agents don't mind moving their offices. They usually did anyhow, to golf link or the Pojo Grounds.

Bungalows may not be so popular this summer; they have no cellars.

You notice the columns in this paper are now wider than they used to be. That's a trick to make up do more work.

"Outlaw" strikers should not be compared with such good outlaws as the James Boys. We know that Frank and Jesse were not Bolsheviks.

A lot of actors lost time and money on account of the rail men's action, but we suppose anytime they have a benefit they will not hesitate to ask the actors to appear for nothing.

The college men's offer to break the strike is just another one of those things that goes to prove that a college boy is no longer a rah rah cheer and a fancy hat band.

With a well known pianist president of a new republic and most of the high class violin players signed up to write light opera scores, it looks like great times for art. But it's the Ragtime Jazz Boys who continue to write the money-getting hits.

You know where these questions belong—
"Does the Irishman know it?"
"What do you mean by following me around like this?"
"Do you mean to stand there before this large and intelligent audience and, etc."
"Little girl, wouldn't you like to come to the big city where the lights are bright and gay?"
"Has your brother got a farm, too?"

Actor (to wife)—What do you mean by flirting like that? It will go along with my business. Those acrobats saw you kiss that comedian. Wife—No, it won't; acrobats can't talk.

The Senate Committee investigating the affairs of the navy disapproved its very sadly. They haven't found out, who started those sailor jazz bands and female impersonators.

Philadelphia opera house is to be turned into a funeral home. This may give a lot of people a chance to make a joke out of the town that Bart McHugh made famous.

America will never lose its sense of humor while its matured female film stars continue to play the part of young girls.

It seems to be the style with column writers to tell the daily story of their lives to their readers—so we have decided to be stylish—not that we think anyone is interested in what we do—but you can't allow the world to get too far ahead of us.

Monday—Great day yesterday; went to Hukum's Restaurant, bought a very good suit of clothes; it's a nice place. The manager, Joe Frandov, is a great fellow. Passing the Public Library just found out they had books there. Liked a book by Webster—it had a lot of words in it. Tuesday—Called on some friends in the afternoon. Heard one of them sing, Cousin Edna—has a beautiful voice for dancing. Saw "The Poison Ivy Girl" last night at the Passen Inn theatre. Manager Cutout is a great man—we hope to get more passes from him later. Wednesday—Jimmie's hardware store is a great place to buy fresh butter and eggs. They have a distinct Swedish flavor. Read a new book last night—can't think of the name of it—but would advise you to read it.

The summer stock season always means the reviving of all the old comedy hits. The high price of tin cans may interfere with the "water-in-the-lut" hit.

A number of English vaudeville professionals seem to be going in for politics. That's the worst of not having any afternoon shows; it gives the artist time to think.

Looks like some of those soldier actors will either have to get a new act or find a new war.

Spring would be beautiful if it weren't for the thoughts of the summer lay-off.

SAVOY THEATRE

IN THE HEART OF

SAN FRANCISCO

HOUSE AVAILABLE FOR ROAD ATTRACTIONS

Write or Wire for Open Time—SAMUEL B. GROSSMAN, Mgr.

Emma Trentini.
Prima Donna.
14 Mins.; Full Stage. (Special Cyo).
Palace.

Mme. Trentini, after two false starts, finally made her vaudeville debut Monday. With Albert Vernon at the piano, she was surrounded by a special cyclorama drop with a picture of her in Italian the waits from "La Boheme." From the picture she changed to the ragged boy clothes for "Giannina Mia," from "The Firefly," another piano solo to make the change to black satin trousers for selection from "Naughty Marietta." Whether due to nervousness or otherwise, it was quite noticeable that the lady suffered from an intermittent tremor. Her high notes are rich and pure as of yore, albeit a shakiness or lack of ability to sustain them evenly. Her lower tones were never anything out of the ordinary. Mme. Trentini was accorded a full measure of welcome as well as due an artist with a legitimate reputation, but she scored no sensation, and once the novelty of the vaudeville debut wears off there will be relatively little interest in the act. *Jolo.*

Anita Garvin.
"The Kircbner Girl."
10 Mins.; Full (Special).
23d Street.

Anita Garvin, billed as "The Kircbner Girl," is offering a posing turn in which the creations of Kircbner are reproduced in the flesh. The act is presented by Ernest Brengk, who has given it a very pretty mounting. There is a back drop across the stage before which there are two pillars surmounted by a globe, one on each side of the stage. The globes revolve and disclose the title of the subject shown on the center of the stage there is a circular arrangement from which curtains are hung, and when these are drawn back the girl is seen in the various poses. Seven pictures have been produced. They are all well done, but there is a little too much time between the changes at present. Miss Garvin is a stunning blonde, a brunette who has a corking figure, and is ideally suited for the act. The announcement cards on the globes should be a little larger for they cannot be read distinctly. *Fred.*

Hal and Francis.
"In Town and Country" (Sketch).
10 Mins.; One.

This team has been together for a number of seasons and is better known in the west, having played the Orpheum. Hal and Francis were separated by the war and upon Hal's return from the service they were married. Miss Francis enters as a simple country maid, retaining that character throughout. The city guy obtains the information from her that she has a job in a big city and that she answered an advertisement of a phone song publishing firm to the effect that the firm will publish any song for a \$5 fee. She thinks it is going to be easy for her to register and he remarks she'll probably put Ted Snyder out of business. He admits that he is an ad-writer and figures that since he wrote the one that drew the country lass to the city, it is up to him to take care of her and he telephones home, his mother saying she'll have the front room ready. The girl says her favorite is "The Sweetest Story Ever Told," which she pleasantly sings while Hal is phoning. There is a dust at the finish. "After We're Married" and a dance, which seems a bit too long. At one point Hal refers to the girl's grammar but later in the turn he says "I don't mean good." Hal and Francis offer a nice act. It delivered strongly No. 4. *Idee.*

Mona Mahler.
Viola and Songs.
14 Mins.; One (Special).

Mona Mahler was formerly known as Mona and Her Five Violin Beauties. She is using the same elaborate transparent drop-as in her former vehicle. Miss Mahler opens with a violin solo, "Dardanella," and follows with "Buddha," played on a string, the latter off key. Then in gingham dress and straw hat she sings "Ruth Tell the Truth," getting something in on account of poor rhythm. "O Cat Do a Little Bit of Everything," a talking number from behind drop while she is making a slight change, followed by "Spanish" number and dance, which is also off key. If Miss Mahler is a good musician, her violin needs attention. *Con.*

Frederick V. Bowers and Co. (6).
"His Bridal Night."
25 Mins.; Three (5), Full Stage (24).
(Special Cyo and Set).
Alhambra.

An abridged version of the musical comedy of same title which the Dolly Sisters once appeared in. Fred Bowers has a pair of near twins to carry the consistency of the story, and two of the musical numbers, "Ragtime Wedding Clothes" and "If You're Get You," are probably brought over from the piece. The act opens in "three," showing a boudoir set with Bowers as the recently married husband. He cops the wrong girl and takes her to his Tuxedo bungalow, a pretty full stage set. Here the action and dialogue are fast and furious until the final denouement and unraveling. The cast is all there and play like recruits from the legitimate stage. Both of the pseudo brides are comely blondes and have trained singing voices. The situations are grotesquely farcical and focus the interest right up to the finish, where there is a decided let down. The ending is decidedly weak, but can be remedied easily by an experienced vaudeville doctor. With this accomplished, Mr. Bowers will have a valuable acquisition for the best bills. The supporting cast are Alma Youkin, Solomea Parker, Bassy, Francis Parker, William DeVens, Harry Lillford and George Gordon. *Con.*

Lloyd and Wells.
"Gentlemen From Dixie."
12 Mins.; One.
Colonia.

C. Balfour Lloyd and Gilbert Wells have until lately been classed as "hoofers." Right now their routine takes in but two minutes of dancing and the balance is mostly devoted to comedy. The act opens with the boys as darkies, draped on a bench in slumber. Lloyd sits himself, but his partner can't be aroused until he hears the call of the crap-shooter, his buddy handling the little cubes. The bit is made funny and is done well. Dialogue came followed and a big laugh drew with the "dodge brothers" gag, a line that has been claimed by several people. The boys handled a song, "I Got A Wonderful Gal," very well. The number is a peculiar one, the lyric being draped around a real lassy tune. To enforce the chorus Wells' wife in "high yellow" appeared. She looked nifty and made for a good finish. Wells' wife who is a clarinet in taking the bows and that was largely responsible for a demanded encore. When it came it wasn't so strong, but the boys made good on the rest of the turn. They have the right idea in going into the comedy field and making the dancing secondary. That's probably the reason they have succeeded in advancing themselves from a number two turn to opening intermission, which spot they filled at the Colonial. *Idee.*

Chas. and Sadie McDonald and Co. (1).
"Capital vs. Labor" (Dramatic).
15 Mins.; Interior.

The "Capital versus Labor" sketch employed by Charles and Sadie McDonald needs a bit of editing to bring it up to date. The idea is all right for the popular price circuits, the basis of it being propaganda for unionism and as such it is bound to get applause for its flamboyant singing. McDonald is owner of a sweat-shop skirt factory, with Sadie his forelady. The boss works the girls from 7 a. m. to 6 p. m. at an average wage of \$10 a week, and the aforelady forelady receives \$18. (Nowhere in America, much less in New York, can tailoring hands be hired at such salaries these days.) The forewoman tries to tell the boss the girls cannot live on such earnings, but he won't yield. He makes the forewoman a proposition to become his mistress, the consideration being promotion to assistant manager at \$10 a week, which she declines. Yiddish walking-delegate (comedy character) enters and makes his demands for a union stoppage, but he won't yield. He makes wages. Boss throws him out twice, but third time listens to sure-fire applause phrases. Word is received that one of the girls who had fainted had died of lack of nourishment. The boss suddenly "sees the light," agrees to unionize shop, to rectify all the workers' grievances, offers his forewoman honorable marriage, and they all live happily forever after. A few "asides" or soliloquies could be omitted. *Jolo.*

Maude Allen.
Contralto.
11-Mins.; One.
Harlem O. H.

Not the Maude Allen of "Salome" fame. This one is a vocalist, a contralto of marked vocal ability, who with the right material will impress in New York where the audiences like classical and semi-classical numbers. She is a rather big girl who dresses very effectively. Working with a pianist, she offers four numbers all told, not leaving the stage, and running right through her repertoire without giving the pianist a chance to show off, which was just as well. Her first number was something slightly Oriental, which was liked; the second was a Japanese lullaby, while the third was "Your Eyes Have Told Me." A operatic aria concluded her program. Looks like the makings of a big time act. *Fred.*

Eddie Combe and Andy Nevins.
Piano act.
16 Mins.; One.

Eddie Combe and Andy Nevins, youthful, of likable personality, possessed of a clever ken of vaudeville values and gifted with exceedingly rapid and accurate piano, are a big time audience devours. One handles most of the vocalizing in powerful and full chested fashion. Enunciating clearly, they further enhance the comedy lyrics with effective business. The pianist essays a vocal solo in due course of time and was equally telling. The boys must have only recently graduated from the teens—hint of cabaret training in their peppy vocal assault which is commendable nevertheless for its ginger and snap. They bill themselves "The Syncopating Entertainers" and they are all of that. *Con.*

Cecile Weston and Grace Doro.
Piano Act.
10 Mins.; One.
City.

Here's a sister team that presents possibilities for regular big time work. With the proper scenic effects et al. they should make good. Cecile Weston handles the vocal end exclusively, Miss Doro accompanying and doing a piano solo that would be a credit to a pianist regular. As a matter of fact, Miss Doro's peculiar flicking of the ivories suggested a player piano strongly. Judging by her reception: the turn could stand another similar solo. The songs all sound restricted with the exception of the concluding, "Rose of Washington Square," done as an encore in an original dialect. Miss Weston is gifted with the art of getting a number across for all its lyric and comedy values. They were No. 2 but warranted a choicer spot. *Fred.*

Billy Fern and Co. (2).
Comedy Acrobats.
6 Mins.; Full Stage (Parlor).

The Billy Fern comedy acrobatic act with three people has some fair acrobatics and better comedy of the slap-stick Billy Fern variety. Mr. Fern does a real good job with the opening representing a parlor or restaurant. At the 5th Avenue it was a parlor. There is a butler or waiter and a young woman. Fern comes staggering in and during his drunken movements the other man goes through his acrobatics, mostly ground tumbling. Fern makes many falls from a table and there is double work of this nature. The snapping of each other brings laughs, and that, together with the fast action along with the general scheme, makes the turn rather a good one to open with on the big time, a good No. 3 on the small time, and almost any place on any other bill. *Con.*

Sam Massey.
Ventriloquist.
12 Mins.; One.
Harlem O. H.

Sam Massey is but a mediocre ventriloquist. His lip work could be seen from the gallery Monday night. All of his gags are "selected material," and his routine of ventriloquizing his lip work and smoking bits. His biggest applause winner was the zoot pulling bit on the dummy. If Sam has decided to try further in vaudeville he should have some one to work on his material and his English. With his act in the shape that it is at present it doesn't appear possible that Massey is going to have any great opportunity to keep trying his routine on regular audiences. *Fred.*

Margaret Ford.
Double Voice Singer.
10 Mins.; One.
Fifth Avenue.

Margaret Ford and Margaret Ford are probably the same. Under the latter first name Miss Ford first appeared some seasons ago in male attire, that effected for the purpose of illusion, along the songstress possesses a baritone voice in addition to her soprano tones. She opened with "Peggy," singing naturally, but displaying a deep baritone at the finish. Her next number was entirely in baritone, it being "Kiss Each Finger of My Mother's Hand." Her later songs, "Irish Eyes" and "When My Baby Smiles At Me," were both given in alternating fashion—the first portion in baritone and the finish in Miss Ford's natural voice. She is a robust, but well proportioned, woman, and looked well in a blue and gold gown. She is easy for three-day bills and ought to fit on some of the better ones. Miss Ford scored, on fourth. *Idee.*

Harriet Lilt.
Songs and Piano.
9 Mins.; One.

Blonde and buxom is Harriet Lilt. She plays her own accompaniment and sings. Some of her songs are comedy numbers, others are not intended to be such. This is especially true of her vocal effort at the close of the act, it being especially noticeable because of the fact that she is opening number she burlesques the very thing that she is later guilty of. There are four numbers all told. The first is about the life of a girl who is taking vocal culture and who practices night and day. The second is a Puccini lullaby fairly well done. The third a comedy song about the life of a girl who is relating the experiences of her girlfriends who are married. Then "Somewhere Someone is Waiting" put finish to the act. Just small time. *Fred.*

Frank Wallace and Co. (3).
"Think Tanks."
20 Mins.; Full.
23d Street.

A badly constructed and worked out comedy sketch. The idea is the cornering of a quack doctor who professes to be able to dust one's head and to induce the money-giving germ into them. Four people, three men and a woman. Characters are a doctor, the copper who is acting as the helper in the doctor's house and the patient and his wife. The patient is visiting the quack because his wife insists on it and he is a sort of a henpeck. It is he who has been framed by the police to get the evidence against the quack. The act is all talk, without action or laughs. It won't do in its present shape. *Fred.*

Tim McCormick.
Songs and Stories.
10 Mins.; One.
Harlem O. H.

Tim McCormick is assisted by a young girl at the piano and an Irish reeler. Both Tim and the girl are clad in cowboy and cowgirl costumes. He opens with a song and then a reel, and his dog and offers a recitation about her. After this he recites "Lascia," a poem of the plains, and then tells of another dog who rescued a regiment in France. The latter is one of those patriotic apple things that would be much better out of the act. Audiences are fed up with this sort of stuff. The turn as it stands is just a fair small time offering. *Fred.*

White and Bradford.
Singing and Talking.
12 Mins.; One.
125th Street.

Colored man and woman, the latter in exaggerated costume accentuating current styles affected by women. Both are good exponents of the negro style of harmonizing. The woman gets results with some comedy while the male is singing "Emmalina" and another rather ancient Southern ditty were doubled in pleasing style. It's a good small time singing combination. *Con.*

Heim and Lockwood.
Comedy and Songs.
15 Mins.; One.
23d Street.

A man and woman team, with the man showing possibilities as a comedian. The girl is rather weak, both as to lines and singing. The comedian, while showing possibilities, overworks a funny way. The cabaret wedding as the finish sends the pair over fairly well for small time. *Fred.*

Barney Williams and Co. (4).
Comedy Sketch.
18 Mins.; Full Stage.
City.

Loosely constructed three man familiar situations, asides and all the rest of the time honored marks of the standardized small time comedy sketch. Williams does a "case" throughout, handling the character with a touch of exaggeration in keeping with the quality of the sketch. He is supposed to have been married the night before, but arriving home he isn't sure whether he has married the first or second woman who confronts him. This mix-up is caused by the woman downstairs, or maybe it was no getting into the wrong apartment—complications. There's a bishop and juvenile who butt into the action occasionally for the purpose of building up laughs for Williams. Both of the women and the two male characters mentioned get into a singing finale, during which Williams goes down into the audience, working after the fashion of a "nut" comic. It's a funny conglomeration, showing off like a playlet and winding up like a comedy quartet. The act will do for the poor houses. Williams' personality and laugh-getting ability are sufficient to put it over anywhere at the small time. The turn scored solidly at the City. *Bell.*

Harper and Blank.
Songs and Dances.

American Roof.

A colored couple, man and woman, they start well, but drop off toward the finish. If they could bring the act to the first three or four of the act, during which the couple might rank as one of the best colored two acts who don't go in heavily for comedy. They both look like the young man in Tux and the young woman very well gowned. A speedy "Dixie" number as a double starts them off well, then the man gets a lot out of a study dance, and the girl follows with a single shimmy song she also puts away over. After that it is all doubles, including an ordinary talk. The double song doesn't hold up to the previous efforts and the double dance concluding isn't any better. For No. 2 on the small time the act as it is will go along, but with improved matter ending the couple should advance in position and salary. They can handle material. *Since.*

World and Towell.
Talk and Songs.
15 Mins.; One.

Two colored men entering with a harmony try to "Moonlight Bay" moderately successfully. The following dialogue relates to a job in an ammunition factory, the main point of which is a whistle joke. Only a portion of the house got the idea of the gag and it brought a laugh from the males who did. But that is one thing that will be censured, if the act ever gets along. The men then sing a song in a harmony, there was "Lascia," made partially comic, and "Dear Old Dad of Mine" and they concurred with a calypso imitation. If the men with the vocal flourishes with which they tarnish their attempts at harmony, they will get better result from the songs. With changes the act ought to get time. *Idee.*

Sam Lee.
Musician.
10 Mins.; One. (Special Drop).

This isn't Sammy Lee but a former member of a trio who has taken the name because it sounds Chinese. He carries a drop to make that certain. Lee uses a costume partly Chink but wears some medals on his chest, the reason for which isn't explained. He opened with a brass clarinet. Next used was a low pitched one string instrument with a horn attached to something like a pump. He employed by Kublik. Lee's gag, however, sounding cello-like. He finished with xylophone doing "Poet and Peasant" and "After the Party" after which he parodied an encore. Lee opened the show fairly well. *Idee.*

Gallahan Bro. Hrs.
Comedy and Songs.
13 Mins.; One.
23d Street.

These two boys are doing black face straight with a routine of talk that has a lot of "old boys" scattered in it. The straight of the act does a couple of numbers, and especially the "Patrol" and "Patrol" "Cuba" fairly well. The act is just a small time offering for the smaller houses. *Fred.*

The Milton Pollack "Business" sketch may be playing the small time fallacy: it's another sure fire for that bunch, with its four people, all capable, punch comedy routines and general comedy propriety. The finish is reached too hastily. If padding for another minute with that situation for another down the ending will gain more, although the playlet is a laugh maker all right.

Stanley opened the show. Harper and Blank were No. 2.

ing turn, **Blind**
one speed **Toy**

...brown costume, and during the action keeping moving through dance steps while directing the dogs. It's a new way of presenting an animal turn. A couple of the dog tricks are remarkable in training, and the turn as a whole fitted the position on the time. The Levine Trio closed the show. Singer

CITY.

A straight singing specialty, two silken urns and five comedy acts, three of the latter depending wholly on dialog and two consisting mainly of talk, comprised the light-act bill the last half. Hardly a deal booking arrangement, but playing much better than might be expected considering its lack of balance and variety. Edges Carr & Co., Bernard and Scarth, and Chuck Haas divided the major honors, with the rest of the bill close up and running about evenly for second place. Forny the Bo-

man, opening to a packed house, registered a bit unusual for the initial spot, not only through catching an audience but on his merits. He does all of the familiar contortion feats with the skill that comes of long experience and a couple of odd bends and twisting dislocations that look new. A pretty woodland set, effectively illuminated.

adds a touch of novelty, which lifts the turn out of the ordinary run of acts of its class. The Aerial Macka down at this other end of the bill landed equally well for a closing turn with a speedy trapeze routine. The Mackas wear white athletic suits and wore before a black background for contrast. The effect intended was spoiled Friday night, however, through the carelessness of the City stage crew, a large portion of

Second were Mack and Redding, with an excellent collection of wows and wbeezes, but handicapped for sure results by Mack, a likeable comic of the "nut" variety, and Miss Red-

ing, who, besides doing a competent straight, dances well. It's the old Indian and Redding routine, just made to order for hop houses like the City, but pass for anything better. The team are capable of handling a more legitimate style of material. The pair got all the laughs in sight and then some.

Barney Williams & Co. (New Acts) were heard, and Leroy and Mabel Hart fourth, the latter holding up the middle section nicely with a repertoire of operatic and old-time Southern songs. A splendid vocal background for the singing, consisting of a drop in one and a panel which rising discloses a Colonial interior correct in every detail surrounds the turn with the sort of atmosphere that seldom finds its way into vaudeville acts playing the small time. The vocal duo, are much above the average, the harmony singing in the duobles being especially tuneful. Although rather quiet in the City, the act, none the less, is a

Chuck Hass, following, one of the W. Rogers school ofariat spinners, kidded me into the good graces of the bus quickly and drew a substantant hand full of his tricks with the rope. Hass has a magnetic personality and an easy flow of conversation delivered along the lines of Rogers conversational stuff. A goodly portion of his comments bore the stamp of originality. He doesn't chew gum while working, a fact makes him a bit different from the rest of the crew.

Eddie Carr & Co. whooped things up for the night and the night.

young riot with their broken combed
ketch, Carl doubling up the house for
American every day. The children
in the top of the bald head with a new
paper. The Cityites laughed themselves
in the face over this piece of cloth
and the children. Bernard and Scarth next to close
the hold on nearly with their interested
plotted alkali. There's a wealth-
human nature in the lines and situation
that always strikes home before any type
of the world. The children's story
sake, they caught all of the fine points
he skit, and sent it off to a heavy band
be the finish.

Boh.

ORPHEUM, NEW ORLEANS.

New Orleans, April 15.

Bother! I'm in a fix! I can't find my

lather light in texture is the snow in the Orpheum. The reception was lukewarm. Firstly, routing militated against Elizabeth Nelson and the Barry Boys. The turn is too conglomerate as unfolded and might have done much better with more acrobatics and the tempo quickened. Flo and Ollie Walters pleased. One of the girls smiles incessantly, which enhances the joy of her face registering that shade.

Owen McGiverney made his "Bill Sires" and up, as upon former visits. The surprise was Watts and Hawley, who bagged comedy honors with new material. The Sires were bounteously received and are to be complimented for their showmanship and knowledge of vaudeville demands. Bob Hall seems anxious to please, doing

very well. Howard's Spectacles started in a conventional manner which caused many to depart, but those who remained enjoyed the latter part of the number. The attendance was large Monday evening.

Samuel.

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"Ded1s	

and up, as upon former visits. The surprise was Watts and Hawley, who backed the comedy honors with new material. The Ford Sisters were bounteously received and are to be complimented for their showmanship and knowledge of vaudeville demands. Bob Hall seems anxious to please, does

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pretty woodland set, effectively illuminated,
adds a touch of novelty, which lifts the lur
out of the ordinary run of acts of its class.
The Aerial Macka down at this other en

of the bill landed equally well for a closing turn with a speedy trapeze routine. The blacks wear white athletic suits and work before a black background for contrast. The effect intended was spoiled Friday night, however, through the carelessness of the City stage crew, a large portion of the wood wing sticking out on the right of the stage and jamming the stage.

stage and inserting a discordant note in the thought for black and white color scheme. A "thriller" for the finish with the woman cleverly taking a fall through the aid of a mechanical arrangement was worked with a fine degree of showmanship.

second were Mack and Redding, with an unobtrusive collection of wows and wheezes, but undisturbed by sure results by Mack, a likable comic of the "nut" variety, and Miss Redding, who, besides doing a competent straight, dances well. It's the old English and Redding routine, just made to order for

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stell surrounds the turn with the sort of atmosphere that seldom finds its way into acts playing the small time. The voices, too, are much above the average, the harmony ringing in the doubles being especially tuneful. Although rather quiet in the City, the act went very big.

Cbuck Hass, following, one of the Wil-
tongers school of lariat spinners, kidded his
way into the good graces of the bunch
quickly and drew a substantial hand full
each of his tricks with the rope. Hass has
magnetic personality and an easy flow of

magnetic personality and an easy flow of words, delivered along the lines of Roger's conversational stuff. A goodly portion of his comments bore the stamp of originality. He doesn't chew gum while working, which makes him a bit different from the rest anyway.

Eddie Carr & Co. whooped things up for young riot with their hokum comedy sketch, Carr doubling up the house for a scream every time he hit his character man on the top of his bald head with a newspaper. The Cityites laughed themselves blue in the face over this piece of comedy.

business, Bernard and Scarth next to close
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little plotted skill. There's a wealth of
human nature in the lines and situations
that always strikes home before any type of
audience. While the City is strong for
else, there would still be the same strength

ORPHEUM, NEW ORLEANS.

New Orleans, April 15. — Rather light in texture is the show at the Orpheum. The reception was lukewarm. Firstly, routing militated against Elizabeth Nelson and the Barry Bopps. The turn is too conglomerate as unfolded and might have done much better with

Owen McGivoney made his "Bill Street"

and up, as upon former visits. The surprise was Watts and Hawley, who bagged the comedy honors with new material. The Ford Sisters were bountifully received and were to be complimented for their showmanship and knowledge of vaudeville demands.

ob Hall seems anxious to please, goes very well. Howard's Spectacle started in a conventional manner which caused many to depart, but those who remained enjoyed the latter part of the number. The attendance was large Monday evening.

Samuel.

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

100

Leslie & Dietrich
H. Max Bros Co
Shelton, Brocks & Co
Chap. Ling Hoo Tr
LaMont Bros

SALT LAKE
Orpheum
(Sunday opening)
Billy Shaw & Co
Emma Caru Co
Ayer & O'Neil
Byrnes & O'Neil
Bryman & O'Neil
Bryman & O'Neil
Bryman & O'Neil
Bryman & O'Neil

ST. LOUIS
Orpheum
A. Friedland & Co
Alto Lloyd
Kennedy & Rooney
Duffy Bros
McKee & Coney
Mrs. W. L. Brown
Mrs. W. L. Brown
Mrs. W. L. Brown

MINNAPOLIS
Blaisie
Walton Cross Co
Moss & Fry
Morgan & Klotz
Frawley & Louie
Jack Hanley
Hewell & Klotz

ST. PAUL
Orpheum
(Sunday opening)
"Rainbow Cocktail"
Hart Scott
Kane & Walker
Bath Badd

WESTERN VAUDEVILLE
Hudson Theatre Building, Chicago
ABERDEEN, D.
Orpheum
Tokio Murati
Murray & Lane
Phosky & Powell
Reno Hilde Co

ALBANY, ILL.
Hippodrome
Kenna Gila
Alto Nelson
24 half
"Love Bug"

BELLEVILLE, ILL.
Washington
Nadany
Coffman & Carroll
"Love Bug"

24 half
Taketa & Kawana
Alto Nelson
Dunbar & Macarty
BRANDON, CAN.
Willie
Pawmette
Kaufman & Besse
M. & E. Carse
(One to fill)

CECILE, RAPIDS, I.
Majestic
Bell Wood
"At Turn Pike"
Dowry & Rogers
Silber & Norris
Little Jim
(One to fill)

24 half
Chiff Bailey Duo
Howard & Lewis
Hesita
Dunbar & Turner
Violetta Pearl & W
Six Beltrons

CHAMPAIGN, ILL.
Orpheum
Gordon & Delmar
Dunbar & Vail
Walter Wendell
LaGraciosa
(One to fill)

24 half
Gordon & Adams
Coffman & Carroll
Stanley & Lewis
Hesita
Dunbar & Turner
Violetta Pearl & W
Six Beltrons

CHICAGO, ILL.
American
W. J. Ward & Girls
(Five to fill)
24 half
Fields & Wells
Paul Walters & L
(Four to fill)

24 half
Chuteau
P. & W. Lawrence
LaGraciosa & Adams
Stephens & Miller
Juge Louisa
(One to fill)

24 half
Wesley Sisters
Colvin & Wood
Gerry Owens Co
(Two to fill)

EMPEROR
Billie Knowlton Trio
Fields & Wells
Colvin & Wood
Lillian Watson
3 White Kubeas
Lady Alice's Pets
(One to fill)

24 half
Nate & Biesse
P. & F. DeMont
Edward Lambert
Eura Matthews Co
Lester
Miniature Revue
Lester
Mullen & Correll
Dunbar & Caster
"Let's Go"
Dunbar & Turner
Admirer Jolly
(One to fill)

24 half
The Beckwiths
3 White Kubeas
Lillian Watson
Stephens & Miller
3 Bartles
Lincoln
Chas Mack Co
(Five to fill)

24 half
W. J. Ward & Girls
(Five to fill)
DAYTON, OH.
Columbia
Chiff Bailey Duo
Embe & Alton
Dill Robinson
(Two to fill)

24 half
Belle Caruso Co
Dowry & Rogers
Kane & Walker
Bath Badd
(One to fill)

COVERS FOR ORCHESTRATION
A. H. BOOKBINDING CO.
115 WEST 42ND ST., NEW YORK CITY

KANSAS CITY
Globe
Aerial Edifice
Globe & Lafe
Horn & Moline
Gentry & Serafin
(To fill)
24 half
Roulette Sims
Haxley & Porter
"The Honeycomb"
Smith Lyons & H
Vancouver, B.C.
Orpheum
Newhoff & Phelps
William Cutty
Frank Ward
Walls Clark Co
Rinaldo Bros
Winnipeg
Orpheum
Cressey & Dayne
Horn & Moline
W. M. Cressy
Orville Symonds
Orville Symonds
Orville Symonds
Orville Symonds

ST. LOUIS
Columbia
3 Bartos
Weller O'Den & W
Paul
Kenne Girls
Bennington & Scott
"Dope"
Jin Grannon
(One to fill)
Grand
Jerome & Newell
Miff Sisters
Laura Bennett Co
Orendo Duo
"On the Road"
Gaylord & Herro
"The Road"
Kay & Wiley
Orpheum
Bert Hanson
Alex Carr Co
Lester & Brown
(One to fill)
24 half
Lester & Brown
Lester & Brown
Lester & Brown
Lester & Brown

LINCOLN, NEB.
Liberty
V. Deacon & Baxter
Stuart & Woods
Lamont's Cowboys
24 half
Lester & Brown
Lester & Brown
Lester & Brown
Lester & Brown

MADISON, WIS.
Orpheum
Duke & Decker
Hammond & Moody
Hara Matthews Co
Walter Hanes & Co
Borini Troupe
Jennie Miller
Travers & Douglas
Horn & Moline
Klimka Japs
(To fill)

ST. DEN, IND.
Hippodrome
Williams & Taylor
"The Road"
D. Stephen Hall
(Two to fill)
24 half
"That's My Wife"
SPRINGFIELD,
Majestic
Sexton & Farrell

ST. LOUIS, ILL.
Eber's
Ed Rex
Stan Stanley Co
(One to fill)
24 half
LaRoe & Adams
Coffman & Carroll
Stanley & Lewis
Hesita
Dunbar & Turner
Violetta Pearl & W
Six Beltrons

EVANSVILLE, IND.
Grand
(Tarte House split)
1st house
Violetta Pearl & W
Stan Stanley Co
(Three to fill)

FARGO, N. D.
Tokio Murati
Horn & Moline
Phosky & Powell
Reno Hilde Co
LaGraciosa
(One to fill)

24 half
Gordon & Adams
Coffman & Carroll
Stanley & Lewis
Hesita
Dunbar & Turner
Violetta Pearl & W
Six Beltrons

GRAND FORKS, N.D.
Orpheum
Harry Bardell
P. & F. DeMont
Flying Howard
(One to fill)

24 half
Nate & Biesse
P. & F. DeMont
Edward Lambert
Eura Matthews Co
Lester
Miniature Revue
Lester
Mullen & Correll
Dunbar & Caster
"Let's Go"
Dunbar & Turner
Admirer Jolly
(One to fill)

24 half
The Beckwiths
3 White Kubeas
Lillian Watson
Stephens & Miller
3 Bartles
Lincoln
Chas Mack Co
(Five to fill)

24 half
W. J. Ward & Girls
(Five to fill)
DAYTON, OH.
Columbia
Chiff Bailey Duo
Embe & Alton
Dill Robinson
(Two to fill)

24 half
Belle Caruso Co
Dowry & Rogers
Kane & Walker
Bath Badd
(One to fill)

JACKSONVILLE, FL.
Grand
O. H. & American Girls
(Two to fill)

DOROTHY WAHL
Dorothy Wahl
Dorothy Wahl
Dorothy Wahl
Dorothy Wahl
Dorothy Wahl
Dorothy Wahl
Dorothy Wahl
Dorothy Wahl
Dorothy Wahl
Dorothy Wahl

BOSTON
Orpheum
Sassone & DeLish
Arthur J. Finn Co
"Aircraft Revue"
(One to fill)

24 half
Musical Waylands
Robert & W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W

CHICAGO
McVickers
Spencer & Rose
Horn & Moline
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W

CLEVELAND
Liberty
Seymour & Jeanette
Marva Rehn
Frank Stafford Co
Cook Mar & H
Haller & Heller
K. K. K
K. K. K
K. K. K
K. K. K
K. K. K
K. K. K
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K. K. K
K. K. K

DALLAS
Hippodrome
The Bimbos
Henry J. Kelly
"On the Road"
W. W. W
W. W. W
W. W. W
W. W. W
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W. W. W
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W. W. W

DAYTON
Leew
B. B. B
B. B. B
B. B. B
B. B. B
B. B. B
B. B. B
B. B. B
B. B. B
B. B. B

DETROIT
Columbia
Coplan & Wells
Hippodrome
Henry J. Kelly
"On the Road"
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
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DULUTH
Leew
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MINNEAPOLIS
Leew
W. W. W
W. W. W
W. W. W
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W. W. W
W. W. W

MONTREAL
Leew
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W

FALL RIVER
Niles
Musical Waylands
Orpheum
John Sothen Co
"Aircraft Revue"
(One to fill)

24 half
Sassone & DeLish
Arthur J. Finn Co
"Aircraft Revue"
(One to fill)

NEW ORLEANS
Leew
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W

HAMILTON, CAN.
Leew
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W

HOBOKEN
Leew
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W

ATLANTA
Grand
Harry Tenda
Alton & Moore
P. J. Jackson Co
Frank Patton
Primrose Minstrels
(One to fill)

BAKERSFIELD
CAL.
Hippodrome
White & LeRoy
Fisher & Evert
"The Road"
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline

BALTIMORE
Hippodrome
The Shanties
Lester & Brown
Lester & Brown
Lester & Brown
Lester & Brown
Lester & Brown
Lester & Brown
Lester & Brown
Lester & Brown
Lester & Brown

BIRMINGHAM
Niles
Aero Bros
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline

KANSAS CITY
Globe
Aerial Edifice
Globe & Lafe
Horn & Moline
Gentry & Serafin
(To fill)
24 half
Roulette Sims
Haxley & Porter
"The Honeycomb"
Smith Lyons & H
Vancouver, B.C.
Orpheum
Newhoff & Phelps
William Cutty
Frank Ward
Walls Clark Co
Rinaldo Bros
Winnipeg
Orpheum
Cressey & Dayne
Horn & Moline
W. M. Cressy
Orville Symonds
Orville Symonds
Orville Symonds
Orville Symonds

LONDON, ONT.
Leew
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W

LOS ANGELES
Hippodrome
Andrieu & S
M. Urbank Co
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline
Horn & Moline

MEMPHIS
Leew
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W

DALLAS
Hippodrome
The Bimbos
Henry J. Kelly
"On the Road"
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W

DAYTON
Leew
B. B. B
B. B. B
B. B. B
B. B. B
B. B. B
B. B. B
B. B. B
B. B. B
B. B. B

DETROIT
Columbia
Coplan & Wells
Hippodrome
Henry J. Kelly
"On the Road"
W. W. W
W. W. W
W. W. W
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DULUTH
Leew
W. W. W
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W. W. W

MINNEAPOLIS
Leew
W. W. W
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W. W. W

MONTREAL
Leew
W. W. W
W. W. W
W. W. W
W. W. W
W. W. W
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W. W. W
W. W. W
W. W. W

FALL RIVER
Niles
Musical Waylands
Orpheum
John Sothen Co
"Aircraft Revue"
(One to fill)

24 half
Sassone & DeLish
Arthur J. Finn Co
"Aircraft Revue"
(One to fill)

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Frank Patton
Primrose Minstrels
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BAKERSFIELD
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Hippodrome
White & LeRoy
Fisher & Evert
"The Road"
Horn & Moline
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BALTIMORE
Hippodrome
The Shanties
Lester & Brown
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BIRMINGHAM
Niles
Aero Bros
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KANSAS CITY
Globe
Aerial Edifice
Globe & Lafe
Horn & Moline
Gentry & Serafin
(To fill)
24 half
Roulette Sims
Haxley & Porter
"The Honeycomb"
Smith Lyons & H
Vancouver, B.C.
Orpheum
Newhoff & Phelps
William Cutty
Frank Ward
Walls Clark Co
Rinaldo Bros
Winnipeg
Orpheum
Cressey & Dayne
Horn & Moline
W. M. Cressy
Orville Symonds
Orville Symonds
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1st half
M. J. J
Cardo & Roll
Horn & Moline
Horn & Moline
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OKLAHOMA
Hippodrome
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FALL RIVER
Niles
Musical Waylands
Orpheum
John Sothen Co
"Aircraft Revue"
(One to fill)

24 half
Sassone & DeLish
Arthur J. Finn Co
"Aircraft Revue"
(One to fill)

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Primrose Minstrels
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BAKERSFIELD
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BALTIMORE
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BIRMINGHAM
Niles
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KANSAS CITY
Globe
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24 half
Roulette Sims
Haxley & Porter
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Orpheum
Newhoff & Phelps
William Cutty
Frank Ward
Walls Clark Co
Rinaldo Bros
Winnipeg
Orpheum
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exchange, was married recently to Alma Lee Novelt, of New Orleans.

The amateurs of the Little Theatre in New Orleans produced last week T. B. Murray's "The Old Age Pensioner," and also Bonaventura's "The Smoking," and "The Four Shakers," by Claves Kincaid.

Strictly Personal.—Johnny, Bennie, and the assistant at the Palace, is to marry one of the attaches of the theatre—Miss Lehmann, wife of Don Phillip, the Strand's director, insists the Don does not get good weekly, as reported in a local paper—Eddie Mathor, stage manager of the Orpheum, is the Crescent City delegate to the I. A. T. S. D. convention—Mr. and Mrs. Law Rose are entertaining one of the subjects sponsored by the Rose—Jack DeBont, assistant treasurer at the Orpheum, is to enter commercial life when the house closes—Walter Kattman, to visit his parents at Brazil, Ind., the coming summer—The Crescent ran a two-reeler the last half of last week starring Marcus Low in the opening of his Nashville theatre. The cast also contained Ed Schiller.

PITTSBURGH.

By COLEMAN HARRISON.

"Birds" closed after its two weeks here instead of continuing in Cleveland. Receipts fell off considerably the last few days, as there were rumors current that an understudy was appearing for Johnson. If he were an understudy he was a mighty good one.

John Drew closed his season with "The Cal Bird" after playing to fair receipts all week. Here is a "ay" which should be good for another season, as its dialogue contains some of the best dramatic wit heard in any modern play, and should remain on that account if not for the attraction Drew himself is.

"Zigfield" "Polina" opened to capacity at the Nixon Monday. It will be here one week instead of two as originally planned, but will give nine performances.

"His Chinese Wife" opened Monday at the Pitt to full attendance. Up until this week the play has been called "The Unwanted One," which is the title of the story from which the play is adapted.

Madeline Delmar plays the female lead. San Carlo Grand Opera next.

Charlotte Greenwood played to a big house on opening Monday in "Linger Room's" "The Confession," and "Greenwich Village Folies" next.

If advance reports are true, the Schvans and A. L. Erlanger will both start building operations in Pittsburgh this summer. The Pitt will be entirely remodelled by the Schvans.

"Tiger Rose" opened for a two weeks' stand at the Duquesne. This house has been having only mediocre success playing break attractions.

The Hissel McWen Stock closed its season at the Pershing last week. This theatre, which years ago housed cheap melodramatic attractions, has been more or less of a diver ever since it was buried by the rapid growth of the nearby East Liberty district. Ralph Bloody, the young actor-manager of the organization, will conduct a full "cray" company through the West this summer.

Kenneth Thompson, a member of the Guild Players, the new local Little Theatre organization which has been a pronounced success, is already "going" into wider fields. This summer he will be a member of Stuart Walker's stock company in Indianapolis.

Local newspapers have declared one "valued" day a week to relieve the white paper shortage. However, theatrical ads form the one exception which are printed on these days.

GRAND-Pictures. OLYMPIC-Pictures. LIBERTY-Pictures. GAYETY-Burlesque. ACADEMY-Burlesque. VICTORIA-Burlesque. SHERIDAN SQUARE-Vaudeville. HARRIS-Vaudeville. LOEW'S LUXEUM-Vaudeville.

PORTLAND, ORE.

By RALPH ELLIOTT-MILES.

ORPHEUM-Vaudeville. ALCAZAR-11, Alcazar musical players in

"Bringing Up Father in Society," BAKER-William Mack melodrama, Vernon Patton in leading feminine roles. LYRIC-Musical comedy, Ben Dillon and Al Franks principals in "The Wrong Room's" "The Confession," and "The PANTAGES-Vaudeville. HIPPODROME-Vaudeville. MAJESTIC-The Confession. PEOPLE'S-The Broken Melody. COLUMBIA-Film, "Easy to Get." LIBERTY-The Love and the Lies.

RIVOLI-The Cup of Fury. STAR-Harry Carr in "Overland Red." GLOBE, GRAND, CASINO, BURNSIDE, REX, NOVELTY, AMERICAN-Pictures.

The promise of a new picture and the farewell of the oldest Portland cinema house occurred during the last three days. C. S. Jensen announced negotiations were under way for a new picture theatre on the location of the present Majestic. A 50-year lease is being absorbed. Seating capacity 3,000.

Fred J. Beagley has been brought to Portland to manage the Star.

The local Central Board again stands complete with all machinery ready for action. At the weekly meeting of the Motion Picture Men's League of Oregon the announcement was made that Dr. Joseph H. Wise had accepted the position as third member of the board, the other members being C. S. Jensen, representing the film men, and Alex. Alexander Thompson, representing the city clubwomen and the City Council. Dr. Wise was the joint choice of the other two members.

The old Sunset Theatre was razed last week preparatory to making way for a new office building.

Two Universal players are expected in the

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city within the next few weeks. They are Mr. and Mrs. Harland Tucker, son of local Judge Tucker. Mrs. Tucker was formerly Marie Walcott, the serial "Queen," until the marriage occurred after the company in which these two were playing had arrived in the Orient to make serial and comedies.

PROVIDENCE.

By KARL K. KLARK.
STUBERT MAJESTIC.—"The Magic Melody."
OPERA HOUSE.—"The Man Outside."
MAYFLOWER.—Mayflower Stock in "De Luxe Anna."
ALBEE.—The 20th E. F. Albee Stock opened before a packed house Monday, presenting "A Tailor-Made Man." Members of this year are Winifred Leshian, Berton Churchill, Raymond Bond, Frank Thomas, Winifred Wallington, Helen Reimer, Stanley Price, Charles Schofield, Symon Bond, Jay Price, Theodore Martin, Samuel Goddard and Joseph Slager.
EMERY.—Vaudeville.
FATS.—Vaudeville.
EMERY.—Harry (Hickory) La Van and Claire Devine in "Our Own Show."

Daniel Farrel O'Brien, for some years connected with the Emery here, has just been appointed general supervisor of the distribution of the product of the Universal Film Co. in South America, according to word received by friends in Providence.

What is believed to be an organized gang of New York pickpockets whose purpose was to "work" in this city's theatres was broken up last Saturday night, by quick work on the part of the police, when three were arrested in a local theatre and five others taken on the streets. All gave New York addresses. Five of these gangsters, arraigned in court and sentenced to a year in the House of Correction, appealed from their sentences and were released on \$1,000 bail. Three others were held on vagabond charges.

The bill to permit Sunday movies in Rhode Island, which has had several unsuccessful tries with Legislatures here in recent years, was passed by the House of Representatives last week, by a vote of 23 to 22.

An amendment to permit movies only after 2 p. m. on Sundays, so as not to conflict with church services, was adopted. An attempt was made to put through another amendment which would permit the showing on Sundays of only such films as had been passed by the National Board of Review failed.

The bill now goes to the Senate.

ROCHESTER, N. Y.

LYCEUM.—Julia Sanderson and Joseph Cuthbert in "The Canany." First half; "Just a Minute," second half.
TEMPLE.—Vaudeville.
FATS.—Le Arts Sextette, "The Smart Ape." Harry Astorin, Earl and Mollie,

the Arnolds, Manning and Hall; William Farnum in "The Adventurer," screen feature.
GAYETY.—"Step Lively Girls."
FAMILY.—Marriott Dixon Troupe, Bally Hoo Trio, Luciana Luca, the Angers, Conner James, first half; Laidi Pina Troupe, Norman and Jeannette, Two Rascals, O'Neill and O'Neill, second half.
VICTORIA.—Toumanoff Japs, Francis and Ferguson, with Constance Blumey in "The Stolen Kiss" as screen feature, first half; "Mr. Cheater Company," Irene Meyers, with Hops Hammonds in "A Modern Solomon" as screen feature, second half.
REGENT.—Mark Twain's "Huckleberry Finn" all week.
Jane Cowie in "Smile Through" is advertised at the First Universalist Church. The billing says "This is not a picture, but illustrated drama." A glance through local papers shows that at least half a dozen churches are showing pictures on week nights or Sundays.

The Manhattan Players will begin their annual stock season at the Lyceum on May 3. Howard Runway will again be at the head of the organization. Florence Eldridge will be the leading woman.

The Homeless Exhibition at Exposition Park all this week is one of the biggest spectacles ever staged in Rochester. It represents the work of a community organization formed to present the artists and craftsmen of all the lands from which local residents have sprung.

An idea of the scope of the National Academy of Motion Pictures and Eastman School of Music, to be built here by George Eastman, head of the Eastman Kodak Co., can be gained from a recent contract for 88 photos at a cost of \$50,000, awarded to the Steinhilber Co.

All local theatres are doing a very heavy volume of business. The afternoon receipts are in most cases all that can be expected, or more. In the evening it is seldom that a seat can be secured.

John McCormack gave a concert on Thursday night of this week at Convention Hall, which practically wallops up his winter tour. He is soon to sail for Europe for a season there.

Dear Agent:

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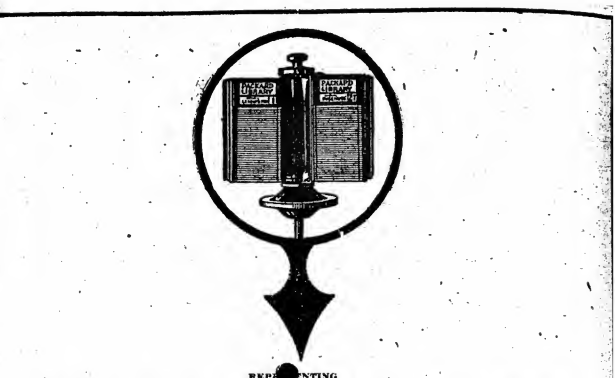
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NEWS OF FILM WORLD

Marshall Nollan's next First National release will be "Don't Bury My Heart," featuring Marjorie Darr and Matt Moore. Edith Franklin will write it.

Willie "Buster" Collier, Jr., son of the comedian, has joined the F. P. L. forces.

William Collier has followed the lead of William Frawdon and is to be presented as Lewis J. Selznick in a feature picture, "The New Yorker."

"The Sowing of Alderson Creek," featuring Bernard Durning, will be the third picture to be made for the Republic Distributing Corporation by Mascaly Photo-Play.

Tom Moore will appear in the screen version of Ben Ames Williams' Saturday Evening Post serial, "The Great Accident."

Louise Hall has signed for five years with Vitaphone.

Anne Corcoran will star for Universal in such Vanuxem's "The Girl in the Rain."

Edith Gerson will direct.

A. Hamilton Gibbs has signed to write for a film.

Thomas J. Grogan has entered in an agreement to do scenarios for the F. P. L. His first will be "Burglar Proof," in which Grant Vanhook will appear.

Robert Warwick's "Show Art the Man," scheduled for release at the end of this month, has been written by E. M. Young.

Edith Gerson will direct.

Ralph T. Mason is adapting G. Gibbs' novel "Held in Trust," which Metro will produce.

Frank Beal is back directing for William Fox.

R. Phillips Oppenheim and Cynthia Kelly will write exclusively for Goldwyn.

"The Road to Ambition," by Ellsworth, has been acquired by the Fox studio for Eugene O'Brien's use.

Arthur Ashley's breach of contract suit against the World Film Corporation to recover \$1,150 was settled out of court last week.

Arthur Maude and Mary Osborne Kohlen have recovered judgment for \$1,085 against the F. P. L. for breach of contract, as for services rendered on scenario work. O'Brien, Malinsky & Driscoll represented the plaintiffs.

William Worthington has resigned as president of Haworth Pictures.

Polly Moran will continue her "Sheriff" series under the banner of Martin L. Kohn Productions.

D. W. Griffith's next First National release is scheduled for May 15, "Black Jack," Richard Barthelemy heads the production.

Cam Kimball Young and company of 20 are working in San Francisco on "The Girl of the Year."

Mary Miles Minter and a company of 30 are working in San Francisco to Uldrich in "The Girl of the Year," an original story by the Cumberland by John Fox, Jr. The company will return to San Francisco for a second release. In the cast is Marie Blue, one of the stars of "The Girl of the Year." Charles Maigne is directing.

Willard Lucas and wife arrived in San Francisco from Australia last week, where they have been producing for "Show" since. Lucas has booked return passage to the Antipodes in two weeks. The trip to this country was for the purpose of buying equipment for the Australian stage.

THE HONEY BEE.

Chattering by directors in feature pictures must come to an end, else the new important handwriting on the wall will appear more luminous and ominous, and the subsequent clash crash the victims in a vise more gripping than the entire industry holds over its present audience. The time must come when a spade shall in all reality represent a spade and not a diamond, and when locations call for Parisian atmosphere and Budapest, they shall be invested in a photographic quantity as imaginative and not as they are in stone, steel and glass, and not as they are misrepresented in "The Honey Bee."

Are not the obvious false values an equal part of the true in the finished product itself, to impel a director like Rupert Julian to ask himself if he is serving the best interests of both the American Film Company, its producers and the public at large who, in the course of time will view it.

Mr. Julian's conception of an American hotel in the Quarter Latin in about four or five interiors rigidly accurate from a pure photographic standpoint plus a French housekeeper robed in the customary black to add to the deception. Later in the action Mr. Julian's mind runs riot with an American's idea of what Budapest should look like. This is first illustrated by a silhouette of the city preceding the action and for the sake of the natural picture, Mr. Julian paints a number of thistles erect on a gravel path with a few trimmed bushes rising horizontally over the heads of the stiffs. Then his extra people are a number of men in evening dresses with imitation mustaches and beards, and they are painted on their features, dressed in the conventional American dress clothes, and then he paints on to his audience as true representations of Budapest.

But he does better with his Paris, and

Similarly a hospital scene, but then his physician is a medical-comedy conception of what a French doctor would be. The Parisian physician differs in very little of the manner from the American physician. He does not bow in the obsequious manner of a lackey. While it is quite natural to assume that the French are a little overbearing in their mark of deference to others, both our movie directors and stage directors are guilty as hell in making the French type to a point in exaggeration almost irredeemable.

But in this reprehensible chapter of dilly dallying with true and false values in picture making, Mr. Julian is not the only one to be found fault with. It embraces practically every one of the men behind the man who turns the crank of the camera. The appeal for better and fewer pictures representative of an art always emitting nature-as-it-art must, and may they all better the example.

"The Honey Bee" is self-expressed "analogous between the bee and the woman," a story using in the fashion of a parable and epitome the text of Maeterlinck's philosophy gleaned from "The Life of the Bee." In its continuity a woman hungry for the multitudinous chapters of life made great by hearing children is denied the function by circumstances apparently, but waits long enough to find herself in the arms of the man, who, to all appearances, was first mimated and is freed by the death of his wife.

There is an appalling lack of action in the case of the reels that should be accounted for, yet it cannot be denied that the story is without cumulative interest. And that perhaps is due to Madame Marguerite Sylva, operatic star, who follows Miss Ferns and others. Madame may probably be remembered as a famous "Carmen" in the operatic world in "Her Day." And a great deal of what she has been taught in gesture in the operatic world serves her on the screen in good stead. She apparently knows what few actresses cannot be taught, and that is poise. She photographs well, but close-up emphasizes her age and should be carefully estimated in the future before the camera is pulled too closely before the artist. She possesses a certain type of beauty despite a tendency to become obese in later years.

and certainly some innate breeding plus a desirable cast.

There are rollicking episodes of fun in the picture contributed by Albert Ray and further heightened by some clever title writing, and to cap the climax a bout staged between Nigel Barrie and Kid McCoy representing Cigarettes, carried to four rounds, qualifying effectiveness. The latter scene carries a big punch with it, surpassing any other in the picture.

SLAM BANG JIM.

James Page William Russell
Muriel Manning Francella Billington
Frank Manning J. P. Clark
Henry Page Charles Newton
Snelling Boland Harry Banks
Pete Hawley Mr. Russell
Bull Montana By Russell
Steve Bradley Clarence Burton
Kate Ruth Crowdie
Phoebe Ryan Ada Gleason
Tom West Arthur Doolittle
Night Jailer George Perleot

An American Film—Flying A production, released by Pathé, starring William Russell. Continuity by C. E. Chapin, adapted from "Slam Judgment" (whether book or magazine story and its author not stated) and directed by Edward Semon.

Like all other Russell vehicles, this is not wanting for lack of action. It also conforms to the general run of Russell productions in its Western setting. The old mistake of the director to accept up here is a new angle. The hero having failed to keep a wedding date with his "one and only" through no fault of his own, is banished from his home by an inconsiderate father and strikes for Arizona. There a muscled wanted outlaw holds up the local dance hall. When our hero hits the scene of the robbery he is mistaken for Pete Hawley, is jailed, escapes and things occur fast and furious immediately thereafter.

This supporting cast is unusually worthy and they alone make it the interesting program feature it is. Miss Billington lends capable support to the star, as does every other member of the cast. Frank Manning did a neat piece of characterization, his ludicrous attempts at Western sophistication lending the necessary comedy relief.

THE COST.

Pauline Gardner Violet Hermin
Col. Gardner Edwin Jordan
Mr. Gardner Mrs. Jane Jennings
Miss Gardner Ruth Bellard
Hampden Scarborough Ed. Arnold
William Fanshaw Clifford Gray
Leonora Fanshaw Carlotta Monterey
Olivier Alvin Sargent
Mowbray Langdon Warburton (Gamble)
Grandma Florence Albert
Grandpa Mrs. Julia Hurley

Violet Huming, who scored so decisively in "Everyman," is being featured by the Paramount-Artcraft in "The Cost," a picturization of the David Graham Phillips story of the same title. The picture, while not a special in any sense of the word, is an interesting program feature that will hold audience.

The production was directed by Harley Knoxis from a scenario by Clara S. Branger with Philip Harkin grinding the camera.

The story is that of a young girl who marries while at boarding school. Her marriage is an unhappy one, and later she meets a man she loves. Her husband in the meantime has become the head of the woolen trust and is carrying on an affair with his confidential man's wife. His wife discovers this and leaves him. A short time later he is almost ruined by a crash in the Street, and she returns to him. He then reorganizes his business, defeats the operators who were planning his ruin, and then in his hour of triumph drops dead, leaving the wife free to accept the attentions of the man she really loves.

The story, while interesting, does not move with sufficient speed to convince; the suspense element is also lacking. One of the noticeable faults is the using of "time" titles, such as "Next Morning," etc. Miss Humming invests the role of the wife with a measure of sincerity, but she should make it a point in her future productions never to let the director or camera man shoot her at three-quarters face. In profile and full-face she scores, but there is something in her three-quarter face shots that are unbecoming.

The supporting cast included Ralph Kellard, who gave a corking performance as the husband, while Ed. Arnold, the whole figure, who later comes into the wife's life, seemed convincing, although he failed in that respect in the political rally scene. Carlotta Monterey played the

heavy vamp and walked away with honors. She is of a type that is particularly suited to parts of this nature, and her work scored. Clifford Gray as her husband interpreted his role cleverly. The balance of the cast had good bits.

Fred.

THE WOMAN GIVES.

Inga Soderstrom Norma
David Garford John Halliday
Robert Alton Edmond Love
Mrs. Garford Lucille Lee Stewart
Cornelius John Smiley
Bowen Edward Keppel

This feature is a fair enough market product, but Norma Talmadge's unusual talents are wasted on such stuff as is provided her by this adaptation of Owen Johnson's novel. Mr. Johnson is a popular writer who lacks Robert W. Chambers' gift for dialogue. The rest is trash, and it is particularly noticeable in the screen version, which never for a moment rings true nor carries conviction. Considering all he had working against him, R. William Neill made a fair job of the directing, though he used close-ups without reason. The titling was stilted. At one point we have a thing using the Shakespearean "die." At another a man who has been smoking opium rises from his couch and beats a Chinaman up. This is a physical impossibility, but nothing like such ever bothers a manufacturer of popular movies.

Inga and Robert are in love and indebted to a famous artist named Garford for success. Garford's wife fools with other men and is caught. Leaving her, Garford goes to the dogs and takes to smoking opium. Though it makes her love jealous, Inga proceeds to rescue him, even going to an opium den to drag him back to manhood. She succeeds, but loses her sweetheart. When Garford asks her hand she refuses. In the end she and her true love are reunited.

Edmond Love as the lover photographed well and managed to live up to the requirements of the part. In other settings and plots more and better work should come from him. John Halliday had more opportunity, but it was all of the melodramatic sort—Mr. Johnson's idea of a society man—and he overplayed. Lucille Lee Stewart appeared to good effect but briefly as a vamp, and Miss Talmadge was, as always, charming.

Leed.

Announcement

To all those engaged in motion picture producing and exhibiting, announcement is hereby made of the granting to DAVID WARK GRIFFITH of a patent (No. 1334853) on methods and apparatus for projecting moving and other pictures with color effects.

Mr. Griffith's patent, issued on March 23rd, 1920, on application of May 14, 1919 (Application serial No. 296,964) covers the following specifications:

"The process of producing colored pictures on an opaque screen which consists of throwing pictures by a projector onto one surface of said screen and simultaneously illuminating the screen with diffused colored light from a bank of colored lights thrown onto the same surface of the screen in a direction oblique to the stream of light from the projector."

"In an apparatus of the class described, an opaque screen, a projector for throwing pictures onto one surface of said screen, a bank of differently colored lights with several colors out of the path of light from said projector and adapted to throw colored diffused light onto the same surface of said screen, and means for selectively rendering said lights active and thereby the color of the light thrown from said bank onto said screen."

This method of lighting was first introduced by Mr. Griffith in his production of "Broken Blossoms" on May 13th, 1919, at Geo. M. Cohan Theatre, New York, and in spite of the knowledge that patents were then pending, one New York producer, and one New York exhibitor deliberately attempted to copy Mr. Griffith's invention. These and all others are hereby warned against the use of Mr. Griffith's methods and apparatus.

Signed ALBERT L. GREY

General Manager

GRIFFITH PRODUCTIONS,

720 Longacre Building, New York City

NEW PICTURES REVIEWED

TREASURE ISLAND.

Jim Hawkins.....Shirley Mason
 Alice Hawkins.....Joan Mervin
 Bill Jones.....Philip Fawcett
 Black Dog.....Willow Taylor
 Long John Silver.....Charles Ogle
 Tom Riddle.....Bull Montana
 Merry.....Bull Montana
 Captain Smollett.....Harry Holten
 Quilp.....Charles Hill Haden
 Dr. Livesey.....Charles Hill Haden

This isn't anywhere near the feature it should be. Maurice Tourneur is a Frenchman and seems incapable of making the most of an Anglo-Saxon subject, and for a simple enough reason. Give equally nice French and English writers the same melodramatic scenario for a novel. The Frenchman will work from cause to effect in the same manner. The Englishman or American will still the framework with sentiment and description. This is what Mr. Tourneur forgot. Given an English story for screening and the script of sentiment and description. Of course, he doesn't put in the French psychology, the stepping from cause to effect, but that is too heavy for pictures. He takes merely the skeleton and throws in what seems to him good pictorial effects. The result is a decorated framework that never seems solid or convincing.

In his wonderfully photographed and effectively acted "Treasure Island" his climax depends on Long John Silver's affection for the boy, Jim. But Mr. Tourneur has never even hinted earlier in the film that such an affection exists, much less tried to account for it. The result is that he has left out entirely the wonderful part of the book during which the crew is hired. This will hurt it, but Mr. Tourneur has never read Stevenson's story. The same objection was brought with even more reason against this picture. The result is a "Victory" by Joseph Conrad. Able in his way, it would be a blessing if he were to turn his audaciousness to subjects less dear to Americans and Englishmen.

What he has done is to get swift movement and sharp action into his story. There is always something doing, and it is bloodthirsty crew of made-up villains' keep the heart on the jump. Suspense, too, is well worked out, but "Treasure Island" is something more than a melodrama. Many better have been written, but the strangely recasting something that is Robert Louis Stevenson is only in "Treasure Island." Only a hint of this something is in Mr. Tourneur's screen version, and that hint is in the first few feet. Still, the choice of locations, the lighting effects and the attention to detail are so expertly attended to as to leave all but those on the lookout unable to guess just what it is they hear. "Shirley Mason heads the cast. At times she is more a girl than the boy she is supposed to be, but against the background of piracy and murder her features stand out as wholesome as youth, romantic as the dream of a child. The rest of the cast was remarkable chiefly for really villainous impersonations. If the sons of hell who roamed the Spanish Main as pirates resembled this cast, let us be only grateful they caught Captain Kidd and his crew and hung them. Fortunately the movement and story as well as the continually amazing Paramount photograph will carry this picture over the lips for big money.

Lead.

THE HEART OF A CHILD.

Billy Shiao.....Nazimova
 Lord Carmichael.....Charles Bryant
 Henry Deane.....Ray Thompson
 Sirry Murray.....Victor Felle
 "Ladies Fancies".....Victor Felle
 Alf Stevens.....Clara Du Bray
 Lady Dorothea.....Clara Du Bray
 Miss Puffin.....John Hopping
 Joe Mowbray.....William J. Stepping
 Mrs. Puffin.....Marilyn Ralston

Less costly, less sumptuous, not as garish as the spectacular scene of "The Red Lantern." "The Heart of a Child," the present feature, starring Alia Nazimova (Mrs. Charles Bryant), a Metro offering at the Capitol this week, is one of these Cinderella copycats written about in books and graphically illustrated by their authors, who either pick on the London slums or New York's for color. It offers a wide field for the descriptive; it has yet to be nominated nondescript; but the reflection of its realism always strikes one as being improbable in life, although vividly represented in action either in pictures, novels or on the stage. All these have had their infinite share of diversified types of the wearer of the glass slipper, and to say "The Heart of a Child" is less appealing than the story of Cinderella herself would be to commit the sin of saying that the unique Nazimova cannot act.

The story lends itself easily to the imagination and is heightened in interest primarily because the whole world likes to see an infant climb to the top of the ladder. The feature has many commendable qualities and starts off at a pace in action that is quite surprising in its force. Unlike other features, the melodrama doesn't spread itself over the surface gradually, but here there is so much punch to each turn of the crank it is next to amazing. Minus the customary wince introduction, the opening scene shows Nazimova herself dancing with the grace and abandon of a professional. And this is consistently sustained up to a point where the scene changes to the noble of the infant, a girl, striking with poverty, reeking with filth, exclaiming the criminal lust of a saturated husband and a wife leech from a blow with blood trickling down her temples. No artificial light plays around the scene, and the photograph impresses something natural in London all over. This and more are to the credit of Roy C. Smalwood, director, and Rudolph J. Berghoff, photographer.

Other impressive scenes follow, with a representation of drunken convulsion in a mad bacchanal in one of London's restaurants. The atmosphere is quite in keeping with the locale of the awful mo-fo-fo situation.

but the connecting link in the story where the action passes to an automobile accident that will bring the hero and heroine together again is too unsatisfactory in scope and conception to puzzle any audience.

It would not seem ill advised to mention that there must be some other good reason for pictures whereby the hour before or after midnight is represented in other colors than the green and the purple and the color of the scene appear here and in other features tinting the film green to indicate the night gives it a too unsatisfactory effect, makes the actors ghastly, and for the nonce turns the whole world into that color. Nature never intended it so, and motion pictures imitating that Lady should do something to copy her a little more accurately.

The cast is competent. The Nazimova fan will like the picture, but as to going away after seeing it, with a high regard for the story is doubtful. The result is a picture that is a little more accurately.

The picture was preceded by a prolog of slum life in London vividly and impressively edited by the Metro-Capitol ensemble, the stage settings for which were executed by the capable John Wensler. *See.*

CAPITOL.

The Capitol show this week is not capital entertainment. It fell far below the standard set in this house on many previous occasions. The principal fault with the first show Sunday afternoon was that the special feature failed to arouse any enthusiasm among a small audience. Neither by its score or as it was interpreted by its artists did the picture and the general effect failed to obtain any intrinsic appeal. The work of the Capitol artists, however, in "The VIII," given only four times previously by the Metropolitan Opera Company in 1907-8. At that time it was the first work of the regime of Signor Giulio Gatti-Casazza as director of the Metropolitan opera and excellently represented Puccini's first opera to a New York and American public. It lasted only four times despite its being a superb cast of artists including no less than Alessandro Bonci, Frances Alda and Zucchi Amato. Just why the Capitol forces should have seized upon an opportunity in bringing out a musical work that had as little success in an institution devoted to presentation of opera in something they can better explain. But, needless to add, that when success is limited by appeal and other qualifications to four performances then it is equally superfluous to revive it especially when it represents Puccini—not the composer as we gradually came to know him for his "Madama Butterfly" and "La Bohème," but the Puccini who was gradually arriving at his artistic maturity. The theory in composition to attain an individual style. He has done it since then. The Puccini who was gradually arriving at his artistic maturity. The theory in composition to attain an individual style. He has done it since then.

The only other feature, musically, the week is the "Scherzo" overture by Rimsky-Korsakov, a work of indomitable beauty, but the orchestra with its "Scherzo" under the direction of Nathaniel Pinsky seemed to "workbook" certain clashing factors that makes this work interestingly beautiful when played with a greater degree of competency and focal warmth. Copies of the Day opened the show, proving fruitful and having no repeats. The Capitol News followed with the more interesting bits of film taken or secured by International as the Moore plied her way on the high seas torpedoing Allied craft and sinking them. They have and always will be lugubriously impressive to American audiences as long as shown. The Republic shows another chapter out of "Bill" Pity's experience as a plain clothes man entitled "Change and the Law." Herbert Rawlinson saw in the double S and in the center of melodramatic reality well enacted, but the love interest is amateurishly applied and might have been eliminated entirely. The career of the secret service man is sufficient in its continuity without tacking on sentimental rubbish when it is misapplied, as it is in this instance.

Alia Nazimova (Mrs. Charles Bryant) and her husband play the two important roles in the Metro feature called "The Heart of a Child." Doubtless curiosity over the Vornatillo Nazimova in a new offering goes a long way in attracting patronage. *See.*

STRAID.

Except for a portion of the music the Straid program this week was a fairly conventional offering. The tone decoration called a "Rocomania" by George Breese, was well rendered by the Straid orchestra, while the Russian Cathedral Quartet rendered their last week's hit, "Naughty Marietta" was used as an interlude. The topical review and the vocal were good, but the comedies were less impressive. The "Woman Giver" was the feature, and is reviewed elsewhere. *Lead.*

THE RIVOLL.

As good a program as a picture fan could ask is at the Rivoli this week. Maurice Tourneur's "Treasure Island" (reviewed elsewhere) keeps the half on end, and in the new picture was another feat in which a daring mistress robs a boy and round the coping at the top of a 13-story building. Once his machine shot right over the edge and a man in the audience caught his breath long enough to be heard on 42d street. The Milt and Jeff included in this part of the picture was also exceptionally good and kept the crowd laughing. A Charlie Chaplin routine called "Work" got less than the usual number of laughs, but was better than most of the later comedies of other funny men. The music was a delight.

It began with Weber's "Der Freischütz" and ended with Bach's Toccata Fuga in G Minor. In between was a talented show of an old tavern and used to illustrate the feature with Emanuel List singing "To Me" and "The most effectively beautiful tableau of the scene, however, was the second one. Chiaroscuro at its best, it showed a girl against light to great advantage, and from the depths of the setting Betty Anderson in a soft soprano sang "Flow gently Sweet Afton," to hearty approval. *See.*

RIALTO.

As was to be expected, the delightful weather of Sunday afternoon knocked business into a cocked hat as far as the attendance was concerned at the mainline performances. The show was an entertaining one, with a picture of a picture, especially well containing excerpts from the Pathé, International, Fox and Selznick pictures. The comedy, a Mack Sennett, with Charlie Murray, was entitled "Gee Whizz" and "Gee Whizz" was the film audience. The feature was the

Paramount-Artistic release, "The Cost," featuring "Violent" Fleming. Not particularly strong but fairly interesting through the strength of the story rather than the film exposition of the same. The musical end carried "Les Prolétaires" as the overture, the art from "Martha," sung by Martin Brest, and "A. A. Fure" from "Travels," vocalized by Grace Hoffman. *Fred.*

THE TATTERS.

It is hard to reconcile "The Tatters" with features in the sense of that word, and it is equally difficult to affiliate it with any worthy predecessor; but it is pitious that good artists should be wasted on this melodramatic pliff. To ask any community to absorb a situation based on a woman's dream in which she visualizes social ostracism, the subsequent murder of her doctor, a son's engagement broken off because her name had been slandered, all because of a separation due to a husband's drunkenness, is too weak in substance to waste good show leather on the part of men who try to sell it for Fox. The action further discloses in its multiplicity of scenes a little wherein the ex-husband, discussing the value of his ex-wife, with a club member in response to a question as to how she is getting along, answers in effect: "Too darn good. Some one's putting up for her."

This idea that pictures are made so that it will not go over the head of any one is played out. The industry has long been experimenting, and the more education the commercial value and real pictures the better for the producer and all concerned. Broadway last week demonstrated the possibilities of a literary masterpiece, plus tragic ending, plus a more than usual observance of text and situations, and "packed 'em in." The same is applicable in all features so long

as they are something more intrinsic than the material of "The Tatters." The production is made from the script by Henry Clifford Colwell, the scenario by Donald Cliff, and the direction by Harry M. Mitchell, with Madeline Tatters in the lead. Its titling is nothing more than an amateurish editorialism displaying the usual penchant of writers for preceding such substance as "Tale of the White Slave" with the title "The Queen of the White Slave." at 10-20-20. *See.*

NEW INCORPORATIONS.

Blackway Gravity Railway Corp., Manhattan, amusement device, \$100,000; S. J. Lauterbach, F. A. Bain, A. M. Turpin, 252 W. 11th St.
 Gleason & Block, Manhattan, amusement resort, \$100,000; J. Gleason, F. Frank, 443 W. 54th St.
 220-240 W. 42nd St. Corp., Manhattan, theatricals and pictures; 2,000 shares common stock, no par value; active capital, \$10,000; S. H. Harris, L. Berlin, D. F. O'Brien, 182 Broadway.
 Lark Improvement & Investing Corp., Brooklyn, amusement park, \$50,000; H. and L. H. Lark, M. Greenberg, 182 Prospect place, Brooklyn.
 Metro Amusement Co., Manhattan, \$1,000; G. & J. Metz, A. W. Hutchinson, 385 W. 110th St.
 Arthur Kober's Production Co., Manhattan, theatricals, 1,000 shares common stock, no par value; active capital \$1,000; M. Klein, A. Werner, H. Diamond, 1165 Longfellow Ave.
 Film Service Bureau, Manhattan, 14,000; J. K. Schlessinger, 129 W. 45th St.
 Associated First National Pictures of New York, pictures, \$576,000; T. L. Croft, M. A. Bruce, S. K. Dill, Wilmington.

Paramount MACK SENNETT Comedy "Let 'er Go"

A PARAMOUNT-MACK SENNETT Comedy is the signal for a grand rush at your box office. Every one knows that it's the rarest treat in the comedy field.

THE funniest comedians, the prettiest girls, the wildest plots, the most amazing situations—all go to make up the comedy that is a feature.

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*The Combination to the Richest Vault
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Magnetic **BERT LYTELL**

In the most sensational melodrama of a decade

ALIAS JIMMY VALENTINE

Written by **PAUL ARMSTRONG**

Scenario by **FINIS FOX**

Maxwell Karger **METRO** *Director General*

SELZNICK STARS FOR CANADIAN SYNDICATE

**PICTURES NEXT AT
CASTLES-BY-THE-SEA**

**Replaces Famous Restaurant
at Long Beach.**

Pictures will be the entertainment at Castles-by-the-Sea, Long Beach, this coming summer. Last year, and for many seasons before, the Castles place was a restaurant, famed along the seashore for its big crowds Saturday and Sunday, and its bigger prices. For the past three summers Joe Panl operated Castles and last summer wound up to a net loss of \$40,000.

The adjoining tennis courts have been purchased by Lee Smathers who intends to erect an apartment house on the site. Over 600 houses have been built at Long Beach since last summer.

With Castles passing as an eating place, the only restaurant remaining at Long Beach other than those in the hotels there are the Trouville, which has been taken over under a purchase option by a syndicate promoted by Harry Clucas. The Trouville will reopen about Decoration Day as an incorporated club with resident and non-resident membership.

ABRAMS NEXT HEAD OF UNITED ARTISTS

**Expected to Be Elected as
Successor to Oscar Price.**

Hiram Abrams is to be the next president of the United Artists Corporation. This is the consensus of opinion of several of the directors of the corporation who believe that the now general sales manager of the corporation will be elected to the post vacated by Oscar Price at the next meeting of the directors which takes place in May.

Abrams has been on the Coast in negotiation with the Big Six and is now on his way to New York, being due either today or tomorrow.

\$30,000 JUDGMENT VACATED

Justice McAvoy handed down a decision this week vacating the attachment of Hugh Weir against the Alexander McClure Service, Inc., to satisfy a \$30,000 judgment entered by default. Mr. Weir is alleged to have performed certain services in negotiating picture contracts and newspaper syndication agreements, scenario writing and directing, and placed the sum in question as the value of his services. No defense was offered.

The court's opinion states: "The affidavit of the existence of a cause of action and the facts supporting it make no mention of much of the services as having been performed for or on behalf of defendant or at its request. No liability to pay is either expressly or inferentially indicated."

LESSER LEAVING.
Los Angeles, April 14.
Sol Lesser has left for the first
national convention in Chicago ac-
companied by Dave Bershon, local
exchange manager.

Lasky Back.
Jesse Lasky has returned from the coast. He will remain in New York for about two months. During the summer Mr. Lasky may take a trip to England to look over the studio properties there of the Famous.

Jump Mt. Vernon Prices.
The Westchester and the Lyric theatres, both pictures, at Mount Vernon, N. Y., jumped their prices to 25 cents, including war tax, last week.

Low Cody's Plans.
Los Angeles, April 14.—
As soon as he finishes the "Mis-
chief Man" Low Cody will leave for
New York to make personal ap-
pearances for four weeks. This
should be early in May.

CAPITOL 5 MAY 5:30
BERT LYTELL
in "Alias Jimmy Valentine"
Comedy, Romance, Tropical Pictures
at CAPITOL THEATRE BOSTON 4:30

NORMAN JEFFRIES
Real Estate Trust Bldg., Philadelphia, Pa.

The husband of a prominent picture actress is this week on trial for the alleged embezzlement of funds belonging to a Times Square garage for which he had been acting as bookkeeper. The picture star is understood to have passed her husband up as a bad investment, sentimentally and financially.

Up to the early part of the current week, R. A. Rowland, president of Metro, had not yet received any communication from the Theatre Owners Chamber of Commerce, which met on Tuesday of last week and passed a resolution requesting Rowland to remove the name of Marcus Loew from Metro's forthcoming productions.

KOLTSHEVICH BACK DRAFT CAUSES KEITH'S TO CANCEL FEATURE

Dangerous Hours' Taken Off the 81st Street Theatre's Program—Was Produced by Paramount—Uncertain Method of Dealing With Political and Labor Questions the Cause.

Monday at Keith's 81st Street Theatre, Broadway and 81st street, the Keith booking office ordered out "Dangerous Hours," a labor picture, produced by Paramount-Artcraft and released a couple of months ago. It is the first instance of an action voiced against the film.

At the Keith office when inquiry was made as to the reason for the

primary action, it was stated the

objection outlined in the film

was on the surface against the

element was scouted in a man-

ner that gave a back draught with

the feature left to be voided either

way, as a pacifier or antagonist.

Features of this nature being against

the Keith policy, its exhibition was

stopped, it was said.

In the Feb. 10, last issue of V-

ART, the following review of

"Dangerous Hours" appeared:

"This feature again depicts the picture

of picture directors of the world

of terrorism as it affected the indus-

trial element in certain sections of the

United States, and brings before the

audience the moral that there are insid-

ious enemies constantly transported to America

for the seed of destruction and the

seed of hysteria by the blind not leading

to blind, but in advance of the vultures."

The picture is a Paramount-Artcraft re-

lease and is directed by Fred Niblo.

The exhibitor thought this feature must

be removed to handle a propaganda pic-

ture. To curb Bolshevism as it has been

in this instance by a writer for the

United States, and, secondarily, to

bring the picture to the attention of the

audience, who has been misled by the

propaganda of C. Gardner Sullivan, is its

main object.

In story brings into action John King,

an American, who has been initiated by

the foreign element sufficiently to become

an agent of a gang of so-called

revolutionaries, who use him as a tool to

do their own purposes. The incidents

that carry him to leadership finally dissolve

his ties with the revolutionaries and

bring him back to the side of the

law. He is disillusioned to the

point of turning on these comrades and

and the day from further pillage by

bringing the bomb in the direction of the

house that shatters everything in their path

of destruction.

The film is grossly exaggerated in ap-

pears, could not in many instances be held

as actual incidents for complete and

anywhere. It often sounds unconvincing.

From its present length it might be cut to

its real value to attain its object.

Its action in the last reels show-

ing mass movement is an achievement in

any way and will do much to get the

message. But the lateness of the theme and

its release at this day may not find it a

winning market.

Step.

LOW INSTALLS NEW SCREENS

One of the new Gillograph

screens has been installed by

Marcus Low on the New York

road as a test. It does away with

the distortion of the figures when

the screen is viewed from an angle.

The experiment was such a success

that it is planned to make a change

in all of the Low houses.

The screen is the invention of Dr.

Louis Pesch, a French scientist and

professor of physiology at the Uni-

versity of Montpellier, France. It is

an expensive hyperbolic screen, the

picture projected on it appearing

with the same natural aspect as

when viewed direct at the screen.

Victory has been established in New

York.

GAIL KANE SUES FOR \$2,500

Gail Kane has started a suit

against Lester Park for \$2,500 which

she alleges is due her for services

in connection with the production

of "A Good Woman," made by the

A. W. Pictures Corporation, of

which Park is one of the officers

and general manager.

There was \$3,000 due Miss Kane

on February 19, and she claims that

the company paid her \$1,000 and Park

agreed to pay her an additional

\$200 on March 24, upon payment

of which she was to assign her

interest in the picture to Park.

WILD ANIMAL REELS SOLD

Marlin Johnson, who lately left

Australia for North Borneo, has

10 reels of wild animal pictures

Robertson-Cole.

Johnson's visit to Borneo is to

secure further films of a similar

kind.

GEORGE WALSH IS LEAVING WM. FOX

Better Offer—Charges Bad Treatment.

George Walsh, the Fox athletic lead, denied this week the rumors that he has signed a new contract with William Fox. Mr. Walsh said: "My four-year contract with the Fox people expires in August, and when it is terminated I will accept the best picture proposition that offers. I started with Fox and give the Fox office credit for giving me an opportunity to acquire leads. For some time past my treatment has been such that I have decided to make a change. The scenarios and publicity that I have been receiving are one of the chief reasons for my decision. The other reason is the more lucrative offers that I have received since the trade became acquainted with my determination to leave the Fox interests."

R. A. Walsh, the director and brother of George, left the Fox people some time ago. He is at present with Mayflower and has completed his first feature for them, "The Deep Purple," to be released shortly.

Fox has been aware for the last two years that Walsh would not renew his contract, but the latter insists that Fox, despite this, has given him the trade the impression that he would come back to the firm. Not later than two months ago Fox started negotiations with Hal Chase, the former first baseman of the New York Giants, with a view to having him play in picture careers and step into Walsh's shoes when the latter was through.

It is rather generally believed that Walsh will be at the head of his own producing organization, which may be a unit of the Mayflower string, or if not he will have a large staff of writers, directors, and distributing organizations, with his productions financed, with the star working under a percentage and salary arrangement.

BAKER SIGNS IRVIN COBB
Tarrytown, N. Y., Feb. 10.—Irvin Cobb, the latter is to furnish the stories for the series of two-reel comedies of the series in which Bert Williams is to appear.

The contract was closed last week and the stories will follow along the lines of Cobb's "Old Reliable" tales which have appeared from time to time in the "Saturday Evening Post."

LOEW PRICE BOOMS, PRICE HIGH AS 35¢

Enjoys Profitable Quarter—F. P. L. 85 Common, 90 P.

Considerable trading took place in the stock of Loew's, Inc., the past week, following the announcement of a dividend and the issuance of an official statement showing the concern had enjoyed the most profitable quarter of its career.

Among the middle of the week the price ran as high as 35¢ and held pretty tight around 31¢. Heavy sales were reported and the stock has been one of the most active in the Exchange for the past two weeks.

Famous Players-Lasky is also up, holding around 85 for the common and 90 for the preferred. As the preferred is an 8 per cent. guaranteed stock, and things are apparently progressing smoothly for the concern, there does not seem to be any valid reason why it should fall below that figure for many months.

Goldwyn is holding at 25, running as high as 26, with a couple of thousand shares dealt in at that figure early in the week.

United Picture Producers enjoyed a sensational drop from about 13 to 4 and 1/2, due to the announcement that Triangle had taken back the exchanges it had disposed of to United Pictures. This caused a bit of trading in Triangle at 4 1/2, probably on some speculator's theory that there should be a little activity in that stock coincident with the taking over of its former exchanges.

The old World Film common stock, not turned in for preferred with the payment of 40 cents per share additional, is still 1-8, the first preferred is 3/4, while the second preferred sold on Tuesday at 1, Graeburn Circuit (vaudeville) remained at 31-32.

Orrin Johnson in Contract Suit.
Orrin Johnson is plaintiff in a \$5,100 breach of contract suit against the Goldwyn Pictures Corporation charging he was engaged for the leading role in "Rut Hughes' 'Scratchy Back' for a period of six weeks at \$500 a week. He complains the agreement was suddenly cancelled.

Mrs. Drew Back from West Coast.
Mrs. Sidney Drew has returned from the west coast. She will return to Chicago this week to take two pictures, as her star, John Cumberland, is playing there in "The Girl in the Limousine."

Ray Purchases Four Riley Poems.
Charles Ray has just completed the purchase in Los Angeles of four of James Whitcomb Riley's best poems. They are "The Old Swinging Bridge," "The Girl I Loved," "Home Again," "Out to Old Aunt Mary's."

McCarthy to Go to Europe.
Paris, April 14.
J. J. McCarthy, the American picture star, is coming to Europe, sailing on the "Batle."

McCarthy is general manager for "The Birth of a Nation."

WOLPER QUILTS AS MAYFLOWER HEAD TO PRODUCE HIMSELF

Action Rumored Before Hand—Benjamin Prager Succeeds Him—Former President Got "Miracle Man" for His Firm and Has Beaten Every Picture Speed Record.

Isaac Wolper announced Wednesday that he had resigned as president of the Mayflower Photoplay Corp. The announcement did not come as a surprise, as it was rumored Wolper was out. He stated his reason for resigning is to start his own productions. He will be succeeded by Benjamin Prager, treasurer of the corporation. John W. McKay, distribution manager, has been made general manager.

Until Wednesday it was believed Wolper might bring sufficient capital to buy the 51 per cent. interest in the company held by his associates. The statement of his resignation was taken as an indication he was unable to. He says he is retiring because of a disagreement regarding policy, but will retain his stock in the corporation, although he will no longer take part in the direction of the company's affairs.

It was the work of Mr. Wolper that resulted in the organization of the Mayflower Photoplay Corporation in 1918, and through him the arrangement was made with George Loew, Inc., which was responsible for producing "The Miracle Man," one of the most sensational motion pictures ever made. As head of Mayflower, Mr. Wolper is credited with having accomplished more big things in a shorter time than anyone in the picture business.

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BIG PICTURE DEAL IS SAID TO BE ON AGAIN

First Nat'l and "Big Six" New Contract Toned Down

It is authoritatively reported that negotiations between the Big Six and Hiram Abrams are definitely on again and that there is every possibility that the Big Six and the Big Four will link up as one.

The deal between the First National Exhibitors' Circuit and the Associated Directors is also on again, according to latest advice. There have been certain modifications made in the contract that the directing producers asked of the First National, and it is understood that on the new basis there was every possibility that a deal will be closed.

J. D. Williams is reported as having left Los Angeles yesterday, carrying with him the new demands of the directors, and they are to be laid before the directors of the distributing organization, with every possibility of being accepted.

The initial contract that was drawn up in New York for the directors, it is now understood, was only to be used as a basis of negotiations. The First National executives, however, must have believed that the directors were going to stand steadfast in their demands for advance financing and therefore got cold feet on the proposition. The chances are the directors' attorneys in drawing up the contract, asked about twice as much as they needed and expected to receive, but the distributors did not take the matter in that light.

It is now understood that the First National stands ready to finance the directors to the extent of about \$200,000 each, and the money is to be secured through mid-west connections that the circuit has.

One of the clever tricks of the selling campaign for the Big Six was manipulated from New York. It was handled via telegraph, and it seems to have had the desired effect as far as First National was concerned. As soon as the negotiations between the Associated Directors and the First National were called off a wire was shot out to exhibitors at large, signed with George Loew Tucker's name. It is reported to have asked the exhibitors if they would make advance deposits on a circuit, as soon as the negotiations between the Associated Directors and the First National were called off a wire was shot out to exhibitors at large, signed with George Loew Tucker's name. It is reported to have asked the exhibitors if they would make advance deposits on a circuit, as soon as the negotiations between the Associated Directors and the First National were called off a wire was shot out to exhibitors at large, signed with George Loew Tucker's name. 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ARIETY

JOHN GIURAN AND LA PETITE MARGUERITE

LET THE CRITICS SPEAK!

We can afford to be silent. They have said enough about us

(VARIETY.)
PALACE, CHICAGO.

Chicago, Dec. 18.
John Giuran and "La Petite Marguerite" politely offered a routine of dances which without absurd singing introductions, minus elaborate drops, was nothing less than sensational. When the couple came out for the first number (one of the most graceful dances ever executed in vaudeville), it looked as if the girl was the act, and as if Mr. Giuran and Billy Grimbs, who played the piano, were there simply as "necessary evils." Instantly Mr. Giuran, not only contributed to the success of the act, but made a fifty-fifty break out of it.

For steps that are not only eccentric, but exceedingly difficult and spectacularly graceful, there are not three men dancing in vaudeville today who can be compared to Giuran. And as for La Petite—a Faun is a sieve and a blonde of her. Her name shouldn't be Marguerite. She is Grace herself. Physically, this vital child reminds of Mary Miles Minter. Her burnished hair tosses about in the utter abandon of her dancing, which is as wild and free as the wind. She has such poses, and no pose.

Her legs are poems in flesh. She dances just as naturally and easily as she breathes. In spite of all the handicaps, the act was rewarded with an enthusiastic burst of applause and several curtain calls.

Swing.

(New Orleans States.)

There may be other dancers as good, as nimble, as graceful and capable of as many difficult, flashy gyrations and steps as is John Giuran, but, if so, none of them have ever come this way. Certainly none have ever aroused an audience to such enthusiastic applause as he did Monday. His team-mate, "La Petite Marguerite," also is an exceptionally pleasing dancer, shapely, fresh as a bud, and generally good to look upon.

(Chicago Evening American.)

Marguerite and John Giuran, dancers, are perhaps two of the most graceful to adorn any vaudeville bill.

(New York Star.)

**WORK OF Mlle. MARGUERITE
DESERVES COMMENDATION**

This girl is one of the most accomplished toe dancers in the business and ranks with Genee, Bessie Clayton and Mlle. Dazie.

(VARIETY.)
ORPHEUM, NEW ORLEANS.

New Orleans, March 31.
Giuran and Marguerite, easily the best dancers seen here this season, gathered the hit of the performance. So many bunk dancers have been around lately the Monday nighters were evasive the first few minutes, but went to the duo with both hands after being offered to their ability.

Samuels.

(VARIETY.)
STATE-LAKE, CHICAGO.

Chicago, Jan. 7.
The exquisite Petite Marguerite and her nimble partner, Mr. Giuran, danced perfectly in a restful cyclorama which one forgives when they dance. It is not necessary to go into superlatives to describe this team. It is sufficient to say of them that they are artists, the girl in free, beautiful grace, and the man in swift pedal gymnastics. The act is 100 per cent. super-vaudeville.

Swing.

(VARIETY.)
MAJESTIC, CHICAGO.

Chicago, Dec. 18.
John Giuran and La Petite Marguerite slapped over a surprise success in early spot. The girl does toe and Ay dancing with fiery grace and is most trained dancers, has the figure limbs of a scho. g-i-l, not gnarled knotted. She charmed while her partner did difficult acrobatic stunts, at times lying backward in the air till his toes touched his head, hit hard on sensational stuff. Here is a big time pair on the way to stardom.

FORT WORTH.

Athletic, acrobatic and graceful dancers have appeared before at the Majestic Theatre, but the consensus of opinion among the Sunday night theatregoers was that La Petite Marguerite and Giuran are the premiers of them. Marguerite glided across the stage on a veritable fairy. She pirouetted on a pedestal and was as light as a feather many difficult steps. Her partner, Giuran, also proved himself a master of the acrobatic eccentricities. He introduced many new and difficult steps. The interpretation of an Apache dance was exceptionally novel and in all their one of the best that has been seen. Marguerite has a very winning personality and is almost childlike in her charming. She is a big time pair on the way to stardom.

(Billboard.)

Giuran and Marguerite, with V.H. Shea at the piano, have a delightful act. It is artistic, delicate, refined and beautiful to the eye. La Petite Marguerite dream of dainty loveliness and a dainty nymph whose grace is the very poet motion. Giuran, the male member of the team, is a master of the terpsichorean art. It would be hard to imagine a beautiful dancing act. Twelve minutes of joyland; eight bows.

(New Orleans Times-Picayune.)

John Giuran is the best male dancer ever seen here on the Orpheum. He executes a number of vigorous, g-f-l and difficult steps and, having executed them, he looks like a child. He is one of his attractive personalities. Just as artistic, just as ple and just as novel is the work of his partner, Marguerite, a dainty and most some little body, whose dance evolutions are the symphony of motion. The of this pair has the distinction of causing the audience to burst into applause before the numbers are finished.



LA PETITE MARGUERITE.



JOHN GIURAN.

(Montreal Star.)
**PRINCESS THEATRE
VAUDEVILLE BILL IS
AN ATTRACTIVE ONE**

La Petite Marguerite and John Giuran have visited us before, but they will always be welcome. Marguerite is one of the most graceful, most fascinating of dancers, with a personality as sunny and as charming as that of Marilyn Miller, and a skill that reveals itself in a variety of dances. She visualizes the poetry of motion in no ordinary sense, and she is an artist from the crown of her head to the tips of her tiny toes. Mr. Giuran, too, is a dancer of unusual merit.

(Milwaukee Sentinel.)
PALACE—VAUDEVILLE.

Maybe it's father Santa Claus that has taken good care to fill the vaudeville Christmas stockings so well. The Great Palace is harboring a program of unusual strength. John Giuran and La Petite Marguerite have a song and dance revue that is only rivaled by the dance act put out by Bessie Clayton and the Canines.

(Washington Times.)

The notable dancing of the act, and indeed of the entire bill, was done by John Giuran and Mlle. Marguerite. Mr. Giuran possesses unusual skill and agility, and Marguerite, evidently his pupil, is a living exemplification of the poetry of motion.

**COME AND SEE US FOR YOURSELVES—WE ARE AT THE NEW YORK
PALACE NEXT WEEK (APRIL 19)**

Colonial, Alhambra, Bushwick and Eighty-first Street to Follow

Direction MAX HART and CHARLES BIERBAUER

Thanks to E. F. ALBEE, EDDIE DARLING, GEORGE GOTTLIEB and L. R. SAMUELS for our New York bookings.

APRIL

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 22, 1905, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Vol. LVIII, No. 9

NEW YORK CITY, APRIL 23, 1920

48 PAGES

BROADWAY PUTS REAL PUNCH IN OVERALL CAMPAIGN; CARPENTIER GETS \$1,000 EACH CIRCUS PERFORMANCE

CHEESE CLUB KID CATCHES ON PRESS AGENTS' SUCCESS

Didn't Dream They Would Land on First Page of Times—Now Every One Is Willing to Parade—Prices Tumbling.

This week has been a regular old home week for the press agents around New York. Almost every one managed to slip in and get a chunk of some sort or other out of the "Overall" movement which was started in New York by the Cheese Club, more or less as a joke.

The "joke," however, took on a serious aspect, the movement became popular and the Cheese Club had to step along and make good on its first plant. They have made good with a vengeance and incidentally have given the press agents a chance to cut in on a running story that has been on the front page of the dailies both morning and evening all week long with the United, A. P. and other services carrying the stuff for consumption outside of New York.

The overall campaign against the high cost of clothing has cropped up here and there about the country in news stories for several weeks past. Late last week, however, one of the pictorial dailies in New York carried a picture of a couple of girls in a Southern town wearing the denim costumes. This picture was seen by one of the members of the club and suggested, as a joke, Frank Pope and the Cheese Club take up the movement in New York. Walter Kingsley, who was present, said that it was a good idea. The day following there was further talk on the matter with the result that Kingsley volunteered to take care of the publicity for the club.

He sent out a story Friday for the Saturday morning papers. Some buried it. The "World" passed it up entirely, but the "Times" took up the idea seriously and played it up on the front page. After that there was nothing to do for the Cheese Club but to slip on the regalia and parade with it.

Saturday a mass meeting was arranged by the club and Sunday the papers all fell for the yarn. By the time Monday arrived the town was talking overall and the morning and evening papers were playing it up on the front page, making a feature story of it.

Then with the first edge off the story the hard work of dig up feature stuff to keep it running began. A parade, scheduled for tomorrow morning at 11, was decided on and as soon as it was announced there came a flood of requests for places in line.

The Parade Committee of Walter Kingsley, Aaron Richkofsky, Joseph Feller and Charles Leonard Fletcher started after the necessary per-

(Continued on page 9.)

SHOW PRINT PAPER SCARCITY MAY CLOSE LITHOGRAPHING PRINT PLANTS IN NEW YORK

The lithographic printers who have been specializing in show print posters are on the verge of closing down their plants because of the scarcity of paper. The poster printers, however, believe that they will be able to run along for some little time as the stock required for type and block work is still obtainable.

The J. H. Tooker Print, which also controls the Acme Lithograph and the Fine Arts Lithograph companies, is considering the closing down of both of the latter plants because of the paper shortage. Mr. Tooker has been trying to get paper for lithographing purposes for two weeks with but fair success. The stock can only be purchased as "spot paper" at present, and the price is ranging along about 15 cents a pound, with cash in advance to the mills. Heretofore paper sold at 90 days and with an additional 30 to 60 days being granted easily.

The other lithographing firms that are affected through the shortage are the Miler, T. J. Hayes, Peter Carey, Empire City Job Print, National Printing, Hegeman, Richey Lithographing, Butts Lithographing, Eldridge Printing and a number of other companies outside of New York.

Of the amusement enterprises the picture industry will be hit the hardest in the event that the printers are unable to turn out lithographs. The legitimate shows in a great measure rely on type and block work for their advertising paper with an occasional lithographic stand. The picture people stick entirely to stone work and pictorial paper for their productions.

Another phase of the matter is that the lithographic printers have been informed by their pressmen that the union will demand an advance of \$15 weekly. This fact, coupled with the paper shortage, may bring about the passing of all

pictorial paper for advertising purposes as far as show business is concerned.

At present the stone artists of the National, Erie, Donaldson and Strohbridge lithographing companies are on strike for a 44-hour week. At the Morgan Litho. there are but 30 per cent. of the stone artists at work, and the lithographing work at all of these plants is practically tied up at present.

Both the Morgan and the Strohbridge companies are very short of paper and have been appealing to the other lithographic firms to help them out in the emergency.

One of the block printers stated this week that it was possible that there would be nothing but type paper turned out, next year. The paper situation, making it impossible for lithographs while the shortage of bass wood exists, would stop the block printing. There is but one firm handling bass wood for block printing purposes, and as the price has jumped so terrifically they are going to quit the business.

FRENCH FIGHTER'S PRICE MAKES NEW RECORD

As Star of Sells Floto Circus Will Also Have Private Cars for Himself and Motor Car—May Not Play Every Performance.

Georges Carpentier was signed for the Sells-Floto circus by Jack Curley, the French boxing idol starting in with the big top outfit May 10 at Washington. The contract calls for over \$12,000 weekly. This figure is the biggest ever paid a single attraction in the circus field.

The Sells-Floto outfit has specialized on big name features from the athletic world. It had Jack Dempsey last season after he won the world's heavyweight championship and paid him \$5,000 weekly. Prior to that Jess Willard was the Sells-Floto attraction, until he secured his own circus. Jess worked on a percentage basis.

Curley has booked the clever Frenchman for a number of touring dates which he is attempting to cancel, since the circus wants Carpentier for the entire season. Curley's original plan was to "feature" Carpentier along with the best in the wrestling game.

Messrs. Tannen and Floto had planned to keep the show within the 40-car limit this season, but with the Carpentier addition it will run nearer to 60 cars. The French champ will have a private car, which alone costs \$65 per day, and there will be a special car for his automobile, which he will use to enter the circus (Carpentier was chauffeur for Marshal Foch for a time during the war).

Details of the contract were worked out this week by Mr. Tannen, Carpentier's manager, and Deschamps, the latter manager of the Frenchman. It was agreed that Carpentier is to receive \$2,000 for any Sunday performance. His assistance that he must get \$1,000 for each performance, or \$2,000 for days when a matinee is played, led the circus people to regard him as a "second Caruso." Figuring the cost of buying off dates already contracted for and Curley's end of the agreement, the Frenchman will cost the Sells-Floto over \$12,000, an unprecedented expenditure for a feature.

Because of the extraordinary attraction, the Sells-Floto scale of prices will be tilted to \$1 and \$2, the latter figure going for reserved seats. The former scale for this outfit was 50 and 75 cents.

Ed Arlington, special representative of the Sells-Floto show, arranged the Carpentier contract. H. H. Tannen, the Denver newspaper magnate, who owns the outfit with Otto Floto, is in New York this week to sign the floto star.

TANGUAY AND ALLS BOOKING TOGETHER

Two Turns on Same Bills at Brighton May 31.

May 31 at the Brighton Beach (Brighton) Theatre Eva Tanguay and Roseoe Alls will appear upon the current program, under a pre-understanding. In the running of the show Miss Tanguay will first appear and later when the Alls company is doing its turn, Miss Tanguay will go into that act for some stage business that is to be arranged.

When at the Brighton the Alls jazz band will be increased to 11 pieces with some of the musicians in the pit. Next week at the Colonial Miss Tanguay will employ five jazzers to augment the house orchestra. The Tanguay musicians are the same who played for Ted Lewis at the Palais Royal and in the "Greenwich Village Follies."

The joint bookings for the Tanguay-Alls acts, now being placed through Charlie Morrison of the Ray Hodgdon office, will be coupled throughout the summer, and according to report the two principals will insist they be placed upon the same vaudeville programs when routed for next season.

The Hodgdon office, per Morrison, has been booking Alls since he started as a vaudeville turn. For several years Miss Tanguay has been booked by the Harry Weber

agency. Mr. Weber was the first agent Miss Tanguay ever commissioned to attend to her theatrical bookings and she remained with him until entering into the present arrangement, which shifts her booking representation to young Morrison, for the Hodgdon agency. Miss Tanguay's present vaudeville salary is \$2,000 weekly; Mr. Alls', \$1,200.

NEW ORLEANS TULANE CLOSES RECORD YEAR

Cleaned Up Over \$100,000; Reopens in September.

New Orleans, April 21. The Tulane closed the most prosperous season in its history Saturday. The theatre has cleaned up over \$100,000 net.

It will reopen early in September.

DANCING ALL OVER ROOF.

When the Shuberts reopen the roof atop the Century Theatre with a midnight entertainment there will be dancing on four sections of the floor. Tables will intervene.

It will be about a couple of weeks before the Century Roof show is ready.

IN POLITICAL RING.

Austin Tobey, back doorman at the Bushwick, Brooklyn, expects to land the Socialist nomination for Assemblyman.

His campaign is being conducted by Ben Bait, manager at the house, and Dave Burke, stage manager.

COLORED CIRCUIT OF 15 WEEKS ASSURED

Plimmer Will Book Six Acts and Feature Pictures.

A colored vaudeville circuit to embrace 15 weeks seems assured. It is being promoted by the Quality Amusement Co. and E. C. Brown is the president. The houses will be booked by Walter Plimmer on a six act and feature picture policy and will consist of the Lafayette, New York; Putnam, Brooklyn, and houses in Baltimore, Washington, Philadelphia, Norfolk, Richmond, Chicago and others.

The circuit is expected to eventually reach the west coast. The Plimmer agency is now booking the Lincoln at 135th street and Lenox avenue, the heart of the colored section of New York city, will have to relinquish this house when present plans materialize.

The houses will make no race distinction as far as the engaging of artists is concerned, but will lean naturally toward the colored artist padding out the bill with whites when necessary. The houses will start opening from April 26 on. The Putnam is undergoing extensive repair.

OPERA SEASON OF 8 WEEKS.

Cincinnati, April 21.

An opera season of eight weeks with stars of the closing Metropolitan and Chicago Opera Companies will be inaugurated here at the Zoological Gardens, with Ralph Lyford as general director and conductor. The date is set for June 21.

CABLES

WITH FOOD SCARCE GERMAN SHOWS DO GREAT BUSINESS

Bills in Berlin Bad but Uncertain Value of Mark Makes for Easy Spending—Theatres Prosper—ing All Over Continent, With Variety Houses Leading.

Berlin, April 5. Theatrical conditions in Germany are in a most unusual condition. While food is very scarce, in the occupied territory all the theatres are doing a tremendous business. The show centre of Germany at present is Cologne, where a music hall turn can play from four to six months.

The bills at the Apollo and Wintergarten, Berlin, are very bad, and cannot be compared favorably to anything offered there in pre-war days. Every theatre is packed to the doors, and people do not believe in holding money, as they have no confidence in the future value of the mark. This accounts to a considerable degree for the madness or frenzy with which everybody who has money throws it away on amusement of all sorts.

Belgium has practically returned to a normal condition and theatres are doing a good business, but one is unable to secure good salaries for artists. Information here concerning the rest of the Continent, theatrically, says that the same conditions about obtain throughout. In France, Belgium, Holland, Denmark, etc., reports are about the same, with variety in the lead of all stage amusements.

Belgium, according to accounts, is normal in its theatre, but American acts in Europe claim that France and Belgium will not pay the salaries they believe they are entitled to, judged by the amount paid them in other countries.

IN PARIS.

Paris, April 5. "Theatre" is the new title of Le Moniteur des Theatres, founded in 1838, which suspended publication during the war and is now to reappear under the direction of Lucien Pezzani, impresario.

It is stated Emma Calve will definitely retire from the operatic stage in the near future and open a school of singing in Paris.

Clement Baund (former manager of the Folies Bergere) and Georges Rion will organize the farewell performance to be given at the Opera Comique shortly in honor of Mme. Mariquita, who has now retired. She was a famous dancer, and later became ballet mistress at the opera, also mounting ballets at some of the Parisian vaudeville theatres.

George Sherry is in Paris for the revival of the French version of "The Celts" at the Gaité in the near future. Sherry is furnishing a troupe of English girls for the production. Lucette Laubelle is engaged by Bravard and Tarteux for a lead, at the Gaité.

John Tiller's troupe quitted the Casino de Paris last week, and J. W. Jackson will supply the English contingent at this music hall for the forthcoming revue, "La Plus Belle."

C. Hertz and Albert Brasseur are not agreeing on the five year contract signed between them, and it is a foregone conclusion the latter will quit the Ambigu. A local reporter considers Hertz is rather "agreeable for raptures."

An operetta by Goublier senior is to be mounted by Teat at the Cluny, with Jane Alvar.

"Monsieur de Pourceaugnac" (states La Rampe) is to be revived at the Comedie Francaise, Georges Barr acting as producer. Likewise Mlle. Marie Leconte will appear in "Alfred de Musset's" "Barberine" which has not been seen since 1852.

There is also a probability of Victor Hugo's "Burggrave" being taken on again at the House of Moliere, with M. de Max in the role of Job, formerly held by the late Mounet-Sully.

"Pelleas et Melisande" of the late

Claude Debussy is again listed for the Opera Comique shortly.

"Les Deux Eclores" of Alfred Capus is now included in the repertoire of the Comedie Francaise. The editor of "Le Figaro" has terminated a new play, "La Traversée," which will probably be produced at the Porte Saint-Martin by Hertz and Coquelin.

The new piece of Sacha Guitry will be created at the Theatre Edouard VII, by A. Franck, where Sacha and his wife, Yvonne Prinsep, will hold the leading roles.

Joseph Boyd is singing at the new Capitole Cafe, now under the management of the Volterra Brothers.

At the Comedie des Champs Elysees (the smaller stage in the same building as the Theatre des Champs Elysees) A. Dore, the present manager, is producing a three-act piece which hails from Iceland, "La Desirée," by Johann Sigurjonsson.

Numerous meetings are being held in Paris, organized by musical circles, to protest at the municipal tax on pianos, which has been voted and now awaiting approval of the State. The tax is 30 francs on ordinary, and 60 francs on grand pianos. A journal carries a cartoon of two children saving off the tail of a "grand" to save the family the extra tariff.

The mayor of Nimes has prohibited, as empowered by the law, a travelling company performing "Rene Fauschols" "Danseuse Eperdue" in the municipal theatre of that city. The comedy is still running at the Theatre des Mathurins, Paris, and little if any objection can be taken to its risky character. There are a dozen francs now running here which are ten times worse, and they are attracting.

Paris Theatres—"Homme en Habit" (Vestrite); "L'Amateur" (Gymnase); "Enfant de l'Amour" (Theatre du Paris); "Danseuse Eperdue" (Mathurins); "Fille du Far West" (Apollo); "La Grande Pastorale" (Cirque d'Etiver); "Mon Amour Cher" (Boulevard, ex-Novely); "Cordon Bleu" (Potiniere); "Jikki" (Edouard VII); "La Vie est Belle" (Ambigu); "As de Coeur" (Arts); "Mon Homme" (Renaissance); "Les Nouveaux Riches" (Sarah Bernhard); "Montmartre" (Porte St. Martin); "Vertigineux" (Gaité); "Les Potaches" (Scala); "Les Deux Cornettes" (Albert I); "La Femme de Mon Ami" (Michele); "Le Danseur de Madame" (Capucines); "La Captive" (Antoine); "Quo Vadis" (Champs Elysees); "Mademoiselle Mero" (Femina); "Phi-Phi" (Bouffes); "Mallikoro" (Chatelet); "Les Femmes de Mille" (Rejane); (Imperial); "Le Sorcier," etc. (Grand Guignol); "Oeuvre des Oeuvres" (Vieux Colombar); "Et moi, j'ai dit que c'était la fin de l'Europe" (Palais Royal); "Bis au Plang (Dejazet); "Flup" (Bo-Ta-Cian); "Roger Dantemes" and repertoire (Odéon); "Le Sauteriot" and repertoire (Opera Comique); repertoire at Opera and Comedie Francaise. Revues at Vaudeville, Casino de Paris, Folies Bergere, Casino de la Seine, Nord, Marcel, Piquet Chanté, Percheur Gaité Rochecourt, Abri. Classical operetta at Empire, Trianon.

No Decision on Butt-Miller Case. London, April 21. Judgment was reserved in the Butt-Miller case.

Deaths. Mlle. Antoinette Legat, who created numerous roles at the Theatre Antoine and other Paris playhouses, died last week.

Laurent Honoré Marquette, French sculptor, died in Paris, April 6, aged 70.

Third Edition "Bran Pie." London, April 21. The third edition of "Bran Pie" was produced last week and pronounced a success. Lec White was missed from the cast.

The Associated Offices. ERNEST EDELSTON, T. F. DAWE, PAUL MURRAY, JULIAN WYLIE, 515 LEE ST., LEICESTER SQ., LONDON.

Cable & Wire—Engaging, Watford, London. NEW YORK: HARRY J. FITZGERALD, 412 Broadway.

REPRESENTING THE WORLD'S GREATEST ARTISTS AND ATTRACTIONS.

TO LICENSE PARIS AGENTS.

Paris, April 21. A little prior to the war the Municipal Council of Paris invited the police authorities to take steps to regulate the theatrical agencies in the city.

The question is again being discussed after action is expected in the near future.

BELASCO SAILS FOR HOME ON MAY 5

Has Secured American Rights to "Call the Doctor."

London, April 21. David Belasco sails on the Barm, May 5, having secured the American rights to a comedy entitled "Call the Doctor," and a new drama by Edward Knobloch.

Frances Starr, Ina Claire and possibly David Warfield, all Belasco stars, are to appear here.

ALHAMBRA CLOSING.

Paris, April 21. The Alhambra will close at the end of May for a summer cleaning, and will probably reopen in August. The present program comprises "Widow," "The Girl in the Red Dress," "Two Tomboys," Spadara, Gerrard, Eldons, Victor Kelly, Jimmy Fletcher, the contortionist (this being his fifth visit to this popular house).

LUPINO FOLLOWS ROBEY.

London, April 21. Stanley Lupino succeeds George Robey at the Hippodrome.

BASIL GILL, MANAGER.

London, April 21. Basil Gill, legitimate actor, is going into management.

AMBIGU'S REVIVAL.

"La Vie est Belle" (by Noziere), and evidently short for the comedy was withdrawn from the Ambigu this week and replaced April 17 by a revival of "Monsieur Beverley," the wet, for whom G. Berr and L. Verneuil are responsible. Well played by Pierre Renoit, Roger Karl, Lehmann, C. Lorrain, Suzanne Munte and Maman Gratiot. The Ambigu Brasseur seems to have disappeared from the Ambigu, although he was supposed to have a two years' contract with Hertz & Coquelin.

MESSAGE BUSY.

A spectacular show on the lines of "Quo Vadis," opera version, is being prepared for the Theatre des Champs Elysees next season, for which the Messenger is writing the music.

"PYGMALION" CLOSING.

London, April 21. "Pygmalion" closed at the Aldwych April 17. "The Young Person in Pink" opened there April 19 for three weeks only, but will find another theatre then.

Matthews Representing Manners.

London, April 21. James W. Matthews is coming to London to look after Laurette Taylor and J. Harley Manners' interests at the Garrick.

PRICE RAISED FOR "WHOPPER"

London, April 21. The price of seats at the Shaftesbury were increased 25 per cent for "The Little Whopper" production.

EDELSTON LOSSES.

London, April 21. Ernest Edelston lost his case against Josephine Parle and was assessed for the costs of the action.

"MARY ROSE," BY BARRIE.

London, April 21. The title of the new play by J. M. Barrie is "Mary Rose."

Brighouse's Latest Closed.

London, April 21. "Other Times," Harold Brighouse's latest, closed at the Little April 17.

Third Edition "Bran Pie."

London, April 21. The third edition of "Bran Pie" was produced last week and pronounced a success. Lec White was missed from the cast.

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REPRESENTING THE WORLD'S GREATEST ARTISTS AND ATTRACTIONS.

LIST OF IMPORTANT LONDON PRODUCTIONS

"As You Like It" at Hammer-smith.

The productions this week include "As You Like It," at Hammer-smith; Galaworthy's "The Aikin Gate," at St. Martin's; Sir James M. Barrie's "Mary Rose" at the Haymarket; "The Show Room," at Holborn Empire; "The Little Whopper," at the Shaftesbury; "A Grain of Mustard Seed," at the Ambassadors.

STAND RENT INCREASED.

Paris, April 21.

The authorities of the department (or county) of the Seine (in which the city of Paris is situated) have revised the taxi fare, fair shows which pith on the public squares, etc.

In future the bric-a-brac dealers will pay 20 francs for a four-metre area instead of four francs in the past. Steam roundabouts, swings, swing-railroads and similar break-necks using mechanical force are to be charged 16 francs to 18 francs per metre. According to position, instead of three francs. The tariff for other booths and side shows is raised to four francs to five francs, according to category.

Instead of two francs and 1.50 francs; showmen without structures will pay three francs per metre against 1.50 francs hitherto.

The new schedule went into operation for the annual ginger-bread fair in Paris which opened at Easter. A ride on the best grade wooden horses now costs three francs on Sundays and evenings (1.50 francs at slack times during the day), the price having gone up 300 per cent, since the war.

An owner of a large "meat-ground" alleged his daily expense is 1,500 francs, without taking into account the new tariff for a pitch fixed for the Paris district by the prefect of the Seine.

ABOLISH SPECIAL RATES.

London, April 21.

On a fortnight's notice the railway companies are abolishing the special rate to all theatrical and vaudeville troupes.

SENSATIONAL DIVORCE.

London, April 21.

Madeline Seymour got a divorce this week after giving sensational testimony, telling of being flogged with a Sam Browne belt.

"MR. PIM" MOVING.

London, April 21.

"Mr. Pim Passes By" will move from the Garrick to the Playhouse April 25.

VISITING PARIS.

Paris, April 21.

Shereck, the London agent, is visiting Paris for a short stay.

Morris Gest is here, going to Constantinople immediately.

Charles Cochran is here negotiating for Sacha Guitry to play 28 performances at the Aldwych Theatre, London, commencing the middle of May.

Leonard Boyne's Death.

London, April 21.

Leonard Boyne died April 17, aged 67.

"L'Aiglon" Revival.

Paris, April 21.

"L'Aiglon" is being revived for a short season at the Theatre Sarah Bernhardt, April 22.

Opening at Alhambra.

Paris, April 21.

Hanlon Brothers, Madeleine Loy, Carlton and Sidney Black open at the Alhambra April 22.

FOOTIT DIVORCED.

Paris, April 21.

The down Footit, after having played many years at the Nouveau Cirque and elsewhere here, opened a bar in the Champs Elysees district.

His wife is now suing for divorce, awaiting the final settlement of the court decided Mme. Footit should retain the management of the bar on condition she pays the former down 40 francs a day until the decree is granted.

CONDENSED VERSION OF "JULIUS CAESAR"

Godfrey Tearle and Basil Gill Open at Coliseum.

London, April 21.

Godfrey Tearle and Basil Gill open at the Coliseum April 21 in a condensed version of "Julius Caesar" the former playing Brutus and the latter Cassius.

Owen Nares, another legitimate actor, is also in vaudeville, opening at Cardiff, Wales, April 19.

AMSTERDAM AGENT IS LIVE WELLY

Edward Bamberg at Front in Booking for Holland.

London, April 21.

An agent in Amsterdam (Holland), Edward Bamberg, is looked upon as one of the best agents on the Continent. He has been filling Amsterdam with the best acts from England, France and Belgium, besides other countries over there, and plays them in the first-class houses booked by him.

Bamberg is winning the good will of all the turns through his attention to them while in Holland.

NELSON KEYS SOON DUE.

London, April 21.

Nelson Keys opens in revue in New York during May.

DARD'S LONDON OPENING.

London, April 21.

Wilkie Bard, returned to the West End April 20 and was advertised to make a statement about his New York debut.

PALACE

THE LATEST NEWS

FRANK VAN HOVEN

ST. JUSTE & HIGGINS

LATEST NEWS

WILTON

HARRY BUSS

YELSON

APRIL 18

SPRITILLY

APRIL 18

GUERRET

LONE & SHAW

FRANK VAN HOVEN

When I was a kid I didn't have all the fun in the world; and oh how I hated Sunday. I had to go to six and seven o'clock mass with my grandma who could hardly walk. Then I had to go with my mother. Then I could miss a mass and then I had to go with my brother to see that he really went, and if I told him he didn't go in till the last minute and didn't stay for the sermon, he used to can me off the team. Then I had to go to Harry McBride's and get grandma Barry and take him and keep him awake and he had to sleep he had to be awakened before the sermon by his orders. I was everybody's slave and one would rent the pew in front of ours. I always thought grandma's breath was alright. I think they were jealous of him.

LEON

STILL IN VAUDEVILLE

Direction, M. S. BENTHAM

SHUBERT, FOX AND MORRIS COMBINING TO GIVE VAUDEVILLE

Lee Shubert Willing to Provide Vaudeville House in Every Big City—Have Many Acts Under Contract for Productions—William Fox Sore on Big Time for Recent Order.

A possible combination for big time vaudeville that is repeatedly spoken of nowadays is that of the Shuberts, with William Fox and William Morris. A man close to the Shuberts is responsible for the circulation of the report, but stating the Shuberts were listening with willing ears to the plan.

Morris is due to leave for London when the "Maurelains" call. Whether he will depart with an understanding with the Shuberts is problematical. Morris himself will say nothing about it, nor will the Shuberts or Fox, but it is beyond denial that Lee Shubert and Morris have had conferences on the subject, by themselves, if not with Fox included.

The hitch to date appears to be that Morris demands a tangible agreement with the Shuberts before he will embark on the venture. It is said Morris and Shubert have been unable to be with each other alone long enough to reach a definite understanding.

The matter of money or financial backing has not entered into any of the conferences, it is said. According to reports Morris could stand a finance circuit any day if he would do so without further understanding. "The Shuberts own or control 176 theatres outside New York City. They are quoted as having said they would provide a theatre for vaudeville in every big city from coast to coast. Fox has several houses in New York, some adaptable to big time, and others outside New York. Fox's grievance against the big time is reported as the recent order of the big time booking agencies that act under contracts to the big time for future playing could not, pending the fulfillment of their big time agreements, play small time in the many of their big time contracts called for. This particularly affected the Fox houses in Greater New York, and the refusal of big time to longer accept engagements at Fox's Audubon on upper Broadway peculiarly struck at that theatre."

The Shuberts have been talking vaudeville more strongly of late, since having an entanglement with the Keith office over the final Keith Sunday show at the Century, and when the Orpheum people, ally of the Keith's, refused permission for the Shuberts to place "The Passing Show" at the Palace, Chicago, a big time house that for several seasons has been playing a Shubert musical attraction in the summer time.

The same informant who first spoke of the vaudeville inclinations of the Shuberts, mentioned the brothers have had an itching for that style of amusement for some time and see an opening now through the reported combination relieving them of the detail work.

That none of the parties mentioned in the combination will talk about it is reason to many that the reports so far on the subject are not wild ones, but merely who professes to know anything about it will say what the chances of the combination's being finally formed will be.

The Shuberts have many vaudeville turns under contract at present for their musical productions. Morris has booked some acts for England and seems to have been out representing Albert de Corville, of London, over here, but whether he is to go abroad at this time is not clear. Engaged as a special attraction for the Keith office, he is to be seen at the Electric Park, Kansas City, for the summer.

In the park production they will be joined by Josie Rooney, who is sailing from the other side on the Lapland April 27. The act will then be known as the Rooney Sisters and Walter Clinton. Come years ago, before Josie's marriage, Julia and

Josie Rooney appeared as a sister act in vaudeville.

Internal jealousy in the Howard turn is reported to have caused Rooney and Clinton, to turn in their notices last week at Memphis.

START KEITH SHOWS MONDAY NEXT SEASON

Change Will Assist Artists Making Convenient Jumps.

The B. F. Keith middle western big time vaudeville theatre will start their weeks on Monday next season. Heretofore, and at present several of the western Keith houses opened the week's engagement Sunday.

In making the Monday opening universal along the Keith time commencing with the fall artists will have more convenient jumps.

LEE EDWARDS CASE CALLED.

Chicago, April 21. The case of Lila Lee (Gussie Appel), the picture star, against Mrs. C. B. Edwards, her guardian, in which "Cuddie" seeks to have Mrs. Edwards dismissed and her mother appointed to guide her, was called before Judge McCorty.

Mrs. Edwards appeared in person, denied all charges of mismanagement, and said that she had never made a cent off the child's contract and would willingly waive the matter if Miss Lee would tell her in person that she wished to change guardians. Mrs. Edwards intimated that she believed ulterior influences had been brought to bear on the girl.

Judge McCorty ordered that the young star be telegraphed to come and see the witnesses and continue the matter pending her reply.

"FNU" IN THE CANAL ZONE.

As a result of the "flu" epidemic at Cristobal, Canal Zone, Panama, everything is closed tight. The American Circuit has been postponing its public appearance due to this state of affairs. The entire show is idly idled in the town awaiting the lifting of the ban. The cabarets and amusement places have also closed their doors to the public by order of the local Health Department. The fatalistic attitude of the whites is slight, but the colored folk literally die by the wayside.

THEATRE PROVIDES HOTEL.

The Interstate Circuit Agency, in the Palace Theatre Building, this week announced that the Wichita Theatre, at Wichita Falls, Texas, had arranged to secure rooms for all visiting artists at the American Hotel, near the theatre.

Overflowing crowds had brought about some discomfort to the artists playing for the Interstate in that City. Manager Charles Kirkpatrick entered into the arrangement with the hotel that all artists at his house would be accommodated.

HAMMERSTEIN'S COMPLAINT.

Arthur Hammerstein advised the Keith office and M. S. Benham, who represents Ralph Herby, that the latter was using material from "Always You" in his new vaudeville turn.

The Hammerstein office complains against Herby's use of a number called "Woman". In the play it was a song, the artist now using it in his vaudeville act as a recitation.

CIRCUS WORK TOO HARD.

Chicago, April 21. The circus work performed by Dainty Marie in the Selis-Peto Circus has been deemed too much of an exertion by that energetic young woman. Engaged as a special attraction for the show, Miss Marie has given notice she intends returning to vaudeville and will leave the circus this Saturday.

CHARGE SAVOY DECREE ILLEGAL IN CHICAGO

Former Wife Files Petition for Reopening of Case.

Chicago, April 21. Anna McKenzie, former wife of Bert Savoy (Savoy and Brennan), has filed a petition through her attorney, Lester L. Bauer, to have the divorce decree granted Savoy set aside and to bring the case before the court for a rehearing.

The testimony in the petition states that she was forced to sign a paper waiving her appearance in court, giving her consent to the divorce; she further charges that the divorce was granted under false pretense, as Savoy's permanent address is New York and not Chicago, as he had sworn to in his affidavit, which makes the divorce illegal, also claiming that no means of support has been arranged for her, his income being \$500 a week salary with the Raymond Hitchcock company; real estate, personal property, Liberty bonds and other collateral.

A hearing has been set for April 23 in Judge McDonald's court. Charles E. Erbein is counsel for Savoy.

BLOSSOM SEELEY SUES MARQUARD FOR DIVORCE

Alleges Desertion by Ball-player Husband.

Dispatches from Chicago Tuesday bring the information that Blossom Seeley has filed suit for divorce in that city from Rube Marquard, her baseball player husband, alleging desertion. They were married in San Francisco, March 14, 1913, and, according to the papers, separated Feb. 5, 1915. The couple have one child, Richard W. Jr., 5 years old, now in the custody of the mother.

Mrs. Marquard was formerly the wife of Joe Kane, at that time a vaudeville man with some production experience and later a member of the Stan Stanley turn. She was divorced from Kane in 1911, and subsequently Rube sued Marquard for \$25,000, alleging alienation of his wife's affections.

Marquard is the left-handed pitcher who was purchased by the Giants in 1910 from the Indianapolis club of the American Association for the then unheard-of price of \$11,000. He was known to fandom as the "\$11,000 Beauty" and for a bad start in the major leagues he finally developed into one of the stars of the National League. He is now managed by Wilbur Robinson, the present manager of the Brooklyn National League club, then the coach and adviser of the Giants' young pitchers.

STOP ACT TEMPORARILY.

Frederick W. Bowers, who returned to vaudeville last week at the Alhambra, with "His Bridal Night," laid the act off this week to make room for changes. The action of the routine calls for twina. The new players are the Barnes Sisters, who recently appeared in pictures for "Niagara" but who have been in vaudeville. In out of town picture houses in which the Barnes girls are featured on the screen a prize of two cents gratis is offered to anyone who can tell them apart. The same sort of press stunt may be applied for Bowers' out of town dates.

GLASCOCKS IN DIVORCE.

Chicago, April 21. William Glascock, of the Four Leons, has sued Rita Glascock, formerly head of the act, for divorce, charging desertion.

Mrs. Glascock was served by publication and jumped from Texas to file a counter bill, charging desertion and conversion of joint funds, also demanding the custody of their two children.

Fred Lowenthal appeared for Glascock and Ben Ehrlich for the wife. The trial ended in a bitter fight. Mrs. Glascock making some sensational allegations.

GUILFOIL HAS HELL ACT.

The act formerly done in vaudeville by Anna Henson with Edmott Guilfoile as assistant, has reverted in some way to Mr. Guilfoile. He will continue to play it without Miss Henson, but is bitterly fought by a young woman named Irven.

LOEW PLANNING 43 THEATRES TO ADD TO 101 HE HAS NOW

These Do Not Include Ackerman and Harris Houses—Irving Ackerman Here—Ready to Go Into Big Time or Pictures—Matter of Protection With Loew.

Marcus Loew has under construction or in his legal department for details to be completed 43 theatres, with the Loew Circuit at present operating 101 theatres, for vaudeville or pictures or both. The additions to the Loew Circuit have grown so extensive no one just now in the Loew executive offices has a complete list of the new houses to be added to the chain. The list is being compiled.

That information came out this week through the continued talk of Loew playing big time and the presence in New York of Irving Ackerman, who is known to the Western or coast end of the Loew time. Mr. Loew stated the 101 theatres now under operation by the Loew Circuit were exclusive of its affiliations with attached houses.

Mr. Ackerman left Wednesday for his return home. He would make no statement regarding the future policy of some of the new Ackerman & Harris theatres, in the Far West, but said that, before the end of the year, there would be enough Loew-A. & H. theatres to form a big time vaudeville extension of the Loew's big time in the East if should so eventuate. Or, said Mr. Ackerman, the new houses could play pictures.

Mr. Loew merely reiterated his former statements when pressed for a definite announcement as to his big time plans. "There's nothing to add," he remarked. "It's a matter of protection with the Loew time. We cannot afford to have competition playing three shows daily against us and in a position to place big time material on those big shows without protecting ourselves to the extent that we can fairly compete with them in both branches, big and small. That's what it amounts to."

Asked if there existed any understanding with the Shuberts to play vaudeville in Shubert theatres, Loew answered: "If we play big time we will take their theatres available to us for that purpose." He said no policy had been set for the new Loew's State at Broadway and 43rd street. "It could be used for big time," Mr. Loew stated, "and our prices then would be the big time scale I suppose," he added.

There will be three new houses opened by Ackerman & Harris within the next 90 days, Mr. Ackerman said. Besides are two houses closed for and to be erected in San Francisco. One will be known as Loew's Metropolitan at Market and Taylor streets. It will seat 3,000, with a stage large enough to play any policy. Another, known as Loew's State, is going up in Los Angeles on the most important corner there. It will seat 3,000. A Denver site has been announced for Loew-A. & H. It carries a lease for 99 years. The second San Francisco Loew theatre is intended for pictures only.

The Loew houses in the Far West shortly opening are Loew's Hip at Long Beach, Cal. seating 1,600 (new); Loew's Metropolitan at Oakland (remodeled McDonough), seating 2,000, and Loew's at Eureka, seating 1,500. The Yosemite at Stockton is to open as a Loew house within four months, capacity 2,000. Loew's Metropolitan at Sacramento is another A. & H. house to shortly follow on the Western end and will seat 2,000. Mr. Ackerman said the policy of any or all of these houses might be pictures or vaudeville with the inference given that if vaudeville it would be big time.

The Northern, Mr. Ackerman mentioned, referring to the Portland, Seattle and Spokane section, is being placed in line by his firm for further additions.

"They forced us into pictures," concluded Mr. Loew (likely meaning the interest recently secured by Loew's in Metro), "and if we are forced into big time we shall not complain."

"DARDANELLA" ROYALTY SUIT

The latest development regarding the much discussed "Dardanelle" song is the filing of a suit for an accounting brought by Johnny Black, one of the authors, against the Fred Fisher Music company. Black alleges he has only realized

about \$1,000 in royalties to date. He claims Fisher hasn't lived up to his contract agreements. O'Brien, Malevinsky & Driscoll are representing Black.

Fisher, through Davis & Davis, his attorneys, has filed a general denial to the recent \$25,000 slander suit brought against him by Joe Mittenhal, his former general manager.

CLIFFORD SUES EVELYN NESBIT

Seeks Absolute Divorce From Former Mrs. Harry Thaw.

Jack Clifford (Virgil James Mohlman) filed a suit for divorce last week from his wife, Evelyn Nesbit Thaw Clifford. The latter was served Monday with a summons to appear in court. According to stories in the dailies, it is understood that Clifford names Eugene Strong, who is playing with Vaudeville Circuit, as his attorney.

Miss Nesbit told reporters Monday night that the suit was not a surprise to her, also giving them the information that they had not lived together for more than three years. She exhibited a number of checks which she declared would show that she had given Clifford more than \$20,000 since they were married. She had intended bringing a similar action, naming five women, one of them a prominent picture actress.

"I also intended to bring my action in order to recover real estate consisting of 200 acres and the lodge in the Adirondacks," she continued.

Fisher, through Davis & Davis, his attorneys, has filed a general denial to the recent \$25,000 slander suit brought against him by Joe Mittenhal, his former general manager.

Miss Nesbit then referred to the lodge as the place where she and Clifford spent their honeymoon following their marriage in that City, N.Y., May 23, 1914, and added: "I shall press my suit against Mr. Clifford."

Clifford is represented in his action by Linn W. Thompson, the former wife of Harry K. Thaw declared that she would file her counter-suit through her attorneys, House, Grosman & Vorhaus. Harry K. Thaw sued and was granted a divorce from Miss Nesbit in Pittsburgh in 1914.

JOISON THROUGH FOR SEASON.

With "Sinbad" closed, Al Joison is through playing until next season. Late last week he went to Atlantic City and next month intends taking a trip, perhaps going to the Orient.

Joison's wife falling him after his long engagement with "Sinbad" was the direct cause of that show ending its route at Pittsburgh. Joison, whose final appearance this season will be in this Sunday's concert at the Century and the Winter Garden, will open in a new show in the fall. According to the star, the Shuberts will place his show in the Century, figuring Joison the strongest attraction possible for the house and bound to draw despite the Century's location. Joison is said to have agreed with his managers.

WATSON-MCGOWAN DECREE.

Chicago, April 21. Kitty Watson, sister of the Rooney Sisters, in "Monte Cristo, Jr.," was granted a divorce from Jack McGowan. Desertion was the basis of the decree, Miss Watson testifying that her husband left her a year after their marriage, also asserting that he struck her on more than one occasion.

Summer Run for Gordon House.

The Gordon houses through New England will remain open all summer if the present business continues.

MIJARES and Co.

Direction MAX HART
World's Greatest Film Walkers

CANADIAN OFFICIALS RULE ON ALIEN IMMIGRATION QUESTION

Germans, Austrians and Bulgarians Cannot Cross Line Without U. S. Consent to Return—Same Applies to Mexican Border—Permits Must Be Applied for 10 Days in Advance.

Seeking to clarify the situation with regard to the immigration laws regarding the entrance of German artists by way of the United States into and over the Canadian border, a VARIETY representative called on the Canadian immigration authorities on Ellis Island, where the following information was given out:

"Bona-fide non-immigrants who are citizens of Germany, Austria and Bulgaria may now be permitted to enter Canada from the United States, provided the United States immigration authorities will consent to the return of such aliens to the United States."

The ruling comes to that office from the Department of Immigration and Colonization, Ottawa, dated Jan. 18, 1920.

In last week's VARIETY it was reported Elly, the Marvel, a female juggler, was turned back at the border when attempting to enter Canada to play a vaudeville engagement. The artist further charged that the Canadian Government had not lifted the ban on Germans, in view of her own experience, as they had been supposed to.

The immigration officials substantiated their point on the ruling concerning German artists entering Canada by illustrating specifically their instructions from the capital of the Dominion of Canada quoted above.

Elly said: "The Germans now in Canada will encounter difficulty when they attempt to return to the States."

Following an interview with respect to that point with an official of the Bureau of Permits, at the Barge office, it was explained that artists of German birth in the United States seeking to enter Canada should find no difficulty if they will write to the State Department at Washington, for such a permit. The issuance of such a permit also covers the Mexican border. It was also explained that this permit is merely a "license" to enter Canada and is a guarantee to come back in so far as the United States is concerned.

Permits of this kind should be applied for at least 10 days in advance by the artist before traveling. It was further learned that such permits require a time limit to be filed in before being filed and finally approved at the Barge office. While the permits are issued in Washington the artist may facilitate his journey by presenting the certificate at the latter office for final signatures.

STAGE HANDS OBJECT TO ASST. MANAGERS

Keith System Arouses Antagonism—Lynch Quits.

The new system of assistant managers in the Keith theatres has aroused antagonism among the stage crews everywhere. The new idea of back-stage management became effective several weeks ago. A conflict in authority has resulted in Gene Lynch, stage manager of the Riverside, handing in his notice this week. Conflicts in other theatres also are reported.

The province of the assistant manager is the back of the stage. In addition to looking after the welfare of the acts he is said to assume some of the duties of the regular stage manager, such as handling the time sheets. It is claimed the presence of the assistant on the stage works to a disadvantage of the crew in other ways. The crew looks on the assistant as an arm of the manager. They say the assistant cannot be a "good fellow" and still be faithful to the back of the house and therefore he isn't "with them." Certain members of the crew are regarded as experts in their line. Suggestions, therefore, from the assistant manager have been met with refusal and harsh language.

Lynch started as a stage manager with P. G. Williams, and has been with the Keith office for 12

years. He is to handle one side of the Century stage after next week. The Century has a stage manager for both sides of the stage with a chief over them.

W. V. M. A. GIVES ACT 36 WEEKS IN SEASON

Chicago Agency Routes Turn For Full Weeks Over Circuit.

Chicago, April 21.

Through giving an act a full week in each house the Western Vaudeville Managers' Association recently routed a turn for 36 weeks next season under a play or pay contract. This was made possible by the full week method. Usually the association plays acts for split weeks.

While the act in question receives \$450 weekly, there is on the record offered made by the association to vaudeville features asking \$1,000 or more weekly of a full route next season under the same conditions. Two of these offers could not be accepted because of the acts having other vaudeville contracts for the same period.

NEW ENGLAND DEPT. ON KEITH'S 5TH FLOOR

Plans Forming to Assemble New England Bookings.

Plans are in process of formation for the New England bookings handled on the fifth floor of the Keith office in the Palace theatre building to be placed in one general department. "Doc" Elzed, at present booking representative of the Gordon Brothers on that floor, will probably be given the supervision of the New England department, as it will be called.

The intention to make a solid route of the Keith-booked New England small-time houses suggested itself two or three weeks ago, when all of the Gordon houses were finally accepted by the Keith agency for bookings. The Keith bookers now taking care of the down East theatres will continue to place the programs for the respective houses booked by them.

The New England theatres supplied with bills from the sixth floor of the same agency are not affected in the proposed departure.

PINKHAM WITH ACKERMAN.

William Pinkham, whose wife is Frances Nordstrom, has incorporated with P. Dodd Ackerman for producing. The first act offered, "Getting Suited," a comedy playlet written by Miss Nordstrom. The piece is along "Mr. Pipp" lines, the action taking place in a clothing store.

This is the third production firm specializing in vaudeville for Ackerman. He is interested with the Aborns in several turns ("A. & Producing Co.) and with Jack Morris in "My Tulip Girl."

LOEW'S INDIANAPOLIS HOUSE.

Indianapolis, April 21.

The site for Marcus Loew's new \$600,000 house, two blocks north of the Denison, on Pennsylvania street, is almost cleared of the old buildings. It is expected the theatre will be opened in the fall.

LYNCHBURG REOPENING.

The Trent theatre, Lynchburg, Va., next month will be reopened by Jule Weimer in the Keith office. It will play a split week with Charlotte and replace on the Delmar routing Roanoke, lately closed by a fire.

SOPHIE TUCKER IN "TICK, TACK, TOE"

Debuts as Legit Star at Far Rockaway Tonight.

Sophie Tucker, debuts at Far Rockaway tonight (Friday) as a legitimate star in the rewritten "Tick Tack Toe," the musical show first out with Herman Timberg. Arthur Kleis is presenting Miss Tucker, and the show is under his management, ownership remaining with Garry Hermann, the Cincinnati baseball man, and Sol Gilsey.

In the cast supporting Miss Tucker are Eddie Foley, Margaret Haney, Peggy Coudray, Charles M. Marsh, William Benge, James Gilroy and Ed Frasier. The book was done over by Arthur M. Swanson and staged by Edw. T. Emory.

The piece is aimed for a summer run in Chicago, the house to be decided on this week. Joseph Glick will be back with it.

REPORT ROUTING ACTS FOR 2 YEARS OR MORE

To Offset Inroads Made Upon Headline Attractions.

A rumor that booking officials were routing acts for a period of two years and longer could not be verified and say it would be the logical said that they had not started routing acts for next season and it was a little early to hand out advance information for booking plans of next season.

Some well informed men, however, seem to think it a strong possibility and say it would be the logical course to pursue to offset the inroads made upon headline attractions by legitimate musical comedies. Others seem to see the first steps in the reported housecleaning of agents that has been predicted since the termination of the recent Federal investigation.

ANNUAL MINIATURE REVIEW.

Joseph Santley and Hester Short have arranged with the Keith offices to produce annually a miniature review for vaudeville similar to the present volume employed by Santley and Sawyer, each year bringing it up to date with reference to current legitimate successes, as in the present edit "Bits and Pieces."

BROOKS' WEEKLY STAGE FASHION



BROOKS, the well-known makers of theatrical costumes for men and women, are rapidly becoming the leading creators of stage apparel. Their next most original designs for your next costumes.

You are invited to visit Brooks' beautiful Stageland Showroom at West 40th Street and 1457 Broadway, New York City.

"GUMME ME RINT," SAYS THALHEIMER

Sues Bill Demarest for \$312, Storage for Books.

An item of \$312, stands between Abe Thalheimer, the small time agent, and Bill Demarest, of Demarest and Collette. Thalheimer insists the amount is for space rental of his office in the Putnam Building, used by Demarest, according to Thalheimer, as storage for some books, known officially as "Theatrical Artists' Income Tax."

The agent has started an action against the actor in the 54th Street Municipal Court for the amount. Demarest says he knows nothing about rent or storage or funny things like that. He's an actor, he says, but turned actor before going into the army, May 27, 1918. Authoring, he produced the Income Tax book for actors, but actors didn't appear interested. The book sold for \$1.15 gross, and at first Demarest, placing some books in many of the agents' offices, offered 50 cents commission on each sale. He gave Thalheimer about 100 books. The salary was slow at 50 cents for the commission, but when Demarest raised it to 75 cents per book it picked up, says Bill, and Abe sold about 400.

Going into the army, Demarest told all of his commissions to keep up the selling thing and heard no more about it, neglecting to ask an accounting when returning from service. Previous to his Army career Demarest had a desk in Thalheimer's office and paid desk room rent there, but moved his desk about the same time he enlisted. That left nothing but the books, says Demarest; and now he wants to know, through a bill of particulars demanded, just how the agent arrived at the amount of \$312.

Demarest alleges Thalheimer rents office space to others and that his gross income from that source is more than the actual rent he pays, giving Thalheimer free rent. On this ground Demarest states he is going to ask his attorney that the contention be raised in defending the action if a man paying rent for an office receives more than he pays, there is no rent left, not even storage, or be charged against anyone else.

Big Agencies Denied Tickets for Time Being.

ARRESTS FOLLOW IN PALACE SPEC WAR

The little "war" being carried on by the Keith office in an attempt to eliminate speculating and "tying" in the Palace, New York, tickets, burst forth this week in the form of two cases of arrest. The other agencies, however, were unaffected too.

Since the Palace box-office shake-up, regular allotments to McBride and Tyson were made, the Palace confident those agencies were adhering to a strictly 50-cent premium, which is not objected to, Monday both the big agencies were denied tickets and were advised that until the little agencies close to the theatre were wiped out no more tickets for agencies would be permitted. Early this week none of the recognized agencies and Palace tickets though the usual sales were offered, the seats being obtained in the customary fashion of "dicing."

The principals in the arrests were Reuben Weller, who runs one of the agencies close to the Palace, and James E. Grant, one of the theatre's box-office attaches. Grant followed one of the runners for the spec into the agency where there was an argument over the location of the seats bought by the runner. The result was that Weller had Grant arrested for picketing his place of business.

Grant retaliated by starting suit for false arrest, asking \$5,000 damages from Weller, who was arrested on a charge made by Grant. Grant was represented by Maurice Goodman, who is also attorney for the Keith Exchange. The charge against Grant by Weller was not entertained by the police and he was not held. Weller was held in \$500 bail.

As a result he has been besieged all week by phone queries as to the location of the apartments. The public evidently overlooked the underling and accepted the thing literally.

"PENNY THROWER" CAUGHT AT COLONIAL

Management Detects Disturbance at Monday's Matinee.

The continued vigilance to the Colonial Theatre management and staff had its reward Monday when James Ryan, living in East 40th street, was detected throwing a penny from his balcony seat to the stage at the Monday matinee. Ryan's arrest followed and he was arraigned in Night Court that evening.

Manager Chris Egan appeared against him. When Magistrate Ten Eyck asked Mr. Egan what disposition he wanted made of the prisoner, the manager replied he only wanted disturbances stopped in his theatre. Judge Ten Eyck then suspended sentenced him to prison all over a severe reprimand, during which the court mentioned if the prisoner appeared before him again on any charge he would sentence him to the penitentiary. The court ordered that the pedigree and fingerprints of Ryan be taken, which was done.

The Colonial staff had been on the lookout for performance disturbances. While it happened infrequently, at the house, it was often enough to be very annoying to the management and the next day the stage patronage caused the trouble, but the staff was not so certain, and maintained its scrutiny all over the theatre, finally capturing Ryan.

When Mr. Egan returned to the theatre after the Night Court examination, he said that the next day Ryan caught would be sent away as per Judge Ten Eyck's suggestion in the Ryan case, for six months.

MUSICIANS RECEIVE DEFINITE PROPOSALS

Variety Managers Offer 25% Increase; Dramatic 10

At the last meeting held between the musicians' and variety managers a definite offer was made the musical union men of a 25 per cent. increase for the orchestra members in the variety theatres and 10 per cent. for those of the dramatic houses.

The musicians retired to consider and report. Another meeting is expected to be held during the end of this week. The musicians originally asked 75 per cent. increase.

The proposed advance by the variety theatres would bring the musical scale for the men to about \$50 weekly in the variety theatres. The managers appear to be under the impression an ultimate compromise giving the musicians around 10 per cent. increase over present scale will be reached.

In the legitimate houses running musicals the rate per man is \$48 weekly for dramatic attractions the scale is \$30. These are minimum figures, and specialty men are paid more than the scale in the other apartments using skilled employees.

The union wage scale recognizes the difference in the various house classifications as shown in the difference of rate in vaudeville and legitimate. Legitimate managers, however, express the opinion that the work in vaudeville theatres with two performances daily and rehearsals once and twice weekly (for split week houses) calls for a bigger increase than for the men to about 10 per cent. It is probable that the settlement will find vaudeville, burlesque and picture scales for musicians given a bigger percentage boost than the legitimate.

TRICK PUBLICITY.

Sol Levy, manager of the Harlem opera house, placarded Harlem with signs reading in large type "Apartments to Let." In small letters an underlining reads "are hard to find." Below that is the house advertisement and telephone number.

As a result he has been besieged all week by phone queries as to the location of the apartments. The public evidently overlooked the underling and accepted the thing literally.

Judgment for "Notice" Lapsed. Charles Jackson and Betty Murray got judgment against Emil DeReac for two weeks' salary in lieu of notice when DeReac's "Handicap" act closed abruptly.

V. M. P. A. TO GIVE N. V. A. ANNUAL BENEFIT; CUSTOM TO BE INAUGURATED WEDNESDAY, MAY 5

Over 400 Theatres Donating Matinee Proceeds to Artists' Organization. Around \$200,000 May Be Realized—Part of Fund Created by Yearly Benefit to Be Used for Insurance.

At the dinner of the Vaudeville Managers Protective Association Saturday night in New York it was decided to devote one performance annually in all V. M. P. A. theatres for the benefit of the National Vaudeville Artists. The first date selected is May 5 next, with the second Wednesday in April thereafter to be the time of the annual N. V. A. performance.

The V. M. P. A. is representative of around 400 variety theatres. Each will turn over the gross proceeds of its matinee performance for the N. V. A. to the artists' organization without the house management making any deduction from the theatre's running expense or the salaries of the artists on the bill.

It is estimated the full amount realized from the N. V. A. special performance will be between \$100,000 and \$200,000. The V. M. P. A. theatres include big and small time houses of various capacities and price scales. The latter will remain unchanged for the benefit matinee.

The managers' N. V. A. performance this May will be followed Sunday, May 16, with the N. V. A. benefit at the New York Hippodrome, the proceeds of which also go to the N. V. A. club maintenance. The benefit is likewise an annual affair and usually brings in around \$50,000.

The artists' clubhouse on West 46th street, while heavily attended by its members, is operated under an extraordinary expense for such institutions. The income has been commensurate with the attendance, but it has not been sufficient to prevent a deficit, and the N. V. A. performance proceeds will help to alleviate this condition while providing means to further extend the scope of the organization.

When the N. V. A. was organized a few years ago it was announced there would be an N. V. A. day set apart by the managers to procure managerial funds for the aid of the artists' society. The subject had not been announced prior to the V. M. P. A. dinner Saturday night, but had been discussed between some of the managers and other members unable to be present sent their consent by wire.

The V. M. P. A. has in its membership all of the leading vaudeville and burlesque circuits, besides the Ringling Brothers circuit. The N. V. A. is composed almost wholly of variety artists, with some lay members. It claims a membership of over 14,000.

A fund to be created through the income from the one-day matinee yearly is to be used in part, according to the suggestion of the movement at the dinner, E. P. Albee, to carry a life insurance of \$1,000 for each N. V. A. member without premium, have a sick benefit payment for the ill among the membership and take care of burials in case of deaths.

At the V. M. P. A. dinner were present on the card the following assigned to the tables as listed:

TABLE 1
E. P. Albee
Judge Edward McCall
J. Rhinock
Wm. Mitchell
Col. Theo. Marcseau
B. Heldingfeld
Harry Davis

TABLE 2
Marcus Loew
Irene Ackerman
C. E. Danforth
David Bernstein
Richard Rowland
M. Karger

TABLE 3
Martha Beck
Mort H. Singer
Frank W. Vincent
George A. Gottlieb
C. E. Bray
D. W. Gurnett
Mr. McKain
B. B. Kahane
Charles Studin
George Putnam

TABLE 4
B. S. Moss
Milton Hirschfeld
Paul Moss
James S. Greene
Walter Hays
R. A. Walsh
Myron Sulzberger
Gerald Spero
Sam Roth

TABLE 5
William Fox
Jack Loeb
W. H. Long

Walter Vincent
Frank O'Brien
F. S. Anderson
J. D. Eaglin
H. H. Feiler

TABLE 6
Nicholas M. Schenck
S. H. Meinhart
J. H. Lubin
Isador Frey
Harold Stern
A. Friedman
F. H. Mitchell
Edwin Bowes

TABLE 7
Harry Jordan
Elmer Rogers
John Kolvod
John A. Hopkins
Harry A. Daniels
Julius Delmar
Major Thompson
F. D. Darling

TABLE 8
Edwin G. Lauder, Jr.
A. L. Robertson
Harvey Watkins
J. Pollock
S. K. Hodgdon
Wm. B. Sleeper
Dan Harris

TABLE 9
J. K. Burke
Jas. E. Plunkett
William J. Sullivan
Daniel F. Hennessy
Pat. Woods
J. J. Maloney
Clark Brown
M. J. Boyle

TABLE 10
John McGuirk
Al. Boyd
Larry Beggs
Abe Sablosky
Frank A. Keeney
Lou Sablosky
Dan Simmons
Pat. Stern
C. E. Whitehurst

TABLE 11
Chas. L. Hamer
Wm. A. Dillon
Dr. F. B. Howell
C. E. Hayman
J. A. Schuchert
Samuel Goldstein
Fred. P. Dean
Nathan E. Goldstein

TABLE 12
S. Z. Fell
L. M. Sagal
E. J. Fell
P. Alonso
John Ringling
John Kelly
J. J. Murdoch

TABLE 13
Gus Sun
Ed. Sorybier
John Cole
W. S. Butterfield
A. E. Denman
John Miner
M. W. Schoenherr
Chester Sargent

TABLE 14
Alfred Frankenthal
Sylvan Eiler
A. L. Shkman
C. S. Breed
J. J. McQuinn
William Sprague
John E. Koen
W. H. Murphy

TABLE 15
Reservation
Clifton N. Lovenberg
Carl Lohrhop
F. Anita E. Toohy
C. Wesley Fraser
Reservation

TABLE 16
Wm. Glynn
J. P. Ward
Chas. H. Nozes
Sam Zierler

Sydney Cohn
Harold A. Leschnsky
J. Nathan Helfat
Sam Tishman

TABLE 17
Al. Sonnerby
Roy Townsend
Moe H. Goodman
Alfred Gottesman
A. S. Black
Herman A. Mintz
A. A. Spitz
William Canning

TABLE 18
Tom Miner
Morris Schlesinger
John B. McNally
Meyer Weiss
Anthony Geronimo
Leon Weiss

TABLE 19
George E. Wallen
R. G. Tunison
Clarence H. Wallen
Tom Boland
H. W. McCall
R. H. DeBuler
Geo. W. Jackson
Glenn Condon

TABLE 20
C. Ray Andrew
Chas. Lovenberg
F. E. Stouder
W. M. James
Walter F. Keefe
M. D. Gibson
Arthur Cahill
Ed. E. Bender

TABLE 21
George W. Metzel
Abe L. Elmsley
Henry J. Steinberg
George Laird Hall
Isador Luterman
H. Traub
A. Julian Brylawski

TABLE 22
Maurice Goodman
E. Bloomberg
Fred. Stern
William Hirsch
Reservation

TABLE 23
Pat. Casey
Benjamin F. Farrel
George Weeden
Wm. Mullen
William J. Lee
E. C. Mills
John J. Nash
Fred B. Mack

VAUDEVILLIAN SUSPECTED.

Syracuse, April 21.

When an expected group of vaudevillians arrived here Monday one of the group—a man—was missing. He is under suspicion by the local police of being implicated in the theft of \$400 worth of jewelry taken from Mrs. L. D. Hartford, of Chicago, while she was en route on the east-bound Lake Shore Limited passing through here the same day. The police are looking for two men. One is the missing vaudevillian. His baggage was taken from the train by the others when he reached here. His description and New York address were furnished to the detectives.

NEW NATIONAL POLICY.

At the conclusion of Jacob P. Adler's season at the National, Second avenue and Houston street, the house will be operated by Harry B. Kaufman, Will Mendelsohn and Sam Levy with a picture policy and Yiddish vaudeville. Kaufman, Mendelsohn and Levy are employed as treasurers during the regular season in Yiddish theatres.

BOSTON MAYOR ISSUES 'DON'T'S' FOR THE STAGE

Few Added to Those Already in Force.

Boston, April 21. In the list of "Don'ts" just issued by Mayor Peters and License Clerk John M. Casey for the stage in this city there are a few added to those already in force here, and one of the present rules is made a bit less stringent. For instance the former rule which absolutely prohibited female artists appearing on the stage in bare limbs is modified to read, "Exception to this rule only permitted upon authority of the Mayor or licensing officer." It is presumed this latitude is given because under the other iron clad rule it helps such as the Duncan dancers and others who portray the esthetic female had to wince.

An additional rule is one which prohibits any performer mingling with the audience or having an associate in the audience or in a box during his or her act. This puts the ban on several acts which have pulled this stunt, especially at the Keith house.

The new rules are: "Dialogues, gestures, songs (especially parodies), language or conversation of any kind which are directly or by double meaning obscene or lascivious, and intended to suggest sexual relation are forbidden."

Performances must be confined entirely to the stage. This prohibits women performers, whether artists or members of chorus, from using the aisle or passageway of the theatre, and performers of either sex from using or occupying seats in auditorium, boxes or balconies, during act.

"Women are prohibited from appearing upon the stage in bare legs. Exception to this only permitted upon authority of the Mayor or licensing officer."

"Wearing of one piece union suits by women where simply used wantonly to display the figure, as in living pictures, is forbidden."

"The portrayal by performance of either sex of a dope feed, wherein the act of taking a hypodermic injection, the inhaling or eating of dope, or the use of dope in any manner, intended to show its effect upon a human being, is barred."

"All forms of muscle dancing by performers of either sex are prohibited. This includes every dance which contains suggestive or repulsive contortions of the human body."

"The use of profanity is barred." "The portrayal of a moral pervert or sex degenerate is forbidden." Some of these rules have been in force since the time when Mayor Curly, supposed to be a gang mayor was in office, and of late have been pretty generally ignored. When the Theda Bara show opened here one whole scene was built on the taking of dope, and at the opening performance some fears were felt as to whether it would be allowed. Nothing was heard, however.

Casey is supposed to be there as a maker of rules and has been prominent at conferences throughout the country for this purpose. It is announced that the Association of Theatre Managers have passed on these rules and pronounced them O. K.

Ben Levine, owner of the Grand, Trenton, and the Broadway, Camden, is engaged to be married to Zelda Basch, non-professional. Elsie Cansino (The Cansinos), the dancer, is engaged to marry William Dunn, a musician.

POLICY CHANGE HELPS THE ST. LOUIS GRAND

Easier for Artists for One Act Follows Pictures.

St. Louis, April 21. Frank Phelps, formerly manager of the State-Lake, Chicago, and at present manager of the Grand, has switched the policy somewhat since coming on the job. Instead of sandwiching acts in between the pictures from 11 o'clock until 12:30 he runs a complete program of pictures until 1 o'clock, then nine acts consecutively.

The new plan makes it easier for the artists, as it necessitates only one act following pictures instead of two or three, as was done formerly. Phelps claims also that it helps business, as it gives the house a more consistent dump after the first complete show and cuts down the number of holdovers.

That the receipts jumped \$1,000 the first week of the new policy would seem to support Mr. Phelps' contention. Some improvements in the way of painting, new lobby frames and general cleaning have been made also.

HOUSES CLOSING.

Vaudeville houses closing their present policy or seasons so far announced are:

Orpheum, St. Louis, on May 30 (Sunday); Radio, St. Louis, June 8; Majestic, Milwaukee, on June 6; Orpheum, Memphis, on May 2; Orpheum, New Orleans, on May 2.

BUTTERFIELD BUYS.

Battle Creek, Mich., April 21. The Majestic at Fort Huron, Mich., has been purchased by W. S. Butterfield from the John G. O'Neil Realty Co. The house seats 1,400 and will play the Butterfield pop policy next season, with a road show possible now and then. The buy includes several stores with offices above.

LYNCH QUILTS AT RIVERSIDE.

Gene Lynch, stage manager of Keith's Riverside, has tendered his resignation to become effective Sunday, April 25. Mr. Lynch has been connected with the Keith interests for the past 12 years and has been in charge of the Riverside since the opening of the house.

Whiting and Burt in Big Act.

George Whiting and Sadie Burt will head a production act next season. John C. Becker is designing the scenery. Gus Edwards is writing the score and Jack Lait is framing the book. There will be about 10 people. The story is a jazz allegory.

If you don't advertise in VARIETY—don't advertise.

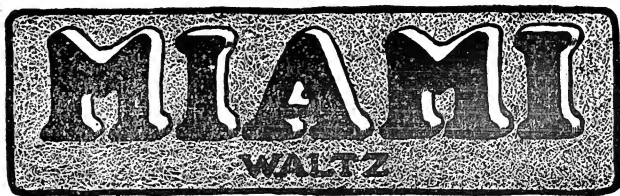
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CHARLES WITHERS

The best of "WHIRLIGIG" came in the second half of the program, entertainment and reached its height in the comedy found "Old Amos" in melodrama called "The Play's the Thing." The quality of diverting person of life, Charles Withers and his quiet unfurled humour as of the very best kind.—DAILY TELEGRAPH.

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SPiegel AND BRILL FORMING 15-WEEK INDEPENDENT CIRCUIT

Book Independently Through Joe Shea and Atwell—
Two Houses to Be Built in New York—Strand,
Far Rockaway, to Begin Weekly Bills.

An independent vaudeville circuit, which will comprise about 15 weeks, is reported now in process of formation by Max Spiegel and Sol Brill, the present operators of the Strand, Far Rockaway. Houses are to be built where not available.

The New York City plans of the organization include a new theatre in the Sheridan Square section of Greenwich Village at 11th street and 7th avenue, and another house to seat 2,500 at 44th street and 8th avenue. The Strand, Far Rockaway, will play weekly bills beginning in May, acts supplied by Joe Shea and Billy Atwell, who will probably book the new circuit when completed next season.

Spiegel is the general manager of the Mark Strand Company. Sol Brill is the former associate of B. S. Moss, and was a partner in the theatrical firm of Moss & Brill.

SHOW ON ROCKS.

San Francisco, April 21. John M. Sheesley, Inc., managing a show called "Let's Go," went on the rocks at Portland last week. There were 28 in the company, many receiving I. O. U.'s for back salaries, in some cases three weeks overdue. Transportation, however, was furnished to all desiring to return East.

IN AND OUT.

Sophie Tucker left the 81st Street bill last Thursday, through her voice, for the second time last week. After opening Monday Miss Tucker was obliged to withdraw. Later she returned. Ralph Herz substituted the second time.

Mossman, Winifred and Vance replaced Taylor and Fatsy, who were unable to open at the Fifth Avenue on account of baggage delay April 15.

Lloyd and Wells fell out of the Colonial show Friday of last week because of the illness of Lloyd.

Sylvia Clark, who was playing the Royal, doubled at the Colonial in place of the team.

The Billy V. Van-Jim Corbett act withdrew from the Colonial Tuesday due to a throat affliction con-

tracted by Van. Solly Ward doubling from the Palace filled the vacancy.

Billy K. Wells left the bill after Monday at Proctor's Newark due to illness. No addition was made.

KEENEY TO BUILD POP HOUSE OF 5,000 SEATS

To Compete Against Fox's
Folly and Comique.

Frank Keeney has prepared plans for a 5,000 seat pop house in the Williamsburg section of Brooklyn. The Keeney office will not make the location public for a couple of weeks, but it is understood the house will be located on Grand street between Leffner and Graham avenues. Construction is scheduled to begin about June 1. The new house will be the largest in Brooklyn and will come into direct competition with Fox's Folly and Comique. The Greenpoint, operated by the Keith interests, also draws largely from the Grand street-Bushwick section in which the Keeney will be situated.

MRS. BASSETT NOW.

San Francisco, April 21. Cleo Gascoigne, member of the Julian Elling company, married David Bassett, saxophonist of the Elling orchestra, at Hong Kong last month.

Billy B. Van III. A severe cold which robbed Billy B. Van of his voice Monday night, following the performance of Van and James J. Corbett at the Colonial, forced the turn to retire from the bill.

Wednesday Van could not speak and it looked doubtful if the team would be able to appear next week. The Van-Corbett act is a now combination and the Colonial engagement was their first local big time appearance.

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\$350 \$7.25 \$7.50
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VAUDEVILLE

GENERAL EXODUS FROM THE LONGACRE

Beginning May 1, 21 Tenants
Will Vacate.

There will be a more or less general theatrical exodus from the Longacre building May 1, when 21 tenants, mostly show people, will vacate and the premises so vacated will be occupied by nine new tenants. In addition there will be 51 changes to different floors and offices by the remaining tenants, who have submitted to a 100 per cent increase in their rental prices.

The scarcity of office space in the vicinity of Times square continues without abatement. The prevailing rate hovers in the neighborhood of \$10 per square foot. The rental agents for the renovated Wallack's hotel are asking \$15,000 a year for the first floor of the reconstructed building. Felix Isman, in charge of the leasing of the Broadway theatre building, is asking \$15,000 for the first floor and \$10,000 for two flights up.

ORPHEUM HOUSES IN NORTHWEST STAY OPEN

First Time That They Will Run
in Summer.

For the first time since the Orpheum Circuit was established all of the Northwestern Orpheums, except Portland, will remain open all summer this year. The houses remaining open the summer are Seattle, Vancouver, Winnipeg, Victoria and Calgary. San Francisco and Los Angeles, as customary heretofore, will play throughout the summer. The Portland Orpheum shows play the Heilig theatre, which is owned by local interests, and will play road shows, starting July 1.

The South western Orpheums, including Kansas City and St. Louis, according to present plans, will close July 1.

CIRCUSES FORBIDDEN IN SYRACUSE OUTSKIRTS

Board Rules Side Shows Not
Elevating to Solvay Children.

Syracuse, N. Y., April 21. The town of Solvay, near here, has declared against all circuses showing here. The sentence was pronounced by the Town Board last week when an agent for the La Grue Circus, an annual exhibitor in Solvay for years, was refused a permit.

Suit Threatened for Fur Coat.

New Orleans, April 21. A fur coat owned by Mabel Ford (nee Sistrunk) and valued at \$2,000 was stolen from the girls' room Sunday at the St. Charles Hotel. The hotel disclaims responsibility, but Miss Ford says she will sue unless returned.

BIRTHS.

M. Samayea received a wire notifying him of the birth of a son at their home in Philadelphia April 8. Mr. and Mrs. Homer Roberts (Maude Clark) April 8, at Chicago. Living in Hospital, son.

INSIDE STUFF ON VAUDEVILLE

Sam Fallow of the Putnam Building believes he is the victim of a conspiracy to keep his name out of VANITY. One of VANITY's news hounds used to make Sam's office religiously and Fallow was always good for four or five items. Time and time again he came through, sometimes something about himself, other times about current theatrical events. When the news was printed Fallow's name seems to have been deleted by the copy reader. Finally a story of considerable importance concerning a three-act on the big time broke. Fallow chased his assistant over to his friend on VANITY with the news and a message that if his name wasn't used this time he was off the reporter for life. The scribe figured Fallow was 5 to 5 and even to crash into print this time. Friday of that week the story appeared under a ten point head, but once again the Fallow cognomen was missing. The copy reader blundered it again. Now Fallow doesn't speak to the news galleys. (And won't unless this gets by.) It's by. The same kick is registered weekly by a dozen or more young agents who are always looking for publicity for themselves and complain when the name is not mentioned in connection with a story that sometimes only concerns acts they represent. The old system was to mention an agent's name once in about a dozen stories. Now they want it even if only a line about a new act they are booking. But the old system is still in vogue, and though more agents now than formerly the gross has been shoved up to once in 20.

The comment in this department last week about a possible "claque" at the Colonial, controlled by a member of the stage crew, also possibly, created quite a deal of talk around the theatre, if nowhere else. If the story as published is true it's a pity artists who know of these things do not inform the management. Manager Chris Egan, of the Colonial, asked VANITY the name of the artist who had informed this paper of the circumstances; that a member of the Colonial's stage crew (not the stage manager) had asked if he wanted to use the "claque." The artist having asked his name be suppressed. Mr. Egan was not informed but the artist was wired, told Egan wanted the information, and pledged the strictest confidence if it were given him. What Egan wanted, what was to know the particular member of his stage crew who made the offer. Up to Tuesday Mr. Egan had not heard from the artist VANITY wired, though the artist had had plenty of time to answer. Another act at the Colonial last week, or the week before informed its agent some one back stage at that house had asked it if it wanted "protection." It would cost the act \$5. When Mr. Egan tried to pin the act down through the agent who advised him of it, but the act dodged, saying it "had heard that from another act." Artists probably believe there will be some sort of come back or very likely they feel they look upon the act as a "sneak." The act is far fetched, however, where a theatre is concerned. The management is entitled to know these things. The stage crew also should be sufficiently interested to tell the management who is doing a thing of this kind if they know of it. For when VANITY says the stage crew of the Colonial that takes in six men, only one in whose is guilty as far as VANITY knows. It's an injustice to the other five to hold out the guilty party. Any artist becoming aware that anyone connected with a theatre admits through any proposition he can injure that theatre should immediately inform the management without being urged. It should be looked upon as an obligation, for the artist needs that theatre to play in, to play return engagements in, and that theatre with others provided work by the season for him. If a group of men or boys may be turned into a "claque," if there is someone who suggests he can "protect" an act "sneak" or offer them the group could be turned the other way if necessary that is placing a theatre and its patronage in jeopardy. An element of the patronage made rough could drive away the remainder of the patronage in time through that roughness. Other stage hands won't be "sneak" or offer them the group could be turned the other way if necessary of this kind. They also work in theatre and usually for the theatre, not against it. Tell the management of the Colonial or any other theatre anything you know that might operate against its welfare, in confidence, if you wish, but tell it anyway and right away.

In the agreement reached by the vaudeville managers to donate the gross receipts of one matinee on date appointed to the N. V. A. Club, it is unlikely that the burlesque managers, who are also under the members of the managers' association will participate. The burlesque men feel that inasmuch as they have a club of their own to look after, whatever funds they may be able to raise for the benefit of artists should go rather to the Burlesque Club, whose members are on the regular burlesque wheels.

When "Sunshine," the Richard Carle show, played Greenville, N. C., last week, the company found the hotel room shortage in existence even there. Three musicians and two stage hands traveling with the show finally registered at a hostelry which the company immediately dubbed the "bucket of blood." The men quickly saw all of the town they cared about and they repaired to the hotel for a game of craps. They had not been rolling "em long before several local polepoms crashed in and pinched the players. In spite of the fact that the boys had thrown the dice behind the radiator and the coppers had no evidence, they were fined \$25 each. Asked what the police did with the dough, they were told that it was used for educating the children of the town. The humorous angle of the incident was that the men had been assigned to rooms seven and eleven.

N. V. A. COMPLAINTS.

Andy Rice has filed a complaint against Morris and Campbell, in which he alleges the team are using without his (Rice's) permission a travestied version of "Jack and Jill" which Rice claims to have written and copyrighted.

Jack McLallen (McLallen and Carson) is complaining against Sully, alleging he is using a gag in

George Choo's vaudeville production, "Under the Apple Tree," which has been identified with the McLallen and Carson routine for the last three years.

Willie Brothers, now at the Palais Royale, complaining against another act at the State-Lake Theatre, Chicago, last week, also billed as Willie Brothers.

Sabini and Goodwin complaining against First City Boyles, claiming the latter team is infringing on the entire act of Sabini and Goodwin.

SELLS-FLOTO THIRD WEEK.

Chicago, April 21. The Sells-Floto Circus, originally booked for two weeks at the Coliseum, announced an extra week, due to tremendous business. This is the first three-weeks circus stand in local history. Receipts are above \$50,000 weekly.

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MOSSMAN WINNERED and VANCE

IN "VARIOUS DOINGS"

At the conclusion of their engagement at Proctor's 5th Ave. Theatre, last half of last week, left to play the Keith's Southern time. Thanks to Mr. LAURENCE GOLDIE and Mr. JULE DELMAR.

Direction ALF T. WILTON

BUYING DIRECT OF WRITERS TO RECORD ON BACK OF HITS

Thus 2-Cent Royalty Charge Is Saved—Successful Numbers Have Given Authors of Numbers on Reverse Side a Handsome Profit Often Undeserved—Buyers Fussfooting.

The phonograph recording people are trying out a new commercial stunt, which in a way is a "hit" from their lesser contemporaries. One large firm recently began buying up several unpublished songs directly from the authors. It is their intention to record the numbers on the back of a big hit and eliminate paying the regulation two cents royalty for one side at least, thus profiting all on the sales of that song alone. Hereafter the makers of the seven-inch disks have been known to pay \$50 for an unpublished instrumental number and put it on the back of a hit song that was much in demand.

The bigger concerns are reported paying thousands of dollars for the exclusive rights to a number, having no intention of popularizing it through publication, professional "plugging" or the counter sales but depending solely to profit from its sales in conjunction with a well-known song, on the back of which it will be recorded. Up to now a number of mediocres have been getting handsome royalties to the favored or lucky publisher by virtue of this scheme. Two "hit songs" are never put on one record. The son is obvious. Instead a lesser known number, often proportionately less worthy, is recorded backing a hit.

The mechanical people evidently intend reaping all the profits by virtue of this peculiar angle of the matter. In that case, one may expect before long to buy a record disk, one side of which will be totally unfamiliar. The selection of such songs is being carefully made and privately picked by a few well-qualified pickers who in all instances have been known to approach the writer first.

Boston, April 15.

Editor VARIETY:

In the last issue under N. V. A. complaints I note you state that L. J. Warren Keane, claim to be the originator of the "Trained Handkerchief." Same is being done by Al Jerome Sylvester and, I wish to add, Ziska and King.

In my protest for protection to the N. V. A. regarding the above act infringing on my property I did not claim to invent the trick but claimed prior rights to it, being the first to perform it in vaudeville as part of my routine.

The trick in a very imperfect and unworkable form was given me about five years ago by Adrian Plate. I named it the "Trained Handkerchief," perfected it, and made it popular at the laughing trick all over the country. About two years ago the magic dealers put it up for sale. Any magician who buys the trick knows to whom it belongs, and I claim they deliberately encroach on my right in performing it. I have been particularly fortunate in the past in getting up novelty tricks, and have been, one after the other, lifted by inferior magicians.

J. Warren Keane.

New York, April 17.

Editor VARIETY:

Maybe I wouldn't put in a klick about VARIETY in its new dress if the sheets were stuck together. Can't you stick them together? Just supposing I opened the paper on Broadway when it was windy and one part blew west while another was going east, which part would I have to chase first? And if I didn't get back all parts would you give me a new paper? Yes, you would.

Better stick it together so your readers won't think you are trying to job them. In other ways it's not so good and it's not so bad. I used to be crazy about it 10 cents, but I'm not so wild when I give up 20c. Please accept thanks for not making it 25-cet.

If this loose-leaf idea is to prevent people returning VARIETY to newsmen after reading it, maybe it's all right, for you. That struck me too. I found it in the hands of porters who collect VARIETIES after they are read and give them

back to dealers at so much per, with the dealers making their returns if not selling the second-hand copies. That could be done, couldn't it? That was when it was VARIETY in a green cover all tightly sewed up, making it easy. Not so easy now, eh. Awful how hard it is to get the papers out of the hands of the dealers. I have seen news agents in deplorable cases. A VARIETY reader if he were through with the paper and offer him an allowance if he wanted to exchange for one which he gave the news agent a little side money.

Stick it together though some how, for the wind blows just the same in Indiana as it does on Broadway, and if you lose anything in Indiana, how ever are you going to get another? Mike Scott, No. 2.

April 18.

Editor VARIETY:

Five years ago I originated a trick on the Spanish ring called "The Windup." I have done the trick ever since and no one has lifted it or questioned my right to its exclusive use. Other gymnasts (many whom I do not know personally) have done the trick done by me and have had manhood enough to resist any temptation they may have had to steal the trick.

It remained for my life time pal, William Harvard, of the Flying Harvards (now with the Sells-Floto shows) to be the first to lift the trick. I will, of course, stop him using it. One only has to prove originality to protect your material.

I can stop him using "The Windup," but I cannot stop the hurt inflicted by a pal.

Harry Belmont
(Flying Belmonts).

SORTS.

In Los Angeles Monday Kid McCoy (Norman Selby), one of the best middleweights during the Hon. Law days in New York, was given a license for his seventh matrimonial venture. The bride this time was Carmen Browder, 19-year-old dancer. McCoy is in pictures.

Broadway was not surprised to learn of "another of the Kid's marriages." He had engaged, in December, the last time he was married was in 1911, in which year he was divorced by Mrs. Edna Valentine Hein. The Kid was a conspicuous figure in an army uniform before and after we got in the war, making speeches at fight clubs and other places seeking recruits for the fight. Everywhere he went and spoke he got big applause from men who enjoyed his shtick pranks and those who had heard and read about his remarkable ring achievements. Selby's (or McCoy's) complete—not ring—matrimonial record follows: Married Lottie Fiebler in 1894, was divorced in 1895; Mrs. Julia Woodruff Crossman in 1897, thrice divorced after marrying her as many times; Charlotte Smith in 1897, divorced the same year; Indiana Arnold in 1904, divorced the same year; Mrs. Estelle Earle Ellis in 1905, divorced five years later (this was a record) and Mrs. Edna Valentine Hein, 1911, divorced same year.

McCoy's fight with Jim Corbett in Madison Square Garden helped to kick the Horton Law. His last ring appearance was against a dub named Herr Plancke, whom he knocked out in a punch. He tried several comebacks. Joe Cuyonay specked out McCoy at the old Broadway Club, but the Kid when he revived, after getting up on his feet, swung one from the floor and knocked him cold. McCoy was a wicked fighter and one of the best boxers ever in a ring. Personally, he is very likeable, which may account for his many matrimonial ventures.

Tonight (Friday), at Dave Driscoll's Arena Club, in Jersey City, Willie Jackson, recent conqueror of Johnny Dundee, battles Jack Lawlor, the so-called Tennessee "tor-

nado." Leave it to Jackson to put the southerner to the acid test. Besides this setto Driscoll has arranged for a bout between Jack Blumenthal, who has been selected to become one of Carpenter's sparring partners on the French championship tour, will meet Walter McGirr; Spider Roach boxes Bert Spencer; Bobby Doyle vs. Abe Attell Goldstein, and Jimmy Sullivan vs. Stanley Kinkle.

Baseball got off to a big start last week with the Giants opening at the Polo Grounds with the Boston Braves, and the Yankees Philadelphia against Connie Mack's rejuvenated Athletics. On that day both the Giants and Yankees were beaten. The Giants, by the way, won their first game Monday when they trounced the "Phillies," while Colonel Ruppert's hirelings dropped two to the Red Sox in Boston. The Dodgers are playing good ball.

Several star English runners have arrived in America to measure strides against the best collegian middle distance runners. They represent Oxford and Cambridge. The last time they were here they beat Penn's cranks.

Beginning May 1 they are going to the 12-hour run in New Jersey. Make out the promoters across the Hudson won't clean up. And we New Yorkers will be able to watch some action on the Walker bill.

A semi-professional base ball club which will play in and around New York on Thursdays and Sundays, has been organized by George Walsh, the Fox athletic star. It is to be called George Walsh's "All Nationals." Besides Walsh it will include some of the best of New York's semi-pros in the line-up. The "All Nationals" were one of New York's strongest semi-pro aggregations and Walsh was a member of the club last season. This season they decided to let him embellish the title. Walsh is a crack ball tosser and was at one time on the reserve list of the Brooklyn Nationals. He passed up a big league career in favor of the lucrative activity before the camera.

At the Hotel McAlpin, May 24, the employer, the Lucius W. Boomer chain of hotels, will stage a boxing and wrestling tourney. The employees alone will be permitted to compete.

MARRIAGES.

William Ryan, the assistant superintendent at the Colonial, was married last week to Harriet Crosby, head usher.

Jack Tripp to Josephine Sundback, non-professional, New Orleans, April 12.

Marguerite Wilkie to Harry Springer, Greensboro, N. C., April 14. They are members of the Y. C. A. Y's musical comedy company. Gertrude Meyers to Mr. Russell of the All-American Cable Co., March 25. Miss Meyers is playing an engagement at present at the American Hotel, Cristobal, Canal Zone, Panama.

HEADLINING MARCUS LOEW CIRCUIT

OPENED IN NEW YORK WITH TREMENDOUS SUCCESS AT VICTORIA (April 15) and AMERICAN (April 19).

Miss BILLIE RICHMOND IN "CABARET DE LUXE"

A MUSICAL, SINGING AND DANCING PRODUCTION WITH

MARIE PARKER and MAURICE LaMAR and his ECCENTRIC JAZZ BAND

Violin Piano Banjo Drums Saxo
ALAN FRANCIS ROLAND BECKER AL WALLACE BEN WESHNER DeWITT BONTA

SEVEN YEARS OF CONTINUOUS SUCCESS AND BOOKING

ORIGINATOR OF JAZZ BANDS IN VAUDEVILLE

Thanks to Mr. J. H. LUBIN

Personal Direction IRVING M. COOPER

NEWS OF THE MUSIC MEN

Reinick & Co. will abolish the Atlantic office at the end of the week. A new Southern office will be established in New Orleans about May 15.

Bert Feldman head of the English music publishing firm of B. Feldman & Co. sailed from London for New York Tuesday. Upon his arrival Feldman will make his headquarters with Chas. K. Harris.

Mort Borsley has joined the professional staff of Fred Fisher. He will be located in the Chicago office.

Charles Reid joined the piano staff of Stern & Co. this week.

Al Abrams, for the past three years theatre musical director in Uniontown, Pa., has affiliated with the New York professional department of the McKinley Music Co.

Emmett Adams, a young British popular song composer, arrived in New York on his way to Australia. He will hit the Antipodes via Chicago and Vancouver, where he will also make short stops. Adams composed the famous "Bells of St. Mary's" and "God Send You Back to Me" among others.

Charles A. Snyder and Lew Coby have written a new Metropolitan extravaganza, "Napoli."

On or about May 1 the McKinley Music Co. will enlarge their quarters and move into Joe Morris' old offices on the fourth floor of the Exchange Building. The McKinley is at present located on the sixth floor.

Bernie Fayer of the Waterson-Bedell-Snyder sales force is back in New York.

The Echo Music Co. of Seattle is publishing the official song written around D. W. Griffith's "Idol Dancer" production. The number is titled "Rainbow Isle" and is the work of Betty Bentley and James W. Casey.

Of the quartet of music men who resigned from the professional staff of the Irving Berlin Corp., two, Irving Bibo and Al Wilson, have affiliated with Leo Feist. Bibo and Wilson are to write for the house in addition to their professional duties. The other two, Max Burkhardt and Harry Solomon, are returning to vaudeville.

John S. Barr joined Fred Fisher last week as business manager. Barr was last with Stern & Co.

The Associated Music Writers of America, composers who are appearing in the vaudeville act, "A Trip to Hittland," are to publish their songs under the group cover

design idea. At present there are seven numbers which will use the same cover design. Only the colors are to be different for each song and a "headline" at the top of the front outside will carry the title in plain type for the particular number carried inside. The group cover, however, carries the names of all ten writers, with no indication there as to which individuals wrote the number. The names carried are Nat Vincent, Billy Baakette, Billy Frisch, Bernie Grossman, Will Donaldson, Sam Brich, Leo Glatow, Bobby Jones, Al Siegel and Jimmie Brown.

Chas. K. Harris has filed a complaint with the Registry Board of the Music Publishers' Protective Association, against Shapiro, Bernstein & Co., alleging the title of "Sing Me to Sleep" ("Dear Old Mother of Mine"), recently issued by Shapiro, Bernstein, is an infringement on "Sing Me to Sleep" (with a Chinese lullaby), which Harris filed with the Registry Board Sept. 16, 1919.

L. Wolfe Gilbert and Joe Cooper have just completed a new novelty dance number entitled "Dance O'Manie" ("Dear Old Mother of Mine"). The number is being sent with the first autographed copy.

Fred Fisher, of the Fisher Pub. Co., has joined the actor and musical colorist of Dutchess county by purchasing the home of Mrs. Marguerite Monjo at 130 Claremont avenue, Mt. Vernon, N. Y.

The proposed combination sheet music and disc record orchestral accompaniment proposition is being sponsored by the Talking Book Corporation, not the Story Book Corporation.

Robert Harris, recording director of the Columbia Graphophone Co.; Harry L. Rosenthal, song writer, and Samuel Lanthier, conductor of the Broadway orchestra, are nursing a number of bruises as a result of an accident they met with last Saturday at Broadway and 45th street, when an express truck took a notion to ride over them. After being treated privately they were able to get about without any assistance.

Ted Snyder returned to work on Monday, following an operation for appendicitis that kept him away from Watersboro, Berlin & Snyder for several weeks.

W. C. Handy's Memphis Blues Band made its annual appearance at the Federal Prison at Atlanta, Sunday, April 13. They played 24 numbers for the prisoners before the concert concluded. Mr. Handy (of Pace & Handy) is taking the band on a tour of the South.

Harry Ruby says "I ain't so—he is not going into the music business with Edgar Leslie and James Monaco."

REMOVAL

After May 1st
The War Hospital Entertainment Association
and
McGILLIAN-MARTIN ENTERTAINMENT BUREAU
will be located at 214 WEST 46th STREET
Same phones: Bryant 4428-4419

CABARET

Dancing at Arrowhead lasted seven days. Ben Riley tried it out recently. Arrowhead Inn, New York's only roadhouse from the old days, listened to the music, and dancing all following the dry edit. It always had had much of its semi-classical sort, and dancing followed in Arrowhead draws a class clientele which doesn't care whether it dances or not up there. So when dancing arrived Arrowhead caught a new crowd, the younger set, and each day saw that set grow rougher until Riley, after seven days, gave it the boot.

Joseph P. Nolan, formerly in vaudeville, is now affiliated with the Roseland dance place. He returned to New York this week after an extended tour of the other Roseland places in the various cities, where he organized the detective staffs.

A new revue opened at Reisenweber's Monday night this week. No changes in the cast were announced. Max Rogers and Ted Reilly, producers of the last entertainment, were the stages.

The indictment last week of the Healy and Peter's restaurants created no panic among the restaurant men. Nominal bail of \$1,000 was given. At Healy's a search warrant party, after thoroughly exploring the establishment at 46th street, found about \$50 worth of light wines Healy's held under a government cooking permit. The indictments were looked upon as the outcome of the Rev. Dr. Straton crusade. It seemed on the surface the newspapers and officials had lent themselves to a publicity stunt, since last week a book by Dr. Straton was advertised in the New York city dailies. It looked peculiar to see the clergyman's book appear after his sensational sermons and movements.

Veronica, the toe dancer, rejoins the Maxim's show next week. "Peanuts" Marie has replaced Babe Stanton in the same revue.

MANTON & LOVE'S SIDE.

Manton & Love, who had out "Fio Fio" against which salary claims were made to the Actors Equity Association, say that the facts relative to the show's closing were not all brought out. They claim that with four weeks' booking offered for Canada the company was asked whether salary in Canadian money was acceptable, and according to them, they have an agreement signed by the players that such an arrangement was satisfactory.

It is alleged, however, that later the A. E. A. informed the managers it wasn't up to the company to accept salaries in Canadian money, but that the usual 65 per cent. in American money must be given them. Upon that six of the choristers handed in their notice and the

managers, unable to secure others in Canada, decided to close the show, notice to that effect being given. Technically, the management says it was right in refusing to pay the railroad fares of the girls, as they quit on their own volition. But since the show closed at the same time, the players believe the management took advantage of the situation. On the other hand, the managers take the stand that A. E. A. was not within its rights in the matter of deciding that salaries must not entirely be paid in Canadian money.

ILL AND INJURED.

Doc Armstrong (Armstrong Bros.), sick in Joplin, Mo., six weeks, nervous breakdown.

Elsie Ferguson, "Sacred and Profane Love," Morosco, New York, pleurisy poisoning, April 11.

Fred Bryant is in at Atlantic City, where he has been for several weeks.

Dorothy Dixon Butler, known professionally as Dorothy Dixon (Le Croix and Dixon), is convalescing at St. Elizabeth Hospital in West 68th street, New York, after an operation for appendicitis.

Bill Wroe, at the Palace, New York, is on a month's leave. He is suffering from stomach trouble. Pete Mack is doctoring a slight attack of grippe at Beechhurst, L. I.

GRUFF

THE BRITISH NUT

Now cracking jokes at the Princess Theatre, Montreal. See the above joke-Nut (crackling of laughter). I can't help this English wit.

Open letter to HARRY FITZGERALD

Dear Harry—will you would not work so hard, cocky.

ORGANIZE MUSIC JOBBERS ASSN.

Crown Enterprise and Plaza (New York) Included.

The Music Jobbers' Association was organized Tuesday afternoon at a meeting held at the Hotel Astor. Included in the organization are the Crown, Enterprise and Plaza, New York; New England, Boston; M. D. Swisher and Jos. Morris, Philadelphia, and A. J. Foster, Chicago; Sherman, Clay & Co., San Francisco, was not represented, but wired they would join. The Jenkins Music Co., Kansas City, also wired for membership.

The objects of the organization will be to co-operate on credits and eliminate duplication of bulletins, etc.

NEW INCORPORATIONS.

Weshawken Street Corp., Manhattan, motion pictures, \$15,000; M. H. Cane, J. J. Fox, B. M. L. L. L. Liberty street.

Washington Lyceum Corp., Manhattan, theatricals, \$50,000; L. Goldstein, L. Wiener, E. Levy, 342 Quincy street, Brooklyn.

Federated Film Exchange of America, Manhattan, \$50,000; L. J. Rosett, H. Margoshes, N. Katz, 215 E. 12th st., New York.

L. R. S. Co., Queens, bath pavilions and amusement resorts, \$5,000; Arrerney, E. Roschadick, J. Schwartz, Argerney.

Climax Film Corp., Manhattan, \$50,000; M. E. Vanbrugh, J. H. Friedman, A. H. Schwarz, 545 W. 111th st.

Brunswick Film Corp., Manhattan, \$100,000; J. Currie, Jr., H. F. Farnes, E. L. Parker, 31 Nassau street.

New York Exchange for Educational Film, N.Y., \$100,000; E. W. Hammons, G. A. Skinner, H. G. Gosch, 1478 Broadway.

Artists' Producers Corp., Manhattan, theatricals, \$50,000; E. S. Chale, L. A. Edwards, T. J. Mazza, 220 West Forty-second street.

Associated First National Pictures, N.Y., \$100,000; E. S. Chale, L. A. Edwards, T. J. Mazza, 220 West Forty-second street.

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NEWS OF THE DAILIES

Joseph Hart will present shortly Henrietta Crozman in a new playlet, "Every Hair Counts."

An insurance policy of \$1,000,000 has been taken on the life of Herbert Kaufman, magazine editor.

Monday, May 3, two musical comedies will open in New York, "The Girl from Home" and "Money Girl."

Claude Berenbaum has booked passage for London on May 15 to arrange for the production of "The Bonehead" in England.

John Golden has acquired the property at 118-126 West 44th street for the erection of a theatre. The plot, which was purchased through H. E. Cuthbertson, president of the Hotel-American Realty Co., is 52x 100 feet.

"The Girl from Home" will have its New York premiere at the Globe, May 3, succeeding "Apple Blossoms." Sunday evening at the same theatre will be "Intimate Gambol," the second of the season, will be given.

John Barrymore, who is a patient at Muldoon's, is said to be much improved. His daily routine at the health farm now includes milking cows and taking a walk of 10 to 15 miles. He was forced to give up his engagement to appear at the Plymouth, New York, two weeks ago.

Charley Somerville, brother of Roy, scenario writer, is writing the music for the New York "Evening Post" and "Herald Tribune" who is the New York representative of the "Saturday Evening Post." Somerville penned his first article last Monday. Charley is an all-around newspaperman. He wrote the sub staff for "American" and covered some of the biggest murder trials.

William Morris produced "Dorothy Dixie Lee" at the Stamford Theatre, Stamford, Conn., April 17. It is the work of Edward Locke. The title role was played by Edith Hallafer and the negro slave by George Marjory, who also staged the play. Others in the cast included: Lottie Shad, Lucille Vera, Mabel Maurel, Arthur Elliot, Ryder Keane, Burke Clarke, William Powell, "Dixie" quartet of singers and the Danrio trio of musicians. It will open in New York in two or three weeks.

One thousand actors and actresses will appear in the annual Equity gala performance at the Metropolitan Sunday, May 9. The proceeds will be used for the relief of the unemployed. On the entertainment committee are Earle Bothe, chairman; Ethel Barrymore, Martin Armstrong, Blanche Ring, Peggy Wood, Helen MacKellar, Hassard Short, John Emerson, George S. Brown, Everett Butterfield, Ralph Morgan, Charles Winfield, James Gleason, Harry Messing, George S. Brown, O'Neil Kruke, William J. King, Morgan Wallace, Richard Gordon, Ernest Truax and Sam Hardy.

Charles Dillingham has arranged a series of farewell Sunday concerts by noted artists. John McCormack will make a tour of the world under the direction of Messrs. Wagner and McCweeney, and will not be heard in New York again until 1921. Titia Ruff will make his last American appearance Sunday, May 13, at the Hammerstein memorial concert. The following week Mischka Eiman, who plans to go abroad for an entire year, will give his last violin recital for at least twelve months, and this will be followed by the final appearance of Rosa Raisa.

The Wizards' Club of New York City will hold its annual Chinese night and entertainment at the Oriental May 7. A gala night is promised, with such performers on the program as E. J. Jiro, the lyman and Chautauqua entertainer; Jean Hugard, Australia's most famous magician; Ah Cheng, the eccentric Chinese conjurer; Will Meyerberg, movie character man and social critic; and a burlesque Oriental magic act; Otto Waldmann, familiar to vaudeville audiences as "Valton the Comedy Magician" and Jack O'Melia, with his inimitable character stories; Majest, the Polish magician; Chevalier Dumas, the European conjurer, and several others.

The Scotti Grand Opera Company plans for its spring tour were announced by Antonio Scotti last week. It will be a four weeks' trip throughout the South and Southwest. He will visit 12 cities, beginning in Birmingham, Ala., with "La Boheme" on May 2, afterward going to New Orleans, Houston, Dallas, San Antonio, Dallas, Tulsa, Tulsa, Memphis, St. Louis, Louisville and closing in Indianapolis on Saturday evening, May 19. Scotti has materially strengthened the artistic as well as scenic elements of his company. His repertoire will consist of Puccini's "La Boheme," "Tosca" and "Madama Butterfly"; Mascagni's "Cavalleria Rusticana"; Leon's "L'Oracolo," Verdi's "Il Trovatore," Leoncavallo's "Pagliacci" and Donizetti's "Lucia di Lammermoor."

Governor Edwards, of New Jersey, paid his respects to reformers as principal speaker at the Personal Liberty Gamble of the Lamb Club last Sunday night. "It seems to me, from where I sit and view things, that in the near future the fanatics who hope to direct and control our destinies will reserve all gambols for the exclusive use of May Day promoters and the merry festival committees," Governor Edwards said in part. "It even strikes me that the fanatics will use some day seriously about the gambols of the real lambs and by segregation and animal uplift legislation cause these same innocent lambs to take on a crop of features over more funeral in appearance than they now possess."

For the first time Enrico Caruso will appear in Havana. His first appearance he will receive \$10,000, or 12 for \$120,000. Adolfo Bracale, who has been in Havana for some time in the Cuban capital, announced during the week. "That with the music of the 'Havana' and the General Mario Menocal, President of the Cuban Republic," he has been able to secure the services of the artists of the Metropolitan Opera Company for the coming season. The price that will be charged for an orchestra seat will be \$45, and boxes seating six will be \$1,500 for a single performance.

William Harris, Jr., upon his return from Europe, announced Tuesday that he had contracted for two new plays, and had completed arrangements for the London production of "East is West." The new plays are a comedy, "Le Retour," by Robert Fiers and Francois Croisset, and "The White Umbrella," by Chester B. Fernald. "Le Retour" will be produced in Paris this Fall before its American premiere. Mr. Harris while in England conferred with John Drinkwater, author of "Abraham Lincoln," and made further arrangements about the new plays from this author, one concerning Mary Stuart, Queen of Scots, and another about the life of the English writer, author of "East is West" will be presented at the Queen's theatre in London on May 24. The play "The White Umbrella" will be played by Iris Hiley, an English leading woman.

Richard Walton Tully, who returned on the Adriatic last week, after nearly a year spent abroad, announced yesterday his plans for the coming season. He has started rehearsals of "Keep Her Smiling," which will be made at the time of Sidney Drew's death, and in which Tully will now introduce to American audiences one of the most popular comedians, David Miller. It will open in Montreal May 3, from whence it will head for the Pacific Coast, where it will play all summer.

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CHAS. ALTHOFF

Reinforcing the Pathways Circuit.

JOHN GOLDEN

Tacoma Daily Ledger April 6, 1920

Althoff's Violin Chirps at Pathways

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AMONG THE WOMEN

By ALICE MAC

The Lee Kiddies are wearing sweet frocks at the Colonial this week—lower-chiffon with the hems scalloped in pink over a foundation of pale blue satin. Tiny bunches of flowers decorated one shoulder. The more one sees of these lovable kiddies the more one realizes how really respectable they are.

"My Tulip Girl," a pretty affair, although a trifle long, had the girls in dainty Dutch dresses, and the ingenue in a sweet frock of peach tulle with two bands of blue lace on the skirt. The round neck and short sleeves were edged in blue rickshaws, but to match. The "Tulip" number is very catchy.

Allen Stanley made her entrance in a sport suit of white mungieo trimmed in white angora. Miss Stanley's wedding dress was of silver lace, with white satin overskirt trimmed in pearls. Two rows of pearls hung round the waist. The bodice was of silver with sleeves of the lace. A spray of flowers formed one shoulder strap.

Rachel Littleton's wedding to Cornelius Vanderbilt, Jr., will be delightfully old-fashioned as far as the bride's maids' dresses are concerned, being the prettiness hoop-skirt in pink tulle, while the bride's dress is of very heavy satin, with the train five yards long (18 feet).

Amelia Carle, now Mrs. Chas. Freeman, has taken charge of the millinery department in the Maybelle Shop in Chicago.

Tilly Lena sails for England May 1 on the "Kronland." The Zomahs are also leaving, on the 14, returning to this side the end of August for another vaudeville tour.

A hotel in Times Square was the background recently for a lively affair, a free fight between two women during a card game. Yes, it was over a game.

The bill at the Palace was not a well arranged Monday matinee. The latter half had two sketches following one another, making quite a decent bill appear tiresome.

Gertrude Hoffman, as always, is entertaining. As a peacock she was grace itself. For it her costume was that of a white peacock. A dress of flame chiffon was worn for her Dance of the Allies. One of Miss Hoffman's best impressions was that of Olga Petrova, not so much in the costume as the figure and actions, and her fall at the finish would even make Olga jealous. For the Bessie McCoy number Miss Hoffman wore slaty grey chiffon, with the large collar and cuffs of silver. The maids who change Miss Hoffman looked becoming in sort of Turkish costumes of orange with red and black.

La Petite Marguerite is well named, as she is the essence of daintiness with her auburn curls. All her dresses are of the fluff type. The first was of pink chiffon, the next of cream lace, and for the Apache she wore black satin with a wide band of red.

Grace Nelson had a handsome gown of gold brocade draped with a slight opening at the side. The hem was edged in green, and at the side hung the new style of train, very long and narrow, of jade green chiffon, caught half way down with a single band of brilliants. Miss Nelson carried a handsome fan of green feathers.

Laura Pierpont wore an awfully smart suit of blue serge, stitched in green. The jacket was eon style with a jumper showing of green brocade. Her hat was neat green with a brush at the side.

Marion Murry (with Solly Ward) is wearing a different gown this week, of old rose tulle patterned in silver roses. Tulle hung each side and formed the sleeves. The bodice had a band of silver veiled in the tulle. The latter was not a very good match for the tulle. The Curzon Sisters made striking figures as Butterflies.

Miss Follies (Follies and Le Roy) at the American first half, wore a pretty but odd gown of dark blue net over a foundation of silver. The net was trimmed in rings of different shades of ribbon, the skirt was hip-hooped style outlined in narrow roses.

May Laurel had two good-looking dresses, one of blue velvet, made perfectly plain, rather full. With the costume for a brief moment a white chiffon cape was worn trimmed in fur. Miss Laurel's last costume was one of white satin striped in black, with the hem scalloped, bodice at orange. Head-dress of white plumes. With both white kid Russian boots were worn.

A gold metal gown lined in green was becoming to one of the women in "The Cabaret de Luxe." It was made on straight lines, coming to a point each side with a small bow of deep rose satin, draped at one side—sort of pannier effect, with purple feathers, one half of the bodice had rows of purple sequins.

Marshall Neilan has produced one of the best comedies seen on the screen this season in "Don't Ever Marry!" It is splendid. A great deal is due to the jolly fine acting of a well-balanced cast, particularly by Edith Moore and Tom Guise. Marjorie Daw, as usual, is delightfully sweet and girlish, but does not have an opportunity to wear any noticeable clothes. A suit with smart, blue serge, with the skirt having the three-tier effect. The coat was worn open showing a vestee of white, em-broidered in black. Betty Bouton in the picture at times bore a strong resemblance to Miss Daw.

Norma Talmadge's "The Woman Ives" is a weak picture. She is one of the few screen actresses who can portray types of any kind. This picture consists of numerous close-ups, ridiculous sub-titles, and in one scene John Halliday is seen lying on a bed, senseless through dope, yet he springs up full of life, nearly choking a Chinaman. The best thing in this picture was the acting of a tiny baby, who falls asleep in a close-up. The baby was about four months old. In an evening gown of soft white satin Miss Talmadge was beautiful. The dress, made quite simple, the bodice was played with a spray of gardenias forming one shoulder strap, the skirt was draped and caught at the side. Lucille Lee Stewart showed to good advantage as "The Woman Who Takes."

OVERALLS HIT BROADWAY

(Continued from Page 1.)

mits and the layout of the line of march, which is to be down Broadway from Columbia Circle to 34th street to Fifth avenue and north to the Plaza, where the parade will close.

Monday the musical comedy press agents started firing their ammunition with Arthur Levy of "As You Were" first appeared on the scene with an invitation to the club to attend the Central Tuesday night in their overalls. Barry, at the Palais Royale, followed this with an invitation to supper after the show. George Alabama Florida, of "Look Who's here," then asked them to the Monday night performance at the 44th Street with a few ladies teeming to go. After these two shows were booked the club called a halt on theatre parties because it would give the ladies the idea that the whole affair was being run for the benefit of the P. A. boys, and that there wasn't anything serious to it. By

by a few minutes, taking precedence with a song entitled "Let's All Get Into Overalls."

With the professionals demanding overalls for stage wear the Brooks Theatrical Costuming Co. got on the job and Tuesday offered to turn out street suits and dinner coats for \$10 to \$12.50, also new frocks of gingham and calico, with James Stronck of the firm getting out forty suits and securing a lot of pictorial publicity Wednesday morning.

John Pollock, as Mayor of Leonia, N. J., stepped into the publicity campaign with word the trustees of his township had pledged themselves to wear overalls for the next three months, and with this along came Alpheus Lincoln, a professional, with the suggestion that all corners of the country came back to the dinner pail and lunch box be effected. This latter suggestion was made part of the Cheese Club's movement.

The first to be seen to arrive with "To Hell with the H. C. L." given prominence and followed by the "revolution of the white collar boys." Burlesque broke into the story with Emil Casper, comedian of the Mollie Williams show, claiming to be the first to witness overalls in burlesque, leading a number in them at the Majestic, Jersey City, last week.

By Wednesday the whole thing had practically taken the town by wildfire and the wires that had gone out of the town regarding the move on Broadway started to react. From all corners of the country came the news that overalls clubs were forming. The clothing trades at first scoffed at the idea, but after two days they began to see the seriousness of the situation and the price-cutting started. One wholesaler informing the daily papers he was getting ready to cut prices on everything along the line and several retail department stores in Brooklyn giving their assurances that from now on they were willing to cut their profits and meet the demand of the public for lower prices, giving U. S. officials their assurances to this effect.

By this time there wasn't a nook or corner of America that didn't know that there was such a thing as the Cheese Club of New York in existence, and if the "plant" had done nothing else it put the club on the map and incidentally got a lot of publicity for the N. V. A., as the Cheese Club means there every day for lunch. The N. V. A. membership was included in the publicity, especially as its 10,000 membership was asked to assist in spreading the propaganda for the lowering of prices from the stages of the country.

Up to mid-week, when the story was one week old, the motion picture publicity pushers, except at the Strand, were still asleep, and not a line of "overalls" did they try to get up to the time. Miss Grandlund tried to break into the story on Tuesday night when Levy had the gang at the Central, but he was eased out of the room, the door at "I tried him once, they couldn't say any of it." "Yes, he wrote it, but we had to fix the whole thing up ourselves." "He had the nerve to ask us for a deposit." "Oh, I've seen a lot of his acts, but he's the people. "Just a robber."

College professor says there has been little change in man during the past 10,000 years. The "Pro" didn't figure on Prohibition.

Caruso has been signed to go to Havana to sing in opera for ten thousand dollars a night. Havana is in Cuba—and Cuba is— Tears stop us.

Newspaper says the control of the stage is passing to the hands of the picture people. Don't know about the stage, but the audiences are more or less under the control of the film flickers.

Country seems to demand a good business man for its next President, so a lot of people favor Johnny Stanley.

Constant Reader—An "American plan" hotel is a hotel that charges you whatever they think you have. That is new plan—part of it.

Everybody seems to worry about the show business except those who are in it.

Up to the hour of going to press the only person who has not announced their intention of wearing overalls is "September Morn."

Do things look "blue" for the clothing sellers?

WIFE ALLEGES ATTACK.

Los Angeles, April 21.

Paco Riguera appeared this week before Justice Palmer for a preliminary examination. Hip is accused of attacking Emmy Lou Rainbolt, a motion picture actress, in a photographic studio in the Bryson Building. She weighs 90 pounds and alleges she was thrown to the floor and her face cut and that she was mistreated while unconscious.

Albert Rainbolt, her husband, is a teacher at the University of California and accompanied his wife

to the District Attorney's office where the story was related to Deputy District Attorney Pitts.

BEAUTY SEEKS DIVORCE.

Los Angeles, April 21.

Judge Crall this week took under advisement the application for a divorce made by Lucille Pennock, the chorus girl and winner of the Venice Beauty Contest. She married Lamont C. Fisher April 28, 1913. They lived together three weeks. She found that he had another wife, his mother making an affidavit.

TOMMY'S TATTLES

By THOMAS J. GRAY.

There's one good thing about VARIETY in its new form. You can now read it on a train without having someone say, "So you're in the show business, eh? When you must know a little friend of mine, she's the third girl from the end with one of the Winter Garden shows."

This paper is much easier to tear in case you get a bad notice and want to send it to your agent.

It's a good bet that somewhere there is a music publisher looking for the plates of our old song, called "It's the Man in the Overalls."

Now, boys, all together for—

Overall gags.
Overall songs.
Overall scenes.
Overall dances.
Overall blues.

Overalls are great for press stuff, but it's doubtful if they will ever reduce the price of clothing. Think of all the people who are vegetarians and then look up the price of meat.

A movement for wooden shoes will now come in and the buck dancers will have to hire special guards for their trunks.

Why not start a movement to save on—

Acrobats' sleeve garters.
Benchers for fluting acts.
Prop billiard balls for magicians.
Handkerchiefs for mind reading bits.
Silk hats for film villains.
Flano lamps for singing acts.
Collect telegrams.

Theatrical baseball teams prove beyond a doubt that some people are born just to sing, dance and be funny.

Those summer pack fellows who make their living with the "hit-the-baby-for-a-good-cigar" stands are going to have a hard time getting any money out of a one-half of one per cent. nation. Who would risk taking one of those cigars sober?

A few years ago comedians could get a machine from most any auto company for mentioning the make of the car on the stage. The motor car business is so good now-a-days you can't even get a "boat" delivered if you pay for it.

We are sorry for—

Men who believe what manure girls in barber shops tell 'em.
Actresses who believe what the "single man" on the bill tell them.
The dog act man who has to take the dogs out for a walk.
The picture censor who has to look at all the moving pictures.

New perfume just discovered in Paris cost five dollars a drop. If it was discovered in New York they would probably call it Scotch.

In keeping with the idea of defeating the high cost of everything, theatrical managers may stop producing farces to help reduce eth-price of beds.

Company headed by Shakespearean actor is to have nothing but men in the cast. That will save a lot of trouble in laying out the dressing rooms.

Employers who won victories in the New York elevator men's strike probably have for their motto the old saying, "You can't keep a good man down."

In keeping with the "Personal Touch" we have added to this column, we submit a few remarks that have been made about us; of course, there are others, but we can't print them all (as this paper goes through the mails).

"What did that guy ever write?"

"You should have seen the junk he gave me."

"Why my wife can write better stuff herself."

"He never made me laugh."

"I tried him once, they couldn't say any of it."

"Yes, he wrote it, but we had to fix the whole thing up ourselves."

"He had the nerve to ask us for a deposit."

"Oh, I've seen a lot of his acts, but he's the people."

"Just a robber."

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SHOP WINDOW ADVERTISING CUT OUT BY THE AMERICAN

Paper Shortage and Saving of Free Tickets to Merchants Party Responsible—Question of Sniping Up for Discussion—New Style of Sheets to Be Used.

As a result of the current high price of shop window printing and the acute shortage of paper the American Burlesque Association will abolish all pictorial store window advertising next season. This decision became suddenly effective through the American having eliminated the pictorial half-and-one-sheet posters next season for the first time since the A. B. A. was inaugurated.

In addition to the money saved to the producer by not using the half-and-one-sheet lithographs, the houses will also save the customary free tickets given to merchants, according to window privileges. At the present time the American has decided whether it will use the half and one-sheet posters, usually used for "sniping." Year after year the "sniping" proposition has become more difficult, because of most of the American wheel cities having anti-sniping ordinances.

A meeting was scheduled for yesterday (Thursday) between the officials of the Columbia and American wheels and the Merchants Association of New York, at which the subject of "sniping" was discussed. The Merchants Association, according to information given out Wednesday, plan to tie the burlesque associations up with a pledge not to allow "sniping" either in New York or any other city.

Instead of the pictorial halves and one-sheets, the American will use two styles of three, eight and twenty sheet posters. The Columbia abandoned the pictorial smaller sizes during the current season. If the plan to abolish the type halves and one-sheets goes through and "sniping" is eliminated it will be adopted by both wheels. A large part of the money saved thereby, according to present plans, will be devoted to newspaper advertising. This will bring a higher type of advance man into the burlesque field. Some of the old line managers are upset at this because of the expense involved, but the younger element argue burlesque audiences have advanced greatly in intelligence during the past ten years, and it is up to the producers to at least keep pace with their audiences, whom they figure can be reached much more effectively by the printed page than by poster display.

SAM HOWE'S BIG SHOW.

Sam Howe's Big Show, carrying the supplementary title of "Butterflies of Broadway," playing the Columbia this week, is constructed along old-fashioned lines. It's strong in the comedy division, and quietly but not elaborately produced; weak on numbers; and generally speaking, rather better than fair, but fails to get within hailing distance of the "good" classification through an opening scene which runs 45 minutes with nothing happening. The numbers, as well as the lack of comedy, in the opening contributes largely to making that section little short of dreary. Four of the five numbers flopped with scarcely a ripple. The exception was "Sahara," led by Sam Howard, which managed to pull a lone encore. It might be said to the credit of the Howe show, however, that the entire thing is honestly handled. Many another troupe has come into the Columbia this season, and if somebody rattled a program after a number, that has been taken advantage of to pull a repeat.

Harry Cooper, Sam Howard and Helen Tarr are featured, Cooper getting the top line. Cooper does the eccentric character without overdoing the miffed clothes thing and minus the slaps and grease paint scenes. His general make-up is just one degree removed from overdone. Cooper depending principally on his personality and comedy ability for laughs. He was a little over the top unnecessarily at times, but outside of the opening scene proves consistently funny if not particularly original.

Sam Howard in the first part is a conventional character, a sort of old school, with crepe beard, derby hat drawn tightly down over his ears and all the rest of the stereotyped, old-fashioned mannerisms. In the afterpiece Howard removes the crepe beard and offers a more up-to-date, refined characterization of the stage Jew. He was formerly of the Bellboys Tria, a sidekick in the turn of five or six years ago, and his

pipes are still in excellent shape. Howard succeeds in getting lots of laughs on his own account, in addition to helping Cooper in the comedy bits.

Helen Tarr, the other featured member of the cast, is the prima. She is a tall blonde, wears clothes satisfactorily, but seems to lack the personality necessary to getting her lines and songs across the footlights. "Marie," soloed by Miss Tarr in the afterpiece, was a very well sung. Miss Tarr's pleasing soprano encompassing the number, a semi-operatic one, perfectly, but somehow it got far less than it deserved. Another number, "Pretty Little Rainbow," led by Cooper, was a very well sung. Miss Tarr, died without a single hand.

Hattie Beal is the soubrette. She's a husky, bob-haired blonde, full of pep, dances a bit now and then, and gains a bit through an engaging smile. Miss Beal sings fairly. Both in reading lines and singing, a tendency to try to outdo Cooper in shouting marred her efforts. Henry Dixon had best look to his laurels. He is a real rival in the vocal line in Cooper and Miss Beal.

Florence Mascot, the ingenue, has little to do, besides changing costumes and leading numbers. Matt Kennedy, the straight, has a good voice, which he used to make the slightest knowledge how to use. The quality is there, but Kennedy's throaty method of singing all but disguises it. A month's vocal training would do wonders for him. Kennedy makes a dignified appearance for burlesque with his iron grey hair which gives him an air of distinction. He strives for neatness of attire rather than any particular "class" in dressing.

Gus Flaig is the utility man and a good one. He does one of the most convincing cops seen in burlesque in years.

The program makes no mention of an author. Whoever put the show together needs no courses in dramatic writing. The program is able not only in the unusually large number of ancient breezes, but more especially so in the scene where Cooper and Howard roll out on the stage in a decrepit Ford runabout of the vintage of 1910 and proceed to pull down one of the big comedy bits of the show. It's not exactly Harry Tarr's "Motoring," none of Tate's dialog being used, but the general idea which embraces re-enacting the engine, etc., in starting, is reminiscent of the old auto vaudeville classic.

Another bit in the afterpiece, with constant inquiries by Cooper regarding the theft of a nickel is also pretty close to the general routine of a small time vaudeville act that has played around New York for the last three or four seasons. Still another source of amusement Cooper strongly resembles the alcoholic tumbling done by Leon Errol in his vaudeville sketch, "The Guest." The best comedy bit of the show comes in the second scene of the first part. This is a series of genuinely funny sidewalk conversations between Gus Flaig as a traffic cop and Howard and Cooper in turn. The sidewalk stuff came directly after the tedious first scene, and from that point on the show ran at lively comedy gait.

Cooper, Howard, Kennedy and Flaig tied 'em in a knot with an old fashioned comedy quartet specialty in the third scene of the first part, and shortly after Cooper, Kennedy and Flaig were picked 'em again with a singing trio.

A ballet used to open the third scene was just passably done. Hattie Beal led this doing a classic "spring song" dance intended to be taken seriously. Like most of the vocal ensembles, it did. The choristers work hard, but as a whole lack class. The costumes are fairly attractive, the most effective being used to back up the "Rainbow" number. These were light flaring, with a piece of blue and suits, not at all suitable for the "Rainbow" song. Placed in another part of the show, with a song to match them, the bathing suits would have undoubtedly made a better impression.

The afterpiece held a series of specialties by Florence Mascot, an untrained chorister who sang with "My Daddy Walked Out," a comedy recitation by Cooper, travesty of a comedy delivered by a straight elocution by Kennedy and imitations by Sam Howard, the best of which was Al Johnson. All of the foregoing landed solidly.

Howe has fitted his show with a new production in this season. A production capacity. Bell.

THE BIG REVIEW.

The loud noise heard in the vicinity of 14th street Monday night was not a naval salute from ships in the river, as the residents of the neighborhood believed, but Henry Dixon counting out loud and exulting in the receipts of the second night's business done by his "Big Review" at the Olympic. Henry can now purchase those shoes and the new hat to match his spring suit and trick blanket.

On the stage, Miss Henry, who is known to burlesque audiences as Claire Devine, held forth and showed beauty, looking immense in some of the very one with impatience. On every one costume more stunning than its predecessor and looked easily the place of any prima seen on the American Wheel all season.

The women in the show, particularly the principals, were unusually endowed with physical charms. Lettie Beles, another plump blonde, looking immense in some of her wardrobe, shared the pupil distinction with Miss Romaine.

Robert Cortez, a slender, fast-moving girl, was another principal who worked hard and flashed a near beauty, looking immense in some of her wardrobe. Miss Cortez doesn't elevate perpendicularly, but she handled some flat footed stuff in Q. B. fashion.

Jean Darrow, a b. woman, reminding of M. Le Dresseur, does quite heavy lifting, but she never failed to read distinctly, making quite an impression, and holding up a couple of comedy scenes in the first part.

Of the men, Harry Le Van is the principal comedian, slightly assisted by Bill Colman, who possesses the loudest prop laugh in burlesque. Le Van works hard and efficiently and goes on his ears and his eyes, and is a hinging and plan specialty in the first part which temporarily shocked the audience.

Bob Gilbert is a young, clean looking, straight, who shakes a nimble body, and is a hinging and plan specialty in the first part which temporarily shocked the audience. He handles dialog well and has a neat appearance. A fair singing voice, which is wisely restricted to a few numbers, sums up his contribution.

Pearl Briggs, a sprightly soubrette with a pair of back yard pipes, wore tight all evening and displayed a cute face. Miss Briggs didn't quite measure up to the high appearance average set by the other women in the show, but was, in her place, showing plenty of pep and ginger.

Kitty White and Harriet Furst were out in front, flanking most of the numbers, and did several various styles of stepping. Both can make the shim roll over and beg, as can most of the 14 choristers. The latter are a very fair looking lot, and do a good deal of the usual bits of the show. The costumes were considerably above the wheel average, but the two full stage sets in which both parts are played entirely won't put much of a dent into Henry's B. R.

It's a review-type of show, the bits and comedy business being secondary to the sight appeal, and the popularity of the women principals, who were repeatedly asked to legitimate encores, in vivid contrast to the usual burlesque thing, where they respond if somebody drops a hat on the floor.

Miss Romaine did an Oriental symbolic make dance in the second scene, and the "Sahara Rose," a ballet that suited her voice and personality. The chorus were prominent in Egyptian costumes and all the girls did a slow shimmy that caught on strongly with the mob.

"The Big Review" is a very good second wheel show, and though light on comedy, it harbors a couple of lookers who will insure its popularity, and who could move over onto the other wheel without any brushing up in method or technique. Le Van, with a strong comedy assistant, looks like a good bet for a No. 1 show also.

Dixon has produced not too well but wisely, and his "Big Review" is worth an hour and a half of anybody's time as a slight attraction.

REPORT GERARD SHOW FOR COAST SUMMER RUN

Barney's \$30 Chorus Salary Turned Down by Frisco Girls.

San Francisco, April 21. —Barney Gerard was here for a few days last week, coming up from Los Angeles to look over the local situation. Gerard's visit here caused various reports to be circulated that he would bring a show out here for a summer run at the Savoy theatre. One of the rumors even had it he would have four shows out this way and that each would play two weeks.

While here Gerard had a talk with the Savoy management but so far no contracts had been signed and it is extremely doubtful if any of Gerard's productions will be seen here at all this year. Gerard was a caller at the Blake & Amber agency to get a line on principals for his eastern shows and was surprised to learn the big salaries asked by the "Coast Defenders." He offered chorus girls \$10 weekly to come east and if they remained a full season he would return to them the amount they were to lay out for transportation. But as chorus girls having money enough to buy railroad tickets to New York City are very scarce, none were engaged. Gerard returned east the end of last week.

BEN MOORE RETURNS.

Ben L. Moore, who has been earning some little reputation the past two or three years as the "talking picture" actor in connection with downtown film house, is returning to burlesque under the management of James J. Cooper. Moore's "talking picture" spiel consisted of supplying the imaginary dialogue to the program features of his theatre and reciting it verbally in the course of the picture. His appearance, and his further clarifying the action for the edification of the audience.

DEATHS.

Harry Mack died in California March 25. He was 49 years old. He was in James E. Cooper's show.

Chicago Haymarket to Close. The Haymarket, Chicago, will close May 14, instead of May 14, as announced, the earlier closing date having been set in order to begin the repairs planned for next season.

YOUNG SINGER'S NEW JOB. Adolph Singer, son of Jack Singer, is chief publicity purveyor for the Irons & Clamage shows.

\$2 TOP FOR BURLESQUE CLUB BENEFIT, JUNE 6

Leading Players to Help Cause at Columbia.

The Burlesque Club's benefit at the Columbia Theatre, New York, Sunday, June 6, will be scaled at \$2 top. At the scale the house can hold about \$2,400.

A special program carrying advertisements will be issued and subscriptions may be solicited for the affair.

The program will be made up of the leading players in burlesque. The season will have ended by the day of the benefit and an imposing array is calculated upon.

The Columbia Circuit will donate the theatre and in other ways help to aid the benefit.

The Burlesque Club was lately reorganized with James E. Cooper president. The burlesque wheels executives immediately displayed an active interest in its extension and advancement.

THE JUDGMENT RECORD.

The following is a list of the judgments filed in the County Clerk's office, this week, in matters of that of the judgment debtor; the second of the judgment creditor and the amount of the judgment.

- Arthur Ashley; Bretton Hall Garage; \$21.23.
- Films, Inc.; William Wells Co.; \$63.90.
- Lettie Players Corp.; J. A. Shee; \$170.40.
- Seelange Amus. Co., Inc.; C. Dick; \$316.82.
- Peggy; \$47.04.
- Link Film Exchange, Inc.; Wild Film & Film Folk, Inc.; \$34.95.
- Gilbert Anderson; J. A. Ward; \$236.42.
- Fannie Price; M. Landau; \$220.94.
- Dave Wells; Eldridge Co.; \$631.20.
- Gold Coin Motion Picture Co.; Dramatic Mirror Co.; \$185.63.
- William Slocum; same; \$144.20.
- Anderson T. Herd; Mexican Tel. Co.; \$447.85.

MRS. HARRY HASTINGS ILL. Viola Shelton (Mrs. Harry Hastings) underwent a serious operation at Roosevelt Hospital last Saturday. She was reported as recovering slowly after this week.

AMERICAN SHOWS UPSTATE. American Wheel attractions will play Newburg and Poughkeepsie next season. Both are half week stands and the date will supplant a week to be dropped later.

WANTED! WANTED! WANTED!!!

FOR

Sam Howe's Attraction
on the
Columbia Circuit
Next Season

A JAZZ BAND—FIVE PEOPLE—Must Be Able to Make Themselves Useful Throughout the Show—Will Pay the Right Price to the Right People. ALSO TRAMP OR ECCENTRIC COMEDIAN. ALSO-A SOUBRETTE. ALSO-AN AT STRAIGHT MAN.

Also—A1 Chorus Girls. Thirty dollars per week to the right kind. No wardrobe, half salary last week of rehearsal and fares to opening and from closing points.

Apply by letter or in person to SAM HOWE, Rooms 1011-12, Tenth Floor, COLUMBIA THEATRE BUILDING, 47th Street and Broadway, N. Y. City.

BURLESQUE ENGAGEMENTS.

Kitty Madison, at Union Square April 28. Going with Baker's "Jingle Jingle."

Jack Collins, for Charles M. Baker's show next season.

Kitty Madison for Baker's "Jingle Jingle" show next season.

Baker and Rogers, Sell and Lee, Carney and Carr and Victor Fay have been engaged to appear in Harry Hastings' next season's "Razle Dazle" show. Olive Le Compe re-engaged by Hastings for his "Big Show" next season.

More and Fred Trust have been engaged by Charles Baker for "Jingle Jingle."

VARIETY

Trade-Mark Registered
Published Weekly by

VARIETY, Inc.

SHIRLEY SILVERMAN, President

364 West 46th Street New York City

SUBSCRIPTION

Annual.....\$7 Foreign.....\$8

Single copies, 10 cents

VOL. LVIII. No. 9

BOOKS AND BOOKS.

To read and re-read "The Life and Confessions of Oscar Wilde," by Frank Harris, is to acquire firmly and finally an understanding of the attitude of the Anglo-Saxon world, of England and the United States, toward what is called "art," for in this most remarkable biography, which the author has done four things of moment. He has sketched English civilization, damned it heartily and then proceeded to step from his pages side by side with his hero. The two are inseparable in contrast. The book might just as well have been "Harris," by Oscar Wilde. Indeed, the author has created his chief protagonist by making him stand out from the printed page as the worst victim of verbal encounters with his biographer. The tendencies within him, which in the end victimized the earnest Oscar the world was happily forgetting. In Mr. Harris's own remarkable language, the portrait of half civilized, the cruelty of Wilde's justifiers were fast giving Oscar over to the pity of mankind forever, and now this writer comes, sets forth in his own words, and by almost a book length rehearsal of arguments justifying it and attacking it, and so, because the biographer is of a kind, Wilde will remain in the minds of those who read what is worth reading exactly what he was, a weakling misled by applause, an artist rather than a man, a darling of fashion capable, in Bernard Shaw's phrase, of many kindnesses, but like Lord Alfred Douglas, incapable of friendship.

What Mr. Harris has given us in place of this appalling slaughter of a literary tradition is himself. He is the figure in contrast. It is he who proves what is called little living—namely, that it is better to be a man first and an artist afterwards than an artist and afterwards a man. Strangely enough Mr. Harris never seems to see this. He prides himself personally on being a man of letters, and he is, in fact, one of the few great journalists of modern times. Branding a famous and certain pen, he has stabbed at the great for their faults, stabbed with a continuous and amazing courage as he walked through life, finally completing his picture—bad manners. In London, Bernard Shaw remarks, they used to ask what Frank Harris was before he was an artist. He was a pirate, people would reply. The stupidities of the world keep him boiling over, but he was never exactly a pirate, and had not prided himself on his real success has been, with a more certain eye looked to making it sure, he would not today be a hounded outcast, thrown up on the American shore, nor the editor of a radical sheet in which he rarely cares to emphasize what he believes, the fact that equality is the greatest injustice, that what was false enough for the roughneck sent to prison with Oscar Wilde, was not fair to an artist to whom all the world is debtor.

Mr. Harris himself sees clearly the weakness in the philosophy of Zola. We are not created free and equal. If in himself he is doing continuous battle to gain for himself the luxuries he needs, and it is that battle of his that is wonderful, for more so than the books he has written. There are reminders of the theory that Shakespeare was a weak, poetic creature, two called "Contemporary Portraits" in which he reminds of Mr. Harris's contact with modern men of fame, and some of the best short stories in English and two plays. What is not noticeable about his writing is that it is a direct reporting of life. From the midst of life Mr. Harris has sent out books, making life somewhat clearer, and this is all any writer can do. And on this he prides himself.

Harris should pride himself rather on the fact that he once found his way to the highest power possible for a jour-

EDITORIALS

Variety all in white is a pronounced change to year-long readers of the paper. "Vanity" and "green" were synonymous for many years. Conditions are here, however, that made the change imperative. In throwing away the cover VARIETY changed its form, to a larger-size page, and is now printed on a rotary press.

It may surprise some people of the theatrical trade press to know its circulation was the principal reason VARIETY had to make the altogether change. The professional hardly knows the difference between a flat-bed and a Web or rotary press, but the newspaper man recognizes at once that when a flat bed paper goes to a rotary press, it is because circulation or "run" has grown too large for a flat-bed to handle it properly.

That was so with Variety, and it could have told as well the reason for the increase in selling price of VARIETY, from 10 to 15 and then to 20 cents. Trade papers are not supposed to have large circulations. Usually they have not. It's a trade proposition and therefore limited in area of readers. Theatrical cover has many branches that the field within the past years has widely extended. VARIETY covers all of these fields. VARIETY ships more paper to Chicago each week than the entire circulation of another theatrical weekly. It circulates more papers in Greater New York than the entire "run" or issue of any other American theatrical paper published, with one exception. It sends weekly more papers west of Omaha than two of its contemporaries published in gross. Besides which VARIETY circulates north, east, south and west, and all over the world. Within the past month Messageries Hachette, of Paris (France) without solicitation on our part, wrote, asking that their concern be given the distribution of VARIETY in Paris. Formerly VARIETY circulated itself in Paris. This French firm holds the same position in France as a distributor of periodicals that the American News Company has over here. VARIETY has refused to circulate in the English provinces, confining its circulation there to London. It has refused to permit VARIETY to be circulated on the Subway and elevated newspapers in New York City. It countermanded an order given by Gude Co. some time ago to the American News Co. without our knowledge for the Subway stands. We didn't want it. We want nothing but professional circulation if we can prevent it. VARIETY is a trade paper. Lay readers are nothing but VARIETY. Those who buy it through an interest in the profession don't care whether it is on a Subway or street stand, and if they want it at all, will find it wherever it may be. It's the same with all trade papers. The theatrical trade paper we never have a copy of in the field through a news company, and sent 60 per cent. of its mail with special delivery stamps attached.

Theatrical trade papers with small circulation do not feel the paper shortage to the extent VARIETY does. Other papers that along with the present high cost of production, intensive of paper and printing, are, we believe, in a better position than we are. With the paper situation critical, and its cost beyond any amount a paper manufacturer ever paid, VARIETY is a trade paper. Lay readers are nothing but VARIETY. Those who buy it through an interest in the profession don't care whether it is on a Subway or street stand, and if they want it at all, will find it wherever it may be. It's the same with all trade papers. The theatrical trade paper we never have a copy of in the field through a news company, and sent 60 per cent. of its mail with special delivery stamps attached.

Just how VARIETY in its present form strikes readers we have no means of knowing. Regardless of its color and its form, VARIETY's main object always is to print news. That is, we think, what you pay for. You want theatrical news. It's the one object that has dominated the columns of VARIETY since it first published its first issue. Lay readers are nothing but VARIETY. Those who buy it through an interest in the profession don't care whether it is on a Subway or street stand, and if they want it at all, will find it wherever it may be. It's the same with all trade papers. The theatrical trade paper we never have a copy of in the field through a news company, and sent 60 per cent. of its mail with special delivery stamps attached.

Variety is an expensive paper to publish, in its staff, manner of collecting news, and efforts to secure it. VARIETY more closely as a weekly approaches a daily than any weekly ever printed, here or abroad. It has by far the best staff a theatrical paper ever collected; it has twice or three times as many on that staff as any theatrical weekly ever had, and it prints more real news than any show paper ever issued. When VARIETY started its career and said it cared not, neither did its read—s, if Blots and Blots were a riot on the Sun time, vaudeville people wanted to know how we expected to run a theatrical paper if we didn't "boost" it. Other papers were doing it. One paper had a couple of pages of personal notes not even edited. That was the scissors weekly, run by a pair of shears and a paste pot. It selected a title that fitted it so perfectly its people can not get over the habit of VARIETY threw all the Blots and Blots stuff into the was, but until its readers commenced to find out that it made no difference what you turned to, whether it was the first page or page 27, if there were any text on that page it was real news, of one character or another.

That always will be VARIETY's policy, news and information, for news is information. Information to a professional is valuable. He or she wants all the news. They don't want one thing suppressed and another item published, for the chances ever wide that the suppressed information they should have been informed about. Which goes back to the beginning of VARIETY, when they didn't believe it, said we couldn't and wouldn't keep it up, that so and so or someone else would get to us. But we have kept it up the best we could and shall keep it up.

Variety's green cover kept it in the magazine class. We want to have it a newspaper, one of the best in the theatrical trade, if that may be done, and that we held out six pages of advertising last week and some more this week, to print news instead may be evidence of our intentions.

Beaumont, the scenic designer, has brought suit for \$1,750 against Frisco as payment on a drop curtain. Frisco answers he rented it at \$100 a week, and the price of applying the weekly rentals on the \$1,750 purchase price. Alben Greengrass represents the defendant.

George Menck, formerly of the Max Hart office, is now associated with Max Hayes.

Eddie Leonard says he is not contemplating vaudeville. Leonard says he has no plans for the hot weather and will be found back of third base at the Polo Grounds as usual.

Rose Mullaney is back in the Chamberlain Brown offices.

Sam Barzwitz, the agent, has returned to New York from Chicago.

The "Vestry," sailing April 10 from New York for Buenos Aires, carried Romeo's Dogs, Louis Stone, "Eight Florida Girls," to play the Squin Tour in South America.

Other bookings for the same time, entered through Richmond Elford, are Winston's Water Shows, The Patriotic, Myrtle and Jimmie Dundin, Charles Gibb, Lurson Sisters, Van Norman.

A typographical error was responsible for the following on the N. V. A. luncheon bill of fare: "Rice Fudding With Rice."

George O'Brien, of the Max Hart agency, was off the floor of the Keith office for a day, returning Monday morning. No cause was given and no one seemed to know the reason.

Jacob Silbert, Yiddish artist, leaves tomorrow on the "Mauretania" to play a limited engagement in London. He will go to Paris and then to Warsaw to negotiate on a lease of the National Theatre in Russia's capital.

Sam Tishman, Chicago booker for the Thinner Circuit, is in New York City looking over material for the middle west.

Sophie Burman has severed her connections with Lillian Bradley and is now associated with Wernah Tenney in the Putnam Building.

John Buckley, formerly of Chicago, is to open offices in Pittsburgh to represent A. Speisberg, of Atlanta, Ga., and the Virginia Carolina Circuit of tabs and vaudeville in the South.

Arthur Utterly (Sherman and Utterly) is in William Brandell's "Little Cinderella," a new turn opened up last month. He replaced Eddie Vine.

The Nora Bayes show, "Ladies First," will play through to June. At St. Paul, May 22, Green and Barker leave it to open on the Orpheum Circuit. That date was previously reported as March 22.

Herbert W. Hutchinson, former manager of the New Portland, in Portland, Me., has been appointed in a similar capacity for the Bangor Opera House, of Bangor, Me. This house, which is nearing completion, is owned by the Black Circle.

Harry Samson, of Hurlst & Samson, returned to New York after six weeks at Hot Springs. Mr. Samson went to the resort after a severe illness.

The National Advertising Convention to be held at Indianapolis, June 6-10, will have an open-air performance, June 8, with the show furnished through C. R. Eggleston, manager of Keith's, Indianapolis.

Maurice Caahan, formerly assistant manager of Fox's Washington theatre, is back at his old post after six weeks' absence spent as manager of the new Rio at 160th street and Broadway.

Jack Larue, manager of B. S. Moss's Hamilton, has left the house and will locate in Chicago. Izzy Grodz, former burlesque manager, replaces him.

Billy Delaney is touring the Middle West on a two weeks' trip in the interests of the Keith Family Department. Chester Blackwell is handling Delaney's routings.

William and Gordon Dooley sail for England May 1 on the St. Paul. They will go into the second edition of Albert De Courville's "Joy Bells."

Henry J. and Frederick E. Goldsmith this week removed their offices to their new town location, 160 West Forty-fifth street.

Among the arrivals on a steamer which docked on April 16 was the seven-year-old daughter of Jarrold the juggler. This is the first time that either the mother or father of the girl have seen her since she was seven months old. That was in August, 1914, and at the time Jarrold, his wife, her mother and the baby were in Germany. War was declared and the Jarrolds were forced to leave the country leaving the child there with the grandmother, Mrs. Anna Nicor. Although he made frequent attempts to obtain passports for his mother-in-law and child so that they might leave Germany, he was unable to secure them.

Waber, Beck and Frazer sail shortly for England, booked for a tour of Moss Empires, opening at Birmingham May 10.

Follie and J. Ray, a new combination from the West, was placed

DRAMATIC EDITORS.

For the benefit of show people who are not acquainted with dramatic editors of the New York dailies, VARIETY will publish from time to time the list of their names, addresses and telephone numbers.

The information is contained in the following list:

MORNING PAPERS.

"American," Alvin Durr, critic; John MacMahon, dramatic editor; 233 William street; Beekman 2,900.

"Sun and New York Herald," Lawrence Reemer, critic; John Logan, dramatic editor; 230 Broadway; Worth 10,000.

"Telegraph," Kenneth Wolf, critic and dramatic editor; Eighth avenue and 60th street; Circle 2400.

"Times," Alexander Woolcott, critic; George S. Kaufman, dramatic editor; 217 West 43d street; Bryant 1000.

"Tribune," Heywood Brown, critic; Alvin Durr, dramatic editor; 154 Nassau street; Beekman 3000.

"World," Louis DeFoe, critic; Louis DeFoe, dramatic editor; 25 City Hall place; Worth 400.

"News" (Illustrated), Miss Melville, critic and dramatic editor; 25 City Hall place; Worth 400.

"Call," Louis Gardy, critic and dramatic editor; 112 Fourth avenue; Stanton 6800.

"Commercial," (Miss) H. Z. Torres, critic and dramatic editor; 28 Park row; Cortlandt 7500.

"Journal of Commerce," Frank T. Pope, critic and dramatic editor; 1493 Broadway; Bryant 3100.

"Daily News Record," Kealey Allen, critic and dramatic editor; Hotel Hermitage, Times Square; Bryant 6200.

EVENING PAPERS.

"Evening Globe," Kenneth McGowan, critic; (Miss) Allison Smith, dramatic editor; 75 Day street; Cortlandt 8900.

"Evening Journal," C. F. Zittel, critic and dramatic editor; 1433 Broadway; Bryant 845.

"Evening Mail," Burns Mantle, critic; Room 1205, 228 West 42d street; Bryant 953 and Worth 3200.

"Evening Post," J. Ranken Towse, critic; Charles P. Sawyer, dramatic editor; 20 Vesey street; Barclay 4200.

"Evening Sun," Stephen Rain-bun, critic and dramatic editor; 280 Broadway; Worth 10,000.

"Evening Telegraph," Robert Gilbert Welch, critic and dramatic editor; Herald Square; Greeley 6000.

"Evening World," Charles Darnott, critic; Bide Dudley, dramatic editor; Puttner Building; Beekman 4000.

"Daily Women's Wear," Kealey Allen, critic and dramatic editor; Hotel Hermitage, Times Square; Bryant 6200.

for a route on the Loew time by Otto Shafter, the first opening week of the American. The act formerly held two of the three Follie Sisters.

Mark A. Luescher declared himself in on the overall movement this week by offering to turn over the Hippodrome's costume department to making the blue denims for members of the Cheese Club.

SIX DAYS FOR UNION.

Houston, Texas, April 12. A resolution opposing Sunday closing of amusements but favoring a six day work for union stage hands and picture operators was adopted yesterday at the closing of the session of the sixth district convention of theatrical stage hands and operators.

The convention was attended by approximately 40 delegates from local unions of the states of Oklahoma. A motion to hold the next convention simultaneously with and in the same city as the national convention was carried. Street Burke of Fort Worth presided. William Lee, also of that city, was re-elected treasurer.

UNUSUAL CRITICISM.

Houston, Tex., April 21. An unusual criticism was given by one of the editors of this week's Majestic bill. Several paragraphs of praise was given to the opening act, Sully, Rogers and Sully, with additional praise for Lydia Barry, the rest of the bill simply being mentioned. The two acts praised enthusiastically were not headlined.

SPECIAL MEETING TO VOTE ON CHANGE OF A. E. A. CONSTITUTION AT HOTEL ASTOR, MAY 17

Principal Objects; Delegating Full Power to One Person in Emergency—Re-classifying Membership Divisions, Admitting Members of English or French Speaking Stage and Increasing Council From 36 to 48 Members—Five of Actors' Equity Association's Eight Articles to Be Voted Upon for Revision.

A call has been sent out by the Actors' Equity Association for a special meeting to be held Monday, May 17, 2 P. M., at the Hotel Astor, for the purpose of voting on several proposed drastic revisions of five of the eight articles of the Equity constitution.

The outstanding features of the proposed A. E. A. constitutional changes are briefly summed as follows:

1. A proposal to delegate to one person any and all powers of management and control of the affairs, funds and property of the A. E. A. in the event of an emergency, said delegating of one man power to be the privilege of an executive committee of five, to be elected by and of the Equity Council. (Under the constitution as it now stands emergency powers such as outlined above are vested in an executive committee of five, elected by the Council.)

2. A proposal to re-classify the present three grades of membership: Regular, Junior and Lay, and replace these with the following: Dramatic, Musical Comedy and Motion Picture membership. Under the proposed revision, Regular and Junior membership would be abolished, but Lay would be retained. The qualifications for the proposed three new classifications are as heretofore, two years' experience in the particular field of theatricals.

3. Under the revision covering Dramatic membership, it is proposed to admit to membership any person having two years' experience playing parts "on the English or French stage." The provision is only made for Dramatic membership.

(The present constitution makes no mention of English or French experience, merely stating in section 1, article 3, covering qualifications for membership: "Persons who have been actors for two years are eligible for election as Regular members." Under the proposed revision, if acted favorably upon, English and French actors and actresses, with the requisite two years' experience in their native countries, but never having appeared for a single performance in the United States would be permitted to join the Equity, vote and stand on hold office on the same basis as Americans.)

Another revision calls for increasing the membership of the Council from 36 to 48. A proposal is also made for the appointment of an executive committee of five persons to manage the respective affairs of the Musical Comedy and Motion Picture sections. This would be effective in 1921. A provision calling for the appointment of a business manager for each of the three sections, Dramatic, Musical and Motion Pictures, would become effective immediately.

Although the membership is divided into three distinct organizational classes under the proposed revisions, each class would have equal privileges as to voting, holding office, etc. The dues and initiation fee for each class would be uniform. No change has been made in article 1, the changes covering classifications occurring in article two, and the change giving emergency control to one person is contained in article three. Other proposed minor changes, such as creating the office of second vice-president (effective in 1921) is contained in article two.

A copy of the proposed changes are appended below:

ARTICLE I.

The name of this association shall be Actors' Equity Association; its seal shall be circular and bear the name of the association and the date of its organization. Its principal office shall be located in the Borough of Manhattan, City of New York. Its duration shall be fifty (50) years.

ARTICLE II.

Members.

Section 1. The membership shall be divided into three (3) sections: dramatic, musical and motion picture; and into such additional sections as shall be authorized by the association. There shall also be lay

member not exceeding ten (10) in number. Membership in each section shall be of two classes, regular members and members without vote.

Sec. 2. Qualifications for regular membership are as follows: Dramatic Section—Persons who as actors have done individual work of the English or French stage for at least two years. Musical Section—Persons who have performed in musical productions for at least two years, the character of whose work does not qualify them for the Dramatic Section. Motion Picture Section—Persons who as actors have done individual work in motion pictures for at least two years. Service divided among any of these sections shall count the same as continual service in any one section.

Members without vote are persons within the above mentioned classes who have been engaged in the work specified for a period of less than two years.

Sec. 3. Members without vote shall be officers or members of the council not vote at any annual or special meeting.

Sec. 4. Persons in sympathy with the objects of the association, and having no business association antagonistic thereto, are eligible to lay membership.

Sec. 5. Members in each section shall be entitled to the benefits and advantages of each other section.

Sec. 6. Members becoming qualified may transfer to a different section as provided in the by-laws. Upon such transfer such members shall pay any difference in initiation fee.

Sec. 7. Members shall be elected by the council, shall abide by and be governed by the constitution and by-laws of the association, and any rule, order or law, lawfully made or given by its lawful authority. The council shall have power to censure, suspend, drop, expel, terminate the membership of, request the resignation of, fine, or otherwise punish any member, and the offenses for which and the conditions under which the council may act shall be set forth in the by-laws, or in rules adopted by the council. Any person whose membership shall be in any manner terminated, shall have no further rights in the association or its property.

The council shall be the sole judge of the qualifications of any applicant for membership. Application for membership in the Musical and Motion Picture sections shall be approved by their respective Executive Committees.

ARTICLE III.

Government.

Section 1. The general management, direction and control of the affairs, funds and property of the association, and the determination of the relations and obligations of members of the association, and of the association to its members, and of members as such to each other, except as they are controlled by the constitution and by-laws, shall be vested in the council which shall consist of forty-eight (48) members and the respective chairmen of the Executive Committees of the Musical and Motion Picture sections, and the officers hereinafter named in this article.

Sec. 2. Officers and members of the council (except said chairman of said Executive Committees) shall be elected at the annual meeting of the association by the members thereof. Officers shall hold office until the next annual meeting or until their successors are chosen and qualified.

Sec. 3. The officers of the association shall consist of a president, first vice-president, second vice-president, recording secretary and treasurer. Each section shall have a business manager appointed by the council.

Sec. 4. Members of the council shall be divided into three classes for three years, except as provided in the by-laws.

Sec. 5. Each regular member in good standing and not in arrears for dues or other moneys owing to the association, shall be entitled to cast one vote for each officer and each member of the council voted on as a majority of the votes cast shall be necessary for a choice. Absent members to whom mail may be delivered within seven days from the time of deposing same shall be sent notice of all nominations and given opportunity of voting for candidates without being present in person.

Sec. 6. The council shall have power to delegate any or all of its powers of management and control of the affairs, funds and property of the association to an Executive Committee elected from itself and composed of not less than five members, and which shall hold office and have the powers and duties conferred upon it by the council, and if in the opinion of the council an emergency exists can delegate said powers to one person.

Sec. 7. Subject to the powers hereinbefore given to the council, the management of the Musical and Motion Picture Section shall be vested in the respective Executive Committees. Members of these committees shall be divided into three classes of five each, each class holding office for three years, except as provided in the by-laws. The members of the respective sections shall, at the annual meeting, elect their respective executive committees. The powers of said committee and the rules governing the same shall be set forth in the by-laws.

Sec. 8. At least 30 days before the annual meeting a Nominating Committee shall be elected by the council, shall make nominations for officers and members of the council, and in the Motion Picture sections the respective Executive Committees shall appoint a Nominating Committee to make nominations for the members of the Executive Committees. At least two-thirds of each committee shall be chosen from outside the council or outside of each Executive Committee as the case may be. Other nominations made by members of the council shall be delivered in writing to the secretary of the association at least 10 days before the annual meeting. Members may vote for any person, though not nominated.

ARTICLE IV.

Annual Meeting.

Section 1. The annual meeting of the association shall be held at such place within the Borough of Manhattan, and at such time during the last week of May or during the first week of June of each year, and at such hour of the day as the council may designate. Notice of the time and place of meeting, together with nominations for officers shall be mailed to each member of the association at least two weeks prior to such meeting. Members of Musical and Motion Picture sections shall also be mailed like notice of nominations for members of Executive Committees.

Sec. 2. All members of the association at which elections are held the presiding officers shall appoint three members present at such meeting as a Proxy Committee, and as inspectors and tellers for the meeting, whose duties it shall be to canvass for the vote cast at such meeting.

Sec. 3. Special meetings shall be called at the written request of seven members of the council or of regular members of the association, and like notice as above shall be given.

ARTICLE V.

By-Laws.

Section 1. Matters not covered by this constitution or which are or may be supplementary thereto, or may be necessary to carry out the purpose and intent of this constitution, and which shall be contained in the by-laws, shall have the force and effect with this constitution. The council shall have power to make and by-laws and to amend any existing by-laws. It shall make such by-laws as are necessary to carry out the obligations of this association to the Associated Actors and Artistes of America, and to the American Federation of Labor. It shall have power to make rules supplementing this constitution and the by-laws and regarding matters not covered by them. Each provision of this constitution, and any and all amendments to each provision, or any and all lawful rules or orders made by the council or any committee, or any member of the association or any officer of any rights which any member may have acquired by reason of the laws, rules and orders in force prior to such amendments, shall remain in full force and effect.

ARTICLE VI.

Notice.

Section 1. Each member of the association shall furnish to the sec-

retary an address to which all notices may be sent. If no such address is furnished, the office of the association in Manhattan Borough shall be deemed to be the address. Service of all notices to those who have furnished addresses shall be made either by delivering the same personally or by mailing the same enclosed in a postpaid wrapper to the member at the address so given by him. If he has furnished no address then notice shall be served upon him by posting said notice in a conspicuous place in the principal office of the association.

ARTICLE VII.

Dissolution.

Section 1. By resolution adopted by the council and ratified by two-thirds vote of members present at a special meeting called for the purpose, this association may be dissolved. Upon the dissolution the council shall have full power to dispose of the property of the association and over the division thereof.

ARTICLE VIII.

Amendments.

Section 1. This constitution may be amended only by a vote of a majority of the members present at any regular meeting or at any special meeting called for that purpose. Either the council or any fifteen regular members of the association may propose to amend this constitution. The proposed amendment shall be reduced to writing and filed with the secretary. The council, unless it shall have designated the amendment, shall give due consideration thereto and report its opinion as to any such proposed amendment to the association at the meeting at which action is taken thereon. A notice embodying the purport of any duly proposed amendment shall be mailed to each member at least thirty days prior to the date of the meeting. The meeting at which the amendment is considered may amend, change, adopt or reject said proposed amendment.

Sec. 2. The changes in article III, sections 3 and 7 except as it relates to business managers, shall not be considered until the elections held in 1921.

EQUITY MAKES THREE MEN SIGN IN CHICAGO

"Sweetheart Shop" Non-Members Fill Out Applications.

Chicago, April 21. J. Marcus Keyes, the local Actors' Equity representative, acting on the new policy of the association that all companies managed by non-members of the Managers' Association must be "closed shop," served notice on Patch & MacGregor, owners of "The Sweetheart Shop," that unless non-members signed, immediately the Equity members would walk out. Three signed applications and the trouble ended.

The same process was employed against Elmer Floyd, producer of a cabaret revue at Marigold Gardens, starring his wife, Alice Malson, and her also to 100 per cent. Equity rule was enforced.

MAY SETTLE SALARY SUIT.

The suit for back salary started by Jack Welch against Raymond Hitchcock, writer of "The Millionaire," which dates back to 1918, when Hitchcock blossomed forth as manager, is ready for trial.

The claim is for \$3,200, due, Welch alleges, for his services in managing "Words and Music," "Hitchcock-Koo" and the Fulton Theatre. Welch is represented by House, Grossman & Vorhaus. The suit may be settled out of court.

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SMALL FORTUNE IN MOTOR TRUCK HAULS

Two Shows Pay \$1,000 for Transportation During Strike.

Although the railroad situation looked quite bright late last week and freight started moving, managers failed to secure any sort of guarantees from the roads that theatrical productions would be carried for the week-end jump. Officials state that even though two trucks as a minimum, "Betty Be Good" carried its production from New York to Philadelphia, the cost approximating \$300, which included the extra labor entailed. Lea Herrick's new show, "Kiss Her Again," debuted in Lancaster, Pa. and also used trucks. The cost from New York was \$700.

The rate for motor hauling was quoted at \$1 a mile. Few productions can move without employing two trucks as a minimum. "Betty Be Good" carried its production from New York to Philadelphia, the cost approximating \$300, which included the extra labor entailed. Lea Herrick's new show, "Kiss Her Again," debuted in Lancaster, Pa. and also used trucks. The cost from New York was \$700.

ATTACH "ROLY BOLY EYES."

Two attachments were made against "Roly Boly Eyes" when that attraction played the Broad Street, Newark, N. J., last week and the result was that all moneys taken in were turned over to the sheriff, except the company's salaries.

The two attachments, since rounding the attachments, since the attraction, which starred Eddie Leonard, has played to profitable business during its tour. The Newark, which closed the season, drew excellent figures. It was stated that the attachments were "inside jobs."

John Cort managed "Roly Boly Eyes." The Law Studios were mentioned as being on one side of the claims, which are supposed to be for several Cents, since the season which failed. "Just a Minute," "Three's a Crowd" and "The Whirlwind" fopped in a row.

KING GIVES BRIAN VACATION.

Next week Charles King will play the Donald Brian role in "Buddies" at the Selwyn, following Brian to rest for two weeks.

Following that Mr. King and his wife (Lila Rhodes) will take up their planned vaudeville trip for a few weeks, after which they expect to go out in another "Buddies" company to be organized for the larger cities next season.



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LEGITIMATE

B'WAY BUSINESS BADLY DENTED BY "OUTLAW" RAILROAD STRIKE

Hippodrome Worst Hit—Gross Drops From \$83,000 to \$56,000—"Gold Diggers" and "Irene" Only Attractions Unaffected—House Shortage Still Continues.

The so-called "outlaw" or "rump" strike of railroad switchmen and yard workers which swept the country and which up to the middle of last week made for an ominous outlook, so affected suburban and commuter traffic in and around New York that the business along Broadway was in most cases badly dented. The strike dented during the latter part of the week and the legitimate attractions showed a corresponding recovery. However, there was enough harm up to then and the gross receipts were off from \$1,200 to \$2,500, with one attraction slumping \$2,500. The Hippodrome felt the biggest percentage loss in a dive from \$83,000 to \$56,000, but some of the declines are to be figured in a natural falling off from Easter week takings.

There were but two attractions on Broadway's list which were not affected. They were "The Gold Diggers," at the Lyceum, and "Irene," at the Vanderbilt. Both played to capacity. The strongest runners-up to these outstanding successes, however, felt the traffic tie-up in form, the measure of damage being according to the advance sales. Shows like "Abraham Lincoln" and "The Night Boat" were touched up to the tune of about \$500 each. Interruption of the tube service to New Jersey is still affecting some of the attractions. The tubes were closed for about a week, and until they are running in normal schedule there will be a loss in commuter patronage. Long run shows were the most hurt, the slump being in ratio to the length of run. That is easily understood, for the natural draw from the residents of New York diminishes as the run grows, and the commuter patronage correspondingly increases.

This season, except that general business has been bigger than ever, is a sort of replica of last year, when rainy weather and cool temperatures continued throughout the spring. Managers are taking full advantage of the conditions and are looking for a weather break which will again permit a merging of this season and next.

There is no doubt but that more

shows than ever stand a good chance to continue into and beyond June. Less than 50 per cent. of the list has gone into cut rates to date. There are 47 attractions running on Broadway and only 22 of them are in cut rates. Before ending a run it is usual for an attraction to deal with the cut-rate agency, which sells from \$2,000 to \$2,500 weekly for a dramatic attraction. On the assumption that only half of the present successful flock which are running without cut rates will seek cut-rate aid, the statistics show that 10 or more current attractions have a good chance for summer continuance.

Broadway's house shortage is still existent, despite the season is almost advanced to May. Houses are being joggled and guarantees asked. A booking demand for "3 Showers" has led to that attraction moving to the Plymouth, the switch being set for next Monday. The Selwyns quickly found a tenant for the Harp in "The Hole in the Wall," which moves in from the Little Punch and Judy theatre. Bookers this season have sought to get shows out instead of getting shows in. The Casino is a case in point, and with a successor to "The Little Whorper" waiting for months, that show succeeded in evading its stop limit for a long time. "My Golden Girl" is now there, and it has showed enough to make the premiere of "Betty Be Good," which is set for May 3, a probability instead of a settled fact.

Where George White's new edition of his "Scandals" will go is another problem. It was accepted that White would again show at the Liberty, its initial house last season. But there is little chance of "The Night Boat" moving to another house. The Dillingham show looks sure for all summer, and when there was doubt of retaining the Liberty the producer figured to move it to the Globe, May 3, following the withdrawal of "Apple Blossoms." It was definitely decided, however, that Dillingham's new show, "The Girl from Home," should come in, and at the same

(Continued on Page 16)

TREASURERS' UNION BECOMES REALITY

Charter Granted by A. F. L.—Standardization of Wage.

A union of theatrical treasurers, long discussed, is to become a real issue with the advent of a charter issued by the American Federation of Labor.

This charter has been granted to the new Theatrical Protective Treasurers' Union, the title selected by treasurers in Yiddish theatres. The movement emanates from a group of treasurers, all practically employed in the 21 theatres playing Yiddish attractions in Greater New York and Newark.

It is proposed bringing into this organization practically every treasurer and assistant employed in all classes of theatres, including legit, pictures and burlesque.

The campaign may not take form until the close of the present season. From what could be learned of their prospective demands a petition is to be made for a standardization of a wage scale with a minimum of \$75 a week for the chief treasurer, and \$45 for his assistant.

One of the reasons given for organizing was that they did not want to see themselves disposed in mid-season at the whim of employers. Another reason is the treasurers are opposed to working with women as assistants, contending that they are inefficient and their employment means working for a lower salary than that which is paid to assistants with the present scale of wages.

The latter reason is also ascribed to the stand of the treasurers employed in houses playing American attractions. This charter, it is understood, was secured through and with the cooperation of Hugh Franey, organizer of the American Federation of Labor, with offices at 1416 Broadway.

NASH IN LONDON SHOW.

George Nash will appear in the London production of "East is West," sailing for England May 5, according to J. L. Saks, its British producer.

Iris Hoy is to play the feminine lead. The opening is set for May 24.

Leon Van Vliet Dead.

Leon Van Vliet, cellist and leader of a trio that bore his name, died suddenly in Boston of heart disease. He was 64 years of age and came to this country about 30 years ago. He was born at The Hague.

TWO HAMMERSTEIN SHOWS.

Arthur Hammerstein will start off next season with two musical comedies. One will be "Tinkle Me, to open early in August.

The other piece is to be called "Jimmy." It will star Frances White, with Ben Welch featured. Both shows are being written by Otto Harbeck, Frank Mandel and Oscar Hammerstein, 3d, with scores by Herbert Stothard. Welch will leave the burlesque field in a few weeks. He will sail for London for an eight weeks' engagement in De Courville's new revue.

HOTEL MEN TO ADOPT CHICAGO HOUSE IDEA

Each Must File Hourly Reports on Vacant Rooms.

Chicago, April 21. The "Chicago idea" of a hotel clearing house operated through the Association of Commerce, with each hotel filing hourly reports on rooms vacant, will be adopted by the national hotel men in meeting at the Coliseum during the week of May 10. St. Louis and Detroit hotels have already signified a keen desire to apply the system.

The clearing house here is working day and night and is proving invaluable to both the hotels and the room seekers.

"NAME" SHOWN OVER THERE

"What's in a Name?" is to be produced in London during the coming season, according to a deal now being consummated with John Murray Anderson. Willie Edelman is representing English interests.

English showmen at present in New York believe the "Name" production to be one of the finest ever given a musical show.

"LITTLE OLD NEW YORK."

Baltimore, April 21. "Little Old New York" opened here Monday, being presented by Sam H. Harris and featuring Genevieve Tobin, formerly of the Tobin sisters in vaudeville.

Although the show is under the Harris management, it was produced by Arthur Hopkins, who is understood to be jointly interested in it. The latter staged the play.

"Mrs. Jimmie Thompson" in Chi.

Chicago, April 21. Joe Klaw's "Mrs. Jimmie Thompson" is due here with an opening scheduled for August 10.

ORGANIZE WRITERS IN G. O. P. AUTHORS' RALLY

Stage "Weekend" at Atlantic City, April 24-25.

The authors, and playwrights of America, headed by Porter Emerson Browne, Richard Washburn Child and Owen Johnson as a committee, will stage a huge "week-end" at Atlantic City April 24-25, with a banquet at the Traymore Hotel, for purposes of organizing the writers behind the Republican party in the coming national campaign.

A special train will leave the Pennsylvania Station at 2 p. m. Saturday, returning to New York Sunday, leaving Atlantic City at 4 p. m. The headquarters are at 19 West 44th street.

The following authors signed the "call": George Ade, Rex Beach, Ethel Barrymore, Jay N. Darling, George Duran, Eleanor Franklin Egan, Edna Ferber, Burton Hillier, Arthur Hopkins, H. H. Kohlman, Jesse L. Lasky, Don Marquis, Edwin Markham, John T. McCutcheon, J. C. O'Rourke, Mary Roberts Rhinehart, Lewis J. Selznick, Booth Tarkington, Charles Hansen Towne, W. Allen White.

PANS BROOKS' PLAY.

Washington, D. C., April 21. The local reviewers rapped "The Successful Lover" very hard when it was produced here Monday by Allan Brooks at the National.

Brooks has again tried to put over his burlesque sketch, "Dollars and Sense," in the form of a play. Its cast was praised, but the critics appeared agreed there is an impossible last act and that the piece as a whole hasn't a chance.

CHANGE FROM STOCK.

Boston, April 21. A change in the policy from stock to legit attractions will mark the opening of the Arlington, formerly the Castle Square, Monday, with David Graham Phillips' "Susan Lennox" as the first attraction.

The Castle Square has been playing stock for practically 25 years.

John Craig, the producer, holding an interest in the theatre.

REMOVALS.

The Actors' Fund will remove from its present quarters in the Longacre Building Saturday to a suite on the fifth floor of the Columbia Theatre Building.

The Catholic Actors' Guild will move from the Selwyn Building, May 1 to the Candler Building, offices having been taken with Lyman Hess.

NO OTHER SHOW IN ALL THE WORLD JUST LIKE THIS.

THE MARCUS SHOW of 1920

THREE GUARANTEED HUNDRED ENTERTAINERS IN A GIRLISQUE HARLEQUINADE STAGED, AND TWENTY-FOUR SCENES OF SUPERB SLENDOR—A GREAT GOLCONDA OF EXTRAVAGANZA REPRESENTING A GIANTIC OUTLAY OF OVER \$75,000.00.

Terminating its current and ninth annual tour on Saturday, May 1st—reopening with a new and greatly enlarged organization and production, Thursday, May 20th, ARTISTS ENGAGED FOR THIS ATTRACTION ARE GUARANTEED A SEASON OF FIFTY-TWO WEEKS, without layoff or deductions. Founded and nurtured by A. B. Marcus, foremost of extravaganza entrepreneurs, a decade ago, the perennial advent of THE MARCUS SHOW is acclaimed with joy, alike by lovers of sanitary amusements and dollar seeking showmen, from quaint Quebec to cafeteria dowered Los Angeles; it is in fact and past peradventure an international institution—the very stillbirth of all that is colossal, diverting and cleanly in United States and Canadian Amusements.



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SOME OF THE ONE DAY BUSINESS THIS SEASON:

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BUTTE	1528	EL FAND (First)	1540	PHOENIX (Second)	1578
BOISE (First)	1528	HUTCHISON	1560		
BOISE (Second)	1528	GREEN HAY	1562		
TWIN FALLS	1560	MIDDLETON	1570		
OMAHA	1562	OWENSHORE	1570		
DAVENPORT	1562	MINSTON	1570		
PRINCE	1562	DELAITH	1564		
PHOENIX (First)	1578	SARIMA	1558		

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MARIE DRESSLER IN ANOTHER JAM WITH THE ACTORS' EQUITY

Salaries of Most of "Tillie's Nightmare" Cast Only Paid in Part When Show Closed in Boston Last Saturday—Scenes at Settlement.

A lively mob scene, which threatened several times to wind up in a battle, was staged in the reception room of the headquarters of the Actors' Equity Association Monday afternoon, when 25 members of Marie Dressler's "Tillie's Nightmare" company gathered around L. F. Rodriguez, her company manager, and many excitedly and all firmly demanded the balance of their salaries, part of which was "held out" when the Dressler show closed in Boston last Saturday.

According to Paul Dulzell, A. E. A. deputy in charge of the Equity cases against Miss Dressler, about 25 members of the "Tillie" chorus received amounts varying from \$10 to \$20, as part of their full salaries at the Boston Opera House Saturday night. The "hold out" was ordered by Miss Dressler because of the \$665.31 collected from the Dalton Amusement Co. at the Riviera April 3 by the Equity for claims for sleepers and extra performance. On that occasion the Equity held the curtain at the Riviera until the claims were paid.

Miss Dressler's reason for ordering the "hold out," her company manager Rodriguez, stated, was because she (Miss Dressler) believed the \$665.31 to have been unjustly collected, and that the matter was according to Miss Dressler's belief, still to come up for arbitration. Dulzell, in answer to this, stated for the Equity there was no arbitration clause in the chorus Equity contract. That had been expressly left out at the time of the strike settlement at the urgent request of Miss Dressler, who was then president of the Chorus Association.

All of the non-Equity principals were paid in full in Boston. They were John Roberts and John Germa, Harry Hugonot and Leslie Hunt, both principals (Equity members) received only part payment. Irvin Edwards and Marie Walsh, principals, were partially paid in Boston, but were given the balance of their salaries in New York on

Monday, according to Rodriguez. Edwards and Miss Walsh were members of the A. E. A. Saturday night in Boston, but joined in New York Monday.

Margery McClintock, another principal (Equity), Rodriguez failed to receive her full salary in Boston. Following arrangements made between Rodriguez and Dulzell Monday afternoon, Miss McClintock promised to return the costume and Rodriguez paid her the balance of the salary.

The conference between Dulzell and Rodriguez lasted from 3 until frequently interrupted by demands put forth from the company and choristers for the termination of the party and the balance of their salaries. As the meeting was about to break up George Ross, a "Tillie" chorister, p-eled off his overcoat, and, walking over to Rodriguez, informed the latter he must pay over the balance of \$20 coming to him or he (Ross) would start trouble. No blows were struck, but Ross just stopped short of that, Rodriguez requesting the matter be held off until Tuesday morning, when he would try to make a settlement.

Ross was insistent, however, and Rodriguez after a consultation with Dulzell, finally came through with the balance of Ross' salary.

On Tuesday, following another session between Rodriguez and Dulzell, all but three of the partly unpaid salaries were paid. These were to have been settled during the week.

This failed to satisfy Ross, and with 20 of the "Tillie" chorus, about 15 girls and four men, backing up Ross' demand with an added beligerent demand for their own "hold outs," the bunch gathered around Rodriguez and told him what they thought of him, Miss Dressler, and the entire "Tillie" proposition.

Dulzell finally quieted Ross and the others who were keen for "direct" action, and all agreed to let the argument rest until Tuesday morning.

GARDEN'S "SHOW" AT GARRICK IN SUMMER?

Reported Winter Garden Attraction Due in Chicago.

The present "Passing Show" at the Winter Garden, New York, is reported due to wind its way to the Garrick, Chicago, as the annual Shubert summer show there, when it leaves the New York stand in about another four weeks. A stop at Detroit and perhaps another city or so may be made before the attraction hits the windy burg.

The new Winter Garden production went into rehearsal Monday, with the choristers first called. The time limit of theatrical playing contracts provides five weeks as the maximum free rehearsal time for musical attractions. That would date the new Garden show for first appearance about the last week in May or first week in June.

"The Passing Show" lost Blanche Ring and Charles Winniger Saturday. No one replaced them. Mr. Winniger was in several of the revisted acts and substitutions from the cast were made. Ralph Riggs and Frankie Heath replaced the couple in "The Jest" burlesque; Joe Smith and Charles Dale went into the "Solomon" skit, and Joe Barton assumed the Winniger role in "East is West."

JEANNE EAGLES FEATURED.

Jeanne Eagles is now being featured with George Broadhurst's production, Lillian Trimble Bradley's "The Wonderful Thing," running at the Playhouse. Miss Eagles' name was placed in the lights last week.

MCCALL QUILTS TEMPORARILY.

Charlie McCall, general bookings manager for Comstock & Crest, has temporarily resigned and will go to Boston as general manager for the "Charm School" company. McCall will resume his present capacity with the C. & C. forces in the fall.

"ALICE" ON OFF DAYS DRAWS

"Alice in Wonderland," the child entertainment played by adult professionals at the Little Theatre last week on off matinee afternoons and Saturday morning, drew over \$4,000 for the four performances given and was continued this week, with a possible further continuation.

The morning performance on Saturday beat \$1,300, about the same figure applying for the Friday afternoon show.

I. A. T. S. E. BOARD MEETS JUNE 10, NEXT

Convenes at Montreal Prior to the A. F. of L. Convention.

The next meeting of the executive board of the I. A. T. S. E. has been set for June 10 in Montreal.

The American Federation of Labor's annual convention will be held in Montreal the following week, beginning June 14.

DEATHS.

Baron Georgia died of heart trouble at the home of her sister, Mrs. Katie Goldsmith, 2018 East 55th street, Cleveland, April 10. The deceased was a show girl. She is survived by a mother and sister.

J. Albert Hall, 35, of New York, "Guest of Honor," dropped dead in the Fort Cumberland Hotel, Cumberland Md., April 13 of chronic heart trouble. He was a member of the Actors' Equity.

Carl Kettler and his wife were asphyxiated in their home at Waukegan, Ill., because of a leaky stove in the night. Kettler had a theatrical wig shop in Chicago, which will be carried on by his four children. He was formerly private secretary to Joseph Jefferson.

RESTLESS AUDIENCES BREAK ACTOR MORALE

Bertha Kalich Makes Interesting Address in Cleveland.

Cleveland, April 21.

Need of a national theatre to conserve drama, mirror the daily life of the people, and reflect the age was urged by Bertha Kalich in a talk before the members of the Temple Women's Association recently. Miss Kalich also pleaded for greater interest and understanding on the part of audiences. Restless audiences tend to break down an actor's morale, she said.

"One is at a crucial point, striving with all one's powers to interpret a great moment, and one is interrupted by voices and coughs. When you are listening intently and feeling deeply, you do not talk or cough. When will people learn that attention is absolutely necessary to appreciate the drama and to support the actors in doing their best?"

"MAGIC MELODY" CONTINUES

The route for "The Magic Melody" has been extended, with the show opening next Monday at the Lyric, Philadelphia. This week it is at the Crescent, Brooklyn.

The change in plans occurred during last week at the Majestic, Providence, where a wholesale shifting of scenes was made, with the piece doing \$11,000 on the week.

Charles Purcell left Saturday with Walter Antrim replacing him.

WILSON'S DAUGHTER SUED.

Mrs. Adelaide W. Bliss, daughter of Francis Wilson, the president of the Actors' Equity Association, is named defendant in divorce proceedings begun in the Supreme Court this week by Russell Bliss. No specifications nor detailed complaint have been filed. The summons shows E. A. Mann is acting for the plaintiff. The Blisses were married November 24, 1914.

A hit for the PRIMROSE FOUR at the PALACE THEATRE, NEW YORK, week of April 12th. One of the four NEW songs that scored heavily.

"IRELAND, MY IRELAND

(I'm longin' for you)"

Write, wire or call for orchestrations and copies

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AL JOLSON SAYS IT'S THE BEST SONG HE EVER SANG; SO DOES EVERYONE ELSE.

IT'S THE SINGEST SWINGEST SOUTHERN SONG EVER WRITTEN A POSITIVE SENSATION.

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SWANEE

With the irresistible force of an avalanche, this natural hit is sweeping its way to sure success. You'll want SWANEE. It will be the brightest spot of your act. — — — — — It has the swing rhythm and melody that haunts and thrills them. — — — — — Call and lets play SWANEE for you, or send for it to-day, stating whether you want orchestration for high, medium or low voice. — — — — —

INSIDE STUFF ON LEGIT

There hasn't been a musical comedy production in months around New York creating as much rumor as "What's in a Name," now at the Lyric, where it moved from the Elliott. The show appears split in several places, with two cliques holding interests. One is the show clique, composed of Al Jones, Morris Green and Arthur Pearson. They have 25 per cent. The remainder is divided among what John Murray Anderson, the producer, holding quite a bit. Others in the second clique besides Anderson are several men, with Mrs. Woodward, the mother of the dancer, also reportedly having a slice. The Jones-Green-Pearson end wants to buy in far enough to control the show but can't secure that much. Pearson, himself a show owner, and having a share with his companions of the "Greenwich Village Follies," realizes what is the matter with "What's in a Name," besides its title. Everyone pronounces the production itself as magnificent, and do not hesitate to credit Anderson for that, but the performance is all wrong, they say. Anderson is said to have spent \$100,000 in putting on the show and expects to lose the money. But the performance was never right, and has not been made right. Promotes the Shubert after the Theda Bara engagement if Anderson improved his performance, when it came time, Lee Shubert sent the show to the Lyric instead, on the ground the performance had not been improved although several weeks had elapsed. The title seems to be mislabeled. Many inquiries are made as to whether "What's in a Name" is a Shakespearean piece. If the Pearson bunch can get hold of the show they will have it partially rewritten and whip it into the shape they believe possible. Marco Klav is reported to have offered to buy the Anderson show outright, with the same intention of revamping it. The matter looks deadlocked at present through the 75 per cent. holding faction being disinclined to let the property go. At the Lyric it is certain of a big week end, especially Saturday, through the large capacity of that house.

Chicago recently piled up a succession of theatrical facts that would seem almost deliberate declarations of independence against New York, the accepted bell-cow of the native stage. The present successes there are a study: "Welcome Stranger," "Gaiety and the Crowd," "The Sweetheart Shop," "Golden Days," and "Dear Me" have never been East; "Rose of China," a flop in New York, is a howling hit and moving to a bigger theatre; Grace George in "The Ruined Lady," a New York failure, is breaking records; "Howdy Folks," which, as "Thunder," died out on Broadway, is running gamely along by Randolph street. "Somewhere" a musical show that didn't get much East, is doing over \$20,000 weekly and has from the first. So much for the Western hits that were Eastern failures. "Take It from Me" ran the same course. Now the other way around: "Monte Cristo, Jr.," a "White" farce, is doing handsomely at the Woods; "The Golden Rule," which was so completely that the show didn't finish its limited engagement, and closed to about \$5,000; "The Royal Vagabond," a tremendous Forty-second street triumph, is being treated as fair to middlin'; "See-Saw," direct from at least fair business on Broadway, died in its tracks two weeks ago at the Colonial; "Clarence," a predominant Gotham star show, registered so-so, and wound up to \$5,000. Earlier in the year there were numerous similar instances, the whole season being marked with them. To the contrary, Chicago hits have been regularly coming East and kicking it over, as witness "Friendly Enemies," "Scandal," and the Lee Mayfield show.

All the Broadway reporters for the daily newspapers—or nearly all—called up the office of Arthur Hopkins at the time "Richard III" closed and insisted Mrs. Leonard M. Thomas had been divorced from her husband, Mr. Thomas, it seems, had taken considerable interest both in "The Jest" and "Richard III," and had been at the theatre frequently. As a matter of fact, despite the reports in the dailies this week, it is doubtful if Mrs. Thomas is actually divorced from her husband. It was granted by French courts, but she has to be made final some time later, and there is very good reason to believe that Mrs. Thomas's divorce has not been made final. When it is made final the interest of Broadway's "smart set"—those elegants who think they are happier on Fifth avenue, far from the pressing show bills of the main stem—will nearly bubble over. Indeed, there is something almost ludicrous in the shameless pecking and preening that has gone on among distinguished women of the stage—that has gone on in the effort to catch a glimpse of this slender, willowy poetess, so long a queen among the fashionable Great. She has beyond question, and a frank, free, careless stare that searches out hidden meanings and makes whomever she condescends to talk to feel unexpectedly important—these qualities she has, but an artist, if she is to be judged by her occasional lapses into verse, she is not and never will be. But as the complement of an artist, even of a great artist, she would be superb.

The rumor that Ruth Chatterton and Henry Miller had come to the parting of the ways and that the latter would no longer manage a former got a head start both ways up and down Broadway this week, and inquiries by reporters for the dailies made the mystery even deeper. The exact opposite of their belief is the truth and the story itself is very simple. Mr. Miller has in rehearsal a play called "Just Suppose," by the English author, W. H. Mason. He had told to Miss Chatterton, who was to play a little American girl who falls in love with the Prince of Wales, impersonated by Paul Gordon. As rehearsals went on it developed that the Prince's part was going to be the big thing in the show. Miss Chatterton didn't like this, and as she wanted to go to Europe began to beg Mr. Woods for a cabin. Woods having providentially booked many ahead. Hence the story. It seems Miller foresaw what would happen and tipped his charming young star to a getaway. He added that in his opinion the show would never get to Broadway. Olive Wyndham has taken Miss Chatterton's place, and the judgment of the experts who greet the production in charge is that it will do for Chicago, where the critics ought to fall hard for it, as they do for everything just below the Broadway standard. It will also do excellently for pictures.

With the announcement the Coburns there move "3 Showers" from the Harris to the Plymouth next Monday there was some surprise along Broadway early this week. In back of the switch, however, is a contract given the Coburns by the Selwyns, it being stipulated that the attraction must guarantee at the Harris after May 20. Since the agreement allowed for a week's notice by either party the Coburns were able to leave the Harris and move into the Plymouth, which was reopened last week with "Night Lodging," this being a stop-gap by Arthur Hopkins.

AUCTION 20-YR. OLD BISHOP STOCK PROPS

Norfolk Man Buys Scenery for \$300—Sale at Reading.

Reading, Pa., April 21. Props for the Bishop Stock Co., stranded in this city 20 years ago, were sold at auction after they had been found in a previously undisturbed portion of a cigar factory.

The cigar factory 15 years ago was a storage house. When the transfer took place it was with the agreement the cigar company would allow the goods stored there to be undisturbed until the owners claimed it. The greater part of the stock was claimed sooner or later. But the theatrical goods in the furthest part of the building were never seen. Recently the cigar company sold the building. The new owners began to clean house. The discovery and auction were the result.

The bidding was spirited. Cushions, wicker chairs, stands and settees were among the goods. Ticket and bill books sold for \$10. Arthur Jahn, of Norfolk, Va., bought the scenery for \$300.

The sale was attended by local showmen.

ARTHUR-FRAZEE SUIT.

Dan H. Arthur has brought suit in the Supreme Court against E. H. Frazee, baseball magnate and producer of the Clifton Crawford starring vehicle, "My Lady Friends," alleging \$450000 in damages by virtue of a contract executed in November, 1912. Under this agreement the plaintiff held a quarter interest in and profits of the production, originally known as "Oh James," after all production expenses had been cleared off. Mr. Arthur estimates the show is \$25,000 to the good.

No answer has been filed to the charges.

REHEARSING "HIGH AND DRY"

Moore & Patch have placed in rehearsal a play called "High and Dry," which will be played by Henry, last in New York as prima donna in "Linger Longer Letty," and who was in the cast of "Look Who's Here" until taken seriously ill in Chicago.

The Coburns are said to have been angry at the guarantee provision, but that such a contract should attain in May shows that Broadway still has a house shortage. The Harris was quickly booked with "The Hole in the Wall," now at the Punch and Judy, the booking being for two weeks, with a possible extension.

Mark A. Luescher is one of the few summer gentlemen farmers who admits he is a bit in that pasture. He will repair to his country place, Shadybrook Farm, at Southport, Conn., about June 1, but the tillable portion of the estate will not have him pottering about it, for he has leased that to a genuine farmer whose place is close-by. The Lueschers will buy their produce this summer, Mark saying that it is going to be cheap for him. He pointed out by way of example that some of the beans they ate last summer cost him about \$100 apiece. The animal stock at Shadybrook has been embellished by the presence of "Hercules," touted as a \$70,000 Maltess terrier. Mark explains that the dog didn't cost him that, but its value comes from its being the only tangible asset left from the musical production "Miss Millions," and seventy "thous" is just what R. H. Burnside stuck into that piece.

The devotion of a star in the legitimate to a man now helpless refutes all the tales circulated in previous days that the star professed affection through his position and ability to advance her in the profession. Since the manager was stricken with a paralytic stroke the woman has never left his side. Suffering from a second stroke and with prospect of complete recovery dimmed by the physicians, the star is very hopeful, prays the man she loves will be well again, and through her attitude and actions gives silent evidence the attachment, which has had a long life, was a real one. The fondness of the manager for the star never could be questioned.

A character man engaged at \$50 a week for a "bit" came to the manager and demanded more money. He was told he couldn't have it. He gave notice. Ask why, he flashed an overdue hotel bill for \$87. The manager suggested that if he couldn't pay his bill he couldn't expect to be paid, but the hotel proprietor knew he was working he would round him for the bill, whereas if he knew he was idle he would let it "ride."

HIP, NOT SOLD, SAYS U. S. REALTY HEAD

Materials Bought and Players for Next Production Engaged.

Harry S. Black, chairman of the Board of Directors for the U. S. Realty Co., the holding concern for the Hippodrome, has asked through VARIETY that it be again denied the Hip has been sold.

Not only have some of the materials for the next production been bought, but a number of players have been engaged for next season, including "Poodles" Hanneford, retained for the current show. It is also stated that the Sunday for next season at the Hip have all been contracted for, mostly engaged by concert stars and musical recitals.

BOSTON DOINGS.

Boston April 21.

While it is denied the Shubert introduced any part of the Arlington theatre it is surely significant that at the finish of the present stock attraction by the house company the New York firm will move into this house "Susan Lenox," taken from the novel of like name. This show was put out last season but died after a short time. It has been revamped and whipped into shape again.

It is the first time in late years that the Arlington has been chosen for the presentation of a legitimate show being a bit upturn.

The Shuberts are also credited with being the backers of "The Outrageous Mrs. Palmer" which was presented by the stock company and which is going out on the road.

CENTURY'S DOWNTOWN SALE.

A downtown box office has been opened for "Florodora" at the Century. The secondary ticket is in the lobby of the Central theatre and opened Monday with a sale of \$150 to its credit in the first hour of operation.

The scheme may be the forerunner of a central box office in the heart of the theatre belt at which it may be possible to shop for any and all of the attractions playing the Shubert houses. The scheme is now in effect in Boston and very successful.

BROADWAY STORY. (Continued from Page 14)

time tenancy on the Liberty was assured for "The Night Boat." There is some talk of White's "Scandal" going into a Shubert house, the Selwyn being mentioned if so the attraction will be forced to take Shubert bookings of the road, a feature which the K & E office would not welcome. Another K & E house therefore may be supplied, and in those days when a theatre does not limit the length of its season, it would not be surprising to find White opening at a house like the Empire which has successfully housed musical attractions before.

Next week "Martintine" arrives at the Eltinge, succeeding "Breakfast at Ten," and Southern and Marlowe succeed "The Blue Flame" at the Shubert for a four-week repeat engagement. The Shubert is due for a musical show after the stars. The week of May 3 will feature "The Girl from Home" at the Globe and "My Honey Girl" at the Cohan and Harris. "The Acquittal" stopping at that time. The two "girl" shows will be the first of the summer flock. "Betty Be Good" is also a possibility for that week.

The agency business took a bad turn early this week with the demand of Monday and Tuesday nights. The reason was attributed to the exceedingly pleasant weather. Three of the biggest hits were surprisingly low in demand. They were "The Hotentot," "The Gold Diggers" and "As You Were," the brokers saying the edge was off the latter of last. "The Gold Diggers" has been taken far as the agency demand was concerned since the opening, and the Bordoni-Bernard show is now in its 15th week and expected to drop somewhat.

The buys for two of the current shows end this week, with the indication there will be no renewal. The week of May 3 will feature "The 44th Street" and "Sacred and Profane Love" at the Morosco. The buy for "The Outlaw" ends next week. The same time that for "Apple Blossoms" ends with the closing of the show, the buy having held for the entire run of the piece. There is a total of 13 buys for the current season.

The biggest list of the cut rates has had, the latter numbering 22. The buys are: "Son-Daughter" (Belasco); "Oujia" (Belasco); "The Gold Diggers" (Belasco); "The Girl from Home" (Belasco); "The Hotentot" (Cohan); "Lady Friends" (Comedy); "Abraham Lincoln" (Cort); "Deceit" (Empire); "Look Who's Here" (44th); "Apple Blossoms" (Globe); "Famous Mrs. Fair" (Miller); "Night Boat" (Liberty); "Gold Diggers" (Lyceum); "What's in a Name" (Lyric); "Sacred and Profane Love" (Morosco); "Ed Wyndham" (Amsterdam); "Lassie" (Bayes); and "Irene" (Wendell). The cut rates had orchestra and balcony seats for "Passion Flower" (Broadhurst); "Smilin' Through" (Broadhurst); "The Acquittal" (Cohan & Harris); "The Storm" (44th Street); "Bonedead" (Fulton); "Jane Clegg" (Garlick); "3 Showers" (Harris); "Garage" (Hudson); "Adam and Eva" (Longacre); "The Wonderful Thing" (Playhouse); "Night Lodging" (Playhouse); "Glimmer" (Selwyn); and "Passing Show" (Winter Garden). Balcony seats only were to be had for "The Blue Flame" (Shubert); "Sign of the Cross" (Republ); "Letter of the Day" (Emilio); "What's in a Name" (Lyric); "Sophie" (Greenwich Village); "Look Who's Here" (44th Street); "Golden Girl" (Casino); "Oujia Board" (Bijou).

Ivo Dawson Back in America. Ivo Dawson, known to the American and English stage and screen, has returned to this country after five years' service in the British army. He enlisted as "Tommy" in the infantry and was discharged as a captain in the field artillery.

"Will Rossiter 'Natural' Hits!!

"Don't You Remember The Time"
"Biggest Waltz Song Hit by W.R. Williams since 'I'd Love to Live in Loveland.' 'Meet Me to-night in Dreamland' etc."
"Fast as a Sheep in Poppyland" "Mid the Pyramids" "Simple Simon Party"
Latest by BYRON GAY Writer of "THE VAMP" Just accepted by AL. JOLSON. Successor to STONY BROOK BALL by Billy Montgomery.
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SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln." Cort (14th week). Interruption of commuter travel was felt during the first three days of last week, but the week's business being over about \$500 because of that. First time attraction has been under \$16,000 since it struck its gait during the first month.

"Adam and Eve," Longacre (32 week). A little over \$5,000 here last week, the brilliant play hurtling here as for all the long-run attractions. Indicated returns to former pace this week.

"As You Were," Central (13th week). Slipped nearly \$1,000 last week, the gross being around \$16,700. Railroad strike, mostly blamed for the drop, the commuter travel being affected. Matinee business was especially off as was night takings early in the week.

"Apple Blossoms," Globe (34th week). Has another week to go and is closing strongly. "The Girl from Home" the next attraction, opening May 3.

"Beyond the Horizon," Little (12 week). This tragedy has a steady draw from lovers of good writing. It should run for another month.

"Blue Flashes," Shubert (6th week). Final week. After first flash the metropolitan showing flattered. Sothern and Marlowe open Monday for second engagement of the season. Stars will remain four weeks.

"Breakfast in Bed," Eltinge (15th week). Final week, closing to fairly good takings. "Martinique," the new Victor last production, succeeds, opening Monday.

"Buddies," Selwyn (28th week). Is now running at a pace of \$13,500, only attraction in town yet trying that stunt. Business affected by railroad strike, but picked to nice profit last week, with \$13,500 in.

"Clarence," Hudson (32d week). Slipped down \$3,000, getting \$7,000 on the week. Strike partly to blame.

"DeLassez," Empire (29th week). Railroad muddle hurt show to the tune of nearly \$1,800 last week, the week's gross going to nearly \$11,000, however.

"East Is West," Astor (10th week). Suffered from the strike, but in less measure than some of the other attractions. Played to better than \$12,000 and will continue as long as business beats the \$10,000 mark.

"Ed Wynn Carnival," New Amsterdam (3d week). Some talk of this attraction having a chance for summer continuation. Strength of first week again marked the second week's business. Takings off \$1,500, blamed on the strike, but the gross was a little under \$21,000.

"Famous Mrs. Fair," Miller (18th week). Figured with these attractions having the best chances to continue through the summer. Show ranks with the season's best plays.

"Florodora," Century (3d week). Playing to big money, with the draw mostly on the night side. Saturday matinee around \$3,000, with the night business ranging up to \$4,500, with Saturday night beating \$6,000.

"Gold Diggers," Lyceum (30th week). One attraction which in no way was affected by the railroad strike. Not an empty seat in the house at all performance last week. "Irene" the only other attraction to match that.

"Happy Days," Hilda Home (36th week). Suffered the biggest drop because of the railroad muddle, tumbling about \$38,000 from the Easter week gross. Last week's figure was \$56,400. That is still important business. Looks like show would run until May 15.

"Hole in the Wall," Punch and Judy (6th week). Has been doing good business in this small house. Moves over to the larger Harris on Monday for two weeks. Stay there may be lengthened.

"Jane Clegg," Garrick (9th week). This piece has drawn a certain wide following and is easily the most successful effort of the Theatre Guild's crop this season. Doubtful, however, if it could stand up in competition to the Broadway successes.

"Irene," Vanderbilt (32d week). A \$17,000 beauty. Played to capacity last week in spite of strike and a goodly portion of standee trade. Will remain in Vanderbilt for the summer and may be present next fall, too.

"Lassie," Nora Bayes Theatre (3d week). This attraction looked on as a success its restaging after original premiere out of town being credited. Played around \$15,000 last week; very good for this hot next fall, too.

"Letter of the Law," Maxine Elliott (9th week). Moved over from the Criterion Monday and new interest in the piece was shown. Should run another month.

"Lightnin'," Gaiety (34th week). Advance sale here appears perennially strong. Show hurt somewhat last week through strike, but takings still went over \$13,000.

"Look Who's Here," 44th Street Theatre. This attraction hit harder by strike than most of the others. The show has a certain following, placed in suburban points and has drawn support from there. That accounts for drop of nearly \$3,500, the gross going to about \$11,000.

"Mrs. Jimmie Thompson," Princess (15th week). This comedy perked up during the latter part of last week and early during the current week. Not doing a paying business, but is liked. Due to remain four weeks more.

"My Lady Friends," Comedy (31st week). Not playing to the big business of the first four weeks, but still attracting profit making draw. Should hold on nicely until summer.

"My Golden Girl," Casino (12th week). Since cover from Bayes was marked last week with the takings going to around \$14,000, the piece continues "Getty Be Good," listed to succeed, may be delayed.

"Night Boat," Liberty (15th week). Leads the musical comedy field in takings with over \$22,000 again last week. Early portion of last week hurt about \$400, due to railroad strike.

"Night-Lodging," Plymouth (3d week). Drab Russian drama will be taken off this week, with "3 Showers" moving over from Harris.

"Oujia Board," Bijou (4th week). A little attraction has drawn good matinee business, and not hurt as much as others last week, getting \$7,800; good for this house. Figures as an excellent road attraction.

"Passing Show of 1919," Winter Garden (17th week). Has about six weeks more to go with the new Garden show a June arrival. New piece may be called "Rip Van Winkle, Jr."

"Ruddiger," Park (14th week). Piece continues this season's full revival until May, with other revivals to follow until warm weather comes.

"Sacred and Profane Love," Morosco (9th week). Lost one performance last week, through illness of star. Elsie Ferguson, which brought gross down \$1,200. Show's pace was around \$11,000 for the full week, about the same as other dramas.

"Scandal," 39th Street Theatre (32d week). Hasn't been playing to near capacity pace that marked the run up to a few weeks ago. Still strong and classes with the most successful attractions of the season.

"Shavings," Knickerbocker (10th week). Comedist patronage has been one of the principal features of this comedy's climbing business and it was naturally affected more than some others because of the strike last week.

"Sophie," Greenwich Village 8th week. Due to stop soon, another Tyler piece being rehearsed, with "Sophie" cast members.

"Sign on the Door," Republic (19th week). Takings down about \$1,100 last week, that blamed on the railroad strike. Gross for week was \$9,500. Rank as a strong attraction.

"Smilin' Through," Broadhurst (20th week). Figures to continue for another month, after which star, Jane Clegg, is due to sail for Europe. Affected like the others last week, but went to better than \$11,500.

"Son - Daughter," Belasco (23d week). Ranked with the takings of the other drama of lengthy stay with the takings close to \$11,000, the drop being \$1,600 from the previous week.

"The Acquittal," Cohan & Harris (15th week). Show will stop after another week, with "Harris' My Honey Girl" arriving May 3 for a summer run. "Acquittal's" stay will be because of necessity for house for new show. The drama could have remained until late May.

"The Bonehead," Fulton (2d week). Failed to show strength for its first week, with sawaw likely in spite of guarantee.

"The Hottentot," Cohan (8th week). The railroad muddle is blamed for this record-making farce dropping \$2,500 last week from the previous week. Gross for week was \$14,600, still big money for show of this class. Should remain four weeks.

"The Passion Flower," Belmont (15th week). Went to more than \$12,000 last week, the drop affecting this piece. Jump in takings credited to several large theatres which have moved over to this week.

"The Purple Mask," Booth (16th week). This romantic melodrama still playing to good business. But not as well as others.

"The Storm," 44th Street Theatre (30th week). Dropped about \$1,500 from Easter week business, but most of the decrease blamed on the strike. Gross last week was \$8,900. Show slated for summer continuation.

"The Wonderful Thing," Playhouse (10th week). Last about breaking even with around \$5,000 week.

"3 Showers," Harris (3d week). Again played to around \$8,500, which is fair business for this stage of the run. Moved over to the Plymouth on Monday.

"What's in a Name," Lyric (6th week). Gross for week on 42d street having moved over from Elliott on Monday. Takings first night in Lyric \$1,857, as against \$1,300 in Elliott on Monday night of last week.

"Ziegfeld Shows," New Amsterdam Roof (7th week). Little or no change in business here, which measures up to a big profit.

SHOWS IN CHICAGO.

Chicago, April 21. Business is not up to the earlier months of the season. The hits are not averaging as much gross and there are not as many hits as has been the rule.

"Rose of China," Auditorium, 1st week. Not up to the La Salle lot in "Nightie Night". Got almost \$12,000 its last week at the La Salle; the farce opened Sunday night to good indications.

"Dear Me" (Court, 11th week). Gross for week at La Salle \$14,000, starred; slipped to under \$9,000, having kept above \$10,000 theretofore. Will soon be away.

"Monte Cristo, Jr." (Woods, final week). Leaving to make room for "The Girl in the Limousine," which will open Tuesday.

"Stowaway Folk," Olympia, 8th week. Slated to beat it May 1, all heroic efforts to pull it up being futile. John Golden's local staff want the limit for this wobbly duck, and it seemed for a while that it would cross the great theatrical divide, but it fell back; \$5,800, with plenty of cut rates.

"Forever After" (Garrick, 1st week).

Alice Brady's popularity started this with a whoop and the notices were splendid; then the star took sick and the house closed; no one knows how long Miss Brady will be incapacitated.

"Welcome Stranger," Cohan's Grand, 17th week. Dribbled back a pace after nearly solid capacity since opening; average hereafter over \$19,000 a week this week \$17,800.

"The Ruined Lady," (Princess, 5th week). Gross for week in one of the spectacular surprise hits of the week; \$12,400.

"The Sweetheart Shop" (Illinois, 1st week). With remarkable notices and fine general talk, \$15,000, slightly made for the week, which was regarded as a likely knockout.

"The Royal Vagabond" (Colonial, 2d week). Success, though not a local sensation; about \$16,000.

"Golden Days" (Blackstone, 1st week). The move from Powers' cut the Patricia Collinge takings in half; \$8,000.

"Sometime" (Studebaker, 9th week). Extravagant claims are being made for the show, which undoubtedly is doing big business, but hardly what the boosters insist; \$12,000.

"Genius and the Crowd" (Powers, 1st week). Cohan's new star, George Fennel, and the peculiar vehicle, have the town divided in the attitude toward this one. Monday's opening was witnessed by a "bull" at the turning point of the performance. Tuesday's receipts over \$21,000 given out. Who knows?

"The Passion Flower," Belmont (15th week). Went to more than \$12,000 last week, the drop affecting this piece. Jump in takings credited to several large theatres which have moved over to this week.

"The Purple Mask," Booth (16th week). This romantic melodrama still playing to good business. But not as well as others.

"The Storm," 44th Street Theatre (30th week). Dropped about \$1,500 from Easter week business, but most of the decrease blamed on the strike. Gross last week was \$8,900. Show slated for summer continuation.

"The Wonderful Thing," Playhouse (10th week). Last about breaking even with around \$5,000 week.

"3 Showers," Harris (3d week). Again played to around \$8,500, which is fair business for this stage of the run. Moved over to the Plymouth on Monday.

"What's in a Name," Lyric (6th week). Gross for week on 42d street having moved over from Elliott on Monday. Takings first night in Lyric \$1,857, as against \$1,300 in Elliott on Monday night of last week.

"Ziegfeld Shows," New Amsterdam Roof (7th week). Little or no change in business here, which measures up to a big profit.

The quartet of the Glistening Chapel of the Vatican will return to this country from Italy in time to open at Carnegie Hall Sept. 26. They are being handled by the Lyric Concert Co. On their initial visit the bookings were handled by Wolfsohn Agency.

Over 60 concerts have been booked, including 15 on the Pacific Coast.

At the close of the tour last January the singers as an act was offered to the big time at a salary of \$3,000 but no compromise on salary could be reached.

METHODIST BAN ON SHOWS TO BE LIFTED

Action Will Be Taken at Des Moines Conference.

Syracuse, April 21. The paragraph in the church laws of the Methodist, placing a ban on theatres, will be lifted from the church code at the General Methodist Conference at Des Moines next month, is predicted by the Rev. Dr. Wallace Brown of this city and a delegate.

Says Dr. Brown: "Because we made a mistake in August 50 years ago is no reason for defending that mistake today. We should be big enough to admit our error."

"June" is "Nothing but Love," Chicago, April 21. Max Hart's musical show, which was called "Nothing but Love" in New York, will come to the Olympic 2d, titled "June."

APARTMENT HOUSE OVER THE CENTURY

Shuberts to Build—Move Booking Department.

The Shuberts will erect an apartment house over the Century theatre, according to those who are very close and on the "inside" of the firm's theatrical and realty interests.

It is also reported the plans to build are practically drawn up and that the work is to be undertaken under the supervision of the same architects who originally drew up the specifications for the New Theatre in the interests of the philanthropists who originally backed the venture.

The possibilities of construction are said to be feasible in view of the fact that the depth of the property measures 47 feet and on the 64th street side there is still a vacant lot untouched, which went with the theatre when the Shuberts took it over.

Considering that the rental of these apartments after construction will be an added profit to the fact that the theatre and ground cost the Shubert associates, \$250,000, they appear to have made one of the most profitable purchases ever recorded in theatrical realty deals in the history of the city.

The finished work of the theatre should closely resemble the Metropolitan opera house, inasmuch as the latter theatre also has apartments or studios constructed over it.

It is reported as well that the Shuberts are contemplating moving their booking department into new premises, due, it is further said, to the fact that they are now cramped for space in the Shubert theatre offices. For that it is reported they are considering tentatively purchasing a hotel site on 43rd street near 8th avenue. Nothing definite, however, has been done thus far with regard to actual purchase.

MADGE TITTERADGE TO RETURN TO STAGE

Makes This Decision in London—Peggy Hyland Arrival.

London, April 21. Peggy Hyland and Q. B. Samuelson arrived here April 19; also Madge Titteradge.

Miss Titteradge declares she does not like pictures and will return to the stage. She is very fond of Americans, who gave her a good time, and thinks them "dear."

DAVIS' PLAY WITH MUSIC.

Owns Davis' play, "A Week-End Marriage," is to be made over into a musical comedy, which will feature Ernest Truax. The piece was opened as a straight play about four weeks ago by the Shuberts.

All who saw the piece agreed that it would make a good book for a musical show, and the piece was withdrawn for that purpose.

J. Albert Hall Dies.

J. Albert Hall died suddenly April 18 at Cumberland, Md. He has been an actor for 25 years, playing with William Foster for several seasons. Mr. Hall was born in Sweden. He is survived by his wife, Betty Hall, at the Miller theatre, New York.

Other legit news and reviews on pages 20, 21, and 22.

A PHENOMENAL PHILASH

BYRON GAY THE VAMP

P.S. DON'T FORGET I'VE FOUND THE NESTING PLACE OF THE BLUEBIRD

A KNOCKOUT KNOVELTY

RAY PERKINS BYE LO

P.S. CONTINUED MY SUGAR-COATED CHOCOLATE BOY

A RESOLUTION OF IMPORTANCE

At the Fourth Annual Meeting of the

VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION

held on April the seventeenth, nineteen hundred and twenty, a resolution was proposed by

MR. E. F. ALBEE

that a NATIONAL VAUDEVILLE ARTISTS' DAY be created, and the following resolution was unanimously adopted by the entire Association:

RESOLVED, That we, the members of the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, are in sympathy and accord with the NATIONAL VAUDEVILLE ARTISTS, Inc., whose object is the betterment and protection of its members and families;

That we, the members of the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, pledge ourselves to aid to the best of our ability in carrying out the endeavors of the NATIONAL VAUDEVILLE ARTISTS, Inc.

That there be created a day to be known and designated as

NATIONAL VAUDEVILLE ARTISTS' DAY

to be the second Wednesday of April of each succeeding year; that this year it will take place the first Wednesday in May.

That every vaudeville theatre in the United States and Canada donate its entire receipts for the performance or performances given on the afternoon of the appointed day.

That all moneys received in this way shall be paid into the fund of the NATIONAL VAUDEVILLE ARTISTS, Inc., for the support of their sick and needy, and for the additional purpose of providing for one thousand dollars of insurance on the life of every member of the NATIONAL VAUDEVILLE ARTISTS, Inc., free of cost to him or to her, and for the general welfare of the members of the

NATIONAL VAUDEVILLE ARTISTS, Inc.

The following circuits have endorsed the above resolutions. (For want of space we cannot give the name of every individual manager or every individual circuit, but they are all included in this resolution, there being 380 members, owners of vaudeville houses):

CIRCUITS:

B. F. KEITH
ORPHEUM
F. F. PROCTOR
MARCUS LOEW
ALEXANDER PANTAGES
B. S. MOSS
WILLIAM FOX
WILMER & VINCENT
S. Z. POLI
RINGLING BROTHERS' CIRCUS
JONES, LINICK & SCHAEFFER
WESTERN VAUDEVILLE MANAGERS' ASSN.
GRAY CIRCUIT
FINN & HEIMAN
MIKE SHEA
HARRY DAVIS—JOHN P. HARRIS
CHAS. H. MILES

INTER-STATE
W. S. BUTTERFIELD
STANLEY COMPANY OF AMERICA
NATHAN GORDON
NIXON-NIRDLINGER
FEIBER & SHEA
COLUMBIA AMUSEMENT CO.
S. A. LYNCH
ACKERMAN & HARRIS
FINKELSTEIN & RUBIN
FRANK A. KEENEY
GUS SUN
JAKE WELLS
JAMES E. MOORE
CANADIAN-UNITED THEATRES CO.
J. FRED ZIMMERMAN
FRED C. SCHANBERGER

And all individual houses, members of the Vaudeville Managers' Protective Association.

FROM THE ARTIST

Buffalo, N. Y., April 17, 1920.

Mr. E. F. Albee,

My Dear Sir:

We take this means of bringing to your attention a gentleman who is a manager of a small time theatre booked by Gun Sun, of Springfield, Ohio, called the Priscilla Theatre, Cleveland, Ohio. His name is M. P. Carrig and to show you what a wonderful manager he is, we are enclosing you a letter we received from his today in response to one sent him by us on Tuesday, April 13th. This will show you how performers appreciate anything of this sort and we certainly cannot say enough for this gentleman.

Our engagement at this theatre last week was a very pleasant one, although the work was a little hard four times a day. We overlooked it as the stage crew and musicians made our stay a pleasant one.

Upon the conclusion of our engagement last Sunday night our trunk was left standing on the sidewalk as the baggage man left it behind. We went to the depot to make our train and found no baggage in the baggage room. Upon investigation, we found it was left behind. We did not take the train we were supposed to take as we could not take any chances with our trunk. We sent a wagon upon a special trip and paid him \$1.50 for his trouble. We then left on the 3 A. M. train for Buffalo. We wrote to Mr. Carrig and he returned us the money we expended. That's the kind of treatment an artist can never forget.

Here's wishing him continued success. Please write him and tell him we brought this matter to your attention. He is worthy of recognition.

Our very best wishes to you, Mr. Albee, for your good health and prosperity, we are
Faithfully yours,

BURKHARDT and ROBERTS.

FROM THE MANAGER

Priscilla Theatre, Cleveland, Ohio, Apr. 16, 1920.

Burkhardt and Roberts,

Olympia Theatre,

Buffalo, N. Y.

Dear Friends:

I was indeed sorry to learn of the mishap concerning your baggage on last Saturday and I have sure raised Cain about the same.

I am enclosing the amount (\$2.00) that you paid to have your baggage taken care of. Wishing you continued success and extending you my kind regards, I am,

Respectfully yours,

M. P. CARRIG, Manager.

FROM MR. ALBEE

April 20, 1920.

My Dear Burkhardt and Roberts:

I have written, as you suggested, to the manager of the Priscilla Theatre, and I am pleased to know that you have taken interest enough to bring to my attention one of the little pleasantries that the managers are so arduously working to establish in all the theatres throughout the country.

I give these letters publicity for the purpose of informing other artists and other managers of how gratefully these courtesies and considerations are received by the artists and to inform the managers throughout the country of what their brother managers are doing in taking care of these conditions.

I trust as time goes on that the artists will fully believe and appreciate that the managers have a sincere desire to co-operate with the artists in improving conditions in vaudeville.

With sincere goods wishes,

Sincerely,

E. F. ALBEE.

CINCINNATI'S SYMPHONY ORCHESTRA ON STRIKE

Blame Placed on Leader Ysaye—Trouble Ahead.

Cincinnati, April 21. All but one of the Cincinnati Symphony Orchestra members walked out last Saturday night of the orchestra which was to play for the Kirmess at Emery Auditorium, a local amateur show of society people put on for the benefit of the Home for Incurables. The musicians, who had played for several nights previously at the Kirmess, blamed it on Eugene Ysaye, leader of the Cincinnati Symphony Orchestra, who unexpectedly called a rehearsal of his men for both Friday and Saturday nights, and they were obliged to go or else be fined.

"These men have been contracted for for over five months," said Walter Eobergers, leader of the Kirmess orchestra. "A rule of the musicians' union says that at least 24 hours notice must be given before a musician quits in such a case as this. I shall take the matter up with the union."

"We were faced with the problem of giving up the performance or getting other musicians," explained Mrs. W. T. Irwin, president of the Home for Incurables. "If the Hotel Gibson orchestra had not helped us out of our difficulty all the money secured by the sale of seats would have been lost to the home."

With the departure of the symphony players the Kirmess orchestra had only one-third of its usual strength. Ysaye was appealed to but remained obdurate, in spite of the protestation that the Kirmess was for charity. Friday night all of his men failed to report for rehearsal and were told they would be fined and "fired" if it happened again. Saturday night only one was game enough to hold out for the Kirmess. By the way, the Kirmess was a big financial success. It was directed by Miss Lila A. Stewart, who goes all over the country putting on similar affairs.

SHOWS CLOSING.

"Holy Boly Eyes" at Newark, N. J., April 17.
"Sunshine" with Richard Carle at Hagerstown, Md., April 26.
"Night Lodging" at Plymouth, N. Y., April 24.
"Dear Brutus" with William Gillette, Newark, April 17.
The closing date for the two Savage attractions now touring is set for May 18. The first is "Mitt," due to wind up its season in Atlantic City, and "See Saw" in Philadelphia. "Gaieties of 1919" closes Saturday at Indianapolis.

STOCKS.
Keith's, Columbus, opens with stock this week.

Duluth, April 21. Manager J. L. Morrissey, of the Lyceum theatre, has completed arrangements with Leo Sterrett, now stock manager at Haverhill, Mass., to provide dramatic stock for Duluth during the summer.

Among the players under contract are Minor Watson and Leona Powers as leads; Joseph de Stefani, Helen Keers, Betty Brown, Don MacMillan, Charles Hayden, Jane Gilroy and other of former Lyceum players.

The season will open May 21 with "Polly With a Fan." Other productions scheduled are "A Voice in the Dark," "Oh Boy," "Abraham Lincoln," etc.

H. Xazine, former manager of the Rex theatre here, will present five big photoplays at the Lyceum before the stock opens. "The Flame of the Yukon" opened this week with record attendance.

The Myrtle Harder stock will open at the Opera House, New Brunswick, N. J., May 2. Fisher and Sheel's season ends its season there May 1.

THREE EXTRA MATS. WEEKLY BEING TRIED

"Buddies" and "Shavings" First for Experiment.

A new stunt of running extra matinees for Broadway attractions which are especially strong at their afternoon performances is being tried. "Buddies" is now running three matinees, Wednesday, Thursday and Saturday. "Shavings" is due to follow suit. The Savage play is only waiting the settlement of the railroad strike. It was particularly hard hit by the stoppage of commuter traffic. Other attractions may be slower to adopt the three matinee idea, which calls for one-eighth extra salaries. "Shavings" and "Buddies" have small casts.

HOLMES RETURNS TO STAGE.
Taylor Holmes will return from pictures to the stage next fall in the leading role of "Tomorrow's Price," by Samuel Shipman and Percival Wilde.

"Never Say Dry" for Irene Franklin
"Never Say Dry" has been selected as the title of the new musical show Marcus Connelly and George Kaufman have written for Irene Franklin for next season. Eurt Green composed the music.

TYLER REHEARSING NEW UNNAMED PLAY

Introduces Robert Cassadesus on English Speaking Stage.

George Tyler has started rehearsals on a new play as yet untitled. The piece is being prepared at the Greenwich Village theatre where his attraction, "Sophie," is running. Several leading players in that show are in the cast of the new play. The list includes Emily Stevens, Norman Trevor and O. P. Heggie.

The new play will serve too as the introduction to the English speaking stage of Robert Cassadesus, the French actor, who appeared and staged French plays here for the last season or so. He was of the Parisienne company and will rejoin the French players when they resume at the Belmont next season.

Tyler's new play will succeed "Sophie," soon to withdraw, and may open at the Village house, the "Greenwich Village Follies" in that event going into a Broadway theatre direct.

COBURN'S SAIL MAY 19.

Mr. and Mrs. Coburn will sail for London, May 19. It is understood the Coburns' trip is for the purpose of arranging for a London production of "Three Showers."

ROAD CALL STOPS SHOP.

As a result of the refusal of the road electrician, property man and stage carpenter of Laffer & Bratton's No. 2, "Parlor, Bedroom and Bath," to work with a non-union house crew at the Valentine, DeFiance, O., April 14, the performance was called off.

A "road call" issued by the I. A. T. S. E. April 8, was in effect at the Valentine, following a strike of the house crew April 1, for an increased wage scale.

A statement given out by Laffer & Bratton that the Equity members of "Parlor, Bedroom and Bath" also refused to work, in sympathy with the road crew, was denied by Frank Gillmore of the A. E. A. Gillmore stated the company could not perform inasmuch as there was an insufficient force to set the stage, owing to the defection of the road crew.

REVIVE "JEKYLL AND HYDE."

Walter Hast, in association with Morris Rose, is negotiating for a theatre with the Shuberts in which to revive a version of "Dr. Jekyll and Mr. Hyde," Sheldon Lewis essaying the title role and Virginia Pearson the opposite lead.

Morris Rose himself, head of the Pioneer, has a picture version of the Stevenson play with Lewis in the title role, which is now on the market.

"Checkerboard" Satirical Comedy.

Comstock & Gest are about to produce a satirical comedy by Frederic and Fanny Hutton, entitled "Checkerboard." Saxon Kling, leading juvenile in "Shavings" has received an offer to join the cast.

"KWARTIN" BOOKED FOR METROPOLITAN

Europe's Celebrated Cantor Recently Arrived in America.

Europe's most celebrated cantor, a recent arrival in this country and billed as "Kwartin," is to make his first New York and American appearance at the Metropolitan opera house next Tuesday, and the Sunday following at the Hippodrome.

The scale is from \$1 to \$5 at the Metropolitan and from \$1 to \$3 at the Hippodrome.

In both New York appearances he will be assisted by an orchestra of 90 and a choir of 100.

The program will consist of Hebrew song literature much in vogue on the concert platform by the numerous cantors who have left their synagogues for the additional revenue made out of singing before the public.

The cantor will be accompanied also by his daughter, Anna Kwartin, who is an accomplished pianist and singer, a graduate of the conservatories of Vienna and Budapest.

The management is under Edwin A. Reikin. Forty appearances have been booked for him immediately, extending to the Pacific coast.

ARTHUR MAUDE'S PLAYS.

Arthur Maude has had a new play, yet unnamed, accepted by John Cort for early production. Maude Fealy will be starred.

Mr. Maude is also engaged on a new play in which Carlyle Blackwell will have the lead.

CURZON SISTERS

The Original Flying Butterflies

PALACE, NEW YORK, THIS WEEK (April 19)

PRESENTING

An original transformation, an elaboration of their original ideas, a replenishment up to date with magnificent settings.

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Registered with the V. M. P. A., N. V. A. and VARIETY and with the co-operation managers are extending originators we have the stimulus to hold our own against pirates

J. W. CURZON, Producer.

Scenery by Karkuoff Kay-ess Scenic Studio, Buffalo

Did You Hear

GRACE NELSON

Sing Her Wonderful BALLAD

"When Your Ship Comes In"

At B. F. KEITH'S PALACE THEATRE, NEW YORK

THIS WEEK (April 19)

We Are the Publishers

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THE MOST TALKED OF SONG IN THE COUNTRY

MARION

YOU'LL SOON BE MARRYIN' ME

HERE IS YOUR COPY

We
are
positive
if
you
hear
this
song
"MARION"
you'll
use
it

"MARION"
(YOU'LL SOON BE MARRYIN' ME)
(Song-Fox Trot)

Words by **FRANK KENZLE and GEAR SMITH**
Music by **NELSON INGHAM and GEO. B. MC CONNELL**

Respectfully dedicated to Marion Band and used with great success by Pat Brown of BOONEY & BENE

Moderato

Full Ready Voice

Wed-ding time dear is in the spring
Hon-ry dear won't you end-de near

Wed-ding time hear the choir sing And the mer-ry bells a ring-ing just for you and
Hon-ry dear it is just a year Since I claimed you for my bride it seems like yester-day

imp: Go to town home buy a wedding gown, let be on our way,
day: Bought home for the two of us, now there's three in-stead.

Don't hes-i-tate for I can't wait un-til our wed-ding day.
Since he ar-rived we're sat-is-fied, re-mem-ber when I said.

Chorus

Ma-ri-on stop tar-ry-in' come on and be my bride, dear

Don't keep me wait-ing long-er Ev-ery day my love grows strong-er

Here's the ring, a' ev-ry-thing just let me see you smile.

Get! you'll be look-ing no dream-y Com-ing down the aisle, Ma-ri-on you'll be

car-ry-in' the sweetest bunch of so-ets Than we'll start on our hon-ry.

moon And to-ry soon We will build the cut-est bungalow,

We can sit and watch our lit-tle par-ty grow. Ma-ri-on you'll soon be mar-ry-in'

The
first
time
your
audience
hears

"MARION"
it
will
be
a
riot

PALACE
NEW YORK

This Week

APRIL 19

**Laura
Pierpont**

and her players

**"THE
GUIDING
STAR"**

By

Edgar Allan Woolf

Staged by

**TAYLOR
GRANVILLE**

Direction

HARRY WEBER

WHY NOT BE ONE OF THE FIRST TO USE IT?
WE HAVE THE GREATEST DOUBLE VERSION EVER WRITTEN
ALSO READY FOR BAND AND ORCHESTRA

Write, wire or call for this number.

JOE MORRIS MUSIC CO.

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Grand Opera House Bldg.
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1599 BROADWAY
NEW YORK CITY

PITTSBURGH

Philadelphia
Keith Theatre Bldg.
Minneapolis
Loeb Arcade

with a forest fire and cloud burst. Only three characters tell the story, which concerns an actress who, by playing an Indian girl to a dramatic critic in the critic's cabin in the northern woods, so completely "takes in" the man of the press he falls in love with the squaw after he has given the actress a terrible spanking the week before. When he discovers her clever deception things begin to happen which make the third act a bewildering maze of surprises, tricks and humors.

The piece needs much revision and considerable cutting. There is funny and clever dialog. Marie Gale, Ivan Miller and Maurice Frank composed the small cast. Miller's artistic conscience served him well when he played the dramatic critic,

obviously casting aside any personal prejudices as to how the part should be played.

HIS CHINESE WIFE.

Pittsburgh, April 21. Three weeks old, but precocious enough to cause one of its managers to claim it a better all around piece than "East Is West," "His Chinese Wife" is enjoying an unusual success at the box office. Originally titled "The Unwanted One," that name was discarded because of a rather sinister suggestion. But even with the new name, once the curtain rises and the audience gets a glimpse into the plot, in which an American plants his faith in his Chinese wife, that little feeling of

repulsion at the basic idea can't help but crop out. That seems to be the fallacy in the idea of the plot, but if the play fails it will not be on that account.

"His Chinese Wife" harks back to the days of melodrama in its best known form. It has all the elements to arouse interest, then quicken it, and has a real climax, which is especially well brought out by the handicapped Madeline Delmar, whose burden is in wiping out that first anti-heaven impression. Miss Delmar does remarkably well, and the spectator is made to realize that he is watching a play. Lines rather weak in spots, that is more than compensated for by snappy action in working out a denouement which arouses an audience to spontaneous

applause when such a dime-novelish appellation as "You're nothing more than a legalized prostitute" is thrust at the unhappy wife. The title itself has a certain appeal to a large class of theatre patrons who have been mourning the scarcity of real plays that play upon the emotions. With a little advance billing telling the idea of the play, "His Chinese Wife" should attract these folk in large quantities.

Alma Francis to Dance. Alma Francis will dance for the Metropolitan Opera Club at the Waldorf-Astoria when that body of opera lovers holds its next social gathering to mark the passage of the opera season.

OBITUARY

Mrs. Clara E. Littlejohn died March 11 last at the Central Hospital, Peking, China, after an illness of 11 days. The deceased was the wife of Frank E. Littlejohn and traveled with her husband as The Littlejohns, jugglers. The act was known for its jeweled studded props. He left San Francisco December 27, 1910, with the Littlejohns show. Mr. and Mrs. Littlejohn were married in 1910. Mr. Littlejohn taught his wife juggling. Besides the husband two young sons survive.

IN MEMORIAM

Sacred to the Memory of
JOHN F. SULLY
and
VINCENT SULLY

Who Departed this Earth
April 25, 1919
We Mourn Our Loss—
We Shall Always Do So
MRS. GRACE SULLY
ESTELLE SULLY
JOHN SULLY
WILLIAM SULLY

Marie Wilson Kent passed away April 9, at Grand Rapids, Mich., where she was completing her third season as prima donna and comedienne with the Orpheum Musical Revue. She is survived by her husband, Richmond Kent, two children, mother, two sisters and as many brothers. She was 32 years old.

IN SACRED MEMORY

of my beloved husband and son,
JOHN F. SULLY

and
VINCENT C. SULLY

Whose lives were sacrificed at Camp Merritt, N. J., April 25, 1919.

WIFE AND MOTHER,

MRS. GRACE SULLY

God was merciful to them.

Prof. George Bartholomew, originator of the Equine Paradox, 85 years old, died at Independence,

IN LOVING MEMORY

OF A DARLING, DEVOTED
WIFE, MOTHER, PARTNER AND PAL
Mrs. Clara E. Littlejohn
(DIED MARCH 11TH, 1919)
at the Central Hospital, Peking, China.
HER HUSBAND
FRANK E. LITTLEJOHN
HER SONS
Billie, age 6. **Roby**, age 3½.

Mo, April 17. He is survived by several sons, daughters and grandchildren.

IN LOVING MEMORY

OF AN OLD
FRIEND AND PAL
SAM and ADA BEVERLY
Killed by the Torpedo at Bilg, Ill.,
March 13, 1919.
Who Always Made Us Laugh.
CHALLIS and CORTAN

William G. Rogers, the father of **William F. Rogers** (Will and Mary Rogers) and **Pat Rogers** (Al G.

WILLIAM G. ROGERS

The father of Wm. F. Rogers (Will and Mary Rogers) and Pat Rogers (Al G. Rogers) died at Bilg, Ill., April 15, 1919, at Worcester, Mass.

MAY HIS SOUL REST IN PEACE.

HIS LOVING CHILDREN,

PAT, MARY and WILL.

Fields (Minstrels), died at his home in Worcester, Mass., from a complication of disease, April 15. He was 74 years old.

IN MEMORY

OF MY LOVING WIFE
MINNIE PETCHING
Who Passed on April 25, 1919.
MAY HER SOUL REST IN PEACE.

PAUL PETCHING

Jules Hummel, comedian, formerly with Harry A. Meyers' "Novelty Minstrels" died in Philadelphia, April 14, stomach trouble.

Thomas Parase.

Thomas Parase, for the past three years in pictures, and formerly an opera singer, died at his home in Venice, Cal. He was survived by his wife, Edith, also a former operatic artist. Parase was 59 years old.

JOYCE HOTEL

31 West 71st Street
Central Park West
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PROF. D. STEPHEN HALL
Encyclopaedias

THIS WEEK, APRIL 19,
Palace, Ft. Wayne, Ind.
Palace, Danville, Ill.

NORA NORINE

"RHYME AND RHYTHM"

Direction

JOSEPH SULLIVAN

VIOLA

DENNY AND DUNIGAN

TOURING PANTAGES CIRCUIT

EDDIE LEBOT NINA
HUNTER, RANDALL and SENORITA
"ON THE MEXICAN BORDER"

Special Scene

Laughing Hit

Direction **HOWITZ and KRAUS**, New York City

CORRESPONDENTS WANTED

VARIETY wants correspondents, newspaper men preferred

Address **VARIETY**, New York

ATLANTIC CITY

By Charles Scheuer
Al Johnson is again on the Boardwalk. At the Elmhurst he is registered from "India," the name impressively standing forth on the daily sheet and causing no end of comment.

According to Max Marcin, the entire plot of the first act of "Three Live Ghosts," presented at the Globe on April 19, was new for that performance, the piece being in the process of reworking under the direction of Mr. Marcin. It made a very favorable impression.

In connection with the booking of "Ladies Day" by H. H. Frazee at the Globe for a first performance April 26, it is also announced that Clifton Crawford will close his engagement at the Comedy and come direct to the Globe for a week's engagement, beginning August 26, in "My Lady Friends."

Bookings here from other opening cities include: Apollo, week 26th, "Little Old New York"; Globe, 29th, "All Soul's Eve."

The second annual meet of the Aviators and others interested in aviation, which attracted such wide attention last year, is scheduled for Atlantic City, starting May 30 next.

BOSTON

By Len Libbey

ORPHEUM-LOEW—Vaudeville. **BOSTON**—Vaudeville. **BOWDOIN**—Vaudeville. **ELIOT**—Pictures.

ST. JAMES—Using as a topline a musical skit, "Parson Mc" with the bill also including several vaudeville acts and a film.

SCOLLAY OLYMPIA—Vaudeville. **GORDON'S OLYMPIA**—Vaudeville.

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English Purveyors of Comedies
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MARIE CLARKE

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: 16 Packard Ave., Lymanville, R. I.

EDDIE

DENNY AND DUNIGAN

TOURING PANTAGES CIRCUIT

EDDIE LEBOT NINA
HUNTER, RANDALL and SENORITA
"ON THE MEXICAN BORDER"

Special Scene

Laughing Hit

Direction **HOWITZ and KRAUS**, New York City

CORRESPONDENTS WANTED

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GORDON'S CENTRAL SQUARE

—Vaudeville.
MODERN BEACON, CODMAN SQUARE, STRAND, FRANKLIN PARK, EXETER STREET, LANCASTER, COLUMBIA, WALDORF, GLOBE, PENWAY—Pictures.

PARK—Second week, film, "Dr. Jekyll and Mr. Hyde."
SHUBERT—Has the only new opening in town Monday, "Fifty-Fifty."

THE MONT—Third week of "Monseigneur Beaucourt"; excellent business.

MAJESTIC—Ninth and second last week of "Honey Girl"; excellent into this house after it had finished a long run at the Park Square, where it opened.

PARK SQUARE—Second week of "William Courtenay in 'Civilian Clothes.'" Show well heralded before arrival, getting over big and unless there is some sudden shift of plans, should stay until the regular season ends.

PLYMOUTH—Not So Long Ago" getting along fairly well, but Monday did not do the business that the other shows along the route did. When viewed from the angle of good entertainment, it is just as good as any.

WILBUR—Continuing run of "33 East," now tenth week, but due to give way shortly for the entrance of a musical play.

HOLLIS—"Bab," with Helen Haynes starting, comes over big and big money. Big matinee. Tenth week. House will probably close for the season when this show pulls out.

COPELEY—Changed the attraction this week, but stuck to the farce idea, using as a vehicle "When Knights Were Bold."

ARLINGTON—Final week of Craig Players in the stock hit of this season in Boston, "The Outrageous Mrs. Palmer." Show is supposed to go out on the road either for a time this season or at the be-

JIM AND MARION

HARKINS

DELMAR TIME

Direction **MAX HART**

I AM FLOPPING SO BAD

at the ? Theatre that I had to Buy a Ticket for the Stage Hands' Ball to get even the Property Man to notice me.

HUGHIE CLARK

Stage Time: Director **MARK LEVY**

ARTIST'S BOEREM

Horwitz, Ill.

Dear Sir:—
I have two Sisters who work in a Jewelry Store. They intend going on the Stage. What would you suggest calling them?

MIKE RHODE

(LOUNGE and RHODES).

Let the Audience do the Calling. After that, suggest calling them—back to the Jewelry Store.

PANTAGES CIRCUIT

FRED ALLEN

Director **MARK LEVY**

THE RUBBER

not the Pen is Mightier than the

SWORD

(Someone's been fiddling with my violin)

COOK and OATMAN

Loew Circuit. Direction, **MARK LEVY**

glimpse of next season, with the same company playing.
HOWARD—Social Follies.
GAYETY—"Sporting Widows."
CASINO—"Follies of the Day."
THE MONT—"Red Hot"—Third week of film, "In Old Kentucky."

Having finished with the work of presenting for its premiere the latest dramatic work of Edward Hardold Crosby, the dramatic editor of the Boston "Post," the Somerville Players (stock) are using this week one of Mark Twain's farces, "She Walked in Water."

By BUFFALO.

SHUBERT—Charlotte Greenwood, "Linger Longer, Little." Getting a good break this week.

MAJESTIC—"Red Hot." Bigger and better than ever; piling them in at every performance. Advance ran, close to \$1,000 in three days sale. Will hang up a record.

SHEARS—Vaudeville.
SHEARS—"On With the Dance," with Mae Murray; Mack Sennett's "Gingham Girl."

GAYETY—"The Best Show in Town," with Frank Hunter.

ACADEMY—"All Jazz Review, TONY—Factions in a Court, Robinson and Penny, Geo. and Lilly Gardner, De Course and Jameson, Toward the White and company.

LYRIC—"Madeline Travers," "The Tattlers," Temptation, Frick and Alder, Dorothy and Brown, Knight's Roosters, Figue and Pellowa.

STRAND—"Tom Mix, 'The Daredevil' last half, Elaine Hammerstein, 'Greater Than Fame.'"
FAMILY—"Eyes of Youth."

EMPIRE—"The Shepherd of the Hills."

Announcement was made Wednesday that the present management would close the Star Sunday until further notice. Manager, Sherry could not be found at his office and E. L. Dolson issued a statement saying that arrangements were under way to try and keep the house running. On Thursday B. D. Zahn, assistant manager, denied that the house would close and A. A. Kennedy of Rochester, organizer of the present Star Theatre Co., appeared on the scene. Kennedy is said to be reorganizing the company. Until arrangements are completed no plans for the house's future policy will be announced.

Wm. S. Harvey, a vaudeville actor, was fined \$10 in Federal Court Tuesday, after pleading guilty of

MEET THE WIFE



OSWALD

WOODSIDE KENNELS

ROXY LA ROCCA

WIZARD OF THE HARP

EDDIE

McCarthy

AND

LILLIAN

STERNARD

In "TWO BEDS"

Direction **FRANK EVANS**

MOORE

and

FIELDS

"THE JAZZ BOYS"

Dir. **HOWITZ & KRAUS**

Patience Burns says: Sometimes I have the darndest luck. Things seem to break all week for me. Well, I never get it all there, but you'll see.

By BUFFALO.

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MAJESTIC—"Red Hot." Bigger and better than ever; piling them in at every performance. Advance ran, close to \$1,000 in three days sale. Will hang up a record.

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Wm. S. Harvey, a vaudeville actor, was fined \$10 in Federal Court Tuesday, after pleading guilty of

bringing five quarts of liquor across the border in his trunk. Harvey claimed he was ignorant of the law.

CLEVELAND

By J. Wilson Ray

OPERA HOUSE—Otis Skinner, in "Pietro." Next week "Angel Face."

SHUBERT-COLONIAL—"Tumble All Star Revue"

(Continued on Page 19)

Words by
KEITH BRENNAN

Moderately with expression

Let The Rest Of The World Go By

With much expression

Music by
ERNEST R. BALL

In the struggle and strife We find in this life. Really worth while. For
to the future to hold. Right struggles for gold. While the day. Good days are
REFRAIN Tenderly with expression
With some one like you, a pal good and true, It's like no other
all be hind and go and find. Some place that's known to God. A - lone, Just a spot small our own. We'll find per-fect peace. Where joy nev-er ceases. Out
there be-neath a hind - ty sky, We'll build a sweet. In the east some-where in the west And let the rest of the world go by With - -

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SHADOWS WILL FADE AWAY

Greatest of all "FOX-TROT" Ballads — makes wonderful double — by J. K. Drennan & Bert Rule

Lyrics by
KEITH BRENNAN

Moderato

SHADOWS Will Fade Away

Music by
BERT RULE

When you smile dear, you light the way. When you smile dear, you light the way.
Where we stray. Then the sun-shine of a life to pass. Where we stray. Then the sun-shine of a life to pass.
Oh - how every where stray. In the sun-mer-y day - light. Or the win-ter-y cold - light. There's nothing more right. Since you wandered a-
way. Who knows when we'll meet dear? Who knows when we'll meet dear? Who knows when we'll meet dear? Who knows when we'll meet dear?
Take us. From dreams - wake us. Then all the sha - dows will fade a - way.

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JACK LAHEY
218 Tremont Street, Boston, Mass.
JACK CROWLEY
12 Bellows Street, Providence, R. I.
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249 Superba Theatre Bldg., Los Angeles, Cal.

M. WITMARK & SONS

CLAUDIUS and SCARLET

And their sensational success this entire season at the N. Y. Hippodrome and their temporary absence from the vaudeville field has been the signal for two different acts to present an infringement on their well-known offering of OLD-TIME SONGS with the lyrics displayed on the screen.

A complaint to the NATIONAL VAUDEVILLE ARTISTS' ASSOCIATION resulted in the prompt elimination of the trouble.

To MR. EDWARD P. ALBEE, we desire to express our thanks and acknowledgement that through his efforts it is now possible for the artists to get protection for their material, something that has never before been known in VAUDEVILLE.

To MR. J. J. MURDOCK our sincere appreciation for unflinching kindness and an unwavering determination to deal justly with a difficult situation.

To MR. MARTIN BECK our appreciation for his prompt decision to take the same attitude as Mr. Murdock.

To MR. HENRY CHESTERFIELD our thanks for his courtesy, attention and RESULTS obtained with his most efficient machinery.

MR. J. H. LUBIN of the Loew office and MR. EDGAR ALLEN of the Fox office have expressed themselves as in thorough accord with the attitude taken by all of the above gentlemen and the unanimity of opinion and evident determination to deal with absolute fairness in matters of this kind should be very reassuring to the Vaudeville Artist.

To All others who differ with us in opinion, we say, RESULTS COUNT.

DANE CLAUDIUS and LILLIAN SCARLET, New York Hippodrome

KEY
QUAR
ARR
MEN
FO
MA
FEM
AN
MIX
VOIC
TA
ADV
AC
OF
COA
TO
COA
SER

By ALFRED DUBIN
CLARENCE GASKILL
& HARRY MAYO



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Greatest of all "IRISH" Novelty Songs—a rollicking, lilt from start to finish—by Abner Silver & Alex Gerber

Muscle by
ARNER SILVER



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Room 25, Detroit Opera House Bldg., Detroit, Mich.
H. ROSS McCURE
Emporium Mercantile Co., St. Paul, Minn.
HARRY WALKER
Gaiety Theatre Bldg., Kansas City, Mo.

DOC HOWARD
8 Bedman Bldg., 621 Main St., Cincinnati,
BARNY HAGAN
500 Montellus Bldg., Seattle, Wash.
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FRANK

SISTER

MAGEE and ANITA

The tiny beauty

VAUDEVILLE'S DANTIEST DANCE OFFERING

Week of May 10, Garrick, Wilmington, Del.

JEROME H. REMICK & COMPANY

HIAWATHA'S MELODY OF LOVE

A NEW WALTZ SONG
THAT IS A REAL NOVELTY

SENSATIONAL
SONG
SUCCESSSES

WHEN HE GAVE ME YOU MOTHER OF MINE

BEAUTIFUL BALLAD
WITH A STORY THAT APPEALS TO EVERY HEART

LYRIC BY ALFRED BRYAN AND ARTIE MEHLINGER.

MUSIC BY GEO. W. MEYER

CHORUS

And the song they sang was like a soft and sweet melody
And the days that went by as they sat on the grass and sang
And the love that came to them was like a soft and sweet melody
And the days that went by as they sat on the grass and sang

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WORDS BY DOB MURPHY

MUSIC BY ELMORE WHITE

CHORUS

And you the stars in the blue sky
And you the stars in the blue sky
And you the stars in the blue sky
And you the stars in the blue sky

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The HEN and the COW

(ONLY A DREAM OF THE PAST)

I'M ALWAYS FALLING IN LOVE WITH THE OTHER FELLOWS GIRL

THE BIG SUCCESS VENETIAN MOON

THE MUSICAL GEM OF THE SEASON

MY ISLE OF GOLDEN DREAMS

WALTZ SONG

I'LL BE WITH YOU WHEN THE CLOUDS ROLL BY

A NEW SONG
BY THE THREE WHITE KUHN'S.

YOUR EYES HAVE TOLD ME SO

HIGH CLASS BALLAD

IN YOUR ARMS

DANDY BALLAD
FOX TROT

YOU WILL FIND A REMICK OFFICE IN NEARLY EVERY TOWN YOU PLAY—NO WAITING
EVERYTHING READY FOR YOU—ORCHESTRATIONS, PIANO COPIES, SPECIAL ARRANGEMENTS

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MISCELLANEOUS NEWS AND REVIEWS

23D STREET

In the Proctor houses seem to have a firm grip on their respective neighborhoods, and the 23d Street is no exception. Just as it is necessary to arrive in time for the night show is a problem—they always have 'em standing up at the 23d Street.

The first half bill held an exceptional treat for the Chelsea bunch in C. B. Macdowell's "The House That Was Built for Me." There was a new man in the role of the "fixer for Mrs. Fatima," a coming attraction, the man working the trap door, the finish. The new member is a young man. He did well enough, it is a good idea to have a lively chap in the role. The new man can stand a neatly pressed suit, even though it is supposed to be a jay town locale, the routine was perhaps slightly changed for the three-day-a-week showing, the act running a bit longer rather than shorter. The new member, for instance, has a dance number, attempting a hula, which he didn't offer in the big house, readily at any rate. The bit was smug Tuesday night and the house insisted on a repeat. "Rubeville" was on for 15 minutes and at its conclusion there were few left hands in the audience.

Ralph Evans and Beatrice Flint supplied an amusing interval following the big act and in need to closing. There was much laughter, the first curtain call was a "zap." He explained he was really human and wasn't controlled by any outside forces. The "zap" gag is really funny, though its origin is old enough. The house muffled it entirely. But they liked to say to the big house, "zap." Miss Flint flipped her shoulder while laughing, and Evans suggested all the girls to say "zap." He got some answers, too.

Frances Cornell is now working with the La Mase Bros. in the new opening show. The new act had several songs and three costume changes. At times she chattered while the men sang, and at the end of their acrobatic routine. Several of the tricks are excellent, that of the dual climbing under the acrobatic attention. A yellow silk eromane is employed to dress the stage, and chairs, table and ladder are glued. The act at 7:15 is now makes a good shaft for the three-day bill.

Arthur Terry and the Will Rogers school of larist monologists was second. Some of his political chatter didn't connect, but the rope dancing took Terry to the next returns. Jan Chase and Co. in "Peggy's Wedding Night" (New Acts) worked on this, and the new act with Alice Patti (New Acts) came fourth.

Homer Romane, with his five minutes of rings and rings, delivered a neat and interesting closing finale. Dec.

88TH STREET

A jammed house Tuesday night, the lower floor of the 88th Street is now divided into two sections, with about eight-rows at the back of the house that is reserved, while the front is reserved. That is, there is an extra tap on the front seats, and only the first row of coupons showing that they have paid the additional price are permitted in the section. The new ticket office at the back of the house makes it possible for those who have purchased seats in the front to join the favored ones by an additional payment.

The seven-act show was headlined by James C. Morton, assisted by his wife, son and daughter. The quartet were in the leading spot of the show and easily walked away with the honors of the evening. Morton's style of footery is built to order for the 88th Street type of audiences. They like the old look and slapstick better than anything they might see at the Palace, and the act was a riot. Foster Ball, assisted by Fred W. Taylor, the feature turn of the bill, was next to closing, and also scored.

Earlier the bill held Finlay and Hill, who scored with their singing and comedy specialty. As also did Grace and Eddie Parks. The latter team had a good night, spot following Finlay and Hill, who usually cleaned up, but once they got started they were really swinging along at an unusually fast pace.

Cook and Valdare (New Acts), Pagan (New Acts) and "Toys" (New Acts).

The feature picture was the production of "The Woman Giver," with Norman Talmadge starred. Fred.

GRECELY SQUARE

A capably audience sat in Monday night and enjoyed a fair program of seven acts with a good picture, Douglas McLean and Doris Brown in "Mary's Ankle," thrown in "Married Via Wireless" and Frank Juba and Co. in some entertaining trick tricks stood out while two acts, Three Princes of the Orient and the Makarenko Duo, elicited slight applause.

"New Pictures" opened and an overture preceded Stanley, who did a bunch of good acrobatics. They

liked his stunt of balancing his head on a water bottle. Next came the Makarenko Duo. They sang two indulging in operatic tunes. They sounded all right, but there was no punch behind them. The Juba, billed as an accomplished singer, must be an old card sharp. The new "house player" because he can make the cards almost talk. He'd be a bad guy to have in the neighborhood. The men enjoyed his pranks. Kolar and twin in songs and dance delivered well and they got a couple of encores.

"Married Via Wireless," containing five people, is a snappy act. "When You're Alone" was a song, was sung sweetly by one of the male members. The ocean scene was of empty orchestral music for the eye. "Like a Ship Without a Sail" was another good song.

The sure, Fricelle, the girl worked hard but only showed good cabaret stuff. "Rose of Washington Square" the girls, her enunciation being very bad.

JEFFERSON

Whether because of the Spring Festival further up 14th street or the City, which is offering an augmented program of ten acts or because of the weather, the new act in the Jefferson show was not up to the usual standard, business was decidedly off Tuesday, with gapping chinks in empty orchestra seats. The new act, the picture program was lacking in it.

The new Jackie opened with an acrobatic routine that spoke well for the balance of the bill, considering his worth, but which standard was the new act, the picture program was lacking in it.

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"Uneasy Feet," a new film idea comedy, which is spoiled by reason of the vulgar low comedy conclusion, split the program at this point. If exhibitors will do as Hugo Reinhardt has played his act at his Rivoli and Rialto theatres and cut off those last few feet, the innocent spirit of the comedy's humor will remain unscathed and proportionately so much more effective.

The Willys reopened with their new act featuring the new musical glasses. An encore fell to their lot. Sissie and Blake scored one of the hits with their piano act. Mr. Blake sure can make the theatre man with his "wicked blues" and Lieutenant Sissie is none the less effective in the vocal and "Cuddie Up," tabloid musical comedy. (New Acts). Melonette and Ledoom, a "sister" team held down the next closing spot capably. Stafford de Ross and Co. closed the show with an interesting dance revue.

ORPHEUM, NEW ORLEANS

New Orleans, April 21. The new Orpheum program starts slowly and gains distinction with progression. Jos. Howard and his troupe make an attractive stellar feature.

Stanley Gallini and Co. had their first act, first in the evening, employing coloring in shadowgraphy, but lack of showmanship, good music and the fact that the turn runs too long for its type, let the act down.

Wack and Laine watched them freeze before their eyes. The Monday nighters are quick to recognize talent or lack of it. They received an awful wallop.

Erwin and Jans Connolly were quickly in favor and held intense interest throughout, Jane Connolly displaying the best acting seen at the Orpheum this season.

Jack Esterman slipped across in neat fashion. The years will bring him technique in imitation, acrobatics and an approximation of audience demands. He has the spirit.

The regular costume, pretty girls, nice staging of "Chin Toy" in which Jos. Howard shone brilliantly, certainly the show over without question of doubt. Ethlyn Clark had the women gasping at her clothing and her own individual success in rendering numbers that he has written in the past. The surprise was furnished by Grace Demar, who looks splendidly and is selling her matter which is new, bright and sparkling like a headline. Vada and Dooley promised much with their introductory song, but just managed to hold them in the concluding position. Samuel.

CRESCENT, NEW ORLEANS

New Orleans, April 21. National Sociological Conference here this week, with the Crescent holding many of its acts on Sunday afternoon. They acted as a deterrent in properly sensing the attitude of the low situation. The show was appealing and succeeded in spite of them.

Monte and Paris gave the opening number of great interest, with adept playing of the accordion and clarinet. Charles and Cecil McNaughton, the low situation, because of the coy winsomeness of the feminine Laif, Lenora and Dupree, tread the same familiar path, although they are subordinating their shooting. Their moment proved palatable. Arthur Deagon, whose stuff that has served well, finds now a new strata for exploitation among the proletariat. They laughed at Arthur stingly and collectively.

Stone and Moyer Sisters disclosed much the best number, Stone looked like a million dollar, straight man, and Moyer, the girls, deserves special commendation. Samuel.

PALACE, NEW ORLEANS

New Orleans, April 21. The warm weather has not affected business at the Palace, it was hot and sultry last night, but they were packed in like sardines. The new act, the picture program was lacking in it.

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L'AMOUR EN FOLIE

Paris, April 5. The new show presented at the Folies Bergere by David in parts rather near the knuckle, but in an excellent manner. The new act, the picture program was lacking in it.

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A very blue act depicting love in a farmhouse would be better cut. It is quite unnecessary and wine no laughter. However, the story of a monk who drops into a restaurant bearing the name of the club, and imagines he has fallen in with brethren of his order, is most diverting.

There are several splendid acts, the Roman arena of "Quo Vadis," the new act, the picture program was lacking in it.

The new Jackie opened with an acrobatic routine that spoke well for the balance of the bill, considering his worth, but which standard was the new act, the picture program was lacking in it.

John Tiller's "Sunshine Girls" opened in the revue immediately after their return from New York and John also has a troupe of little ones who please in a skipping ballet. Miss Connolly makes good and is starred in this production, supported by Bach (the monk) and the idea is worthy of Edgar Allan Poe.

Lerner, Miles, Flore, David and a splendid Spanish dance. Laura de Santiago, who carries off the honors. Kendrick.

"Clarence" People Going to Coast. George C. Tyler has notified the "Clarence" company, which closed Stanley in New Orleans, that the troupe was going to the coast to play all summer, taking up the time held for Henry Miller, who expects to remain at his own home in New York with "The Famous Mrs. Fair."

Thelma Pearce Marries. Youngstown, O., April 21. Art Klein of this city, auto racer, married Marjorie in San Francisco. Anna, Calif., to Thelma Pearce, pictures. Judge A. L. Cox performed the ceremony. Samuel.

LONDON NOTES

London, April 17. Several plays have been put on their runs recently. "Grierson" "Way" after only a short run at the Ambassadors; "Cinderella" at the Lane; "The Merchant of Venice" at the Duke of York's; for the last week this Moscowitch handed the part of Shylock over to Lewis Bowness, the veteran Dutch actor, whose success was overwhelming. "Sunshine of the World," Empire; "The Voice from the Minaret," Globe; "Tea for Three" at the Haymarket; "Mumsey," Little; "Mr. Todd's Experience," Queens, and "Baby Bunting," Shaftesbury.

Many new productions are in active rehearsal at the West End theatres in consequence. A first night is fixed for every day next week except Saturday.

Sybil Thorncliffe had an enthusiastic reception at the Duke of York's when she repeated her great performance of Hecuba in "The Trojan Women" of Euripides.

A newcomer to the Coliseum is Tosca du Barri, a soprano of dramatic power, with a great reputation from Milan, Rome and Paris. She scored an extremely gratifying success.

Apropos of the rumor that American plays and players are deliberately being "frozen out," this side, it is interesting to note that an exceedingly large number of plays and players "starring" and going big in the West End productions are Americans; for instance, Walter Catlett and Charles Withers, Daphne Fellard, Dora Lynn, Teddie Gerard, Shirley Kellogg, Josephine Earle and a host of others. In the film world Josephine Earle is the Gaumont (British) star, John Humphries is producing "E. & S." and Sidney Reynolds is the director of productions for the "Alliance." Doubtless one or two disappointed men or their thing, a "frame-up" against them here, but we've also heard one or two British artists and managers say the same thing of New York.

Gertrude Jennings' comedy, "The Lady in Pink," was produced at the Haymarket March 23 and made a success. The company included Sydney Farebrother, Jean Cadell, Joyce Carey and Ellis Jeffreys, Donald Calhoun, the producer, carried most of the masculine burden on his shoulders.

Changing from Shakespearean tragedy to farce, Henry Arley produced Douglas Murray's "Uncle Ned" at the St. James March 27. Without being a huge artistic success the piece went well mainly through Douglas's own personality and the brilliant performance of a hitherto unknown young actress, Edna Best, who woke next morning to find herself famous. Arley tried "Uncle Ned" out in the provinces last year. Douglas Murray writes about one play in five years. His first, "The Sentimental Cuckoo," is a favorite with amateurs; his second, "The Man from Town," has a long time at the Duke of York's last year.

Graham Moffatt's new play, "Don't Tell," was produced at the Alhambra, Glasgow, March 29. Mr. and Mrs. Moffatt and their daughter, Winifred Moffatt, are playing in the piece. "Don't Tell" is a comedy of Scottish life. Later the comedy will come to London.

Genevieve Ward was 84 on March 27. She made her first appearance on the operatic stage in Italy in 1855. Her debut on the dramatic stage took place in Manchester on October 1, 1856, when she appeared as Lady Macbeth. On Saturday she will celebrate the anniversary of her birth by acting Volumnia in "Coriolanus" at the Old Vic. She will shortly appear in a new play at the Strand.

Nelson Keys will not be in the new revue at the Saville, but goes to the London Pavilion for his next production.

"Johnny Jones" (the Story of a Bad Boy) is the title of the new Alhambra piece due next month. Harry M. Vernon is providing the

book and Charles Culliver the music. The principal part will be in the hands of George Robey. Supporting him are Evelyn Bedell, Ivy St. Heller, Clara Evelyn, Eric Vore and Arthur Sims.

Constance Collier says she has arranged with James B. Fagan to transfer "Peter Ibbetson" to the Court, where it will follow "The Young Visitant" when it moves to another theatre.

Rumor has it that the ballet that Debusay wrote for Maud Allen shortly before his death will be heard in London this year.

Marius Combes, director of the Empire, encouraged by the success of classical operetta at this house (ex-Elliott's Palace) during the past season, intends to give a series of grand operas with M. Rognard, formerly at the Theatre Lyrique, as conductor.

M. Labie, a collaborator with Ferno at the Theatre des Champs Elysees (where "Quo Vadis" is being shown), will be the producer for the season of French opera at Covent Garden, London, this year, when "La Rotonde de la Reine Pedagogue" will be given as a novelty. Marek and his lions, with his daughter appearing in the present version of "Quo Vadis," at the Champs Elysees Opera House.

The local press reports Robert Dolie, an American, has been fined only five francs as a warning for violating the drink selling regulations. With two members of the Lafayette Garden, London, this year, founded the Aladdin's Lamp Club, a dancing salon, at Neully, a suburb of Paris. The police intervened the next evening and found champagne being sold at 50 frs. per bottle. A fine of 200 frs. for selling liquors without a license was also imposed for the State.

SHOWS IN PHILLY

Philadelphia, April 21. The new George Colman production "Marty" formerly "The House That Jack Built" continues to be the talk of the town and is packing them in at the Empire. The new act, the picture program was lacking in it.

The new Jackie opened with an acrobatic routine that spoke well for the balance of the bill, considering his worth, but which standard was the new act, the picture program was lacking in it.

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"The Girl from Home," with Frank Craven featured, is doing good business at the Strand. The new act, the picture program was lacking in it.

The new Jackie opened with an acrobatic routine that spoke well for the balance of the bill, considering his worth, but which standard was the new act, the picture program was lacking in it.

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"Betty Be Good" opened very well at the Shubert and has been held up since Monday. The new act, the picture program was lacking in it.

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Fiske O'Hara is in the Walnut for one week, with "Down Limerick Way." This will be the final engagement of the season and work is expected to start on the remodeling of the house by the new owners in a week or two.

THE FAYNES

Direction, Hughes & Manwaring

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By PAUL CONNINGHAM, AL DUBIN & IRVING WEILL

TRIPOLI
(On The Shores Of Tripoli)

Lyrics by PAUL CONNINGHAM & AL DUBIN
Music by IRVING WEILL

Moderately with expression

O - pen the por - tle of men - o - ry. Let the old
Just like a boat - o - ful met - o - dy. Hand - lag me

how - er - moon glow. Take me a - gain to old
all the day through. So I am heart - ed by

Tri - po - li. Bring back the sweet long a - go.
Tri - po - li. When I am down - ing of you.

M.W.A. Son M102-3
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REFRAIN (Chorus)

First - ing on the bay at Tri - po - li. Sweet - heart, you and I.
Just a lit - tle per - a - day for me. North i - sal - an

Ver - per bells were a - sing - ing.
Choir - voic - es were sing - ing. While the moon a - bore just spoke of

love. On the shores of Tri - po - li.

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THOS. J. QUIGLEY Garrison Theatre Bldg. Chicago, Ill.	MORT. NATHAN 209 Superior Theatre Bldg. Los Angeles, Cal.	HARRY WALKER Gentry Theatre Bldg. Kansas City, Mo.	CHAS. WARREN 7-A Ship Square, London, W. 1, England

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ALL CLASS

Direction, WILBUR MACK

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BACK ON BROADWAY IN JULY—

—NEXT SEASON?

HEARST RAISES AD RATES IN CHICAGO

"Herald-Examiner" Only Pa-
per to Increase

Chicago, April 21. The "Herald-Examiner" (Hearst) which recently went up from 2 to 3 cents daily and from 7 to 10 cents Sunday, sent up its rates and says it charges a few days after that leap from 55 to 65 cents an agate line daily and from 70 to 90 cents Sunday. The "Tribune," which limits daily amusement cards to 25 lines and on Sundays to 50, had been charging 70 and 90 cents. The "Daily News" raised daily from 55 to 65 cents, with the "American," which has a afternoon sheet, but after three days sent to 60 cents voluntarily although it has not been

The Hearst papers are considered strong theatrical mediums here, however, and will not lose a line through their advances.

the child tripped out of a "fancy" valentine, was a gem, lighted, danced, acted, clothed and carried out to perfection. The turn ended with a suggestion of timely dancing a smart little syncope, and took a remarkable triumph—three recalls from the handful of people remaining after the show.

from the handful of people remaining after the show was over and

the house lights were up. Clara Morton recalled in some of her moments the old Four Mortons days. Most of her work was done in the little husarish uniform, and she did this sand shuffle at the piano and some of her liquid Irish ditties. Her dainty limbs are just as knee-dimpled as they were of yore, and her hair is just as curly and as chestnut as when she marched between Kitty and Sam. Her personality, if anything, is riper. She was dragged forth to three encores in fourth position, and held up the show twice after her sign lights were

off and the overture for the next act was started. It was not "sympathetic"—it is years since she was

probably not a quarter of the house
recognized her as a "classic." She

made good all over again, on sight immediately, all the way, as the true and sterling theatrical "goods" always will. With the exception of the rowdyish disturbance that was showered on Miss McDermott's lightning jazzers (the band), she outdistanced the field in legitimate applause.

and juggled weights, alive and proper to a good hand on a punchy closing trick. The Follies Girls, a couple of harmless maids who danced and sang a number or two winsomely and kept action alive throughout, got the house in good humor. The Follies lassies have a snappy production in "one," and the straight one is, pleasantly pretty and the comedienne, a grade off the top and the comedienne.

somewhat as Bessie McCoy was in

her slenderer days. The turn was kindly taken. Dugan and Raymond repeated their Majestic hit in their crackling comedy, "An 'Aco in the Hole," impressing as a sort of American Clark and Hamilton. Two old timers filled the other gaps—Victor Moore in "Back to the Woods" and the Jimmie Barrys in their everlasting and always registering rube double. Both went for countless laughs and hands that a jazz band might almost envy.

Mrs. Long Tack Sam (Pold)

The switchmen's strike compelled Billy Watson and his show to appear throughout their opening period.

Armour & Co. gave the "back of the yards" kids a circus party at the Sells-Floto show. A fleet of large trucks was sent through the district picking up the circus party of boys and girls.

Fierce Keegan (Keegan and Edwards) has entered a commercial side line and is vice-president of the Electric Service Construction Co. He will continue his vaudeville and theatrical bookings, however.

TRVNKS
28 E. RANDOLPH ST., CHICAGO

Jack McAuliffe.
Talk and Pictures.
13 Min.; One.
Fifth Avenue.

[illegible]

Sid Gibson and Lew Pollack.
Piano Act.
15. Misses One

Rhin Avenue.

The first time a girl with one of those men at the piano. The couple danced, not attracting attention with their dancing, until they reached the "Apache." Then they were noticed by the other dancers who took some round, the girl, a good looking blonde, taking some severe and flying falls. At the end of the measure she gave him a look with the piano in the pianist's playing an accompaniment for her own man's song. During changes of the pianist sings. One of his songs was called "The Girl from Rio de Janeiro," but the Fifth Avenue crowd did not seem to know the slang expression. He did something new. He sang it in French, and he had recognition for it. In these days when most all comedy piano players appear to have studied in the same book, this was a new thing. It was very funny. He stood up and right after it met a friend whom he said he wanted to borrow \$200 from Jimmy Law. The pianist looked at me and I thought he would like me to ask: "Jimmy Law, lend me your saw," and he would describe on the piano how anyone at the Astor Hotel would have asked them such questions. When he finished he cadenzed the sentence in the operatic and lyceum style, backing up and down the piano on the strings with the fingers of both hands. He continued until finally finished. It's a very good example of its kind. That sort of work went over the heads of the audience, but it was a fine performance. Retaining the piano player and his material, also the "Apache" dance, then filling in for the rest of the night.

At last, after two hours of hard work, having something. Now for three people there isn't enough for big time, but it will fit our time.

**Peggy Bremen and Brother.
Ladder Balancers.
12 Mins.; Full (Special Set)**

Although billed outside and on the proscenium signs as "DeVardy," the hypnotist announces to the audience his name is "Dr. Armand." He reads the real name of the person he knows. In a speech in broken English he gives every indication he is a man of education, that he is a member of the Académie des Sciences in Paris and will offer a few expert comments in hypnotism. He then calls for a committee and the usual bunch of "volunteers" go upon the stage for demonstrations of "muscular rigidity," mostly illustrated in a comedy way. There is absolutely nothing new in the offering, but it is a very good example of a man—the main asset to this style of act. At best it is behind the times, but these days and the best he can hope for is three-a-day bookings.

Pollack presides at the grand opening ceremony. He opens in hoke fashion, traveling an opera singer. Mr. Pollack piano solos his "Buddha" composition and the rest is more hokum. Mr. Gibson's part. Mr. Gibson strictly a hoke artist and was very effective in what he did. But the entire routine suggests greater possibilities. While all specially written, it has not that "punch" to make it worthy of the efforts of this combination. It is good pop house material as it stands.

Leater and Vincent.
Talk and Dance.
13 Mins.; Ons (Special).
Jafferson.

Colored couple working before
drop representing an Employment
Bureau station of the War Can-
Community Service. Darkie enter-
seeking position, and is put through
series of questions by the woman
charge. Crossfire mild but effective.
Several old boys as "Were you be-
and why?" etc. A neat dance fin-
tons of the routine acceptably.

33

tion was dependent entirely for laughs on the Solly Ward act, an assignment too heavy for it, this being the second week at the Pal-

[illegible]

Marguerite were third in a dance act of class (New Acts). Harry Kranz and Bob La Salle, down next to closing, showed their strength and cleverness. The boys sure can

deliver songs. La Salle's hoodlums put the turn over to real returners. Ross and Mac Wilton trotted out No. 10, "I Hate to Get Up in the Morning," the girls have a trick of shooing over encores, with some earning more markedly than others. The girls show progress in new bits which are there in the routine. The new number with the flute. That bit outside of the finish was tame compared to her former effort with "I Hear You Calling Me." But the finish drew big applause. The new number with the flute in the blues song it is in bad taste. The line (tells about "Mamma" having spanked them because they kissed a Jewish boy. Mother Wilton showed her sabbie coat, twisted around for the encore, but with different tunes.

The Four Readings opened the show. Few were in, but the athletes got hearty returns on their excellent routine. On in any other spot they would have started a young riot. As hand to hand leaders they look about the best. The

There also were new features on the Curtin act for which they should be credited, especially since other turns have lifted ideas originally noted by them. The act is carried on its own hangings now, there being no need for a large backdrop. In the rear there is a painted backdrop panel showing two large butterflies and when illuminated the sisters are disclosed with outstretched wings ready for the first number. The act is carried on a small platform which is "the spirit of the times" with girls aloft bearing white silken banners and with trumpets to the rear.

COLONIAL.

Most of the good in the Colonial bill Monday night was supplied by the two headline acts, the Les Châtres and Billy B. Van and James Corbett (new acts).

[illegible]

Some Elks were there too. W. James B. Donovan opened his eyes and an Elk's tooth showed on a watch chain, the fellow behind him, "You girl," then two of Jim's men gagged into the ceiling while a windy boy told what kind of a brindle he was. Quite a come-back James Z. did in the straight, very nice feeder, too, the sirs. Donovan put over a couple of old cunts he must have chuckled at himself but they got the wows as Con or remarks that Irish "Baby Boy" laby that Jim has never forgot to use, it was all settled; they were the hit you could have expected through the laughs produced by the

cc- If they weren't the ...

Not to closing, Skeet Gallardo and Irene Martin just skinned along with a laugh and a hand and there, but at the finish, enough, they drew enough applause to bring them back for a bow as the lights had been doused. A double song and dance number pulled the best returns. The end of the skit is rather weak. "Viva Fair" (New Acts) closed. Attendance lacked about five per cent capacity Monday.

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Los Angeles, Cal.—319 Superba Theatre Bldg., Charles Nelson

New Orleans, La.—St. Charles Hotel, Nick Lang

Seattle, Wash.—801 Montelius Bldg., Jack Hayden

BILLS NEXT WEEK (APRIL 26)

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 office they are supplied from.
The manner in which these bills are printed does not denote the relative importance of acts nor the program position.
Before name indicates act is now doing week, or resupplementing after absence from vaudeville, or is making a city when listed for the first time.

B. F. KELLY'S

Palace Theatre Building, New York City

NEW YORK CITY

Kelly's Palace
Harry Carroll, Co.
Ford
"Putting It Over"
Herschel Hines
Rockwell & Fox
Shayman's Arana
Emma Stephens
(Others to fill)

Kelly's Alhambra
Stanley S. Blundy
Stanley & Hines
Bert Earl & Buds
Tracy & McBride
Bobbe & Nelson
"Vanity Fair"
Bert Earl Co.
C. & Usher
Bally & Cowan
Miles Co.

Kelly's Colonial
B. A. Frabrie
Espe & Dutton
Harrell Bumpie Co.
Brendel & Hart
Winson's Sea Lions
Bobby Band
Guilan & M'Guire
E. T. Ranges
"Nathan Bros."
Kelly's Riverside
"Anderson & Vail"
"Bartram & Saxton"
Lionel & Co.
Rae Samuels
"Fords & Sheehan"
Ford & Widge
Mme. Trentini
Y. & E. Stanton
Everest Monkeys

Kelly's Royal
Espe & Dutton
Elm City Four
Hilford & Wain
Mand Miller Rev.
Lee Children
Jolly Gals
Valeria Bergers Co.
Lana Chandler
"Spider's Web"

Kelly's Colonial
B. A. Frabrie
Espe & Dutton
Harrell Bumpie Co.
Brendel & Hart
Winson's Sea Lions
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Ted Doser Co.
(Others to fill)

NEW ORLEANS

Palace
(Others to fill)

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(Continued from Page 37)

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CORRESPONDENCE

(Continued from Page 37)

Next week, San Carlo Grand Opera.
PROSPECT—Payton Stock, in Taddy Long Legs.
KEITH'S—Vaudeville.
LOEW'S LIBERTY—Vaudeville.
MILERS—Making Movies, Verna Greenwald & Co., Burton & Shea, Villiam Dick, Johnson, Howard and Lissette and pictures.
PRISCILLA—American Girls, Billy and Dora, Lee & Lawrence, seven Family Troupe, J. J. Morrison & Co. pictures.
EMPIRE—Lid Lifters of 1920.
STAR—Bon-Ton Girls.
GRAND—Joan Eyring, Alminstra, Janshaw & Avery, The Gallions, Brown and Jackson, Jack Reddy, Tully Troupe, and pictures.
STILLMAN—All week, "The Idol Hunter."
EUGLID—Third week, "Why Hate Your Wife."
NEW ORPHEUM—All week, film, The Valley of Tomorrow.
METROPOLITAN and STRAND—All week, film, "Inferior Sex."
GAIETY—All week, "Durand of the Bad Lands."
MALL and ALHAMBRA—Water, Water, Everywhere.
KNICKERBOCKER—In Search of a Sinner.
STANDARD—The Brand of soap.

DES MOINES

By Don Clark

Mitt, in "Head Over Heels," drew spacy at four performances at the Berchel last three days of last week. The little star was pretty much the whole show, but her personal popularity made the production a big box office success.

Berchel in dark last three days a week, for first time since September. Time next week will be led by Mrs. Pike in "Miss Nelly N'Orleans," \$2.50 top.

INDIANAPOLIS

By Volney B. Fowler

MURRAY—"Galities."
EKLISHS—Elaine Janis Revue.
KATH—Musical comedy.
KEITH'S—Vaudeville.
LORIC—Vaudeville.
BROADWAY—Vaudeville.
RIALTO—Vaudeville.
CIRCLE—Pictures.

Billie Taylor, Stella Mayhew's yal welcome at Keith's this week, having formed many friendships all stationed at Fort Benjamin Harrison, near here, for several months.

The Little Theatre Society will use its season May 6.

NEW ORLEANS

By O. M. Samuel

LORIC—Toosweet-Russell Co.
STRAND—Mary Pickford in olivanna.
LIBERTY—Lew Cody in "The Jored Cheater."
FRANON—The Golden Leg-

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GLOBE—Mary Miles Minter in "Nurse Marjorie."

Fagg and White have sold their theatrical hotel and return to vaudeville next month.

ROCHESTER, N. Y.

By L. B. SHEPHERD

LYCUL—The Unknown Purple all week.

TEMPLE—Vaudeville.

FAYS—Cal Dean and the Sorority Girls, Lane and Plant, Billy Quick, Cere and Delaney, Mason and Gynne, Five Avalons; film, "Should Iushbands Forgive."

FAMILY—Casting Campbells, Bryant and Stewart, Jean Hollis, Bassett and Bailey, Gibson and Betty, Maurel Bernardo, first half; Spissell Brothers and Mack, Connemate and May, DeLoach and DeLaure, Romaine, Powers and Delmore, Andrew Patterson, second half.

VICTORIA—Dixie Hamilton and Jazz band; film, "The Woman God Sent," first half; Navassars Girls, line at Eleven, second half.

PICCADILLY—Films, "Double Speed," first half; "The Vengeance of Durand," second half.

REGENT—"Why Change Your Wife?"

In booking "Why Change Your Wife?" for two weeks the Regent departed from the usual custom of

downtown film houses. Most pictures run a split week, a few a full week and very few for longer. Night prices are being charged in the afternoon.

Immediately after the close of the vaudeville season at the Temple, Vaughan Glaser will bring in his stock company for its 12th season.

SYRACUSE, N. Y.

By CHESTER B. BAHN

EMPIRE—All the week, "Poly With a Past," offered by Minna Gombell and the Knickerbocker Players. Beginning of company's fifth summer run at this house. The new company sizes up as one of the best Howard Rumsey has ever introduced to Syracuse. There are many new faces. Will Lloyd, a newcomer, as leading man, has a part in the current attraction that gives him but little opportunity. Donald Foster, the new juvenile, is almost too good to be true. Patrick Barrett, the new character man, is a genuine find in broad work. Clara Macdon, the new second woman, also won a hearty welcome Monday night. Old friends in the company whose work met with favor at the opening were Adelaide Hubbard, Mabel Colcord and Ralph Murphy. Incidentally, the production bears out the assertion that more money is to be spent this year than in the past.

WITTING—All the week, "Dor-

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Alhambra Mansions, Piccadilly, London, W. 1. Head Office, Grand Opera House, Sydney. Ben Fuller will be located in New York June next. See W. V. M. A. in Chicago. See Rita Murphy, Ackerman-Harris, San Francisco.

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only Dixie Leek." See review in new ratings as the comedy material, score well.

B. F. KEITH'S—Vaudeville.

RASABLE—First half, "Step Lively Girls." "I know I haven't much of a voice, but you cannot have everything," warbles Catharine Crawford, prima donna, in this Arthur Pearson show. But, at that, "Stand at Ease," at the show this season is captioned, has about everything good burlesque demands. Some of the stuff may be dangerously near the blue line, but the bulk of it is nicely covered. Harry T. Shannon and Shorty McCallister are the comics, and about equally divide the fun-making honors. Shannon, however, is inclined to overwork his laugh. Their pool game bit and the table scene, with

TEMPLE—Vaudeville.

CRESCENT—Vaudeville.

STRAND—"The River's End," all week.

ECKEL—"Blind Youth," first part.

SAVOY—First part, "The Strange Boarder."

The Countess Amusement Co. will bring its carnival to Binghamton May 18-22 under the auspices of the Canton Binghamton Patriarchs Militant.

Binghamton's newest playhouse, the Binghamton, erected by O. B. Hathaway, had its formal opening

INSIDE STUFF—PICTURES

A theatrical promoter, known on the Rialto, some time ago obtained 100 shares of Loew stock as payment for services rendered. Several days ago he conceived the idea of making the stock work for him in addition to the usual dividend productions. He telephoned his brokers, instructing them to purchase for him 200 shares of Loew stock when the stock touched 25%, and to sell when it reached 31%. He then put up his 200 shares as collateral. Two days later he received an advice from the brokers that according to his instructions they had sold 200 Loew at 31%, and asking him to cover. Investigation brought out the fact that the telephone operator at the brokerage house had confused the order to mean buy at 25% and sell at 31%, but what she did not understand was that it had first to be bought at 25% before selling at the higher price. While the parties wrangled as to whose fault it was Loew stock continued to soar and at the latest writing there is a loss of between \$700 and \$800 to be paid by somebody.

J. J. (Jeff) McCarthy, who won many friends in the film industry as manager for "The Birth of a Nation," was given a farewell party at the Hotel Woodstock last week before he sailed for Europe to look over the plans for the distribution there of "Broken Blossoms." Present were Sam H. Harris, Jack Welch, U. S. Marshall McCarthy, Walter Moore, Jake Wilk, Joe Lee, Earl Hammond, Guy Crowell Smith, Theodore Mitchell and Fred Zwickel.

BREACH OF CONTRACT SUIT.

The Tyrard Picture Corp. has begun suit in the Supreme Court against Gaylys & Mosco, of Rome, and Constantin Patsalos, their New York representative, on the ground of breach of contract. The plaintiff alleges purchase of the United States rights to the defendants' production, "The Marked Dancer," for which it paid \$1,000. The defendants, through its local agent, agreed to safe deposit the negative for a period of one year to enable the Tyrard to make as many prints as necessary. The plaintiff charges that after they had negotiated various State

rights contracts, they discovered the deposited negative to be entirely different from the one purported to be the original, this latter one being unrelated patched-up affair. No answer has been filed.

BUSHMAN-BAYNE COME BACK.

Cincinnati, April 21. It is announced that Francis X. Bushman and his wife, Beverly Bayne, who were the first of the film stars to jointly desert the screen for the legitimate stage, and are appearing at the Lyric this week in "The Master Thief," are contemplating a return to pictures. They are attracting good-sized audiences to the Lyric this week.

ZUKOR HOME WITH \$400,000 IN PEARLS

May Devote More Time to Realtar Than Famous.

The trade is speculating just which way the cat will jump now that Adolph Zukor has returned from abroad. The head of the Paramount-Artcraft and the Famous Players-Lasky organizations arrived this week on the "Mauretania," bringing with him, it is said, a string of pearls valued at \$400,000, which he purchased in France.

The speculation regarding his future movement, leads to the belief that he will devote more time in the future to the Realtar Company, in which he holds a much larger personal interest than he does in the Famous. It is an open trade gossip that A. Z. has planned the Realtar Company in the field against the day that the blow-off on Fifth avenue arrives, and that he is ready to jump there at any time.

ASSEMBLING "MOEWIE" FILM.

The International is assembling the series of pictures shown in its news weeklies of the log of the submarine raider "Moewie" and will release them on a State right basis. There was an offer made to the International for the original negative after the news weekly use had been made of them, for the use of the pictures in a production, but this was turned down.

DENY UNITED ARTISTS' ASSOCIATION SPLIT

Abrams in L. A. Negotiating to Handle Big Six.

Los Angeles, April 21. There is claimed to be no foundation in the rumor here the United Artists' Association ("Big Four") has split. B. P. Schulberg left for New York Sunday and Hiram Abrams is still here endeavoring, at last accounts, to negotiate for the handling of the Associated Directors' ("Big Six") personnel is said to be O. K., but financial arrangements are understood to be the stumbling block.

LAKINS DIVORCED.

Los Angeles, April 21. Charles Lakins, the picture artist, and Beth Lakins were granted a divorce this week by Judge Crail.

ANIMALS SHINE IN SENNETT PHOTOPLAY

"Down on the Farm" Contains Abundant Comedy.

Los Angeles, April 21. Mack Sennett's big five-reel comedy photoplay, "Down on the Farm," is at the Kinema. The comedy is abundant throughout, with Louise Fazenda the dominant player. The entire cast is good, but is outstanding by the animal actors, especially the dog "Teddy," with an intelligence almost human. Portions of the story are very dramatic, especially a scene where a cat carried over a waterfalls rescued by the dog. Sennett has overlooked nothing in the five reels of entertainment. It includes suspense, thrills, laughs, etc. The prolog is poor, owing to an amateur quarrel.

SIEG FLORENCE REED.

Goldwyn has secured Florence Reed for a series of productions to be made in the coming year. Miss Reed is to replace two of the Goldwyn stars, Geraldine Farrar and Pauline Frederick, who have lately left the company. With a view to keeping up a new schedule of releases, which are to number 52 a year, the company is going to take on several other important stars.

MORE FOR BESSIE LOVE.

Los Angeles, April 21. Andrew J. Callaghan, head of the Los Angeles producing organization starring Bessie Love, is leaving for New York to confer with his eastern representatives on additional screen vehicles for his star. Callaghan represents a group of Chicago capitalists who are giving Miss Love big stories and direction in her new era of independent production. He is making the trip especially to get suitable screen material in the New York market.

10 TWO-REEL CIRCUS LIFE YARNS BY POLO

Serial Star Under Four-Year Universal Contract.

Under a new four-year contract with Universal, Eddie Polo, serial star, is to make about 10 two-reel stories of circus life.

In order to do this Polo will travel one season with the Ringling show. He was formerly a circus performer. The stories of life under the big top will be filmed this fall.

N. A. M. P. I. New Offices. The offices of the National Association of the Motion Picture Industry are now located in the New York Theatre Building, where rents have been boosted and practically all of the old tenants have curtailed the amount of office space which they originally had.

That the Zukor interests now own the New York Theatre and Criterion property has nothing to do with the taking of offices in the building on the part of the N. A. M. P. I.

Three New Minneapolis Theatres. Minneapolis, April 21.

Three new Finkelstein & Ruben picture theatres are under construction, also a new house by Ascher Brothers of Chicago. F & R now have some 30 houses in the Twin Cities.

EDNA MAY TARAL GRANTED DIVORCE

Evidence of Her Father-in-Law the Factor.

On the sole evidence of her father-in-law, Fred Taral, the old-time jockey, who is also the defendant's parent, Edna May Taral was granted an interlocutory divorce decree by Justice Dihar in the Supreme Court last week, against John Fred Taral.

Mrs. Taral was last in pictures and is a sister of Mrs. J. Parker Read, who recently met with a fatal motor accident in the east.

No alimony was asked. The custody of their only child, Fred Albert Taral, was the only issue in question. Mrs. Taral was granted guardianship of the boy.

The defendant's father testified he was aware of John Fred Taral's affair with another woman in Hoptergaten, Berlin, Germany. I. Schmal represented the plaintiff.

MARCUS LOEW TO FILM "THE MUSIC MASTER"?

Gossip That Famous Warfield Play to Be Shown on Screen.

Has Marcus Loew secured the screen prize of the year? Along Broadway it was reported this week that Loew has made an arrangement with David Warfield, to picture the play "The Music Master" on the screen, the production to be released through Metro.

Loew and Warfield have been business partners for a number of years, having started as such in a penny arcade on 14th street. Though this old association Loew, it is believed, has managed to obtain all the screen rights to the Warfield master play despite the fact that all of the film producers have been making offers for it.

HIGH COST INTERFERES.

Duluth, April 21. The Duluth Theatre Co. (Ruben & Finkelstein and Cook & Rothers) have abandoned their plans for erecting a half-million-dollar theatre on the St. Louis hotel site for one or two years.

Hotel accommodations are so scarce and building materials so hard to get that the company leased the property to Edward Ribencok, proprietor of the Lenox Hotel, who will operate the property as a hotel.

PAY IN ADVANCE.

From a "general circular letter" being addressed by the F. P. L. to exhibitors it is inferred that their contracts call for terms seven days in advance. The letter reads: "According to contract, the terms are that all shows be paid for seven (7) days in advance. This is a general circular letter being sent to all exhibitors, and those who are not paying in advance will find it to their convenience, in the future, to let us have their check before any shipment or delivery will be made. This will save us a lot of confusion at the Exchange and also enable us to make quicker deliveries."

WRITING FOR THE SCREEN.

From Los Angeles comes the news that Rob Wagner, who has been writing humorous and informative picture articles for the "Saturday Evening Post," has turned to writing directly for the screen. He has made two scenarios for Charles Ray, to be used as future screen vehicles.

Both scenarios will appear as stories in publications.

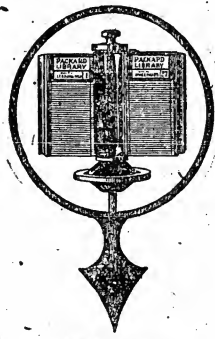
Alexandria, La., May Be Added. New Orleans, April 21. Alexandria, La., may also be added to the Loew books along with Shreveport, Vicksburg, and Meridian, of the plans of the Saengers mature.

The Saenger concern is working in conjunction with Loew in the Southern territory at present is the distributor for Metro pictures in this vicinity.

Alexandria has not had vaudeville since Camp Beauregard closed.

Goldwyn Back May 15.

From advices received at the Goldwyn offices in New York Samuel Goldwyn is due back in New York "about" the middle of May.



REPRESENTING

AMERICA'S LEADING PLAYERS

Emma Dunn
David Proctor
Maude Gilbert
Beatrice Warren
Will R. Chatterbox
Nathaniel Pansett
Grace D. Fisher
Allan Fleming
William J. Koughley
Schuyler Ladd
Frank Andrews
Ave Andrews
Mary Almetta
Faith Avery
Lois E. Brown
Romana A. Callender
Donald Call
Marjorie Cass
Charlotte Carter
Theresa Carrington
Betty Reed Clark
William Edlie
Lillian Evans
Bessie Fawcett
Gertrude Fawcett
Annie Gardner
Dorothy Gardner
Mary Ward Hild
Walter Howe
Harry Howe
Florence Hamilton
Wallace Jackson
Eric Jewett
Valentine Jery
Allan Kelly
Arthur Klein
Charles Lamb
Georgette Marcel
John T. McLaughlin
Berencie Parker
William Patterson
Louise Price
Frances Powell

Merton Adkins
Hermione Shone
Edith Wynne Mathison
Edith Shawne
Della Byrne
Edwin Strawbridge
Nora Silvernail
John Randall
Henry C. Mortimer
Mary Devereux
Constance Beaumar
Charles Curzon
Katherine Grey
Charles Gotthard
Robert Hayes
William Raymond
Helen P. Singer
Joseph Singer
Edgar Stiehl
John Storey
C. Nick Stark
Hazel Turner
William Williams
Leah Winslow
Wallace Woodcomb
Walter Baldwin, Jr.
Dorothy Betts
Dorothy Bernard
Lillian Brownell
James A. Bushell
Laura Bert
George Connor
Dorothy Cunningham
Dorothy Duller
J. Hammond Bailey
Irishlin Gilroy
Alma Gilroy
Alma Gilroy
Grace Grayson
Marie Haynes
Helen Hamilton
Louise Hamilton
Faye Hammond
Irene Hammond
George McQuarrie

Donald Cameron
Gladys Jurbin
Paula Marshall
Mona Gennell
Paul McCallister
Sonia Serva
Helen Silvernail
Howard Stant
John Staker
Phillips Tead
Charles Derrah
Frank Mills
Laura Nelson Hall
Adela Blood
Neala Leary
Margaret Leonard
Catherine Lexow
Gerald Lory
Mabel Maurer
Helen Marton
Albert Reed
Helen Reimer
Florence Hittchenbus
Eileen Rider
Wm. Stanislas Remaise
Anita Rehe
Clarence Rockefeller
Hazel Saxton
Mabel Saxton
Frank L. Sylvester
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Charles Thursty
J. Whitcomb
Nihil Wright
Jessie Butler
Leonora Bradley
Helen Broadhead
Lucy Harboe
Richard Howard
Wm. C. Beach
Hanna Deane
St. Butler Davis
Helen Des Monde
Robert T. Holmes
James Davidson
James Lee Vera

Marcelle Desmores
Minnie Dupree
A. E. Hutchinson
Eddie Kavan
Wm. C. Mason
Constance Molinoux
James W. Morrison
Oliver Oliver
Robert Ober
L. D. Dunn
Marion E. Dyer
Eugene Edson
Bessie Elliot
Kathleen Emmott
John Harrington
Martha Holcombe
Arthur Hohl
Frederick Mackay
Bessie Mitchell
John Milas
Ida Muller
Alma McDermott
Lidia Nye
Leonora Ottiger
Eugene Ortryer
Vivienne Osborne
Maud Ryan Stover
Katharine Sayre
Pauline Seymour
Frieda Ross Shanon
Edna May Taral
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Rae Vance Vetter
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229 West 42nd Street

New York

MOVING PICTURES

N. Y. PROGRAMS REVIEWED

CAPITOL.

If it's a matter of giving their patrons a full run for their money, it is theatre more than satisfies the tastes of its audiences—in fact, it is to the other extreme of making a show too long. Say what you will about the value of the program and the lavishness of its spectacles, the popularity of its artists, the idleness of its hours, one must sit through in order to view everything programmed is trying to say the least. An American theatre audience, be it pictures, vaudeville or gilt, has been educated into remaining indoors in such temples of amusement a bare two hours, with an extra half-hour margin at the end for good measure.

Analyzing the Capitol program on the opening organ solo to the concluding feature film exhibition, it cannot detect any faults with a picture material. There is a nice collection of comedies in two weeks and scenes to round out the program in addition to the sturty production of the picture in state of avoidance, this feeling of obesity on the opera stage; is weak, "Fugate" is a week. The great lowbrow, as George Urban would say, is not receptive grand opera as well have been the particular when it's slung at them a foreign tongue. True, F. C. Catherby is programmed as he supplied the English version, it for all one got of the lyrics it might just as well have been the original Italian. Seated in a fairly nice location, the reviewer was rarely able to distinguish all that as said. From what one hears of a poor acoustics of this theatre, a gallerymate must have been wondering what it's all about.

After all one may venture to see patron "kiss himself into being" he or she is enjoying the ghrow stuff when in reality he would swap the whole shooting match for the privilege of listening a funny vaudeville crossfire team. But, applause, the opera recitatives came from the down front throng, and sparingly at that, raining one's ears one could detect a hand clap emanating from the seagline logs, but as far as the tick of the house and the balconies are concerned, they must either be asleep (which is not at all unlikely) or absent entirely both physically and mentally. Which brings one to the conclusion—judging from observations of an audience's likes and dislikes, and from its own personal tastes—grand opera coupled with the "movie" is a poor combination. If one hankers for the former there is a Metropolitan Opera House to cater to his wants, but for a movie palace, which the Capitol happens to be primarily, it does not fit into the mental scheme of things. One may venture to state that this grand opera feature proves a boomerang to prospective picture fans who just forego patronizing the Capitol for no other reason than, to put it plainly, they can't stand for it. "Atlas Jimmy Valentine" (reviewed elsewhere), starring Bert Lyall, was the feature film attraction. The print showed signs of having been hastily put together, several of the titles being muddled, but was an interesting picture. A brief stage scene of a yeg-an cracking a safe was realistically portrayed preceding the film exhibition. "Edgar's Hamlet," the second of the Booth Tarkington "Edgar" comedy series, sponsored by Goldwyn was the brightest thing in the program and lent suitable comedy relief. Other picture offerings included "Topics of the Day," a Capitol News and a Prisma scenic. Nat Finston led the "William Tell" overture to appreciative strains.

RIALTO.

This is the fourth anniversary of the opening of the Rialto Theatre, and Manager Riesentfeld manages to use the screen for a distinct novelty to aid in the celebration of the event. He is presenting a comedy ill at the house this week that lands up with anything that has ever been shown there in the laugh-

The quartet from "Rigoletto," sung by Alma Doria, Mme. Pascova, Martin Brifel and Eduardo Albano, brought a thunder of applause.

Preceding the showing of the Charles Ray feature, "Paris Green," there was flashed a short travelogue subject giving views of Paris. This led naturally into the atmosphere of the opening scenes of feature, Ray is at his best in this offering and the little leading lady, Ann May, seems to be a find for the screen.

With a good comedy show it was natural that nothing but the best in a comedy way would land in the closing spot, so the Charles Chaplin release, "The Pawnshop," released by Victor Kramer, filled the bill to a T. These releases of older Chaplin subjects only go to show how far the comedian has slipped in his recent pictures. The old ones have the laughs and the new ones the "dumps." Fred.

RIVOLI.

The Rivoli's current performance offers in the main a pleasing but average program. From the viewpoint of both entertainment and commercial possibilities, it was William S. Hart's feature that attracted

the capacity attendance Sunday night.

The customary overture preceding a two-hour entertainment was a selection from Wallace's "Maritana."

Though in no way a ponderous musical potion, it was sincerely applauded, but scarcely vied with the interest held out for the audience by the selection from Herbert's "Babes in Toyland," which followed the feature and preceded the Sunshine comedy. The latter, entitled "Training Four Husbands," is the latest of that brand from the Fox studio, but is a stupid and unfattering attempt at comedy making.

Its greatest asset, though offering a chuckle rather than a good-hearted laugh, are the tricks performed by a black hunting dog and a monkey.

A Bruce comic, "Falling Waters," was impressive with the continuity of various rivieta, streams and springs in action as described in the title. Its titling is an achievement in its way, for it denotes a more than average editor.

The soloists of the week are Betty Andersen, soprano, singing Loehr's "Little Gray Home in the West," and Frederick Thompson, baritone, enacting Oscar Meyer's "Joy." Both were in good voice (Sunday) and the orchestra offered competent accompaniment. The staging for each number was highly artistic. Sign.

THE STRAND.

Marshall Neilan's latest feature, "Don't Ever Marry" (reviewed elsewhere in this issue) was the chief drawing card to the Strand's comfortable chairs this week. In the pictorial, however, were some more views of the Prince of Wales. He has just stopped off at San Diego on his way to Australia and looks as young and charming as ever, by far the safest bet in Great Britain's whole repertoire of propaganda, as popular here as at home. The rest of the news section didn't register with the audience as well. What it lacks is prominent persons going through their parts in the world drama. There are so many of them and so much going on it seems extraordinary more of it isn't caught.

The music was up to the Strand standard. Suppe's "Morning, Noon and Night" was played by the orchestra, and Malcolm McDachern sang the "Bells of St. Mary." Estelle Carey sang the "Awakening" by Sproff, and the organ solo was the grand march from Gounod's "Queen of Sheba." Fred.

BROADWAY.

The Broadway is offering a pretentious program, this week. It is made up of an overture, a new weekly, "Topics of the Day," a release of "Tillie's Punctured Romance," William B. Friedlander's tabloid, "Cave Man's Love," and Hope Hampton's initial screen appearance in "A Modern Salome." Miss Hampton's effort is reviewed separately, "Cave Man's Love" was recently in vaudeville, while the Chaplin-Dressler release with titles brought up to date and an indistinct print, serves to illustrate forcibly the strides made in moving photography since this one great picture was made. The funny falls and walk of Chaplin have been outgrown and no longer elicit roars of shrieks of laughter. The chase with a revolver slurs up no excitement whatever.

If the Broadway theatre is to continue with tabloid acts the orchestra should be provided with a throttle. Throughout the 30 minutes of the act it played violently and loudly as if endeavoring to drown out the vocalists. Not one of its instruments was muted. Joe.

THE MASTER PHOTO

HUGH E. DIERKER'S
SUPREME
ACHIEVEMENT

The Story

IN
SEVEN
REELS

GRIPPING. THRILLING.

Randall, alias Jimmy Valentine	Bert Lytell
Laure Lane	Vola Vale
Jocelyn	Eugene Palette
Willie Doyle	Wilton Taylor
Avery	Marc Robbins
Governor Fay	Robt. Dunbar
Ham Lane	Winter Hall
	James Farley

This Metro production, starring Lytel, is sure fire entertainment to any picture audience. Although this Paul Armstrong play is done in pictures several years ago, with Robert Warwick starring in the World banner (if memory serves right) there is no reason why libitors should fight shy of heavy bookings. As a matter of fact, average picture fan is not aware of the previous version, and if he has by now forgotten what it's about.

ennis Fox, in adapting the comality, has done himself proud, his action being replete with action as much as the footings, the star resonating the title role with quiet restraint and lack of affectation or exaggerated heroics, thanks to logical adventuresome situations that fill for everyday human histrionics. Edmund Mortimer, the director, also owes in for his share of approbation, with Sol Polito, the cameraman, forming the other member of a triumvirate of technicians. Everyone is familiar with the

Original O. Henry tale or Mr. Armstrong's version. The reformation of the crack crackman with his little girl who has been kidnapped by the cashier in the National Bank of Springfield, Ill., and the persistent trailing of an over-zealous, over-sensitive cop who lacks love and sympathy for the hero throughout. The final punch is a k.o. Having convinced Detective Doyle that he is not the crack crackman, the man Lee Randall, his real name, is a respected citizen of the community and the chief of police, the crack crackman assuming over to be the much wanted crook, Valentine is once more called upon to save the day. A small kidnaped girl, a little girl who has been accidentally imprisoned thereon. One wonders whether the censors will K. them for their lack of originality in their ruling that any production which creates sympathy for a crack crack comes under their disapproving eye.

The supporting cast is exceedingly worthy. Rose Lane, the hero's vice-a-vis, portrayed by Vola Vale, makes a handsome and capable leading lady. Wilton Taylor, in the role of Detective Doyle, was an excellent movie type "bull" from his derby hat and cigar-in-one-corner-of-the-mouth-expression, down to his proverbial flat feet and width-E shoes, a stereotyped stage giveaway.

for plain clothes guardians of the law, a make-up still persisted in, despite the modern detective is usually the least conspicuous personage one runs across. Eugene Palette and Bill Avery did the two "crook" roles creditably, with the balance of the support equally capable.

Laurel Grön	Charles Ray
Nelson Robinet	Ann May
Mathew Green	Bert Woodruff
Sarah Green	Gertrude Clair
Julius Benoit	Donald McDonald
Edith Gleason	Douglas Mullen
Benny Gleason	Norris Johnson
Malachi Miller	William Courtright
Mrs. Miller	Ida Lewis
Ann Robinson	Ida Lewis

This is the latest Ice feature starring Charles Ray. It is a corking comedy drama with a lot of pep and action in its from the start. One of these pictures that the Ray fans will be crazy to see and one that will please even those who are not crazy about Ray.

The general indications are that the author of the story, Julian Josephson, must have received his inspiration from the popular song, "How Are You Goin' to Keep 'Em Down on the Farm," for his hero dashes through Paris in 45 minutes while on leave from his regiment before returning to America. Then he goes back on the old farm at Quigley Corners, N. J. Of course the girl that promised to wait turns

him down and later a little girl from Paris, whom he met during his 45-minute dash, follows him to the old homestead. So much for romance and story. Of course, it ends by Ray winning the little Frenchie. Ray is a delight as the boy from the farm in the army and a whole

lot more than that when he is back among the old folks. Ann May is a little bit of a French girl, but she is a little French girl very well and put up a fight in a taxiab with a couple of rough guys who have framed to take her to the police station. A pretty little thing and screens well. Bert Woodruff and Gertrude Ederly play the part of the boys. Respectively, of the hero, are true types. So motherly does Miss Clair appear that one wants to walk right up to her and kiss her. The picture lacks breakfasts. Donald McDonald and Gordon Douglas Mullen played the parts of the boys. William Court Johnson had an ingenue bit in which she did rather well. Otto Hoffman as an excitable old Frenchman, who is a little bit of a dandy while talking, but otherwise looked the part. A couple of characters were played by the girls, William Court-right and Ida Lewis.

The production end is simple, all though there are some very pretty exteriors that catch the eye. The photography is good at all times. Jerome Storm directed. Fred.

Black Deering.....William S. Hart
Mary Brown.....Anna Q. Nilsson
The Sheriff.....Jack Richardson
Jordan.....Joseph Singleton
'The Little Feller'.....
Master Richard Headrick

Making allowances for a margin of too much supposition, and inconsistency at the outset in the action of "The Toll Gate," the latest William S. Hart production proved an engrossing and absorbing Western.

“Raincow: ‘Where a man can do a killing and get a decent hanging or get a vote of thanks.’ Titles of this vernacular run riot in ‘The Toll Gate,’ and the hero is alleged to speak thus: ‘Boys, get settin’ easy, as I’m figurin’ to make a talk.’

Preceding the hero’s speech a short prolog, superbly edited, again confronts the auditor as in most of the Hart features.

It is Hart and his inimitable manner, characteristics and other qualities that make this feature with its multiplying scenes interesting and even plausible. The feature is potential in its possibilities because of Hart and intelligent direction. Potential, indeed, for it is one of the few films (if there are others) minus the love interest until practically near the end. It is a feat in its way, and must be held up as an example, for the picture may have concluded without it, and still moved its way.

In the ending, however, there is more of a grain of truth and logic than in most Hart features. In this case he does not marry her, although she has protected him and the posse has given him his freedom. The incident is one where he discovers that she is the abandoned wife of the "stool," and the latter has been disposed of, thus ending the chapter of vengeance.

The production has been made in the great outdoors, with a picturesque background sufficient for the purpose, and few interiors. The customary bar-room did not create and derisive laughter, due, perhaps, to the Rivoli's audience remembering that the events happened long before the dry era.

In photography it is a consistent accomplishment. Its small cast of principals are skilled, sincere, and convincing, from the beautiful Miss Nilsson to the playful Master Richard.

The feature is released through Artcraft. Not to book it would mean to eliminate a wholesome feature despite a captious plot.

The story is by Hart and Lamber Hillier, the latter the director. Both deserve the thanks of any audience.

That brilliant short story writer Will Payne, has provided Goldwyn with a splendid plot for a picture. They have cast Will Rogers in the pivotal role, but it is not a stellar one in that the central character is not a heroic one and, as characterized by Rogers, is a snivelling, unattractive personage who permits "big" things to happen all around him without taking part in the action.

In spite of this the story is absorbingly interesting, with ingeniously concocted suspenseful interest for even an underworld plot. Admirably directed by Clarence Badger and with a cast of character players it is most entertaining.

Rogers plays an Arizona ranchman, who, on the death of his wife, promises her he will take their little boy "east" to be educated. He puts a \$10,000 mortgage on his ranch, answers an advertisement for a salesman in a "prospering" concern, goes to Chicago, meets a bunch of grafters in the outer room of a bank, is introduced to the "president," hands him his roll and is thus left with his little boy practically without funds.

How he gets mixed up with a crook, who rescues his child from being run over, forms a friendship that endures, is arrested for a murder that his pal really committed and is finally freed after the other confesses, escaping to Mexico, where a young woman who resides in the same boarding house, conceiving love for her through her kindness to his little boy, make for a most absorbing, tense, dramatic, underworld tale.

It is all very fine, but the man who plays the pal, "Kittie" Hinch, is unquestionably the star. In the absence of any program it is impossible to give this screen actor the full credit he so richly merits.

Rogers generously permits himself to be kidded by a title which follows a scene in which the girl loves, looking at the pal who committed the murder, says his face indicates his guilt. Says Will: "you could hang a man on account of his face, look where I'd have been." This takes the curse off the star's sentimental stuff and discounts any prejudice that might exist in the minds of the spectators.

There are dozens of excellent characterizations in the presentation, augmented by a most comprehensive production and recording.

As photoplay entertainment "The Strange Boarder" is big league stuff. . . Jelo

A SOUL STIRRING
STORY OF HUMAN
APPEAL

of Stories

**A
SUPERB
CAST**

ING, CLEAN DAWNED UPON YOU?

DRAMA PRODUCTIONS

CALIFORNIA

CALIFORNIA

FILM REVIEWS

DON'T EVER MARRY.

Joe Benson.....Margaret Daw
Colonel Whym.....Thomas J. Ryan
Mr. Whym.....Adelle Partridge
Mr. Dow.....Thomas J. Ryan
Mrs. Dow.....Maysa Kelo
Nathan Dow.....Christine Mayo
Mrs. Gmy.....Robert Standing
Mr. Gmy.....Lila Butler
Bill Fridge.....Wesley Barry
House Inspector.....Wesley Barry

This First National feature is scores one for the actor, because half its success is due to the amazingly convincing performance given by Tom Guise as the choleric Colonel Whym. The meddling old idiot is always threatening to kill some one, but Mr. Guise makes the part seem real. It would have taken an expert not to have overdone the role and made it seem farcical. The success of the picture depended on not doing so, and the picture is a success and another reason in the button-hole of Marshall Neilan, who certainly gets movement into whatever he does. Comedy pull the way through, it is not farce, the chief point against it is its length. It could have been shorter to better effect, but the ever charming Mariette Daw, Matt Moore (a brother of Tom and Owen) and a good troupe of the kid actor, Wesley Barry, and an excellent cast keep the interest keyed up. It should be a box office market, for it has a broad interest which does not hurt even for first-class houses. At the Strand here it went like a breeze.

Both the beginning and ending are unlike. The telling in between is sharp and pointed and helps. For a starter Mr. Neilan has a slight-sounding bus with a comedy shout and a comedy crew of passengers. To drown out the conversation the chauffeur stuffs his ears with cotton wads, and pretty soon we reach Colonel Whym's residence. We've already been told about the Colonel. Has the kind that like the smell of warm, gurgly blood, and he's against the marriage of his daughter to the hero. This is the set for all the complications which come with a hum and cart in laughs wholesome. The final close-up are kisses screened by a train's dive into and out of a tunnel. Lead.

A MODERN SALOME.

The Boy.....Billy Rhodes
A Modern Prince.....Cora Mayo
An Egyptian Maiden.....Estelle McNeal
A Daring Girl.....Betty Brown

A brand new film star burst forth upon the metropolitan public Sunday at the Broadway in the person of Hope Hampton, who photographed play entitled "A Modern Salome" suggested by Oscar Wilde's "Salome." As a scene, it is not very satisfactory in many respects, but the main interest centers about the personality of the young girl. It is still undetermined how good an actress the "A Modern Salome" gives her no suitable opportunities for the display of any histrionic art, possibly for the reason that the lighting effects or make-up are awry and the facial expressions are more or less dimmed or indistinct.

As a story "A Modern Salome" seems to be a home-made product. It is directed by Leonore Forster and there is every indication he concocted the plot from a number of other photoplay scenarios and blended them into one patchwork. Again the picture is rather jerkily cut, which makes it difficult, especially in the early scenes, to get a perfectly clear idea of the story. Once more, it is a very bad story for the initial presentation of a new star making a bid for public approval, in that it shows her as a cruel, selfish young woman who sacrifices the life of a man to save herself from a ticklish situation. She redeems herself in the end, but it, nevertheless, leaves an antagonistic feeling in the mind of the spectator.

As a production it is a gorgeous affair, but the main point to be determined for the trade is—how good a screen actress is Miss Hampton? Can judge better with her next attempt. Joe.

THE GIFT SUPREME.

Bradford Vinton.....Bernard Durning
Ellie Vinton.....Melbourne McDowell
Martha Vinton.....Virginia Sawyer
Sylvia Alden.....Sena Owen
Ivory Stag.....Dick Morris
Merner Stagg.....Lon Chaney
Rev. Ebenezer Boggs.....Dick Morris
Dopey Dan.....Anna Dodge
Mrs. Wesson.....Gladys McQuinn
Lila Grubb.....Gladys McQuinn

This is a C. R. Macaulay production, adapted from George Allan England's book, directed by Ollie L. Sellers, locally released by Republic Pictures, foreign rights controlled by the Inter-Ocean Film Corporation, at whose projection room the trade press representatives viewed the production.

While "old stuff" in the main, without any distinguishing high lights either in production, handling or cast, it is interesting. That bro-mide of a would-be author, financially well fixed but desirous of seeing the world first hand, eventually falling in love with a pretty mission worker during his quest for "local color" in the slums has seen service time and again. The closure and attitudes of the various types, further exaggerated for fictional values, is

sure-fire stuff on the screen. The slums and crookdom are naturally synonymous, and human nature makes a play or story of the crook come.

The production is in six reels and runs a trifle too long. It is presented with a special cast numbering such artists as Bernard Durning, Sena Owen, Tully Marshall and Lon Chaney.

Durning is a "corner," and much is expected of him in the near future. He makes a handsome lead, is of athletic physique and registers well in serious moments. Miss Owen handled the female lead role with quiet restraint and did a convincing characterization. Of the character actors Chaney takes all honors with Tully Marshall, of course, doing a small role in excellent fashion. The balance of the cast is acceptable, although the male heavy (McDowell) is too stilted in his portrayal. He has been doing so many heavy, jowled, banker roles and crooked politician types—if memory serves aright—that he does not quite fit in on the loving side end of it.

One or two little incongruities crop up in the course of the plot development. One is where the hustly neighborhood, bruiser reforms too easily after being kicked by the hero. Another is where the hero's mother

is seen sitting indoors all dressed for the street, in fur cape and hat, etc., when the reformed bruiser comes to inform the parents of their son's critical condition in the hospital. No indication of Mrs. Vinton's intention to go out is shown, her spouse is a matter of fact, being hatless and coatless, sitting at the table when the noisy fracas with the bruiser preceded the ex-bouncer's entrance brought them to their feet. The title is derived from the situation where our heroine, who has been lost sight of for the nonce turns up as nurse in the hospital into which our hero is removed following an attempted assassination by a revengeful gangster. Sylvia does the life-saving stunt in offering herself for blood transfusion hence the "supreme gift."

A FOOL AND HIS MONEY.

Pictures that prove as banal as "A Fool and His Money" deserve no thanks for their making and only emphasize the wastefulness of the industry to a greater degree. Robert Ellis, the director, shows poor judgment and a most decided lack of balance and proportion when he permits several thousand feet of film to unfold and offers no action. No action at all until the clash between his hero and villain. By that time any audience may be expected to exhaust their patience in expectation of cumulative interest. The latter objective, of course, should be

the one and only object, if nothing more, in picture making. The picture as it stands shows nothing of the foresight and characterization of George Barr McCutcheon's story from which the feature is adapted in a scenario by Ella Stuart Carson.

It is fallacious to exploit such pictures, because ultimately they do not enhance either the name of the producer—in this instance it is Selznick—and it is equally a fallacy in foisting them on the unaware public. "A Fool and His Money," apart from its weaknesses, is overbalanced by a fitness in a background, such as interiors and exteriors, that does much to alter a potential tediousness.

The exteriors were taken very probably on this side of the St. Lawrence River and Canada, and the locale represented is Switzerland, right across the border. There is a suggestion, highly deceptive, of that same border when a German train, with the imperial eagle imprinted, passed on. The station too, carries a suggestion of the real Europe, with a sign in German flashing the customary "Bekanntmachung." The interiors of a castle made in the Selznick Fort Lee studio belle it is Jersey.

Its entire situation in plot is based on a young American author of the best sellers, who, wishing a respite and looking for the quietude of an European castle in the pre-war days, takes over such a resort in

the mountains, servants et al. Concealed in the same castle is a divorced American wife of a spend-thrift nobleman and their 3-year-old daughter, whom she has kidnapped. The European law granting the child to its father. He shields her, helps her to escape over the border into Italy, and the finale, naturally, is the embrace between hero and heroine.

Where the picture strikes a genuine note of interest, and singularly enough, is the only episode that is emotionally sustaining, occurs in the tension between bad characters who feel that they want each other, but control themselves sufficiently to forego any closer attachment than her permitting him to caress her left hand with his lips. That sort of thing is well done, and the world over, and that it should here be a reflection of something in life emulated as characteristically warrants commendation. It is vividly enacted between Eugene O'Brien and Miss Ruby de Rietz.

In directing the villain to split three times round before falling after clashing with the hero, Mr. Ellis didn't figure on a New York audience getting a shrieking laugh out of the scene.

The feature has a number of subordinate parts, that of servants, etc. One is Erick F. Erickson, a citizen of Sweden until six months ago. He has ability and is worth watching. Stop.

Beautiful

HOPE HAMPTON

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"A Modern Salome"

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Here's what several of the newspapers said:

"Hope Hampton's beauty wins her audience—it manifested a genuine interest in this new screen luminary. As the Irish say, 'she has a way with her.'—The Morning Telegraph.

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"The whole production is wonderful in its coloring, intensely interesting in its story and powerful in its lesson."—Washington Post.

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with \$3,000.00 in cash prizes wins the public interest.

The star and the picture cement its approval.

Distributed through METRO.

Miss Hampton's Succeeding Pictures Will Even Exceed
"A MODERN SALOME"

NEWS OF FILM WORLD

Look has joined Metro's west publicity department.

Joe Hammerstein has renewed contract with Selznick for seven

days. Ray started work on 3-5 Minutes from Broadway week.

loit Clausen, ex-Universal editor, is now connected Metro.

bert Harron will be promoted adom shortly. United Artists release.

shooldays" is the title of the Larry Samson feature. Lucille will take the female lead.

the Giesle, formerly auditor of the World and Republic, is chief auditor with Selznick.

nald H. Walk is publicity director of the Murray Garson organization, Fine Arts Pictures.

W. Sampson, formerly assistant producer with the Mayflower, resigned to enter the advertising field.

is screen adaptation of Augustus Hughes' "Officer 666" Goldwyn reducing went into production week.

a La Lucille, the musical comedy, will see production in pictures vehicle for Lyons and Moran. It'll be a five-reeler.

William Bertram has been selected to direct the new Joe Ryan and Paizo serial "Hidden Dangers" Vitagraph.

he Sin That Was His," by H. L. Packard, will be utilized William Faversham for his Selznick production. Robertson will direct.

uman Thompson's "The Old Maid" will be refilmed by Fox, with Monte Blue and Theobalds featured. George M. Cohan will produce.

astro has acquired the rights to Jackson's "The Hole in the Wall" and another recent stage hit "Big Game," by Willard Robertson and Kilbourne Gordon.

leen Barry is scheduled for promotion to stardom under the Fox star, following the completion of three preliminary productions. "The House of Mystery" A. Flynn will be her first.

die Lambert, song writer and lyricist author, has signed up for three years with the Fox studio. He will write and produce, in addition to partaking in the films.

amopolitan Productions will produce stage versions of the hit papers "Carters" and "Polly and Her Pal," after which they will be put for the screen.

Frank Crane has heard the word of the screen. He has signed a contract with the Fox studio to tell in story form his conception of "Democracy." direction will be in the hands of Frank Reicher.

honor of the American Newspaper Publishers' Association the Motion Picture Advertisers Inc. staged a midnight entertainment at the Rivoli Wednesday. Ward Griffith's address was "Censorship."

fter showing two releases of the Dempsey serial, Sol Schwartz, owner of the Little Playhouse at Vernon, N. Y., has cancelled the kings. The pictures failed to attract, and in addition to that several members of the American Legion protested.

son Gendron, who recently made entry into the film field as the young juvenile in "The World and I," directed by Robert G. Hecht for International, has accepted an offer to play in a drastic stock company during the long summer.

Hidney A. Franklin has just commented on the coast the filming of "Thales," based on Robert V. Hilder's novel, with Sylvia Cameron in the titular role. It will be released by Mayflower through all. It is expected Miss Cameron will start work on another ambers story at once.

At a meeting of the Fire Prevention Regulations Committee of the Motion Picture Association of the Motion Picture Industry, held last week, an attention was presented from the National Fire Protection Association to send delegates to the annual meeting in Chicago May 4. Reports presented indicating that good progress had been made in connection with the proposed film exchange buildings in many important distributing centers.

J. Kennedy Lewis, former chief of the Naval Board of Review for Generalship of Motion Pictures for the port, Third Naval District, national adjutant general and chief of staff of the United American War Veterans, will act in conjunction with Dr. McWalter B. Sutton, surgeon general, in directing the organization's membership drive to enroll 100,000 ex-service men residing in New York. The United American War Veterans have obtained from Adjutant General Harris the exclusive privilege of exhibiting "The Price of Peace," a picture produced during the war by the Army Signal Corps, which depicts the American troops in action.

COAST PICTURE NEWS.

Los Angeles, April 16.
Wallace Reid is underlined to do "The Charn School," by Alice Duer Miller.

Baby Virginia Brown recently suffered a severe injury to her right hand.

Ray O'Neil, late of the "Ziegfeld Follies," was featured at the Venice Fashion show Easter Sunday.

Rollin Sturgeon will soon start "The Girl in the Rain" at Universal City, starring Anne Cornwall.

Hoat Gibson has begun work on another two-reel Western with Alma Bennett as his leading woman in "Circumstantial Evidence."

Walter Edwards, director, who is vacationing in Honolulu, contemplates returning to the Lasky Studio.

"Fatty" Arbuckle began work April 15 on Irvin Cobb's Saturday Evening Post story, "The Life of the Party."

Major Maurice Campbell will make his debut in filmdom when he begins directing Bryant Washburn in "Burglar Proof."

George Loane Tucker has loaned his services to the young leading woman, to the D. N. Schwab Productions, to play opposite David Butler in "Smile! All the Way."

Tom Bates is renewing old friendships in Riverside, Cal., in which city 20 years ago he was proprietor of the Bates Stock Co.

Plans are being made to organize a separate post of the American Legion at Hollywood Studios of the National, where there are 34 former service men.

Jack McGinnis recently finished with Helen Holmes at the Vitagraph, and Petite Jovial May Foster has signed with Goldwyn in the all-star cast of "Millenions."

On account of the illness of director William A. Selter the second feature production of the National Film Corporation of America's all-American series will not be started until about June 1.

Last week Joseph Cohn, of Honolulu, came to Los Angeles for the purpose of contracting with the Flag Studio for stage equipment for his new Honolulu theatre. The stage will be 35 feet across and 40 feet deep.

Tom Moore is beginning work on "Officer 666," adapted from the play by Augustin MacLough, and will be directed by Harry Beaumont. The balance of the cast selected includes Kate Lester, Jerome Patrick, Harry Dunkinson and George Kuwa.

The cast selected for the Mary Roberts Rinehart story, "The Empire Builders," includes Cullen Landis, with Molly Malone opposite him, and Ralph Bushman, son of Francis X. Bushman; Otto Hoffman, Howard Talston, Tom Ferns and John Lynch.

The first three in the series of newspaper stories by Miriam Michelson, starring Irene Hunt, has been completed at the David Truitt Studio, at Long Beach Studio, under the direction of Fred A. Kelsey. They are "The Bait," "Medium," "Well Done," and "Springtime on Grab Street."

After completing "The Translation of a Savage," George Melford will begin work on "The Old Homecoming," in which Theodore Roberts, Monte Blue, and Mabel Julienne Scott will appear. Elmer Harris will write the continuity.

The Photoplays' Equity Association report that Chas. F. Hagen is with Annette Kellerman, Jack Davidson with Maceline Travette at Fox, Alma Sandens and Kenneth Butler, playing the married couple with the Mitchell Company; George D. Streeter, in the recent production of Walter Edwards and others; Wynne Ritchie, Don Gray and Ed. Kelly, also with Kellerman; Doc Byrill in the current Mildred Harris Chaplin picture, and Dick Freeland in William Duncan's serial.

J. PARKER READ JR.

presents

LOUISE GLAUM
in
SEXBy C. Gardner Sullivan
Directed by Fred Niblo

BOX OFFICE APPROVAL THE ONLY HONEST SEAL OF MERIT

The public verdict on "SEX" has been pronounced. The verdict was unanimous and read like this: "SEX" is one of the very few GREAT PICTURES. Nothing is more conclusive and convincing than the PUBLIC VERDICT. There is no higher authority than the message from the box office. It makes all argument and all praise unnecessary. IT REPRESENTS THE ELOQUENCE OF FACTS. In our recent announcement we told of big bookings in Chicago, Kansas City, Milwaukee, Boston, Atlanta, Pittsburgh, St. Louis, Minneapolis, Spokane, Seattle, San Francisco, Los Angeles, Fort Wayne, Detroit, New Orleans, Dallas, Galveston, New Nashville.

"SEX" rises above the average picture like a skyscraper tops a bungalow; it intoxicates the eye, enthralls the mind and carries its appeal right into the depths of your heart.

"SEX" will raise the fame and popularity of your house and impart a new dignity to your screen, influencing your patron with the desire for regular attendance at your theatre.

"SEX" embodies the combined triumph of a great actress— Louise Glaum— a great producer, J. Parker Read, Jr. and a great scenario writer, C. Gardner Sullivan and is worthy of your best citizenship.

W.W. ROBINSON CORPORATION

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GALLI CURCI ON SCREEN.

San Francisco, April 21.
Simultaneously with the concert appearance of Galli Curci at the Auditorium, May 1, Beverly Griffith, assistant manager of the Universal exchange, has arranged for the showing of the "Madonna of the Slums" picture featuring the operatic star at the Frolic Theatre of which Griffith is general manager.

N. ORLEANS GLOBE FOR FILM.

New Orleans, April 21.
The Globe, long considered the South's most pretentious intimate theatre devoted to pictures, will be sold at auction, shortly. It was leased by Herman Fichtenberg for a term of years and later turned over to the Saenger with the amalgamation of the Saenger-Fichtenberg interests.

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JUNE CONVENTION PLANNED BY M. P. THEATRE OWNERS

To Be Held in Cleveland—Call Sent Out by Sydney S. Cohen, Chairman of M. P. T. O. of A.—Consider Producer-Distributor, Deposit System and Other Evils.

At the request of a majority of the State organizations the Motion Picture Theatre Owners of America is issuing a call for a national convention in Cleveland some time in June. The purpose is the consideration of problems and abuses that they feel demand concerted action. In the call sent out by Sydney S. Cohen, temporary chairman, he says: "The greatest evil confronting us today is the question of the producer-distributor trying to create a monopoly throughout the entire country by the securing and building of theatres in direct competition with us, and if this practice is not stopped at once it may result in putting some of the independent exhibitors out of business."

"Other questions confronting us and which need immediate action are the vicious deposit system which must be wiped out."

"The five per cent. tax which, with the increased film rental, is almost 15 per cent. or three times what Congress expected to receive from this source. This must be removed."

"Percentage, a fad by which producers hope to enslave us. It must be killed."

"Posters and the recent despotism and arbitrary order of the National Association of the Motion Picture Industry regarding their use. It must be rescinded."

"The prevailing form of contract, which is altogether unfair and one-sided. It must be made equitable."

"Refusal of exchanges to ship film C. O. D., an act which is contrary to all modern business ethics, and which is resorted to in spite of the protection they receive through their various film clubs and the large amounts of money they have exacted from us by their vicious deposit system."

"The producer-distributors withholding pictures we, in good faith contracted for, afterwards selling them to us at three or more times their original price."

Cohen makes a plea for the formation of a powerful national exhibitors organization backed by the respective State organizations or leagues as well as of individual independent exhibitors.

The Motion Picture Theatre Owners of America now represents the American Exhibitors Association of Pennsylvania, and West Virginia, Cleveland Motion Picture Exhibitors Association of Ohio, Colorado Exhibitors Association, Exhibitors Protective League of Minnesota, North Dakota, South Dakota and Iowa; Illinois Exhibitors Alliance, Kansas State Exhibitors Association, Los Angeles Theatre Owners Association, Miami Valley Exhibitors Association of Ohio, Kentucky, West Virginia and Indiana; Michigan Exhibitors Association, Motion Picture Exhibitors League of New York State, Motion Picture Exhibitors Association of Wisconsin, Nebraska Exhibitors Association, North Carolina Exhibitors Association, Northwest Exhibitors Circuit of Washington, Oregon, Montana and Idaho; South Carolina Exhibitors League, Texas Exhibitors Circuit.

SHORTAGE IN CARBONS.

Exhibitors are complaining of a shortage in carbons. The present market is \$125 a thousand against \$40 a thousand in 1914. Carbons came from abroad before the war, but since that time there have been a great number manufactured in Cleveland.

During the last two weeks the tie-up of shipping facilities through the railroads' outlay strike has made it impossible for the New York market to get the usual number of carbons. There have been a number of German carbons, the Electras, coming into the country through formal neutral countries and the exhibitors hope that this will have the effect of bearing the price in this country.

URGE COOPERATION.

J. W. Trueman, of Youngstown, Ohio, and Paul Guslanovic, of Cleveland, declared during their visit in New

York City this week, that exhibitors everywhere, were urging cooperation among the factors that go toward production of films. Whether credit should go to star, director or author is a futile controversy, they maintained, since all three are equally essential in a well balanced film of high standard.

FIRST NATIONAL AND CHAPLIN MAY SETTLE

Medium's Five-Reeler of "The Kid" Cancelling Contracts.

Charles Chaplin and the First National Exhibitors may come to an understanding regarding the contract under which the comedian is to deliver four additional two-reel comedies to them. The medium on which a settlement may be made is a five-reeler entitled "The Kid," which Chaplin has finished.

J. D. Williams while in Los Angeles saw Chaplin and also "The Kid." He made a bid for the picture for First National, but the comedian stated that he would not consider a price unless the First National would consent to release him from having to deliver the four additional two-reelers which are due under their contract.

The First National-Chaplin contracts forbid the comedian making or releasing any pictures through another organization until such time that he has lived up to all the requirements of the existing contract. Chaplin is a member of the United Artists Corporation, but because of the contract has not been able to make a release through that company.

TAX INCREASE HURT VANCOUVER HOUSES

Orpheum to Close; Paramount Discontinue Building.

Vancouver, B. C., April 21. If the provincial government insists on passing the proposed law to increase the amusement tax it looks as though several theatrical ventures here would be abandoned. James Pilling, manager of the Orpheum, states he has received instructions from Martin Beck to close the Orpheum. Manager M. J. of the Dominion, says that the Paramount interests will discontinue work on their new 3,000-seat house here. Mr. Lydiatt, representative of Trine-Gunn Theatre Ltd., also states that if the increased tax goes into effect his company will not go through with their plans for a new legitimate theatre.

Picture men say that the big film companies will also stop sending pictures into British Columbia.

U. A.'S AUDITORIUM OPENS.

Minneapolis, April 21. A ten day run of Mary Pickford's "Pollyanna" marked the opening of the Auditorium as an United Artists film house. Charles Brannan, who formerly managed the Strand, is in the same capacity at the Auditorium, and Dick Long is directing the largest theatre orchestra in the city. By way of opposition the F & R interests ran in two Mary Pickford films at the Garden and offered "Pollyanna" in stock at the Shubert. Business at the new house is splendid.

ZUKOR'S NEW AFFILIATIONS.

London, April 21. Adolph Zukor is led last week on the Marstonian. He is rumored to have closed several deals and made important Scandinavian and other affiliations.

William A. Brady went on the same boat.

SIX FRENCH FILMS TO BE SHOWN IN AMERICA

Two Starring Fanny Ward, Purchased, Report.

R. A. Verrand, formerly New York representative of the Charles Urban Trading Co., returned from France last week with M. Vandal, of Ch. Delac, M. Vandal & Co., with which firm he is now associated. Verrand and Vandal brought along six French productions, including two with Fanny Ward. All are reported to have been purchased by the First National.

Verrand's organization handles Chaplins in France, Belgium and Switzerland. Before his return to Paris, May 1, Mr. Verrand expects to close here for one and two-reel comedies, educational and scenic.

OFFER TO NATALIE TALMADGE

A report that Seiznick had offered Natalie Talmadge a contract for seven years to make pictures for the Seiz, but had failed to materialize, was confirmed.

It appears that Miss Talmadge's mother was amenable to making a contract for her exclusive service but for two years, and not over that. Contrary to the general impression that Natalie is the youngest of the Talmadge sisters, she is "between" Norma and Constance, the latter being the youngest.

RURAL FEATURES WILL FLOOD PICTURE MARKET NEXT FALL

Griffith's "Way Down East" Will Compete With Tournier's "County Fair," a Famous Remake of "The Old Homestead" and Metro's "Quincy Adams Sawyer."

The late summer and early fall is going to see a flood of rural dramas on the picture market. The outlook at present is that there will be at least five big special productions of rural stage successes, namely, "The County Fair," which Maurice Tournier has made; "Way Down East," which D. W. Griffith has in the making; a remake by the Famous Players-Lasky of "The Old Homestead"; the Metro production of "Quincy Adams Sawyer," and an independent made production of "The Village Postmaster."

Tournier has made a massive production of "The County Fair," according to reports that have reached the East from the coast. The print is now on its way to New York. Guy Crosswell Smith, as the head of a syndicate, has obtained the world's right to the picture by advancing the picture \$150,000 on the production. Tournier is also to have a share of the profits.

The picture was tried out before audiences on the West coast before it was sold, and the price was contingent upon the showing that it made in the Western theatres.

A new plug of bookings is going to be inaugurated with the marketing of the production. The picture is to be played as a road attraction for indefinite runs, and the bookings are being made now for the release of the feature in September. "The County Fair" was played for years on the popular-priced combination circuits around the country by Nels Burgess, aka the screen version Wesley Barrie, the "Mickey Nollis Kid," will be featured.

BERNSTEIN BOSS OF U. CITY.

Los Angeles, April 21. Isidor Bernstein has been reappointed manager of Universal City and has assumed immediate charge of that establishment.

Jesse L. Lasky
presents

WALLACE REID in "THE DANCIN' FOOL"

A Paramount Artcraft Picture

A Syncopated
Romance of Jazz,
Jugs and Joy



Jazz in his feet at night—for a cool two hundred a week. Jugs in his head by day—for six dollars per—and Uncle Enoch's "cusses." Joy in his heart all the time—through Junie Budd, of Broadway's "Garden of Roses." Until—!

THIS is the three-column press book ad on "The Dancin' Fool." It will tell your people about this B'jazy romance of B'jugs and B'jigs, and it'll make 'em come, B'gosh!

With a wonderful cast including

BEBE DANIELS

Directed by SAM WOOD

Scenario by CLARA GENEVIEVE KENNEDY

By HENRY PAYSON DOWST.



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ASSOCIATION**

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VARIETY

Published Weekly at 154 West 45th St., New York, N. Y., by Variety, Inc. Annual subscription \$7. Single copies, 20 cents. Entered as second class matter December 23, 1916, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

Vol. LVIII, No. 10

NEW YORK CITY, APRIL 30, 1920

48 PAGES

CLOSED SHOP DECREED BY EQUITY FOR ALL MANAGERS NOT MEMBERS OF THE P. M. A. BEGINNING AUGUST FIRST

Beginning August 1 next the Actors' Equity Association will institute the "closed shop" for all companies operated by managers who do not hold membership in the Producing Managers Association. This means Equity members will not be permitted to play with Fidelity League members or unaffiliated actors in any company next season if the manager operating the company is not a member of the P. M. A.

The managers who will be principally affected by the A. E. A. "closed shop" edict unless they join the P. M. A. fold before August 1 are one-night stand operators, the list including Gus Hill, Laffler & Bratton, Max Plohn, George Nicholas, Charles and Harry Binney and

Plan Tried Out Four Weeks Ago in Chicago—A. E. A. Official Insists Way Has Been Found to Make It Effective—Difficulty of Settling Suits the Cause—What Lackaye's Election Forecasts

Coutts & Tennis among others spread over the country.

The Equity placed the "closed shop" plan in effect as far as Chicago producers outside of the P. M. A. are concerned four weeks ago. At Equity headquarters this week it was stated the "closed shop" plan for the managers, exclusive of those belonging to the P. M. A., had been decided upon because of difficulties

experienced this season in straightening out claims against managers not affiliated with the P. M. A.

Although the peace pact signed at the conclusion of the Equity strike last summer expressly forbids the establishment of the "closed shop" in companies controlled by P. M. A. members for at least five years the present "closed shop" move of the A. E. A. is looked upon in man-

agerial circles and by a certain radical element in the Equity as the first gun in a campaign for a general "closed shop" to become effective for all managements whether belonging to the P. M. A. or not in the very near future.

Just how the clause forbidding the "closed shop" would be overcome could or would not be explained by a man high in the coun-

cells of the Equity, but it was strongly intimated in discussing the matter that a way had been found, and further positively asserted the Equity would make a determined try for the "closed shop" in general for all managements before the expiration of the forthcoming season.

Whether this signified another strike if the P. M. A. opposed the plan could not be learned, the person giving the information refusing to commit himself other than to emphasize the statement the "closed shop" was on "the way, adding it was favored by nine-tenths of the A. E. A. The recent offer of the Equity to take in Fidelity members (which up to date has borne no fruit) was called an opportunity of-

(Continued on Page 3.)

JOLSON'S \$2,000 HIGHEST PRICE YET

Received That Amount for Two Performances Sunday.

Al Jolson is said to have been paid \$2,000 Sunday night by the Shuberts for his respective performances that evening at the Century and Winter Garden. The amount comprises a Sunday concert record for regular shows.

Jolson has not appeared in New York on any occasion since leaving with "Sambo". His name was advertised as the attraction at both theatres, and each was jammed.

The Keith concert at the New Amsterdam the same evening did not have its usual complete capacity.

SCREEN SLIDES NOW BOOST N. V. A. DAY

Money Taken in May 5 for the Fund.

Slides were sent out this week by the Vaudeville Managers' Protective Association to its theatres, to be shown on the screen, calling the public's attention to National Vaudeville Artists' Day, next Wednesday, May 6.

The slides stated all of the money taken in at the box office for the Wednesday matinee would be turned over to the N. V. A. fund. It asked support for the vaudeville actor on the occasion.

"PAGE MR. CUPID," NEW.

The Shuberts placed a new musical show in rehearsal Monday called "Page Mr. Cupid." Owen Davis wrote the book, Blanche Merrill the lyrics and Jean Schwartz the music.

Ernest Truex will be featured. Others of the cast are: Marjorie Galeson, Carlotta Monterey, Elizabeth Moffett, Hal Crane and Robert Platin.

Ed Temple is staging the piece.

"DAINTY MARIE" (MARIE MEEKER)



"DAINTY MARIE"

Marie Meeker, known since her stage childhood as "Dainty Marie," whose exquisite lines and features adorn the front page of this issue, after a brief season as a feature with the Sells-Floto Circus, returns to her best love, vaudeville.

Miss Meeker, despite her excellence at stellar aerial and trapeze performance, has never been regarded principally as typifying these specialties, as her figure, her voice, her comedy ability and her personality have made her popular in musical comedies and in vaudeville as an artist, an actress and an example of feminine charm.

NIXON-NIRDLINGER BUYS PHILLY'S MET.

Pays \$655,000 for Opera House at Auction.

Philadelphia, April 28. Fred Nixon-Nirdlinger bought in at auction this afternoon the Metropolitan Opera House for \$655,000. The bidder was Albert M. Greenfield, known as Nixon-Nirdlinger's agent.

Mr. Nirdlinger acknowledged himself as the purchaser, but refused to discuss the future policy of the big house, which is situated somewhat out of the way. He takes possession within 60 days.

Nirdlinger is associated with the Stanley Co. The latter was known to want the property and had prepared to buy it if opposition bidding did not prove too strong. Nixon is also affiliated with K&E in legit theatricals.

The only other bidder was E. D. Stotesbury, the banker, who holds a mortgage on the property for \$400,000. He quit at \$650,000. Showmen from New York were expected at the sale, but none appeared.

ROUTE NAN HALPERIN 8 WEEKS ON FOX TIME

Will Receive \$1,000 a Week—Returns to Audubon.

Nan Halperin has been routed by the Fox office for eight weeks at a salary of \$1,000 a week.

Included in her itinerary is a return date at the Audubon where she recently appeared for the first time. Miss Halperin will play all week stands.

This is the first move of the new bill strengthening campaign which the Fox bookers intend to install immediately.

MAUDE ADAMS TO RETURN TO STAGE

Is Rapidly Recovering From Recent Illness.

Maude Adams is to return to the stage next season, present plans calling for her appearance at the Empire during the last half of the coming season, with the opening section of the season probably seeing a Belasco show.

A new play is being sought for Miss Adams, but it is possible that she will be seen in a revival of "Peter Pan."

Miss Adams will reappear under the direction of the Charles Frohman office, under the management of Alf Hayman. The Famous Players will be interested only so far as at present, the actual management remaining with Mr. Hayman, as with other Frohman productions.

Miss Adams has been in retirement, resting for a year. She had played for 25 years and a rest was imperative. Recently Miss Adams was reported as quite ill in the Adirondacks, but is now said to be rapidly recovering.

"FOLLIES" \$5.50 TOP IN PHILADELPHIA

Price Boost Creates Talk in That City.

Philadelphia, April 28.

The boosting of prices for "The Follies," which opens here next Monday for a two week's stay, is creating a lot of talk. The \$5.50 top for the front rows is the highest ever asked for any show here at the regular box office scale. The list runs \$5.50, \$4.40 and \$3.30, including war tax, with \$1.10, including tax, for the gallery.

There is a heavy advance, said despite the lift in prices.

MARIE LLOYD'S COLLAPSE MAY CAUSE HER RETIREMENT

English Music Hall Favorite, Worried Over Husband's Plight, Develops Leg Trouble—All Immediate Engagements Cancelled—Dillon Assault Scandal.

London, April 28.

A collapse that smacks of a break-down has come to Marie Lloyd as a result of the plight her husband, Benny Dillon, is in. It is said Miss Lloyd, following the mental strain when she developed largely swollen legs, confining her strictly to bed, will be fortunate if again appearing in the halls. Her court proceedings made that Dillon would receive a sentence of six months for beating up her father, John Wood, age 75, worried herself into a nervous state. Her court proceedings made that Dillon would receive a sentence of six months for beating up her father, John Wood, age 75, worried herself into a nervous state.

One report is that Miss Lloyd, believing the predictions made that Dillon would receive a sentence of six months for beating up her father, John Wood, age 75, worried herself into a nervous state. Her court proceedings made that Dillon would receive a sentence of six months for beating up her father, John Wood, age 75, worried herself into a nervous state.

Although a big money maker, through her salary and the large returns received by her in the Lloyd touring tour on percentage, Miss Lloyd is not reputed to have accumulated savings of "any amount."

Miss Lloyd and Dillon were married in Canada, when Marie last appeared in the States. The result by Dillon on his father-in-law brought much scandalous talk in professional circles, where it was reported to have been a most brutal one, with Marie standing behind her husband, to the extent of advertising it in the professional press, discrediting her relatives in the same advertisements. Marie's mother was the only one of the Lloyd family to uphold her. The remainder are behind the prosecution of Dillon, who was released under bail awaiting trial.

BARRIE'S "MARY ROSE" IS FULL OF THRILLS

Produced at London Haymarket by Frederick Harrison.

London, April 28.

Sir James M. Barrie's "Mary Rose," produced at the Haymarket by Frederick Harrison, is full of thrills.

It is the best thing he has yet done, and was produced with the finest possible cast London has ever known.

BUFFALO'S "WILD WEST."

Young Buffalo is here to reproduce his wild West plays.

END OF "MALIKO."O.

Paris, April 28.

The Chatelet will shut for the summer on May 31, when "Malikoko, Roi Negre" (terminates, and reopens August 1 with a revival of the inevitable "Michel Strogoff" of Jules Verne. The Russian question will then be topical here.

Julian Mitchell at London Hippodrome.

Julian Mitchell is here to produce the new Hippodrome show.

It is refreshing to meet something new in humor, something so fantastically funny that it makes the audience almost helpless with laughter. Mr. Charles Withers' impersonation is bristling with fun. There are moments when he has the audience roaring with laughter. It is a joy.—Birmingham Herald.

CHARLES WITHERS

One of the funniest hits seen in the halls for many a week in the Empire Theatre this week in "For My Father," a hilarious comedy played by Charles Withers and Co. Mr. Charles Withers a huge success.—Birmingham Herald.

SACHA AND LUCIEN GUTRIY IN LONDON

Famous Parisians to Be Seen at Aldwych.

Paris, April 28.

Sacha Gutriy and his father Lucien are going to London this season and will appear at the Aldwych in some of the son's Parisian successes. Yvonne Printemps (Mme. Sacha) will probably accompany the troupe.

Both the Gutriys are fine actors. Lucien probably being the finest French comedian today, but the son is particularly clever as a witty playwright, somewhat after the style of Oscar Wilde.

ENGAGED FOR LIFE.

London, April 28.

Charles Cochran has engaged Arthur Roberts, the comedian, for the remainder of his life at a salary of \$5,000 a year.

Roberts will make his first appearance under the new contract in the revue entitled "London, Paris and New York," which opens at the Pavilion in September. Roberts is now 58 years old.

"DU FAR WEST" SEEN.

Paris, April 28.

A new operetta entitled "Belle du Far West," music by Mme. Germaine Raynal, book by Maurice Maréchal, was produced by M. Fery at the Theatre de L'Apollo April 23 and was but fairly received. It is in three acts with Polin and Alme.

IN PARIS.

Paris, April 28.

"Les Esclaves," by St. Georges de Bouheller, succeeds Descaevs' "As de Coeur" at the Arts next month. At the Gymnase, J. F. Ferson's "Josephine de la voix" will follow after H. Bataille's "Animateur," and a piece by Mouezy-Eon (author of "Tire au Flanc") is listed later.

Lugne Poe, director of the Oeuvre, the prominent stage society here, revived Henrik Ibsen's "Jean Gabriel Borkman" with some success last week, and the work is having a run at the Salle Berlioz. It was first seen in Paris in 1897, and is still young and human, pleasing the literary folks who subscribe for the upkeep of this excellent group.

The Casino at Saint Denis, a suburb of Paris, is to be entirely transformed into an up-to-date music hall, with a revolving stage, mobile roof and arrangements for circus shows if required. The house will seat 2,400, when completed.

Jacques Copeau will present, for a classical performance at the Vieux Colombier, a revival of "Les Fourberies de Scapin."

At the Theatre des Mathurins "La Danseuse Espagnole" has been withdrawn, and Sacha Gutriy presented last week a program of four old pieces in one act, "Un Client Serieux" of G. Courteline, created at the Carillon in 1895; "Le Capitif" of Tristan Bernard, first given at this same house before restoration in 1902; "Male nui" of Georges Feydeau, created by Mme. Casative at Penina in 1911; "Un Type dans le genre de Napoleon" by Sacha Gutriy, first produced at the Bouffes in 1915. All these plays are well known and form an excellent show.

"Monsieur Beverley" from Walter Hackett's work, revised at the Ambigu-Comique to replace the unsuccessful "Vie et Belle" by Nozere, is attracting.

Mme. Sarah Bernhardt is turning. (Continued on Page 5.)

FIRE ACTRESS, PAY DAMAGES

Court Orders Settlement in Favor of Mile. Gaillos.

Paris, April 28.

Trebor and Brigon, managers of the Theatre Michel, who also hold a lease of the Marigny, engaged Germaine Gaillos for a role in Rip's "Alladin" at the latter house on the Champs Elysees, to follow Donatien "L'esclavage," in February, 1919. During rehearsals of this "Lamp" revue the managers considered Mile. Gaillos not suited for the role and gave the lead to another. Claiming 15,000 francs damages before the Tribunal of Commerce, for cancelling the contract, the court has now granted 15,000 francs.

The management of the Marigny pleaded that the part was too "light" for such an actress, but the court ruled this was no excuse for not paying liquidated damages for non-fulfillment of agreement.

Albert de Courville is now lessee of the Marigny for one year, having sublet the theatre from Trebor.

JULIUS CAESAR NEXT.

London, April 28.

Henry Ainley in "Uncle Ned" finishes his run at St. James's in May, after which he will tour the provinces in "Julius Caesar."

Later he will produce "The Jest" out of town in conjunction with Gilbert Miller before bringing it into London. In December Ainley returns to St. James's to play in "Peter Pan."

CAUSES DISPUTE.

Paris, April 28.

The co-operative of playwrights produce May the Theatre des Arts April 25 a new piece by Saint-Georges de Bouheller entitled "Les Esclaves," to succeed L. Descaevs' "As de Coeur," which has run just over a month. The work is produced by Gaston Baty and fairly well played by Dullin and Mile. Saphora Mosse.

The subject is military one and caused a dispute among the critics attending the premiere.

IRIS HOEY IN "EAST IS WEST."

London, April 28.

Iris Hoey has been engaged by J. L. Sacks for the leading role in the production of "East is West."

"FIRST LOVE" WITHDRAWN.

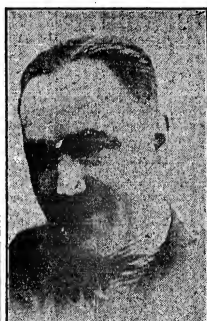
London, April 28.

"First Love," produced at the Kingsway early this month, has been withdrawn.

COMEDY AT THE LITTLE.

London, April 28.

A new production is scheduled for the Little Theatre in May. It is a comedy by Gertrude Jennings.



FRANK VAN HOVEN

I was holding out for \$250. Keller said \$225 was the limit, so I just put up the big bluff. In a sort of don't care way, Keller had my number. He was nearly always busy when I went up. I stuck it out for a week in the morning. The next night I was on my way to Reading. I played the last half in "Wheeling." It was a long way to go, but I needed the \$250.

LEGIT CONTENT BUT EXHIBITORS PROTEST NEW PARIS TAX SCALE

Budget Voted by Chamber of Deputies—Various Amusement Enterprises Drawing Different Rates—Taxes Collectable After Deduction of Poor Rate.

BELASCO BUYS NEW PLAY IN PARIS

Goetz Leaves and Morris Gest Goes to Biarritz.

Paris, April 28.

David Belasco has arrived from London and has secured the American rights to "Hommon Habit," playing at the Theatre of Varieties.

Ray Goetz left for London prior to sailing from there, April 22, on the Lapland, for New York. While here he secured the American rights to "Mon Homme," now playing at the Renaissance.

Morris Gest has gone to Biarritz. He is negotiating with Dias for a Spanish troupe from the Princess theatre, Madrid, to visit New York in November with 14 Spanish players, afterward going to Havana and Buenos Aires.

FABRE'S SUCCESS.

Paris, April 28.

Emile Fabre's piece "La Maison sous l'Orage" ("The House Under the Storm") was presented by Paul Gavault at the Odéon April 24, and nicely received.

Fabre, a delicious playwright, submitted the work immediately he had written it in 1915, prior to his appointment as administrator of the Comedie Francaise.

The roles are held by Chambrault, Maxudian, Yonnel, Doute, Drain, Mesdames Grumbach, Letour, Fenech, Pierry.

The plot revolves around a quarrel between two brothers with different mothers. The elder strikes the younger, causing death, and afterwards commits suicide.

LAWRENCE IRVING MARRIED.

London, April 28.

Lawrence Irving, only son of H. B. Irving, has been married.

Bourchier's "Tiger, Tiger."

London, April 28.

Arthur Bourchier is to present Edward Keshock's "Tiger, Tiger," at the Strand.

IN LONDON.

London, April 28.

The Stage, the leading theatrical paper here, and fairly well the only one where the editorial is not running with the "ad" department, is taking a strong line against the "Golden Apple" competition which Paute, in conjunction with the Daily Mail, has organized to obtain cinema and stage "stars." There are already 20,000 entrants, and the Stage has managed to goad the Actors' Association into a tardy protest.

Last week was a big one for Americanism, and fairly well the only one where the editorial is not running with the "ad" department, is taking a strong line against the "Golden Apple" competition which Paute, in conjunction with the Daily Mail, has organized to obtain cinema and stage "stars." There are already 20,000 entrants, and the Stage has managed to goad the Actors' Association into a tardy protest.

Being unable to fix up an immediate theatrical engagement despite certain offers, Walter Catlett goes into vaudeville for some weeks, opening at the Brighton Hippodrome April 19.

Chris Cornelia was married to Letitia Marie Coughlin, of Sioux City, (Continued on Page 9.)

Paris, April 28.

The new budget of taxes has passed the Chamber of Deputies and the present war tax on amusements has been altered as follows:

Music halls, 10 per cent. Theatres, symphonic concerts, museums, circuses, menageries, art galleries, six per cent.

Pictures 10 per cent. on the first 15,000 francs and 15 per cent. up to 50,000; 20 per cent. until 100,000 is reached, and 25 per cent. on all receipts over 100,000 francs monthly.

Dancing establishments, boxing matches, skating, restaurant cabarets, 25 per cent. on the admission price or gross receipts.

The taxes are collectable after deduction of the poor rate and municipal admission taxes.

The picture exhibitors are protesting, but the theatres are contented.

At present the war tax (in addition to the 10 per cent. poor rate) at theatres is 10 centimes for places to 1 fr., 50c. on seats over 1 fr. to 5 fr., and 50c. over 5 fr.; music halls, 25 centimes on admissions to 1 fr. 150c. up to 4 fr., 60c. to 15 fr. and 1 fr. on seats over 10 fr.; moving pictures, 5 per cent. on monthly receipts to 25,000 fr., 10 per cent. on the amount over 25,000 fr. to 50,000 fr., and 20 per cent. on the amount over 50,000 fr. to 100,000 fr. with 25 per cent. on the receipts over 100,000. Thus the exhibitor pays 5 per cent. on the first 25,000 frs. in the month, 10 per cent. on any sum over and up to 50,000, etc.

Present tax:
25,000 frs. at..... 5 per cent.
25,000 frs. at..... 10 per cent.
50,000 frs. at..... 20 per cent.
100,000 frs. at..... 25 per cent.

FIFTY MILLION AMUSEMENT TAX

Chancellor of London Exchequer Announces Amount.

London, April 28.

The Chancellor of the Exchequer announces that the entertainment tax last year brought in over \$50,000,000.

Nares-Butt Partnership Dissolved.

London, April 28.

The Owan Nares-Sir Alfred Butt partnership at the Queens theatre has been dissolved. Nares joins Gilbert Miller to play the lead in "Wedding Bell."

Beecham Grand Opera Season.

London, April 28.

The Beecham Grand Opera Company begins its season at Covent Garden May 10, continuing until July 31.

THE ASSOCIATED OFFICES.

ERNEST EDELSTEIN, T. F. DAWES

PAUL MURRAY, JULIAN WYLLIE

5 LITTLE ST., LEICESTER SQ., LONDON

Cable & Wire—"Express," Western, London

NEW YORK, HARRY J. FITZGERALD

1562 Broadway.

REPRESENTING THE WORLD'S GREATEST ARTISTS AND ATTRACTIONS.

LEON

STILL IN VAUDEVILLE
Dillon, M. & BENTHAM

LIBERTY THEATRES WILL USE WEEKLY 100 VAUDEVILLE ACTS

Government Plans Circuit of 20 Houses if Universal Training Bill Becomes a Law—Major J. O. Donovan in Charge—To Recruit From Keith Bookings.

A 20-week circuit of Liberty Theatres, to use about 100 vaudeville acts weekly, is the plan of the Entertainment Department of the U. S. Army, if the Universal Training Bill becomes a law.

The department's relations now using entertainment features have been depleted since the demobilization, and the present policy is legitimate attraction for one night performances only.

If the bill goes through, the camps will fill up and the vaudeville feature will again be installed throughout the Liberty Circuit. The entertainment affairs are handled by Major J. O. Donovan. Major Donovan was formerly entertainment officer in charge of affairs with the Army of Occupation, after the war, and is in charge of the camp bookings at present. He will leave the army in June, but will continue to direct the entertainment department.

The acts to be used in the event the law becomes effective will be recruited from the bills of the shows booked by the Keith office. No independent agents or consecutive routings will be attempted. The acts will be taken from the house nearest the camp and the date will be added to the route of the booker handling that particular territory. The stations at Panama, Porto Rico, Cuba, China and the Philippine Islands will get a transport show of five acts which will be conveyed to the distant posts in army transport.

The Keith office, through Billy Sullivan, is arranging a special camp bill for one night only, Sunday evening, at Camp Upton, Long Island. It will consist of six acts, with salaries paid. All camp bills are to be paid if the new department goes through. There are about 3,000 soldiers at present in Upton.

BECK BUYS PROPERTY.

An announcement this week stated that the Martin Beck had purchased 13 East 54th street and 11 East 6th street. Beck will remodel the 6th street property for his New York City home.

Tuesday night, at the Waldorf, Helen Beck, his daughter, became the wife of Howard Hoffman, who is connected with the Manhattan Fair Co.

CLOSED SHOP DECREED.

(Continued from Page 1.)

For the Fidelitys to get "in out of the wet."

No one in authority at the Equity would confirm the reported attempt to secure a "closed shop" generally next season, all of the officers approached refusing to discuss the "closed shop" other than the one-night stand managers' edict.

Some managers of the P. M. A. have recently discussed the probability of further trouble with the A. E. A., notwithstanding the strike settlement contract. A few years between them. The managers have asked one another how the A. E. A. could find a valid reason to order a strike and they have likewise discussed how it might be done. A. E. A. strike against the P. M. A. membership should be ordered the actors' association could expect sympathetic support from the theatrical bodies aligned with the A. E. A. through the American Federation of Labor connection. This referred mostly to stage hands and managers. The managers say the fundamental principle of the A. F. of L. on the labor strike proposition is that the union order the strike be fully justified, and if it is not deemed to have a justifiable reason for ordering a walkout it cannot expect support from other labor organizations, in money or action.

While the managers do not appear to have settled the future strike question to their own satisfaction, some still are apprehensive, though no movement of any kind up to date has been commenced by the P. M. A. or its individual members in any sort of propaganda work, looking toward averting the possibility of

circumventing it. Nor has any P. M. A. action meeting been held with the forthcoming election of the A. E. A. in view. Nor has that been talked about, according to one of the best known producing managers in New York, who stated this week the managers looked upon the A. E. A. election as a private affair of the actors' own, "although," he added, "we can guess what may happen around here if Laekaye is elected president."

ANNA HELD, JR., RECEIVES ESTATE

First Payment of \$225,000 in May.

The Anna Held estate, estimated at \$1,000,000, is to pay its first installment to the heir of the late and great actress toward the end of May, when Anna Held, Jr., reaches the age of 25. The remainder of the estate will be paid to the daughter at intervals thereafter.

Miss Held, Jr., has temporarily withdrawn from the stage. Details concerning receiving the amount necessitated her retirement. She last appeared in vaudeville with an act now continued by Emmet Gulfoyle, who formerly assisted Miss Held in it. Assisting Mr. Gulfoyle in the turn is Marie Irene. Rosalie Stewart has charge of the act.

Walter Hunt has signed Miss Held, Jr., to star in a comedy he has acquired from the French, called "Exit Claudine." The piece is set to go into rehearsal late in the summer.

Joseph E. Shea, representing Miss Held in the transaction.

MANNE IN "MAN WHO DEFENDED HIS WIFE"

Exonerated of Killing Rowdy, Appears on Stage.

Chicago, April 23

Joe Manne, the publisher's representative, who recently struck a rowdy who insulted Mrs. Manne (Lillian Bernard) late at night at Clark and Randolph streets, the blow resulting in the man's death, headlined McVicker's this week with his wife, singing, Watson, Borlin & Snyder.

Frank Clark, Manne's employer and manager here for the firm, negotiated the engagement while Manne was still in doubt as to the coroner's verdict. That finding exonerated him completely.

The billing is "The Man Who Defended His Wife."

GIANT AND JIM MORTON.

Alf T. Wilton, who represents the newest giant, Van Albert, professes to be 8 feet 5 inches tall (four inches taller than MacMahon) has the plan of placing the big fellow in vaudeville, accompanied by James J. Morton.

Van Albert, from Holland, was led into the Keith booking offices early in the week, where he astonished the booking men through having to bend low to enter rooms.

Like Rose discovered the giraffe.

DIVORCE SUIT UNDEFENDED.

The divorce action brought by Helen Lichtenstein, known professionally as Helen Edwards, vaudeville dancer, against Murray Lichtenstein, came up before Justice Ruler April 22. Although undefended, the court reserved decision in accordance with the usual custom. The decree will probably be entered on appeal.

The plaintiff prays for the custody of their child and \$50 weekly alimony. Kevin Frankel and Alexander P. Green represented the plaintiff.

POPULAR SHEET MUSIC SINCE END OF LENT HAS WORST SLUMP IN PUBLISHING HISTORY

Both 10 Cent Grades and 30 Cent Listings Affected—Withdrawal of Hits Partly Accountable—Records Also Blamed—Heavier Postage Sought—May Petition Congress.

The popular sheet music publishing business is undergoing the worst slump of its history in the matter of sales. This depression started at the beginning of Lent and as it is customary for the sales of sheet music to fall off during that period the publishers assumed business would resume. Its regular gain after Easter. But the expected improvement did not materialize. On the contrary, sales grew worse. Instead of better the week directly following. Lent. They have been steadily decreasing since. At the present time, according to all of the bigger publishers, sheet music sales are practically at a standstill.

The slump is general, affecting the 10-cent grades as well as the 30-cent listings. Various reasons are advanced by the publishers for the present serious sales condition. One publisher who sells to the 10-cent syndicates as well as maintaining a large 30-cent catalog, stated in his opinion the reason for the falling off of 10-cent sales was because the public had been filled up with inferior "counter sellers."

Since the withdrawal of hits from the 10-cent listings by most of the big publishers the 10-cent syndicates have been pushing over the counter

songs and instrumental pieces whose chief merit often lies in a 7-color title page. This has always been done, the publisher continued, but since the 10-cent syndicates have not been able to secure the big hits as formerly, the practice of pushing the "counter sellers" has increased abnormally, arrangements having been made by the Woolworth stores, for instance, with several small publishers whereby orders of 10,000 to 300,000 have been given, and the music "shoved" over the counter.

The falling off of the "counter sellers" has had a sympathetic reaction, in the publisher's opinion, which affected even the few new hits and songs that do not need pushover which the Woolworth stores are now carrying.

Another publisher declared the slump in the 30-cent music was due to the large number of rolls and phonograph records being sold at present. Still another believed the slump to be the direct result of the embargoes on freight which became effective during the coal strike in the fall. This caused unusually long delays in the delivery of music ordered by jobbers, in many instances music ordered in October

not having been delivered until after January 1.

Whatever the cause of conditions, the publishers are preparing to trim their sails to meet them, an order for retrenchment already having gone into effect in three publishing houses whereby the staff will be reduced shortly. The branch office proposition is another matter that is due to come up for consideration at the next meeting of the Music Publishers' Protective Association. The consensus of opinion among publishers favors the abolition of all but three or four out of two branches, instead of the 10 or 15 now maintained by most.

To complicate matters for the publishers the present bad paper situation and, generally, increased and rising costs of doing business adds to the problem from diminishing sales.

One solution offered is that the publishers petition Congress to increase the present rate of 2 cents a word on rolls and records. A movement is now under way to that end, an attorney having been consulted this week and directed to draw up a bill, increasing the publishers' royalty on the rolls and records to 3 cents, or possibly more.

FRITZI SCHEFF AND HUSBAND TOGETHER

Erroneous Report of Separation—Anderson in Army.

Through her husband, George Anderson, having joined the army a story circulated, says Fritzi Scheff, that they had separated. That they are again together is the contradiction of that rumor, they state.

Miss Scheff claims this state will be her last in vaudeville or musical comedy. Hereafter she contemplates playing straight light roles.

Before leaving the twice daily Miss Scheff will appear at the Alhambra, Philadelphia, a post price house playing vaudeville twice daily excepting Saturday, when three shows are given. Miss Scheff's date is May 10, arranged through the consent of the Keith office, which books the theatre as well as the Keith's big time house in Philly. This week's headlines at the Alhambra. It's one of the biggest theatres in the country, seating 3,500.

PICTURES IN OLD SYRACUSE THEATRE

Two Vaudeville Houses Enough in That City.

Syracuse, N. Y., April 23.

The Crescent, Syracuse's oldest vaudeville house since the passing of the old Grand Opera House, will be transformed into a picture house May 2.

The theatre, owned by the Cahill interests, has been leased by Philip Smith and E. Buck for an indefinite period. The new lessees have conducted the novelty. Syracuse's playing big house on West Fayette street, for some time.

The passing of the Crescent is the logical answer to the question asked by the booking men when the new E. F. Keith theatre was first projected: Can and will Syracuse support three vaudeville houses? Apparently two vaudeville houses, one offering big time and the other family time acts, can satisfy the vaudeville appetite of Syracuse theatre-goers.

DARLING UNDECIDED.

Whether it is to be a European trip for his vacation this summer or to spend it at home is something Eddie Darling has not yet decided. At first Mr. Darling thought of the boat ride as the most restful. Now he has the mountains in mind.

NESBIT REPLEVIN SUIT.

As an aftermath to the divorce proceedings Jack Clifford (Virgil James Montani) has brought against Evelyn Nesbit, the latter began a replevin suit against her husband to recover the furniture and the real estate of her Alhambra home, which Miss Nesbit avers is her sole property. Clifford had it in his own name without her permission or previous knowledge, she says. The sheriff is present in charge of the U. S. State property.

House, Groesman & Vorhaus are appearing for Miss Nesbit. They began the counter-suit last Friday.

DANCE EXHIBITION AT AEOLIAN, MAY 8

Twenty Schools to be Represented in Demonstration.

Harry Shulman, of the Shulman school of dancing, will be the director of an exhibition at Aeolian Hall May 8. Twenty of the best known dancing schools in the United States are to be represented. Two pupils from each school will dance.

The purpose is to demonstrate what the schools are doing. The 29 schools represented are: Ivan Tarnoff, Luigi Masenghi, E. V. Philpot, Stanislaw Portovitch, Magma, Goldberg, Alberti, Maxine Studio, Professor De Commerce, Jack Loeb, Grace Glies, Greenwood, Webster, Brown, Lipell Dancing Academy, Libau, Russian Imperial Ballet, McCabe, Alvinne, Bonnie Halpin, Newburger, Junge and the Krimmell school.

The exhibition will consist of Oriental, character, nature and classical interpretations.

JACK LINDER BOOKS THREE FOX HOUSES

Succeeds Bill Casey, Who is Retiring.

The Star, New York; Comedy, Brooklyn, and the New Britain, Conn. Fox houses are now being booked by Jack Linder of the Putnam Building, under the supervision of Joe Leo.

Bill Casey, who formerly handled the houses, is retiring from the show business.

The policy is vaudeville and pictures on a split week basis.

\$3,000 WEEKLY FOR DOROTHY JARDON ACT

Price Set by Singer Not Accepted by Managers.

Dorothy Jardon is willing to return to vaudeville, but wants \$3,000 a week salary for herself alone if she does. The managers are not grabbing at the price quoted. Harry Weber, who represents Miss Jardon, has hopes of amicably arranging the salary matter.

Since leaving the twice daily Miss Jardon has indulged in grand opera, singing leading roles with the Chicago opera company.

P. M. A. DEADLOCKED WITH MUSICIANS' UNION

No Agreement Reached Despite Conferences.

The committees representing the Protective Managers' Association and the Musicians' Mutual Protective Union are still in the throes of a "deadlock."

So much was ascertained following a meeting adjourned from the past week to Tuesday, when both committees were again in conference in the offices of the secretary of the U. M. P. A. No definite conclusion was arrived at, while there was some expectation that the musicians would present a counter-proposition to the managers' representatives, no agreement had been reached. Mr. Johnson declared.

The demands are as widely presented by the union, and the information that the latter had turned down the 10 per cent. increase has already been published.

The meeting on Tuesday was adjourned to another date not yet known.

Representing the managers were Ralph Long (Shubert), Lyle Andrews (Belmont), Francis X. Hope (Cohan & Yarns), Mark Leuchter (Dillingham), Alfred E. Aarons (K. & E.).

Dr. Sam A. Pinkenstein and five other men represented the musicians.

BRIGHTON OPENING BILL.

The following will comprise the opening bill at the Brighton theatre when it reopens May 17:—Van Cellos, Nelson and Cronin, Dumond and Giffie, Joe Cook, Stella Torr and Co., Harry Langdon and Co., Trilzie Frizanza, Keegan and Edwards, Alfred Valentines.

GEN. T. C. DU PONT MAY BUILD HOTEL ON REISENWEBER SITE

Has Successfully Acquired an Interest in the
Claridge, McAlpin and Waldorf-Astoria—Built
the Equitable Building—Mammoth Struc-
ture Planned for Columbus Circle.

The Reisenweber restaurant estab-
lishment on Columbus Circle is
on the verge of being disposed of
to General T. Coleman du Pont.
The intent of the purchaser is to
erect a mammoth hotel on the site.
No consideration has been reported,
but negotiations early in the
week were actively on. With the
outlook at that time they would
reach a successful consummation.

The Reisenweber site takes in a
large plot, fronting on Eighth ave-
nue between Fifty-seventh and
Fifty-eighth street, with a consid-
erable frontage on Fifty-eighth
street as well. It contains hotel
rooms, grills, cabarets, and a couple
of cabaret or ball room besides
several banquet rooms; also a
rathskeller used for breakfasts.

The du Pont money has gone
into the New York hotel business
of late with General du Pont ac-
quiring holdings in the Waldorf-Astoria,
McAlpin and Claridge hotels.
He also built the Equitable Build-
ing.

Louis Fischer and John Wagner are
the present owners and opera-
tors of Reisenweber's. Mr. Fischer
is the son-in-law of the original
Reisenweber who retired from busi-
ness some years ago. Fischer &
Wagner have conducted several
styles of entertainment on the va-
rious floors of the Reisenweber es-
tablishment. It was the scene of
the first Hawaiian dance when
Dorinda created a sensation with
her Hula Hula steps. Previously
Reisenweber's had been among the
first of the restaurants to stage a
cabaret floor revue, and it always
has been on the alert for enter-
taining novelties. Just before the
prohibition movement was started
and the war time liquor edict went
into effect. This made the per-
spective dubious for a while, and
the restaurant overcame its diffi-
culties.

Reisenweber's Paradise Room has
had quite a vogue for a long
while. Its hotel suite, made into
small two-room apartments with
hotel restaurant service were fre-
quently occupied by theatrical
people.

MARK SWAN PLAYED TRIED

Norfolk, Va., April 28.
"Selby of Yonkers," a one-act
comedy drama by Mark Swan, was
tried out at the Academy one night
last week. It was presented by
Daniel Hallifax, stock actor; Joe
Sterling, treasurer of the Academy,
who has been in burlesque for sev-
eral seasons, and Gladys Bryant, an
ingenue of limited experience.

The story has to do with the re-
turn of a college youth to his small
town home, bringing ideas, habits
and manners that immediately
estranges him from his father and
former sweetheart, Mr. Hallifax, as
the father, was capable and effec-
tive, and Mr. Selby, a college
college youth, but Miss Bryant
failed to respond to either the
pathos or comedy. She will be re-
placed.

The place has the advantage of
contrast on a bill composed of the
usual singing, dancing and novelty
acts, and also has possibilities.

LEAVES "THEATRE WORLD."

"The Theatre World" no longer
has John J. O'Connor as editor and
president of the operating company
controlling the paper, which first
published about three months ago.
O'Connor was associated with J. Jay
Kaufman in the weekly. Last week
Kaufman is said to have purchased
O'Connor's majority interest, and
Kaufman announced he will here-
after conduct the paper alone.

Kaufman's previous newspaper
experience was as a column pa-
ra-
grapher on the New York "Evening
Globe."

SUE FRED WARD FOR \$1,100 CHECK DEBT

Freeman Makes Accusation—
Ward Prepares to Defend.

Fred Ward is named defendant in
a \$1,100 suit by Frank Freeman.
The complaint avers the defendant
represented he had a bank account
with the Guaranty Trust Co. on the
strength of which five checks he
had made out, totaling \$1,100 in all,
were cashed by the plaintiff. They
later proved worthless, the charge
continues.

The defendant, through H. J. &
F. E. Goldsmith, has it the debt
was incurred in Havana Jan. 18
last in a session with the "gallop-
ing dominos" which he later be-
came suspicious over. Hence, on
that ground, he is preparing to de-
fend.

HELEN KELLER OUT OF BILL.

Synopsis, April 28.
Kellie's bill this week lost its
headline, Helen Keller. She was
prevented from appearing through
her preceptor, Anne Sullivan
May, contracting pneumonia in To-
ronto, where both now are.

In their place on the local pro-
gram are Marguerita Syva, and
Morris and Campbell.

It is doubtful if Miss Keller will
appear next week at Kellie's, Boston,
as booked, through Miss Sullivan's
illness.

SONG PLUGGERS TO BE BARRED BACK STAGE

Booking Head Complaint May
Lead to This Action.

Song pluggers may be barred
from the back stages of all the
houses controlled by the V. M. P. A.
if a complaint recently made by the
booking head of one of the western
circuits is acted upon.

The accusation stipulates song
pluggers have been representing in-
dependent agents who don't enjoy
the back stage privilege in certain
theatres, and that the pluggers have
been securing acts for the independ-
ents, splitting commissions.

This condition would mean that
an agent would have to obtain more
from the legitimate commission fee
and would work a hardship and dis-
advantage on the individual actor.

The condition, according to the
charges made, isn't confined to New
York alone, but exists in most of
the large booking centers where
agents and music films abide.

The V. M. P. A. has been appealed
to and an investigation is antici-
pated shortly.

FRED BRANT SERIOUS.

Atlantic City, April 28.
The condition of Fred Brant is
serious. He is suffering from kid-
ney and heart trouble and is at a
local hospital, removed last week
from the St. Charles Hotel.
Doctors pronounced late last
week that Brant's chances of re-
covery were so very small his rela-
tives should be prepared. A day
or so later he picked up again, but
is very low at present.

For many years Brant has been
a booking man in vaudeville at
an elaborate musical revue by Ed-
gar Allen Wolf, Harry Carroll and
Jerome Kern, will be Ralph Ger-
nard, her new dancing partner.

Supporting Alvin Francis.

Prominent in the support of Alvin
Francis when he makes her forth-
coming appearance in vaudeville in
an elaborate musical revue by Ed-
gar Allen Wolf, Harry Carroll and
Jerome Kern, will be Ralph Ger-
nard, her new dancing partner.

TRAVELLING BILL OVERALLS CLUB

Claim Initial Organization—
Meetings Held Enroute.

San Francisco, April 28.
One of the travelling road shows
on the Loew-Jackerman & Harris
time in the West has organized
what they claim is "America's First
Theatrical Overall Club."

The object is the usual one, and
also takes in possible publicity.

Members and officers are Mor-
cedes, Big Chief Overall; Bob
Ferne, Little Chief Overall; George
Brown, 1st Bb; Al Litt, 2d Bb;
Walling Covering, 1st Bb; Nat-
y Whitestones, 2d Bb; Big Dix,
1st Jumper; Fred Alex, 2d Jumper;
Max Alex, 3d Jumper.
The club meets enroute.

HUB'S CRONAN CASE MAY RUN FOR MONTHS

Contest Over Keith Estate
Promises Long Run.

Boston, April 28.
The hearings in the Cronan case,
in which Hub Cronan's attorney is
seeking one-third of the estate left
by A. Paul Keith, promise to run
throughout the summer, local at-
torneys say. About four days
weekly are to be devoted to them.

The hearing was resumed last
week, and attended by some of the
interested parties from New York.
None of the New Yorkers expressed
any happiness over the prospect of
being in Boston most of each week
in the hot weather. One wanted to
know what he was going to do
about his vacation this summer.

LEIGHTONS DEALING IN OIL.

Frank Leighton, with Dan Fetter-
hoff, expected to leave this week for
the South, where they have acreage
leases on property believed to hold
oil.

Bert Leighton will remain in New
York as representative.

PECKSKILL'S BIG TIMER

Peckskill, N. Y., is to have a big
time vaudeville theatre, seating 1-
800, according to Arthur Klein, who
states he has an interest in and will
control it.

The theatre is now building, he
says. It is to play first-class vaude-
ville twice daily.

Peckskill is a lovely little city,
the most active between Yonkers
and Poughkeepsie on the east side
of the Hudson.

JUDGE'S WARNING PRINTED.

The warning has been reprinted
in a circular form and distributed
with the house program.

The court suspended sentence on
Ryan, who was charged with disor-
derly conduct in having thrown pen-
nies onto the stage from the balcony
while an act was appearing, but in-
formed him that if he was ever
brought before the court again he
would be sent to the island.

RAISE SUNDAY SCALE.

The Winter Garden and the Cen-
tral raised the scale last Sunday
night from \$2.50 to \$3.50, that price
going for practically all seats on
the lower floor. The idea of the
boost was the "last appearance"
this season of Al Johnson.

Tickets given the agencies were
printed with the regular top, but
rubber-stamped at \$1 more. Brok-
ers sold the tickets at 50 cents over
that. One said he "didn't have the
heart" to charge more for a Sun-
day concert. Street men, however,
managed to get fancy prices for last
minute patrons.

SHELDON LEWIS ON STAGE.

Henry Bellit has secured Shel-
don Lewis, picture star, for a
vaudeville tour. He will appear in
"Dr. Jekyll and Mr. Hyde," and will
be assisted by four people. The
act will open in one of the Keith
houses in a few weeks.

Sammy Watson in Nesbit Act.
When Evelyn Nesbit appears at
the Palace, New York, next week,
Sammy Watson will be in the turn.
Also Eddie Moran, at the piano.

PHONOGRAPH ORCHESTRAL MEN WANT \$5 AN HOUR FOR SIX A DAY

This Brings the Salary of Each Man Up to \$30 a
Day, or \$180 Per Week—Scale Now in Force—
Is \$3 an Hour—Contract Calls
for 50 Weeks a Year.

CHICAGO ARTISTS MEET ON SAME BILL

Celebrate Reunion With Windy
City Jazz.

Keegan and Edwards, and
O'Rourke and Adelphi, former on-
tinenters from the Ansonie Cafe
in Chicago, were on the same bill
for the first time since entering
vaudeville as separate combina-
tions, at 126th Street the last half
last week. Margie O'Rourke is
Mrs. Pierce Keegan in private life.
They celebrated the reunion by
putting on a real Chicago jazz en-
tertainment, the girls doubling into
the boys' act for the cabaret stunt.
Edwards sprinkled the stage with
sawdust to set the proper atmos-
phere, and they cleaned up a
riotous hit next to closing on a long
bill.

The booking office, as a result, is
considering booking the team in
conjunction for next season.

IN GARDEN'S NEW SHOW.

The Shuberts' new show for the
Winter Garden to follow the "Pas-
sing Show" in about five weeks has
its principals called for next week.
It is being written by Harold Atte-
ridge and Bert Grant, but is as yet
unnamed.

In the cast will be Brendel and
Burt, Smith and Austin, Dickerson
and Deagan, Walter Brower, Kitty
Doner and Tarzan.

JUNIOR ORPHEUMS IN THE NORTHWEST

Six More to Be Built Next
Year.

Plans have been prepared by the
Orpheum Circuit for the erection of
six new Junior Orpheums in the
Northwestern Territory. In addition
to the five Juniors already an-
nounced. They will be built in
Seattle, Calgary, Omaha, Portland,
Winnipeg and Vancouver. Con-
struction work will begin about
January 1, 1921.

The San Francisco and Los
Angeles Orpheums are being built.
Construction of the Memphis,
Minneapolis and Kansas City
Juniors will begin September 1. All
of the Junior Orpheums will play a
policy identical with that of the
State Lake, Chicago, four shows
daily at pop. prices.

Billy Watson's Paterson House.
Billy (Beet Truett) Watson has
prepared plans for a new 3,500 seat
theatre which he will build in Pat-
erson, N. J. Construction is sched-
uled to start July 1. The policy
will be pop vaudeville and pictures.
Watson owns the Lyceum, Paterson,
playing the Columbia wheel
shows.

RAISE GAIETY RENTS.

Tenants in the Gaiety Theatre
Building received notice this week
that beginning June 1 the rents
would be increased 25 per cent. The
last raise was in September, 1919,
when a 25 per cent. boost was re-
quired. Milton S. Stearns is the
agent for the property, which is
leased by the Broadway and Forty-
sixth Street Realty Co. Answer
may be or the other must be filed
by May 15.

READY FOR EMERGENCY.

New Orleans, April 28.
In a heavy rainstorm Monday af-
ternoon lightning put the Orpheum
in darkness just prior to the mat-
inee.

Manager White had 10 large kero-
sene lamps for an emergency and
they held the audience for nearly
an hour while the orchestra played
popular hits.

Outcashing by far any of the
current radical changes being asked
by the Musical Mutual Protective
Union for the season 1920-21, comes
the demand for the orchestra
players employed in the numerous
recording laboratories of phono-
graph interests in Greater New
York.

The wage scale now in force is
\$3 an hour, with a demand for \$5,
plus a guarantee of six hours a
day. This brings the schedule of
each man up to \$30 a day or \$180
per week.

Discussing the situation, an ex-
ecutive of one of the most im-
portant phonograph concerns, with
laboratories in this city, declared
there would be no other way than
to accede to the new demands.

It was learned from him the num-
ber of men employed in these
laboratories varies between 40 and
75, attaining sometimes 100. This
is contingent on the exactions made
by the recording of diverse arias or
selections.

On the basis of 75 men to each
organization, at \$180 per week, it
brings the total to \$13,500 against
the same number men at \$3 an
hour, which equals \$4,500.

The contract, it is further under-
stood, calls for 50 weeks in the
year, but it is not definitely known
whether the two remaining weeks
are included as vacations with or
without pay. The six-hour a day
contract does not call for extra
time above rehearsals, but is in-
cluded. The time apart from the
six stipulated hours is "owned" by
the musicians, and they are free to
accept other incomes, to give lec-
tures, or employ it in any way they
see fit.

With 10 recording companies in
New York the cost of producing
records, many of them on a stand-
point of engaging the orchestra
and not inclusive of the cost of a
soloist or instrumentalist, figured
at \$175,000 yearly for each concern.
In other words, 10 recording com-
panies will have to pay their or-
chestras on this average \$7,500,000
each year, 1920-21, if they want
to make records.

NEW BIG TIME REPORTS STRONG

Shuberts and Loew as Possi-
bilities Cause Unlimited Talk.

Unlimited talk in vaudeville
circles continues to center upon
the possibility of a new big time
possibilities for next season. In the
ranks of the present big time,
among its executives, not much at-
tention is given to the rumors. The
big-timers are inclined to scout the
idea of competition in their line.

That Loew will take to big time
is a confirmed belief among vaude-
ville men. The theory is the Orpheum
Circuit intends to push its small
time plans in the West, which will
force the Loew line into the other
division for self-protection.

The Shuberts are reported as ac-
cording subscriptions from their busi-
ness associates for the purpose of
promoting a big time circuit, but
they are themselves in no asso-
ciation with Loew no one will say.
It is said the Shuberts interests are
heavy holders of Loew stock and
that that bond might bring them
together in any big time move.

One of the Shubert associates is
Jos. Goldsoll, who invested with
Lee Shubert in Goldwyn (pictures).
Goldsoll is expected to have ex-
pressed a willingness to go in with
the Shuberts on a vaudeville
venture. Producers connected with
the Shuberts, when asked if they
had been approached to subscribe
to a vaudeville movement, replied
they had not.

MAE WEST'S NEW ACT.

Mae West is to make another try
with a new act opening May 17.
The new turn is by Tommy Gray.

BOB O'DONNELL RESIGNS

The resignation of Bob O'Donnell as manager of the Keith circuit was handed in to the Keith offices this week. It takes effect this coming Sunday.

Mr. O'Donnell has had the agency since for some time, and it is being buzzed for some time that he intends to take up that pursuit.

Joe O'Neill, assistant to O'Donnell, and who lately became a husband, will also leave the Keith circuit at the conclusion of the current week.

BRAY SPECIAL POST FOR ORPHEUM TOUR

Locating in 'Frisco as Coast Representative.

A special post has been created by the Orpheum circuit for the Pacific coast and Charles E. Bray will fill it, as western representative of the vaudeville tour.

Mr. Bray, who left New York yesterday (Thursday) for San Francisco, where he will headquarter, will look after the western end of the chain, under the supervision of the New York office. He has been with the Orpheum circuit for many years and traveled all over the world in the Orpheum's interest.

CANT AGREE ON SALARY.

With the recovery of Billy Van who had a heavy cold, his new partner James J. Corbett became ill, the act laying off this week. Another angle, however, held up further bookings, that being the failure to agree on salary. The turn asked \$1,750 weekly and the highest offered by the bookers was \$1,250.

LUNA PARK TO OPEN SEASON ON MAY 17

Eight Vaudeville Acts in the Free Circus.

Luna Park will open the season May 17 with seven new buildings. Eight vaudeville acts will appear at the free circus, including Valcitta's Leopards, Berzao's Circus, Robinson's Elephants, O'Brien's Clowns, Everette's Monkey, a group of ten posing girls from "Aphrodite," a dramatic playlet, "Camouflage," with the original vaudeville cast, the Helikitts, five divers; Van Camp's Five, a comedy team. Family, high wire, coming from Spain to make their American debut at Luna.

Additional attractions are Arthur Pryor's Band, Ford Dabney's Jazz Band for the dance hall, and two additional bands for the park and free circus grounds.

The U. S. & R. circuit has been installed at Luna and the U. S. Naval Recruiting Band will play selections on the deck where there will also be free dancing. Herbert Evans is the amusement manager.

JAP ARRESTED—SET FREE.

Bangor, Me., April 23. Edward Shizumi, Jap artist, who came here last week on the Keith bookings, was arrested on a charge of having \$2,000 worth of morphine in his possession. When the case came to trial April 22, he was discharged for lack of evidence by U. S. Commissioner Charles H. Reid. The complainant was Probation Agent John Fahay, of Boston.

Shizumi was appearing at the Bijou this city and because of his arrest had to cancel some of his bookings. When asked if he used morphine the Jap replied in the negative and further stated that his act was one in which he could not use whiskey or any other dangerous stimulant through the great amount of brain power necessary in his work on the stage.

He received \$150 a week for his act.

"HORRORS OF 1920" REVUE.

With a title of "Horrors of 1920," Jimmy Duffy and Mr. Sawyer have set a new vaudeville production for next season. They will head the cast of "seven humans" and the turn will have six scenes.

Murdock on a Trip
A trip over the Keith circuit to look about a week will be started Monday by J. J. Murdock.

BUSINESS RUSHING WITH CABARET CHARGES AND RESTAURANT RATES HIGHER THAN EVER SINCE PROHIBITION CAME.

Most of the restaurants and cabarets situated in New York City have adjusted themselves to prohibition and most of them have solved the problem entailed by loss of revenue through the soft drink edict, by introducing the "couvert" charge and increasing the price of food and soft beverages. Most of the Times Square resorts have retained their amusement features and either have a review type of entertainment or a succession of acts.

All have music and dancing. Revenues are running full blast at Reinebrenner's, Realy's, the Palais Royal, Moulin Rouge, and Pre Catilin. The Bal Tabarin has a vaudeville floor show with several acts handling the entertaining. Maxine's has a revue. Murray's, the Beaux Arts, and Churchill's have music and dancing. Shanley's has a vaudeville floor show. The road houses such as the Woodmanster Inn, Peighat Inn, Hunter Island Inn, and Shanley's Tonkers all have music and dancing.

On Long Island the Blossom Heath Inn, Fountain Inn, Elise Corbett Inn, Holly Arms are music and dance resorts, and all charge a covert fee of \$1 or more. The beach resorts like the Sheburns, Casino, Feltman's, and Ravenhall's,

Coney Island, are all in the music and dance class and all have the covert feature and high scaled price lists in addition to the new crop of so much per couple per dance.

One or two places gave up the ghost, among them being Rector's and Henderson's, but it can't be proven in either case that prohibition was the cause. Paul Slavrin is altering two floors on the Rector property to include a cafeteria and dance hall. This would be a good business move under normal conditions. The United Cigar Stores made such an attractive offer for the Henderson place that it is doubtful if it would have been refused before the dry days.

In the Bronx a few places catering to a moderate spending clientele were forced out of business mainly because the places affected did no restaurant business whatever and when they ceased to serve the hard stuff, their patrons deserted them in droves, transferring to the places that were cheating and to spots that could still afford some kind of an entertainment.

Among the Bronx resorts that have been contacted by the Volstead Amendment are Gene Senett's at 149th street, The Ritz at 125th street and Seventh avenue,

and Joe Ward's "Orange Grove," which was converted into a cafeteria and dance hall.

The Pekin at 47th street and Seventh avenue is closing this week, having been afflicted by the management of a corporation of Chinese. They had the revue style of show as their big attraction, but their prices were tilted too high to compete with the other Broadway purveyors of Chinese food, the latter type of restaurant making no entertainment overtures and greatly thereby operating much more economically.

Summing up the situation, it seems that only the cheaper kind of cabaret has been affected by the new order. The high-class places have gone on their merry way jacking up prices and inventing new kinds of charges, and as usual the New York public have been paying the toll after the usual mild protests. One or two of the more daring producers have placed top up the booze to people they know, charging two dollars for any kind of a high ball and making more money than in the days they had to pay a liquor license. But the majority have taken the former overhead and divided it up between their admission charges and price scales, and seem to be doing very nicely under the new conditions.

BIG TIME OFFERING HEADLINE AND FEATURE ACTS LONG TERM CONTRACTS

The vaudeville big time is offering headline and feature attractions in that division continuous contracts, season by season, for two or three years. In certain instances the big time has been offered to the acts desired up to five years. The big time through these agreements obtain the exclusive stage rights to the turns for the period agreed upon.

So far the Keith office has been doing the signing up. The Orpheum circuit, the other big time chain,

to date has not been reported active in placing future engagements beyond next season.

In the past but a few cases arose where a vaudeville feature was offered a long engagement on the big time. The present long-term contracts are a departure in American vaudeville bookings.

No reason has been known for the big time's present long-term contracts but a foundation of headlines or features. Some surmise the inroads made into the vaudeville ranks by the musical comedy

producers on both sides of the ocean is the principal cause.

According to reports, the Shuberts are scouting for vaudeville turns with a next season contract as the bait. The musical comedy producers have placed many vaudevillians under contract but their agents are always on the lookout for musical comedy material, this has occasioned no special notice. It is said, however, the Shuberts at present have more vaudeville acts under engagement to them than ever before.

NEW REGULATIONS MADE FOR VAUDEVILLE AGENTS' AT MANAGERS' MEETINGS

Decide on Limits for Acts' Representatives—No Agent-Artist Contracts—No Double Booking—No More Than 5 Per Cent.—Meeting Continued.

Meetings of circuits belonging to the Vaudeville Managers' Protective Association of late have commenced to bear new rules and regulations for vaudeville agents or representatives. So far the meetings have declared as agreed upon an act under contract (to the place) for personal reasons; no agent can book through another agent and no agent can charge or receive more than five per cent. commission.

Another point agreed upon by the booking men at the meetings is that there will be a standard form of agreement between agent and act, defining just what the agent will do in the representation of the turn, and preventing the agent from "flipping" the act.

The last meeting, held Tuesday, was adjourned until next week. In about two weeks more it is expected the rules and regulations

will be formulated and announced.

The meetings held in the V. M. P. offices embraced representatives of the Keith, Orpheum, Loew, Moss, Fox and Pantages circuits with their affiliations. At the Keith this week when it was asked if there were to be any immediate changes in the agency personnel of that establishment, without regard to the new V. M. P. R. A. rules, it was replied that nothing definite had been settled upon regarding that. At the Loew offices it was said in reply to the same question no change in the office agency personnel was in contemplation. One of the Loew executives said: "Let the live ones keep alive. The dead ones will die out without our assistance."

The principal points in the forthcoming rules and regulations governing agents appear to be the strictly limited commission and the agent-actor contract. The latter

has grown quite common of late, more so on the big than the small time. Agents have sought to hold acts through personal agreements and in some cases guaranteed work. The object of the relief for this is according to one of the booking men: "It's heavy to act to book with whom it likes and through whom it likes." Acts not free to book in this manner when the rules are announced will not be acceptable to booking agencies, it was said.

The limit of five per cent. commission is expected to stop all of the "outside money" agents have been taking, they (although not all of them) usually receiving from acts more than the five per cent. commission which is customary.

The double booking may mean that big time agents can not book for acts through small time agents and vice versa, as has been done right along.

POP OVER SUMMER.

Some of the middle western houses now booked by Johnny Collins and Chester Stratton of the Keith office will install a popular price policy over the summer. They will be added to the books of Arthur Blondell of the Keith Family Department. The move will facilitate the routing of acts and make for more convenient jumps.

CANTOR HAS SEVERAL ACTS READY TO SHOW

Former Chicago Agent Produces 3 Comedy Turns.

Low Cantor, the former Chicago agent, who recently moved to New York, is preparing a number of new turns for showing this summer. Two were written by John E. Hyman, "Robin's Serum," a musical comedy which will star Anna Mettler, the Chicago Yiddish star. She will be supported by four men. Another is "Night School," a nine-person act.

Cantor also will produce three comedy acts written by Stan Stanley. The first will be "Ola Cholley," an "audience turn" with special settings, and a cast of four. The other Stanley acts are "Cold Blooded Johnson" and "The Story Tellers."

Most of Cantor's act must complete W. V. M. A. time before switching to Loew bookings. The first to come east will be "Purple Lady Minstrels," which has not been seen here before. The act opens at Loew's Metropolitan.

DISMISS CHARGES AGAINST MRS. EDWARDS

Injunction Granted Preventing Lila Lee Payments.

Chicago, April 23. A temporary injunction was granted Carl Apple restraining Mrs. Guss Edwards from receiving and using any of the funds received from the Lasky people, also restraining the Lasky Corporation from paying out any of the money due or to come due to Lila Lee. Judge McGorty dismissed the charges against Mrs. Edwards misusing the funds held in trust by her.

GENE LYNCH STICKS.

Gene Lynch, stage carpenter and manager of the Riverside since the opening of the house under the E. F. Keith management, has reconsidered his determination to resign and will remain as practical head of the stage.

Lynch was to have quit his position last Sunday, but after a conference with J. J. Maloney, general manager of the Keith houses, decided to remain.

Lynch had tendered his resignation as a result of the placing of an assistant manager back stage.

BOOKING MERCHANTS RUMORED

A couple of booking affiliations were talked about this week in vaudeville, but nothing definitely could be fixed. The reports stated there would be changes in the booking conditions of the circuits in question by next season.

N. V. A. COMPLAINTS.

Miller and Lyles have filed a complaint against Moran and Mack in which they allege the latter has lifted their boxing bit. Miller and Lyles are colored and not members of the N. V. A. Moran and Mack do a comedy black face turn.

From Palace to Little Palace.
Rose and Curtis will remove from the Palace Building May 1, to 1568 Broadway (Little Palace).

Elizabeth Murray's First Pop Date.
The advance slides announcing the engagement of Elizabeth Murray at the Fifth Avenue for the last half said: "The first appearance of Elizabeth Murray at popular prices."

LOST AND FOUND.

Gitz-Rico's Cadillac was stolen from the corner of Fifth Avenue and Broadway last Thursday. He recovered it two hours later down in Greenwich Village, the thief having abandoned the car at the front of one of the Village restaurants.

CHORUS EQUITY TO VOTE.

The Chorus Equity Association will hold a general meeting at the Hotel Astor May 12 at noon to vote on the proposition of affiliating with the Actors' Equity Association.

The Chorus Equity is now under the jurisdiction of the A. E. A. but not a component part of it. The proposal that will be up for a vote on May 12 calls for a merger of both organizations and the Chorus Equity becoming a department of the A. E. A.

The Chorus Association Executive Council has already voted favorably on the proposal that the organization have a close affiliation with the A. E. A.

subpoena for speeding. He was fined \$25 in Traffic Court the next morning. Moral: "If you want to practice economy, join the Navy."

Los Tellegen's play by Augustus Thomas, entitled "The Blue Devil," is to open in Wilkes-Barre, Pa. May 7. The supporting cast will include Alma Belvin, Ivan Simpson, Alka Barnes, Thomas Walsh, Ralph Locke, Luano Bogliari, Cecilia Radcliffe, Frances Shannon and Edgar Woolley. The piece is a three-act comedy.

Lester Rose is with the Lew Cantor agency.

INSIDE STUFF ON VAUDEVILLE

The return of the Aaron Hoffman "Topicality" Yiddish character playlet to vaudeville with Sam Liebert and two assisting players, caused some surprise in vaudeville circles. The turn is playing the Riverside this week, under the title, "The End of the World." Alexander Carr, first appeared in the sketch, which was a part of "Wise, Women and Song," later starting in it in vaudeville. Liebert, too, used the act, which some years ago brought legal action which resulted in Liebert being forced to pay Hoffman royalties for its use. Since then Liebert has appeared in other character sketches, but not in the three-act playlet. That is probably why he reverted to the "Topicality" turn, which brought with it big time bookings. The act is billed as a "revival of the world-famous comedy."

Gertrude Hoffmann is not going to London this summer. Because the trip would have been too annoying. Miss Hoffmann had her still English contracts and reservation made on a steamer. Interviewing those who were to accompany her on the voyage she found there were "demands" to listen to. Listening to them, Miss Hoffmann finally balked and called everything off, returning the contracts unsigned, upon one of her maids declaring she would have to have a stateroom on the same deck as Miss Hoffmann's.

Office boys or "private secretaries" are still invested with too much authority or assume that. Not only in vaudeville, but all over the show business where there are executive offices, someone outside is pretending to himself or herself that he or she is running the business. The other day a "private secretary" in the office of a legitimate producer informed an internal revenue officer his employer could not see him and that the producer "never made appointments." In another vaudeville office another "private secretary" always asks the caller what his business is to himself or herself that he or she is running the business. The other day a "private secretary" in the office of a legitimate producer informed an internal revenue officer his employer could not see him and that the producer "never made appointments." In another vaudeville office another "private secretary" always asks the caller what his business is to himself or herself that he or she is running the business. The other day a "private secretary" in the office of a legitimate producer informed an internal revenue officer his employer could not see him and that the producer "never made appointments." In another vaudeville office another "private secretary" always asks the caller what his business is to himself or herself that he or she is running the business.

Readers of the next week's bills have noticed of late a number of old acts returning to vaudeville some on the big time. A few may have been hidden away on small time during recent years; but several seem to have decided to come back on a trial, perhaps seeing the other acts they knew years ago apparently playing once more. It's probable the old timers believe that the more they can, they can. The "try out nights" of old times before the vaudeville acts who still have the belief if not the ability or material. The other evening an old timer who had not been on a stage to work for 10 years tried a come-back. It was pitiful, according to onlookers. These are peculiar days in vaudeville, and almost anything is possible.

All this week it looked as though Sully would have to blow the Putnam Building. Sully is the official barber there. He also has another shop in the Putnam Building. Sully is willing to remain in the Putnam Building, but he says Adolph Zukor wants too much money. Zukor owns the building, says Sully. Sully doesn't care whether it's the Famous Players or not. He knows it's Zukor, because he asked Pat Casey and Marcus Loew to speak to Zuk. Zuk showed him up from \$600 a year to \$2,400 a year to Zuk. Sully says he can't pay it. All week he waited for Zuk to come around and see him to reduce the rent, but no one appeared excepting the agent, who merely remarked, "Zuk or not, Sully says he will give it. His barbers feel worried with him. They have grown accustomed to looking out on Broadway. Sully says he pays the union scale for his barbs and would like some one to inform him what is the union scale for rents. Sully threatens to return to Italy if this thing keeps up. Since grivling over here all he has accumulated besides two barber shops are a wife and fourteen children. Sully said that kept him pretty busy, and he's too advanced now to commence working for the landlord."

Several agents were in receipt of most unusual offers from Western acts this week, a typewritten communication couched in legal style, including a promise of extra percentages if consecutive bookings can be delivered. The agents looked on the offer as a "plant" and figured an acceptance would keep the acts for "sequencing." The offer is that the act agree to pay the agent 10 per cent. for all bookings and for every four weeks of consecutive bookings an extra "dividend" of \$25 is to be paid the agent. The communication also stated that the parties (the act) were ready to "solemnly consent to fulfill this agreement" made over their signatures if the agent considered that advisable. One agent thought there was no ulterior motive in back of the offer, but that it expressed the desire of some Western acts to secure Eastern time.

ILL AND INJURED.

Henry Miller in "The Famous Mrs. Fair," April 21.

As a result of two counterweights falling when they were placing a new picture screen in position on the top of the building Friday afternoon, Fred Kiel and Cornelius Van Sickle, stage hands, were slightly injured. The men were placing a new picture screen in position before the matinee when the counterweights, which were not locked, gave way and fell, carrying the screen with them. Both men were pinioned under the weights and screen. Kiel was injured about the head and legs and Van Sickle was struck in the face. They were attended by Dr. Goldberg, the house physician, who said their injuries were not serious. They were compelled to lay off for the rest of the week. Mrs. Cook (Cook and Oatman), playing Lewis's Prince, Houston, Texas, forced to lay off for two performances last week, owing to injury to eye.

Francis Woodward, publicity representative for Pantages at Los Angeles, is ill as the Clara Barton Hospital suffering from pneumonia, coming caused by a man stepping on her foot, which was partly amputated a year ago.

Gus Hempel, formerly musical conductor of "Fiddlers Three," was removed to Bellevue Hospital this week, suffering with hemorrhage of the lungs.

Harry Mundorf, away from the Keith office for a week, is now convalescing through illness, is now convalescing at Craig Hall, Atlantic City.

Charles Shilser, manager of the Broadway Philadelphia, left the St. Grace Hospital in that city (Tues-

day, returning to the management of the theatre. John Burns, who acted in his absence, will be placed at another Philadelphia house.

Louis Fincus, the vaudeville agent, is convalescing at his home in this city. He will be back at his office in about ten days.

MARRIAGES.

Lulu Nethaway (Davis and Nethaway) to George M. Eichinger, non-professional, April 18.

Sam Fink, drummer with "The Rollickers" (vaudeville), to Pearl Achey, non-professional, of Philadelphia, at City Hall, New York, April 28.

John Krystyn (Chris Cornalia), New York, to Letitia Marie Coughlin, of Sioux City, Ia., in Dublin, Easter Sunday.

Brie Gordon and his partner, Evelyn Delmar, while playing Rialto, St. Louis, April 17.

Felix Borowick, composer, president of the Chicago Musical College, former musical critic of the Herald, to Eliza Kane, violinist, one of his pupils.

Howard Seidnick to Mildred Schneider, January.

John Tuerk, company manager of "Adam and Eva," to Madeline Elliot, New York, April 24.

Dorothy Cheesmond, "Pads and Fancies," to Kenneth Thurber, at Greenwich, Conn., April 25.

Attie Mason, of the Pre Catalin, to Harry Welsh, "Polles of the Day," Co., New York, April 27.

ARTISTS' FORUM.

Akron, Ohio, April 19.

Editor VARIETY:

A few months ago at Chicago I told George Price that I wrote a series of monologues to follow up the idea I am doing this season. I advertised to that effect in VARIETY. Also informed him that the first of the series would be with my sister Annie—who may sing a song at the finish of the act.

According to the review of his act in VARIETY I would be using my sister, and she sings a song at the finish of his act. I am not claiming any infringement on my monologue—As I haven't seen the act, and I am not claiming the monopoly of relations for stage use, but I do wish to ask you when you review my act not to say that I took the idea from George Price—who is an excellent mimic and imitator, while I am an originator and a creator in the realms of vodvil. But kidding aside I wish you would give this your attention.

Thanks. Sess. Joe Laurie, Jr.

WITH THE MUSIC MEN.

At the eleventh hour Dec. 25, 1919, a Xmas present had to be considered for Leo Lewis, in the Waterston, Berlin & Snyder, who is an excellent mimic and imitator, while I am an originator and a creator in the realms of vodvil. But kidding aside I wish you would give this your attention.

A couple in the Waterston, Berlin & Snyder office fell in love during the spring of 1919 and were married in the winter. Spring of this year again finds another couple in the same predicament, and the office expects to lose another stenographer before long.

Alex. Sullivan, writer of "Kisses" and "Give Me a Smile and Kiss," has come to bat with another number, "I've Got My Heart When I Found You." The melody is by Lynn Cowan.

To-morrow Leo Feist, Inc., will change their offices in Cincinnati, from the Lyric Theatre building to their new quarters at 1117 East Sixth Street. Frank Novak and Billy White are in charge.

Arthur J. Hamburger, the new general manager of Jack Mills, Inc. is away on a Western trip in the interests of his firm.

George Levy, manager of Joe. W. Stern & Co.'s band and orchestra department, has moved his quarters to the professional offices of the firm.

Rocco Vocco, Feist's Chicago manager, returned to his desk last week recovered from rheumatism which he was treating at a resort in Michigan.

Two new additions to the Irving Berlin professional staff are Max Rich and Irving Sherman.

The Jewelers' Association of America, at a convention held recently, appointed "Leo Feist, Inc. the Blue Diamond," as official act.

The Stark & Cowan Music Co. joined the Music Publishers' Protective Association Monday.

Irving Berlin believes he has a logical successor to "You'd Be Surprised" in a new number, "But."

Joe Kedden, formerly of the Stasny professional staff, is connected with Joe, Stern & Co.

Jack McCoy, business manager of Fred Fisher Music Co., is confined to his home with an attack of neuritis.

Jack Barr is making a four weeks' tour of the Middle West in the interest of the Fisher catalog.

York Averill, of the Gilbert & Friedman staff, has announced his engagement to Madeline Watson. Miss Waters is press representative for the Greenwich Village Theatre.

Reo Broderer has joined the professional staff of Irving Berlin.

Bert Harvey, the Emerson phonograph singer, has affiliated himself with the professional staff of Irving Berlin.

The A. J. Stasny Music Co. this week purchased the publication rights in Max Frival's "The Chimes That Made You Mine" from Ben Richmond.

Julius Berlin has a new number, "Marriage Blues," with Belwin, Inc.

Anna Gelb, formerly assistant manager of Shapiro-Bernstein's band and orchestra department, is connected with Irving Berlin in a similar capacity.

AMONG THE WOMEN

By ALICE MAC

Harry Carroll has given the public a little bit of everything in his new act at the Palace, as far as singing and dancing are concerned, and a little credit is due to Leon Errol, who staged the production.

The girls looked sweet in their first dresses of grey chiffon, grey ribbon was looped at the hips, with streamers hanging, plain bodices, collars of white. Old fashioned costumes of the Colonial days were charming. The girls, with frills and down the front, trimmed in green flowers. One of the girls looked stunning in a costume of orange chiffon, the bodice of black sequins with loops of jet hanging, a long train hung at the back of black velvet, the hat was close fitting with the high neck effect, long sleeves of chiffon edged in hands on jet. The same costumes for their jazz dance as when in Vanity Fair, only those worn now are of midnight blue. Grace Fisher's dress of red sequins was handsome, caught up at the back, with an orange feather worn on the left arm.

The Ford Sisters made striking figures in riding habits of white satin lined in cherrie; the hats were somewhat the shape of a gentleman's hard hat with feathers at the side. The black dresses were very good-looking, made short with the skirt of jet; bodices were of brilliant with the high neck effect, long sleeves of chiffon edged in hands on jet. The cloaks were of black chiffon, with bands of velvet at the hem; narrow trains hung at the back.

Emma Stephens' dress was pink taffeta with a net overskirt, flowers at the side, with the sleeves of the net.

Walter Roberts in the act "Putting It Over" wore a pretty dress of peach taffeta veiled with gold lace, the lace was puffed a trifle each side, with a spray of tea roses in the front. Another gown that was attractive was worn by E. Albert Crawford, of blue chiffon, with the bottom of gold cloth patterned in blue flowers, opening at the side.

The overalls worn by Miss Doyle (McGrevey and Doyle) were made by Sophie Rosenberg, and are the first to be made, but they won't be the last, if others appear as attractive as these.

Before describing any of the gowns at the Riverside this week, it is necessary to remark that it was almost impossible for me to see clearly from where I was sitting.

Rae and her sister's dress was really lovely. The skirt was made entirely of net, a deep sink shade with an edging of blue and silver; the net was puffed at each side with white feather trimming, with the bodice of pink satin plain with shoulder straps of brilliant. Two large roses were at the waist, with streamers of mauve ribbon.

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Miss Tref (Anderson and Tref) was chic in a strawberry color net frock. The bodice was of sequins with short lapels at the front and each side a rosette of black tulle was at the side.

The woman in the Sam Liebert sketch had a neat dress of black chiffon. The bodice was long waisted, patterned in steel beads. Panels down each side of the skirt were of the same material.

Bunee Wyde made her entrance in a black satin smock over a skirt of the same material, after which she changed to an evening gown. Silver cloth trousers with an overskirt of wine chiffon. It had a sash of blue, with the bodice of silver.

Mrs. Trendin wore the same gowns as at the Palace.

Evelyn Cunningham shows good taste in all her gowns in the "Follies of the Day" at the Columbus this week. Her black jet dress was very striking, the skirt having two tiers, with narrow velvet ribbon for shoulder straps. The hat was net, with the crown of red flowers. Another dress was of white satin with an overskirt of beaded net. A loose panel hung at the back.

The big girls of the line were good-looking twins of royal blue, striped in steel beads with a fur edging. One side had flame color chiffon flowing and caught to the wrist. The hats were old, sort of red skull caps with the blue material at the back in the form of a halo.

Miss Walker looked cute in a short dress of gold tissue over-knicker of green edged in gold. The bodice of green had lapels of gold edged in sequins. The girls made pretty pictures in short dresses of white satin, with large black spots.

Gruesome yet wonderfully interesting, and splendidly acted, is the picture "Behind the Door." Hobart Bosworth, as the American Officer, is an actor on his own when it comes to parts of this character. Wallace Berry (as George), although the part of George was not far behind Mr. Bosworth for acting honors. Jane Novak was sweet as the heroine; a summer frock of flowered chiffon was dainty; the skirt had three tucks wide apart, with frills of the same material for the collar and cuffs. Her blue serge dress was smart, very full skirt, with bodice light; smooth pearl buttons ran down the front of the dress; the sleeves were worn with bell shape cuffs.

Mildred Haywood's one dress at the American the first half was a black dress of sequins old red and black. Wide mauve ribbon of the same color was looped at the side with the end hanging in front. Black grapes were worn at the waist.

The woman in McConnell and West looked nice in a dress of apple green satin, trimmed in fringe, the bodice of sequins. The head-dress was net standing high, with a band of the sequins round the head. Her other frock was black chiffon with a panel back and front of black beads, which were also brought around the sides. The hem was of fringe.

The girls in Slant's "Rollickers" looked smart in cow girl costumes of cloth with black saddles. One girl wore a sweet frock of brick red net made short with the bodice of sequins.

The woman in Arthur Havel's sketch wore a gown of lace heavily embroidered in white flowers. These boys were last seen in Chicken Chow Main.

Max Ford's wife is very ill at Los Angeles. He has joined the Joe Howard act.

Pauline Cooke is now minus her golden locks, having become one of the Bobbed Heads.

Eugene Reichgott has resigned the management of the L. Wolfe Gilbert band and orchestra department, and is going on the road with the Singing Brothers-Barnum & Bailey Circus in the interests of Leo Feist, Inc.

Max Stone has been appointed manager of the Chicago branch of Gilbert & Friedman, following a resignation of the same office. He is being replaced by Harry Goodwin last week. Chas. Lanson has been added to the staff. Bill Stasny, of the orchestra department, is connected with the orchestra department.

Gertrude Bernstein and Gerry Kaufman announce the Kay Bee Music Club, which is to be a local organization. It's a new venture.

PRODUCTION ENGAGEMENTS.

George Kennard, late of "Fio Flo," for "The Little Red Whopper." Jack Rose, "Scandals of 1920." Van Orden and Follows joined the "Keeping Up with the Joneses" Co. week April 12, at Shubert's Theatre, Brooklyn.

Rockwell and Fox, two men with White's "Scandals of 1920."

J. H. Lubin, the Loew hooker, left Wednesday for Chicago, to remain until tomorrow or Sunday.

John Loveridge has gone to St. Louis to take charge of the local office for Famous Players-Lasky.

7

MIJARES and Co.
Direction MAX HART
World's Greatest Wire Walkers

MALCOLM McEACHERN,
the eminent Australian baritone,
starring the world-famous bell
song, "Bells of St. Mary's" by Em-
mett Adams, Strand Theatre (Man-
hattan). (Admission 10c.)

LONDON FILM NOTES

By IVAN P. GOZIE

London, April 8.
For the moment movie production seems to have slowed up. Several of the principal producers are out of the minor producing companies. Despite the momentary stagnation, however, many new producing firms are said to be opening up, but only one or two of these will probably last out the year.

"Vale Films," a new company, with a directorate consisting of army men and well-known Manchester showmen, has acquired a building for studio purposes in Maiden Vale and are busily engaged collecting their staff together. George Robey is chairman of the board with Mayor Douglas Newman, late Grenadier Guards, as general manager.

J. Henry Davies, a Northern proprietor, has come to London with the screen rights of several of Sir K. Hocking's novels. His producer will be W. Millward, who has been responsible for many productions. They will start on the interiors at the Hackney Studios toward the end of the month, and the exteriors will be located in Devon and Cornwall. The first picture will be "The Shadow Between."

The Hepworth Company is wrapped in secrecy concerning two new productions, one in the hands of Cecil M. Hepworth himself, and the other those of Henry Edwards. The company is also preparing to produce comedies, in which it hints a famous comedian will appear. Although the secrecy is well maintained—don't be surprised if the "star" does not turn out to be Leslie Henson of "Kissing Time."

Josephine Baker is busy with Gaumont, making the third of her pictures—title again a dead secret—if there is a title? In this she wears thirty different gowns. "The new Gaumont 'Will-o'-the-Wisp' comedies, directed by Will Kellino, are also going strong. Fred Paul, one of our producers, has founded a new company and is making a version of George R. Sims' play, "The English Rose." The new company calls itself the British Standard Film Productions. Work is proceeding at the Barker studios at Ealing, and Amy Brandon Thomas, the daughter of an author of "Charley's Aunt," is the leading lady.

The Alliance Company, which is apparently in no great hurry to begin operations in the old London Studios, have acquired the screen rights of "Carnival," which still continues to play to big business at the New Theatre.

"Variety" was the quest of the Humfrays Aerial film company the other day, and traveled down to Cornwall for the purpose of doing an aerial flight with a camera. One of the most daring photographer aviators in Britain. A severe gale delayed the flight for two days, but upon the third an ascent was made in an Alcock "Biplane." Unfortunately bad weather compelled a descent after a height of 6,000 feet had been reached. The crew being all but frozen by the intense cold. A railway journey of 800 miles, about 100 by motor, and an air "flip" in this country. The company is filming the British beauty spots and coast from the sky, and judging from samples shown, as much of the work is as unique as it is beautiful.

The second half of "Our Girls and their Physique" has found trouble, and much of it will have to be retaken. One of the autummented "bunch" of show-women—well she had too much physique. It is a remarkable thing how the producer made five runs without seeing it.

Master Film Co. is making a screen version of Charles Reed's novel, "Paul Play."

The Samuelson Company is busy on a screen version of David Christie Murray's "Aunt Rachel." The cast includes Edna May, Hilda James Lindsay and Isobel Elsom. The producer is Albert Ward.

New producing companies are springing up all over the place, most of them last a reel or two and then go smash.

International Producers, Ltd., is in Italy, screening Marion Craw-

ford's "Cigarette Maker's Romance." Tom Watts is the producer and the leading man is R. Henderson Bland, who created Christus in "From Manger to Cross."

Percy Standing, having completed his work in the "B. & C. 'Black Spider,'" will remain this side a little longer. The health of Sir Guy Standing K. C. B. is giving cause for anxiety.

British Standard Films, Fred Paul producer, are busy on an adaptation of H. J. Byron's "Uncle Dick's Darling," with an excellent all-round company. The picture is being made at Barker Motion Photography Studios.

Judging from what we saw at Southend the other day, Mack Sennett's "bathing beauties" are no longer to have it all their own way. Tom A. Alkin is down there producing a series of finely clad comedies, with that old actor Fred Cunningham as the leading male attraction.

British Actors are busy at Bushey making a new picture from an original story by the pottery artists. The title is "Burnt In," and Gertrude McCoy is the "star." Her husband, Duncan Macrae, is producing.

Strong protests are being made in various parts of the country, especially Liverpool, against "Broken Blossoms." The protests state that the "chicks" are already too proud of the conquests among white women, and the story of the white girl only used to make them still more impudent in their dealings with the "foreign devil" and the white girls.

A reliable authority more than hinted that William A. Brady's return here will be delayed no longer than it will take him to get lighted. Then he too will begin picture making in Britain.

IN LONDON.

(Continued from page 2)
J. W. S. A., Easter Sunday in Dublin.

"Other Times," Harold Brighouse's new comedy, presented at the Little Theatre, possesses some really witty writing and some out-of-the-ordinary situations. The plot centres round the dressing by an elderly misanthrope of a shipwrecked yacht's party in the long-past yacht Victorian gowns of his dead wife. The costumes change the youthful visitors' characters. From being frivolous they become demure, and he then thinks they are taking a rise out of him. However, all ends well.

As predicted, "Sinners Both" has retired from the evening bill at the Kingsway, but there still is money to burn this side evidently. It was followed by a comedy, "First Love," which provided nothing particularly new or entertaining. Its chief claim to attention is that most of the male parts are played by ex-officers, who played the place on the western front in 1918. They were probably good soldiers, but only two of them were from the theatre. The comedy brought, (both members of well-known theatrical families)—show much promise as "mummers."

H. V. Barnard's new comedy, "Birds of a Feather," is not a wildly exhilarating show—it is too full of subtlety for that—but it brings forth a lot of fun, and that will cause West End audiences to forgive much.

Many plays have been written around historic actors, and the latest, "Ned Kean of Old Drury," is among the best of the bunch. It received a fine reception at the Kenilworth theatre, and that will cause West End audiences to forgive much.

A whole bunch of leading revues and musicals, which people are to have a part in "Johnny Jones," the new show at the Alhambra. Sir Oswald Stoll has now definitely settled on his cast, though there may be a last-minute introduction of a famous continental artist whose name is a managerial secret. The cast includes George Robey, Phyllis Rodelle, Ivy St. Helier, Clara Evelyn, Netta Westcott, Eric Blom, Harry Roxbury and Pip Powell. The 44th

performance of "Joy Bells" on April 1 will create a new record at the Hippodrome. The longest run achieved hitherto by one of Mr. de Courville's revues was that of "Zig Zag," which reached 847 performances.

An interesting newcomer to the Coliseum is a Dutch artist, Yvonne Dellow. She was for some time a prisoner in Germany.

At the conclusion of his show at the Shickwick Empire April 5 Wilkie Bard received an ovation, and in a neat speech appealed for generous treatment for American turns over here. Judging from the way most of them go the appeal was scarcely needed.

Morris Gest hopes to get Oscar Asche to go to New York for the production of "Mecca," the chief parts in which will be played by Herbert Grimward and Lionel A. Brasham. Gest leaves for Turkey and Russia in a few days' time, but hopes to get back before the end of May.

"The Young Person in Pink," now running successfully at the Haymarket, will have to vacate that theatre very shortly, to make way for the new Barrie piece, the title of which is still a close-knit secret.

April 18 the Vaudeville will be 40 years old.

Glady Cooper collapsed immediately the curtain fell on the revival of "My Lady's Dress," at the Playhouse. Frank Curzon closed the theatre for a week, but as her medical advisers would not let her act again for some months the theatre will be closed, and the revival for the time at any rate, scrapped. This makes a record short run of one night for the revival of a play that was an enormous success.

After close on five years in the army and many months in hospital nothing appears so remarkable as the alterations that have taken place in the show world here. Quite 50 per cent. of the old, well-known legitimate houses seem to have become cinemas, and now the Alhambra, Theatre Royal, Manchester, is to join them.

Boris said, the mysterious individual behind the anti-Bolshevist or Bolshevist film for the making of which a British company in England, is behind James Bernard Fagan's production of Gogol's "The Government Inspector," at the Duke of York's (April 15). The leading parts will be played by Moscovitch and Mary Grey. Comisarovsky is the producer.

Having failed to catch on at the Lyric, Hammer Smith, "John Ferguson" finished April 7. "Abraham Lincoln" was a novelty, so was the "Blood Turn," as far as the West End was concerned, but these freak successes are seldom repeated. "You Like It" follows, and a revival of "The Beggars' Opera" is promised in the future.

Like the Oxford show, "Irene" at the Empire will have to rely upon its leading lady for success. Without her the show would not be at all a certainty. Apropos of two of the new American comedies, a critic who knows more about the theatre than any one living here today points out that "Irene" is almost a musical version of an American melodrama. "Lottie the Poor Sales Lady" and "The Man Who Came Back" is reminiscent of "Ten Nights in a Bar Room."

Lord Lyvedon (known as Percy Vernon at one time) is presenting a new sketch, "According to Evidence," at the Metropolitan.

The Variety Artists' Federation took exceedingly prompt measures to prevent Leonora Darby, the young woman who eloped with a French youngster and had every policeman and journalist in Britain searching for her for days, from appearing as a vaudeville turn. One agent was said to have offered her £25 for two violin solos nightly, but as Alcester Voece said unknown violinists do not for a day leave their instruments. The V. & A. didn't see why a turn should stand down for a "notoriety" show. The federation took the same measures when Wood, the man accused of the Camden Town murder, "topped" the bill. In the case of Violet Charlesworth, who ran up enormous bills and then staged her suicide, the V. & A. did not see the existence, but the audience attended to her.

TOMMY'S TATTLES

By THOMAS J. GRAY.

This week has been very dull from a production standpoint; only four more vaudeville actors announced their own summer revues.

Of course you have noticed—
The air of satisfaction people assume when they are allowed to walk through an office gate without being stopped. The look of disappointment that comes on the headwaiter's face when you don't order what he tells you is good. The tone of voice the hotel clerk uses when he tells the man and woman vaudeville act that he hasn't two rooms on the same floor.

It was just about two years ago to-day that the old meeting was held at which everybody volunteered to go over and entertain the troops. That was a great day for the press agents.

How cute all those announcements sounded from the stage about "sailing for the boys over there," and most of them never went any further than the announcements.

French fighter is to get £2,000 a show with a circus. Guess this is one person who will not object if they ask him to do four shows a day.

If the public have to pay five dollars to see musical shows next season, the authors will have to be careful that they don't fill them with ten-cent jokes.

A chorus girl's singing voice will be just as unimportant at five dollars as it has been for two.

For years actors and actresses have been interviewed—there's nothing new in that—while their stage accessories have been ignored. We intend to remedy that and see that they get some publicity. Our first interview is with the actress's dog.

I am an Actress's Dog. It's a pretty tough life going from one dressing room floor to another. They're better now than they were, but I get stopped on just the same. I don't know the guys who call on my owner; they must be poets—they're always reciting songs. She calls them "pluggers." Other guys come in with dress suits and paint on their faces. I guess they're actors, because they talk about themselves. I thought at first they were prize fighters because they always say they were "knocked out," but I guess they're not fighters because their ears are all right. I have to be kept cooped in a bag. What are my duties? Well, one always knows when the manager of the theatre comes in the dressing room, because my owner puts on a clean kimono. The guys I don't like are Pullman conductors and hotel clerks, because it's on account of them that I have to be kept cooped in a bag. What are my duties? 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COLUMBIA LIKELY TO SET \$1.50. TOP AS STANDARD NEXT SEASON

**Reason Is Shows Will Cost \$500 More Per Week
During Coming Winter—Price Tried Out on
Special Days Last Year—Artists Asking
Bigger Salaries.**

In all likelihood a standard top price of \$1.50 admission will be charged in all of the theaters on the Columbia Circuit next season. This scale has been used in a few houses during the present season, applied mostly for Saturday nights in the East and the Saturday and Sunday performances in the West. The reason set forth for the application of the new scale by several producers on the circuit is that the operating expense next season will be at least \$500 more a week per show than it has been at this season.

The salary lists during the current season ran from \$1,400 to \$1,600 a week with another \$500 added for railroad, hauling and advertising. It was stated by producer that as the legitimate houses next season would get \$3 top and over, there would be no barrier in their way of asking \$1.50 for burlesque. When the top was \$2 in the legit houses a \$1-entrance fee was charged for the burlesque theatres. A reason set forth for the increase in the scale is that artists are demanding heavy salaries for next season. A comedian who several years ago was considered paid at up to \$75 a week now wants \$125 a week; the comedian featured, and in the past paid \$100, is now demanding \$250. Several featured players now receive \$200. A straight man who was easy to get for from \$50 to \$60 a week now asks \$100; prima donna at from \$60 to \$70; rather hard at present to sign at from \$100 to \$125; soubrettes who never hit over the \$50 mark are now demanding from \$75 to \$90. The ingenues and character women who in the past have been paid \$35 to \$40 now expect \$60 to \$75.

The chorus girls who this season have been paid \$25 a week, the complete equipment, sleepers and no cuts in salary, have been offered in many instances \$30 for next season, but they seem reluctant at this time to accept.

Railroad expenses will be increased a bit as well as baggage hauls; musicians will also get more money, and printing will top up an other 25 to 35 per cent in cost as well as advertising in the papers.

It seems likely the shows may curtail expenses somewhat by the elimination of the advance agent, who has been getting from \$35 to \$60 and his railroad fare. The matter of billing will be left to the house, and the newspaper stuff will be probably handled by the house press agent.

With all of the increases, it is estimated the shows may be of being run at a gross expense of, from \$1,900 to \$2,100 a week will cost from \$2,400 to \$2,700 a week to operate.

It is possible that, should the \$1.50 top be applied on the Columbia chain, the American Burlesque Circuit will increase its top price to \$1 in all houses. There are some of the houses on this circuit which charge \$1 top at present, but it is more than likely that this scale will be universal over the circuit.

The shows on this circuit cost from \$1,300 to \$1,600 a week to run this season, and it is figured that the increase in running expense next season will be about the same as on the other wheel and that shows will stand the producers from \$1,700 to \$2,000 a week to keep going.

With the high cost of living, being expounded to the general public in all industries and the scale for the legitimate attractions being on the upward grade, the burlesque show owners figure that they will have no difficulty in getting the small increase in admission price.

FOLLIES OF THE DAY.

Barney Gerard's twelfth annual edition of his "Follies" marks an upward step in the climb of the burlesque producer toward the higher realms of musical comedy. It is a big show for burlesque, and contains big production and has been produced by Gerard is sponsor for the book, which doesn't contain a dull page. The lines are scintillating with wit, and wonder of words, the cost read them with intelligent enunciation.

CLOSING BY MAY 15.
The following American Wheel shows will close before May 15, and will not play any extended time. "Girls from the Folies," Scranton, May 10; "Facemakers," Baltimore, May 10; "Night Owls," Detroit, May 10; "All Jazz Revue," Chicago, May 10; "Round the Town," Mount Morris theatre, New York, May 1; "Crackerjacks," Worcester, May 10; "Rascal Deasies," May 10.
Columbia Wheel closings are: "Hip, Hip, Moohah," Gayety, Rochester, May 8; "Bostonians," Gayety, Buffalo, May 8; "South Century Maids," Gayety, St. Louis, May 8; Ben Welch, Gayety, Kansas City, May 1; "Hello, America," Gayety, Kansas City, May 1; "Rosalind Girls," Gayety, Pittsburgh, May 1; "Slight Seers," Grand, Hartford, May 8; Dave Marion, Majestic, Jersey City, May 8.

ACADEMY, PITTSBURGH ADDS ONE NEW SHOW

Jaffe Receives American Wheel Franchise.

Pittsburgh, April 28.
George Jaffe, who has operated the Academy as a stock burlesque house for the last six years, has been granted a franchise for a show on the American Wheel next season. Billy Mossey has been engaged as principal comic.
The Academy, as previously announced, will cut out stock next season and play the American shows.
Jaffe's American franchise is a part of the deal whereby he turns over the Academy to the American. The Victoria, the Pittsburgh stand for the American shows this season, will be razed, the site having been purchased by Marcus Leav for a pop vaudeville house he will start building this summer.

CHANGE "BEHMAN" TITLE.
The title of the "Behman Show," operated under that name by Jack Singer for the last 15 years, will be changed next season to the Jack Singer Show. Singer has been granted an individual franchise for five years on the Columbia Wheel. Heretofore he has operated through a leasing franchise arrangement with the Hyde & Behman estate.

MARION OUT NEXT YEAR.
Dave Marion may not appear in his show next season, or if playing at all will only be in the show for a few minutes in the afterpiece. Emil Caspar, this season with the Mollie Williams Show, will carry the burden of the comedy for Marion next season and will be featured.

Return of Al Shean.
Arrangements are under way whereby Al Shean may return to burlesque next season as the star of one of Jacobs & Jermon's Columbia Wheel shows.

TOMMY GRAY'S "BOOKS."
Tommy Gray has been commissioned by Arthur Pearson to write new books for Pearson's "Step Lively Girls" and "Girls a La Carte" for next season.

BURLESQUE CHANGES.
Gladys Sears replacing Lorraine, prima, in Union Square stock. Murray Leonard for "The Bits of 1920" next season.

SUIT FOR \$500.
Sim Williams, through Henry J. & Frederick E. Goldsmith, has brought suit in the Third District Municipal Court against Joseph K. Watson of the "Girls de Looks" show to recover \$500 paid the defendant as an advance on a comedy script the plaintiff purchased from him but which was never delivered.

REHEARSING "FOLLY TOWN" FOR COLUMBIA

The summer show for the Columbia, New York, opening May 17 and called by its producer, James E. Cooper, "Folly Town," is in rehearsal. It is to open for three days, May 15-17, at the Majestic, Perth Amboy, N. J., prior to its premiere at the burlesque house on Broadway.

It is said the production will have cost Cooper between \$20,000 and \$25,000 when placed upon the stage. It is in 17 scenes with 16 musical numbers. Billy K. Wells, who wrote the book and lyrics, will stage the music by Jesse Greer. Ben Benard is putting on the dance numbers. There will be a chorus of 24 girls.

Among the specialties engaged are Natalie and Ferrar, Lillian Lambelle, Tennessee Ten, Frans Marie Texas, California Trio, Four Fashas. The principals are Harry Bert, Adele Ferguson, Jack Hale, Jim Hall, Walter Pearson (straight), Kathryn Robins, Gertrude Lavetta, Ben Jones, Stella Ward (soubrette), Miss Tolan, Bert Lahr, Johnny Walker, Frank Hunter (comedians).

TWO SUITS ON NOTES.
Max Spiegel has brought suit in the Supreme Court against D. F. Nolan and T. E. Kerwin to recover \$175 from each, alleged due him as payment of their share on a \$1,500 note made in 1918. The defendants are associated with the plaintiff in the Grand Theatre Albany.
Nolan is also the sole defendant in another action brought by Siegel to recover \$681 alleged due as his share of a \$7,000 note.

WANTED FOR JACK SINGER'S SHOW EXPERIENCED CHORUS GIRLS

FOR NEXT SEASON
TO THE RIGHT KIND OF GIRLS THE
HIGHEST SALARIES

WILL BE PAID
Can also use good principal people. Have on hand over 50 manuscripts complete with lyrics and music, and will sell outright or weekly royalties. "Hello New York" complete; "Just for Tonight," "The Girl in the Bottle," "Lovely Liar," "Good-Bye Boys" and over 40 vaudeville acts. Good for 2, 3, 4 or 5 people. Appointments can be made to read scripts, etc.
JACK SINGER
Room 704, COLUMBIA THEATRE BUILDING
Broadway and 47th Street, N. Y. City

BARNEY GERARD WANTS NEXT SEASON FOR "FOLLIES OF THE DAY"—"GIRLS DE LOOKS"—"SOME SHOW"

PRINCIPAL WOMEN, PRIMA DONNAS, SOUBRETTES, INGENUES
ECCENTRIC DANCING TEAMS (MALE) TO PLAY SECONDARY COMEDY PARTS
DANCING SPECIALTY TEAM (Boy and Girl) OFFICE BOY AND SOUBRETTE ROLES
SPANISH DANCING ACT (Quartette or Trio)
STRAIGHT MAN, COMEDIANS and Other Good "OUT OF THE ORDINARY" ACTS

I WANT TO SEE YOU WORK
CAN USE GOOD SPECIAL OR NOVELTY SONGS


GOOD LOOKING SALARY, \$30.00 AND \$35.00,
ACCORDING TO ABILITY.
EVERYTHING FURNISHED, INCLUDING SLEEPERS.
PART SALARY DURING REHEARSALS.

BARNEY GERARD, SUITE 806-807, COLUMBIA THEATRE BUILDING

MANY PRODUCERS WITH ONE IDEA


The Culla board will play a prominent part in the "book" of some 16 or 16 wheel shows next season.
The odd part of it is that each of the producers having arranged to place the Culla bits is unaware of the plan as their brother franchise holders regarding the same thing.

DIXIE CUP
Penny Vending Machines
DON'T THINK OF DRINKING CUPS AS AN EXPENSE!
With Dixie Cup Penny Vender Service this important part of your equipment becomes a revenue producer—a profit maker.
Dixie Cups are glass-shaped, rigid, pleasant to use and essential to waste.
Sample cups and terms on request.
FURNISHED BY DISCOUNT PRICES
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VOL. LVIII.  **No. 10**

There is nothing like giving the average mind something it can depend on. Last year's best-selling book was listed in a dictionary as "an encyclopedia, a newspaper, or in VARIETY," and he will engage to wrestle with and trumpet a denial of what he has read. This is only human nature. There is something subtly and deniable about the printed word. When men print and a well-heralded person whose occupation is wisdom couples themselves with his offering—well, the offering are ideas born in the average mind. These ideas arise like a plague of locusts, and they warble, warbling, repeating what they have read with something original added. The result is a chase of words, a chasing of words by kind tongues chorusing ideas that we did not understand, and for this latest spawning of ideas H. L. Hunt of Baltimore, Maryland, is responsible.

In "Prejudices" (Knopf) he has drawn his sword against all the literary pets of the republic. The "swishing of the blade" produces a "singing, rattling and thrilling sound." There is a note of petty conflict in the attack and the author is not always successful. In a few these many years, has drawn a vicious crowd. Newspaper paragraphers who never knew anything, and who are not likely to know "eritic," a writer of parts, a man accepted by the highest standard of the age, and who is not likely to be can be praised by the Mercure de France. And just as their confreres of dramatic criticism did in the case of Mr. Mencken the paragraphers are trotting into line, falling back, and shouting, "The author is a naïve delight they experience from reading the pages set before them by this "rebel." Before continuing to read the pages set before them, it is only fair to point out the nature of his latest book and the nature of the attack. The book is the preceding paragraph.

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(Continued on Column 3, This Page)

A. E. A. "One-Man Control."

The proposal by vote at its meeting May 17 in New York to change the constitution of the Actors' Equity Association, giving one man supreme control in an emergency, will or should provoke strenuous debate among the membership, if anyone may be found who favors it. "One-man control" is a dangerous experiment in any organization, and in none more so than a society of actors.

It is odd the proposal should come in "peace times," when thought of possibilities are lulled or dulled by tranquility. The constitution as present provides for an emergency committee of five, appointed by the A. E. A. Council. That should satisfy the membership. With five men in authority during an emergency the membership may well believe it five times as well protected and looked after as it could be by one man.

The A. E. A. Council now consists of 36 members. Another proposal was revision is to increase it to 48. And on top of that, to take away from the judgment of those 48 men and place it all with one man. Off hand there is such a proposition put up to a layman, the answer would be "preposterous" and our Council would be the last to entertain such a proposition. But here we have this forthcoming resolution to be voted upon properly put before the membership. On the copy of the proposed chapters sent out to the A. E. A. membership we failed to note that any of the new matter was intended to be placed before the membership. It was intended to be placed before the member for him to distinguish just what change was intended. That copy was quite misleading in that it failed to furnish that information, the detailed information they should have before voting on the question.

Of the several proposed changes in the A. E. A. constitution, the most important is this "one-man control" clause. The A. E. A. got through its last strike very well without any one man running it. Let us presume that the managers would try to "reach" members of the A. E. A. if it were developed, or something turned up that caused the managers to direct the strike. The A. E. A. would be in a position to say, "We have become the 'one-man-all-the-time.'" How much simpler for managers to level their batteries at one man than a group of men, and where the managers might despair of trying to "get to" a group of actors, whom they knew to be impregnable, would they thus so quickly give up hope of reaching one man? The answer is, "No." The answer is, "No." We hardly think so, knowing the managers.

There is such close similarity between this proposed "one-man" resolution of the A. E. A. and the "one-man" authority voted by the late White Rats that, if there is no relation between the two, it is a remarkable coincidence! The White Rats placed full authority in one man, one man put the A. E. A. in the hands of three men, and the A. E. A. put one man, and one man put that over. He also put the White Rats out of the running, through running the White Rats according to his own judgment. It happened to be bad judgment. The A. E. A. could have investigated the White Rats and found out that they were not to be trusted as well. If ever there were an example of where "two heads are better than one," any actors' society is it. We venture to say there is no man of ancestry and intelligence believed capable of assuming the duties of the White Rats, and if he were not, he would be a fool. He would be foolishly enough to consent to accept that post—alone. If his intelligence were sufficient for him to qualify, it would be sufficient for him to decline, unless he had an advisory board at least, with others to share the responsibility for important movements. That is, that man were sincere.

The A. E. A. membership had better discuss this "one-man" thing more thoroughly. Now is the time. Before—not after. In peace times it makes no difference. There may be other times to come. Let the A. E. A. continue to govern itself as it has been governed. It has gotten along very well that way. Why change or experiment—and for what purpose?

A. E. A. Presidential Election.

Something else for A. E. A. members to think about. Who shall the vote for, for president June 4. Two candidates will be on the ticket John Emerson, on the regular aicket; Wilton Lackaye as an independent runner for the office.

John Emerson is well known in pictures. Among a certain class of professionals he is equally known. Before entering pictures Mr. Emerson was an actor on the speaking stage, also a stage director, and qualified in each. Among those who know him well he stands high in their estimation. Having become of late years so closely allied with pictures, Mr. Emerson is not as well known in the legit field as is Mr. Lackaye. Since the A. E. A. is primarily an association of legitimate players of both sexes organized as such and continued, with its variety and picture burlesque adjuncts following the parent society, it is hardly to be expected that it understands the requirements of the legitimate stage. The society, however, is willing to help it win its place that identification.

Wilton Lackaye, as an actor, is a national figure. Among players is even better known. There is no one, in the legitimate, variety or pictures who has not heard of Wilton Lackaye. His fame is not alone confined to this continent.

The ever-uppermost objective of any legitimate organization is to increase its membership—increase it to the limit, for every increase means more power. That we think is perfectly true of the A. E. A. Who name them at the banner mast is the more likely to draw new members. Emerson's, looked upon as a picture man (and a very important picture man he is) or Lackaye's, known the world over as one of the leading actors on the American speaking stage?

any manager. Emerson is an unknown quantity in that respect. Emerson may have the superior intellect possessed by Mr. Lachaye, but Lachaye's has been made evident, is widely known and spoken of, and a defensive weapon in itself if owned by the president of the Actors Equity Association, could well deter many managerial moves that would be tried against others not so well equipped nor not so far famed for

Each of the candidates has his friends and followers, no doubt. The most it is but an internal organization matter, an election that means nothing after it is over, such as might occur at any theatrical club. E. with the A. E. A. and its constitution provisions for the betterment of the welfare of its members, the selection of a president at the present time is a momentous affair.

The \$5 Scale.

Theatrical managers will look before they leap in the assessment of a general admission scale of \$5 for the first class legitimate attraction next season. We did not so understand it, that a \$5 admission was to a general one, but only applying to those attractions where the cost of production or prominence of the star or cast would warrant the management in fixing that price. The dullest, however, in taking up the subject, only dwelt upon it as a general proposition. The manager is left to survey it from the impression left on the public by the newspapers.

Several musical shows this past season charged an admission scale of \$4. That with the war tax made the total \$4.40. Other productions who might have done so did not. We are of the opinion and always have been that the manager of a theatre is entitled to charge as much as the market will bear for the privilege of seeing a show. It is not for the manager to speculate. One manager provides the show, another the theatre and a third the audience. The first two may be the same person or one manager may do both. He is working for himself, not ticket agents. If ticket speculating is a legitimate trade and a part of the theatre, why can not the producer or manager go into that business and

part of his own and make his part the box office, where all tickets come from?

It's up to the public, but there is something else up to the public. It's that something else the manager must safeguard himself against. He mustn't go too far with an inside seething and everyone talking of being robbed nowadays. The theatre is not a necessity, but it's a necessary luxury. The high-priced theatre is less in this respect than those of lower prices. The manager must be aware of the fact that the public is what they called an excessive admission scale and the public listens, the public could universally mutiny against or boycott the high-priced theatre or show without any concerted movement or agreement. No manager wants to excite the public in this, so the best thing to do is to attract only a few, but to make the most of the time as anything may be run over without attracting so much attention.

Variety's Advertising Rates

The advertising rates for VARIETY have not been increased. They remain the same per line under this form of VARIETY as they were when it was of a smaller size and issued with a green cover. The difference in the page and pro rata rates is due to the fact that the present size of the VARIETY has 3,600 square lines. Previously it had 672 lines. Before, when VARIETY carried a half-page advertisement, it consisted of 336 lines; now it is 525 lines. The space also has been divided into four columns, instead of two. The width of the space is now fifth of an inch, a single column's depth, or three inches across the page, and two-fifths just double that. As before the player's line rate is 25 cents—the managerial and agent's rate, 35 cents, with other business a 50-cent rate. The 50-cent rate is for the "classified" type of classified rate card, which may be secured by anyone upon application.

(Continued from Col. 1, This Page)

nevertheless an adverse comment. He does this simply by quoting. In the quotation he shows clearly how the English language occasionally wrestles with Mr. Nathan with results painful to this distinguished writer on matters dramatic.

But is this guide book for the masses the best in H. L. Mencken's? It is not. To understand why it is not is to understand much of something of this writer's history. It was more than ten years ago that he began to emerge from obscurity as a writer who looked down in Baltimore that forward-looking, right thinkers, Methodists and other believers began to flock and talking to the woods for protection. It was in the beginnings of the Sunday School League, the Anti-Saloon League, sundry school superintendents, an ex-ambassador who denied his humanity and minor others, all of whom and others who set up among complacency, interference with others' and minor others, all of whom and others who set up among conduct—proper in style so virile, so sharp and clear that it has become common to find in the hands of writers of controversy in the coun-

This was clever, thrusting, self-clever that one newspaper depended upon him to hold its circulation, and almost went under when he was left on a trip to Europe, but it was not so clever as it seemed. He says of himself that he found his strength on Thackeray first, then on Huxley, taking as a motto the Englishman's "Injunctio est, clarior, magis hunc hominem." "Clearer, clearer," he says. "The last to influence him in any marked extent was: Friedrich - Wilhelm Nietzsche. Indeed, to write about Nietzsche Mr. Mencken has written a book, *Der Nietzscheismus*, a journalist and became over-night one of the recognized men in America for his book on the German philosopher was, and will be long remembered. He has written a book, ten among several lighter offerings, a book on the origins and tendencies of the American as distinguished from the English language. Professor Mencken is the best literary criticism over printed in this country, but in this last he reveals himself as he is, as a defender of the faith, an upholder of the status quo, and a champion of proper conduct to a public in need of such medicine, a John D. Barry preparing the way.

[illegible]

scarce, at heart never really seeing himself as a crusader, a protector of the poor, but in his dual and equally true capacity, namely as a lover of the tournament who has picked for antagonists the bullies of the world.

Upon the completion of the new Marcus Loew State theatre, 45th street will shape up as one of the most important theatrical thoroughfares in Times Square. Several buildings have been remodelled into theatres, and the district is teeming with theatrical business folk, giving the block between Broadway and Sixth avenue added activity. There is but one legitimate house on the block (Lyceum), but hosts of theatres are being built, and it is expected that class and two more are being built for the coming season. There are only other cross-town thoroughfares with a greater number of theatres, and will be 43d street, which at present has lost, with the two new Selwyn theatres now being rushed to completion.

The carnival and exposition at Exhibition Park, Toronto, for the week of May 22-29 inclusive, the attraction end of which is being handled by Freeman and Sam Bernstein, calls for an expenditure of \$100,000. The show is a circus feature of the show has been allocated \$6,000 for the week, but the athletic end of the affair will be paramount. Jimmy Wilde, the British flyweight boxing wonder, will be the attraction, and the show will be a split \$30,000 for a wrestling match. Jack Britton is among the boxers already secured. There will be a wrestling and boxing feature each day. The eye is for a national soldier title and the admission prices will range from \$1 to \$10.

The B. S. Moss offices will move upstairs to the second floor of the Broadway Theatre Building about May 1. The booking agency is now located on the first and fourth floors.

Starlight Amusement Park, formerly Bronx Exposition Park, at East 177th street and the Bronx River will open the 1926 season May 1. The Park retains all the concessions of the former season. It has been remodelled and enlarged. It contains one of the finest swimming pools in Greater New York and boasts a fine restaurant and many other novel features. It is situated on the historic site of the Old Astor Estate in West Farms and is passed by every trolley system in the Bronx.

Hugh A. Grady, general manager for Arthur Hammerstein, had his Cadillac stolen from in front of his Harlem residence last Friday. The chauffeur had entered Grady's apartment house to tell Hugh the car was ready and before he returned to the curb, thieves had made a getaway. Although the machine was insured, no new motor cars are being promised for delivery before September.

The Theatre Guild of New York have appointed Helen Ingersoll as business manager. She remains with the Livingston-Wentworth interests, with which she affiliates herself after resigning as Winthrop Ames' secretary.

Harry McCormack, assistant manager of Proctor's in Mt. Vernon, N. Y., jumped into the limelight last week when he appeared in the box office attired in overalls. The Mt. Vernon papers gave the stunt several paragraphs.

FAMOUS PLAYERS HOPE TO ENCOURAGE AUTHORS BY BACKING PRODUCTIONS FOR MANAGERS WRITERS THEMSELVES CHOOSE

Effect of Invasion of Broadway Production Houses Exaggerated and Misinterpreted by Stories in "World" and Other Dailies—All Rights Guaranteed in Effort to Get Best From Authors.

The perfecting of plans by the Famous Players-Lasky interests for participation in the field of legitimate production are steadily progressing, but, instead of the picture people trying for a "death grip" on production, as some of the metropolitan dailies predicted, following a "hopped" rehearsal in the World, the paramount aim at present is to encourage and protect authors. This boon to writers is designed to bring the very best efforts from the playwrighting profession.

An official of the Famous Players explained the idea this week. He said: "If the author is given protection in the matter of royalties and compensation for picture rights, he is given an inspiration to do his very best. The Famous Players has established a keystone of healthful and wholesome entertainment and want to let every author know that he will have his play produced if it shows any sort of merit. Just so long as a play possesses one good dramatic idea, we are ready to back the writer."

"That is why the Famous Players has figured in the productions of various managers. We stand ready to support financially productions but prefer always to do so through a manager whom the author chooses and prefer also to have a manager suggest participation with him in a production. Famous Players' policy is to remain in the background."

"The box office isn't the only angle for legitimate production with our plan. We know that expenditures, say, \$25,000 on a production doesn't mean a loss, even if the piece isn't a success as a show. If that play has an idea, it can be expanded or revised into a feature film and whatever loss is sustained in the spoken version will be more than regained. It is a fairly consistent rule that any play produced can be elaborated for picture use."

"By the Famous Players being interested in a production it doesn't mean that the producing manager loses his identity, and that has been shown in a number of plays which were financed by us during the current season. The plan, therefore, is of benefit both to manager and author. We want authors to do their utmost. Of course, we don't want the gloom of the continental authors, but even some of the somber plots can be salvaged for the correct scenario purpose."

Jesse L. Lasky is to dominate that branch of the Famous Players devoted to the legitimate field, with John D. Williams (formerly in the Frohman office) next in charge.

There were reports Famous Players would be in control of 17 theatres on Broadway during the coming season; the picture company would produce on its own, and that to accommodate an expected increase in the number of productions, those plays would be limited to a run of 10 weeks.

An F-P. official discounted the reports in toto, pointing out that it would be an injustice to an author to limit a run, if a hit was scored. It is not believed, either, that Famous will control any such number of legitimate houses. Several are being operated now under guarantee arrangements, but any wholesale control of theatres on Broadway, if planned, could not come for several years.

Regarding control of the Empire and Lyceum, the stories were exaggerated. Both houses are under leases which do not expire for another year. The Empire is controlled by the Charles Frohman estate and initially belongs to Famous Players under the absorption of the Frohman interests some months ago. The house and the Frohman stunts, however, are under the management of Al Hayman, Famous Players in no way dictating the management or policy. That similarly applies to the Frohman stars, most of whom

are given financial interests in each show they may appear in.

The Lyceum lease is participated in by David Belasco (also in on the Empire), and that house will remain under Belasco direction for the coming season. After that it reverts to Daniel Frohman. Mr. Frohman stated Tuesday the Lyceum would be used by him for his own productions after next season, unless he elects to present plays produced in conjunction with Famous Players, of which company he is a director.

Mr. Frohman also said the estate of Charles Frohman was in excellent condition under the guidance of Mr. Hayman. He explained that when his brother died there were liabilities amounting to \$750,000, but that there were equities amounting to more than \$1,000,000. To date almost all the debts of the estate have been liquidated. This was possible through an excellent season by the Frohman shows. Indications point to the final settlement of the estate to amount around \$250,000 on the right side of the ledger.

TICKET SPECULATOR FINED IN BOSTON

Pleads Guilty and Is Mulcted for \$25.

Boston, April 22.

Morris H. Miliken of the Tyson Company, 162 Boylston street, a ticket speculator, pleaded guilty in the United States Court to a charge of selling two tickets to a place of amusement which did not bear the name of the vendor or the price paid for the tickets, and was fined \$25.

Miliken was arrested last November at the time the Keith people here started a crusade against the ticket speculators, basing their operations on the violation of the Internal Revenue Law. His arrest was responsible for the passing of the speculators as far as the Keith houses are concerned.

The case attracted considerable attention at the time. Miliken had been indicted by a Federal grand jury before he pleaded guilty.

DUGGAN LEAVES COHAN.

Chicago, April 22.

Walter Duggan, representative for George M. Cohan here, with "Cohan and the Crowd," resigned to become general business manager for Jane Cohan, who starts a tour to California and back, beginning in Denver, June 23.

Anna Marble (Mrs. Channing Pollock) will be three weeks ahead and Duggan one week in advance of the star and her vehicle, "Smile Through." Duggan was with Cohan & Harris before the war and after his return went with Cohan.

KNIGHT ASKS FOR SERVICES

Fervid Knight filed an action in the Municipal Court this week in which he asks \$1,000 of "Lassie, Inc.," claimed as being due for services for having staged the production of "Lassie" now playing at the Norah Bays theatre.

He also names Gil Boag, James Thompson and Paul Salvani as individual defendants in the action. The services named were alleged to have been performed during January. Ivan Maginn is Knight's attorney.

OBEYS THE LAW.

The report that the Yiddish managers contemplate fighting the Sunday closing law has been exaggerated for they see no reason why they should be the ones to enter the field in such a suit.

It is true the Jewish Art Theatre has been in hot water as a result of a performance given on the evening of April 13, but the defendant's attorneys, Goldstein &

Goldstein, maintain it was strictly a charitable performance in the interests of a "Korostschever Relief Association," that no costumes were worn as it was more in the nature of a concert and that no war-tax was charged.

As further proof, Mr. Alken A. Pope, of the theatre's attorneys, states he had the written permit not to collect the tax from the Revenue Department three weeks prior to April 13.

PRODUCERS WANT TO DODGE ONE-NIGHTERS

Increase in Shows, for Road Rights Sale.

An increase in the number of shows offered for road rights sale for the coming season has disclosed the intention of practically every recognized producer to dodge the one nighters next season. Only the one night stands necessary to make the bigger income will be retained.

Producers fully substantiate the growing handicaps attending the playing of small stands and say that with a few exceptions only the actors, actors and railroads profited in them during the season now closing.

Negotiations between the U. M. P. A. and the one nighter managers have reached a stage where there is likelihood of the two managerial groups reaching a working agreement in reducing the handicaps which have been added on the small stands. There may be a reciprocal plan worked out in which the traveling attractions in return for participating in the expense of local additional stage hands, will be allowed a share in transfer expenditures. Other items will probably also be similarly included, with the burden being lessened as far as the one night manager is concerned.

Producers recognize that the total elimination of one nighters as now threatened would make touring a terrific handicap to them in making jumps. Some of the larger stands are invariably reached through a series of one nighters which provide railroad fares at least, if they do not show an actual profit.

REWRITING "NAME" SHOW.

"What's in a Name," the John Murray Anderson piece, is being rewritten by Rex from a new title, the tentative name being "The Day of Youth."

Billy B. Van and James Corbett go into the cast when it is reconstructed.

Old Howard left the show Saturday, although the management, after getting a slant at the statement for the first week's business at the Lyric, tried to persuade him to remain. He, however, had refused, and is going to rest for a few weeks before returning to the stage. John Cort tried to secure his name to a contract for "Jim Jam Jem."

Mildred Holliday and Honey Kay also stepped out of the cast Saturday. Monday night Grace Emerson was added and later in the week Billy B. Van and James J. Corbett went into the show.

TELLEGEN CHANGING TITLES.

Prior to opening in Wilkes-Barre, May 7, Lou Tellegen's new play, called "The Blue Devil," will have a title bath.

The piece has been rehearsing at the Morosco with a dress rehearsal assigned this Sunday night. The reason for the change in title is due to the similarity of names in Joe Weber's piece called "The Little Blue Devil."

REJECT MUSICIANS' DEMANDS.

Syracuse, N. Y., April 22.

Demands of the members of Musicians' Union No. 78 of this city for an increase of \$15 per week are being rejected by managers as excessive. The musicians are receiving \$35 per week under the terms of a contract which expires on May 1. While Syracuse theatrical men are said to be willing to grant some increase in salary—the tentative figure is 25 per cent—it is understood they declare that a flat rate of \$50 per week for musicians is utterly impossible.

BIG SILL BENEFIT.

William Raymond Sill, the veteran publicity man, who was in danger of having to have one of his lower limbs amputated, is reported on the road to recovery at the Community Hospital on West 121st street. He was moved there from the Anton Sanitarium late last week.

The physicians attending Sill are looking on his recovery without the loss of a leg as remarkable. His treatments have consisted of electrical bakings.

A meeting of producers and press agents was called this week to discuss a benefit for Sill. George Tyler and Charles B. Dillingham started the movement with Robert Campbell and Bert Atwell visiting Sill on Sunday and writing letters to the managers advocating action.

Dillingham hails from Hartford, which is also Sill's native town, and the former immediately donated the use of the Globe Theatre for a Sunday night within the next two weeks. John P. Touhey, general press representative for George C. Tyler, was placed in charge of the arrangements. Sill was business manager of "Babs," a Tyler show, in Boston at the time he was stricken.

The first benefit for the performance was Fred Stone, with whom Sill was business manager for two years. The committee is going to try to get together as many as possible of the Webster & Field company with which Sill was connected, and practically have the assistance of both Joe Weber and Lew Fields. They will rely on the one performance. They are also trying to get Lillian Russell, Fay Templeton, Sam Bernard, Bessie Clayton, William Collier and others of the old organization.

"OLD HEIDELBERG" IS TO BE REVIVED

Rehearsals Set for Early in June.

"Old Heidelberg," one of the noted comedy dramas of a generation ago and one of the favorite pieces in the repertoire of Richard Mansfield, is to be revived in musical play form by the Shuberts. Rehearsals for the piece have been set for early June.

The show will be given a new title, the tentative name being "The Day of Youth." "Old Heidelberg" was done in pictures by Triangle several years ago.

"BONEHEAD" CLOSES.

After a run of three weeks at the Fulton "The Bonehead" will close tomorrow night. The piece was sponsored financially by the Lewises, who took a lease on the Fulton for 10 weeks at a rental of \$3,300 weekly.

There are still seven weeks to go under this arrangement, with the possibility of the new tenant getting a cut in the rental to take over the house.

MOROSCO'S AGREEMENT.

Los Angeles, April 22.

Oliver Morosco has entered into a joint agreement with Frank Egan to produce the New York successes from the Little Theatre, immediately following the return of the "The Day of Youth" to the North, where he is playing in Egan's production of "The Rotters."

The plan is to give two houses over to Morosco productions.

GOING IN FOR BOXING.

While waiting for Governor Smith to sign the new boxing bill, is the quinter of prominent theatrical men are negotiating for "dead" theatrical property with an expressed purpose of forming a new boxing club.

The theatre specified as the probable location of the new venture is where the Gotham in Harlem or the Metropolis in the Bronx.

SHIPMAN'S PLAY IN CHICAGO

Chicago, April 22.

"Tomorrow's Prince" Samuel Shipman's piece in which Taylor Holmes is returning to the light is due here in June, coming directly from its opening, May 24, in Atlantic City.

BOTH APPEAR THOUGH WORM SAID "NO"

Corthell and McKay Perform From Audience.

Boston, April 22.

Herbert Corthell, lead of "Fifty-Fifty" at the Shubert and George McKay, who has become the big hit of "Honey Girl" now at the Majestic, both Shubert houses here, were headlined for the benefit given at the Tremont and the Hollis street theatres, two of the K. & R. houses. The benefits were for the treasurers and other house officials of the two theatres.

During the week the names of both were coupled with the benefits and the big blowoff came Sunday when the papers carried big ads announcing Corthell and McKay would appear.

A. Toxen Worm, local Shubert representative, called Corthell and McKay before him and informed them he had read the ads and thereby got his first real intimation that they were to appear at the benefits. Worm said he had not been consulted in the matter previously and if he had would have told them that their recent contracts forbid their playing in any of the "syndicate" houses (on the stage).

Accordingly Corthell and McKay withdrew from the program of the benefits, to all intents and purposes, but actually showed up at the Tremont benefit as members of the audience. Treason across the board, for they pulled every string they would have done at no time could they be literally construed as having taken part in the performance. Actually they were interrupting the show, but their offense was condoned. This made a bigger hit than if they had appeared as intended. The occurrence is the talk of the town and everybody is chuckling.

The benefits this year were booked and in certain quarters it is said that some of the vaudeville acts that were called upon to participate, grates, feel rather sore. They grates, because they and others are getting their share all the time and don't see why they should be asked to jump in and help them along, without return.

"PADDY" AND PEGGY HERE NEXT SEASON

London Success With Miss O'Neil for New York.

"Paddy," the London success, in which Peggy O'Neil is starred, is to be produced in New York next season. The production is to be made under the English producer, Robert Courteneidge in association with Walter Jordan.

The piece is now scoring a tremendous success at the Savoy, London, and Miss O'Neil is so successful in it she will be retained abroad instead of returning to America to play the role.

FOOT-LOOSE, FORGET ME NOT.

"Foot-Loose" in which the present players of "Sophie," including Emily Stevens, will appear in at the Greenwich Village theatre, May 16, is really "Forget Me Not," a French adaptation in which Rose Coghlan starred at Wallack's about twenty years ago. Miss Coghlan is now appearing in a condensed version of the piece in the same theatre.

"Foot-Loose" Is designed for a short run with the "Greenwich Village Follies" now set to open in the Village theatre.

JACK HUGHES, PRODUCER.

Jack Hughes is to make his debut as a producer in July, when he will try out a new comedy which he has just secured. The piece is entitled "The Lost Moment" by Percival Pollock, his first accepted play.

CASTING "PROPER SPIRIT."

The casting of "The Proper Spirit" Willard Robertson and Kibourn Gordon's piece, which Mrs. Henry B. Hays will try out this spring for a fortnight's run, began with the producer bidding for the services of two unnamed stars.

GEORGE M. COHAN WILL PRODUCE IN ALLIANCE WITH GEORGE TYLER

Erlanger and Patch and McGregor Close to New Firm—Understanding Reached in Chicago—Tyler May Undertake Starring of Georgette Cohan.

Chicago, April 23. George M. Cohan and George C. Tyler have formed a producing alliance, which has already taken form and will blossom out next season, possibly with a joint presentation, but will see several combined efforts, whether openly announced in "billings" or not. Tyler and Cohan recently spent several days together out of town, coming to an understanding. They will be closely associated with A. L. Erlanger in their ventures, and the new firm of Edgar McGregor and William Moore Patch will have a working union with them in some measure, and possibly a financial relation.

The first of the Tyler-Cohan dealings came when Tyler voluntarily moved his "Golden Days" with Patricia Collinge out of Powers, Chicago, where it was playing to good business, to make room for Cohan's "Genius and the Crowd," starring Georges Renavent. Tyler moved the show to the Blackstones, which he controls, sending out his "Clarence" which closed as much as "Golden Days" opened to after the switch.

Representatives of Tyler and Cohan have been in conference in Chicago continually, and it is reported that a deal for a theatre will soon be consummated, directly or indirectly falling in as a spoke in the new wheel. It is said "Genius and the Crowd" was first submitted to Tyler, who passed it to Cohan. Tyler, who specializes in plays of youth, may also present Cohan's young daughter, Georgette, in a new vehicle should she make an American debut, her gifted father hesitating to be his own daughter's manager at this time.

BUSINESS END OF THE GAME FOR KELLY

Comedian Opens Offices to Meet His Customers.

Harry Kelly, the comedian, has entered the business end of theatricals, having gone into the casting field for the legitimate stage and pictures. He has opened offices at 150 West 45th street. His assistants are his son, Jack, who has been with George Perry, and F. R. (Jack) Carter, who was company manager with several Shubert shows.

Kelly followed a hunch in embarking on the new venture. He has placed many number of actors with shows, where there was no part for him, being able to do that through his acquaintance with managers. His office will not only represent artists but picture directors as well.

He will remain on the stage, however, being under contract with the Shuberts to appear in the next edition of "The Gaieties."

RETURN \$10,000 IN SIX YIDDISH HOUSES

Sabbath Show Regulations Forces Refund to Patrons.

The situation in the Yiddish theatres last Sunday night, following an order of the authorities restricting their performances in compliance with the Sabbath regulations and the penal section forbidding "dramatic" performances, presented an unusual aspect.

Patrons at the various houses with the knowledge that the regular shows were not to be given, demanded a refund, with the result that it was estimated from \$5,000 to \$10,000 was turned back in the six theatres.

As a result of the warning, "Experience," in its third week at the Second Avenue, was taken off and "The Rabbi's Melody" substituted.

At the Jewish Art "Green Fields," while being the regular attraction, was presented more in a lecture form than as a regular dramatic offering. The Irving Place management, giving "Maxime" in Yiddish, declared that they had toned the show down to a "Sunday concert presentation." On the Bowery Gabels and the People's, and Thonahesky's National on Second avenue complied with the law in so much as different one-act offerings from a big repertoire were presented with different casts, while the intermission was filled up with turns customary on the vaudeville stage.

The regular Yiddish theatrical season has but a few weeks more to run, and though the revenue from Sunday performances was regarded as the biggest source of the week, the attraction that put room for Cohan's "Genius and the Crowd," starring Georges Renavent, Tyler moved the show to the Blackstones, which he controls, sending out his "Clarence" which closed as much as "Golden Days" opened to after the switch.

BOSTON BENEFIT FOR ACTORS' FUND

Special Annual Event to Be Held May 21.

Boston, April 23. The annual benefit for the Actors' Fund will be held here May 21. There was no local Actors' Memorial Day celebration last fall. The Actors' Fund will continue to hold annual benefits in the various cities. This is necessary, since the quota set by the business men in the Actors' Memorial Day drive was no more than half attained. The money secured through the event, however, permits the fund to proceed without facing bankruptcy, as it has done prior to the memorial celebration. A full accounting of the Memorial Day benefits will be made at the annual meeting of the Actors' Fund to be held in the Hudson theatre May 11.

The Actors' Fund has moved into its new offices in the Columbia theatre building.

MOVED TO NEW "FOLLIES"

But few principals of the present "Follies" now travelling are listed for the new "Follies" shortly to go into rehearsal. Among those to move are Van and Schenck, and Frances Aldys.

The current "Follies" will remain on tour, although it is not positive how long or how many principals will continue with it.

No mention is made of Marilyn Miller in the removal. There is a Miller under engagement for this summer. She was said a few weeks ago to have closed negotiations with another producer who books-out of the K. & E. office.

SHOWS CLOSING.

"Acquittal" at the Cohan & Harris, New York, May 1.

"Way Down East" closes in one of the New England one nighters at the Fox. The piece played the Opera House, Providence, last week, and managed to gross \$5,500, unusual business for that theatre.

"The Purple Mask," Booth, May 1.

"My Golden Girl," Casino, May 1.

"Piske O'Hara" will out his tour under the management of Augustus Pitou at the Bronx O. H. next May 15. John Willard has been in advance of the company and he will go with the Frank A. Munsey magazine interests immediately after closing with the attraction.

Marc Klaw Sails May 29.

Marc Klaw has booked passage on the Baltic, leaving for England May 29.

COMMONWEALTH PLAN FOR NEW YORK

Movement Sponsored by Several Organizations.

A Commonwealth theatre is being planned for New York. The movement is now under way, sponsored by the "Federation of Women's Clubs," the American Legation and several other similar organizations. At present the headquarters of the organizers are at the Lexington Avenue O. H. and a Mr. McQuiffy, who was the volunteer head of the Community Entertainment Service during the war, is the principal executive.

If the organization plans go through the idea is to take over the Lexington and devote that house to the presentation of plays on the commonwealth plan. The Lexington is admirably suited to the purpose because of the tremendous seating capacity and stage room, the latter making possible the use of hundreds of costumes from the membership of the clubs.

There are also a number of large rooms in the front of the theatre property which would be a school for training in dramatic art for the members of the clubs affiliated with the Commonwealth organization.

The Lexington was just finished for the day, bringing the weekly rental to \$5,500.

There are but five weeks in the season that would interfere with the Commonwealth plan and that is time devoted to the Chicago Opera Company. However, with the possibility of the Chicago company moving its New York season to the Manhattan O. H. the books of the Lexington would be left open for the entire 52 weeks, giving a clean sweep to the Commonwealth organization.

This week it was reported negotiations were being conducted by the B. F. Keith Circuit and Lewis & Kelly, attorneys for the present holders of the Lexington (Chicago Opera Association) and W. G. Grundy, who has been running the dance halls at the Grand Central and Terminal theatres. They bought and sold the building when it was offered at foreclosure auction.

The rental the Keith people have offered is \$75,000 annually, and it is believed the future of negotiations are being halted by the price, the owners asking \$90,000 for an outright buy.

Arrangements for the switch of the Chicago Opera Company's season from the Lexington have been completed and they will play a season of from five to ten weeks at the Manhattan in the future with a rental of \$40,000 weekly. Their contract calls for a season of five weeks annually at that figure with an option for five additional weeks.

There will also be a season of six weeks of the Sir Thomas Beecham Opera Company from Covent Garden, London, at the Manhattan next year. George Edmunds, who is representing Mrs. Oscar Hammerstein, sails for London in June to close the arrangements.

BROOKLYN PAYS THE \$3 TOP SCALE

First Day's Sale for Stone Show \$2,000.

Brooklyn is taking kindly to the \$3 top scale which has been inaugurated at the Montauk (K. & E.) for the engagement there of the Fred Stone show next week.

The sale opened Monday, and the first day \$2,000 was taken without murmur against the scale. The Montauk has been getting \$150 top for a long while, but lately swung to a \$2 scale.

The Crescent (Schubert's) over the city has had a vaulting scale, according to the attraction, since playing the better class of productions.

MANAGERS DIVIDED ON \$5 TOP PROPOSAL FOR NEXT SEASON

Plan Has Many Advocates, but Opponents Believe Peak in Theatre Prices Has Been Reached—Ticket Specs Regard Move as Managerial Alibi.

The question of a higher scale, reaching \$5 top, for next season, which was announced exclusively in VARIETY three weeks ago, has been the subject of much discussion among both producing and house managers since that time. The plan has many advocates, but there are other managers who believe that the peak in theatre prices has been reached and that the only solution of the problem is the adoption of a higher scale of percentages on the part of the house to the attraction and the retaining of the present scale of prices which is generally in good operation with \$1.50 Saturday and holiday nights.

With the theatres in New York doing the business that they have done this season a certain gain is maintained that the house managers could well afford to start attractions off at a 5 per cent. increase in terms of a sliding scale in force such as it is at present. Other house managers hold that this is not feasible for the cost of running theatres has also increased because of labor, and the advancing cost of labor.

Stories circulated within the past 10 days along Broadway that next season the bigger attractions would have a \$5 top were regarded as "news" among the ticket agencies. The specs in answer to the claim of one manager that if the agencies got those prices the public should have no objection to getting the same seats for the same money at the box office, was that "the managers are simply trying to manufacture an alibi so that they have done it before and they'll do it again."

The high price admissions story grew out of an announcement that \$4 top would be charged at the Globe for the new show in which Fred Stone will star. However, the same top has been announced on the road for the "Follies," "Siabab" (Al Johnson), and "Scandal" (George White) playing to that top. In New York the scale was \$3.50 for the "Follies" and \$3.50 for the "Siabab" still at the Winter Garden followed the "Follies" lead with the same scale.

Some of the ravens may attempt a \$5 top for a few rows, but among managers generally there is no indication that the present scale will be lifted.

That several managers permitted themselves to be misled in news papers in stating why the boost of theatre admissions should obtain, brought a howl from others in the producing and managerial field. The latter say that at this time no real forecast of what the conditions will be next season is a basis for coming out with statements of a boost. They particularly object to springing the subject at this time, when there are demands for wage increases by theatrical labor. The musicians' demands are already in, and it is felt that the stagehands, especially the clearers, with whom no contract has been made for next season, will come forth with a schedule of increase pay. If the managers are lined up, an attempt to boost admissions generally in the legitimate houses it is looked on as a certainty that theatrical labor will match the admissions boost with one for higher wages, and they have a basis for such demands with the statements of those managers who "spoke out of their turn."

At the present time there are about 10 per cent. of Broadway attractions in the cut rates, and during one week in April a bigger percentage was offered there. If a general upward revision is attempted in the fall the cut rates will naturally sell higher. Marc Klaw, in answer to the untimely forecast of higher admissions, stated that he believed about 10 per cent. of Broadway would attempt a \$5 top. He also believed that such an attempt would bring about the establishing a \$2 rate in the cut rates, the figure which sev-

eral seasons ago was the uniform top in all legitimate houses.

One manager who is in a position to know the receipts and earnings of a group of theatres, stated this week that the theatres in New York playing legitimate attractions that earn more than \$20,000 annually could be counted on less managers than the average person has. Some of the theatres earnings under that figure annually are right on 43d street, and points to the fact that an average season of 40 weeks at \$10,000 weekly is about right. At those figures an increase of the 5 per cent. advanced in the terms to attractions would mean the wiping out of all profit of the houses.

The average theatre in New York at present costs from \$4,500 to \$5,500 a week to operate, and, with the attractions wild to get into New York at any cost, the house managers opposed to the increase see no reason for their increasing the terms or deviating from the guarantee in terms that has been in vogue practically all of this season for shows coming into New York.

Those opposed to the increase of the price scale point to bad conditions surrounding an attraction that is getting a \$2.50 or \$4 top scale. In these cases the towns played are "killed" for the prelude and following attractions, which means that all the money is taken by the big shows, and say that a like condition will prevail in New York, one or two houses getting all the business and the others doing very little, which will eventually lead to the killing of the golden goose which has been yielding regularly for managers for the past couple of seasons.

On the other hand, a producer who publicized the cost of his production for a season as around \$200,000 and played to a \$4 scale on the road, has netted more earnings so far since starting out last fall than his show ever before returned in a season.

METHODIST TEACHER WANTS TO BUT CAN'T

Chancellor Day Robbed of the Theatre, So Kicks.

Syracuse, April 23.

Chancellor James R. Day of Syracuse University wants to go to the theatre but can't, because he's a Methodist, he told the members of the Syracuse Optimist Club. The Chancellor made his complaint regarding the church law, the repeal of which is sought by the Syracuse Methodist Preachers' Association after hearing George Marion talk and the "Dorothy Dix" Lee quartet sing at the Optimist session. The Chancellor said he had been told by his wife and daughters that a trip to "Way Down East" and "The Old Homestead" would do him a world of good, and he added that he guessed the new Edward Locke play "must fit in with those somewhere."

STOCKS.

The Marcus Show of 1920 will open at Fort Wayne May 21. The attraction is routed to the coast through the week and three-day stands of Canada. Thereafter the show will visit Seattle, Portland, San Francisco, Los Angeles and from thence eastward through the southwest. The show will be nearly doubled in size for the coming season.

Billy Hall joined the Al Luttlinger Stock Company April 24.

Bringing Back "Ciprus Lady?"

There is some talk of revamping "The Ciprus Lady," by James Ford for tentative use as a musical production. The likelihood also that William Harris, Jr., may be the producer.

LACKAYE DEFINES POSITION REGARDING EQUITY PRESIDENCY

Sends Letter to Gillmore, Outlining Stand—Will Leave Declaration of Regular Nomination for Vice-Presidency in Abeyance Until May 12
—Lackaye Will Positively Run for Presidency as Independent.

Willson Lackaye has addressed the following letter to Frank Gillmore, executive secretary of the Actors' Association, Tuesday:

New York City, April 27, 1926.
Mr. Frank Gillmore, Executive Secretary, A. E. A.

Dear Sir—Yours of the 26th. I did not seek nor request any nomination or any office in the A. E. A. Both nominations president and vice-president were tendered me. The matter of holding any office in the A. E. A. requires great consideration. I have been expecting a committee to call on me as per request for a conference as to the makeup of the ticket.

Apart from that, it is no light matter for a working actor to accept any office in a militant actors' organization.

To accept office means to accept great responsibilities in order to carry out faithfully and loyally one's obligation to the members of the A. E. A., which I most certainly would do if I were elected.

And as any ticket cannot legally go out to the members before May 12, in view of the great gravity of the situation, the present policy of the administration, the future of

committee cannot nominate another candidate. The nominating committee has the power, however, to temporarily call for a acceptance or declaration from Lackaye as regards the vice-presidency on the regular ticket. If the nominating committee avails itself of this privilege Lackaye will have to declare himself before May 12. It is understood the nominating committee will deal on Lackaye for an acceptance or declaration before Saturday.

Sentiment continues to grow for Lackaye's candidacy, the following telegram endorsing him having been received Monday—

Los Angeles, Cal., April 24, 20.
Chairman Lackaye Campaign Committee, The Lamba, 130 West 44th St., N. Y. City—

Am authorized by Wm. Cane, Harry Warner, Viola Dana, Bert Lytell, Chas. Richman, Edward Connelly, Lawson Butt, Lionel Belmore, May Allison, Rudolf Cameron, Joseph Kilgour and Fred Stanton to say we consider Willson Lackaye ideally equipped to be president.

Should be well known actor actively engaged in profession. Lack-

REPORT METROPOLITAN IS FOR PUBLIC SALE

Seek to Expand Present Quarters—F. P. L. Mentigned.

With the definite knowledge that they are seeking to expand their present quarters due to the lack of space for their executive forces and dressing rooms to accommodate their artists, coupled with the public information that they are on the lookout for really space to meet the greater capacity demands on the part of its clientele, the Metropolitan Opera House is reported "discreetly" for public sale.

The first step toward its acquisition by theatrical interests is reported to be the Famous Players-Lasky, which is actually negotiating with the Metropolitan interests for its sale.

That the Metropolitan has been on the market for some time is an unvarnished fact, with the millionaires interests asking for it a sum in the neighborhood of \$7,000,000. This was the original amount stipulated some years ago, but is subsequent to a bid on the part of the Marshall Field interests of Chicago, who offered seven or eight years ago about \$5,000,000 for the group. At the time the Metropolitan interests were not ready to sell.

However, with the report that there is a possibility of a new site for the opera institution in New York City, it is definitely looked upon as the block of realty located between 58th and 59th streets on Seventh avenue, known as the Spanish Apartments.

Another reported purchaser for the Metropolitan is Marc Klav, but confirmation of this was not possible, due to the absence of any news from New York City Wednesday.

Mr. Klav is at present in Lexington, Ky., on a vacation, it was ascertained.

The sale of the Metropolitan, according to prominent theatrical interests who are associated in the tentative transfer of the opera house to place legitimate theatrical interests under the present circumstances, is contingent upon the willingness of the owners to sell the Spanish Apartments for a sum reported to be offered by the Metropolitan and to be in the neighborhood of \$5,000,000.

The property is reported as being without a single mortgage on it, but the owners are further reported as asking for \$2,000,000 over the figure offered by the Met. interests.

In any event, however, the deal would not go through even if the transfer of the property were effected by agreement and sale before the Metropolitan has constructed a new opera house for their use.

"EDDIE" PIDGEON IS A BRIDEGROOM

Marries Hope Maude Leslie—Now in Philadelphia.

The friends of Edward Everett Pidgeon were surprised last week with the announcement that he had married Hope Maude Leslie, a professional, who had retired from the stage three years ago.

"Eddie" is at present managing the Cate's Algon, Philadelphia, and is also interested in a string of high-class eating places throughout that city, known as the Sherri Lodges. He was formerly manager of Reisenweber's and was responsible for building up the cabaret and dance popularity of the establishment.

Prior to that for a number of years he managed the New York Roof for William Morris when the dance craze was at its height. He was at one time general manager for the Circle Producing Co. and had been dramatic editor of the New York "Press" for a number of years.

Mr. Pidgeon and his bride will be "at home" at 248 North 17th street, Philadelphia, after next week.

ON PICTURE STAR TRAIL.

Rufus LeMaire, of David & Le Maire, started for the coast last week to be gone about three weeks. His mission is supposed to be secret, but it is understood that he is after the services of a picture star for the spoken stage in a production to be put on by the Shuberts.

CIRCUIT FORMED BY GUS HILL TO GIVE LEGIT AT \$1 TOP

Rumor Confirmed—Hill Has Bookings in 21 Houses Promised, Possibly Expanding to 40—Declares There is a Demand for Attractions at This Price.

A report that Gus Hill, with others, is interested in the formation of a new circuit to play legit. road attractions at \$1 top has been confirmed.

Mr. Hill declares they are now working on a dollar top circuit embracing "drama, musical comedy and comedy" and lining up houses in every city.

"There are a lot of shows now playing at \$2.50, which, after having exhausted their value to a clientele paying that much for road legit. attractions, have nowhere to go."

Mr. Hill declared that they already had 21 weeks of booking and there is a possibility of expanding to 40.

Hill mentioned cities where some of the contracts with houses have been concluded, specifying Philadelphia, Baltimore, Pittsburgh, Buffalo, Cleveland, Cincinnati and Buffalo. Hill said the new circuit would be called the Consolidated Theatre Company.

It is to be independent of any other circuit and it is proposed to adhere strictly to the policy of playing every attractions to \$1 top and not over.

PLANS FOR SELWYN CHICAGO THEATRES

Will Cost \$600,000 to Build Each.

Chicago, April 28.

Announcements and plans were given out by Robert Beck, vice-president of the Logans Engineering & Construction Co., and financial of the American Bond & Mortgage Co., on two new theatres for Chicago.

This will be the twin theatres facing Dearborn street and running 100 feet on Lake. An alleyway separates them from the Woods.

They are being built for the Selwyns and will be called the Selwyn and the Chicago. The Selwyn will be an intimate drama house seating 1,200. The Chicago will seat 1,600 and play musical comedy. A 99-year lease was obtained and the yearly rental will be \$45,000 for both theatres. The theatres will cost \$600,000 each and the ground value at \$1,000,000. Each theatre will have a frontage of 90 feet on Dearborn street, with a lobby taking up the entire front, leading into a foyer which extends around the sides of the auditorium, a mezzanine floor with 15 boxes, tea room, smoking room and lounge, the interior designed and carried out in Italian.

The tearing down of the present buildings starts in September, the two theatres to be completed and opened simultaneously Aug. 1, 1927. Crosby Galge, vice-president and treasurer of the Selwyns, signed the papers yesterday, Beck signing for the other side.

Beck is also financing and putting over Woods' new McCormick.

The two new theatres will not have stores or office space, but will be of monumental type. This gives the Selwyns two theatres in New York, one in Cleveland, one in Boston and two in Chicago.

CARLE'S NEW SHOW.

Richard Carle, who closed in "Sunshine" Saturday, and rehearsals for a new musical show Monday. The piece will be called "Sympathetic Twins," in which Carle will star. It opens at Washington May 18, and is designed for a summer run in Boston. A number of players in the "Sunshine" cast will be in the new show. They include Bob, Harry

dock, Zella Rambeau, Harry O'Brien and Harry Hoyle. Bert French is staging "Twins" with Edward Elmer.

The show was written by Carle, with the score by Alexander Johnston.

WHICH THEATRE HAS 1920 SCANDALS GOT?

Only George White and House Owners Know.

No one but George White and the theatre management know where White's "Scandals of 1920" is to open in New York, according to White's friends. It is said that the Selwyns theatre may be the place though the Selwyns are adherents of the Shuberts. Last season White played his show under K. & B. bookings. With the Ed Wynn show slated to go to the Knickerbocker from the Amsterdam and "The Follies" following into that theatre, while the Globe has an option for the summer, and "The Night Boat" is looked upon as safe for a summer run at the Liberty where White played last summer, the Selwyns just across the street from the Liberty is reported as the house White may land, without the other details considered.

The White show is due to open about May 17, out of town. While Collier is staging the book, written by Andy Rice.

OLCOTT FOLLOWS "RUDDIGORE" AT PARK

Change Will Be Made About May 15.

"Ruddigore," the Gilbert and Sullivan revival, now in its 15th week at the Park Theatre, will continue until the middle of May, the American Singers' Society ending their season at that time. It was planned to have several additional revivals after "Ruddigore," but business has held up so well that the run was continued. The piece is one of the surprise hits, and was greatly designed for one week.

Following "Ruddigore," Chauncey Olcott will open for two weeks at the Park in "Macabula." The Park's summer bookings are open after June 1, though several offers for summer shows have been made.

BILL POSTERS' MEETING JULY 12

Will Ask Substantial Wage Increase.

The Bill Posters' Association of America will hold its annual convention and election of officers in New York July 12.

The convention hall has not yet been selected.

It is understood the bill posters will ask for a substantial wage increase over the current scale.

'BOOST REHEARSAL RATES.

Bryant Hall, rehearsal building, has passed to new ownership. The rates have advanced 10 per cent. The management divides the hall in three sessions (morning, afternoon and evening). The charge for each session will be \$5.00.

Last year the rates jumped about 20 per cent. Originally rehearsal rooms cost \$1 per session.

Nominations for the Annual Election of Officers of the Actors' Equity Association

REGULAR TICKET

Officers

President, John Emerson
Vice-President, Willson Lackaye
Corresponding and Recording Secretary, Grant Stewart
Treasurer, Richard A. Purdy

Councilmen

Ethel Barrymore
Ralph Morgan
Otto Kruger
Marjorie Rambeau
Will Denning
Eublin Caver
Bruce McRae
Edmund Bresse
Elsie Ferguson
William Courtenay
Ernest Truex

Alternatives

Elsie Ferguson
William B. Mack
Edmund Bresse
Frank Byrne
De Witt Jennings
Harrison Hunter
Malcolm Duncan
Tom Finley
Richard Bennett
George La Guerre
Jasard Short
Chas. Dow Clarke

INDEPENDENT TICKET

Officers

President, Willson Lackaye
Vice-President, Bertion Churchill
Corresponding and Recording Secretary, Grant Stewart
Treasurer, Richard A. Purdy

Councilmen

Ethel Barrymore
Marjorie Rambeau
Constance Farber
Mona Kingsley
William Courtenay
Richard Bennett
Harrison Hunter
Ralph Whithead
Frank Merlyn
Ed. Wynn
Burt
Ralph Morgan

our beloved order and the welfare of the actor, I must be allowed to canvass the situation carefully in mind and heart, and that whatever I decide may be to the best of my ability, for the benefit of the whole profession, the solidarity of the A. E. A. and more particularly the protection of its members and the cause of organization among actors at large. My definite answer will reach you within the time provided by the Constitution. Yours respectfully, Willson Lackaye.

John Emerson, Grant Stewart and Richard A. Purdy have accepted the nominations tendered them on the regular ticket. Mr. Lackaye's letter explains itself. One thing seems certain, Lackaye and Bertion Churchill will accept their nominations on the independent ticket. Stewart and Purdy have not as yet signified whether they will accept the independent nominations. It is thought likely, however, that both will run on the independent ticket, their presence on both guaranteeing respective election.

Lackaye's letter holds off his answer until May 12, but he has announced through his representatives he will decline the regular vice-presidency nomination and accept the independent nomination for the presidency.

Until Lackaye declines the vice-presidency nomination on the regular ticket the regular nominating

have as courage, ability and all necessary qualifications for this without prejudice to Emerson.

Wm. Courleigh.

NO SUCCESSOR TO SIGNOR CAMPANINI

Johnson and Marinuzzi to Direct Chicago Opera.

Chicago, April 28.
There will be no successor to the late Cleofonte Campanini as director-manager-impresario of the Chicago Grand Opera Company.

The work will be divided between Herbert M. Johnson, business manager, and Gini Marinuzzi, artistic chief, each handling his own department.

"AFTERMATH" WITHDRAWN.
"The Aftermath" a drama by Edw. Milton Royle produced by Famous Players, has been taken off until August, at which time it will be offered in Broadway.

A new title will be selected. Two are being considered, they being "The Greater Love" and "A Love Like That."

While the piece was still out Mr. Royle was informed by the Famous production department that he must make vital changes in the last act.

CHEESE CLUB OVERALL "PLANT" GREATEST SPACE GRAB IN YEARS

Economy Parade Flops Though Club Turns Out En Masse—Worldwide Interest Aroused Through Publicity—Cheeses Want to Know Who Got the Dough.

Despite the fact that the Economy Parade of last Saturday was a most decided flop as to the numbers of the marchers in line, the general belief is that the overall movement, through the fostering of the Cheese Club, gained a tremendous impetus throughout the country. As the "stunt" started as a joke by the Cheeses, so it ended a "joke," but to a certain extent the Cheeses were butt of it as far as the daily press was concerned on Saturday afternoon and Sunday morning. The parade proved one thing, however, and that is the fact that publicity can pull audiences. The Cheese Club also proved they would make ideal producing managers, from a managerial standpoint at least, and that they had a capacity audience with a mighty small sized cast.

The aftermath of the parade showed up, mighty strong in the editorial division of the daily press both on Sunday and Monday morning, with a leading morning paper on Monday giving the Cheese Club all the best of it in their editorials. The general trend of the stories regarding the parade and the editorials played up the fact that there was a tremendous outpouring of spectators and sympathizers and that the general public interest had been aroused by the campaign of the club.

The "wise cracks" on the outside regarding the parade were many and varied and all of the Cheese Club members came in for a lot of personal ragging at the hands of their friends because of the flop. The Cheeses personally kidded each other to death over the flop, and the worst ragged of the lot was the executive organizer, the cartoonist, Aaron Rachofsky. Aaron had promised everything, from a flock of brass bands, jazz bands and what not to be in line. He flopped, and when Harry Hirschfeld, the cartoonist, advised him to shoot himself in Central Park, Rachofsky replied that Central Park wasn't big enough.

Walter Kingsley came in for a lot of "kidding" and had promised the House of David Band and also the girls from the "Midnight Frolic." Walter relying on his pull with "signs" and the girls, wore a white shirt, but they flopped. This was likewise true of all the other press agents along the line, with the exception of George La. who, in Florida of "Look Who's Who" in New York, opened "cold" May 10 at the Harris Theatre, following the two week stay at that house of "The Hole in the Wall." Alexander Carlisle is to make her return to the stage as the star of the piece, which is a comedy in four acts. This will be her first appearance since she was a member of the cast of "The Country Cousin."

The scenes of the comedy are laid on the Thames, near London, and the play of the producers are to send the piece abroad for presentation in London after the Broadway tryout. In a measure it will mean that New York is to be a dog town for London.

In the cast there will also be Mary Servoss, Lucielle Watson, George La. and the girls. Fred Tilden, Hamilton Critch, Lewis La. Ray, Frank Bixby. A great deal of interest attaches itself to two other members of the cast, both the daughters of noted English stars. They are Muriel Martin Harvey, daughter of Martin Harvey, and Mary Waller, daughter of Lewis Waller.

Arrangements were closed this week for Robert Campbell to handle the business affairs of the company while Wendell Phillips Dodge will attend to the publicity for the attraction during its New York engagement.

Rights to "Slippy McGee" . . . Oliver Morosco has secured the dramatic rights to Marie Conway Oelmeier's novel, "Slippy McGee" (Century Co.).

or other has showed up there and stated that he had made a couple of million out of the overall movement, and that the whole craze was the result of an idea that a New York reporter had had and that he had put it over for \$10,000, the stock of the overall company jumping from \$38 to something above \$249 a share.

This yarn naturally revived the kidding in the club, and Frank Pope of the "Journal of Commerce," who started the joke with the Cheeses, was immediately accused by all present at the Monday luncheon of being a hold-out, and the club wanted a slice of the ten grand. Pope, however, protested his innocence and pointed to Walter Kingsley as the chief publicity grabber for the stunt. Kingsley had a perfect alibi, all that he got out of it was the personal publicity, and the club voted that he had earned all that he got that way. For Walter handled the prize job of year in a most masterly manner, grabbing space day after day for a week on the front pages of all the New York papers and sending the stuff across the country and to Europe. It was a masterly piece of publicity work, and that is conceded by all who watched the inner workings of the plant.

The interest abroad in the matter was so great that William C. Reick, formerly with the "Times," who is at the head of the Munsey service abroad, cabled from Paris for all that could be sent on the economy movement in America, as France was eating it up.

There will, however, be some internal trouble in the Cheese Club as an aftermath of the parade. Certain members who were opposed to the movement are to be brought up before the governing board at a meeting this week, and it is believed that a number of suspensions will result.

DEVEREUX IN PLAY WRITTEN BY HIMSELF

Alexandra Carlisle to Star—Producers a Secret.

A firm of producers who are remaining "in the dark" are to stage a play that has been written by William Devereux and the author is to appear in the cast of the same. The production is to be at the New York, opening "cold" May 10 at the Harris Theatre, following the two week stay at that house of "The Hole in the Wall." Alexander Carlisle is to make her return to the stage as the star of the piece, which is a comedy in four acts. This will be her first appearance since she was a member of the cast of "The Country Cousin."

The scenes of the comedy are laid on the Thames, near London, and the play of the producers are to send the piece abroad for presentation in London after the Broadway tryout. In a measure it will mean that New York is to be a dog town for London.

In the cast there will also be Mary Servoss, Lucielle Watson, George La. and the girls. Fred Tilden, Hamilton Critch, Lewis La. Ray, Frank Bixby. A great deal of interest attaches itself to two other members of the cast, both the daughters of noted English stars. They are Muriel Martin Harvey, daughter of Martin Harvey, and Mary Waller, daughter of Lewis Waller.

Arrangements were closed this week for Robert Campbell to handle the business affairs of the company while Wendell Phillips Dodge will attend to the publicity for the attraction during its New York engagement.

Rights to "Slippy McGee" . . . Oliver Morosco has secured the dramatic rights to Marie Conway Oelmeier's novel, "Slippy McGee" (Century Co.). It is scheduled for fall production.

LEGITIMATE

ELSIE JANIS ROBBED OF \$53,000 JEWELRY

Reward of \$14,000—Took Place in Louisville.

Louisville, April 28. Jewelry valued at approximately \$53,000 was stolen Saturday morning from the rooms of Elsie Janis at the Seelbach Hotel, where Miss Janis was stopping while playing at Macaulay's.

The most treasured pieces were a string of 234 pearls valued at \$10,000, a pearl ring valued at \$3,000 and two gold medals presented to Miss Janis by the boys of the 27th and 69th divisions in France.

A bag containing \$6,000 worth of diamonds, the property of Mrs. J. Burlew, Miss Janis' mother, was included in the lot.

A reward of one-fourth the total value of the jewels, which would be about \$14,000, has been offered by Miss Janis for their recovery, "and no questions asked."

The theft was discovered by Miss Janis' mother upon arising Saturday morning shortly before noon. Miss Janis and her mother had been entertaining a few friends, in their suite following Friday night's performance, and retired about 2:15. By some means the thief had entered from the corridor to the apartment was not locked. The jewels were in a black case on the dresser in Miss Janis' room, within a few feet of her bed, and the thief had to pass within inches of her to get to them. The bag which had held the diamonds was found in a waste can on the second floor.

The only clue was furnished by Miss Janis, who told the police a strange man came to her apartment Thursday and acted in a manner that aroused her suspicion. The only description Miss Janis was able to furnish was that the intruder was "tall."

A list of the jewels stolen is: One string of 234 pearls, one Trage white pearl ring, three diamond guanine rings, one black pearl set in diamond ring, one platinum and diamond wrist watch, one black ribbon, one with enamel chain bracelet with "Xmas" on pendant, one diamond bow knot pin, two solit. fountain pens, one gold cigarette case with "Elsie From Mother," one cigarette holder, one circle ring with five large diamonds, one powder box, one bar pin, diamonds—one-half karat, black onyx 1/4 karat center stone, pink enamel watch match above, 3 1/4 karat solitaire, one ring to match, five karat solitaire filled with diamonds, one longsette, platinum and diamond watch, one diamond buckle; one bar pin, platinum and diamonds; one emerald ring, three stones with diamonds and platinum; one circle ring, three stones, pink enamel watch match with inscription, "From Fighting 69th to Elsie"; one gold medal with inscription, "From the Boys of the 29th to Elsie Janis."

ST. LOUIS MUNICIPAL OPERA REPERTOIRE

Opens June 7 in Forest Park With "Firefly."

St. Louis, April 28. The Municipal Opera Co. will open June 7 in the Municipal theatre, Forest Park, with "Firefly." The cast will be engaged and the repertoire arranged by David E. Russell, manager of the Columbia theatre. Last year the company enjoyed a very successful season at the open air theatre and expects to do even better this year.

Following is the repertoire in the order it will be given:—"Firefly," "Robin Hood," "Vauz Dream," "Mikado," "Mascotte," "Gondoliers" and "Babes in Toyland."

Irene Pavloska has been engaged as prima donna, Frank Moulton and Harry Hermans, comedians; Warren Proctor, tenor; Bernard Ferguson, baritone; Charles Gallagher, basso; Eva Olivetti, soprano; L. L. Cross, tenor; Mildred Rogers, contralto; Ralph Nichols, stage manager, and Max Bressi, musical director.

A 50-piece orchestra has been engaged.

CONTINUANCE OF BIG BUSINESS IS INDICATED BY CONDITIONS

Forty-seven Attractions on Broadway Current Week—Same Number on View Corresponding Week Last Year—Five New Musical Plays Due in May.

That legitimate Broadway travels a good bit on form is shown by a slight comparison between this season and last. The record shows that in the volume of business this season has been considerably ahead of its predecessor and about even as to the number of attractions playing. For the same week in 1919 there were 47 shows on the boards, the same number that are current this week. Prediction then was made that the season would extend until July and as a matter of fact, the two seasons merged. Similar conditions obtain now, largely because of similar cool weather. Summer attractions are arriving earlier this year, however, with "My Honey Girl" coming to the Harris and "The Girl From Home" to the Globe. Both attractions are opposing each other in their premises.

The probable reason for that is the list of new attractions for next week numbers five, a unusual run for the first of May. In the group are three musical plays, in addition to the two already mentioned, "Betty Be Good" making the third musical play. It succeeds "My Golden Girl" at the Casino. The other pair, "Not So Long Ago," which succeeds "The Purple Mask" at the Booth and "Oh Henry" which replaces "The Bonhead" (a failure), at the Fulton, are straight plays.

Managers are showing greater confidence than last year in presenting non-musical attractions on the eve of the summer season. Another is to arrive May 10 at the Harris, "The Respect For the Law," succeeding "The Hole in the Wall" at that time and still others are to come. "Marinique" was the first offering of that class, it having arrived Monday at the Eltinges. The "dope" figured by producers for late arrivals of dramatic shows is that if a run of May and June can be attained, the attraction is established enough for the road. It is also figured that a house shortage is liable to strain again for next season and bookings available now are to be preferred with gambling for fall time. A two months run now also provides a market for moving pictures as much as a similar or slightly longer run later.

"Marinique" drew mixed notices at its opening but business showed strength and agencies bought for four weeks. Bigger shows for the week-ends has started to slip and minus the boon of big Saturdays, a wholesale withdrawal is expected to come within the next few weeks. Four of the dramatic attractions are running neck and neck with a weekly gross of around \$10,500. They are "The Son-Daughter" at the Belasco, "Declasse" at the Empire, "Sacred Sin" at the New Theatre, and "Smilin' Through" at the Broadhurst. The first named is slightly stronger than the others which are planned for withdrawal by the third week of the month (May).

The outward movement will begin in two weeks (May 15), "The Wonderful Thing" at the Playhouse, "Flowers" at the Park and "The Passion Flower" at the Belmont already being listed with withdrawn (the latter going on tour), but the list is practically sure of doubling and there is an even chance of a goodly proportion of the house getting new attractions, there still being a number of productions waiting for a chance at Broadway. The withdrawal of "The Hole in the Wall" next week leaves the field to the "Oulja Board" (both plays deal with spiritualism) at the Park and "The Smilin' Through" at the Greenwich Village theatre and will be followed by a revival of "Forget Me Not" under the title of "Foot-Loose." To date there has but one hour dark on Broadway, that being the Punch and Judy.

The "Ed Wynn Carnival" looks to have a fine chance for holding over into the summer season. The pace

at the New Amsterdam shows no weakening and the piece may be allotted another house as soon as the "Follies" are ready. "Floradora's" revival at the Century has been sensational business (thus far) with the takings around \$4,000 nightly, giving the show better than \$30,000 on the week. With the Sunday concert added the house is drawing around \$35,000 to its box office.

While the railroad strike "diverged" as indicated soon after it started, there is still desultory suburban service. That mostly applies to New Jersey, the Hudson river tube being crippled by a walk-out. This accounts for the failure of a number of attractions to regain their former pace, the figures being indicated under "Shows in New York and Connecticut."

With three buys down this week and one added, the score stands at 16. Those that finished last Saturday night were "The Hottentot," "My Lady Frigate" and "Sacred Sin" and "Profane Love." A buy was made for "Marinique" for 230 seats with a 25 per cent. return permitted. Some of the brokers bought for the Southern and Marlowe engagement, but as all of the agencies did not come through, there are only about 150 seats out a night for that attraction.

The buys running are "Son-Daughter" (Belasco), "The Oulja Board" (Bijou), "As You Were" (Central), "Floradora" (Century), "Abraham Lincoln" (Court), "Declasse" (Empire), "Apple Blossoms" (Globe), "Famous Mrs. Fair" (Miller), "Marinique" (Eltinge), "Night Boat" (Liberty), "Gold Diggers" (Loyd), "What's in a Name?" (Lyric), "Ed Wynn Carnival" (Amsterdam), "Lassie" (Bayne), "Southern" and Marlowe (Booth), and "Irene" (Vanderbilt). In the cut rate class there were 19 attractions offered early this week. Orchestra and balcony seats were to be had for "The Passion Flower" (Belmont), "Smilin' Through" (Broadhurst), "The Aquitilla" (Cohan & Harris), "The Storm" (48th St.), "The Bonhead" (Fulton), "Hole in the Wall" (Harris), "Clarence" (Hudson), "Adam and Eva" (Longacre), "The Wonderful Thing" (Playhouse), "Three Showers" (Plymouth), "Buddies" (Selwyn), "Winter Garden" (Show), "The Sign on the Door" (Republic), "The Letter of the Law" (Elliot), "What's in a Name?" (Lyric), "Foot-Loose" (44th St.), "Golden Girl" (Casino), and "The Oulja Board" (Bijou).

GOLDSMITHS MOVE IN THEATRE DISTRICT

Law Firm Gets Nearer to Its Clients.

The law firm of Henry J. & Frederick E. Goldsmith has moved its offices from 100 Broadway to 140 West 44th street. The firm is one of the oldest and best known in the city and is devoted principally to the practice of theatrical law. The senior member is a former Manhattan district attorney and has been practicing for 27 years, while the junior member was admitted to the bar 17 years ago.

In moving into the center of the theatrical district the lawyers believe they will be acting in the best interests of their clients.

Among the theatrical firms and artists that they have acted for are listed Kiaw & Bringer, Verba & Laucher, H. Woods, Sam H. Harris, Sullivan, Harris & Woods, Cohan & Harris, Famous Players-Lasky Corp., Universal Film Company, Law Book Company, Raymond Hitchcock, Kitty Gordon, Jack Wilson, Convey Teague, Toby Claude, and a host of others.

SHOWS IN N. Y. AND COMMENT

"Abraham Lincoln," Cort (15th week). Held to around \$15,500 last week, taking in about \$300 from regular gait. Tube service to Jersey still an uncertain quantity, which feature is blamed for failure of show to attain former pace for weather has not interfered.

"Adam and Eve," Longacre (33d week). Still playing to profit and ought to continue until June. Classes with the season's best comedies.

"As You Were," Central (14th week). Partially made up for falling off during all-star strike, getting around \$17,000 last week, which is about \$1,200 under former pace. Matinee business has been off, the night draw remaining big.

"Apple Blossoms," Globe (25th week). Final week. Show could have remained until hot weather, but no other house was available for C. B. Dillingham's new musical play, "The Girl From Home," which opens Monday.

"Beyond the Horizon," Little (13th week). Ought to remain until the middle of May and longer if getting around \$5,000 weekly.

"Buddies," Selwyn (27th week). Holding on to the margin of profit. No time has been set for this attraction to stop, although the house has been mediocre since the new musical show for the summer.

"Clarence," Hudson (33d week). Picked up somewhat last week with about \$7,400 drawn. This figure shows can't hold until hot weather, for a profit is made.

"Declasse," Empire (30th week). Is now running at a loss, making \$10,000 and \$11,000 weekly and is approaching the end of its run. Has but a few weeks to go.

"East Is West," Astor (71st week). Again went over \$12,000. No intention of taking this week off, while it turns in a good profit as at present. Good until hot weather and perhaps longer.

"Ed Wynn Carnival," New Amsterdam (4th week). Is going along at a great pace, drawing large audiences. Business better than \$22,000 weekly. Attraction looks good enough to continue until "Follies" is ready and if draw continues another house will be provided.

"Famous Mrs. Fair," Miller (19th week). Several performances last week through illness of Henry Miller. Holbrook Blinn went into the role for the latter part of the week and early this week star returning to the show Wednesday night of this week.

"Florodora," Century (25th week). Has done splendid business for a revival thus far, with over \$30,000 drawn last week. Sunday concert house gross for week pushed to around \$35,000.

"Gold Diggers," Lyceum (24th week). Indications point to a continuance through summer and into next season. Business all capacity with more than \$15,700 drawn weekly.

"Happy Days," Hippodrome (37th week). Picked up a pace over the previous week. Last week's takings were \$57,500, but unless cool weather continues, show is scheduled to continue much longer. Can equal last year's run recorded by playhouse.

"Hole in the Wall," Harris (6th week). Switched over from Punch and Judy to a show that house the only dark theatre to date. Has a two-weeks' booking. Due to be succeeded by "The Respect of Riches."

"Jane Glegg," Garrick (10th week). This attraction has been doing a profitable business for the Theatre Guild and is their strongest production since last season's "John Ferguson."

"Irene," Vanderbilt (24th week). There has been no slackening in the demand for this musical smash. Present indications are that it is good for another season on Broadway.

"Lassie," Nora Bayes Theatre (4th week). Has been doing excellent business, the pace being over \$15,000 weekly. Is pulling smart audiences.

"Letter of the Law," Maxine Elliott (10th week). Attention commanded by this adaptation of the novel has waned. Clever work of the star, Lionel Barrymore, has continued to draw in large numbers. "Lightning," Gaiety (8th week). Business continues fine and no change has been made in plan to continue through summer and into a third season on Broadway. Holds the run record for New York.

"Look Who's Here," 44th Street Theatre (14th week). Drawing the railroad strike and failed to recover last week, when takings were about \$10,000. Partial interruption of suburban travel may hurt this attraction more than others, but will continue as long as \$10,000 gross is attained.

"Martinique," Biltmore (1st week). Opened Monday night, drawing mixed comment from reviewers, but has a chance.

"Mrs. Jimmie Thompson," Princess (5th week). Business here has been growing better steadily in the last two weeks. Show break-

ing even, not easy task in this small house, which it has under "My Lady Friends," Comedy (22d week). Due to continue through summer and may run well into June. Figures with the best of the season's comedies.

"My Lady Friends," Casino (15th week). Final week, when it opens until August, when it stops. "My Lady Friends" is the succeeding attraction, opening Tuesday night.

"No. 1," Liberty (13th week). No let-up in the smash business of this attraction, which is listed to continue through the summer. "No. 1" is the succeeding attraction, opening Tuesday night.

"Packing Show of 1917," Winter Garden (2nd week). Call has been issued for new garden show, which is due in June.

"Pudding," Park (15th week). Has two more weeks to go, the comic opera season here being closed. Chauncy Olcott in "Macusha" will finish out the month. A summer attraction may keep the house open.

"Sacred and Profane Love," Morosco (10th week). Is down to about \$10,000 and will probably continue until late May. "Scandal," 39th Street Theatre (32d week). Has been going along at a weekly gross of around \$9,000. Mid-week matinees may price from 50 cents to \$2. Still keeping \$3 top nightly.

"Shavings," Knickerbocker (11th week). Picked up again with improved traffic conditions improving. Show went over \$13,000 last week and last week's gross was \$14,000.

"Sophie," Greenwich Village (9th week). Will be taken off next week, the season set opening May 10 in "Foot-Lose," a version of "Forget Me Not."

"Sign on the Door," Republic (20th week). Fawcett bettered last week, with gross going to \$9,500. Attraction may continue into summer.

"Smilin' Through," Broadhurst (21st week). Still doing good business, with takings around \$11,000 last week. Show has about three weeks more to run.

"Southern Marlowe," Shubert (1st week). Opened a four-week engagement, a repeat date for this coming into its own as a leader. "Son-Daughter," Belasco (24th week). Picked up close to \$11,000 last week and will continue well into June, with the takings a little better than the other dramatic offerings.

"The Acquittal," Cohan and Harris (21st week). First week. "The Acquittal," Cohan and Harris (21st week). First week. "The Acquittal," Cohan and Harris (21st week). First week.

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the field and took the lead over everything else predicted, passed \$23,000, easily the top business for the town and the biggest on record, perhaps here, for a musical comedy. Not of the revue order and without featured players. Harry K. Morton and Eddie Howard are getting as much attention and publicity as any stars. The advance sale is enormous, and the show will come with this Patch-McGregor success.

"Howdy, Folks," Olympic (2d week). Eddie Fiedler is carrying May 1 to let in "June" ("Nothing But Love"); \$7,700 with the aid of "Nightie Night" (La Salle, first week). Mildly received and lukewarmly reviewed.

"Golden Days," (Blackstone, 2d week after removal from Powers). This comedy, with Patricia Collins, suffered from the change of climate, and took about \$7,000, some of it through the "Golden Days."

"Genius and the Crowd," Powers (2d week). The most closely watched and inherently interesting show venture in town because of George M. Cohan and his new star, Rex Kenton. Last week's receipts were the verdict was still in doubt, the verdict seems to be in now—it is not big success and the star is a flop; drew about \$14,000 on top of huge publicity and extraordinary opening enthusiasm, and may go on soon, as it is regarded as having a highbrow appeal and should draw better than otherwise in the intellectual metropolis.

"Rose of China," (Auditorium, 1st week). The big success and the star is a flop. Despite the utter unfitness of the large house in town for the musical comedy, the interest created during the great La Salle run followed it here and but a big success and the star is a flop. Despite the utter unfitness of the large house in town for the musical comedy, the interest created during the great La Salle run followed it here and but a big success and the star is a flop.

"The Royal Vagabond," (Colonial, 3d week). Pulling up steadily in a theatrical week, marked largely by drops, and the offer is "Twentieth Century" into its own as a leader; \$12,000.

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PROVIDENCE LIKES BARA IN "BLUE FLAME"

Will Gross \$25,000 in That City.

Providence, April 28. Providence is engaged this week in giving New York the raptures as for the latter town's decision goes in things theatrical. Theda Bara's advent at the Majestic here is the occasion. The indications are that the Bara engagement in "The Blue Flame" here will gross about \$25,000. There was an advance sale of \$15,000 for the "opening" that the show opened on Thursday of last week, and in the first two hours more than \$2,500 was taken for this week's engagement.

A. H. Woods stated that he felt that the Providence engagement was but an indication of what Miss Bara would do on the road next season despite the "opening" that the show received at the Shubert theatre when it opened in New York seven weeks ago. The show came to New York after having broken record in Washington, Philadelphia and Boston. In the latter town the star's advent on the streets after the matinee performances was the signal for a veritable riot.

In a measure the Providence success this week may be the result of the tremendous vogue that the attraction and star had in Boston, but Woods does not think of pointing to the fact that Leo C. Teller, of the Shubert Theatre, Brooklyn, was willing to guarantee the attraction \$15,000 for a week following the New York run.

The belief is that Miss Bara will clean up in all of the week stands next season. She picked up the audiences at the Shubert during the latter weeks of the engagement in New York showed that practically four-fifths of those attending the performances were new and out movie fans and did not attend the theatre, outside of the picture houses, regularly.

There are sufficient Bara fans in every town and hamlet in the country to jam any theatre for a week when the star appears there. This is conceded by all managers and it is looked upon as a certainty that the famous vamp of the screen will gross \$10,000 on tour during the coming season for the Woods office. During the surprise musical Miss Bara is to retire from the stage and devote herself to the filming of two super-specialty by her own company. The releasing organization for the pictures has not been set as yet.

SHOWS IN BOSTON.

Boston, April 28. There are three new shows booked to come into this town next week, and the show may be that. This is a bit of a surprise for it was generally believed that at the final of the runs of the present attractions, the managers would close down for the season. This city has been generally adopted this year as the place for the new and evident (those behind the four shows want to give them a bit of a spring airing for a line.

The shows due next week are "Oul Madame," a new musical show for which Victor Herbert is responsible and which comes into the Wilbur; "The Charn School," a comedy with a few incidental musical pieces which comes into the Plymouth, and "Howdy Folks," which comes into the Majestic. The following week "Mary" a new Cohan show will come into the Tremont. On that date, also, Robert Mantel will come into the Hollis Street Theatre and stay two weeks. This will make two actors who have been here at the same time, as Walter Hampden, who comes into the Boston opera house, will stay one week, and "Howdy Folks" will come into the Tremont. On that date, also, Robert Mantel will come into the Hollis Street Theatre and stay two weeks. This will make two actors who have been here at the same time, as Walter Hampden, who comes into the Boston opera house, will stay one week, and "Howdy Folks" will come into the Tremont.

"Bab" goes out for a short spring tour through New England when she finishes up at the Hollis. "No So Long Ago" goes to New York. "Charm School" will come to the Park Square and "Fifty-fifty" Shubert are booked to remain for a line.

FOR PRESS AGENTS.

Syracuse, N. Y., April 28. Higher education in America reached the ultimate today when Syracuse University announced the establishment of a course to train press agents, theatrical and otherwise. The course is camouflaged under the name of "Co-operative news gathering."

Syracuse has had a department of journalism for some time. Under the new scheme the department will include the study of college and will offer a full four-year course.

BENEFIT SHOW FOR RUSSIAN COMPANY

Elmira Affair May Help to Tide Them Over.

Elmira, N. Y., April 28. Serge Borowsky's band of Russian singers and dancers stage a benefit performance at the Lyceum tonight. The company is in dire circumstances. The trouble of the troupe dates from their arrival in America. It was induced to come here from Switzerland under a contract. It is said, which compelled them to finance themselves.

After a series of mistakes in business management, too great to be offset by the company's success in New York, the money furnished for the tour and the profits of the six weeks in New York were exhausted. Facing a precarious financial condition, the benefit was arranged to tide them over until it reached other fields.

SHOWS IN PHILLY.

Philadelphia, April 28. Most of the legitimate shows held up to a very good average of business during the week. The new attraction on Monday, "The Magic Melody," getting started at a very high figure. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success.

The three shows at the other Shubert houses are winding up their stay here. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success.

"Take it from Me" has had a fine run at the Shubert and will stay here. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success.

"Up in Mabel's Room" will continue at the Adelphi, where it has been doing very good business for several weeks. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success.

George Cohan's show, "Mary," which has been packing the Garrick at every performance since it opened, is looking for a contract. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success.

"The Girl from Home" has been doing fairly well at the Forrest. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success.

The Spanish dancers from "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success. "The Magic Melody" is only of fair calibre, opened to fair business and was only a fair success.

All in all, "Martinique" has been very light at the Broad, where George Arlino is showing "Follies" or early in the coming week with "Macusha."

CRITICISM.

Martinique. (Franco-American romance in three acts, by Lawrence Eyre, Ellington, April 26.) All in all, "Martinique" has been very light at the Broad, where George Arlino is showing "Follies" or early in the coming week with "Macusha."

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can be done in six weeks, and if Jack Leit is going to undertake the rewriting of the book (?) he will undoubtedly put a lot of Chicago locals that will be pie for the Loop honchos into the dialog and if the chorus is weeded out and about ten of the girls are to be replaced the show may have a chance. It looks perfect for the La Salle.

Right now the greatest fault outside of the lack of comedy and anything that resembles a story is the lack of pep and punch to the numbers. None seems to get over with the audience. They appear to be pretty enough and several are rather well done, but they lack the finishing wallop to send them across. There was one number, the manœuvre girl, that had a chance, but this was killed by rushing a dancer on the stage as soon as the girls were off after an audience hit, and it killed any chance for an encore.

In addition to Miss Tucker the principals include Eddie Foley, who worked hard and is on the stage constantly. He fails to impress, however, through lack of personality. Peggy Coudrey works opposite him. She is not hard to look at, has an abundance of red hair and manages very well in several of the numbers. Miss Coudrey handles lines well, in fact she is a better actress than she is a singer and dancer.

George Mayo is a holdover from the old company and is far and away the best member of the supporting cast when it comes to scoring. He grabbed off all the laughs in the hotel room scene while working with Eddie Foley, James Guilfoyle and Eddy Frankel. Margaret Haney seems to have the lead, although it is about a 50-50 split between her and Miss Coudrey in leading the number. In the manœuvre number they both scored.

Miss Tucker starts out in the fourth scene as a first aid to struggling young authors and then wends her way through the show, first as a detective in the Chinese Restaurant scene and then as just Sophie Tucker, and it is as the latter that she scores. In the Chink costume that she wears, evidently for comedy purposes, and they didn't materialize, she looks badly, but in all her other costumes she looked a million dollars.

If the chorus can be fixed up so that there will be a couple of good lookers scattered among the girls and the girls be taught to dance, a couple of changes made in the cast, some comedy injected, the numbers strengthened, and something that looks like a story worked out, the show will catch on in Chi. In other words, all that anyone who undertakes to fix up the show at present will have for help are a couple of sets of scenery, some costumes and Sophie Tucker. Fred.

TWELFTH NIGHT

Orsino, Duke of Illyria, Mr. Frederick Lewis Sebastian, brother to Viola, Henry Stanford Antonio, a sea captain, friend to Sebastian, Mr. Frank Peters A Sea Captain, Mr. V. L. Grayville Cypio, Gentleman, Mr. Leonard Harding Valentine, on the Duke, Mr. Leon Cunningham Sir Toby Belch, uncle to Olivia, Mr. Boyd Clarke Sir Andrew Aguechee, Mr. Rowland Buckstone Mr. J. Sayre Crawley Malvolio, steward to Olivia, Mr. C. J. Selby Fabian, Mr. C. J. Dunn A Priest, Mr. Hixon Baird Olivia, Mr. Hixon Baird Viola, Miss Alma Kruger Maria, Olivia's woman, Miss Alma Kruger Pages to the Duke, Miss Leona Chippendale Miss Virginia Wells Miss Barbara Dever Miss Florence Smythe Miss Wynne-Jones Miss Margaret Lacey Miss Josephine Wright Miss Lillian Gray Miss Elaine Sims

Shakespeare's comedy, "Twelfth Night," is considered by many of his admirers to be the most entertaining of his plays. Yet, well on toward the finish, with the plot in full swing, one of its characters, Fabian, is called upon to remark: "If this were played upon a stage now I'd condemn it as an improbable fiction." Showing that old Bill himself hadn't much faith in his ability to make an audience accept it as a depiction of reality.

In "Twelfth Night" you are called upon to believe that an entire community can be so hoodwinked as to imagine that a woman can masquerade for three months as a man—not an abnormal Hecuba-Proditus individual—but an ingenious youth. In the days when it was written there were no such things as actresses, and it was a relatively easy matter to cast two youths of similar physical size and appearance for the twin roles of Viola and her brother Sebastian, but in the Sothorn-Marlowe current presentation you are asked to imagine that the other personages in the play cannot distinguish between Julia Marlowe's much matured feminine figure and that of the slender manliness of Henry Stanford. This is really too much to ask—much too much. It is a pretty late day, however, to begin analyzing old William's premise and there remains only the comments on its interpretation.

Miss Marlowe, omitting her physical incapacity, managed to contribute a charming interpretation of the role of Viola. This was especially potent in the reading of the big speech: "She never told her love but let concealment, like a worm in the bud, feed on her da-

mask cheek—she pined in thought and with a green and yellow melancholy she sat like patience on a monument smiling at grief," etc. Sothorn played Malvolio along classic lines. He brings to it all the pomposity and vanity that the author intended. While not a stellar role, it is one of the best characterizations in his entire Shakespearean repertoire. His scene in Olivia's garden, where he finds the letter which he construes as a love epistle, is a splendid specimen of legitimate buffoonery. His acting throughout was without a trace of burlesque or burlesquery, often brought to it by interpreters of this role.

The scene was ably worked up by the four mischief-makers, Sir Toby, Fabian, Maria and Sir Andrew, respectively portrayed by Rowland Buckstone, Colvill Dunn, Leonore Chippendale and Sayre Crawley. All of them played excellently and without straining for individual honors. Alma Kruger failed to visualize the role of Olivia in that she lacked the youthful appearance the author designed for the part.

The production, like all the Sothorn-Marlowe Shakespearean ones, is in the old English style—the scenery being suggested rather than depicted, with hangings. Jolo.

KWARTIN IN RECITAL

Before an audience that paid (willingly enough) between \$10.000 to \$15.000 to have the initial pleasure of hearing Kwartin at his New York and American debut, the Metropolitan turned several hundred additional clients from its doors, due to incapacity, Tuesday night.

Hailed as "Europe's most celebrated cantor," both by his management and other established musical sources, Kwartin, after rendering part of the first half of his program, disappointed his hearers. At any rate, those constituting the minority who have paid tribute to preceding cantors from European shores, like Sirota and Rosenblatt, were loath to compare the new arrival with the achievements of his predecessors.

Like Sirota and Rosenblatt, he renders Hebrew liturgical selections with the aid of a choir consisting of men and women and an organist, the latter somewhat conflicting with the orthodox views of his co-religionists, hundreds of whom were there.

His voice has neither the fineness, timbre or the necessary qualification to adjust him as exceptional. It is often harsh in its upper range, and though displaying a capacity for volume and a not undisturbing attempt in the coloratura phrasing, there was a vital lack of tonal warmth.

When William Morris brought Sirota to this country for the first time it was significant of a challenge for the supreme tenorial honors between Caruso and the former. It was undoubtedly actuated for the sake of publicity and the box-office receipts. But Sirota displayed something unusual in a voice, which, in its style of singing left impressions to the extent that his records here are still called for. With Kwartin, however, it is a different story, for no writer, even of that puppet school of critiques, ever expects a trained voice in a cantor to vie with the finished operatic one, and under such conditions looks forward to a certain lyrical mellifluousness that is like baldness despite the insufficiency of training. Rosenblatt and Sirota have it. In Kwartin it is absent.

The choir, under the direction of A. Wohl, rendered its share in a highly proficient manner, while the orchestra of 50, conducted by Arnold Goetzal, while meriting the applause it received, might easily have accomplished greater results with more rehearsals.

For all concerned, however, seldom did the Metropolitan resound with the crescendoes of applause lavished the performers on occasions of similar importance. Sometimes one was inclined to think it was overgenerous. Step.

CARRILLO'S LONG RUN.

When Leo Carrillo, the star of "Lombardi, Ltd.," completes the current season, about June 1, he will have appeared in the Oliver Morosco play over 2,000 nights. This week the piece is in Brooklyn. Next season Mr. Carrillo starts on his starring engagement under the management of the Selwyns, in "El Dravo." It is to open in August.

"CAUGHT IN THE RAIN"

The old Willie Collier comedy, "Caught in the Rain," is being muscled into by Will Hough, to book and lyrics written by William B. Friedlander.

Arthur Klein is making the production for a spring showing. Its new title will be "Pitter-Patter."

GENE BUCK'S SHOW PLACE.

Gene Buck intends building one of the show places of Long Island. Ground will be broken immediately. The interior decorations will be by Joseph Urban as a labor of love on Urbans part. Urban credits Buck with aiding him in his successes since Urban came to this country.

IF
YOU
DON'T
ADVERTISE
IN
VARIETY
DON'T
ADVERTISE

ORPHEUM.

San Francisco, April 28. At the Orpheum, since the new regulations, the local popularity has been maintained. The audience and general atmosphere appear to be better than ever. The show being vacant seats Sunday night when formerly hundreds were turned away. The show is at box office prices Sunday. The show this week is rather tame, Miss Petrova appearing in the small play, "The Girl in the Red Dress," Petrova repeated her routine music and speech, the name-value proving a big asset to the bill, but otherwise moderately received.

"The Song Shop," showing the contrast of songs of to-day and long ago, was effectively introduced by Jackson and Adams, nifty fellows with good dancing interpolated especially by a chap handling the modern songs. The attractive girls were prettily and appropriately attired, lending color to a neatly and novel stage offering, which pleased immensely.

Mary Marble & Co., in a dressing room sketch dealing with an actress's return to play her part in town to find the husband she deserted for the footlights manager of the theatre. The sketch contains some bright dialogue and emotional moments that found favor. George Ford and Flo Cunningham were the first to arouse real enthusiasm, scoring a hit with clever comedy business injected throughout. The pair have a good talk routine, and the impressions of Rose Stahl and James Hackett, singing and dancing, compelled an encore, a cleverly constructed boogie rectification. Gene Greene took the show to a new low drop this week, also blackening up and telling new stories. Beth Mayo, assisting, singing from an upper box.

Valente Bros., received only light applause for an excellent light and corded efforts. Frank Wilson deserves credit for holding the audience in close attention. The pair, in a clever straight bicycle riding, Lucas and Inez opened nicely with athletic feats offered to the audience to hand balancing, the woman displayed strength. Jack Josephs.

PANTAGES.

San Francisco, April 28. Pantages has an excellent bill consisting mostly of comedy. Chas. Althoff after a couple of years absence returns as headliner easily sustaining that position. The record heavily next to closing and wins laughs from the start with his perfect characterization. The pair, in a clever straight bicycle riding, Lucas and Inez opened nicely with athletic feats offered to the audience to hand balancing, the woman displayed strength. Jack Josephs.

LEWIS HIPPOTRONE.

San Francisco, April 28. At the Hippodrome the Jai Birds are the main attraction. The show is a neat girl act, with good principles. They closed the show and went very good. Harry Larnier opened with comedy bicycle stunts, featuring a stairway climb. It was most appreciated. Francis and De Mar, a mixed team, the man entering from the audience, won laughs. His piano business, though familiar, found favor. The show finished to light applause.

Will Stanton and Co. won merited applause as a clever character falls in a house character throughout the act, assisted by Rosalind May and Master Albert, who rendered a violin solo, which was especially effective. Fred Elliott, in a boob character, rendered a comic electric dancing, getting best results with broomstick violin business. Jack Josephs.

LEWIS'S CASINO.

San Francisco, April 28. The Casino bill is good despite being too heavy with variety. The act except Russell and Beatrice, who open the show, employed singing. The team of Harry and Inez, on the trapeze and rings. The man neatly attired in dress suit and the girl displaying her figure in lights assume a refined attitude throughout their routine. The act was well received by the crowd. A good opening act for Fred Fisher, in a "Song Shop" act, and "Swanee Lullaby" putting the numbers over in great style for which was received a big ovation. The show closed with the latter song.

The Right Black Dots, an aggregation of colored entertainers, kept things going at a lively clip with their singing and dancing in which

they give a good account of themselves, especially in the dancing department which drew healthy applause for their individual efforts. The act was well received by the crowd. A good opening act for Fred Fisher, in a "Song Shop" act, and "Swanee Lullaby" putting the numbers over in great style for which was received a big ovation. The show closed with the latter song.

The Barra Sisters stopped the show with their routine of popular songs, ballads and jazz numbers. They are an attractive pair and deliver their versatile song offering in a splendid manner. One of the girls is at the piano from which position she joins the other in duets and harmony singing.

The Sorrento Quintette were well received with operatic singing. An accordion solo by one of the men received good applause. The Quintette finish with an operatic number done in jazz style. Tom Bradford billed as the "One Man Band," closing the vaudeville section, starts with a song, then pulls a lot of chestnuts but finally gets them with his one man band imitations. The early part of his offering is lamentably weak. The King show closed, "Stop That" being the title selected this week.

MAJESTIC, FRISCO.

San Francisco, April 24. The Majestic theatre in the Mission district, one of the old theatres in the city, is being renovated. Despite its antiquated construction and the opposition of the Wigwam, a modern house a block distant, playing pictures and Loew vaudeville.

The Majestic, with its thousand seating capacity, was formerly devoted to vaudeville, but for the past couple of years has been running along with musical comedy and dramatic stock, with the latter seemingly most successful. The Loew company remaining for about a year.

The Jim Post company was the latest tenant, recently completing an eight weeks engagement. Last week the Majestic Musical Comedy Company, with the principals hailing from Oklahoma, opened for ten weeks. The outfit, headed by J. C. Goodman and Bob Hughes, who took over the house. Tabloids are shown at one hour are offered in conjunction with a picture program. Bert Southern is the producer of the show. The pair, in a clever straight bicycle riding, Lucas and Inez opened nicely with athletic feats offered to the audience to hand balancing, the woman displayed strength. Jack Josephs.

The setting was of a reception room in a rooming house, and with the farce and business disclosed nothing new, it was clean entertaining. The pair, in a clever straight bicycle riding, Lucas and Inez opened nicely with athletic feats offered to the audience to hand balancing, the woman displayed strength. Jack Josephs.

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LEWIS'S FRISCO.

San Francisco, April 28. The Hippodrome in Fresno will be remodeled during the summer at a cost of over \$100,000. According to an announcement made by Sam Harris Fresno will have another Loew theatre, which will be erected at a cost of \$150,000.

Margaret Anglin Going to London. San Francisco, April 28. Margaret Anglin, completing an eight week engagement at the Columbia last week, announced her decision to appear in London with "The Trial of Joan of Arc," following its presentation in New York City.

BARNES CIRCUS HAS ITS OWN TROUBLES

Compelled to Pay \$200 War Tax, Etc.

San Francisco, April 28. Legal matters in which the A. G. Barnes Circus were annoyed with during its four-day stand, ending last week, included a warrant charging La Verne Venable, a bareback rider, with libel against Mrs. Gertrude Denls (formerly Gertrude Glenn), a lion tamer with some other circus. The complaint, which was made by the mother of the lion tamer, was dismissed by the court.

Seven white horses used in the circus were attached in another legal entanglement. According to the attorney for the circus, Barnes bought the horses in Texas two years ago from G. B. Stonehouse. It later developed that J. J. Robinson, a Texas man, claimed the horses as his own. He brought suit, and the Superior Court in Los Angeles decided Robinson was the owner. Robinson's claim is for \$1,827.

During this visit the Barnes circus was compelled to pay a \$200 tax demanded by the Internal Revenue Department. The tax amounts to 85 cents a year for each horse, but the circus avoided paying last season and had to pay this, along with interest and penalties. This is aside from the 10 per cent. war tax on admissions.

KING CO. GOING TO DENVER.

San Francisco, April 28. The Will King Co. will close a consecutive run of 63 weeks at the Casino June 1, after Thursday for the East to attend the convention of the First National Exhibitors. The company has again been postponed, and the show will open at White City Park, Denver, July 4, for 10 weeks.

George W. Grant, one of the owners of White City Park, during his visit here last week completed negotiations to take the show to Denver, and deposited sufficient funds in the bank to guarantee contract calling for \$4,500 weekly salary. Ten performances will be given under a license ranging from 50 cents to \$1, in addition to 10 cents general admission.

SAM LOVERICH EXONERATED.

San Francisco, April 28. Same Loverich, connected with the Foster-Kleider Bill Posting concern, who was recently ordered to appear in court, charged with booking acts without having a license, was completely exonerated at the trial, it having been proven that he was merely acting as manager for the act in question.

Myrtle Dingwall Sued for Divorce.

San Francisco, April 28. Myrtle Dingwall, who added with the Barnard Musical Comedy Co. about a year ago on a world tour, was sued for a divorce last week by her husband, Chester W. Kelley, a hotel man, who charges desertion. The Barnard show recently closed its tour in the Far East and several members of the troupe are expected to return here shortly.

CHANCE FOR AMATEURS.

San Francisco, April 28. Herbert Harris is now devoting considerable time each morning at the Hippodrome, which house is available to candidates aspiring to enter vaudeville and those desiring to show their talents. "The numerous demands by 'unknowns' for time out this week prompted young Harris to give any one claiming to have anything worth while the 'once over'."

Russian Violinist Arrives.

San Francisco, April 28. Vladimir Granichin, a Russian concert violinist, accompanied by his sister, Diann Graftman, a pianist, arrived here last week on the steamer Nanking from the Orient.

Levey Again Booking Reno.

San Francisco, April 28. The Italo in Reno is again on the Bert J. Harris, who plays four acts three days each week.

Stanny's Frisco Office Reopens.

San Francisco, April 28. The A. J. Stanny professional offices, which have been closed for several months, were reopened last week by Fred Harris, who is served from the East to take charge.

PORTOLA ODEON CLOSES.

San Francisco, April 28. The Portola Odeon Cafe, a French landmark, closed its doors Sunday night.

BUCKNER CHARGES DISMISSED.

San Francisco, April 28. The local charges against Arthur Buckner have been dismissed, but some difficulties he is in still exist with the Federal authorities.

SHOWS IN FRISCO.

San Francisco, April 28. "The Passing Show," with the Howard Brothers, at the Curran, did \$21,000 its first week at \$10 top. That was not capacity, but a record for the Curran at the scale. The business is holding up beyond expectation. "Three Faces East" at the Savoy opened quite well Monday night at the Columbia. About 80 per cent. attendance downstairs. Around the same last night. \$250 top.

FRISCO NOTES.

San Francisco, April 28. Dave Lusner and Alvin Miller, late members of the Fanchon and Marco Revue, and Eunice Gilman, recently with Gallo Opera Co., opened last week with the Ed Redmond musical comedy company, now making stock engagement at the Jose theatre in San Jose.

Florence Stone, leading woman who has been identified with prominent coast dramatic stock companies, is rehearsing a vaudeville act in Los Angeles.

Sol Lesser, coast producer and distributor, left last Thursday for the East to attend the convention of the First National Exhibitors. The company has again been postponed, and the show will open at White City Park, Denver, July 4, for 10 weeks.

G. E. McWilliams, Edgar A. Vinal and Del Evans, former members of the John A. Sheering, Inc. "Let's Go" company that closed abruptly in Portland last week, arrived in San Francisco, while all other members of the show returned East. McWilliams will join Ray Baldwin and John Van in a trio for vaudeville.

Mort Harris, coast manager for Waterson, Berlin & Snyder, was the first to introduce a "song plucker" in overalls in this city.

Edwin Cowles, formerly of Dustin and Cowles, is now in charge of outdoor promotion work for the Good-year Tire Co.

Alph Ketterling's "Abraham Lincoln" is the current attraction of the Chicago Musical Comedy Co. at the Republic theatre.

Dr. Charles De Mandil, conductor of the Tivoli theatre orchestra, was succeeded by Ulderico Marelli this week. De Mandil, who earned quite the reputation during the year at the Tivoli, will tour the "R. & D." theatres which are controlled by the Turner & Dahmsted interests, who also own the Tivoli.

DR. MARTIN BETTER.

Los Angeles, April 28. Dr. Harry W. Martin, the former Chicago physician, who sustained a broken neck in diving at the Rimini baths, is reported on the way to recovery.

The first vertebrae was broken and the next two were dislocated. Dr. Martin will wear a steel brace for about six months. The case is one of the most remarkable known at the Clara Barton hospital.

"PAPER" PLENTIFUL.

Chicago, April 28. With the first night of "Rose of China" at the Auditorium, to which house the attraction moved from the comparatively small La Salle, a number of showmen attached to current attractions were on hand, many "duets" having been liberally spread among the audience.

Comment from agents and managers naturally followed and the Loop is laughing at one quip. It was, "Why the devil did they pick such a large house when there is such a paper shortage?"

CHICAGO NOTES.

Chicago, April 28. Boyie Woolfolk, the local producer, is reorganizing the La Salle Musical Comedy Stock Company, rehearsals starting this week. Guy "Tony" Gorman, assisting on the booking and will head the organization.

C. Melford Giffin, head of his own picture corporation, dropped into the windy city to call on his family. Giffin played with the Bush Temple and Dearborn stock companies in bygone days.

Ralph Dunbar, Chautauqua manager, is lining up several road attractions for next season. "Robin Hood," "Chocolate Soldier" and "Mikado" are some of the shows which will tour under Dunbar's supervision.

The following companies are to tour under canvas this season: Virgil Pritchard and Co., opening May 10; Woods, Howe, Stock Players, opening at Aurora, Ill., May 7; Glen Benavente repertoire company, open at Litchfield, Ill., May 1.

William C. McDowen, manager of the Lincoln Hippodrome, has put all of his ushers in overalls.

The following managers are in the city engaging people and stock companies through the Bennett Dramatic Agency: J. L. Percy, Percy Comedians, Clara F. Fanchon, Fanchon and Marco Revue, recently with Gallo Opera Co., opened last week with the Ed Redmond musical comedy company, now making stock engagement at the Jose theatre in San Jose.

Ed E. Rose, the playwright, passed through Chicago en route to Wolf Lake, Wis., where he spends his yearly vacation. In the fall Mr. Rose will tour to the coast where he will assist in the producing of his latest book, "Rose of the Ghetto." In pictures for the Monroe interests.

"High and Dry" the musical comedy being prepared for the summer opening here by Edward McGregor and William Moore Patch, producers of "The Sweetheart" is undergoing a few changes in its acting department. Eleanor Henry, Juanita Boldy and John Barrett Greenwood being added to the cast. It will come to the Blackstone.

"Gentle and the Crowd" now at Powers will probably give May 15 to "Three Wise Fools," which John Golden brings back for an immediate engagement. The company will be forced to leave town last autumn at its height of the Broadway. The company will not doubt take their play to Boston.

Frank S. Barger, formerly with the W. V. M. A. and a brother of Will Rogers, recently announced his engagement to Hazel Levin, non-professional.

Several ticket scalpers were arrested, charged with failing to stand the law. The tickets were taken from the agents. The agents, though probably a mistake, as he had been in the business for months ago and has nothing to do with the management.

Lee and Cranston (Bryan and Murphy) opened their new act, "Studio City," at the Chicago Musical Comedy Co. at the Republic theatre.

Dr. Charles De Mandil, conductor of the Tivoli theatre orchestra, was succeeded by Ulderico Marelli this week. De Mandil, who earned quite the reputation during the year at the Tivoli, will tour the "R. & D." theatres which are controlled by the Turner & Dahmsted interests, who also own the Tivoli.

STATE-CONGRESS SUIT OFF.

Chicago, April 28. The legal action between the Seven Russells against the State-Congress was settled amicably by the management giving the act the time contracted by two weeks to allow two road attractions holding contracts for April 24 and May 1. The company will resume at the close of these shows.

Cosica and Vord, now touring the Loew circuit, are booked to open at the Paladium, London, July 12.

WOODS' THE MORMICK.

Chicago, April 28. It has been some small La Salle, a number of showmen attached to current attractions were on hand, many "duets" having been liberally spread among the audience.

Comment from agents and managers naturally followed and the Loop is laughing at one quip. It was, "Why the devil did they pick such a large house when there is such a paper shortage?"

HARTLEY and EASTMAN,
"A Touch of Musical Comedy."
 (Songs and Dances).
 17 Mins.; One.

[illegible]

shows notes, won at phoney gambling, to make claim for part ownership in the ranch. All of this "Cherokee," played by Middleton.

tries to keep from the girl who loves her. The girl, in teasing Cherokee to the point of "popping" questions, supplies the fun for him. She "sings" and "dramatizes" the dance songs, "Dreaming." The finish takes up the dramatic feature promised at the opening. Larabee springs forth as a two gunner, and the girl, in a dramatic flourish from a State where they carry a card up their sleeve. The girl overturns the lamp, there is a shot in the dark, and the curtain falls. The outraged Cherokee, in a closing that had a hidden meaning under his vest, explained by his saying he came from the same State, Miss Spellmeyer is vivacious and handsome, making a fine picture. The girl, Miss Spellmeyer, is a fine girl. Mr. Middleton is good as the bashful lover. "Lonesome Land" is as good or better than the other

for trunk transit. For feature in the three a day the act can stand up, and it ought to get some better bookings. *lbcc.*

GRAEMER, BARTON and SPARLING
Song and Talk.
15 Mins.; One.
Jefferson.

Two men in Tuxs enter for vocal number. Interruption by abbreviated A. D. T. crossfire. "When You're Alone" by telegram chased to extra encores. The balance of the routine is a series of published numbers, with the short fellow, who also has changed to formal dress by now, as the central focus. The act is a corking three-a-day feature, with chances for an early spot on the big time.

Herrnan and Shirley slipped into high at the outset and set a pace that sent them away breezing. Dar-

(Continued on page 26)

AS TO STAGE DIRECTORS

There has been some comment on my action in placing stage directors in the different theatres that I represent. Reference has been made in notes in the trade papers that it was done to antagonize the stage hands, etc., and all kind of reasons have been offered, except that for which I placed them there—for the good of the artists, to look after their comfort; to see to their baggage, their dressing rooms, their music, their every comfort back on the stage; to see that they receive what they want with as little friction as possible; also to have one head to go to, instead of running here, there and everywhere for what they want, which has been the general custom.

These men are in reality Assistant House Managers, and when back on the stage, they represent the manager.

This is an innovation, and innovations generally cause criticism, but if those who criticize would look into the other part of it, and report the benefits that the artists are receiving, they would help to carry out the spirit of these improved conditions in vaudeville, instead of trying to create misunderstandings.

I refer particularly to VARIETY, which had a squib in last week about a Stage Manager leaving, giving as a cause that he was peeved at my putting a Stage Director in at the Riverside theatre. The man received an offer of a position which he considered better than the Riverside, and accepted it, which was the business thing to do, and as far as I can learn there was no thought in his mind of anything else except to better himself.

The letters that I have received from artists in reference to these Assistant House Managers, and the help that they have received since they were placed in the theatres, is encouraging, and convinces me that those who receive the benefits recognize what these men are there for.

E. F. ALBEE.

ARTISTS EXPRESS THEIR GRATITUDE

"A TRIP TO HITLAND"

With

TEN OF AMERICA'S FOREMOST SONG WRITERS

Mr. E. F. Albee,
Palace Theatre Bldg.,
New York City, N. Y.

En Route, April 24, 1920.

Dear Mr. Albee:

We, the undersigned members of "A TRIP TO HITLAND," an act headlining the Keith and Orpheum Circuits for the past three months, take this means of expressing our sincere gratitude and thanks to yourself and the following officials of the above named circuits: Messrs. William Roche, Manager Palace Theatre, Chicago; Harry Singer, Manager State-Lake Theatre, Chicago; Fred Moe, Manager Palace Theatre, Milwaukee; William Russell, Manager Rialto Theatre, St. Louis; Martin Beck, Manager Orpheum Circuit; George Gottlieb, of the Orpheum Circuit, and Mr. Mike Shea, Manager of Shea's Theatres in Buffalo and Toronto, for their kind consideration and treatment extended us while playing their various theatres.

While playing the Palace, Chicago, Mr. Bernie Grossman, one of the members of this act, was taken ill with appendicitis, and was operated on at the American Hospital in that city, which compelled us to play the above mentioned theatres with nine members, instead of ten, and we want you and the other named gentlemen to know how grateful we felt in receiving our full and complete salary in every one of the theatres mentioned.

We all feel that we can never show our appreciation to you and the above named gentlemen in the way we would like to.

As this organization is run under Parliamentary Laws, a vote of thanks to yourself and the above named gentlemen was placed in our minutes, and the record of such will be one of the most pleasant memories in the lives of each member of "A TRIP TO HITLAND."

We hope to have the good fortune to play the theatres under your wonderful management for many years to come, and if all our wishes come true, you will live many years to direct this marvelous chain of Vaudeville Theatres.

Sincerely yours,

BILLY FRISCH
SAM EHRLICH
WILL DONALDSON
JIMMIE BROWN
NAT VINCENT

BOBBY JONES
AL. SIEGEL
BILLY BASKETTE
LEON FLATOW
BERNIE GROSSMAN

April 26, 1920.

Gentlemen:

Yours of April 24th signed by the entire company received, and I have turned same over to Mr. Beck to read.

I am pleased to know that the desire on the part of the managers to see that the artists are shown every consideration is bearing such good fruit. I receive letters of a similar nature from all circuits in the United States and Canada. It gives the managers confidence. There is no single man or a small group of managers that is carrying on this work—it is being done by every manager in vaudeville.

Thanks for your letter and kindly sentiment expressed therein.

With sincere good wishes,

Cordially,

(Signed) E. F. ALBEE.

"A TRIP TO HITLAND"
1493 Broadway, New York, N. Y.

ORPHEUM, NEW ORLEANS.

(Continued from page 12.)

her and Jackson in the second position accomplished the impossible by actually achieving the success of the evening. They did what so many others fail to do—capitalize themselves and keep within the personal picture.

Eva Taylor and Co. proved highly entertaining with their satire on prohibition, the three final punches and other appealing eccentric business bringing unrestrained laughter.

Vernon Siles has heavy type outside with mention of his connection with the Metropolitan and Chicago grand opera. The exact connection was not detailed. Siles is more of a showman than a singer, extracting his meed grandiloquently.

Leona Lerner is using the "See all, know all, tell all" billings. Monday evening she was in excellent form and was kept working overtime in demonstrating her metaphysical powers. Corking turn for the box office and a regular attraction on the platform.

Bert Swor returns to vaudeville with many scintillating bomb mots. His sallies were well timed and unobtrusively. Swor plants his points like a master.

Adelaide Bell closing detracted from her terpsichorean endeavor at first by wearing unduly long skirts but eventually made a dash toward the end with garments elaborating rather than militating against her dancing. Samuel.

PALACE, NEW ORLEANS.

New Orleans, April 28.

The first half show at the Palace contained several big time acts that have reverted to small time because they have stood still through the years. They remain potent attractions in the lesser classification and collectively provided good entertainment.

Three Danolise Sisters who opened are an exception. The girls are well formed, have a showy routine and please immeasurably.

Al Grant submitted the material that has maintained his act for these many seasons. He did excellently for a while, but remained too long. They were growing cold when he left.

Six Musical Nosses did little last night. They are using ancient selections, which may have accounted for the reception accorded.

Christie and Bennett brought memories of that prince of comedians, Chappie Aveling, one of the boys following him closely in method. They provoked quite some merriment with matter that sounded reminiscent.

Breeze's horse makes the same beautiful closing act, the bronzed animal and his posturing mistress affording an appealing picture. Samuel.

CRESCENT, NEW ORLEANS.

New Orleans, April 28.

The Loew programs at the Crescent are advancing materially as evidenced by most of the acts constituting the first half show carrying their own sets and drops. The bill was only fairly diverting.

Jewell and Raymond are running along much as formerly, achieving the major portion of applause toward the end. Frank Juhas was second. He does tricks and things with a stout boob assisting. The audience liked the boob very much. Gray and Graham are still small-time factors, with the familiar musical turn from which they derive a maximum of result. The pa-

trons received the duo warmly. Blough and Lockhard, blackface comedians, were rewarded, and that is the main thing. Allen's Cheyenne Minstrels use the Western lore of year-year to cloak their harmonizing. The songs could be brought up to date. Samuel.

Burlesque Reviews

GIRLS—GIRLS—GIRLS

"Give 'em a little ginger and you'll satisfy 'em," used to be a favorite axiom of the burlesquers playing the old London on the Bowery. That was 20 years ago, but it still goes for the Olympic, and she proved the truth of that the biggest applause getter of Girls—Girls—Girls, the Dandy & Kenney show at the Olympic this week, is a wiggle, not a "simmy," but an old fashioned wiggle pretty close to a cooch movement. Betty Palmer, soubrette, is the owner of the applause-getting wiggle, and she works it overtime, but always for sure results.

Outside of Miss Palmer's contribution there's more than a few double entendres put over by George A. Clark, featured comic, also landing for laughs and applause, which clinches the belief that the Olympic has a better show about the so-called uplift that has been supposedly going on in burlesque. Generally speaking, it isn't a bad show, it's fair as far as the comedy goes, with frequent flashes of business from Clark and Chas. McNally, the assistant comic, that easily rate as very good.

Clark does a ragged tramp in the first part and handles the character with plenty of uncision. His manner and method are rather unimpressive, but he is a good actor. McNally, although in no sense a copy of that comedian, like Bixley, Clark sings in a light-hearted husky tenor and has some business with the orchestra where he plays a fife, cornet and violin. This latter got over for a heavy hand. Another well done and really clever bit offered by Clark was a Scotch impersonation in the after-piece. This included two of Harry Lauder's old favorites, "Rosalie in the Gloamin'" and "Three Jolly Scots," delivered with a perfect Scottish dialect and excellently phrased.

McNally, who also does tramp in the first part, works very hard and gets everything he possibly can out of the material furnished him by the author of the "book." The titles of the first part and afterpiece, "A Day at the Seashore" and "A Night in a Funny Hotel," just about explain that "book" thing. George Clark wrote and staged it. All of the time-honored favorites are there—the money changing with the straight burlesque, the comical, the wronged husband with the revolver, and the comic looking down the barrel of said revolver and holding his finger over the muzzle, and, of course, a table bit.

In the afterpiece Clark does a somewhat different sort of tramp without neck whackers and McNally also assumes an Irish character, a trifle more eccentric than Clark's type. Billy Lawrence is the utility man, doing a bell boy and a couple of eccentric types. Ernest O. Fisher is the straight. He gets by without standing out particularly.

Miss Palmer, with the aid of the wiggle before mentioned, put over five numbers, each of which completely stopped the show. She is a

petite redhead, dances very well, looks great in lights and sings raggy stuff in the modern jazzy manner. Her show is eight costume changes. All but one of these call for white lights, and they're all very pretty.

Evelyn Burnette seems to be the prima. Miss Burnette is a heavy-weight, supranatural voice and pleasant smile, but lacks class in dressing. Mae Earle is the ingenue, leading these numbers, but is a trifle fishy. Little with sister Myrtle Cherry is the assistant prima, leading one number with fair results, but otherwise contributes nothing in feeding the comical, and playing odd bits in both sections.

Fifteen chorists were on view Tuesday night. They're a willing crew when it comes to working in the numbers, singing and dancing about as good as the average. George Clark sized up the chorus on looks about as good as the average. George number "They're a homie lot—I mean a honey lot." Three sets are carried, the first an ordinary gag-shore indiscreet, the second a garden set and the third a hotel interior. The show has been produced, to say it mildly—unsuccessfully.

But it pleased the Olympic and undoubtedly other houses along the American route, and that's the main essential of any entertainment—to please the customers. Ed.

FOLLIES OF THE DAY.

(Continued from Page 10.)

Aviation Field, a full stage affair with the chorus all in summer bachelorette dress, the comedians and Miss Cunningham in aviator outfits. This scene is a travesty on the business here of sunbathing. The second act opens with a full-stage "Chinese Night," from "East Is West," with the characters paralleling the original. Miss Cunningham as Sing Toy looked charming in a blue silk pajama costume. The chorus were prominent in silk pajamas, and Olive Walker led a Chinese number, using her voice to advantage leading "Oh So Fan."

The business here of sunbathing of the slave girls is handled in an uproariously funny manner and without any trace of suggestiveness. Green as "Won Big Bum," a rich Chinese, and Horace Lintz as Charley Lung, looked in character and handled their lines in legitimate style. Scene 2 carries a spectacle representing the outside of the Belasco theatre, and serves as a background for a "Dardanella" number, by Mildred Laurie and backed up by the sixteen chorists in lights. Following this the "Tip Top Four" put on a singing specialty that stopped the show. The boys dress in tuxedos and are a strong acquisition for a burlesque show. They are harboring one of the best bass singers in captivity in Harry Lang, and he did things up with a solo, "Who'll Take the Place of Mary?"

The last full stage scene is "Peacock Alley," and it is probably the most elaborate thing seen in burlesque. The peacocks are strewn all over the back drop and borders, and the rest of the stage is tabled in cabaret fashion, with the girls seated around as guests. Miss Cunningham is present in a gorgeous head dress, Welsh as a comedy waiter. Hayes as a rube spendthrift with a seven-dollar bank roll, are mirth provokers who never miss. The chorus climb into the lime light

in a number introduced by Miss Cunningham, where Mattie Walker, a pretty blonde, pulls an Irish reel. Carrington and Farrell, two harmony singers; Jack Baker, Edna Sauboe, David Walker and Lola Daniels all contributed specialties that were vastly different from the usual ridicule-provoking stunts witnessed in other shows.

Gerard has a real burlesque show, and his travesties of scenes from "East Is West," "Going Up," "Tolly with a Past," and "Business Before Pleasure," are the highest type of the burlesque producer's art.

The show rates Barney Gerard right up alongside that other progressive producer, Jean Bodini. Between them they are going to make the going very brisk for some of the old school students who think that all that is necessary to produce a burlesque show is one agent, the regulation number of chorus girls, a couple of principals of both sexes, and a comedian. They will find an object lesson at the Columbia this week. Con.

NOTES.

B. D. Berg is leaving for England this month, where he plans to produce girls' acts along the lines of his present vaudeville productions. He will be accompanied by Dave Seed, a new comic, who has been drawing attention through his work in Berg's "An Heir for a Night."

Billy Ritchie sails on the St. Paul May 4 to play a summer engagement at the Blackpool Tower. On the same boat will be the Dooleys and Albertina Rasch.

Sydney Clare, formerly associated with Arthur Lyons, is now in the offices of George Sotransky. Clare will be a partner in the latter's agency business.

Fred R. Willard, formerly manager of the Lincoln theatre, Union Hill, N. J., has taken charge of the Strand (vaudeville and pictures), at White Plains, N. Y., succeeding Ernest Cop, resigned.

Keith's, Syracuse, has been rented May 10-12 to a local organization for a musical festival. The house will play its big time bill for that week at the last half of it only.

Marty Farkins is in New York after a 10-day sojourn at French Lick. He was accompanied to the health resort by Harry Wobber and Tink Humphries of Chicago.

Sidney Brody, formerly a manager with the Shuberts, has gone into the cloak and suit business in Boston.

Mitzi Hajo is to take a trip to Europe during the coming summer and for the first time in more than six years will visit Budapest, Hungary, her native city. Mitzi is at present on tour with the Henry W. Savage "Head Over Heels" company which is to close its season May 15. She sails May 23.

Pats Sanders, the vaudeville agent, called for England last Saturday. During his absence Jack Linder will handle his affairs.

5-A-DAY; WHAT TIME IS IT?

Chicago, April 28.

There have been numerous instances of standard acts doing four shows daily, playing two houses, but probably never before five shows. When Clara Morton took ill of pneumonia at the Palace, Bernard and Duffy, working the State-Lake, filled in for two days, with three-act day at the State-Lake and two at the Palace, going on at 1:40, 3:10 (Palace), 5:40, 8:10 (Palace), 10:20. Somebody asked Duffy if he was playing small time or big time. He held his brow and said, "All the time."

"GOOD MORNING JUDGE" TOUR

The Shubert production of "Good Morning Judge" is to go on tour again next season under the management of Robert Campbell. The tour is to embrace the United States and Canada and will open Aug. 16. The original production from the Shubert theatre will be used.

The Colonial, Portsmouth, N. H., is installing stock policy for one week, beginning May 3. The move is an experimental one, and if successful may be the summer policy of the house.

George Nash sails for London on Saturday, to appear in "East Is West" in his original role of "Charley Tong." He is the only American player to appear in the London production, which opens this month at Queen's. Iris Hoy will play the lead.

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Float - ing on the bay at Tri - po - li, Sweet - heart, you and I,
Just a lit - tle far - a - day for two, There's I - tal - ian



skin, You - per - fect were a - ring - ing,
Choir - voices were sing - ing, While the moon a - bore just apoke of,



love, On the shores of Tri - po - li,
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STREET CALLED STRAIGHT.

Discussing the present ineffectiveness of many pictures, a Goldwyn official declared in so much as Goldwyn was concerned, the future of pictures meant a "good story" in preference to the star system. In other words, that the best material they adjudged in the future fit for pictures would not be subordinated to any individual personality, star or not, but that where there was an expectation followed by actual investment in material offering greater possibilities, the issue would be contingent on the author's message. Directly after that came word Geraldine Farrar and Pauline Frederick were leaving Goldwyn.

"You can always cast," was the further comment on the situation, "but it is far more difficult to get the story of sustaining and impressive value."

That short declaration of intention as expressed in the preceding paragraph seems to have some relevance to "The Street Called Straight." The connection is the cast, and to find its equal in symmetrical proportion to the types as Basil King, the author, may have seen them in the flesh, would be no sin. Wallace Worley directed, but the value of the entire feature flops in comparison. This illustrates the former speaker's viewpoint in one respect in that a cast can always be found. But the next thing is the story.

"The Street Called Straight" is another of the purposeful works of Mr. King, and, like his "City of

Comrades," both in the reading and in picturization, there is a wide division in interest. It would seem from their present ineffectiveness on the screen that they were much better off on the library table than in the 15- or 25-cent celluloid edition flung on the screen in some dark emporium.

Mr. King in the main has a philosophy of brotherly love. At heart he is a moralist, a preacher with no specified cult, yet with an earnest desire to diffuse and instill the spirit of unselfishness where that doctrine is acceptable.

For obvious reasons, however, his philosophy can never have a greater play on the screen other than short excerpts from the written pages of his books. And in its production they are almost equally divided between each scene. There is not enough action to his cinema drama, although in reading his books it would be thought otherwise.

The truth of it all may be that it is not so much the fault of the author as the director, and knowledge of both script and screen con-

vinces. There is ample material for screen purposes in "The Street Called Straight," but as they have been filmed in this Goldwyn release, the characters do not do anything else but move spasmodically and as per direction through the episodes, until the heroine, aristocratic and snobbish at heart, finds herself and in love with the man who has unselfishly saved her father from the stigma of prison for embezzlement. Her romance with an English army officer is cut short to recognize the superior worth of the rich minor, self-made, although adopted in the early stages of life by a relative.

Should a prospective audience be composed of those who have al-

ready read the book, they will find the picture replete with shortcomings. But for the masses, who, no doubt, have left the book unread, they may find some of the spark of King burning but dimly. In the main, however, the production is unsatisfactory as a commercial proposition, to be deplored, perhaps, because the cast has Naomi Childress and Charles Clary, Lawton Butt, Alec B. Frances, Irene Rich, Jim Sterling and Lydia Titus.

From the cast and its settings the production may easily be noted to be an expensive one, while the photography is not without merit, except the usual false tinting in green to give the impression between day and night. Stop.

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OBITUARY

Mme. Therese Bartholdi.
Mme. Bartholdi died April 22 from a paralytic stroke. She was 52 years old and had been bedridden since Aug. 14, last, when she was stricken at Wehr, a summer resort in New Hampshire. Mme. Bartholdi, who was known throughout the length and breadth of the theatrical profession through having operated the Bartholdi Inn, Broadway and 45th street for over 20 years, was born in Switzerland in the Swiss Alps, and came to this country in 1888. In 1899 she started what later became the Bartholdi, by taking over the two upper floors of the building at 1546 Broadway, the ground floor of which is now occupied by Child's restaurant. The rooming house was gradually built up until it became necessary in 1902 to take over the upper floors of the corner of Broadway and 45th street. In 1908 the two adjoining buildings on 45th street were added and the Bartholdi reached a total of 100 rooms. The last four or five years prior to Mme. Bartholdi's illness, the Bartholdi was managed by "Polly" Bartholdi, the late Mme. Bartholdi's daughter. During the regime of both Mme. and Polly at the old Inn the hotelery was unique for the fact that neither ever held an actor's trunk for an unpaid bill. Besides her daughter Polly (Mrs. Arthur J. Picken) Mme. Bartholdi leaves her husband, Louis Bartholdi, and another daughter, Mrs. Therese Rosalie Utz. Four sisters, Rose, Mary, Elizabeth and Nellie, and a brother, Maurice, the latter residing in France, survive the deceased.

Mme. Bartholdi was buried in Flushing Cemetery. Seventy-five floral pieces, many from prominent actors and actresses, were sent as tokens. The funeral was attended by over 1,000.

Catherine Powell.
Catherine Powell, age 22, the dancer, died April 24 in Syracuse, N. Y., following an operation for appendicitis. Miss Powell had headed her own act in vaudeville for some time and was looked upon as a very promising artist. The young woman established herself after a hard struggle. She was taken ill in Syracuse while playing there a few weeks ago and removed to a local hospital. Mother and brother survive.

Victor Le Roy.
Victor Le Roy, who was on tour with "Oh My Dear" this season, died April 20 at his home in Bergenfield, N. Y. He was 36 years of age and was well known in musical comedy circles for his tenor voice of extraordinary strength. His death was caused by bronchial asthma. He was a member of the A. E. A. and appeared under many of the largest managements. Three sisters survive him.

Milton Dawson.
Milton Dawson, stage manager of "Sunshine," heart trouble, New York, March 7, though a record of his death was missed. The deceased had been with Richard Carle for two years. He was sent home from Newport News after becoming ill.

Emile Stein.
Emile Stein ("Steinle"), drummer of the orchestra of the Palace, New Orleans, passed away in the Southern city the other day, a victim of tuberculosis. Stein gained considerable

attention because of his eccentric playing and trick manipulations, being always somewhat of an added attraction with the patrons of the theatre and with the artists playing the house.

Hannah Leach.
Hannah Leach, professionally known as "Nan" Leach, died April 21 at Bloomington, Ill. She had been ill but a short time. Prior to following Irene Castle in "Watch Your Step" she appeared in cabaret in New York, and was at Shanley's for several years. In the "Stop" show she played opposite Olin Howland, the two later teaming for vaudeville and exhibition dancing.

Mrs. Samuel Charles. For many years a well-known dramatic star, died at the Forrest Home, Philadelphia, April 24. She has been an inmate of the home for several years. Her body was sent to Chicago, where it will be buried with her husband, Mrs. Charles came to this country from Australia, where she was known as Baby Quinn. Her right name was Anna Maria Quinn. She was over 70 years old.

Clarine Seymour. one of the youngest and most promising picture players appearing in D. W. Griffith productions, died at the

IN MEMORIAM
HANNAH LEACH
Where tall, sweet flowers bloom,
A strange and subtle perfume is.
JOBYNA HOWLAND

Misericordia Hospital, 531 East 56th street, New York city, April 25, following an illness of four days.

Alexander Henderson, composer and musical director, at 474 Central Park West, after 10 days' illness, April 25. The deceased made his home with his daughter and son-in-law, Alfred T. Colony. Mrs. Colony is Beatrice Booth (Booth and Villalari).

Felix de Lang (Musical Stuarts), father of Arthur Stuart (Stuart and Keeley), Louisville, Ky., April 15. Last stage appearance in Chicago 18 years ago.

Mrs. E. J. Scarlett-Ford, Providence Hospital, Washington, D. C., April 18. She is survived by her son, Le Roi Scarlett, daughter and husband, R. R. Ford.

Lillian Lewis (McToy), contortionist and acrobat, New York, April 17.

Mrs. Carl Talowitzski, 74, mother of Theda Bara and nine other children, at Du Bois, Pa., April 16.

Clyde Albert Hoffmann, 42, general breakdown, Canton, O., April 1. Was pianist with "Virginia Beauty," musical comedy.

Marjorie Benton Cooke, writer and monologist, succumbed to pneumonia.

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OF A DARLING, DEVOTED
WIFE, MOTHER, PARTNER, AND PAL
Mrs. Clara E. Littlejohn
(OF THE LITTLEJOHNS)
DIED MARCH 17TH, 1926.
At the Central Hospital, Toledo, Ohio.
FRANK P. LITTLEJOHN
HER SON.
Billie, age 6 Roby, age 3 1/2

monia in Manila, P. I., April 24. She was 44 years old. She lived at 102 East 52d street, New York.

Gus Bostwick, 68 years old, who was in the "Rip Van Winkle" cast for many years, breathed his last at

HANNAH "NAN" LEACH
A Real Girl Always
TEARS
OLIN HOWLAND

Pindlay, Ohio, April 22, following a long illness of complications.

Clarine E. Seymour, leading woman in several of D. W. Griffith's picture productions, at Misericordia

Hospital, following an operation for internal trouble, April 24.

The mother of **Edgar Selden** died April 27 at her home in Huntington, La. The deceased was over 70.

Mrs. (Mother) Brown, who conducted Family Hotel, Milwaukee, pneumonia, April 1.

John T. Morse, a brother-in-law of Eddie Darling, died suddenly April 24 in Baltimore.

LETTERS
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Punkett James
Pools Paul
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Price Low
Pyche Joe

Quinlan Dan
Quinlan Guide
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Rafferty Margaret

Dumont Evelyn
Dutton Mr & Mrs

Earl Bossie
Edmonds Joe
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Ella Coeli
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(Continued on page 32.)

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Sam McKee in Morning Telegraph, Tuesday, April 20th:
"When Your Ship Comes In" a delightful number for the tutored and untutored lovers of music.

The Billboard, April 21st issue:
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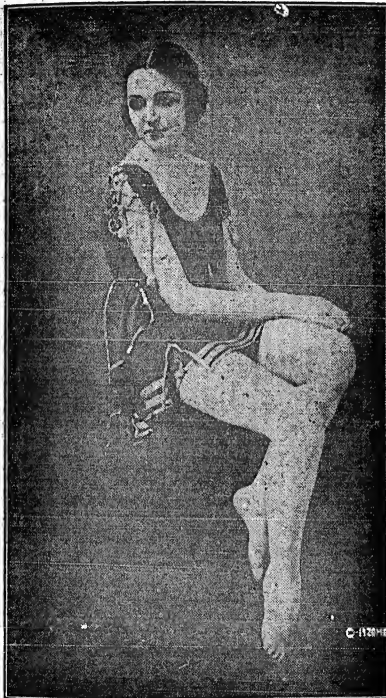
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Moderato

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When the skies look dark and drear-y, Just nev-er mind, Some one can make them cheer-y, Just once you must try and find.

CHORUS

Girls-les are the ones who deal out Both smiles and sighs, Wor-ried greatly, but late-ly, to a lit-tle; Looks - round un - til you've found one Whose just your style; You'll find your sun-beam your one dream in some one's smile.

CHORUS

One lit-tle girl can make you hap-py, And your troubles like bubbles drift by; One little girl, just like a rain-bow, Brings from out a cloud-y sky A lit-tle laughter a moment af-ter. She will make the sun-beam shine for ev-er, will never be blue. But make a Kingdom of Wedding Kingdom, That's just what one lit-tle girl-le can do.

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Smoke rings are drift-ing in high, just like my hopes that you loved me, Soft as the star-light a - bove me,
Dream-ing by wear-ing their spell, While-ving of love as you found me, Smokerings are float-ing a - round me,
CHORUS Smoke rings all drift away, Like dreams of yes-ter-day, They have a se-cret to tell.
Smoke rings they bring you near,
On - ly to dis-appear, Thru the clouds, dear, Smoke rings for - ev-er blue, Al-ways must bring me you,
Your sweet smile just beams To fade, dear, it seems, Like smoke rings and dreams we once knew.

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LONDON, GLOBE, PENWAY—Pictures.

PARK—"Treasure Island," film.
SHUBERT—"Scene from a Marriage," film.
"Fifty-Fifty"—Got away to a good start. Fair business.

MAJESTIC—"Last week of 'Honey Girl'."

WILBUR—"Final week of '39 East'."

HOLLIS—"Last week of 'Bab'."

PLYMOUTH—"Not So Long Ago," third week.

TREMONT—"Another week of 'Monsieur Beaucaire,' one of the musical hits of the season.

PARK SQUARE—"Third week of 'Civilian Clothes' money maker.

BOSTON OPERA HOUSE—"Walter Hampden opened a two weeks' engagement in Shakespearean plays at this house Monday."

COPLLEY—"Second week of 'When Knights Were Bold,' Henry Jewett Players.

ARLINGTON—"House dark first three nights, then 'Susan Lenox,' with Alma Tell, opened for a metropolitan premiere.

HOWARD—"Edmond Hayes Co. GAYETY"—Burlesque Review.

CASINO—"The Elvishers."

John Montague, who handles Woods' shows in New England, is the advance work for Theda Bara in Providence. He used the "overall movement" as a pure bluff and agreed to give the first 10 ladies in line free seats for the opening night. There were 27 women when the advance sale opened. They had been there since 7 o'clock in the morning. The crowd got so great outside the Majestic that street cars were stopped and the police reserves called out to clear traffic. The story got big publicity in the Providence dailies. Montague wrote to Martin Herman and told him he expected Theda to do \$25,000 in Providence. Herman replied that if Theda did \$25,000 Montague could "write your own ticket for anything you ever want in this office." The advance sale the first day amounted to \$4,000. The Majestic is scaled \$25 a night and \$4,000 Saturday night. Montague figures he is now. He hasn't yet decided what sort of "ticket" he wants to write, but believes he will ask Woods to produce his latest play, "No Liquor, No Love," before (as John says) samples of the liquid we all used to look upon with a fond eye are placed in the Museum of Natural History at Washington as exhibits to the coming generation.

Frederic Fradkin, depositor of the concert of the Symphony Orchestra, and whose dismissal from the orchestra followed close on his joining the musician's union, together with other players of the orchestra, has started two suits against the sponsors of the musical aggregation seeking \$115,000 in damages. He sues for \$100,000 for alleged libel, which he says was made in a letter sent out by the orchestra trustees notifying him of his dismissal. He also asks for damages of \$15,000 for alleged breach of contract to employ him as a concert master. Funds of the orchestra in a Boston bank have been attached. Fradkin was dropped from the orchestra when he had a jam with Director Pierre Monteux. There was a walkout of 25 of the union members of the or-

George E. Clark, for 12 years associated with John Craig lately as business manager of the Arlington, which house has been taken on lease by the Shuberts, has wound up with the theatre. It is expected that he will become manager of another local house shortly. He started as assistant treasurer, then became treasurer, and for the past season has been business manager. The Shuberts will have their own manager in the house during the stay of Susan Lenox, and will have the cash pass through the regular Shubert treasury channels.

Travelers in theatricals, who knocked at our gates during the week to trumpet their wares were Bill Corman, here to arrange for the New England tour of "Bab"; Leon Freedman, in advance of the "Polites"; Arba Blodgett, who is besieging the temples of learning in the interests of Walter Hampden; and Fred Jordan, out ahead of "Listen Lester."

Tom Henry, manager of the Gayety, one of the burlesque houses in this town, has just returned from a trip to the West and claims, that next season, and if not then soon after, the \$5 top house will be a common thing in the town. The \$4 top of the "Polites" is the high mark so far. He says that folks that pay \$20 for shoes don't hesitate about paying \$5 apiece for theatre tickets. This matter of increasing the price of theatre tickets next season has caused more or less comment in the dailies here, and it is claimed by some that while an advance to any price will go for a Saturday night performance, that any attempt to boost the price of the ordinary show for regular nights will meet with disaster. So far the top here is \$4.50 for week-nights, with a substantial advance for Saturday. This was the "Greenwich Village

and him out and attend, as they did when he was here the last time.

On his last appearance here (Tremont) he played matinees, and, starting out cold and to poor reviews, went over bigger as he progressed, until finally he had to ring in an extra performance to accommodate his followers. He intends to do the same thing this trip. For an opening and for the evening performances this week he is using "Hamlet," with "The Merchant of Venice" for the coming week. The house has a \$3 top.

Only one attempt was made to capitalize the "overall fad" in this city. The Plymouth was picked for the experiment, and the ads carried a line that ladies wearing this particular garment would be admitted free at a popular matinee of "Not So Long Ago." Two, who said they were Jane Livermore of Chicago and Edith Livermore of Evanston, Ill., appeared in the garb and went in, but later about 20 young women appeared in the garb and passed in. It is said they were members of the "Fifty-Fifty" company, playing at the Shuberts, who took advantage of this idea to get in free, this city being a closed shop as far as courtesies to players is concerned. One of the critics doped it out that the suits they wore cost \$5 at the ruling and price for "overalls" at the time, and as the price for the matinees is \$1, thereby hangs a tale. But the press agent of the house denied it was any of his work.

The "Pops" concerts given by the players of the Symphony Orchestra during the spring and summer months will start on May 3. Agide Jacchia will be in charge of the orchestra again.

Stanley Whiting, who came here (Continued on Page 37.)

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Elbert and Getchell have announced.

Films this week: "In the Heart of a Child," at Des Moines; "Sinners," at El Paso and "In Search of a Sinner," Garden.

The lease on the Empress, formerly held by Elbert & Getchell, has been purchased by the Adams Theatre Co., operating a chain of twenty-two film houses in small Iowa cities. It is the first Adams house in Des Moines. The new management will take charge June 1 and continue the policy of four-a-day vaudeville and pictures for a time at least. The lease runs for thirty-three years. The house was built in 1913, and has been operated by Elbert & Getchell ever since. It is the largest house in Des Moines, with 700 capacity, and has been an immense money maker. It is the only vaudeville house open in the summer. Manager Everett Hayes will retire June 1.

The building is owned by Coffey & Rawson, Des Moines.

J. L. Adams of the Adams Co. (headquarters in Des Moines), says the company will control fifty Iowa theatres by Jan. 1, 1921.

Elbert & Getchell now have but three local houses, the Princess stock, Berchel, legit and burlesque, and Valique, five-cent pictures. Construction of the Loew Alhambra, to open in September with pictures and vaudeville, is thought to have had some influence in the Empress deal. The amount paid by Adams for the lease was not announced.

Elbert & Getchell, following the announcement of the sale of their lease on the Empress, have announced they will remodel the Valique, their five-cent picture

house, into a big time, first run picture theatre. Work will start early in May. The Valique is on Locust street, opposite A. H. Blank's Garden, and has one of the best locations in the city. The house is one of the largest in the city and has been a money maker with short shows and low prices.

Philip Sheffield, juvenile with the Princess Players for the past six seasons and one of the most popular actors who has ever been in Des Moines, has written a new four-act play, which will have its premiere at the Berchel, Des Moines, the week of May 17.

The play deals with the psychological effect of music on a young American man, who has suffered a nervous breakdown as a result of work in a German salt mine as a German prisoner during the war. Three titles are under consideration. There is much incidental music in the piece, also written by Sheffield.

The cast will be entirely professional and will include a number of former Princess favorites. Arthur Vinton, who was leading man at the first of the present season, and one of the most popular leading men who has ever been at the Princess, will play the lead. Sheffield will direct the play and will play a role. George Waters, former manager of the Princess will be manager.

The American Legion and women's clubs are backing the play, and the week will include a number of big society functions. Sheffield read the play before fifty representatives of the different clubs this week and it was given a most enthusiastic reception.

Three New York producers are interested in the play, and it is entirely probable that it will be produced in the East this fall.

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Sheffield was at the Princess during the days of Fay Bainter, now star of "East Is West," and the two are intimate friends.

INDIANAPOLIS

By VOLNEY B. FOWLER.

MURAT.—Amateur performances

first half: The Riddle woman last.

ENGLISH'S.—"Clarence."

PARK.—Musical Extravaganza.

KEITH'S.—Vaudeville.

BROADWAY.—Vaudeville.
LYRIC.—Vaudeville.
RIALTO.—Vaudeville and pictures.
CIRCLE.—Pictures.

Popularity of Gregory Kelley and Ruth Gordon of the cast of "Clarence" and the fact that this is the home of the author, Booth Tarkington, caused the piece to go strong all week at English's.

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all week, gets them going and coming. The ventriloquist's opening for the "Worrier" improves the act very much. Stanley as plant is a sure fire laugh constantly. He works without overdoing a character. In straight from the street and has a natural line of talk that comes right off the street with him. Got away big.

Harry Pearl, who has been in St. Louis for about 21 years, in charge of the office of Irving Berlin, Inc. has a new Chevrolet car in which he rolls around to the theatres.

While playing a piano in a soft drink establishment Friday night, Leonard MacLellan, 43 years of age, an actor, was shot in the left leg. He said that several men standing about the bar became boisterous, winding up by drawing a revolver and shooting into the floor. One of the bullets glanced and hit him in the leg. He treated the wound himself until it became too painful; then he was taken from the Windsor Hotel to the city hospital, where the leg was dressed.

SYRACUSE, N. Y.
By **CHESTER S. BAHN.**
EMPIRE—Second week of the Knickerbocker Players, presenting "What's Your Doing?"
WISTING—27-28, "Katchy Koo," amateur spectacle; 29-31, Eagles Mustaire, amateur affair.
BASTABLE—First part, "Oh Girl," burlesque.
TEMPLE—Vaudeville.
CRESCENT—Final week of vaudeville.
STRAND—The Greatest Question, film, first half.
ROCKEY—"A Girl Named Mary," film, first part.
SAVOY—"Dangerous Days," film, first part.
TOP—"Judy of Rogue's Harbor," film, first part.

A special train took a large delegation of Syracuseans to Auburn on Thursday (this week) where they attended the minstrel show staged by professionals now doing time in Auburn State Prison. The show was produced by the Mutual Welfare League, and had its premiere Wednesday. Thursday night was designated "Syracuse Night."

My Ellings, head of the company owning the Avon at Watertown, as the remodelled City opera house will be designated, was in the Garden City this week to look over the work. He announced that the opening date has been set ahead until June.

Sidney Beaumont Whipple, for some time managing editor of "The Journal," left that paper Wednesday for New York, where he will become assistant general manager of the United News, the evening service of the United Press. Mr. Whipple, who also contributed dramatic reviews, will be succeeded on "The Journal" by Louis D. Burritt, son of the publisher, who has been city editor.

May Irwin may bring her "On the Hiring Line" company to Watertown next Monday, to give a final performance at the Olympic there. May's husband, Kurt Eisfeldt, was in Watertown this week looking over the Olympic, now devoted to the movies. Kurt incidentally announced that a bungalow will be erected this summer on the Irwin farm, near Clayton. The Eisfeldts will summer again at the farm, leaving Irwin last closed, as they did last summer.

Edward F. Albee paid his first visit to the new B. F. Keith house here since its completion Friday. Confined home by illness at the time, Mr. Albee was unable to attend the opening performance on Jan. 27.

The Commonwealth Club will hold a benefit at the Empire, May 3, with a performance by the Knickerbocker Players.

Subscription ticket sale for the Syracuse Music Festival, which will be held at Keith's, May 12-13, opened Monday. The sale is a heavy one. The featured soloists include Titta Ruffo, Rose Raisa and Edward Johnson. The Chicago Symphony Orchestra will also be here.

Forced by his height to sit all the way from New York to Texas, where he will join a circus, Johan Van Albert, tallest man in the world, left the train here to stretch his legs. Van Albert says he had to use a specially constructed bed in a companionway on the "Maurelandia" while coming to the States. The freak tried to buy some overalls, but when he found they would have to be made to order and would cost \$24 he drew the line on joining the overall movement.

Northern New York may add another of its fair daughters to the string of film queens. The work of Mildred Cantelieri of Gouverneur, daughter of a picture palace owner there, in a film recently made for the American Pictures Assn., has attracted the attention of several producing concerns, whose representatives have been in Gouverneur.

The Strand, Binghamton, has inaugurated a new performance schedule, and in the future will operate from 1:15 to 11 P. M., giving five shows daily. The management explains that the large pat-

ronage at the house, which plays both vaudeville and pictures, has made the new schedule imperative.

HAILE STILES has joined the Kansas City Symphony Orchestra as soloist. Her first appearance was Sunday at the Newman there.

VANCOUVER, B. C.
By **H. P. NEWBERRY.**
EMPRESS—Empress Players with Edythe Elliott and Ray Collins in the leading roles. Business continues good.

AVENUE—19, all week Percy Hutchinson and his company of English players, return engagement.

First half "The Luck of the Navy," Last half "General Post."

ROYAL—Film, "Behind the Door." Also at Maple Leaf.

ORPHEUM—Vaudeville.

PANTAGES—Vaudeville.

COLUMBIA—Vaudeville.

DOMINION—Film, "Male and Female" (second week).

COLONIAL—Edith White's "Friend."

BROADWAY—"Scarlet Days."

GLOBE—Pictures.

REX NATIONAL PRINCESS.

PROGRESS, **GRANDVIEW**, **KIT-SILANO**, **FAIRVIEW**—Pictures.

Pupils of Lee Morris' Dramatic Academy will make their first appearance at the Avenue, May 4-6, in "Are You A Mason."

Last week's attraction at the Empress was "The Unknown Voice."

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INDEPENDENTS PLACE BAN ON EXHIBITOR-PRODUCER PICTURES

Film Showmen Meet in Chicago and Adopt Resolution Condemning Producers Who Also Operate as Exhibitors—First National Believed to Be Behind Independent Movement

Chicago, April 28. Seventy-five picture exhibitors representing independent exhibitors' locals throughout the United States assembled at the Congress Hotel Monday to fire the opening gun in their war against the producers who "are over night buying up theatres through which they will control both the exhibiting and producing end of the moving picture business."

The convention called by Willard C. Patterson of Atlanta, Ga. president of the Southeastern Theatre Managers' Association, is a joint conference of the Exhibitors' Defense League and the First National Exhibitors' Circuit, Inc. An organization will be perfected to fight the big producers.

Mr. Patterson, in his opening address, said: "If these producers get control of the theatres the public will have to look at whatever films the producers feel like giving them, whereas as independent exhibitors we can choose best films and give the public what they will like."

To make a concrete national organization out of this meeting, a constitution and by-laws committee of seven was appointed, headed by Willard C. Patterson, and Peters of Texas, president of Michigan Morris A. Choyinski of Chicago, M. J. Manheimer of Brooklyn, Dan Chamberlain of Wisconsin, and Hector Parnowski of St. Louis as members. Later Mr. Smith, counsel for the Schanberger interests of Baltimore, was assigned to act as advisor to the constitution committee. The committee convened in their assigned quarters, with orders to report back on the following morning.

A motion was made to adopt a resolution for the independent exhibitors to line up with the independent producers, and in that way perfect their fighting unit to overcome their opposing exhibitor producer. This resolution received the attention of a senate. Many fiery orations were made pro and con to the question on the floor. William Brandt of New York played a big factor in the question discussed. No results were accomplished. The question being laid over until the following morning.

The meeting was adjourned until Tuesday morning, when the constitution committee will have a report ready to present for discussion before the members of the organization, carrying various means of protection for the independent exhibitor.

Among the exhibitors attending the convention are: Sam Burman, New York City; Mike Steinfeld, Philadelphia, Pa.; James Dunneavy, Akron, Ohio; J. J. Rubens, Aurora, Ill.; Low Goldberg, Chicago; and Nat Atkinson, Chicago.

The Independent Managers' Meeting was adjourned for good at 8 o'clock Tuesday. Nothing was accomplished outside the permanent committee being organized composed of W. C. Patterson, D. E. Whitehurst, P. W. Kress, Carl Kettler, L. T. Lester, Ben Chabert, L. Parnowski, M. A. Choyinski, P. Frank Reimbrush, H. Fothing, John Manheimer, M. Van Fregue and M. Peters.

This committee will meet in New York within 30 days prior to the coming Cleveland convention of the Independent Exhibitors of America. The meeting was held at the Congress Hotel at 3 o'clock today. Lewis J. Selznick addressed the Independents and said "He was not contemplating entering the exhibitors' field and does not intend to buy or build any theatres, but was speaking to the producing field." A motion was then made that the Independents all combine to refrain from buying any productions from exhibitor producers and passed.

The First National meeting here was held behind closed doors. Nothing was given out. J. D. Williams, of the First National, addressed the Independent exhibitors and said "We of the First National Exhibitors' Circuit are not in the theatre building game. We

LOEW'S PICTURES IN PICKER HOUSES

Present Policy Continued—Loew Takes Possession.

The present policy of pictures will be continued in the David Picker house, which was secured last week. There are six in all Loew takes possession tomorrow (May 1).

The complete list is Rio, McKinley Square, Elmore, Victory, Spooner and Bronx Oval, the latter open air. All are in the up-town New York section.

There is no vaudeville theatre in the immediate vicinity of the former Picker theatres. It was stated the Loew pop vaudeville and picture policy had not been considered for any of the newly acquired houses.

The immediate cause of Picker turning over his theatres to Loew is said to have been through his inability to secure the feature film wanted by him. The Loew Circuit with its large number of "days" for the run of a picture, Picker found, had everything in the desired film line pretty well tied up.

Vaudeville may be the policy of the Rio if the returns from pictures do not please the Loew office. The Rio is five blocks from Fort Audubon, which plays vaudeville and pictures. The present prices at the Rio will be reduced under the new management and the orchestra will be cut to 12 pieces.

HAND IN HAND WITH BRITISH INTERESTS

Wm. A. Brady Advocates Frank Propaganda.

While looking over the ground with a view to organizing a film producing company in England in which he is interested with Jules Branstetter, William A. Brady made it understood that his new venture be out to smash the idea that there is any prejudice in this country against British product.

However, he qualified the statement by saying that he did not intend to foist on America any old play or picture and tell the American public it had to accept it because it came from "dear old London."

Brady stated that no foreseen time coming when the British government will take part in seeing to it that British production is officially encouraged, and predicted that the entertainment value of the film may become to drop in the course of a few years and the educational side become of chief importance.

He told the British further that if there were a theatre in London which was capital of a representative screen would begin to take its proper place. He intimated that when Adolph Zukor starts producing in London it will be the first great step in the production of British pictures.

To bind the two countries together more firmly Brady favors an exchange of films that are strongly and frankly propaganda. Not subtle propaganda but straightforward hand-across-the-sea stuff. He advocates the appointment by the British government of a man of the calibre of Lord Beaverbrook to collaborate with a man of similar standing in the film industry in this country appointed by the U. S. Government to organize the exchange of films.

In view of the above statement Brady was capital of a representative of Variety if he was aware of the fact that England had a tremendous fund for propaganda purposes throughout the world. He replied that he was not aware of any such fund.

"MAYFAIR" WORK.

Production work on "The Marriage of Figaro" was started this week at the Metro's New York studios. The cast includes Thomas W. Ross, creator of the stage as Jim Callaghan, the English gambler; Wilfred Lytell, brother of Bert Lytell; Miss Edith Cowley as the Welsh Guards; Francis X. Conlan, as Lord Adolphus Villiers; Mrs. M. J. Lester as Mrs. Figaro; Henry Hallam as Anthony; Jack Crosby as Dudley; Louis Sealey as Felix; and Miss Edith Cowley as Sally; Florence Court as Lily de Mario.

IN EVENING DRESS 2,000 SAVE COST OF CARPENTIER EXTRAS

Robertson-Cole Labels Invitations "Evening Dress" and Crowd Goes to Fort Lee to See European Champion Box—Cameras Catch Them—Will Form Part of Feature.

Society and finance rubbed shoulders with dyed-in-the-wool picture and boxing enthusiasts Monday night in the Solax studio at Fort Lee, N. J., where Georges Carpentier, the heavyweight champion of Europe and idol of France, completed 100 feet of the \$100,000 Robertson-Cole film starring the world-famous pugilist.

The first appearance of the Frenchman in fighting togs in America induced about 2,000 persons, with a scattering of women, to dress in their evening clothes, as commanded in the R-C invitation, and sit in as "supers," giving the affair a striking resemblance to the National Sporting Club of London.

The director, after a feast in getting almost every one of its guests to tug out in their finest that saved it \$10,000 or more for "extras." It was a stat that will live long in the memories of those who were fortunate to squeeze in the temporary remodeled-fight arena. Menpente enjoyed the party as much as those less fortunate to get in for a peep at the fighter. Those who came late had to stand outside in the rain and watch the movie of those inside, cheering every move of ring craft executed by the sensational Carpentier. An hour before the fight was scheduled to appear almost every seat was taken. Mrs. Carpentier, the wife of the French war hero, was an interested spectator. She smiled and waved her hand at her husband when he clambered through the ropes. This was her first sight of her husband in the ring, and she said she would be as much as those who applauded his efforts.

Carpentier's "opponent" was John Barrett, the "villain" in the picture. He received a hand when jumping over the four rows of ropes encircling the ring. He showed a good physical makeup. When Carpentier entered the ring was deafening. He smiled at his eyes took in the great sight of "sloop and fish" down in front. He must have thought of the night in London when he knocked out Joe Beckett, the idol of England.

A preliminary bout preceded the "main event," scheduled to go four six-minute rounds. The director had made a study of boxing, for he ran off everything in good shape. There was a referee, the customary seconds and rubbers at opposite corners and the judges. Seated in their finest, near the ring, the dailies had their boxing experts seated at the ring-side to chronicle every detail. In the center of the splendid setting—the R-C press agent must have had his salary raised on the spot.

Yanux's representative was so busy he had no time to get shaved, and he rushed over to the studio in his regulation clothes. He was escorted to the balcony, where the millionaires gasped in astonishment when they got a slant at his make-up. Nobody was anxious to talk to him except the electricians, one of whom imparted the information in his left ear that Carpentier is a corking "artist," and that the picture thus far has cost \$90,000. Dan Lyons of the New York "Globe" strutted in with his wedding clothes, minus a pencil and copy paper. He lamped the thing over quickly and then felt sorry he had put them on. Two friends of the Vannoy reporter stood in the back of the place watching the proceedings from a ladder.

The first "round" opened with Barrett planting two rights on Carpentier's face. There were several such exchanges between the men, according to the director's rulings. Carpentier was to get all the worse of the fighting. Barrett slapped him all over the costume. You could see that Carpentier was anxious to fight, so happy was he to be in fighting togs, but he had to remember it was all fun. He got another "assist" over the hood after Barrett received 10 minutes in which to catch his breath. Carpentier, although he did little or nothing, impressed with his wonderful physique. You could see that he possessed a wicked right hand, even if

he used it with an open glove. He stooped over slightly, has a wonderful body formation, and powerful legs. It was fired for Carpentier to all but get knocked out in the third round. Sure enough Barrett plastered him with an assortment of rights and left him to body and face, and when the bell changed Carpentier started to walk to his corner in a daze. He made a flying leap for the ropes and for a moment held himself. Then he walked backwards to his chair, and the crowd yelled in glee. When the lights were doused Carpentier got up and smiled heartily.

The punch in the fight came late in the fourth and last round. The director gave him plenty of instructions, Carpentier's manager, Francois Deschamps, interpreting for the Frenchman. This was the session in which Carpentier was to turn the tables and knock out Barrett. They went through the one-minute spell following every instruction. They squared off and did a little clinching. All of a sudden Carpentier whipped a terrific right (glove open) from the floor to Barrett's chin, sprawling him to the floor head first. It was a corking knockdown. Barrett struggled to his feet at the count of four and in a flash Carpentier struck him again on the right to knock him time for the full count. Then Barrett's manager cursed and fumed on the unlikely result and menacingly waved his hands at Barrett. This completed the picture, except for several close-ups of both men in fighting pose.

Carpentier has been "acting" for four weeks. He is practically through tomorrow, except for slight fixings. Next week he starts on his theatrical tour chaperoned by Jack Curley, who in Toledo the Polysells circus, receiving \$1,000 for each of 12 performances. He is supposed to be paid \$50,000 for his career. At the end of the third round the director asked "Isn't Carpentier a great artist," and everybody responded with a long yelp of approval.

John G. Adolf was the director. Carpentier is chain lightning on his feet and he showed he could hit if he loose. He will prove a worthy opponent for Dempsey.

DEMPEY-WILLARD FIGHT FILM 'SHOWING.

Censor Board Releases for Ohio—Limited to That State.

Frank J. Hall has sold the one-third interest in the Dempsey-Willard fight pictures to Tex Rickard. Rickard owned a third interest through having purchased Dempsey's and Jack Texner's share in the films before the fight. Willard still retains his third.

Through an arrangement with Willard, Rickard will start releasing the fight film next Monday, the films having been passed by the Ohio Censor Board. Owing to the Federal law prohibiting the exhibition of fights outside of the State in which the fight is filmed, the Dempsey-Willard scrap can not be shown in any other State than Ohio.

The pictures were exhibited in Toledo two days after the fight, in July, 1919, but the Ohio censors stepped in and stopped the showing. The print shown in Toledo last July and seized by the Censor Board was in the custody of that body up to two weeks ago, when Rickard succeeded in obtaining permission to release it for exhibition, provided certain eliminations were made.

A print found its way to New York recently, and created last July a flurry in the dailies when shown secretly at a dinner held in honor of a public official at one of the big hotels.

Harry P. Diggs will have charge of distribution for Rickard, with headquarters in Cleveland.

FISCHER FEATURES QUIT PRODUCTION

Stewart and Several Others Retire From Firm.

The A. H. Fischer Features, Inc., have suspended production at the Thauhouer Studios, and Charles Stewart, general manager of the company; Charles Logue, who was secretary of the corporation and its principal actor and director; and Harry Poppe, who handled the publicity and advertising, retired from the firm last week.

Stewart is to devote his time to the production of "Betty Bo Good," which comes into the Casino next week, and Poppe is joining the ranks of the screen writers.

Logue has no definite plans as yet. He wrote and directed three features within the last couple of months. One of these is "Even as Eve," which is being released by the First National. The other two have not as yet been marketed.

Stewart was formerly manager for the Rialto and Rivoli theatres and resigned to join the Fischer organization at the time that it was making the Houdini pictures and B. A. Rolfe was one of the executives. Poppe was former on the editorial staff of one of the trade papers and he has been connected in the advertising departments for David Hensley, York-Metro, the Octagon films and other picture producing organizations.

"UNCHASTENED WOMAN" CASE.

Judge McAvoy in the Supreme Court this week denied the motion for the vacating of the order of arrest in the case of Guy Grosswell Smith against L. E. Chadwick. Chadwick was arrested on a charge of fraud in a matter involving the production of the feature film "The Unchastened Woman." Smith is trying to recover the amount of purchase price paid for the film.

In his opinion Judge McAvoy stated: "The motion to vacate the order of arrest is denied. The facts shown imperatively establish a cause for fraud. The ball is not excessive as it but equals the alleged sum fraudulently obtained."

KOHN INCORPORATION.

Articles of incorporation have been granted to the Marion H. Kohn production, Inc., of San Francisco, to produce pictures. The Kohn enterprises are capitalized at \$200,000 fully paid in. The officers are: Marion H. Kohn, president; D. J. Chalkind, vice-president; R. L. Lertmann, secretary, and George A. Oppenheimer, treasurer. The firm will make short subjects exclusively in which they will star Grace Cavan, Polly Moran, "Smiling Bill," Jones and "The Illegitimate Digest" by Will Rogers.

FAIRBANKS INJURED.

Los Angeles, April 28. Douglas Fairbanks has had his face badly cut and will be laid up for a week or two. He was caught in a landslide while working on "The Mollycoddle."

To Star Bebe Daniels.

Bebe Daniels and Thomas Meighan are to be the two stars for Reelart next season, in addition to the four they now have—Mr. Miles Minter, Constance Binney, Alice Brady and Wanda Hawley.

ATTRACTIONS DISTRIBUTING CORPORATION

**Is Gratiſied to Annnounce to the
Trade the Election of**

B. P. Schulberg
as President and General Manager

And the Election of

B. P. Fineman
as Vice-President in Charge of Pro-
ductions and Los Angeles
Headquarters

**To Stars, Directors and Other
Independent Factors—
AT YOUR SERVICE**

In New York:
B. P. SCHULBERG
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**Specialized and Personal Sales
or Exploitation Service and
General Representation:**

THE ORPHAN

The Orphan	William Farnum
Heien Shields	Louise Lovely
Tex Willard	Henry J. Hebert
Buckner	Earl Crain
Bill Howland	G. Raymond Nye
Sheriff Jim Shields	George Nichols
Joe Sneed	Harry De Vore
Martin	Al Fremont
Margaret Shields	Olive White
Aunt Cynthia	Carrie Clark Ward

Neither cumulative in interest nor contributing that needed essential which would rank it with the better of the Fox's latest starring vehicle for William Farnum, at best can be recommended as a mediocre, if not a five-reeler with some melodrama thrown in. There are thousands of "Orphan" pictures in existence. "The Orphan" may make an impression with the youngster still in the audience, but it is not one of the miraculous adventures and inhuman feats performed by his hero. The picture is a rather mediocre film food to a grown-up audience, consisting of a fast-riding horse chase, a fight with a bear, a few "white squaws" in a sage coach, or else on the warpath, picking them off with a few arrows, and a few clay pipes in a shooting gallery, the feeding is poor. In short, much of the picture is exaggerated and unconvincing.

Practically the entire cast, competent to the degree of expression commanded by the director, is wasted on poor material.

The major part of the credit of all who were concerned in the making of "The Orphan" must be shared between the location man and the photographer. With the former a background as picturesque as could be had under the circumstances is furnished, while the photography is unusually clear, and may be due to the weather conditions of the mountainous country where it was filmed.

Sten.

LOVE WITHOUT QUESTION.

A starlight feature produced by Jans Pictures, directed by E. A. Rolfe, is "The Abandoned Room," the tale from C. W. Capps' story, "The Abandoned Room." It would be hard to find a more successful tale more felicitously, which is an intensely absorbing mystery story, and it is a picture of great interest. So cumulative is the unfolding that when it reaches the end, the audience breaks with hysterical laughter. The finish, which is a surprise, is a picture of a man in a room, a picture of a man in a room, a picture of a man in a room.

The cast, production and direction are the work of artisans and the picture could stand for a lot of special exploitation on the part of a local exhibitor and live up to considerable advance promise.

STICK AROUND.

A. J. Van Beuren's presentation of Ernest Truex in the two-reel comedy, "Stick Around," written by P. G. Wodehouse, is one of the funniest short subjects ever turned out—barring the Chaplin and Sennett slapstick affairs. Truex is cast for the part of a private detective who is in love with a touring musical comedy actress. She refuses him, say-

ing her sister married a traveling man and never saw him but once for luncheon. She will only marry a man who can tour with her.

When things look blackest Ernest receives a phone call from his boss to leave at once with the same company to shadow one of the male members whose wife suspects him of infidelity. His disguises are ludicrous, but he always carries the same handbag and doesn't fool any one.

After going through a series of "tragic" situations he is seated one evening in the wings of the theatre during the performance when a mouse runs up his trouser leg. He rushes on the stage, frightened out of his senses and starts to shake the rodent out. In doing so he goes through a series of gyrations which the audience mistakes for a shimmy dance, thereby scoring an enormous hit. The manager takes advantage of the situation and engages him for the show and he gets the girl. The end comes too unexpectedly and yet so legitimately that it is a "riot." Jola.

ERNIE YOUNG PRODUCING

Chicago, April 28.

With Ernie Young this week moving his quarters to larger offices in the same building, Masonic Temple, Mr. Young announces the opening by him of a production department.

WE CAN PAY

Attractive Prices for O.K. Moving
Picture Films in Reels or Scrap

Peter Leonardis & Sons
122 Nassau St., New York City
55 to 59 River St., Newark, N. J.

Jesse L. Lasky Presents

BRYANT WASHBURN



HE wanted to tell her the truth—but it sounded so impossible that he had to lie to convince her.

And even then she didn't believe him. So he determined to find out. That started a triangle that developed into a quadrangle—and finally into a hexagon.

"MRS. TEMPLE'S TELEGRAM" has been for years one of the funniest farces in the world. Millions have been convulsed by it.

On the screen it is a hundred times funnier. There's a laugh in every scene.

With WANDA HAWLEY

By FRANK WYATT and WILLIAM MORRIS.

Scenario by ELMER HARRIS

Directed by JAMES CRUZ

FAMOUS PLAYERS-LASKY CORPORATION



NEW YORK PROGRAMS

RIALTO.

Beginning the second week of its fourth anniversary, the Rialto did not provide anything exceptional in its entire program and conformed to the usual routine presentation. The feature this week was Houdini in "Terror Island" reviewed elsewhere. It failed to qualify to a statement in its exploitation as having every scene a thrill—every move a surprise.

With the elimination of a vocal soloist in policy at this house seems to be an aim toward economy in the present week's program. On the other hand, the show runs the usual two hours, and that, perhaps, is due to the elongation of the current events and the six reels completing the feature.

Musically the Rialto offers Mendelssohn's "Ruy Blas" as an overture, and Sascha Fideleman, first violinist in Laio's "Andante Symphonie Espagnole," conducting the overture and Lion Vanderheim offering competent accompaniment to the "Andante." Delisted a warm response from a well filled house Sunday evening. The brightest spot on the program, albeit being a concession of hokum, is the Fox Sunshine Comedy, "The Great Nickle Robbery." The audience seemed to like it, punctuating its evolution with suppressed laughs and infrequently with a good hearty one. The events were well edited, though in some instances being nothing less than propaganda, but they were not dull and altogether timely.

Step.

RIVOLI.

A rather average program at the Rivoli this week as far as the picture offerings are concerned. Although Irene Castle in "The Tour Wife" was a revelation in comparison to previous vehicles, the production is just the same old, same old. The Carter De Haven's comedy, "What Could Be Sweeter" misses on the comedy angle. While it might fit in very neatly on a daily change program it doesn't belong here as the solo comedy offering.

The pictorial was about the only thing in the week's picture line. The standard, Gladys Rice handled her vocal solo, "Oh! Dry Those Tears," in capable fashion, hitting the high registers with assurance and pleasing resonance.

Tchakowsky's "March Slav" was rendered as the overture.

CAPITOL.

Three names stood out on the Capitol's program this week. They were Alice Brady in the Reizart production, "Sinners"; Charles Chaplin in a comedy, "The Great National Release, 'A Dog's Life,'" and Karl Gryn direct from the Metropolitan O. H. for the little role in the presentation of "Lohengrin," the first act of which was given. For the matinee performance on Sunday, however, the trio of names did not seem to pull the amount of business that they should.

The weather undoubtedly was responsible for this, and from the indications of those who were present in the audience it does not seem advisable for the Capitol to continue this operatic revivals into the warmer weather. The audience was restless and the applause perfunctory.

The "Topics of the Day" opened the show, with the Capitol News following, with a 50-50 split of International and Pathe shots. The overture was "Zampa," well played, and heartily applauded. The Hy Mayer novelty, "Such Is Life in the Great Melting Pot," was most interesting, and closed the first part of the entertainment.

The afternoon intermission session consisted of a comedy in performance with Jona, William Beck and Irene Williams giving splendid performance. No standing room, however, was offered the waiting crowd, and one audience was ushered out before the gates were opened to another. At the second show Sunday evening there was trouble. The crowd broke in

Fred.

CRITERION.

The opening of the remodeled Criterion as a picture theatre was the expected sell-out. No standing room, however, was offered the waiting crowd, and one audience was ushered out before the gates were opened to another. At the second show Sunday evening there was trouble. The crowd broke in

scenes, objects d'art and flowers and a Post scenic showing the career of a fox terrier pleases the audience. The Criterion is a small house and the orchestra was seated in one of the boxes. On the program under the name of the Criterion is "Paramount Artcraft Pictures," and inside Hugo Rosenfeld, director of the Rivoli and Rialto, is listed as director. Lead.

BULLET PROOF.

Pierre Wilson.....Harry Carey
Father Victor.....W. F. Ryan
Father Jacques.....Fred Gamble
Mary Brown.....Kathleen O'Connor
Jim Deane.....Dick Deane
Jackie Boone.....Beatrice Burnham
Dick Wilcox.....Bob McKim
McKinnis.....Robert McKim

This is an unusual picture for a Universal made by Harry Carey; western. In fact, it looks up as one of the best pictures that has been made with Carey as the star in some little while. It is a plausible tale, written by John Frederick, and directed by Lynn F. Reynolds for a scenario prepared by himself. To Reynolds undoubtedly must be given a lot of credit for the picture, who carries his story along in a simple, unadorned, and does not let the star into every shot that is taken. He enacts the role of the bandit leader in a likable manner. The real villain is carried off by Beatrice Burnham, a little ingenue, who walked away with everything that there was to be had. She did not have the lead, that honor going to Reynolds. O'Connor, but Miss O'Connor failed to shine at any time when Miss Burnham was on the screen. The latter took scenes after scene away from the lead with perfect ease. Her role naturally called for sympathy of the audience, and this, of course, made things easier for her.

As far as production was concerned two stock sets answered the purposes where interiors were used, and the balance of the picture, all out doors, so the feature must have been made way inside of the footage limit cost of the U. sets. But without it is a feature that will stand up anywhere that they like western, and although it is not as part of a double feature bill at Loew's Circle early in the week, it might have been picked up as the week's weaker link to a Marguerite Clark production, it measured up very satisfactorily.

In his direction Lynn Reynolds has put over a nifty rain storm and a good land slide, although the finish up on the latter was off from the original shot. However, it got by.

A corking heavy, Robert McKim, in the picture was one of the assigners for the audience, a clear touch to the picture. He played his role for every bit of meat that was in it. In the same corking in the picture W. F. Ryan and Bob McKim in his managed to fill in most acceptably, and early in the picture W. F. Ryan and Fred Gamble both appeared in bits.

Fred.

BRIGHT SKIES.

Sally.....Za So Pitt
Mrs. Cassidy.....Kate Price
Old Tom.....Edward Delavan
Doris.....Doris
Billy.....Tim Gaffney
Jennie of the Peace.....Fred Mack

Here are the ingredients of this Brentwood-produced, Robertson-Coile released production. Take one nameless "Sally of our ally" type of girl for the heroine, imbue her with a love for dancing, cut-back to a repentant wealthy oil king who has lost sight of his dancer-wife and her new-born babe for over nineteen years, dash it with a bunch of rural scenery, gobs with several buxom characters, mix it all together and it spells "Bright Skies." Of course, Sally is permitted to become the sole possessor of the truth she is not in reality the just heir to this luxury, but they her rural "little boy" sweetheart, Billy, who, too, is parentless, is in reality the offspring of the millionaire. Funny coincidence that, isn't it? That is the alleged "punch," whether to give it all up in favor of Billy or keep her identity secret and allow Mr. Carnsworth to believe Sally is his own daughter. They marry and his own

COAST PICTURE NEWS.

Los Angeles, April 21.
Madge Lane has returned to the Universal and is playing the leading feminine role in a two-reeler.

Ingalls and Duffield, formerly doing a vaudeville act, now own and manage the Navarro theatre.

Monte Banks, formerly with Fatty Arbuckle, will be seen in the star role in Brother Productions, under the direction of Frank Griffin.

Ann Forest is playing the part of "Hefty Moore" in the Goldwyn picture, "The Great Accident," starring Tom Moore.

Ruth Stonehouse appears in seven different costumes as the scandal-sheet reporter in the screen classic, "Fanny, Bedroom and Bath."

Marie Walcamp and her company, under direction of Henry McCue, who toured the Far East since last September, returned recently.

Rupert Hughes expects to remain on the coast for about three weeks working with the continuity writers on his next screen story.

Gouverneur Morris has taken a bungalow in Hollywood and will remain in California for some time. He is working on his next story for the screen, "Yellow Man and Gold."

Tom Moore started work on "Officer 956," directed by Harry Beaumont, and E. Mason Hopper, "Empire Builders."

Hoot Gibson begins the production of "The Bronco Kid," in which he is supported by Yvette Mitchell, Dave Hendricks and James Corey under direction of Mack Wright.

Scott Sidney is cutting the Robertson-Coile production, "The Smart Aleck," which features Chic Sale in the story by Irvin S. Cobb.

Work on the next Christie two-reel comedy has started with Bill Beaudine directing the cast, which includes Fay Tincher, Jimmie Harrison, Charlotte Merriam and Eddie Baker.

Frank V. Chamberlin and wife are guests at the Lasky estate. Chamberlin is general service manager of the Famous Players-Lasky Corp., and just finished a tour of the Western exchanges.

On completing "A Full House," in which he is featured by Paramount-Artcraft, Bryant Washburn will begin work on "Burglar Proof," with scenario by Tom Geraghty.

The Chas. Klotz Musical Comedy Co., after a 12 week engagement, will close at the Elg Long Beach, this week and go out on one-nighters.

Billy Engel and Jessie Fox are being featured in the Rainbow Comedy, "Stripes and Stars," directed by J. A. Howe.

H. B. Warner has completed his tenth feature at the Hampton Studios from the drama, "Fair O'Day," by F. Hopkinson Smith.

William Desmond is now wearing a million-dollar smile, for Mrs. Desmond, formerly Mary Maclover, gave birth to a daughter April 8. The child will be christened Mary Joanna, after Mrs. Desmond and Bill's mother.

Rolla Sturgeon, who will direct "The Lightning Eye," under Anna Corwell in the film in the Rialto, has selected James Liddy, George Kurck, James Farley, Jesselyn von Trump and Lloyd Bacon as the supporting cast.

Elmo Lincoln has begun a new serial, "The Lightning Eye," under the direction of Robert Hill, who produced "The Great Radium Mystery," the stars of support will be Louis Lorraine, Roy Watson, A. C. Torr, Fred Hanor, G. A. Williams and Fay Holderness.

Mahlon Hamilton is vacationing at Arrowhead Springs, previous to beginning work on his new picture, "Half a Chance" in which he will specialize on the making of animated cartoons. He is the initial seven-reel production for Jesse D. Hampton.

NEWS OF FILM WORLD

Goldwyn will release "The Return of Tarran."

Neil Craig will play opposite Owen Moore in "Stop That Man."

Wesley Barry will be starred by Marshall Neilan in a story of the director's own writing.

Edward Jose will direct Geraldine Farrar in her first Associated Exhibitors production.

Norman Dawn is directing Edith Robert's next Universal production. It is titled "Marama."

H. B. Warner is to appear in "The Broken Bottle" from a story by F. Anstey.

Thomas H. Ince has acquired "The Boss of the Big Bonanza," by V. E. Ros for Edith Bennett's use.

Lucy Cotton will appear opposite William Faversham in a forthcoming Seznick release.

Sam Wood will direct Ethel Clayton in "The City Sparrow," a Kate Jordan story.

Walter Ware leaves for Englewood, Colo., this week to join the Oro-Colorado Film Co.

Frank Borzage will direct the first of a series of Jack Boyle stories for Cosmopolitan Productions.

Myron Seznick has acquired the screen rights to W. H. Hamby's Saturday Evening Post story, "Red Foam."

William C. De Mille will direct and produce the first of a series of F. P. L. special releases from the pen of Rita Weiman.

Seznick will release the first of the Herbert Kaufman editorials on May 15, with one to follow every week thereafter.

Rupert Julian, the Universal author-star-director, arrived in New York last week to complete several business arrangements.

"Bonds of Fate," a novel by John E. Winkle, for 15 years Chief of the United States Secret Service, has been purchased by Metro.

Maurice Costello returns to pictures in support of William Faversham in "The Wilderness Star," a Seznick production.

Bert Lytell's forthcoming Metro release has undergone a change in title from "The Temple of Dawn" to "The Man From Hades."

Aida Stewart has begun work on a screen adaptation of Kathleen Norris' "Harriet and the Piper." Bert Bracken is directing.

Thomas Heffron has joined the Fox directorial staff. His first production will be "Firebrand Trevioli," by Charles Alden Selzer, starring Buck Jones.

George Walsh's next Fox feature will be by Sewell Ford and is entitled "Chorus Divine." Dell Henderson will direct. Thomas Fallon is doing the scenario.

Hector Turnbull, former scenario editor for F. P. L., has written a yarn for the concern which will be released as a Paramount-Artcraft special.

Willa Bennett has been signed by Metro to appear in a number of productions. Miss Bennett is at present playing in "Apple Blossoms."

Frank Currier, known as "the grand old man" of Metro players, has left California for New York City to appear in special productions.

James M. Morrison will be leading man for Community films next feature "to-morrow." Ashley Hulet will direct and Gladys Hulet will play opposite Morrison.

Harry Lawlor, the cartoonist, has joined the Universal as head of the Technograph Department which will specialize on the making of animated cartoons.

Mae Murray and David Powell

Roscoe Arbuckle's first of a series of five reel comedies he will make for F. P. L. releases will be an adaptation of an Irvin Cobb story, "The Life of the Party."

Four members of the auditing department of the Famous Players-Lasky were let out on Saturday. They include J. W. Toomey, chief auditor; C. Banett, Miss J. D. Schwartz and Miss F. Wood.

David Hartford will direct "Nomads of the North" by James Oliver Curwood, for the First National who will release. Betty Blythe will enact the leading female role.

The Educational Films will release Charles C. Burr's "Torchy" series, now in production. Johnny Hines will star in these Sewall Ford stories. The second comedy, "A Knight for a Night," is in the making.

Goldwyn has entered into a contract with the Muna Pictures Corp. to distribute the third of the "Tarran" series entitled "The Return of Tarran." The release will be on a percentage basis with a substantial advance payment.

Charles A. Gibby has been engaged to direct the second Pearl White picture when she returns from France. He reported he is directing "The Tiger's Club," a Fox production, starring Miss White.

Corinne Griffith and her company are in Savannah, Ga., making the exterior for her next feature, "Gumshoes B-4." When this is completed Miss Griffith and her company will go to St. Augustine, Fla., to start work on a new picture, "The Whisper Market."

Maurice Maeterlinck, who has been at the Culver City Goldwyn light-weight boxer, has succumbed to the lure of the screen. He is writing his first story direct for the screen, has put the finishing touches to his scenario, and will leave the coast for New York sailing from there to his home in Nice, France.

Robert W. Priest, president of The Film Market, Inc., has arranged with Herman Garfield, exploitation manager, to make a whirlwind tour of the United States in the interest of Robert McLaughlin's production of "The House Without Children."

The Seal Feature Comedies Co. has incorporated for \$100,000 in New York to produce two reel comedies. The incorporators are Bernard and William Seligman, B. Herts and Wm. Solomon. Billy Bernard and Velde will have the leading comedy roles in the first six pictures.

Leach Cross, former New York light-weight boxer, has succumbed to the lure of the screen. He has signed in Los Angeles with Universal to appear with Eddie Polo in "The Vanishing Dagger," an 18-episode serial. He is the third boxer to work at Universal, the other two being Jim Corbett and Benny Leonard.

When June Mathis, head of the scenario department of Metro, finished her adaptation of the spectacular story "Hearts Are Trumps," which will be pictured for release by Low-Metro with an all-star cast, Miss Mathis signaled the completion of her fourth continuity in something like her first.

The Rev. George LeRoy Clarke has quit preaching to enter the picture ranks as a comedian. Rev. Clarke was a Baptist evangelist, and in order to prove his theory that the Gospel of happiness and laughter can secure more converts into the screen than from the pulpit, has secured backing from several prominent ranch owners in Northern California to finance the Paragon Pictures Corp., which is making a series of 25 two-reelers.

Los Angeles theatres that have passed into new hands are the Arlington, run by D. K. Rutherford to T. F. and C. W. Young, of Alberta, Colorado; St. Andrews from McLaughlin.

INSIDE STUFF

ON PICTURES

Discussing the Zukor-Brady-Goldwyn activities led an English picture man to say this week that the installation of American studios in England will just about remove any anticipation which the British producers might have had of being able to win their grasp at a market so likely to prove effective against American technical superiority. "By producing films in England of American quality, original stories and settings," he continued, "it was hoped to force an entry into the American market, and to do this by exposing the English to the production resources of Europe with a technically efficient production to arouse enthusiasm from the American audiences. It is quite evident that the American producer intends to do this work himself, or pay Englishmen to do it. The Englishman has no experience, and his attitude makes reciprocity in its original sense a mere proposition than ever, for there will be no novelty to the American audience in viewing the British product when they will be fed exactly the same sort of thing as they have been fed by their own technicians in the American pictures heretofore. It eliminates the chance of the British of entering into an Anglo-American bargain because the American will be doing what the Englishman hoped to do exclusively. Now that the English have been shown that they cannot do it, they are left with his proneness to caricature the very countries to which he exports his films, with his characteristic farsightedness he is changing his policy and we are in a fair way to having an Anglo-American film enterprise which will be a caricature of the American one. The American quality is not fixed but progressive, and its virtues are erected on originality and farsightedness, and these latest moves of the American producers should bring home to our people that they will have to equip to meet the American quality of their movie in the game. There are no short cuts to supremacy."

Lawyers in Nevada say it is a ridiculous action brought by Attorney-General Leonard B. Fowler to vacate the divorce granted at Reno against the object may be Nevada's attorney-general in starting the case. The object may be of Nevada's attorney-general in starting the case. It is an annoyance for Miss Pickford and must be defended. The fact that for that purpose she has retained Gavin McNab, of San Francisco, one of the most prominent attorneys west of Chicago. As a matter of fact, it is known here the Nevada State government has long been waiting for some one prominent to proceed against. Prominence was required to "vindicate" Nevada, not locally, but nationally.

A New York corporation exporting films on a large scale to Europe has a distributing exchange in London. During the last four or five years they have done a tremendous business. The London office paid taxes to the British government, but the volume of business brought them within the meaning of the law, so the profit tax here was less than a ago the same amount of business took 80 per cent. of all profits over £100,000, 46 per cent. but, according to the Chancellor of the Exchequer, Austin Chamberlain, it will be necessary to increase it again to at least 60 per cent. While the "corporation" was controlled by New York interests, it was actively engaged as manager of the London office. It was decided in New York that the excess profit tax should be dodged if possible, and the London manager was instructed to come to New York for a conference. Several months later he returned, and his first act was to call on Mr. J. B. Englishman refused to become party to the scheme outlined to him. This consisted simply of moving the London office and stock to Holland, leaving the British government to whistle for the taxes, by this time totaling many thousands of pounds sterling annually.

"Englishman went on and advised them to get out from under. One of the English stockholders happened to be a solicitor, and, to protect himself and his friends, notified the authorities of what was contemplated. Meanwhile the New York interests had been hinting to him that the authorities were wise to what was going on and that he had better think it over before doing anything. As a result of this the company decided that discretion was the better rule, and they withdrew from England. The British government with a view to settling up as cheaply as possible

Edu von Stroheim's former Griffler heavy, was getting \$150 a week from Universal while he directed the picture then known as "The Pinnacle." It was no more completed than its possibilities dawned on Carl Laemmle and he renamed it "Blind Husbands," obviously a better market title. This provoked Mr. von Stroheim's ire just the same, and he promptly let loose the verbal batteries. The title was changed to "The Devil's Pass Key," and the sweet dove notes that float like the song of the oriole above wooded eastern locations, but harsh, cruel names, such as "low brow," "high brow," "tight wad," and "cheap skate." Then one of the bright young minds, that get up publicity stuff for the county newspapers remarked on behalf of Universal that the picture was "too good for the newspapers." And that was the end of the newspapers. Son nothing more was heard. As a matter of fact, the matter was not staged for the newspapers' benefit. It takes \$100,000 a week publicity men to put over stunts like that. It was all on the level, and when "Blind Husbands" was finally shown at the Capitol there was seen to be reason for the feud, for the feature was great and the picture necessary.

Recently, however, the picture, "The Devil's Pass Key," arrived from the coast. "He's a come a picture," was the verdict. The shikid did for the shelf and the director hit the trail east. The final settlement was an agreement on von Stroheim's part to recut and retitlle the picture. This he has done, and it is now announced for a flash in the pan at the Capitol. Obviously waiting to see if this director is a flash in the pan or the real thing.

Alice Joyce of the picture actresses at present devoting superior talents to inferior stuff is the one best equipped to do the best that has been left undone. A dramatic critic of the high-brow persuasion recently made this the occasion for a speech, but he was from England and did not know the conditions of the world as exhibitors see it. He should have come ahead and seen her opportunity. Her only rival is Norma Talmadge, a girl who thanks to the story-purchasing power in Mr. Schenck's bankroll, she will probably follow her present half-and-half policy. But good stories are hard to be had. Miss Joyce has the advantage of having a first-class manager, the hands of Miss Joyce. That she has had to play with two others, one of them being the famous Zrazzova and one or two others, who are from the speaking stage and have neither Miss Joyce's nor Miss Talmadge's almost magic gift for pantomime. Moreover, Miss Joyce has in addition the capacity for suggesting whether the means to or means of the end are the right ones. She has the power to go on to do half what she is capable of doing. If the comparison does not seem far fetched, it is clearly evident that where Norma Talmadge has a measure of the surface cleverness, the tricks of charm and manner of a Bernhardt, Alice Joyce has (at least in a measure) all the qualities of a Bernhardt. She has the power to draw from all the great elements Duse does or ever did. What she lacks is stories and a director of ability who will be given full swing ("at the time may bring out of this woman has never shown. If she were to play "Chances" or "Dance of the Hours" or "Hungry" (though that's probably out of the question) or "Duchess in Balzac's" or "Duchess in Balzac's" she should see. And why not? Balzac, even in this country, is a household word, and who better than Alice Joyce with her face, soft and warm and gracious as a summer breeze, plastic as the light movement of a breeze across the water, and with a world of music for all the world to hear, and a charm and passionate, splendidly beautiful, the heroine of the greatest love story since ever gave to the world.

The dramatic starts He let it be known he would return to the speaking stage. Then comes word he is to make a few more pictures. In bold lettering on the billing of his latest feature is the statement from him that "this is the best picture I have ever made." All the signs of the passing are there. The cheering out of the market is too marked to occasion surprise. It is no longer a question as to whether or not he will die, even this slight remark shows that there is no doubt in anyone's mind that he will have for a life-time a secure place in the mind of every casting director for legitimate playhouses. Always a sterling actor and one who knew his business, he has been a great success. He went with face in the picture. Mutual days has been commented on again while, "The Toll Gate" is going great, though his last two pictures fell off.

Gossip at a clubhouse the other day—a place where the managers and others powerful behind the scenes gather for their afternoon tea and their cigarettes—turned on the possibilities of making an income by writing and directing. The names of John Ford, John Huston, and John Ford's daughter, the actress of John Emerson and Anita Loos were cited. Then attention was directed to George Fitzmaurice and Ouida Berra, and the bus-topped director of *My Darling Clementine* was given to understand that the lady, Fitzmaurice's daughter, was going to call on him for \$100,000. The lady, their joint contract, it seemed, calls for \$100,000 a year, \$50,000 for each original story accepted during the first year. Four are to be \$75,000 sure for a year's work, the others to be \$50,000 a year, and the writer jumps to \$150,000, with \$7,500 for stories accepted, and one must be taken. At the end of the year the rate is \$200,000 a year and \$100,000 a story. Going some, she said, she was.

When the Watertown, N. Y., folk saw "A Fool and His Money" (Selsnick), made at Alexandria Bay, they found that the cutters had taken out all the scenes which the cast spent three weeks in obtaining. The winter season for which the company braved Northern New York in January to secure could almost be counted on the fingers. Incidentally, Watertown fans learned bit about the mysteries of producing. They knew a little railroad station in the picture was a box house on Wellesley Island, while the gate from which guests emerged after waiting the castle was in reality several miles distant, on another island in the St. Lawrence.

The reflex of the notoriety given the proposed advance of the legit box office scale to \$5 next season, might have been found in the remarks of two women, evidently discussing the new picture policy at the Criterion, where the scale is \$1 top. "They want a dollar to see that picture," said one of the women, neither of whom is in the show business. "They do, eh?" replied the other. "Well, I can see four pictures for that money."

CLARA KIMBALL YOUNG WINS IN HIGHER COURT

A decision handed down last Friday by the Appellate Division of the Supreme Court confirmed the latter court's previous order to vacate a \$75,000 attachment on Clara Kimball Young's personal property stored in the Liberty Storage Warehouse and also affirmed an order vacating the summons in a \$25,000 suit brought against Miss Young by the C. K. Film Corporation, the grand old breach of contract. The court maintained Miss Young is a resident of Los Angeles.

Young was to render his services exclusively for the plaintiff corporation up to August 31, 1931. Another agreement was executed last summer setting aside the preceding contracts, to permit Miss Young's acceptance of engagements with other corporations. In return the corporation was to pay the C. K. Y. Film Corporation a sum of \$100,000 for each production she made for any other company, up to ten. Having completed "The Eyes of Youth," for the Equity Pictures Corporation as the first production under this new agreement, the C. K. Y. people sued to recover the sum in

The picture star was defended by Charles R. Pearce of the Lewis & Kelsey office.



AMERICA'S LEADING PLAYERS

- [illegible]

HENRY MILLER says: "We wish to commend you on the general excellence of your service."

ALF HAYMAN says: "We consider the Packard Library is of great value to the manager."

PACKARD LIBRARY

DIRECTORS:

ADA HUMBERT, Dramatic Casting Director	J. B. PELTON, Photographic Director
FRED RYCROFT, Musical Casting Director	E. T. W. ANDERSON, Research Director
CHISHORE PACKARD, General Manager	

229 West 42nd Street New York

The ravens that soar over the picture field are croaking over the returns on William S. Hart's pictures. Guessing is active about the west-

MOVING PICTURES

NEW MAYFLOWERS THROUGH FIRST NAT'L

Firm Definitely Leaves Reialart and F. P. L.

Mayflower closed a deal Saturday whereby all of the productions of that company, excepting those now under contract for release through the Reialart, are to be marketed through the First National Exchange.

The contract was with the Associated First National Exhibitors' Circuit with Harry Schwaibe acting for them.

Benjamin F. Prager, the newly elected president of the Mayflower, who succeeded Isaac Wolper, and Jack McKay represented the Mayflower at the signing of the contracts.

Under the terms of the contract, Associated First National will have the distribution of the Allan Dwan feature, all future R. A. Walsh productions, and a picture now being completed in Los Angeles by Sidney A. Franklin. Of the Dwan series the first, "A Splendid Hazard," by Harold McGrath, has been completed and is now ready for release; others are "In the Heart of a Fool," based on a story by Allen White's book of the same name, and "The Scoffer," from a magazine story by Val Cleveland. Both of these are made and are now being cut. "A Splendid Hazard" is scheduled to start shooting on another feature early next week.

With the exception of "The Deep Purple," which is being handled by Reialart, and is booked for the Capitol next week, all of the Walsh productions will go through First National. It was the Walsh productions on which the deal was really swung. The early reports on "The Deep Purple" indicate that it is an unusual picture, and the First National officials were anxious to secure the balance of his productions for their program.

It is expected that Franklin will shortly be finished on his production of "Athalia," an adaptation of the Robert W. Chambers story. This will be the second Mayflower production to be reeled by First National. They have already had two Franklin productions, he having directed Mary Pickford in "The Hoodlum" and "The Heart of the Hills."

For a considerable time the industry has been very much agog over the future of Mayflower. Some sort of an announcement regarding a new releasing affiliation of the company has been expected for more than a month, and VARIETY announced that First National would be the company to market the output. Of late there have been rumors to the effect that a new arrangement had been effected with Reialart, but these are now shot to pieces. Reialart, however, will, in addition to "The Deep Purple," also distribute the Charles Miller production, "The Law of the Yukon," a Robert W. Service poem adapted to the screen, in which Edward Earle is playing the lead.

The deal whereby Mayflower will make its future releases via the First National carries with it the financing of its productions. The R. A. Walsh and George Loane Tucker pictures permit the expenditure of sums up to \$200,000 for each feature, while those of directors Miller and Franklin allow an investment of \$100,000 apiece.

BESSIE LOVE BACK IN L. A.

Los Angeles, April 23. — Bessie Love and the cast of her first Andrew J. Calaghan production have returned to the studio this week after a long period devoted to exterior shooting in the Rio Vista country. "The Millenders," which the star is appearing from the Charles Tenney Chaplin novel, calls for considerable location work. Directors Ida May Park and Joseph de Grasse claims to have an unusual set of colorful exterior scenes.

RAY HAS ENOUGH.

The publication that Charles Ray was in the market for scenery has brought about a temporary halt to the writers that the star has issued a request for a temporary halt, due to the fact that his immediate needs are satisfied.

Ray's initial offering under the A. S. Kline auspices in "Forty-five Minutes from Broadway."

BIG SIX DECIDE TO HAVE OWN DISTRIBUTING ORGANIZATION WITH OSCAR PRICE AS HEAD

Funds to Be Advanced Individual Directors by Guaranty Trust Co., It Is Understood—Directors Admit Liability to Damages for Withdrawal—McAdoo in on Deal, It Is Said—Hiram Abrams' Proposition Passed Up by Ince, Sennett, Tucker, Neilan, Dwan and Tourneur.

The Associated Producers, Inc. ("Big Six"), have officially announced the formation of their own distributing company, with Oscar A. Price as president and F. B. Warren as general manager, and that they will deal with exhibitors directly instead of through a middleman or sales organization owned by others.

Contracts were signed on the coast last week by Thomas H. Ince, Mack Sennett, Marshall Neilan, Allan Dwan, George Loane Tucker and Maurice Tourneur. These directors will complete their existing contracts with other organizations, and it is claimed that at least two more directors will be added to the list.

None of the details of the financing of the enterprise were given out, but it is generally understood that arrangements have been completed for the making of the pictures by the respective directors on the basis of funds advanced by the Guaranty Trust Co., through the medium of William G. McAdoo, at the rate of \$125,000 per picture. The agreement binding the six directors together is patterned after the one under which the United Artists ("Big Four") are now operating, in that is, each individual director binding himself under a contract whereby he admits that his withdrawal would work a direct hardship and financial loss to the company.

HIGH EXCHANGE FOR INFERIOR PRODUCT

French View of American Imports Into France.

Paris, April 23. — It is anticipated the high rate of the dollar will have detrimental effects on the import of American films for the French market. The value of the dollar is round about 17 fr. at present, and as American films are sold in dollars the renters have difficulty in fixing their price in francs to meet the competition of Italian films, and even British.

On the other hand it is realized there is only the United States that can produce with advantage at present, though the quality of the work is declared by local critics to be inferior to what it was in the past. There is a possibility of old films being dug out and put on the market as big features. In the meanwhile the renters are discussing the advisability of instituting the percentage bookings system, which the large exhibitors seem to abhor. All the same, there were only 4,250 metres of French films shown at the trade shows for the week ended April 3, in comparison with 24,500 metres of foreign, being 17 per cent. of home production.

DELAYED MAIL.

The congestion of films through parcel post shipment was emphasized in the New York office of the F. P. L. exchange when it was made known that a certain film consigned to a client in Lakewood, N. J., for use Thursday, leaving Tuesday, did not arrive until Friday.

The same parcel leaving Lakewood Saturday with an outlook for delivery Monday was still in transport.

AFRICAN HUNT FOR GRIFFITH.

The Lady Mackenzie African Hunt pictures have been purchased by Albert Grey for the J. W. Griffith Service. This is the first out-of-the-house, not made either by Griffith or under his direct supervision, which is to be released by the Griffith name attached. The purchase was made to include a percentage arrangement.

others and admits his liability for such damage.

While the basis of \$125,000 per picture is considered small for special these days, the directors feel that they can turn out their best work at approximately that price, especially as they are agreed that the paying of fancy prices for the rights to plays or novels is wrong and that a considerably lesser amount for original scenarios, together with the starring of their own names, will prove equally potent as box office attractions.

Considerable surprise was manifested in certain film circles when the official statement was given out as to the personnel of the distributors for the "Big Six," though in other quarters it was known for several days past. The friends of Hiram Abrams were the surprised ones, confidently believing he would be selected to handle the directors' output in conjunction with those of the "Big Four."

Abrams was asked to come to the coast to negotiate, but declined to go until assured that the directors were not dealing with anyone else. He went, remained there a fortnight, supplied them with such data as he could give, gave them the benefit of his advice, and returned to New York this week confident

HUGH DIERKER'S CAMPAIGN.

Hugh E. Dierker of the Dierker Photo Drama Production Co., of Los Angeles, who arrived in New York a couple of weeks ago with his production staff, is busy on a special exploitation campaign for his seven-reel feature, "When Dawn Came," which is shortly to be shown in New York with an elaborate program and music score.

Until everything is set, no announcement will be made as to the release date. Dierker people have let it be understood though, they will start something in feature film circles.

OIL STOCK FOR PICTURE PEOPLE

Michael Gore, Associate of Lesser, is Promoter.

Michael Gore, associate of Sol Lesser in the Southern California and Arizona franchise of the First National, and owner of the Kinema theatre, Los Angeles, is owner of an oil well near Capistrano, Cal. He has promoted a stock company and stock is being sold exclusively to folks identified with the moving picture industry. Dedication exercises were held recently, at which time Mildred Harris Chaplin did the christening, using a libbered bottle of oil instead of the customary champagne.

LESSER EXPLOITS "THAT SOMETHING"

Drama Play Dedicated to the Rotary Clubs.

"That Something" written by W. W. Woodbridge and produced by Herman Film Corporation, is to be exploited by Sol Lesser. The play is a drama, dedicated to the Rotary clubs of the world, and depicts the possibilities offered to every man in America. Lesser has arranged to send out 30 road organizations to cover the country.

a deal would be closed with him. At the offices of the United Artists, an effort was made by VARIETY to obtain an expression of opinion from Hiram Abrams concerning the new combination. A girl clerk came to the outer office and said, "We have nothing to say to VARIETY."

Asked how they could have nothing to say to a question that had not yet been asked, she reiterated, "We have nothing to say to VARIETY."

Finally she was persuaded to return to the question. "Does Mr. Abrams wish to say anything about the combination between Oscar Price and the Big Six?" A few moments later she came back with, "We have nothing to say to VARIETY."

The United Artists' Corp. held a meeting of its directors Tuesday, when the resignation of Oscar A. Price was acted upon, but no successor can be appointed until the regular meeting, to be held at Wilmington. Dennis P. O'Brien, attorney for Douglas Fairbanks and Mary Pickford, was elected vice-president and temporary president and was also elected general counsel to replace Wm. G. McAdoo. A. H. T. Sarnath, attorney for D. W. Griffith, was elected temporary treasurer.

METROPOLITAN IN PHILLY FOR FILMS

"Big Four" Gets Lease—Open May 8.

Philadelphia, April 23.

The "Big Four" have obtained a lease on the Metropolitan opera house for several weeks and will open the mammoth place May 8 with Mary Pickford in "Follies." An orchestra of 40 will be strongly featured. Two shows will be given in the evenings, with prices 25-50, and one in the afternoon at 25.

With the announcement in the papers of the leasing of the "Met," scheduled for sale under the hammer today, there came the report of the breaking of relations between the "Big Four" and the Stanley Co. of this city.

The latter had announced the showing of the "Big Four" pictures, but there was a clash over the rental of the screen. "Problem in Grand Larceny," "Daughter of Mother M'Ginn," "Alias Prince Charming," "Dan Patch," "The Ship and the Boat," "The Face in the Fog," "The Painted Child," "Granddad's Girl" and "The Beauty Fountain."

IN BUSINESS.

Syracuse, April 23. — Madge Evans, erstwhile film actress and no. 1 booster for a certain line of wearing apparel, laid forth at Dey's, a local department store, last week. Miss Evans says this is only a flying venture and that she's going back to the films.

NEW STANLEY IN PHILLY.

Philadelphia, April 23. — The laying of the corner-stone of the new Stanley will take place next Saturday afternoon, with an interesting ceremony, including addresses by the governor of Pennsylvania, mayor of Philadelphia and other U. S. State and city dignitaries.

The Stanley presents pictures in conjunction with music.

\$18,000 JEWELRY LOSS.

Los Angeles, April 23. — Mrs. Earle Williams reports the loss of \$18,000 worth of jewels after a trip to Coronado Beach. The police suspected a society "raffish" Adjacent cities have been requested to assist. Mrs. Williams is unable to explain when the property was stolen.

SCHULBERG WITH MISS MACDONALD

Acquires Interest in Company Starring Beauty.

B. P. Schulberg has acquired an interest in and been elected president of the Attractions Distributing Corp., which releases the Katherine MacDonald productions through the First National Exhibitors' Circuit. B. P. Fineman, who has been president of the concern since its inception a year ago, becomes vice-president and will remain in Los Angeles to co-operate with Sam Rork, president of the Katherine MacDonald Pictures Corp.

Schulberg's headquarters will be in New York. Under the new regime Attractions Distributing intends to offer specialized representation to stars, directors and other factors in the business, besides producing big specials from time to time. Regarding his new plans, Schulberg said: "It is our purpose to maintain such a policy as will enable us to bring most readily and with the least hindrance to the open market all such pictures as may be selected to sell or exploit, and to bring to independent producers and distributors all stars and directors who wish to establish independent units of production."

BURTON KING, INDEPENDENT.

Burton King has retired from the Vistula Film and will enter the field as an independent producer. "The Commor Sin," a newly written play by Willard Mack, which King purchased the film rights of last week from Mack, will be his initial production.

FARRAR TO MAKE TWO.

Los Angeles, April 23. — Geraldine Farrar has signed to make two pictures for the Associated Players.

Isaac Wolper, former president of Mayflower, is connected with the Associated Players.

FILMS COST MORE.

Paris, April 23. — The manufacturers and renters at a meeting of their syndicate last week decreed an increase of 25 per cent. on all invoices from beginning of April and they decided to make no concession extending beyond September 30 next.

GET RAFT OF CROOK YARNS.

Henry M. Hobart, general manager of Cosmopolitan Productions, has signed Jack Boyle to a long term contract. Boyle is the author of a number of crook stories which have appeared in Hearst's Cosmopolitan, Good Housekeeping and Harper's Bazaar will have first call on these for picture purposes.

The following stories will be adapted for the screen: "Problem in Grand Larceny," "Answer in Grand Larceny," "Daughter of Mother M'Ginn," "Alias Prince Charming," "Dan Patch," "The Ship and the Boat," "The Face in the Fog," "The Painted Child," "Granddad's Girl" and "The Beauty Fountain."

Lesser Signs Oakman.

Sol Lesser announces that he has signed Wheeler Oakman to a long term contract. Oakman is now playing opposite Annette Kellerman in a Lesser production. Pending the acquisition of suitable vehicles for Oakman he will be loaned out to two other producing companies.

Next to London Garrick.

Before leaving for England a few days ago Captain Harry Lamart announced that he and his associates had purchased the old Garrick theatre, London, and they plan to erect a picture theatre on the site.

Montrose Quits Brunton.

Los Angeles, April 23. — Joseph Montrose has resigned from the Brunton studios to become general manager for the James Oliver Curwood Company, which has arranged to release via the First National.

"HOPE DIAMOND" SERIAL.

Los Angeles, April 23. — George Kline, president of Kosmic Films, and L. L. Wheeler, treasurer, are making "The Hope Diamond," a serial, at Universal City.

AMERICAN PICTURES NOW DRUG ON HOME FED BRITISH MARKET

Adolph Zukor to Go It Alone There Without English Allies—Beaverbrook and Jury Said to Be Negotiating With Rival of Paramount—Demand for British Made Film.

Just what was the result of Adolph Zukor's recent trip to Europe is the general query going the rounds in film circles. April 13, when the "Mauretania" was due to leave Southampton for New York with Zukor aboard, Lord Beaverbrook and Sir William Jury went ashore after an all night conference. While it is said no deal was settled, there is reason to believe that since that time the Englishmen have been in negotiations with another big American combination independent of Paramount.

American film is becoming a drug on the English market, they say. Zukor sensed this, and the real object of his trip was to boost along the completion of the new Paramount studio in London. The completion of the studio was in danger of being held up owing to certain building restrictions, but it is understood these difficulties were removed by Zukor.

John H. Taylor, formerly in charge of the London office of the Inter Ocean Films Ltd. and later in production with the American Cinema Company, returned to New York a few days ago after three months in England, and expressed astonishment at the determined front put up by the British producers to wrest the British market from the Americans. Mr. Taylor had in mind the organization of an Exhibitors' League in England, but recent activities of Lord Beaverbrook and his associates made it impossible. Beaverbrook is buying up theatres wherever he can find them and to-day controls no less than 300. Men who purchased theatres for \$40,000 or \$50,000 less than a year ago have turned them over to the Beaverbrook interest for double their investment, and in addition to cash get a stock interest.

"While the British may not be getting the American efficiency in the production of films, nor as good photography, direction or technique," said Mr. Taylor, "they are producing a good class of films and, what is more important, they have a market for it; in fact, the demand is greater than the supply."

"I sold a man three crackerjack American productions in January, and at the present time he is having a difficult time getting his money out of them. The situation is a critical one from the American point of view, and I expect to see the fur fly when Paramount begins production in their London studio. With the 300 theatres now controlled by the Beaverbrook interests and British public sentiment undoubtedly behind them, Paramount will find they have a real job on their hands."

EXHIBITOR LIKES

"VARIETY'S" REVIEWS

Manager Albert, of Putnam, Suggests "Making Up" Plan.

Putnam, Conn., April 20.
Editor VARIETY:
As a steady reader of VARIETY particularly interested in the picture Department, I take the liberty of requesting a possible change in the make-up of it.

Your film reviews are of particular interest as I find them of great value and more accurate in their criticism than those of most of our trade journals which specialize only in pictures.

Personally, we don't care a hoot about the relative merits of the beauty of MacDonald or Binney, but we do want to know whether they will draw at the box office or not in a certain picture, and your reviews pay more attention to that factor than do most of the alleged reviewers. If your critics would always bear that in mind your criticisms would be almost faultless. However, I wandered from my re-

CRITERION STARTS AS A MONEY MAKER

Plays to Capacity on Opening—Sell Out Monday.

With less expenditure for publicity than was used in exploiting John Barrymore in "Dr. Jekyll and Mr. Hyde" in New York City, Famous Players-Lasky opened the Criterion Saturday evening with the Cecil De Mille production, "Why Change Your Wife?" and has been playing to capacity.

The house was entirely redecorated in one week and although announced to reopen Saturday afternoon, did not get under way until 7:30 in the evening, when it played to \$1,500. Sunday it did about \$2,000 and on Monday afternoon it stopped selling by 2:15. The prices are 50-cents for matinees and \$1 at night, including war tax.

It is figured that if the house runs along to an \$8,000 to \$10,000 business it will yield a handsome profit before starting off its big features.

Jacob Albert.

RADICAL LABOR PARTIES PLAN USING PICTURES IN CAMPAIGN

Production Costs Already Being Estimated—Local Labor Organizations Urged to Build Own Theatres—Feature Part of Small Town Spellbinder's Equipment.

A tremendous scheme to introduce motion pictures as a big factor in the political arena has shown indications of its preliminary operations in New York by the inquiries being made by a political agent for production and operation costs. The preliminary scheme from indications to date is the production of two reels of out and out political propaganda. These will be used in conjunction with professional spellbinders who tour the country places year in and year

out. These men will carry with them hand-bag projection machines and a two reel propaganda film, the film being used to draw audiences. The film would take up 39 or 40 minutes and the speaker spellbinds the audience dealing with the subject matter portrayed by the film.

In towns where a public building is not available it is planned to use auto wagons, using the automobile engine to provide the power for the projection machine. Under favorable weather conditions the films will be run off in the open.

That political parties in the serious consideration to the screen as a means of exploiting their principles is borne out by the scheme one radical organization has under consideration to enter the film business on a gigantic scale. They have put out feelers among labor organizations throughout the country to get an expression of opinion of what co-operation they might expect in building theatres in all the large cities of the country and going into the production end to supply the films needed.

It has been suggested that in each centre the labor organizations underwrite the cost to erect a theatre and own it themselves, using it as a public forum and displaying whatever propaganda films they see fit.

VARIOUS PICTURE BILLS FAIL TO PASS

Repeal and Licensing Measures Killed at Albany.

Albany, N. Y., April 28.
The Sunday picture repeal bill, the bill licensing the sale of tickets and the measure designed to increase to 18 instead of 16 years the minimum age of artists failed of passage. No picture censorship measure was introduced this year, the reform element making their fight on the repeal of the Sunday shows and the prohibited age for attendance at dance halls and participation in performance measures. Two important measures are before Governor Smith for his signature.

Senate Print No. 2135, introduced by Senator Joseph D. Kelly, representing Charles P. Murphy's home district of New York, amends subdivision 1, section 484, penal law, by permitting admission of children under 16 years of age to places of amusement if accompanied by an adult person authorized by parent or guardian. The Cotto measure, which would have permitted general admission of children after school hours and before eight o'clock P. M., provided the children so admitted were segregated and placed under the supervision of a matron, passed the Senate but died in the Assembly. Both of these measures had the backing of the picture managers, the former bill having been accepted as a compromise, it being evident the latter could not prevail.

Assembly Print No. 2250, introduced in the Senate by Senator James J. Walker, the minority leader, was passed in the closing days of the session. This measure creates a state boxing commission of three members to be appointed by the governor. There is also to be a license committee of three members. Contests are limited to 15 rounds and no contestant is to be allowed to engage in more than 15 rounds of sparring in any twenty-four consecutive hours. Provision is made for physical examination of contestants and the referee may render a decision at the conclusion of a contest and has discretion to stop a contest for fraud, etc.



ANNE LUTHER

The beautiful Titian-haired star of the screen now starring in "NEGLECTED WIVES," a six-reel feature with a cast of prominent players in her support, and soon to announce important personal plans.

STRONG FOR PICKFORD.

Los Angeles, April 28.
The general opinion here regarding Mary Pickford's marriage is that both she and Fairbanks are being unjustly abused. A recent editorial in VARIETY supporting her attracted favorable attention. The film colony with minor exceptions is strong for her.

GRIFFITH WILL DO CAMPBELL'S "SLAVE"

Production of Famous Meller Next on List.

D. W. Griffith has secured the right to the melodrama by Bartley Campbell, "The White Slave," and will make a screen production of it immediately after "Way Down East" is completed. Griffith secured the screen rights to the piece about a fortnight ago. The price, however, was not disclosed. "The White Slave" was one of the smashing successes of the melodramatic stage for years and at the time of its initial presentation was one of the greatest money makers in the American theatre.

RESTRAIN USE OF "TIDAL WAVE" TITLE

Darcy & Wolford Entitled by Priority Right.

Justice Giegerich last week handed down a decision restraining William S. Wolford from using the title, "The Tidal Wave," on his picture production, on the findings that the plaintiff in the action, Darcy & Wolford, Inc., is entitled to its use by right of priority. The play-book concern owns a play by that name, written and copyrighted in 1916 by Hatcheson Boyd, who ceded one-half interest to all rights to the plaintiff corporation in September of the same year, and one year and one month later also made over the remaining half interest to Darcy & Wolford, Inc.

With the announcement in the fall of 1918 that S. Wolford contemplated marketing a film production of the same name, the plaintiffs commenced suit on December 1, after attempting to effect an amicable settlement. Contending a film production would "irreparably and immeasurably damage" the value of the play, which is still being done in now negotiating with First National.

stock and repertoire, and that it contemplated later filming the play under its original name, Darcy & Wolford claimed it was entitled to the exclusive use of "The Tidal Wave" title. The court arrived at its decision on the proof the words were used in the meaning as applied to the theme of the picture, but were used in a secondary sense, meaning "tidal wave of human events"; and "since therefore the defendant's use of the expression is not literal but metaphorical, he must yield to the plaintiff's prior right and prior use."

NEGOTIATING WITH 1ST NAT'L.

Clasie Fitzgerald's famous wink worked overtime when she heard the news that the United Picture Theatres, Inc., had filed a petition in bankruptcy. When she went into the production field she made four two-reelers for U. P. to handle and received a sum of money to bind the bargain.

On the strength of this she returned to the coast and made two two-reelers, "Clasie in Bohemia" and "See America Thirst." Finally she stopped production and came to New York to see if she could not get some action bringing with her the two latest productions. She is now negotiating with First National.

ACTIVITY

TAKING FEATURES AS SECURITY, BANK LENDS PRODUCERS \$10,000

Small Sum on a Valuable Negative, but Sets a Precedent—Officers of Institution Will Make a Practice of This—Expert Will Pass on Values.

A new angle of the Wall Street invasion of the film industry has been brought to light by the recovery of a production company from serious financial plight.

The company a short time ago had two five-reel productions completed and a third about half completed. Neither of the two finished products had been sold and the company's treasury was about exhausted. The weekly pay day for the cast and superiors in the third production came around and there were no funds available. Efforts were made to stand off the members of the cast, but they delivered an ultimatum of "Pay up or no more work."

The abandonment of the film at this stage of production meant a complete loss, for after the cast was disbanded it would be very difficult to assemble them again. Finally, late on the Saturday afternoon, the officers of the company borrowed the pay roll and the day was saved temporarily.

The following Monday morning one of the officers had an inspiration. He went to see the president of the bank where he deposited and with a good line of talk persuaded the banker to advance \$10,000 on the company's note taking one of the completed negatives as security. This money was used to complete the third film and its negative was in turn "hooked" to pay off the company's most pressing liabilities while negotiations for the sale of the films were in progress. By manipulation of this kind the company kept its head above water until a deal was closed and the three features were all sold at a handsome profit. The company, now on a sound financial basis, has entered into production on a much bigger scale.

Those on the inside of this particular deal realizing its possibilities have rushed to the bank where the business was done and opened accounts with a view to future possibilities.

The president of the bank establishing the precedent realizes the possibilities of this class of business and is prepared to go into it to the limit, with certain reservations.

Upon investigation he has learned that he can quite easily be hornswoggled with negatives not worth the celluloid they are printed upon and to protect the bank's interest he has entered into preliminary negotiations with a buyer of repute who under the scheme would pass upon every negative offered as collateral for a loan and estimate its value. In this way the bank would be 100 per cent. secure advancing only on negatives of real commercial worth.

UPHELD \$4,984 JUDGMENT.
The Appellate Division of the Supreme Court handed down a decision last Friday upholding a \$4,984.00 judgment awarded to Hugh S. Blane and Benjamin S. Mears against Stuart Walker, producer of the dramatized version of N. Booth Tarkington's "Seventeen."

The plaintiffs were entitled to \$3,000 royalti-

ties—the original sum sued for—for services rendered in preparing the play version of "Seventeen." Walker contended their adaptation had to be discarded by him and that the produced version is his own adaptation.

Walker in his defense stated the collaborators represented themselves as owners of the full dramatic rights to Tarkington's book, which the producer construed to include also the picture rights. He later discovered Famous Players-Lasky had screened the "puppy love" novel.

LOEW NOW HAS 12 METRO COMPANIES MAKING PICTURES AT \$200,000 A WEEK—THIS MEANS \$2,000,000 INVESTED EVERY 10 WEEKS.

With the "buying in" of Marcus Loew on Metro a few weeks ago there was immediately started a campaign of production on a scale that is probably not exceeded by any other producing organization in the film industry.

At the present time there are no less than 12 companies engaged in making Metro pictures for the coming season at an approximate expense of \$200,000 a week. The plan

SUNDAY PICTURES IN OHIO VALLEY HOUSES

Play to Capacity on First Attempt.

Martins Ferry, Ohio, April 23. This is the first town in the Ohio Valley to open its theatres on Sunday for pictures. When the management of the Penray and New Pastime announced last week the theatres would be open Sunday afternoon and evening no opposition developed and as the result both houses played to capacity. It is expected the policy will be adopted by a score of Ohio Valley cities where managers have been waiting for someone to take the initiative. Vaudeville and musical tabloid features will be suspended on Sundays.

PANTAGES TO PRODUCE.

Los Angeles, April 23. Alexander Pantages is to produce pictures featuring Florence Stone, directed by William J. Bowman. Three scripts have already been approved—"The Lure of the Trail," "The Chasm" and "The Bait."

Prior to the commencement of the pictures Miss Stone will appear on the Pantages Circuit in the fourth act of "La Tosca," with Bowman in after support as Scarpia, opening May 4.

COMMUNIST SCHEME TRIED IN PICTURES

Cameraman Gets as Much as Director.

Los Angeles, April 23. The communistic theory of bolshevism is being put into practice here in at least one instance.

A practical demonstration of it is being tried by a band of picture people headed by Harley Knoles, the director. "They are banded together to make independent photographs for anyone desiring their services. The alliance comprises Knoles as director, a camera man, a technical director, a lighting expert, a leading man, a leading lady and a scenario writer."

Their gross services may be secured for a lump sum weekly, and the bolshevistic part of it is that the spoils are to be divided equally, the camera man receiving the same proportion as the director, leading players and author.

is to get as many features ahead before starting in on a huge selling campaign so that in the event of any temporary halt in the production there will be an ample supply on hand to continue making deliveries on scheduled time. Activities on this scale for ten weeks means an investment of not less than \$2,000,000, with no immediate income therefrom.

Metro has concluded an arrangement with Max Gluckman for its

FAST WORK AT BRUNTON.

Los Angeles, April 23. Two new companies are working at the Brunton studios—the Gibraltar, backed by Martin Beck, and the Sydney Garrell organization to produce the Leah Baird features and possibly others.

The Dial Co. will shortly produce seven reaters.

SPECIAL CONTRACT FOR THE CAPITOL

Equity Regards Largest Theatre as in Special Class.

The Actors' Equity will shortly issue a special form of contract to cover the Capitol theatre. The Capitol is figured, like the Hip, to be in a class by itself and therefore a special engagement contract has been decided upon. Unlike the Hip, which comes under the jurisdiction of the A. E. F. branch of the Four A's, the Capitol is under the jurisdiction of the A. E. A.

UNDERSTUDY FOR JORN.

Karl Lorn, the operatic star who is heading the opera company presenting "Lohengrin" at the Capitol this week, only appears once every evening in the production. An understudy substitutes in the matinee performances.

SCREEN RIGHTS IN "TWIN BEDS" SOLD BY SELWYNS FOR \$115,000

Record Price Paid by Carter De Haven, Who Will Produce Under His Own Name—Arranges With First National to Release Four a Year—Negotiating for Some More.

Carter De Haven breezed into town this week and purchased the screen rights to "Twin Beds" from the Selwyns for \$115,000, establishing a record price for the picture rights to a stage produced farce and, with few exceptions, the highest price paid for the picture rights to any play.

The highest price ever paid for the privilege of picturizing any play is \$175,000, by D. W. Griffith for "Way Down East."

De Haven has made an arrangement with First National to release four pictures a year in which he will

star. De Haven is producing under his own name.

The star will return to the coast at once to start work on "Twin Beds" and is negotiating for several other legitimate successes with which to follow this production.

INDICT HUGH T. SWAYNE

In the forger charges preferred by Carleton Co. Inc., operators of the Bristol Garage, against Hugh T. Swayne, the husband of Julia Swayne Gordon, of the Vitaphone Stock Company, the defendant was indicted and held for trial last week.

The plaintiff charges Swayne who was a former bookkeeper and secretary of the plaintiff corporation, with making false entries to cover a \$1,500 shortage, alleged to have been incurred by the defendant throughout periodical defalcations covering a period of a year and a half.

S. Earl Levan represents the plaintiff.

LONG SELECT CONTRACT.

Through her manager, Arthur E. Jacobs, Martha Mansfield, leading woman for John Barrymore in "The Jekyll and Mr. Hyde," has signed a long term starring contract with Select.

Miss Mansfield has completed her appearance in the screening of "Civilian Clothes," playing the role created on the spoken stage by Olive Tell.

Thomas Meighan has the male lead in "Civilian Clothes" and the picture is to be released in August.

PHOTOGRAPHIC BELL.

A. B. Barringer, now with the Lesser organization filming Annette Kellerman in "What Women Love," has invented a photographic bell by which means stills can be taken under water. The bell works at 200 feet depth, which is pump capacity.

The chamber is supplied with air by a three-cylinder high pressure pump, operated by hand. The bell is so adjusted that it can be moved about under water in the same way a camera can be moved about in the studio; the weight under water is 70 pounds as compared with 1,000 pounds on the surface.

A special submarine lens has been constructed so that it gives a penetration of more than 100 feet and registers a clear picture at that distance. There is also a microphone attachment connecting the camera man in the bell with the director on the surface.

ENGLISH PRODUCTIONS.

A representative of Samuelson Ltd., of London, passing through New York this week on his way back to England, announced that the productions they have under way at Los Angeles under the personal direction of C. B. Samuelson are nearing completion.

These include "Her Story," "The Night Riders" and "At the Mercy of Tiberius."

Work is about to be started on "Desert Dreams," "Sweet Life" and "David and Jonathan."

FRENCH COMBINE WITH UNIVERSAL

Dalimier and Himenel Planning Such Alliance.

Paris, April 23. The possible combine of American and French interests is announced in a French trade paper, "Scenario," and M. Himenel, of Dalimier & Himenel is now in the United States to fix up a sort of Franco-American trust with the Universal Film people.

The combine of German and Italian screen producers is a theme of conversation in trade circles here, it being feared the corporation will control the film output of those countries and freeze out the productions of rivals.

Frederick Switch Announced.

Goldwyn has announced the release of Pauline Frederick from her contract. It was all in the nature of an amicable agreement the official announcement laying emphasis on the fact that Miss Frederick's productions have been very remunerative financially for all concerned.

Immediately after this announcement, the Robertson-Cole Co. stated it has arranged to release a number of special productions the star will make for them.

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Funded by Q. David Bowers and
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