

TEN CENTS

# VARIETY

VOL. XLIX, No. 6

NEW YORK CITY, FRIDAY, JANUARY 4, 1918

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The cover features a black and white checkerboard pattern. In the center is a circular portrait of a young woman, Billie Burke, looking slightly to the right. Above the portrait is a small emblem with the word "Pictures" and a crown. To the left of the portrait is an emblem with the word "Drama" and a crown. To the right of the portrait is an emblem with the word "Variety" and a crown. At the bottom, a white rectangular box contains the name "Billie Burke" and a line of text.

**Billie Burke**  
Whose latest Paramount Picture is entitled  
"The Land of Promise"

**MANAGERS ATTENTION!**

**GEORGE BANCROFT**

**AND**

**OCTAVIA BROSKE**

**In A New Act  
Entitled**

**“GET OFF MY CARPET”**

**By**

**FRANK FAY and JIM TONEY**

**This Week (Dec. 31) Keith's Riverside**

**Next Week (Jan. 7) Orpheum, Brooklyn**

**All New York Houses to follow**

**Direction, HARRY FITZGERALD**



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## EMERGENCY SUITCASES MUST BE CARRIED WHEN SUFFICIENT

**Managers' Association Finds 81% of Acts Arrive Without Baggage. Loss of Salary for Performances Missed to Be Imposed. Delay May Oblige Split Weeks to Become Full Weeks.**

Last week the members of the Vaudeville Managers' Protective Association compiled statistics on the movement of trunks and the report following showed that exactly 81 per cent. of the acts moved in and out of towns arrived without the necessary baggage to do their specialties.

The V. M. P. A. has issued instructions to its members to urge all acts to take a suit case carrying make-up and costumes so that in the event of trunk delay, the act can work. Trunks and heavy baggage are being held up to allow the transportation of food and fuel and as a result the traveling public suffers.

Any act failing to take heed of the instructions will lose the proportionate amount of salary for performances lost through its inability to appear, provided of course a suit case would carry sufficient paraphernalia to avoid the loss of time.

The vaudeville houses playing split weeks (two bills weekly) commenced to wonder this week with the cold, delayed transportation and the expectation a large number of railroads will remove many scheduled trains, what is going to be the ultimate result.

Some of the vaudeville booking men thought the split week theaters might be forced to adopt a full week policy in time, while others said the booking offices might play acts in splits where the turns would virtually be obliged to lose a half week through travel to make the connecting stand positively before the first show.

No concerted thought or action has been taken by the bookers of the split time houses, however. They are waiting to see what develops.

A notice has been posted in the United Booking Offices asking agents to urge their acts to take the first available train, when making a jump, to provide against delays.

### OPERA AT STUDEBAKER?

Chicago, Jan. 2.

Secret negotiations are reported in progress between the Shuberts and the Joseph Sheehan opera company for the latter to obtain the Stude-

baker as its permanent home. Terms only are holding up the consummation.

Sheehan, encouraged by the 10 weeks successful run his organization had here of English opera at popular prices wishes to make himself a local institution.

### MAJESTIC, BOSTON, AT \$1.

Boston, Jan. 2.

During the engagement of "Mother Carey's Chickens" at the Majestic, opening next week, the admission scale top will be \$1.

### NEW CONTRACT TRIED.

The new theatrical equity contract, recently ratified by both the Actors' Equity Association and the United Managers' Protective Association, worked out harmoniously during the recent holidays, although the managers made no kick about paying for the week before Christmas "lay-off," when business conditions were anything but rosy anywhere.

Players not having the contracts with certain managerial interests that recognized the Equity's contract shared in the new provision of the latter's playing agreement, the managements making no discriminations.

### SEATTLE FLOODBOUND.

Seattle, Jan. 2.

Seattle was floodbound early this week for the second time within two weeks. All vaudeville and film exchanges were hard hit by the tie-up of the boat lines to Tacoma and Vancouver. North gives city only transportation facilities.

The Hippodrome (vaudeville) bill, due to open at the Regent, Tacoma, Sunday, was held up by the floods. The Regent show closing Saturday was sent to the local Hip by boat. A make-shift program was arranged for Tacoma. The Orpheum bill arrived there by boat from Vancouver in time to open. Pantages Circuit acts came in Tuesday from Portland, routed by the way of Pendleton.

Only two of the six turns due to open at the local Orpheum reached here in time to play the Sunday matinee.

### NO "PLAYLESS DAYS."

Washington, Jan. 2.

George Creel, in response to a rumor in New York the Government would establish a "playless day," when all theatres in the United States will be closed one day a week, stated there was no truth in the report, the matter not even under consideration. He added that the "lightless" nights were for the conservation of coal, which comes under the head of necessity.

### NOT UNUSUAL.

Chicago, Jan. 2.

One of the biggest men in Chicago's theatrical walks, a showman of modern enterprise and methods, is on the war-path regarding a "deal" he got recently in New York, where he chose to buy some seats to a legitimate attraction rather than ask for passes.

He was asked by a friend to get him eight seats inside the first three rows at a certain theatre. He went to the box office, and the treasurer, not knowing the Chicagoan, laughed in his face. He went to one scalper and managed to get two in the fourth row. He went to another and got two in the sixth row and four behind it, in the seventh, making his eight seats. With some pride he presented the seats to his friend, explaining the difficulties he had had, and not even mentioning the heavy premiums he had paid.

Next day he met his friend and got the ha-ha. The eight seats the Chicago showman had bought at war prices were eight of the only 15 seats inside the first seven rows that were occupied, and his two the only ones used in the second or third rows.

"I don't mind getting robbed," said the theater man, "but when they take the extra money, make me walk my legs off and lead as though I were a beggar, it makes me a trifle sore to have them show me up, besides."

### COL.'S HEADLINERS THIS WEEK.

London, Jan. 2.

The headline features at the Coliseum this week are Violet Vanbrugh and Co. in a new playlet, "The Woman on the Window Sill"; Lydia Kyasht in a new comedy ballet, "Cupid's Conspiracy," composed by Sir Frederick Cowen; Marguerite Scialtiel in "Maid of France," and Grock.

### MAY BE "COMMONWEALTH."

Indications Wednesday pointed that "The Grass Widow," which moved from the Liberty to the Princess Christmas night, was having pretty tough sledding with the weather against theatregoing and that arrangements were pending whereby the show would be continued on the "commonwealth" plan.

This plan would be along the same lines used by the Richard Lambert company playing "Art and Opportunity" at the Cort before the holidays.

### WASH. SQ. FINISHING?

According to report the Washington Square Players will continue for but another week at the Comedy, after having occupied the house for two seasons and one-half of the current one. The reason is that even with the reduction in prices they have been unable to attract sufficient business to meet the house rental. They are said to be in arrears for five weeks at present.

"Success," the Theo. Leibler, Jr., production, is slated to go into the house, according to present arrangements.

### SACK'S WINNING CHANCE.

J. L. Sacks, the London producer, is a winner on a long shot that he took last August when he contracted with Cohan & Harris for the London rights to "Going Up." That was months before the piece was produced on this side. Sacks paid the managers \$1,000 advance royalty on the show and secured the piece for abroad.

Sacks intends to present the piece in London in February with Robert Emmett Keane in the role played here by Frank Craven.

Arthur Voegtlin and William J. Wilson are co-partners in 50 per cent. of the production which Sacks holds.

### APPOINTING CAMP MANAGERS.

During the current week there is expected to arrive from Washington the appointments for a number of managers of camp theaters. The managers are to be assigned to various theatres in the army cantonments through the country, according to recommendations that have been made from the offices of the Committee on Training Camp Activities in New York City.

At present there are approximately a half dozen theaters at various encampments ready for the housing of attractions of a local nature, but it is doubtful if they will be in shape to receive traveling attractions for another month or more.

### HITCHCOCK'S TRAVESTY PLAN.

According to report the next piece Hitchcock & Gest will do, on musical comedy lines, will be a burlesque of current legit hits, with a cast that has two prominent artists mentioned for its leaders. One of these is Clifton Crawford, another a woman star now in a Broadway dramatic success.

### KREISLER COMPOSING SCORE.

Fritz Kreisler and Guy Bolton are to collaborate on a musical comedy in which Margaret Namara is to be starred.

She is the wife of Bolton and is to give a matinee concert at the Princess Jan. 8.

## IN PARIS

By E. G. KENDREW.

Paris, Dec. 20.

Failing to obtain any notable success with the new productions recently offered at the Comedie Francaise, the management (or rather the committee) has secured for the regular repertoire Alfred de Musset's "Lorenzaccio," last played by Sarah Bernhardt at the Renaissance. Theodore de Banville's "Beau Leandre" and Paul Verlaine's "Les Uns et les Autres" will also be revived at the first national comedy house of France. It is rumored De Max will soon retire from the Comedie Francaise troupe, feeling he has not sufficient scope at the House of Moliere, where the acting is regulated by tradition, following Le Bargy, Coquelin, Bernhardt and other famous artists. Required at this famous theatre is a manager with power of control, who is not liable to the little susceptibilities of the troupe forming the committee or the influences of politicians. The organization of the House of Moliere is excellent (on paper), but Napoleon I, when he drew up his famous decree on the battlefield governing the management of the Comedie Francaise did not reckon with the petty jealousies of the actors and actresses when they become "societaires" and to a great extent control the destinies of this theatre. An artist of talent may decide to play a role as he understands it and not be constrained to keep to the tradition because a predecessor played the part in another manner. The important feature of a great artist is individuality and such individuality, which the public admires, is discouraged at the Comedie Francaise. Tradition is the motto there.

A revue will be given this winter at the Concert Mayol by O. Duffrenne. It will be signed by H. Varna and Lelievre, and entitled "C'est Fantastique." During the summer an operetta by Bataille-Henri, "Les Profiteurs de l'Amour," will probably be mounted.

The revue, "Laisse les Tomber," produced at the new Casino de Paris, when Gaby Deslys made her reappearance before a French public, is a magnificent show and met with approbation. Gaby sings, dances and acts with Harry Pilcer, and the couple stand out in an important cast recruited by Leon Volterra. The costumes are gorgeous, particularly for war time. Various flowers are represented by some of the prettiest dresses seen on the stage. The ladder scene has been introduced as the three colors (red, white, blue), and pleased immensely. Murray Pilcer's sherbo band made good, but rather frightened some gentle folk. The shooting star dance by a troupe of English girls creating sparks on a special carpet by the movement of their feet was found a novelty here. Boucot, Magnard, Mles. Rose, Amy, Louvain, Pretty Myrtille and all concerned worked hard to make the witless revue go. But wit is not required at the Casino de Paris; there is a feast for the eyes. Mlle. Deslys is quite dramatic in a sketch portraying her obsession by sensational pictures, in which she makes a few Fregoli changes. Her rich costumes did not seem to please and were thought eccentric. There is every possibility the Casino de Paris (a white elephant since Borney's departure), will be once more one of the chic resorts of the French capital.

Many structural alterations have been made, and as a matter of fact the Casino is not yet completed. A large gallery now runs from the fauteuils to

the front wall of the hall, passing as a covering to the promenade, very much on the same lines as at the Olympia. A special entrance is being made to these seats. The upholstery is in pomegranate red; the decorations in the auditorium are not particularly harmonious, but no real judgment can be rendered until the hall is quite finished, which may be another month. However, Volterra and Gaby opened in time for the Christmas vacations, and that is an important result. Nedelec fills the functions of assistant manager, Lehman is producing manager and Soulaire musical leader. Eugenio has charge of the stage. The program even goes so far as to tell the name of the chief electrician and the principal carpetman. The reopening of the Casino de Paris is a success and was a big event.

"La Mairaine d'Escouade," the operetta given by the intermediary of Broussan (formerly co-director of the Opera), at the Theatre du Vaudeville, is a musical version of Les Fiancées de Rosalie, a farce played at the Dejazet last season. A party of French soldiers, who have been adopted as "godsons" by a young woman, turn up at her parents' home to pass their furlough and commit all sorts of pranks, interlaced with singing and dancing. This forms the story. One of the group is an ecclesiastic in peace times, and has proved himself a real poliu. He feels he will be unable to follow his calling in future, renouncing the flesh and the devil, so he marries his pretty Mairaine. The music is diverting, but not particularly original.

Some radical changes are taking place at the Comedie Francaise: Hector Cremieux's "Abbe Constantine," good old-fashioned melodrama, has been added to the repertoire and will be revived shortly.

Criticism has been expressed relative to the noisy antics of Murray Pilcer's ragtime Sherbo band at the Casino de Paris, considered inappropriate in war time. The pitch of this music, which is discouraged also during the entracte, has been somewhat toned down. Notices to this effect are published in the local press.

A musical comedy by Gignoux and Barde, music by Cuvillier, which will bear the name of "Judith, Courtisane," will shortly be produced at the little Theatre Michel. Cleo de Merode will make her reappearance in the work, which, if rumor is correct, will run a big risk of being barred by the British and American censors should exact English versions be adopted. Biblical characters seem in favor in Paris as subjects for risky operetta. The field has not been exploited hitherto and brain fever is not to be feared in adapting it to the stage. But such efforts do not add lustre to the French stage.

"Grand-Père," by Lucien Guitry, recently produced at the Porte St-Martin, is meeting with a success which places the author-actor in a respectable position among French playwrights. It is difficult to summarize the story; the comedy describes the petty quarreling of a family. Due to the tact and good nature of a grandfather, whose son has disgraced the clan, a young girl is able to marry the man she loves after being frequently rebuffed by her supposed family during three acts. This is the first dramatic work of this French actor, who is following in the footsteps of Sacha Guitry, his son, rather late in life. It is well mounted and neatly told.

### PARIS MUSICIANS ON STRIKE.

Paris, Jan. 2.

The strike of the theatre musicians in Paris continues. Some of the larger houses have female orchestras and say there they will hold them indefinitely. A few of the picture places have gotten along with piano only. The vaudeville theatres compromised when the female orchestras engaged by them were recruited to the strikers.

The musicians struck unexpectedly Christmas Day, demanding two francs extra a show. The performances throughout the city that day were accompanied by pianos.

### ALL SEYMOUR HICKS.

London, Jan. 2.

At St. Martin's theatre, Dec. 31, was produced "Sleeping Partners," a new three-act comedy adapted from the French, in one scene, four characters—Eternal Triangle, Husband, Wife, Friend.

It is light, audacious, often witty, with little action, practically a monolog for Seymour Hicks—the best he has ever done. He is well supported by Madge Lessing and Stanley Turnbull.

### WONDERFUL SHOW BY BLIND.

London, Jan. 2.

Dorothy Minto has engaged to play Nothing, the lead in the wood pantomime recently presented by blinded soldiers and sailors at St. Dunstan's wonderful performance.

King, the star blind dancer, gave an extraordinary exhibition with a dummy of Charlie Chaplin, danced a wild fox trot with remarkable sureness, and so on.

Will Broadbent, chief comedian, gave an astounding performance. A most popular chorus was a skit of Braille, "Another Little Dot Won't Do You Any Harm."

### "ALADDIN," BEST YET.

London, Jan. 2.

"Aladdin" at the Drury Lane is the best production Arthur Collins ever presented there. It is better described as a musical fairy play than a pantomime, with a capital book, plenty of comedy, gorgeous scenes, original music by Glover and Gideon, splendidly played by Madge Titheradge, Daisy Bindley, Lennie Deane, Robert Hale, Will Evans, Caleb Porter, Harry Claff, Stanley Lupino, the latter the outstanding success who promises to replace the late Dan Leno in popularity.

### HOLIDAY'S PACKED BUSINESS.

London, Jan. 2.

The legitimate and variety business is splendid during the holidays.

More money is being spent on amusements than ever previously.

Most of the houses are packed twice daily.

### A MARTINI DIES.

London, Jan. 2.

William Martini, one of the original Martini gymnastic troupe, is dead, aged 69.

### GERTRUDE ROBINS DEAD.

London, Jan. 2.

Gertrude Robins, actress-novelist-playwright, is dead.

### HARVEY AS GARRICK.

London, Jan. 2.

At the Comedy Martin Harvey makes his appearance Jan. 7 as "David Garrick" in a West End special charity matinee.

### "Tom Jones" on the Screen.

London, Jan. 2.

The Ideal Film Co. gave a private showing of its screen production of "Tom Jones," featuring Dora DeWinton as Little June, and Edward O'Neill as Jud Green.

It should get over.

### SOLDIERS GOOD ENTERTAINERS.

London, Jan. 2.

The Pierrots and orchestra, 50 soldiers, disqualified from further arduous fighting and entertaining the 25th Division at the front, have arrived in London on short leave.

They are giving a series of concerts at Wigmore Hall to secure funds to provide comforts for men in the trenches, offering a capital program, including songs, serious acting, comedy, dances, sketches, burlesque, etc., all good, with several high class artists.

They were enthusiastically received by a large audience.

### ADA REEVES MAINTAINS CLAIM.

London, Jan. 2.

It is reported from Sydney, Australia, Ada Reeves has successfully maintained her claim in the Supreme Court over there that her husband, Wilfred Cotton, has no partnership in her theatrical interests.

Miss Reeves is the widely known English artist, now in Australia on a return engagement.

### "YES UNCLE" IS MERRY.

London, Jan. 2.

At the Prince of Wales, Grossmith & Laurillard produced "Yes Uncle" Dec. 29. It is a merry, bright musical production reflecting credit on Austin Hurgon, part author and sole producer and Nat D. Ayer, composer.

The piece was an instantaneous success.

The chief scorers are Leslie Henson, Davy Burnaby, Robert Nainby, Frank Hector, Lily St. John, Julia James.

### CORLETT KILLED IN ACTION.

London, Jan. 2.

James Corlett, dancer, was killed in action in France. His elder brother, a stoker in the navy, was drowned, and a younger brother was killed in the Dardanelles two years ago.

### DOT FRA MARRIES.

London, Jan. 2.

Dot Fra, leading lady of the revue "Heave O," has been married to Lieut. Frederick Guttridge.

### TALBOT'S MUSICAL COMEDY.

London, Jan. 2.

Howard Talbot has finished the score of a musical comedy commenced by the late Paul Ruben, book by Harry Graham, to be produced shortly by Yorke Stephens.

### "BOBO," SCOTCH REVUE.

London, Jan. 2.

At the Metropolitan Monday Francis Letty presented a new Scottish revue, "Bobo," featuring Ida Crispi, Charles Bell, Lil Bolton.

### Well Known Entertainers Wed.

London, Jan. 2.

Nellie Smith, of the "Diving Belles," was married Dec. 24 to W. Robinson, the entertainer.

Both are well known in the English variety world.

### Stoll Picture Theatre Club Opens.

London, Jan. 2.

Baroness Orczy opens the Stoll Picture Theatre Club third subscription of one guinea to stalls, available any day except Saturdays, Sundays and bank holidays.

### Leslie Stiles in "Bubbly."

London, Jan. 2.

Leslie Stiles has joined "Bubbly" at the Comedy, which is playing to packed houses.

### "Zig Zag" Will Show in Paris.

London, Jan. 2.

"Zig Zag" at the Hippodrome will be transferred to Paris after its present run. Business continues great.

## U. B. O. AGENTS FACE PUNISHMENT, OVERCHARGING COMMISSIONS

**E. F. Albee Issues Mandate Wherein Status of United Booking Offices Is Clearly Defined as to Exact Amount Agents Can Charge Acts for Booking—U. B. O. Wants Complaints to Come Direct.**

In an announcement issued this week by E. F. Albee, vaudeville artists are informed what amounts should be paid for securing an engagement through the United Booking Offices.

The notification was caused through an anonymous letter, reproduced in the announcement, alleging some U. B. O. agents book their big-time acts on the small-time circuits when the big timers have open dates, the letter charging that through this the acts must pay commission amounting to 20% in all.

The Albee notice says that custom provides for a five per cent. fee to an agent for representative and that the U. B. O. charges five per cent. commission, which would be the full amount charged if an act booked direct with it. Any commission, says Mr. Albee, paid to U. B. O. agents for appearing in small-time houses is unnecessary, and he invites artists who have paid over 10 per cent. on engagements to submit their grievances to the managers, who guarantee them protection. The U. B. O. is open to receive at all times, the announcement states, any complaint by an artist an agent has charged an excessive amount.

The communication causing the Albee statement was unsigned, which Mr. Albee refers to. He adds that artists with grievances should come forward with them instead of making sidewalk gossip, if they wish to better vaudeville conditions.

The anonymous letter refers to a matter of booking frequently reported, that of big-time acts playing small time intermittently and intermediately during the fulfillment of a big-time route.

There are agents doing business with the United Booking Offices who are said to have direct connections with small-time agents, through which both place when opportunity offers acts from each division on the other. Though this booking is conducted secretly with the original agent of the turn always ready with a plea he did not book it in the other field (and in a position where his statement can not be disproved), it is quite well established this sort of booking by agents has been going on for a long while.

What amount of commission the big acts have paid when placed in the smaller houses to fill in open time has been kept as secret as the booking connection.

### SENTENCED FOR 30 YEARS.

Chicago, Dec. 29. About a year and a half ago, Edmund Norton, who played the rube kid in the vaudeville act known as "Christmas at Higgins," was arrested at Ft. Worth, Tex., under the name of Fred Lloyd, for attempted rape.

Without friends or money, his case was rushed to trial with the court appointing an attorney to defend him. The trial was in a way only perfunctory, and as the laws through the south are severe for this charge, Norton, or Lloyd, was sentenced to 30 years in the penitentiary.

New evidence was later found and the young lawyer who represented him at the trial asked for a rehearing and retrial of the case by the Court of Appeals. With the request for a rehearing however, his interest in the case lapsed and with no one to push it, the matter has been allowed to drag until this time, with Norton still con-

fining in the county jail at Ft. Worth, as he had not informed his friends about it, as he disliked the notoriety.

Now, after 18 months, he has written to Lew N. Goldberg, the Chicago agent, stating that the court will set Jan. 16, at Ft. Worth, and if granted a new trial by the court, he will be rushed to trial, and won't have a chance unless furnished with an attorney to look after his interests, and one who can give a bond to stay the case until he is prepared to present his case.

C. S. ("Tink") Humphrey, Karl Hobbeltzelle, president of the Interstate Circuit, Lew M. Goldberg, Irving Simon, John Simon, Dave Baehler, Bert Cortelyou, Will Jacobs, Marius Heinaw, Coney Holmes, Glenn C. Burt, Chas. Crowl, J. T. Keeler, Edgar Dudley, Irving Yates, Lew Earl, J. C. Elias, Tom Carmody, Eddie Shayne, Sam Nahl, Asher Levy, Harry W. Spingold, Jesse Freeman, Dick Hoffman, Charlie Freeman, H. J. Allardt, Chas. Hoyland, Cal Griffin, Walter Downie, Geo. Van, Sam Thall, Andy Talbot, C. W. Nelson, Paul B. Powell, Paul Gordon, Tom Powell and others have interested themselves in the matter and will see that Norton secures a bond and a regular attorney to not only push the case, but to see that the matter is adequately presented when the case comes up for trial. Mr. Hobbeltzelle, who as president of the Interstate, has property interests in Texas, will attend to the giving of any necessary bond for appearances as well as the selecting attorneys to look after Norton's interests, both before and at the trial.

Any friends of Norton who desire to assist him with money in order that he may have a fair chance in court, may send remittances to either C. S. Humphrey, manager of the Chicago office of the United, or to Lew W. Goldberg, Suite 806, Majestic Theatre Bldg.

Those who have gone into the case to any extent, claim that with a proper showing of the evidence at hand, Norton cannot be convicted of the charge.

### KIDNAPPING CHARGED.

New Orleans, Dec. 31. Evading the authorities for more than a year, Charles Schaefer, a Hungarian, was arrested in San Antonio, on a tip from New Orleans federal officers, and is being held pending the development of white slave charges.

Schaefer is charged with kidnapping Mathew and Bailor Matina, twin Lilliputians, aged 14, located in a carnival playing El Paso.

The local authorities received information through Lew Rose, manager of the Dauphine theatre here.

### CHICAGO PALACE GROSS.

Chicago, Jan. 2. The gross at the Palace (vaudeville) last week (Xmas) without an extra performance beats all the box office records of that theatre for the past three years.

### KEANE HELD OVER 3rd WEEK.

Robert Emmett Keane will remain at the Palace, New York, next week, his third consecutive one. He is also appearing in "The Grass Widow" at the Princess.

Mr. Keane is the only "single" male act ever holding over for three weeks at the New York Palace.

### FRIARS' DINNER FOR MORRIS.

There is some talk of the Friars giving William Morris a dinner during April next. It may be held at one of the big hotels.

Commencing April 22, Harry Lauder, under Morris' management, goes into the Metropolitan, New York, for two weeks, with Morris renting the house. It will mark the close of Lauder's present tour over here. He will return to England, probably coming back here in the fall on his way to Australia, for a return engagement over there, also under Morris' direction.

Mr. Morris has instructed his attorneys, House, Grossman & Vorhaus, to commence actions to recover against the Shuberts and the New York Central R. R., alleging that through negligence on their part the Lauder show missed three performances, two at the Shubert, New Haven, and one at the Academy of Music, Brooklyn.

The suit against the Shuberts is for the New Haven lost shows, for which there had been an advance sale of \$800 for the matinee and \$2,496 at night. In Brooklyn the matinee's advance sale was \$1,800, and the claim against the Central will be based upon that through delay in moving the Lauder special car from Albany to New York. In New Haven the theatre could not supply heat.

### PHILA. BLOOMER.

Philadelphia, Jan. 2. The "Supreme Vaudeville" show given at the Academy of Music proved a gigantic fliwer. First Grace La Rue was announced as the headliner, but her name appeared in the ads. only one day and Ralph Herz, the musical comedy comedian, topped the bill, which also included the Courtney Sisters; Bennett and Richards; Dancing LaVars; Four Musical Hodges; May Marvin, a "single"; Walter Percival and Co. in a sketch called "The Way Out," and the Three Kramers, a ring and bar act.

The first show given Monday night drew less than \$1,000 and the New Year's evening performance even less. The afternoon show had the audience chilled to the bone in the poorly heated house, kidding the artists and walked out on the acts.

It was reported when Grace La Rue was lost to the show, the original backers dropped out and it was difficult to learn just who was behind the bloomer.

### GASTON AND DINGLE TEAM.

Billy Gaston and Tom Dingle have teamed. Gaston has been off the stage for some years, devoting his time to writing popular songs.

Dingle has not been able to appear since he broke a bone in his foot while dancing several months ago.

### "DIVORCONS" CONDENSED.

"Divorcons" in condensed form is to be done by Laura Hope Crews in vaudeville, with a supporting cast of five. Grace George had the play condensed to sketch form and it is this version Miss Crews has secured.

Eddie Darling is responsible for securing "Divorcons" for Miss Crews.

### ELFIE FAY IN TWO-ACT.

Elfie Fay of "Belle of Avenue A" fame has returned from England. Miss Fay looks in excellent health and has teamed with Eleanor Kent for a two act, the girls opening out of town next week.

Arthur Klein is booking.

### Lady Duff's New Manager.

Myron Fagan is out as business manager of the Lady Duff Gordon act, having been succeeded by Walter Gifford. The act is really managed by Harry Weber.

### ACTS ON "FAVORABLE LIST."

At the last meeting of the Vaudeville Managers' Protective Association a number of acts who took part in the recent White Rat strike were placed on the favorable list and bookings arranged for them through the circuits represented in the V. M. P. A.

No information was forthcoming as to the number favored, but it is understood it was around 70 or 100 and included some of those most active in a direct manner.

### INTERSTATE'S CAMP THEATRE.

San Antonio, Jan. 2. The Interstate Circuit will commence showing vaudeville next Sunday at the Camp Travis theatre. The house will play a full week, taking its shows from the southeastern bookings of the United Booking Offices, the bills coming to the camp from Alexandria and New Orleans, with a split week between Lake Charles and Beaumont, proceeding after the camp stay to Waco, Little Rock and Pine Bluff, when the U. B. O. will again route them.

The Interstate also has Majestic theatre, in the city.

### ATTACHED FOR "JUMPING."

Chicago, Jan. 2. Countess Verona had her act attached by the W. V. M. A. on a claim of violation of contract with the association. She "jumped" the association time to open for Pantages, after a week's layoff in Minneapolis.

Verona settled in full for the claim.

### RIVAL ACT CANCELLED.

Chicago, Jan. 2. Max Gruber (Gruber's Animals) was arrested in Winnipeg last week, as an alien enemy on a telegram sent to the authorities, signed T. W. Shaw of Shaw's Circus.

Tink Humphreys by wire proved to the satisfaction of the Canadian authorities Gruber had been in this country 15 years, had his first papers and had spent thousands of dollars in Liberty Bonds. On receipt of this information Gruber was released.

Meanwhile, Bechler & Jacobs, agents for the Shaw act, notified Shaw all his association time had been canceled. Shaw is an Indian.

### RATS' HEARINGS STARTING.

A resumption of the investigation of the White Rats' financial affairs is expected to be resumed this afternoon (Friday) in the office of referee Louis Schuldenfrei.

Postponements were occasioned lately through the holidays and delays in court.

Last week's scheduled hearing was called off at the last minute.

### FRED WILLMOT DIES.

London, Jan. 2. Fred Willmot, formerly a variety artist and of late years manager, proprietor and variety agent, died Dec. 23, aged 50.

### RUNS PAST 600TH.

London, Jan. 2. "Chu Chin Chow" at His Majesty's celebrated its 600th performance Dec. 26.

### 100TH PERFORMANCE.

London, Jan. 2. "The Thirteenth Chair" reached its 100th performance at the Duke of York's Jan. 4.

### Ballad Concerts Continue.

London, Jan. 2. Chappell & Co. resume at Queens Hall Jan. 5 their attractive ballad concerts.

### Eddie Astor in French Hospital.

London, Jan. 2. Eddie Astor, dancing juggler, is in the hospital in France.



# VAUDEVILLE

## "NAME" DECISION HANDED DOWN BY MICHIGAN'S SUPREME COURT

Opinion Restores Name of "Mercedes" to Mercedes Crane. Judge Reviews Vaudeville Act and "Press Matter." Equity Calls for "Clean Hands," Says Court.

Chicago, Jan. 2.

The Supreme Court of Michigan, by an opinion handed down at Lansing Dec. 27, reversed the decree of the Circuit Court of Wayne County, entered Feb. 29, 1916, which, at the suit of Joseph Cohen, alias Joseph B. Howard, alias Joseph Mercedes, perpetually enjoined Mercedes Crane from the use of her own name, "Mercedes" in connection with the production of any theatrical performance.

In his bill of complaint filed in that case Cohen claimed he conceived the act which he has entitled "Mercedes," and was the first to use the word "Mercedes" in connection with his act; and alleged that Elizabeth M. Crane (as he called her in the bill), who was then, with others, producing an act in the Miles theatre, Detroit, under the name of "Concentration," was improperly using the name "Mercedes" Crane (with the emphasis on the Mercedes) in connection with that act greatly to the injury of the complainant.

In her answer filed to the bill Miss Crane set up that her name was Mercedes Crane, by which she had been known all her life; that she used the name Mercedes when she first went with Cohen in 1910; that Cohen called her Mercedes and advertised her as Mercedes, and that when she left Cohen in 1911 Cohen, in order to take advantage of the reputation which had been established by Miss Crane, began calling himself Mercedes and later had his name changed from Joseph Cohen to Joseph Mercedes by the Circuit Court, Cook County, on an ex parte petition, of which she had not notice.

The opinion of the Supreme Court says Cohen did not originate the act "Mercedes," and conceived the name "Mercedes," as he testified, from reading the "Count of Monte Cristo."

Justice Fellows, who wrote the opinion of the court, is convinced, so states the opinion, that the act "was gotten up by the joint efforts of plaintiff, defendant and defendant's father." And the idea for the act, the court holds, was obtained from a book owned by Miss Crane's father, J. M. Crane, then a newspaperman, connected with a "prominent Chicago newspaper."

The opinion of the Supreme Court further recites that the plaintiff, who commenced the suit as Joseph B. Howard, was by birth Joseph Cohen, and changed his name when only a youngster to Joseph B. Howard, "one Joseph Howard being somewhat prominent in the theatrical world, later causing his name to be changed to Joseph Mercedes."

Justice Fellows further states:

"But there is another feature of this case which I think should work its reversal. It is said that plaintiff has built up a valuable business in giving this performance, which should be protected by a court of equity. I realize that a certain degree of altitude is allowed in praising one's wares, but there is a limit to all things. The methods used by this plaintiff to establish his reputation and build up his business are not such as to appeal to the conscience of a court of equity for relief through that court by the strong arm of a writ of injunction. We may lay aside the fact that the performance

sought to be protected is a trick pure and simple; that the so-called 'thought transfusion,' 'mind reading' or 'psychic wonder' is simply the carrying out of a carefully devised code, understood alone by the performers; that while it amuses and interests, it at the same time deceives, the public. All these may be laid aside while we examine the methods used by the plaintiff to establish his reputation. I quote from one of his press notices, published after he had appropriated to himself the word 'Mercedes':"

Here the justice quotes from the press notice referred to, a most romantic story of "Mercedes" (Cohen) being the son of a Scot and a "Spanish Lady," the boy being compelled early in life to seek work in a factory because of his father's "reverses"; how the labor galled the "temperament" and "soul" of an artist. The romance set forth by this press clipping begins with Nellie Stanton, "a neighbor girl" of French parentage. Then follows an incident to the "soulful," young factory hand, followed by blood poisoning and a delirium of weeks' duration, all during which the young "artist" remembered "Ave Maria," the last piece he had played on his violin. And on his first return to home after his recovery he visited Nellie and said to her, "I wish you would play that piece for me." And Nellie, without any suggestion as to the name of the piece, "whirled" around on the piano stool and played Gounod's great composition. How the boy was startled; how they began practicing together along "psychic" lines; how the parents of both objected; how her family moved to Battle Creek; how the youthful "artist" followed her and sold papers on the street in order to "be by her," follow. Then another sickness, during which he was allowed to pursue his study of "telepathy," and the final production of the act.

Of this story Justice Fellows says in the opinion:

"Admittedly there is not one statement in this entire article that is true. To put our approval on such methods by protecting with a writ of injunction a business built upon such a foundation would, to my mind, disregard that maxim of equity that is hoary with age, 'That he who comes into a court of equity must come with clean hands.' The writ of injunction is not a writ of right, but its issuance rests in sound judicial discretion. That discretion should not be moved, where the party applying does not bring his case within equitable principles, does not show superior equities that are entitled to protection at the hands of a court of equity, does not make such a case as moves the conscience of the court to grant the relief."

And the Supreme Court accordingly reverses the decree of the lower court with an award for costs in favor of the defendant, Miss Crane.

**Mercedes Returning to Orpheum Time.**

Los Angeles, Jan. 2. The Mercedes act is reported accepting a continuation of his engagement over the Orpheum Circuit and will open at Salt Lake City Jan. 30.

The Portland theatre, Portland, Me., has changed its bookings from the Sheedy agency to Fred Mardo.

## GEORGE CASTLE DIES.

Chicago, Jan. 2.

George Castle, of the Kohl & Castle theatrical firm, died Sunday morning, Dec. 30, at Miami, Fla., aged around 70 years. His body was removed to Chicago for interment in the family plot in that, his home city.

Mr. Castle's sudden end came rather unexpectedly, although he had been ailing for many years with chronic asthma, and at the first sign of winter weather always left his Chicago home and journeyed to the extreme south.

He had a string of trotting horses in Florida and devoted his activity in that section to racing and breeding. He is survived by a wife and daughter.

George Castle owned the second largest share of the Kohl & Castle enterprises and owned one-seventh of the Western Vaudeville Managers' Association. He started his business career as a butcher boy on a western railroad and later entered theatricals in the office of his brother-in-law, who owned the King Dramatic Agency in Chicago.

Vaudeville, then known as variety, was in his infancy. Mr. Castle picked up stray bits of information about the new business from artists who applied at King's for engagements. Later he opened a variety agency and booked a number of houses in the northwest, many known as museums and honky tonks. Ed. Kohl and George Middleton were conducting two dime museums in Chicago and Castle was delegated to supply them with attractions. Later he became their exclusive agent.

Castle was famous for his thoroughness in booking at that time and after booking an attraction would follow it around until it took the train for its destination. When the Olympic theatre, Chicago, went on the market, Castle induced Kohl and Middleton to take it over and the three took equal parts in the investment. Then the firm secured the Chicago opera house, and later the Haymarket, Chicago, making it a circuit of three.

Later when the Vaudeville Managers' Association was formed with John J. Murdock (now general executive manager of the United Booking Offices) the booking list was lengthened into a profitable list.

When the Orpheum Circuit joined the organization and the building of the Majestic theatre was suggested, Mr. Castle refused to have anything whatever to do with the project. The others interested with him, however, went right ahead with the new building, declaring Castle in for his proportionate share. With the building completed the Association was moved from the Ashland Block to the Majestic, but Castle would not move his desk or effects and for an entire month remained religiously away from the new headquarters. He came around, however, and after looking over the offices quietly moved in without mentioning it to anyone and from that time on headquartered with his associates.

George Middleton afterward retired and moved to Los Angeles, selling out his interest to Ed. Kohl. Mr. Kohl's death followed that event and left no one but Castle and Murdock of the original crowd. Mr. Castle remained active and was always to be found at his office during the summer months. He was officially known as the treasurer of the corporation, but Frank Rivers always attended to the active part of the office, and does yet.

With the passing of George Castle goes the last of the western vaudeville founders who remained in harness in their original location. His death will make no difference in the management of the Kohl-Castle affairs or the Western Vaudeville Managers' Association, preparations for such an event having been made prior to the demise of his late partner.

Mr. Castle was born in Syracuse, N. Y. His estate will run into the millions.

## GILCHRIST GETS APPOINTMENT.

Theatrical interests of New York were concerned in the appointment of John F. Gilchrist as Commissioner of Licenses.

Theatrical labor bodies sent committees to Mayor Hylan prior to his taking office and recommended Peter J. Brady be named License Commissioner. Brady, who is secretary of the Allied Printing Trades, was appointed Supervisor of City Record, however. The new Brady job pays \$5,000 per annum. The Gilchrist salary will be \$7,500.

The labor unions, including the theatrical federated bodies, have made a personal request that Mayor Hylan, in plums yet to be distributed, hands one to Frank X. Sullivan, the present attorney of the State Federation of Labor and who also legally represents the New York City Federated Union. Sullivan may be appointed a magistrate.

## EDDIE SHAYNE RETIRES.

Chicago, Jan. 2.

Edward Shayne, one of the leading bookers of the W. V. M. A., has announced his retirement from active service after a connection with the Association of many years. The retirement is due to ill health, Mr. Shayne having recently suffered a complete nervous breakdown. He will go to Red Bank, N. J., to recuperate.

Charles Freeman, for the past few years assistant to Sam Kahl, of the Finner-Heiman circuit, takes over Mr. Shayne's bookings. He is being congratulated on this advancement, as he is one of the youngest men on the booking floor.

It is rumored Mr. Shayne, after he has recuperated, may become a ten per cent. agent in the East.

## ANOTHER KEENEY THEATRE.

Plans are being drawn by Architect William Lehman for a big film theatre, seating 1,800, to be built by Frank A. Keeney, in Third Street, near Pine, Williamsport, Penn. A deal for the site of the old Lycoming playhouse in Williamsport was consummated last week by Keeney. The equipment and cost of construction is estimated at \$200,000, work starting about March 15.

Keeney's plan provides a stage large enough for vaudeville should he desire at any time to change his straight feature film policy.

Architect Lehman planned the new Keeney theatres in Newark and Brooklyn and only last week turned over specifications for a new \$100,000 film palace in Kingston, N. Y.

## WAITING FOR "MOVIE WEEK."

"Making Movie Stars" as next week is billed for at the Harlem Opera house is being awaited to see what Bob O'Donnell, manager of the opera house, will secure out of the odd idea of having competitions on the vaudeville stage to uncover latent talent for moving picture playing. Quite some interest appears to have been aroused in Harlem through the announcement.

The "episodes" taken daily as made by the amateurs will be shown later at the opera house. The "eps" will be taken by an expert picture staff on the stage and before the audiences assembled. The full assemblage of "eps" gives the title for the period when it takes place, Jan. 7-12.

The plan was set forth in more detail in VARIETY'S Anniversary Number.

## PRINCESS OPENS.

Montreal, Jan. 2.

The new Princess opened Dec. 31 with a matinee. The house has a seating capacity of 2,500 and is the largest one in Canada, playing big-time vaudeville. The bill offered was the same as which had been at the Orpheum all week. There were a number of prominent civilians and many army officials present as invited guests.

Next week Lady Duff-Gordon is the headliner.

## "JOURNAL'S" PLEA FOR THEATRES

The Christmas edition of the New York "Journal," a Hearst publication which formerly devoted some space to vaudeville, its reviews and advertising department being conducted by "Zit," printed an editorial by Arthur Brisbane which has occasioned considerable talk in and out of the profession.

While Mr. Brisbane has little or no inside knowledge of vaudeville, he selected a theme for his discourse which pleased the managerial faction very much and according to word received at the headquarters of the Vaudeville Managers' Protective Association, members of that organization propose to petition various other newspapers throughout the country to reprint the editorial figuring it a perfect method of encouraging patronage at this most serious time for the theatres. The article follows:

### THE ACTOR AND SELF-SACRIFICE.

**The Most Ungrateful of All Economies Is Economizing at the Actor's Expense.**

Copyright, 1917, Star Company.

You know in a general way that theatres, and consequently actors, managers, playwrights and that great industry made up of modern genius and energy called "the moving picture" are suffering because of the war.

In England, close to the war, theatres of all kinds and the moving picture houses especially are crowded and have been since the war started. But here, for reasons difficult to understand, the idea of the citizen seems to be that it is wise economy to indulge in FALSE ECONOMY and abandon the theatre-going habit.

We say that to stay away from theatres, destroying their prosperity, discouraging the men that supply the nation with amusing inspiration and information is FALSE ECONOMY.

And FALSE ECONOMY it is, for many reasons. In the first place, one of the great assets in war, as in peace, is CHEERFULNESS.

The machine that wins the war through fighting or through industry is the human brain.

And what the brain requires the theatre gives—change of thought, relaxation, the real rest that makes the brain better fit for work next day.

The theatre is a necessary part of life, its prices are adapted to all pockets, all classes.

And to practice economy at the expense of the theatre is practicing economy falsely.

What is more important, such economy is not only unwise, it is extremely UNGRATEFUL. Year in, year out, actors, managers, owners of theatres are called upon to contribute to charities of every conceivable kind. For a disaster at home or abroad the first call is upon the theatre.

For the money necessary to give happiness to children at Christmas time the first demand is upon the actors—a demand always cheerfully and generously met.

The theatre means cheerfulness in the nation, and cheerfulness means success.

The actor is one of the nation's hardest workers, one whose career as a rule is made short by difficult, exacting work that eats up youth rapidly.

The actor is called upon by the public and always responds. He deserves from the public the generous response that he always gives to the public.

For actors of all kinds, on the stage and on the screen, for managers, for the army of those represented in the modern great moving picture industry we bespeak of the public their most generous patronage.

For these cheerful, generous, hard-working builders-up of national cheerfulness we wish a new year full of happiness, prosperity and the recognition that they deserve.

### THEATRES WERE WARM.

Theatrical managers and others plan to use soft coal during the shortage to heat theatres but it is necessary to pass an ordinance through the board of aldermen.

Conservation of what little coal on hand to heat theatres has resulted in a low pressure of steam and many New York houses have been frigid ever since the sub-zero weather made the fuel shortage a problem. None of the houses intended closing and as a matter of fact they were a great deal warmer than hundreds of apartment houses. Residents along Riverside Drive flocked to theatres.

A number of vaudeville agents and film offices outside of the bigger buildings were closed for the first half of the week, there being no heat supplied.

### REMEMBERED EMPLOYES.

Chicago, Jan. 2.

In appreciation of the past year's services, Jones, Linick & Schaefer presented all their employes with a week's salary.

Yule obligations thus being taken care of, Aaron J. Jones immediately hied himself to the golf grounds at Gulfport, Miss.; Adolph Linick packed his trunk and engaged passage for California, and Peter J. Schaefer began a search of steamship time tables for Cuba.

## ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

Winnipeg, Dec. 26.

Editor VARIETY:

In your issue of Dec. 21 under Washington, D. C., news briefs, your correspondent advised of the arrival of Mr. and Mrs. Charles Peyton, saying that Mrs. Peyton had been playing leads in "a stock company at Winnipeg."

Mrs. Peyton is known professionally as Bessie McAllister and played second woman here. She never was in the lead.

Anne Bronaugh is the leading woman of the Winnipeg Permanent Players stock and is in her sixth season in that capacity.

William McDermott.  
(Press Rep., Winnipeg Theatre.)

"Somewhere in France," Dec. 4.

Editor VARIETY:

We have just received a piano in our camp, but have very little music, only six copies that we bought near here.

It is impossible to get the late popular airs, so I am writing in the hope some one will be kind enough to send us a few professional copies.

We intend holding song-fests every Wednesday evening.

Private E. W. Adams.  
No. 2250, 431 57th Co., C. F. C., B. E. F., France.

Youngstown, O., Dec. 26.

Editor VARIETY:

In reference to a letter published Dec. 14 from Harry Hanson of South Africa would say I received Mr. Hanson's letter and answered it at once, telling him that owing to present bookings and as I am featuring "Manikin Baseball" (an American game only), could not consider his offer.

Should any manikin act desire to take advantage of Mr. Hanson's splendid offer we will gladly send it his correspondence.

Lillie Jewel Faulkner.

Fort Munroe, Va., Dec. 28.

Editor VARIETY:

Hoping the music publishers will fol-

low the very thoughtful suggestion in VARIETY in regards to sending professional copies, I once again send my address. Have received a few copies already, but we need more.

All my spare time off duty is spent at the Y. M. C. A., where I hold the title, "Manager of Productions." Our shows have been bully, but we need more music to keep them so.

David Chase.

Army Y. M. C. A., Fort Munroe, Va.

Fort Riley, Kans., Dec. 27.

Editor VARIETY:

We are very much in need of new music; good pianists and pianos are plentiful, but not a sheet of popular music anywhere. If you could hear the boys sing, you would think that you were listening to a "Song-Boosters' Contest," but the songs they sing have long since been laid away.

I have promised them that I would do my best to get some music, and now they are waiting expectantly.

I am indeed thankful I can still keep in touch with the profession I so much love and the one I have been so long connected with, through VARIETY.

Frank G. Lorraine.

Troop G, 13th Cav., Fort Riley, Kans. (Formerly Lorraine and Cameron.)

### NO CALL BEFORE FEB. 15.

The following telegram has been sent by the Provost Marshal General to the governors of all states:

It has been decided that there will be no more formal calls for deferred percentages of the present quota before Feb. 15. While boards should, until they have enough men finally classified in Class 1, send forward promptly men selected under the old regulations to make up deficiencies in calls already made, the result of this decision will be that we shall be able to give the benefit of the new classification system to all men whose order numbers are so late as to place them within deferred percentages of the present call.

Calls will, however, be made very shortly under the provisions of Section 149 for the special class of men there mentioned. For the sake of composing the public mind and for the convenience of registrants, this information ought to be given wide dissemination.

### PRODUCTION ENGAGEMENTS.

Warburton Gamble and Colin Campbell for "The Madonna of the Future."  
Daisy Jerome by the Shuberts for a musical comedy.

Beatrice Noyes has replaced Marion Coakley in "The Country Cousin."

Ruby Norton has been placed in "Flo Flo" at the Cort by John Cort.

Barry McCullen for Arnold Daly's "Napoleon."

### BIRTHS.

Mr. and Mrs. M. E. Hanlon, at their home in the Bronx, New York, Dec. 29, son.

Mr. and Mrs. C. B. Castro (Eleanor Lavelle) at the American Theatrical Hospital, Chicago, last week, son.

Mr. and Mrs. Milt Collins, last week, daughter.

Mr. and Mrs. Neher (skaters, Neher and Kappel), at Milwaukee, son.



WINNIFRED GILRAINE

and her  
"BACK TO NATURE GIRLS"  
Extend New Year's Greetings

HEADLINING PANTAGES CIRCUIT

Direction, HARRY SHEA



# VAUDEVILLE

## IN THE SERVICE

Harry J. Powers, Jr., son of the manager of Powers, Chicago, recently took his first flight in an aeroplane at an aviation school in California and wrote his father about the experience. He said: "I went up about 5,500 feet and you get a wonderful view from that height. It certainly was a thrill. I can't begin to describe the feeling you have when you are that high up in the air. You don't feel a bit unsafe. Landing is the hardest at first, because it's difficult to tell how far from the ground you are." Young Powers will shortly receive his commission as lieutenant.

Billie Fordyce is in an English hospital, through wounds received in France. Oscar Mouvet, brother of the dancer, Maurice (Maurice and Walton, now dancing at the Hotel Biltmore, New York), has been severely wounded. He was serving in the French Foreign Legion.—Reported to **VARIETY** from Paris.

Mayol, celebrated upon the French stage, gave free performances in the music halls and picture theatres of Paris, singing in favor of the French Liberty Loan. Mayol was accompanied by a violinist. Some managers were pleased to give Mayol a spot on the program, while others were not, but dared not decline.

Enlistments in the Navy at San Francisco last week included Harry Eitling (property man, Hippodrome), Hack Kelly (property man, Casino), George Wood (flyman, Cort), all to report at San Pedro, Cal.

Charlie Lamb, brother of Alex Lamb, (Lamb and Norton) was killed in action in France Oct. 14. He was a member of the 7th Australian reinforcements battalion and had been in the trenches but six days.

Gordon Laurence (sales promotion manager for Vitagraph), has joined the Naval Reserve Flying Corps. He is at the Massachusetts Institute of Technology. Laurence now has the rank of ensign.

Jack Shatter (formerly with "The Rivera Girl"), Artie Young (vaudeville), William Herman (vaudeville), and Fred Osborn (legitimate), are at the Receiving Barracks Office, Fort Slocum, New Rochelle, N. Y.

Alexis Luce, formerly leading man, received a commission as second lieutenant in the officers' training camp at San Francisco. He was formerly leading man with the Wilkes Players in the northwest.

Eugene Pallette has withdrawn from the cast of the next Mary Pickford production and has joined the aviation service of the Government, with a lieutenant's commission.

William Ehrenberg has enlisted as a yeoman in the Naval Reserve and is stationed at Wissahickon Barracks, Cape May, N. J.

Lucien Littlefield (Paramount), who went to France with a section of the Ambulance Corps, has earned a commission in the Aviation service.

George J. Rice (Rice and Carr), stationed at Camp 5, Short Creek, Ala., has been exempted from military service.

John Quittner, manager of the Alhambra, Torrington, Conn., is in the Naval Reserves. The Torrington house is being managed by Henry Needles.

Robert T. Kane, vice-president of Paralta Studios, Los Angeles, attached to Camp Lewis, American Lake, Wash., is now a sergeant-major.

Several of the theatrical men of draft age around Broadway are considering enlisting in the Navy, before the second call envelops them.

Frank O'Brien, the former booking man and who recently enlisted in the Navy, has been commissioned an ensign.

Lyle R. Mabrey reported with the 305th Infantry, Camp Upton, New York.

Charles Harris, treasurer of the

Longacre, has enlisted in the Navy with the rank of chief petty officer.

Nelson A. Bradt, Jr. (Gus Nelson) is with the Heavy Artillery at Fort Banks, Winthrop, Mass.

Benny Piermont, formerly a booking agent, was promoted to a sergeantcy last week at Camp Upton.

Sidney Sutcliff, son of Arthur Sutcliff (English), was killed in aerial action recently in France.

Eddie Gribbon (Triangle-Keystone comedian), has joined the submarine division of the U. S. Navy.

Blanchard O. McKee has received a commission and is at Camp Lewis, American Lake, Wash.

Taylor Graves (with "Very Good Eddie" road company), is at the School of Aeronautics, Berkeley, Cal.

Tex Jordan ("The Keystone Kops"), has enlisted in the navy.

Wilbert C. Chambers (Larry Mack), is at Camp Hancock, Augusta, Ga.

Harry Tobias, Camp Joseph E. Johnston, Jacksonville, Fla.

Leo Fitzgerald was ordered Tuesday to report to the Brooklyn Navy Yard.

George Stokes, Camp Logan, Houston, Tex. (131st Ambulance Co.).

Louis A. Brown, pictures, has gone to Fort Sill.

### DRAFTED.

Earl Williams, of the 328th Machine Gun Battalion, Camp Gordon, Atlanta, has been discharged owing to a defective knee and will return to show business. While at Camp Williams was instrumental in organizing the Army Entertainers' League and is now bending his efforts to the formation of a similar League for Camp Upton.

Bernard J. Kelly, well known in burlesque circles as advanceman and manager, and who was associated as secretary to James Barton with the American Wheel, has been appointed sergeant of the headquarters company of the 308th Inf. at Camp Upton.

The Mosconi Brothers (2) with Bessie Clayton and Co were ordered Wednesday to report forthwith to Philadelphia, where they live and registered. They secured an extension until next Tuesday, by wire.

Arthur J. Jackson, lyric writer and brother of Fred Jackson, author of "The Naughty Wife," is attached to the 305th Machine Gun Battalion at Camp Upton.

C. R. Cooper, traveling auditor for General Film, reported to Camp Upton Dec. 26.

W. T. Harper (Wright and Harper) has been ordered to Fort Sam Houston, Tex.

Albert Marks ("Military Maids"), assigned to Base Hospital, Camp Upton, L. I.

### ILL AND INJURED.

Florence Belmont (Flying Belmont Trio) is under treatment in Trenton, N. J., with a severely sprained ankle sustained while doing their act at the State Street theater, Trenton, Dec. 27.

Marcus Mayer was stricken with a hemorrhage of the brain while dining at the Lambs' Club Dec. 31. He was attended by Dr. Rothenberg of Bellevue Hospital, where he was taken.

George Gottleib, of the Orpheum's booking office, and Harry Nestler, of Loew's agency, secured a set of frost-bitten ears last Sunday through riding in open cars.

Frederic Thompson was operated upon in Polyclinic Hospital, Dec. 24, to relieve intestinal adhesions. He is showing steady improvement.

Geraldine Farrar was too ill last week to appear in "Thais" at the Metropolitan, her first performance this season being postponed until Jan. 5.

One of the members of the Victoria Four contracted pneumonia last week, causing the cancellation of the act's route at Denver.

The year-old daughter of Jim and Marion Harkins is seriously ill at Memphis (Tenn.) Hospital.

John Montague is a patient at Miss Alston's sanatorium suffering from pleurisy.

Julia Ring was compelled to lay off this week because of an eye operation.

### MARRIAGES.

Julian M. Solomon, Jr., head of the Aircraft-Paramount service dept., Dec. 31, to Lila May Stephenson of Philadelphia. The couple have gone south on a fortnight's honeymoon.

Louis O. Macloon, known in Chicago theatrical circles as a press agent and promoter of special theatrical enterprises, was married last week to Lois Florence Hoover, daughter of Jonas O. Hoover of the Moraine hotel, Highland Park, Ill.

Millie Burstein, bookkeeper for King Bee, niece of President Burstein, was married to Harry Naughton, studio manager, at Hollywood last week.

Will Hart, professional manager for Stasny Music Co., secretly married to Mary Donahue in New York, Dec. 22.

Rita Boland to Dr. Frank J. Clancy, at Fresno, Cal., Dec. 30.

Lew Williams to Ada Mitchell, in New York, Dec. 28.

Joe Cohen to Helene Hennequez, both of "The Broken Mirror," Erie, Pa., Dec. 24.

George Dignan (Dignan and Clifton), to May Glancy ("Six Peaches and a Pear") in Pontiac, Mich., Dec. 19.

It has been disclosed the announcement on the Coast relative to Rita Boland's marriage to Captain Reaney was premature, the wedding having been indefinitely postponed.

Charles Lynch, in charge of Metro's New York studio property room, to Frances O'Hair, Dec. 23, in New York City.

### HOT AND COLD AUDIENCES.

The cold spell with the thermometer hovering below what Perry discovered the temperature to be at the Pole brought to New York an experience with hot and cold audiences. The business in the majority of vaudeville houses was off, while that in the picture houses was above par. The only trouble with the picture houses was that once the audience was in, there was no way to get them out again.

This was particularly noticeable in the Loew houses. Incidentally the Loew management was exceedingly fortunate to lay in coal last summer, with the result that during the current shortage of fuel the Loew houses remain as warm as toast. Another reason is that in picture houses there is no draught from back stage. That the cold air chills an audience was brought home forcibly in the vaudeville houses whenever there was a full stage act in progress. During those moments the audiences in front shivered, while when an act in "one" was on the front of the house escaped the blasts from back stage.

The cold snap also affected the New Year's Eve business materially. In the legit houses the business was off because the cold weather of last week killed all advance sales and on the holiday eve there wasn't any box office sale for the same reason. In the vaudeville houses (where two shows are the usual order of things on that night) the first show, usually the big one from the point of attendance, was off. The second show was away below the usual in the matter of gross. There was a general complaint on all sides over the business done on the last night of the old year.

The theaters were not the only ones complaining. The restaurants also had a plaint. There was a remarkable dearth of reservations in advance this year and the general program was for house parties all over town.

### IN AND OUT.

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### BY THE SKIRT.

The "Cohan Revue of 1918," while not as interesting as other things Mr. Cohan has done in the past, is so well dressed one doesn't mind the lack of snap and dash of other revues by this brilliant writer. What the chorus lacked in voice they made up in style. The first ensemble found the girls in ankle length dresses of all the pastel shades. A Spanish number headed by Fanny Stedman was beautifully dressed in crinolines of orange and yellow, while some of the girls wore lemon and red with black velvet ribbons and mantels of chiffon with chenille balls. Miss Stedman was draped in a handsome white shawl. An effective set of costumes were in shot silk made very short. Mauve net in many ruffles was combined with white fur. Modern evening gowns were in excellent taste. There was a slave scene in which the costumes were a riot of color. The finale of the first act was done in that most effective combination black and white. Nora Bayes, looking years younger in a blonde wig, chose for her entrance a blue velvet dress draped tightly around the ankles. A squirrel cape and hat were also worn. In a red and white dress Miss Bayes looked exceptionally well. For her specialty a green velvet dress had a huge meline bow forming a bustle. For the Florence Reed impersonation Miss Bayes wore a green chiffon with a plum colored chiffon mantle. In a Red Cross costume Miss Bayes looked quite ordinary, which may prove fine feathers make fine birds. The girls of the chorus quite outshone her.

Mary Garden at the Strand this week was a slim Thais, but not a young one. The picture is done in the best of style and spells expensiveness and with a younger star might have created a furore. Miss Garden dresses the role to perfection, as to be expected from her. Had she learned the art of film acting as well, "Thais" would have been worth while. The many costumes are of the clinging Grecian fashion, show-

## CABARETS

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The restriction against anyone in U. S. service uniform being served with liquor has been of late enforced upon instructions in the New York restaurants to the extent that no liquor may be served at a table where a man in uniform is seated, regardless the number of civilians who may be at the same table. The favorite plan to obtain a drink for one of the boys in service was to order one ginger ale high ball and one straight ginger ale. This often happened where one of the boys was accompanied only by a young woman. Then the drinks were switched. It extended to parties and there was a general mixing of drinks often until the order was made in its present rigid form. At one restaurant not so long ago a small flock of little decanters such as are served in a buffet car were found beneath a table where ginger ale and soda had been the only drinks ordered from the bar. It has been hard to resist slipping a drink to anyone in the U. S. service on leave when all around a restaurant could be seen men of other allied nations in uniform drinking to their heart's content, the no-drink ukase affecting none but this country's boys.

A **liariat expert** has been added to Healy's Golden Glades entertainers. He is Cuba Crutchfield, who first showed around here in a vaudeville act as The Crutchfields. Such an eminent authority as Will Rogers says Mr. Crutchfield is one of the best ropers the west ever held. He has many little tricks with the ropes the east has not yet seen.

ing much back and Mary has a real Kittie Gordon back.

I have never heard such hearty laughter as that caused by the latest Douglas Fairbanks picture, "The Three Musketeers" at the new Rivoli this week. The audience fairly howled. Mr. Fairbanks was ably assisted by a pretty miss called Marjory Daw, in several well made frocks.

Olive Tell, of the legitimate stage and also films, does very well with a rather inane picture called "Her Sister." Miss Tell's exquisite coloring is somewhat lost on the screen and in some close ups she looked rather aged, but that will probably be altered when she is more familiar with the peculiarities of picture make up. Tailored things are most becoming to this miss. A strikingly smart costume was a checked skirt with a sleeveless vest and a hard hat. An evening dress was of tulle with a sequin bodice.

"The Gown of Destiny," featuring Alma Reuben is a picture of unusual merit. An interesting story and war scenes make it a pleasure to watch. The gown around which the story is woven was well worth the title. The bodice of the sleeveless variety was of heavy lace. The skirt draped tightly around the figure was of silk, having a wide stripe. Several well made gowns as worn by Miss Reuben places her almost in a class by herself.

What "Parlor, Bedroom and Bath" would have been without Florence Moore at the Republic is difficult to imagine. The farce is quite the raciest here in many a day. Miss Moore is surrounded by a cast (with the exception of John Cumberland), who bore you to extinction. Three costume changes are made by Miss Moore. One a blue velvet and a rose velvet is followed by an ugly pair of pink satin pajamas. But it mattered not what Miss Moore wore—she has never been funnier than in this play.

Crutchfield also talks wh... through his tricks. It's an expe... at Healy's and the roper will work the carpet over the ice.

**Morris Silver** of Chicago has placed the following acts in middle west cabarets: Count Peronne and Trix Oliver for the Grand Pacific hotel, Chicago, and Beatrice Bosdyn for the same place; Flo Jacobson and Lucille Palmer for the Green Mill Gardens, Chicago; six acts for the Miami Hotel, Dayton, O.; six acts for the Severn hotel, Indianapolis.

**New Year's Eve** the New York restaurants remained open as long as they liked, despite all newspaper talk to the contrary before New Year's. Some of the Broadway places closed Tuesday morning any time after six. The better known restaurants did a thriving trade with large buying crowds.

The opening of the new "Midnight Frolic" last Saturday night was little short of a preliminary dress rehearsal. The show was being shaped up this week. Realizing the performance was not in perfect condition, it is said Flo Ziegfeld wanted to announce it as a dress rehearsal, but was dissuaded.

**Jack LaFollette**, Forster representative in San Francisco, appearing nightly at Solari's, boosting his firm's songs, did so well he was made an offer by the management which he could not accept on account of his present affiliations.

The **Kennedy Brothers**, who formerly conducted "Kennedy's" at 38th street and Broadway, have taken over the cafe that adjoins the Amsterdam theatre.

The **Moulin Rouge Gardens**, Chicago, has added several new entertainers to the bill. Among them are Thelma Williams, Mae Norton, Olive Morgan and Bud Worth.

No liquor was sold in San Francisco cafes after two o'clock New Year's eve in compliance with Chief of Police White's orders.

The **Eastman sisters**, "Florence of Denishawn," the St. Denis dancer and the U. S. Four are at the Edelweiss Gardens, Chicago.

**Art Penny** closed at Levy's, Los Angeles, last week and opened at Solari's, San Francisco.

**Mabel McKinley** is singing at the Vogue restaurant.

### SHOWS IN FRISCO.

San Francisco, Jan. 2.  
"Turn to the Right" at the Columbia drawing big holiday business.

The Alcazar, with Harry Corson Ciarke in "Hello Bill," is drawing fairly. Considering a previous run of 10 weeks, "Canary Cottage" is doing well at the Cort in its second week.

### New Alwoods Opens Feb. 22.

Chicago, Jan. 2.  
The Alwoods Theatre will not be ready to open Feb. 1, as announced, and will probably swing its doors apart to the public Washington's birthday.

Woods returned to New York on New Year's eve after patting his O. K. on the final details.

## IN THE SERVICE

Harry J. Powers, Jr., son of the manager of Powers, Chicago, recently took his first flight in an aeroplane at an aviation school in California and wrote his father about the experience. He said: "I went up about 5,500 feet and you get a wonderful view from that height. It certainly was a thrill. I can't begin to describe the feeling you have when you are that high up in the air. You don't feel a bit unsafe. Landing is the hardest at first, because it's difficult to tell how far from the ground you are." Young Powers will shortly receive his commission as lieutenant.

Billie Fordyce is in an English hospital, through wounds received in France. Oscar Mouvet, brother of the dancer, Maurice (Maurice and Walton, now dancing at the Hotel Biltmore, New York), has been severely wounded. He was serving in the French Foreign Legion.—Reported to **VARIETY** from Paris.

Mayol, celebrated upon the French stage, gave free performances in the music halls and picture theatres of Paris, singing in favor of the French Liberty Loan. Mayol was accompanied by a violinist. Some managers were pleased to give Mayol a spot on the program, while others were not, but dared not decline.

Enlistments in the Navy at San Francisco last week included Harry Etting (property man, Hippodrome), Hack Kelly (property man, Casino), George Wood (flyman, Cort), all to report at San Pedro, Cal.

Charlie Lamb, brother of Alex Lamb, (Lamb and Morton) was killed in action in France Oct. 14. He was a member of the 7th Australian reinforcements battalion and had been in the trenches but six days.

Gordon Laurence (sales promotion manager for Vitagraph), has joined the Naval Reserve Flying Corps. He is at the Massachusetts Institute of Technology. Laurence now has the rank of ensign.

Jack Shatter (formerly with "The Rivera Girl"), Artie Young (vaudeville), William Herman (vaudeville), and Fred Osborn (legitimate), are at the Receiving Barracks Office, Fort Slocum, New Rochelle, N. Y.

Alexis Luce, formerly leading man, received a commission as second lieutenant in the officers' training camp at San Francisco. He was formerly leading man with the Wilkes Players in the northwest.

Eugene Palette has withdrawn from the cast of the next Mary Pickford production and has joined the aviation service of the Government, with a lieutenant's commission.

William Ehrenberg has enlisted as a yeoman in the Naval Reserve and is stationed at Wissahickon Barracks, Cape May, N. J.

Lucien Littlefield (Paramount), who went to France with a section of the Ambulance Corps, has earned a commission in the Aviation service.

George J. Rice (Rice and Carr), stationed at Camp 5, Short Creek, Ala., has been exempted from military service.

John Quittner, manager of the Alhambra, Torrington, Conn., is in the Naval Reserves. The Torrington house is being managed by Henry Needles.

Robert T. Kane, vice-president of Paralta Studios, Los Angeles, attached to Camp Lev is, American Lake, Wash., is now a sergeant-major.

Several of the theatrical men of draft age around Broadway are considering enlisting in the Navy, before the second call envelops them.

Frank O'Brien, the former booking man and who recently enlisted in the Navy, has been commissioned an ensign.

Lyle R. Mabrey reported with the 308th Infantry, Camp Upton, New York.

Charles Harris, treasurer of the

Longacre, has enlisted in the Navy with the rank of chief petty officer.

Nelson A. Bradt, Jr. (Gus Nelson) is with the Heavy Artillery at Fort Banks, Winthrop, Mass.

Benny Piermont, formerly a booking agent, was promoted to a sergeantcy last week at Camp Upton.

Sidney Sutcliffe, son of Arthur Sutcliffe (English), was killed in aerial action recently in France.

Eddie Gribbon (Triangle-Keystone comedian), has joined the submarine division of the U. S. Navy.

Blanchard O. McKee has received a commission and is at Camp Lewis, American Lake, Wash.

Taylor Graves (with "Very Good Eddie" road company), is at the School of Aeronautics, Berkeley, Cal.

Tex Jordan ("The Keystone Kops"), has enlisted in the navy.

Wilbert C. Chambers (Larry Mack), is at Camp Hancock, Augusta, Ga.

Harry Tobias, Camp Joseph E. Johnston, Jacksonville, Fla.

Leo Fitzgerald was ordered Tuesday to report to the Brooklyn Navy Yard.

George Stokes, Camp Logan, Houston, Tex. (131st Ambulance Co.).

Louis A. Brown, pictures, has gone to Fort Sill.

## DRAFTED.

Earl Williams, of the 328th Machine Gun Battalion, Camp Gordon, Atlanta, has been discharged owing to a defective knee and will return to show business. While at Camp Williams was instrumental in organizing the Army Entertainers' League and is now bending his efforts to the formation of a similar League for Camp Upton.

Bernard J. Kelly, well known in burlesque circles as advancement manager, and who was associated as secretary to James Barton with the American Wheel, has been appointed sergeant of the headquarters company of the 308th Inf. at Camp Upton.

The Mosconi Brothers (2) with Bessie Clayton and Co were ordered Wednesday to report forthwith to Philadelphia, where they live and registered. They secured an extension until next Tuesday, by wire.

Arthur J. Jackson, lyric writer and brother of Fred Jackson, author of "The Naughty Wife," is attached to the 305th Machine Gun Battalion at Camp Upton.

C. R. Cooper, traveling auditor for General Film, reported to Camp Upton Dec. 26.

W. T. Harper (Wright and Harper) has been ordered to Fort Sam Houston, Tex.

Albert Marks ("Military Maids") assigned to Base Hospital, Camp Upton, L. I.

## ILL AND INJURED.

Florence Belmont (Flying Belmont Trio) is under treatment in Trenton, N. J., with a severely sprained ankle sustained while doing their act at the State Street theater, Trenton, Dec. 27.

Marcus Mayer was stricken with a hemorrhage of the brain while dining at the Lambs' Club Dec. 31. He was attended by Dr. Rothenberg of Bellevue Hospital, where he was taken.

George Gottlieb, of the Orpheum's booking office, and Harry Nestler, of Loew's agency, secured a set of frost-bitten ears last Sunday through riding in open cars.

Frederic Thompson was operated upon in Polyclinic Hospital, Dec. 24, to relieve intestinal adhesions. He is showing steady improvement.

Geraldine Farrar was too ill last week to appear in "Thais" at the Metropolitan, her first performance this season being postponed until Jan. 5.

One of the members of the Victoria Four contracted pneumonia last week, causing the cancellation of the act's route at Denver.

The year-old daughter of Jim and Marion Harkins is seriously ill at Memphis (Tenn.) Hospital.

John Montague is a patient at Miss Alston's sanatorium suffering from pleurisy.

Julia Ring was compelled to lay off this week because of an eye operation.

## MARRIAGES.

Julian M. Solomon, Jr., head of the Aircraft-Paramount service dept., Dec. 31, to Lila May Stephenson of Philadelphia. The couple have gone south on a fortnight's honeymoon.

Louis O. Macloon, known in Chicago theatrical circles as a press agent and promoter of special theatrical enterprises, was married last week to Lois Florence Hoover, daughter of Jonas O. Hoover of the Moraine hotel, Highland Park, Ill.

Millie Burstein, bookkeeper for King Bee, niece of President Burstein, was married to Harry Naughton, studio manager, at Hollywood last week.

Will Hart, professional manager for Stasny Music Co., secretly married to Mary Donahue in New York, Dec. 22.

Rita Boland to Dr. Frank J. Clancy, at Fresno, Cal., Dec. 30.

Lew Williams to Ada Mitchell, in New York, Dec. 28.

Joe Cohen to Helene Hennequez, both of "The Broken Mirror," Erie, Pa., Dec. 24.

George Dignan (Dignan and Clifton), to May Glancy ("Six Peaches and a Pear") in Pontiac, Mich., Dec. 19.

It has been disclosed the announcement on the Coast relative to Rita Boland's marriage to Captain Reaney was premature, the wedding having been indefinitely postponed.

Charles Lynch, in charge of Metro's New York studio property room, to Frances O'Hair, Dec. 23, in New York City.

## HOT AND COLD AUDIENCES.

The cold spell with the thermometer hovering below what Perry discovered the temperature to be at the Pole brought to New York an experience with hot and cold audiences. The business in the majority of vaudeville houses was off, while that in the picture houses was above par. The only trouble with the picture houses was that once the audience was in, there was no way to get them out again.

This was particularly noticeable in the Loew houses. Incidentally the Loew management was exceedingly fortunate to lay in coal last summer, with the result that during the current shortage of fuel the Loew houses remain as warm as toast.

Another reason is that in picture houses there is no draught from back stage. That the cold air chills an audience was brought home forcibly in the vaudeville houses whenever there was a full stage act in progress. During those moments the audiences in front shivered, while when an act in "one" was on the front of the house escaped the blasts from back stage.

The cold snap also affected the New Year's Eve business materially. In the legit houses the business was off because the cold weather of last week killed all advance sales and on the holiday eve there wasn't any box office sale for the same reason. In the vaudeville houses (where two shows are the usual order of things on that night) the first show, usually the big one from the point of attendance, was off. The second show was away below the usual in the matter of gross. There was a general complaint on all sides over the business done on the last night of the old year.

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Marion Bent opened in a white satin one-piece dress, its irregular side panels, collar and sleeves trimmed with bands of seal. Many buttons and button holes, edged with emerald green, also trimmed frock. A cerise velvet wrap was worn over a lemon and orange georgette—the full overskirt held up at intervals by strings of colored beads. The girle bodice, sash bustle and little Jap hat were of oriental brocade in variegated colors. Tassels of the colored beads fell from either side of hat.

### BY THE SKIRT.

The "Cohan Revue of 1918," while not as interesting as other things Mr. Cohan has done in the past, is so well dressed one doesn't mind the lack of snap and dash of other revues by this brilliant writer. What the chorus lacked in voice they made up in style. The first ensemble found the girls in ankle length dresses of all the pastel shades. A Spanish number headed by Fanny Stedman was beautifully dressed in crinolines of orange and yellow, while some of the girls wore lemon and red with black velvet ribbons and mantels of chiffon with chenille balls. Miss Stedman was draped in a handsome white shawl. An effective set of costumes were in shot silk made very short. Mauve net in many ruffles was combined with white fur. Modern evening gowns were in excellent taste. There was a slave scene in which the costumes were a riot of color. The finale of the first act was done in that most effective combination black and white. Nora Bayes, looking years younger in a blonde wig, chose for her entrance a blue velvet dress draped tightly around the ankles. A squirrel cape and hat were also worn. In a red and white dress Miss Bayes looked exceptionally well. For her specialty a green velvet dress had a huge meline bow forming a bustle. For the Florence Reed impersonation Miss Bayes wore a green chiffon with a plum colored chiffon mantle. In a Red Cross costume Miss Bayes looked quite ordinary, which may prove fine feathers make fine birds. The girls of the chorus quite outshone her.

Mary Garden at the Strand this week was a slim Thais, but not a young one. The picture is done in the best of style and spells expensiveness and with a younger star might have created a furor. Miss Garden dresses the role to perfection, as to be expected from her. Had she learned the art of film acting as well, "Thais" would have been worth while. The many costumes are of the clinging Grecian fashion, show-

## CABARETS

The restriction against anyone in U. S. service uniform being served with liquor has been of late enforced upon instructions in the New York restaurants to the extent that no liquor may be served at a table where a man in uniform is seated, regardless the number of civilians who may be at the same table. The favorite plan to obtain a drink for one of the boys in service was to order one ginger ale high ball and one straight ginger ale. This often happened where one of the boys was accompanied only by a young woman. Then the drinks were switched. It extended to parties and there was a general mixing of drinks often until the order was made in its present rigid form. At one restaurant not so long ago a small flock of little decanters such as are served in a buffet car were found beneath a table where ginger ale and soda had been the only drinks ordered from the bar. It has been hard to resist slipping a drink to anyone in the U. S. service on leave when all around a restaurant could be seen men of other allied nations in uniform drinking to their heart's content, the no-drink ukase affecting none but this country's boys.

A lariat expert has been added to Healy's Golden Glades entertainers. He is Cuba Crutchfield, who first showed around here in a vaudeville act as The Crutchfields. Such an eminent authority as Will Rogers says Mr. Crutchfield is one of the best ropers the west ever held. He has many little tricks with the ropes the east has not yet seen.

ing much back and Mary has a real Kittie Gordon back.

I have never heard such hearty laughter as that caused by the latest Douglas Fairbanks picture, "The Three Musketeers" at the new Rivoli this week. The audience fairly howled. Mr. Fairbanks was ably assisted by a pretty miss called Marjory Daw, in several well made frocks.

Olive Tell, of the legitimate stage and also films, does very well with a rather inane picture called "Her Sister." Miss Tell's exquisite coloring is somewhat lost on the screen and in some close ups she looked rather aged, but that will probably be altered when she is more familiar with the peculiarities of picture make up. Tailored things are most becoming to this miss. A strikingly smart costume was a checked skirt with a sleeveless vest and a hard hat. An evening dress was of tulle with a sequin bodice.

"The Gown of Destiny," featuring Alma Reuben is a picture of unusual merit. An interesting story and war scenes make it a pleasure to watch. The gown around which the story is woven was well worth the title. The bodice of the sleeveless variety was of heavy lace. The skirt draped tightly around the figure was of silk, having a wide stripe. Several well made gowns as worn by Miss Reuben places her almost in a class by herself.

What "Parlor, Bedroom and Bath" would have been without Florence Moore at the Republic is difficult to imagine. The farce is quite the raciest here in many a day. Miss Moore is surrounded by a cast (with the exception of John Cumberland), who owe you to extinction. Three costume changes are made by Miss Moore. One a blue velvet and a rose velvet is followed by an ugly pair of pink satin pajamas. But it mattered not what Miss Moore wore—she has never been funnier than in this play.

Crutchfield also talks while going through his tricks. It's an experiment at Healy's and the roper will work on the carpet over the ice.

Morris Silver of Chicago has placed the following acts in middle west cabarets: Count Peronne and Trix Oliver for the Grand Pacific hotel, Chicago, and Beatrice Bosdyn for the same place; Flo Jacobson and Lucille Palmer for the Green Mill Gardens, Chicago; six acts for the Miami Hotel, Dayton, O.; six acts for the Severn hotel, Indianapolis.

New Year's Eve the New York restaurants remained open as long as they liked, despite all newspaper talk to the contrary before New Year's. Some of the Broadway places closed Tuesday morning any time after six. The better known restaurants did a thriving trade with large buying crowds.

The opening of the new "Midnight Frolic" last Saturday night was little short of a preliminary dress rehearsal. The show was being shaped up this week. Realizing the performance was not in perfect condition, it is said Flo Ziegfeld wanted to announce it as a dress rehearsal, but was dissuaded.

Jack LaFollette, Forster representative in San Francisco, appearing nightly at Solari's, boosting his firm's songs, did so well he was made an offer by the management which he could not accept on account of his present affiliations.

The Kennedy Brothers, who formerly conducted "Kennedy's" at 38th street and Broadway, have taken over the cafe that adjoins the Amsterdam theatre.

The Moulin Rouge Gardens, Chicago, has added several new entertainers to the bill. Among them are Thelma Williams, Mae Norton, Olive Morgan and Bud Worth.

No liquor was sold in San Francisco cafes after two o'clock New Year's eve in compliance with Chief of Police White's orders.

The Eastman sisters, "Florence of Denishawn," the St. Denis dancer and the U. S. Four are at the Edelweiss Gardens, Chicago.

Art Penny closed at Levy's, Los Angeles, last week and opened at Solari's, San Francisco.

Mabel McKinley is singing at the Vogue restaurant.

### SHOWS IN FRISCO.

San Francisco, Jan. 2.  
"Turn to the Right" at the Columbia drawing big holiday business.

The Alcazar, with Harry Corson Clarke in "Hello Bill," is drawing fairly. Considering a previous run of 10 weeks, "Canary Cottage" is doing well at the Cort in its second week.

### New Alwoods Opens Feb. 22.

Chicago, Jan. 2.  
The Alwoods Theatre will not be ready to open Feb. 1, as announced, and will probably swing its doors apart to the public Washington's birthday.

Woods returned to New York on New Year's eve after patting his O. K. on the final details.

## OBITUARY

### MILE A MINUTE GIRLS.

At the star, Brooklyn, last Thursday night, a brace of wrestling bouts followed the show and "be big house was more probably attracted by the "wrestlers" than by the show itself. The bouts were well worth waiting for, which the house solidly did. Wrestling fits into burlesque for many times the athletes are better actors than those in the show. But last week two young Hercules of repute across the bridge "went to it." Of lighter weight than those in the recent Lexington Ave. tournament, there was speed in the main bout. In this bout were John Kolois and Bull McCarthy, the winner, the Greek youth, in spite of the fact that he made himself unpopular by planting his foot on Bull's "map" on several occasions.

There were as many laughs furnished by the "star bout" and there certainly was as much interest as credited for all of the "Mile a Minute Show." This is a Billy K. Wells production, but it is not the best of his burlesque efforts. The show is taking the place on the American Wheel of the "High Life Girls," whose franchise was absorbed by Wells and his associates.

Harry Bentley is the principal comic, doing a sort of modified Dutch for the first act and a Hebrew during the second section. He was not given any too meaty material. One line is a reply to Wilbur Braun, who explains the meaning of an encore. Bentley says, "but they don't call fellows like that chivalrous these days. They call them suckers." Harry Jackson played the second comic, doing Hebrew throughout but with little results.

Very few of the song numbers seemed to catch on, as evidenced by the failure to obtain even the meagre applause generally in excuse for an encore. Nearest to a hit was "California," sung by Jessie Taylor, who, incidentally, is the best-looker in the show. Norma Bell got something with "The Sunshine of Your Smile," really her best effort. There are several in the feminine section of the cast who looked near the age limit, which does not help the general reputation. Russell in the ingenue role handled considerable proportion of the dialog and did fairly well, though not apportioned much in the way of good numbers.

Jimmy Budd, who from his dialect appears to be an English comic, handled a straight bit in the first act and did very well. Later on he appeared as a "dame comedian," which was probably why he is with the show. It got a little but was rough and the house didn't seem to know what it was all about.

Suggestive matter was not infrequent, this coming from the chorus sections as much as striking size. Lifting of the skirts to show the ends of dinky combinations which needed washing seemed to be a favorite stunt (the "lingerie" was worn over tights).

In costumes the ones in the bathing number were the best of the first section. The second act found the wardrobe better but not exceptional. Billied as "the fastest speed in the city" the girls must have slowed up considerably since they earned that title. Looks as if Wells will find it necessary to do lots with the present show for next season. He may have to shelve the whole outfit and evolve an entirely new show. *Use.*

### SHOWS IN NEW ORLEANS.

New Orleans, Jan. 2.

"Mary's Ankle," highly profitable business at the Tulane.

Burlesque stock at the Dauphine is bringing very light returns.

Other houses (excepting pictures and vaudeville) dark this week.

### STOCKS OPENING.

A new stock company opened at the Strand, Bayonne, N. J., last week under the management of James Cormican, who is playing the juvenile roles. Lorna Elliott and Robert Le Seur are playing the leads.

### JOE DIXON DIES.

Joe Dixon, brother of Henry P. Dixon, died in New York Dec. 26. He had been ill for the past year. The deceased was 42 years of age and had appeared in his brother's shows during the greater part of his burlesque career. He is survived by a widow and a 10-year-old son. The funeral took place Dec. 28 from the family home in the Bronx and interment was in Mount Carmel Cemetery.

### Two Pennsylvania Towns Dropped.

Shenandoah and Mt. Carmel, Pa., have been dropped from the American Circuit. The two days' time will be taken up at the New Bristol theatre, Bristol, Pa.

The American has assigned "Military Maids" at the first show to play the new Bristol date.

### Academy, Lowell, Leased.

Lowell, Mass., Jan. 2.

The Academy has been leased by Archie L. Shepard and P. F. Shea, who will keep the house open until May.

The policy will be burlesque for the first three days and road attractions for the last half.

### SHOWS IN PHILLY.

Philadelphia, Jan. 2.

Things broke fine for the legitimate houses as well as for those playing vaudeville, burlesque and pictures throughout the city at the beginning of the New Year. It was too cold for street celebrations and with thousands of visitors to the city for the annual Mummer's Parade, the theatres "cleaned up." It is estimated that several records were broken.

It was soft for "Follow the Girl," the new Hitchcock-Goetz production which had its premiere with the closing of the old year. This is a musical comedy by Henry Blossom and Zoel Parentena, and the cast contains among others, Dorothy Brunton, Walter Catlett, Jobyna Howland, Claude Gillingwater, Tiny Marshall Stevens, Bickel and Watson, Johnny Cantwell and Laura Hamilton. Despite they rehearsed all day Sunday and up until time to lift the curtain on the first show, the artists gave a smooth performance. The New Year's Eve rollickers, which packed the theatre sent the piece off to a good start, but gave little line upon which to hang its future. The press comments, however, were liberal and favorable. Raymond Hitchcock stepped over from the Lyric, where he is playing, to fair business in "Hitchy Koo," to say that he was very well pleased with everything.

"The Show of Wonders" worked in a midnight performance at the Chestnut Street opera house. This was the only legitimate house that went after the New Year's crowd, but it divided the business of the regular show which was good, while the midnight show drew only a fair house and a rough crowd, which according to reports had to be handled by the police.

David Warfield in "The Music Master" is doing very well at the Forrest in his second week. "Turn to the Right" is doing good business at the Garrick, as is Alexandra Carlisle in "The Country Cousin" at the Broad. Well filled houses, not quite capacity are greeting Chauncey Olcott in his two weeks engagement of "Once Upon a Time" at the Walnut.

### STOCKS CLOSING.

The John W. Vogel Minstrels is reported to have closed its season Dec. 22 at Barnesville, O.

The Williams stock company, which closed for the holidays, will not reopen, having canceled further time.

"The Unborn," management William Fatten, received its two weeks' closing notice Christmas eve.

### OPENING VANDERBILT.

"Honor Bright" is the opening attraction at the Vanderbilt, due for a premiere in February. Grace La Rue is to be starred and Felix Adler has been offered the leading comedy role.

The piece was written by Catherine Chisholm Cushing (who did "Pollyanna"). Music has been supplied by Harry Carroll, although the numbers were originally done by him for another show.

Carroll and William Sheer are said to be the producers of Honor Bright." The report they had leased the Vanderbilt is incorrect and the show will play on the usual sharing terms.

Miss LaRue, Carroll and Sheer are concerned in a producing company to the extent of \$5,000 each for their initial production.

The play was originally written for Blanche King when Frederick McKay and K. & E. were jointly to present her. At a later time it was to have been the vehicle for a legitimate advent for Nan Halperin, but the latter's vaudeville contracts precluded the possibility of her taking the piece.

Harry Carroll is to appear in it in a piano playing specialty. Miss LaRue is to play the role of a mannequin who crashes into society. Sheer may do the managing.

Joseph Arnold, of Murray Pilcer's Shero Band, died suddenly of quinsy in Paris, France, Dec. 22. He was buried with Jewish rites at Pantin Cemetery, Dec. 24. The deceased is believed to have been an American. The band was a ragtime or jazz organization, organized by a brother of Harry Pilcer, and opened with the new revue, "Laissez les Tomber," at the Casino de Paris, Dec. 12. Heading the cast of that show are Gaby Deslys and Harry Pilcer.

Leo Ryan, stage manager of the Orpheum at Madison, Wis., was killed Dec. 28 as a result of an auto accident. He was riding with a traveling salesman, who was seriously injured. The machine is reported to have overturned after colliding with a fire hydrant. Ryan was 29 years of age and leaves a wife and four small children.

### IN LOVING MEMORY

of  
My Devoted Husband

### MORRIS F. CRONIN

Who passed away in Washington, D. C.,  
Jan. 8, 1916.

He is gone, but not forgotten.  
May he rest in peace.

MME. CRONIN

Charles H. Lowry, aged 54, died of heart failure at Freeport on Dec. 16. He was in the employ of the Lights Club at the time of his death, but 20 years ago was a prominent bare back rider. His last engagement under the big top was with the Frank A. Robbins show. The body was sent to Baltimore at the request of relatives.

"Baby" Jim Simons, colored, said to be the heaviest man in the world, died in Philadelphia, Dec. 28. He weighed 800 pounds and for years had been with side shows. It was necessary to transport the body of Simons to his home in Texas in a freight car.

### In Loving Memory of

My Father **SOLOM BERRICK**  
Assistant Corporation Counsel of  
New York

Who departed this life Dec. 23, 1917.

2528 Broadway, New York City  
**WILFRED BERRICK**  
(Berrick and Hart)

Richard H. Maddern died Dec. 24 at his home, 2246 Hughes avenue, Bronx, New York, in his 79th year. The deceased was for many years leader of the orchestra of the Grand opera house, New York, and other orchestras.

Gaston Habroken died in Paris Dec. 10, aged 51. He founded the Divan Japonais, a cafe concert, in vogue 25 years ago, and was once the director of the Ba-Ta-Clan music hall, Paris.

John J. Smith, 68 years old, died Dec. 27, at his home, 85 Marion street, Paterson, N. J. The deceased had lived there for many years. He was stage manager at the Bijou until fire destroyed it.

Karl von Beethoven, journalist, died in Vienna last month, according to information received in Paris. He was the last descendant of the composer Beethoven.

Eddie Eckert, 25 years old, formerly a clown with the Barnum and Bailey circus, was killed in Kansas City by an unknown man Dec. 25.

F. W. Taft, aged 70, the oldest stage manager in Canada, died last week in Montreal. He succumbed to a stroke of paralysis.

Theodore Friebus, 38 years old, of Orange, N. J., in "A Tailor-Made Man," died at the Cohan & Harris theatre, Dec. 26, from heart failure.

Maxwell Cutler, head of the Cutler Dental Co. at Boston, and known to the profession, died Dec. 28 at the Baltimore Hotel, Kansas City.

### In Loving Memory

### Albert J. Spencer

Who died Dec. 25, 1917.

HIS DEVOTED WIFE AND SON

William G. Kelle, the theatrical tailor in the Majestic theater building, Chicago, died last week from injuries in an accident on the elevated line.

Mike Duffy (Duffy and Mary) died in Pittsburg, Dec. 22, with hemorrhage of the stomach. The body was taken to Columbus, the home of the deceased.

Samuel Andrus Brock died at his home in Rutland, Vt., Dec. 31. He was owner of Brock's Broadway Minstrels and for 25 years toured the country.

### SHOWS IN NEW YORK.

"Business Before Pleasure," Eltinge (20th week).  
"Blind Youth," 39th St (5th week).  
"Blinded," Playhouse (2d week).  
"Cohan Review 1918," New Amsterdam (1st week).  
"Chu Chin Chow," Manhattan (11th week).  
"Cheer Up," Hippodrome (20th week).  
"Doing Our Bit," Winter Garden (11th week).  
"Eyes of Youth," Elliott (19th week).  
French Players, Theatre de Vieu Colombier (6th week).  
"Flo Flo," Cort (3d week).  
"Gypsy Trail," Plymouth (5th week).  
"General Post," Gaiety (2d week).  
"Going Up," Liberty (2d week).  
Greenwich Village Players (8th week).  
"Happiness," Criterion (1st week).  
"Jack O' Lantern," Globe (12th week).  
"Leave It to Jane," Longacre (19th week).  
"Land of Joy," Park (19th week).  
"Lord and Lady Algy," Broadhurst (2d week).  
"Lombardi, Ltd.," Morosco (15th week).  
"Lady of the Camellias," Empire (2d week).  
"Madame Sand," Knickerbocker (7th week).  
"Masqueraders," Booth (15th week).  
"Maxime," Shubert (19th week).  
"Mystery," Century (19th week).  
"Naughty Wife," Harris (7th week).  
"Over the Top," 44th St. Roof (5th week).  
"Oh Boy," Casino (7th week).  
"Odds and Ends," Bijou (6th week).  
"Pipes of Pan," Hudson (19th week).  
"Parlor, Bedroom and Bath," Republic (2d week).  
"Polly with a Past," Belasco (18th week).  
"Silent Assertion," Bramhall Playhouse (3d week).  
"The Grass Widow," Princess (5th week).  
"Tiger Rose," Lyceum (14th week).  
"Tailor-Made Man," Cohan and Harris (19th week).  
"The King," George M. Cohan (7th week).  
"Words and Music," Fulton (2d week).  
"What's Your Husband Doing?," 30th St. (8th week).  
"Yes or No," 48th St. (3d week).  
"Why Marry?," Astor (2d week).  
Washington Square Players, Comedy (10th week).

### SHOWS OPENING.

The new Liebler show, "Success," is going out again. It is understood a quarter interest in the piece was sold to a third party for \$25,000. Ira Hards staged it.

"The Rainbow Girl" started rehearsing again this week. It is said only two members of the original company were retained.

### JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Pat Rooney—Harpur Automobile Station, Inc., \$71.02.

World Film Corp.—G. A. Raferty, \$120.05 (costs).

Joan Sawyer—J. Rubin, \$225.40.

### BANKRUPTCY PETITIONS.

Harry First, \$2,245. (No assets.)

### ATTACHMENTS.

Herbert Brenon Film Corp.—Goldwyn Pictures Corp., \$2,300.23.



# VARIETY

Trade Mark Registered  
Published Weekly by  
Sam Silverman, President

Times Square New York

Advertising copy for current issues will be accepted at the New York office up to Wednesday night.  
Advertisements sent by mail should be accompanied by remittance.

## SUBSCRIPTION

Annual..... \$4 Foreign..... \$5  
Single copies, 10 cents

Entered as second-class matter December 24, 1904, at the Post Office at New York, New York, under the Act of March 3, 1879.

Vol. XLIX. No. 6

With the world of wrestling agog as to who the champion will be succeeding to the title vacated by the death of Frank Gotch, there were a series of bouts held in Dr. Roller's gym adjacent to the Lakewood Hotel at Lakewood, N. J., over the holiday week-end, at which an almost champ was developed. The almost was 'outed as "The Original Masked Mystery." He appeared in the first bout with Professor De Bell as his opponent, the former winning in 18 minutes. The second bout was between W. E. Turner, "The Michigan Whirlwind," and De Bell and was won by the latter. The final bout was "The Masked Mystery" vs. Dr. Roller. As the latter was about to place the shoulders of the "M. M." on the mat he piped up in a Jewish dialect: "Just a minute, just a minute, I got an important telephone call to make." Then the house was let in on the fact it was a hoax and that "The Original Masked Mystery" was none other than Lou Brown. A number of theatrical celebrities had arranged the "frame-up" in holiday fun spirit. They were Aaron Fox, who acted as announcer; Will Von Tilzer, time-keeper, and Harold Gaum, referee.

With the thermometer registering 14 degrees below zero Sunday night, E. F. Albee and A. Paul Keith notified the Police Commissioner they would keep their theatres throughout New York and Brooklyn open all night to provide lodging and warmth for the poor. The Commissioner took advantage of the offer and stationed policemen about the houses for protective purposes. In the houses south of Times square and in Brooklyn a number of people took advantage of the offer and were served hot coffee and sandwiches at the expense of the house. Monday morning everyone was supplied with sufficient money to keep them in meals and lodging for the balance of the week, this also being contributed by the Keith-Albee interests.

Jack Lait has an eight-year-old son among the other smaller Lait's in Chicago. The younger Lait wanted a dog for Christmas. His father promised it when school closed before the holidays if he behaved himself. Friday before Christmas the junior informed his dad school was over and wanted to know where his dog was. Mr. Lait reminded his son of the condition, saying, "You know you had to be a good boy to get that dog? Have you been perfectly good?" "Well, then," answered the kid-let, "get me a cat."

Rock and White are to spend six weeks in vaudeville in New York playing but two houses in that time, Royal and Alhambra. The contracts were settled this week. I. R. Samuels tied them up for the two houses of the Keith Circuit in New York that he books. They will open at the Royal Jan. 21 and remain there two weeks, then come to the Alhambra for two weeks, returning to the Royal Feb. 18-25.

Meyer Cohen resigned as business manager for the Harry Von Tilzer Music Publishing Co. last Saturday.

Ben Bornstein, professional manager, will replace him. Harry Von Tilzer is opening offices in Pittsburgh, Boston, Philadelphia, Minneapolis and Frisco.

Heen Poe, on tour with the road company of "Mary's Ankle," has secured a release and has been engaged by the Shuberts for the role in the Chicago "Maytime" company originated in New York by Gertrude Vanderbilt.

The Auditorium, Baltimore, is playing vaudeville for this week only, to fill in a period of darkness at the legitimate house. Fred Schanberger, who also manages the Maryland, is booking the Auditorium, with Grace LaRue headlining.

The Shuberts "firted" with the New York dramatic critics by sending each one a large box of Pall Mall cigarettes for Christmas, each packet containing 500 smokes of various sizes. Last season the firm sent boxes of cigars.

The Avon, Rochester, is not "personally managed" by J. H. McCarron, as erroneously reported, but by W. B. McCallum. McCarron is the New York booking representative for the house, which formerly played International attractions.

Mary Moore, daughter of James Moore, who feeds a great number of

York, next week, and the Orpheum, Brooklyn, the week following, after which she may leave for Cuba.

During the absence of Mark Levy, who recently enlisted in the Quartermasters' Corp, Arthur S. Lyons will look after the Levy agency.

Max Silver has signed a three years' contract with Gus Edwards as general manager.

Peggy Coudray has returned to the leading role in "The Punch" on the Loew circuit.

Billy B. Van joined "Words and Music" at the Fulton Monday. The comedian was last in "The Rainbow Girl."

The quarantine for meningitis was partially called off this week at Columbia, S. C., with no theatre affected.

Jake Lubin, Loew's booking manager, will spend his vacation next week (Jan. 7) at Lakewood, N. J.

Saul Abrahams will leave the Century this week and become treasurer of the Longacre beginning Monday.

Fred Stone did a roping act with four horses at the Hippodrome, New York, last Sunday.

Mollie King opens in New York at

## VARIETY FREE

### TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man in the U. S. Service.

Name, with address, should be forwarded and proper mailing address sent at once if ordered elsewhere.

The list will be maintained also for re-mailing letters sent care VARIETY.

those in the profession, made her stage debut last week with Emmett Corrigan at the Palace. Previously she has appeared in film productions.

"Turn Back the Hours," Mabelle Estelle starring, lost two performances on its Indiana tour last week, owing to the inability of the railway to furnish a baggage car as promised. The stands were Terre Haut and Evansville.

Robert Hyman and Virginia Mann did not join a Philadelphia stock company as recently reported. Both are in "Seven Chances" at the Ft. Pitt, Pittsburgh.

Harry Newman, salesman for some years for Waterson, Berlin & Snyder, has left that firm, intending going into the music publishing business on his own account.

The Palace, New Orleans, playing vaudeville, opens on Monday, commencing this week, closing Sunday. It was formerly the reverse.

Max Steiner, director on tour for "The Rainbow Girl," is at present directing the orchestra at the Princess for "The Grass Widow."

Fred Grant Young has been appointed to the post of man back and press agent with "The Grass Widow" at the Princess.

The Mozart, Jamestown, N. Y., ends its vaudeville policy of two acts weekly Jan. 5, but may resume it later with five or six acts.

Helen Murphy, Chicago's little agentess, has arrived in New York for at least a three weeks' stay, looking at local vaudeville shows.

Bernhardt plays the Riverside, New

the Riverside Jan. 14.

Scott Gibson, the Scotch "single," sailed last week for South Africa.

Jack Robbins is now connected with the Richmond Music Co.

Hal Crane is reported going into the army.

John R. Rogers celebrated his 77th birthday last week.

### SAVING MAN-POWER.

By ROBERT SHERMAN.

Chicago, Dec. 31.

Now is the time when the whole world is talking of conserving man power. The theatrical profession is not exempted from this demand. And yet the amount of man power in our business that is daily going to waste is appalling.

In our business there is a great deal of wasted energy. It should be stopped. Now is the time for us to show our patriotism by doing all that can be done to cut waste. Every hour's time thrown away makes some one else work that much harder and retards the creation of wealth, so essential to progress, and particularly today, when we need everything we can summon in the way of money-and-man-power, to insure the success of our military operations.

That the world must have amusement is universally admitted. In these times relaxation is more necessary than under normal conditions. We are the purveyors of that most necessary commodity—relaxation. It is our patriotic duty to supply it with as little waste as possible.

Every student of economics knows that the burden of labor should be properly distributed. Yet we have cases in the operation of amusement enterprises where many people are actually performing no functions at all. I have

in mind cases brought about by the arbitrary rulings of labor organizations. In peace times, when man power is not so vital an issue as it is today, the issue is still debatable. Now, such procedure is not less than unpatriotic, and therefore criminal.

This condition prevails mostly in the mechanical and musical parts of our organization. There are shows on the road, for instance, with one set remaining from one day to six months in one place, and yet the show is required to carry a crew of men far more than necessary to do the work. What would be the result if this condition existed in every business? It would work ruin.

I have known of cases in the city where a play was running and a road crew was being paid without ever even coming to the theatre, thereby reducing the man power just that much and making parasites of the men who receive pay without tendering services; the very thing progressive labor leaders object to and are trying to do away with. All these rules and regulations should be abrogated in war times. No man or institution should be compelled by any organization to employ more men for a given task than required for the proper and satisfactory performance of that task.

In the musical end of the business the same things apply. The Government is anxiously seeking musicians. Every cantonment is shy of men who can help the morale by music. And yet, regardless of the wishes of the management of a theatre, in most towns the number of men in an orchestra is prescribed—not by the man employing them, but by the organization to which they belong.

Men at the head of these unions are usually high-minded and patriotic. If properly approached, with a detailed version of the situation as it exists under present war conditions, I believe they would understand and appreciate the problem, and would doubtless consent to some arrangement whereby no one would be required to use more than necessary help.

It would be far better to ask us to pay the difference in the form of a tax, or as a donation to the Red Cross. The idea is not to save money for the employer, but to conserve man power for the nation. In the case of one mechanical crew or one orchestra, it doesn't mean much. But multiply it by the thousands of show organizations throughout the country, and it becomes a formidable matter of prodigious figures and consequences.

Why not let us get together on this—employers and unions, and use our patriotic and economic common sense in the solution of this problem—not for ourselves, but for America?

The Grande Taverne, a café in the Faubourg Montmartre, Paris, is closing.

In Paris Theatres: "The Thirteenth Chair" (Rejane); "Potash & Perlmutter" (Varietes); "Quinney's" (Gymnase); "Grandpère" (Porte St. Martin); "Marchand d'Estampes" (Athenée); "Compartment des Dames Seules" (Palais Royal); "Madame et Son Fil-leul" (Bouffes); "Nouveaux Riches" (Sarah Bernhardt); "Course au Bonheur" (Chatelet); "Occupe toi d'Amelie" (Scala); "Cloches de Corneville" (Gaité); "Marraine de l'Escouade" (Vaudeville); "Les Butors et la Finette" (Antoine); "Systeme D" (Ambigu); "Mariée du Touring Club" (Marigny); "Dragées d'Hercule" (Renaissance); "L'Homme à la Clef" (Apollo); "Petite Bonne d'Abraham" (Edouard VII); "Grande Epouvante," etc. (Grand Guignol); "Femmes à la Caserne" (Dejazet); "4 Femmes et 1 Caporal" (Cluny); "Gobette de Paris" (Femina); "Mme. Boudou Ba-da-Bouh" (Bouffes du Nord); "Affaire des Poisons" (Odeon), repertoire at Opera; Opera Comique, Comedie Francaise, Trianon. Revues at Casino de Paris, Folies Bergere, Cigale, Capucines, Michel, Ba-Ta-Glan, Pie qui Chante, Gaité Rochecouart.

## EIGHT "BUYS" RUNNING NOW DESPITE AGENCIES' HOWL

Entrance of 1918 Finds Premium Men Still Buying in Face of Recent "Burnings." Revue and "Going Up" Buys for Four Weeks Only.

Despite that the greater part of the hotel agencies let out a groan several weeks ago that there were to be no more "buys" in the future, there are buys running for eight theatres with the advent of 1918. For the greater part the "buys" are not "buys" in the sense that they were some few months ago, but nevertheless the agencies are taking seats in quantity for some productions with the proviso a certain percentage of returns is permitted.

The Astor has a buy for four weeks, with the brokers taking 275 seats a night with return privileges, but there are but two other new productions that have had seats en bloc taken by the agency men. They are "Going Up" at the Liberty and "The Cohen Revue of 1918" at the Amsterdam. For both of these attractions seats for four weeks to the number of 300 a night have been bought at the flat box office price with a return privilege of one-third lying with the agencies.

The other buys running are the Globe (Fred Stone show), five weeks to run. This show took more or less of a tumble in the agencies for the New Year's Eve performance, which was \$5 at the box office. It brought the price with the tax to \$5.50 and on the outside the brokers were forced to ask for \$6.50 for the seats.

All the other houses were sold out long before the Globe, although the demand for that house was strong, the majority of prospective purchasers changing to another attraction when the price was quoted. After the other houses had cleaned out the Globe tickets were finally disposed of, with the rack cleaned for the performance.

The buy for "The King" at the Cohan has three additional weeks to run; "A Tailor Made Man" at the C. & H. and "Doing Our Bit" at the Winter Garden, two weeks each, and "Miss 1917" at the Century, which runs out this week with the production itself. The latter buy was but for one additional week over the first eight weeks, in order the agency men could have the house on hand for the New Year's Eve performance.

One of the strange insights on how the prices fluctuate for certain nights was brought to light when prices were asked for two seats for New Year's Eve for "Polly With A Past." Louis Cohen's agency asked \$4.50 each for two in the 13th row; the United wanted \$4 each for two in the 12th row, and Alexander asked \$3.80 apiece for two in the 11th row.

Along the street late on New Year's Eve Globe seats were quoted by Tyson's at \$6, the regular 50-cent advance over the box office and war tax combined for that house.

### WEBER VS. K. & E.

Jos. Weber and Klaw & Erlanger have had a clash, the reason the abrupt ending of the run of "Her Regiment" at the Knickerbocker Saturday.

According to a story current Weber was asked to visit the K. & E. offices last week and declare himself regarding the future bookings of "Her Regiment" after it left New York. Weber informed them he had arranged with the Shuberts when he first brought the show to New York and would have to stand by the route given, especially so

as it gave him more desirable time in both Philadelphia and Boston than offered by K. & E.

He had hardly returned to his office when told the engagement of "Her Regiment" would end at the Knickerbocker Saturday night.

### STANDARD "INDEPENDENT."

The Standard is to remain "independent." There has been talk it would become a Shubert house and that again it might ally itself with Klaw & Erlanger. All this is denied and assurance given the house will continue its present policy of playing attractions independently of any one booking center.

The Standard is controlled by New York men, with Joe LeBlanc, the local ticket broker, one of the stockholders. While its "independence" is asserted it is believed the house will go on record favoring one side or the other by next season. The Standard is now well booked up into spring.

Harry Cort is no longer personally managing, having recently turned over the reins to Clarence Jacobson, former treasurer of the house.

### SEEKING NEWARK HOUSE.

Newark, N. J., Jan. 2. It's rumored Klaw & Erlanger want a house here. One story says they are after the old Newark, best known as the Hyde & Pelman house here. Another rumor is the firm sent after Frank A. Keeney's theatre, through a local real estate agent, but the Keeney people say there's nothing to that though admitting the real estate man approached them.

The Shuberts are located here.

### TITLE GIVEN AWAY.

Chicago, Jan. 2. Maude Fulton, through an unusual and gratuitous act of courtesy, has enabled Ashton Stevens, critic and recent playwright, to realize a pet wish. His new play is called "Mary's Way Out." This title he reluctantly gave it when informed that his original and desired title, "Mary," belonged to someone else, identity forgotten, who had produced a failure years ago in Los Angeles. He was relating this to Miss Fulton. She told him it was she who had written "Mary." She then gave him, in writing, permission to have and to hold the one-word title.

### COLLABORATING.

Samuel Shipman is to collaborate with Fannie Hurst on a play which is to be based on her original story, "Power and Horsepower." The Shipman-Hurst combination will be a new one in the field of the theatre, although both have had plays produced in the past. Shipman heretofore has usually been co-author with Clara Lipman. The arrangement will not preclude his continuing to write in conjunction with Miss Lipman.

Miss Hurst is regarded as one of the most prolific writers of entertaining fiction regarding life on the East Side and Ghetto.

### "Say When" Changed.

The title of "Say When" for the Bolton-Wodehouse-Kern piece Comstock & Gest are to produce has been changed to "Oh Lady, Lady!"

Carroll McComas who intended to go into vaudeville, has been engaged for the principal role.

### THE COHAN REVUE, 1918.

"Opening cold" is always chancing it for a new production in New York, and about all the fault of the new Cohan & Harris show Monday night at the Amsterdam seemed due to that. "The Cohan Revue of 1918" needed more attention than could be given rehearsal. It has probably received since opening what it needed before.

Selecting New Year's eve for a musical production that would run late was likely another error of judgment, unforeseen. The crowd got to the Amsterdam late and wanted to leave early. Instead of the curtain going up at 8:10 it lifted at 8:50, and when it grew after 11 the people with New Year's Eve table reservations grew restless. Most were out of the house before 11:30 although the show, with its big patriotic finale did not end until midnight. Broadway managers will regulate the first-night bunch, that thinks nothing of hanging around the rear of the orchestra rail to find out who's there with who or arrive late so that everyone may see them. It's the same crowd that always breaks up a performance on its premiere by arriving late and leaving early. The same throng. Half the wise ones tell the other half what they have heard about the show and most of them have settled the verdict before the action starts.

Everything combined at the premiere to keep enthusiasm down, and everyone expected to see the best of the Broadway show had had this season. Between George Cohan's book and music and Irving Berlin's words and melodies, it looked all set. But the show had not been trimmed down nor shaped about. It commenced brightly with a David Belasco scene but this ran long, and the first act, barring the Spanish dance number, was a good one of the evening, sort of backed up until the finale, "The Wedding of Words and Music" (Berlin), with all in black and white that was quite the best thing in the show, also the best of all the many big musical arrangements Mr. Berlin has done.

The show started with a heavy "Chu Chin Chow" scene that continued afterward the second best hit, the syncopated talking union skit from "A Tailor-Made Man," and it then ran on to Norah Bayes' single or double (Irving Fisher) specialty in "one." Just preceding the Red Cross number for the finale of the performance, with Cohan's new song, "The Hearts are Over Here" (as a companion piece to "Over There"), the number for the Red Cross nurses. It is the song Mr. Cohan has given the proceeds of to the Red Cross.

Several of the Broadway hits are given a moment or longer during the running. The story is carried along through Belasco, being advised by the crystal gazer of "The Eyes of Youth" that there is a young woman named Polly Claire in Ziegfeld's "follies" he could make a star: sending for Polly (Norah Bayes). Belasco, upon seeing her, wants to know if she has a past, and Polly, after telling Belasco what she has heard about him, how he can make any woman a star, says, "I am awfully glad to meet you, Mr. Moroso."

Cohan took a sharp fling at the critics in the Frank Tinney-James J. Corbett talking scene from the Winter Garden. Corbett (Paul Nicholson) addressing Tinney (Bert Dunalop), said, "Frank, I see they have your name in lights at the Winter Garden." "Yes," answered Tinney, "that because I made good for the Shuberts." "Your name," said Corbett, "is in letters just as large as Charlie Darnton's." "Well, he made good for the Shuberts, too," replied Tinney. Following, Corbett said it was a mistake to mention the names of critics and during some crossfire they mentioned other reviewers by name, Corbett finally saying, "Let's stop this. The people out there (front) are not interested in the critics." "But the critics think they are," answered Tinney. "Every critic out there believes everyone in the house knows of him, but two-thirds of the audience never heard of any of them." Corbett, however, an individual of responsibility for this dialog, had Dunalop remark early it was only Cohan's line he was speaking. It was almost a pity the men on the dailies had to leave before this conversation occurred. It might make them sit down in their seats in the next theatre they visit instead of pointing out the same. This was Nicholson's best impersonation. He had Corbett's voice without a miss.

Miss Bayes was the bright light of the show, she having much the best of every scene she entered, which may be a vaudeville head-line single's prerogative when going into musical comedy. Fanny Stedman (Al and Fanny Stedman), unknown to the first-nighters, did surprisingly well. Miss Stedman was working for what she got while Miss Bayes' self-assurance seemed to be relied upon by her. Of the two songs sung by Bayes in her specialty, even the assurance could not help with "Old Man's" and a new number doesn't appear to be among those present in a Bayes rep. It seemed peculiar to many that Bayes in the "Crystal" song that followed the Spanish number, took an encore with not sufficient applause to bring her back while the Spanish number was shut out abruptly after it had finished to insistent applause.

Miss Stedman led the Spanish, and in this Mr. Cohan revived something Jimmy Russell (Russell Brothers) did when that act was famous in the varieties. Mr. Cohan in the type credited the Russell with it. It's the "Spanish" Jimmy Russell sang or shouted with the emphasis upon the "ish."

Charles Winniger no doubt could be said to have taken the individual honors through his impersonation of Dietrichstein, but this again, like the syncopated talk, was a repetition from the former Cohan Revue, and the "Spanish" was a novelty. Another number that seemed aimed for novelty was a "Knitting" (Berlin) song with a popular melody

at least, and set in a scene. Miss Bayes was seated, knitting, and would not be disturbed by husband, family, burglars, police or fire, doing what might have been expected after the first chorus. "When Ziegfeld Polices Hit the Town" and "Our Acrobatie Melodramatic Home," both by Cohan, were idea numbers that made some impression.

The dressing is lavish, requiring many clothes for the many scenes, with the pretty chorus girls doing better in looks than in work, although they have been kept in action nearly all the time.

Among the male principals after Winniger, Frederick Santley came in first. He was consistent throughout and worked up a good total. Phil White and Paul M. Burns did Potash and Perlmutter, without excitement. Mr. Fisher made a passable showing. Al Steadman attended to a couple of bits nicely, Lockett and Brown got away with their dancing act when filling in a wait, Sydney Jarvis had a couple of songs, Arthur Hill did animal impersonations, J. Bernard Dyllin played silent and speaking roles equally well, Charles Dow Clark was but a middling Belasco, and Hans Verner was third, among the men with his Fred Stone imitation.

Eleanor Henry had one solo she could not handle or was too nervous and otherwise marched through. Lella Rhodes made an attractive picture whenever on the stage.

There is a great deal in the "Cohan Revue" that will appeal to professionals, perhaps more so than in Cohan's other shows of this type, but perhaps also what the "Cohan Revue 1918" most needed was Cohan. *Time.*

### TEMPLE CALLED IN.

Edward P. Temple was called to Buffalo to take the Elizabeth Marbury production, "Girl O' Mine," in hand and whip it into shape. The piece opened in Schenectady last week.

The piece is to close in Buffalo tomorrow night and will be brought to New York for repairs.

### "Unborn Child" Infringement Claimed.

Brookline, Mass., Jan. 2. Judge Dodge in the United States District Court fixed Jan. 14 for a hearing on the application of Jane Seagrave for an injunction against Gatzolo, Gatts & Clifford, who are presenting "Her Unborn Child" at the Globe, Boston.

The plaintiff sets forth she is the author and owner of the work in the form of a play entitled "Suffer Little Children to Come Unto Me," and that the production of "Her Unborn Child" is an infringement.

### Alderson Returning to England.

Clifton Alderson, who came to this country to appear with the original Dillingham production of "General Post," sailed this week. He is returning to London for a new production.

### SHOWS OPENING.

Arnold Daly is soon to produce "Josephine," which was originally written by Herman Bahr, who also did "The Master" in which Daly was starred last season. Like the latter piece, "Josephine" has been Anglicized. Ann Andrews will play the feminine lead.

### Syracuse, Jan. 2.

Mary Ryan opened here Monday as a star under the direction of Cohan & Harris in a new comedy drama called "The Teacher of Goshen Hollow," written by Harry James Smith, who wrote "A Tailor Made Man."

The new play had its premiere at Buffalo last week with some critics saying that it has a "Way Down East" flavor. The rather large cast has Lillian Dix, Carolyn Lee, Marie Haynes, Nina Morris, Evelyn Carter Carrington, Viola Leach, Florence Curran, Maxine Mazanovich, Katherine Brewster, James Gillen, Thomas Gillen, Paul Bryant, Curtis Cooksey, Edward Robinson, Ethan Allen, Harry Hubbard, Walter Whipple, Ed. L. Snader, William Phinney, Horace James.

### Hartford, Jan. 2.

"Four Queens," a new farce, was produced here by H. H. Frazee Monday. This piece was originally titled "Oh James." It has been laying off while a production was being built. The play may be presented in Chicago before coming into New York.

## CENTURY'S LOSS PUT AT \$350,000; COVERING THIS AND LAST YEAR

**House Closes Tomorrow Night Under Dillingham & Zeigfeld Direction. Elliott, Comstock & Gest Reopen It Jan. 12 with "Chu Chin Chow." "Miss 1917" Possibly May Tour.**

Next Monday Elliott, Comstock & Gest will succeed Charles Dillingham and F. Zeigfeld, Jr., as the managing directors of the Century reopening the house on Jan. 12 with "Chu Chin Chow." The announcement that the firm was to take over the house came last Monday night. It was generally believed for the last two weeks "Miss 1917" would not remain at the uptown house after this week, when the ticket buy for it from the hotels finished.

The change was reported directed by Otto Kahn, who, in addition to being one of the directorate board of the Metropolitan and one of the founders of the Century, is also said to be interested in the Manhattan opera house and the production of "Chu Chin Chow," now current there.

On the two productions, "The Century Girl" (last season) and "Miss 1917," at the Century, under the Dillingham and Zeigfeld direction, the losses are reported in excess of \$350,000. Last season the losses at the house were \$180,000 in the face of a tremendous gross the attraction rolled up. At the time it was reported the loss was because of the tremendous amount spent renovating the house. This season the loss, in November, is said to have been \$67,000. December is believed to have been in excess of that, and there has been no payments made on production cost for the current show.

The weekly loss this season is reported at from \$4,500 to over \$6,000. Several weeks looked like winners, but forgotten items consumed what surplus was left. The total loss is estimated at a quarter of a million, taking in the production cost, in excess of \$100,000.

Operating expenses are known to have reached triple the sum ordinarily needed and these expenses are deemed high in spite of the fact that the house is an abnormal one to conduct. The house electrician has been getting \$75 per week and was given three assistants whose union wages calls for a minimum of \$35.

Employees of all classes were numerous and the weekly "overhead" was counted at \$25,000, including a charge for rental.

Dillingham & Zeigfeld have practically made up their minds that "Miss 1917" is to be sent on tour. To that end they have been arranging with a number of the principals to go on the road with the show. Those approached are Lew Fields, Andrew Tombs, Bessie McCoy, Savoy and Brennan and Van and Schenck.

If the plans are successfully completed "Miss 1917" will open at the Academy of Music, Baltimore, Jan. 12.

Wednesday night it was not definitely settled whether or not Dillingham and Zeigfeld would send the show on tour, but the plans tended to point to a combination of last season's big scenes of "The Century Girl" and some of the material of the current show, to be sent out under the title of "The Century Girl."

Immediately after the notice was posted announcing the closing of the show there was a mad scramble by the principals to seek engagements elsewhere.

Lew Fields may form an alliance with the Shuberts and Arthur Ham-

merstein for the production of one or more shows bearing his name.

Elsie Janis will play vaudeville for a few weeks prior to her departure for Europe, where she is to open in a revue under the management of Albert deCourville. She opens at Keith's, Cleveland, next Monday, receiving \$2,500.

Vivienne Segal has been engaged by Elliott & Comstock for their new musical show, to be entitled "Oh, Lady, Lady!"

Bessie McCoy has indicated a willingness to accept vaudeville engagements but is asking too much.

The Spanish Dancers from "The Land of Joy," who have been appearing on the Cocoman Grove, have also received notice of the closing, but the Valverde people who booked them for the Century roof hold a contract which does not expire till Feb. 6.

Morris Gest is to take active charge of the management at the Century, and the house staff is to be replaced entirely, according to the present plans. At first no attempt will be made to conduct the Cocoman Grove, all efforts being directed toward making "Chu Chin Chow" a draw in the downstairs house. The roof is to be an after consideration.

Mr. Gest stated Wednesday he believed "Chu Chin Chow" with a heavy advertising campaign, would continue at the Century until July. Next season, for the opening in September, he is counting on "The Maid of the Mountains," which has been running successfully in London.

The present Century "flop" is the second the house has had in as many years. Ned Wayburn took over the place, backed by the Eccles boys of Salt Lake, who deposited \$100,000 to the credit of the Ned Wayburn Productions, Inc., before the lease was signed. Prior to the opening they were called on for an additional \$25,000, and with the losses represented by the creditors in the consequent bankruptcy proceedings the losses amounted an additional \$40,000 for a seven-week season at the Century on that occasion.

The Wayburn deal for the house was 12½ per cent. of the gross as a rental, with a guarantee that the rental would not fall below \$2,000 weekly for the bare walls of the theatre. It is understood the Elliott, Comstock & Gest arrangement is somewhat similar.

### HERZ REPLACING BARNES.

Ralph Herz is to go into the "Over the Top" show, replacing T. Roy Barnes in the piece.

Max Hart, who represents T. Roy Barnes, states the latter was under a contract to the Shuberts and if they did not utilize his services in the "Over the Top" production they would have to place him elsewhere or make some arrangement.

### "SOME DADDY" NEW.

"Some Daddy," a comedy by Harry Allan Jacobs, a new author, will open at Atlantic City Jan. 10. It is the first legitimate production effort by Alexander Leitch. William Morris will be featured. Others in the cast are Inez Buck, Henry Vogel, Fred Macklyn, Alice Fleming, Alice Baker, Florence Davenport, William Evarts.

### "RAINBOW GIRL" RESTARTS.

Klaw & Erlanger have again started rehearsals of "The Rainbow Girl," which they opened out of town several weeks ago and then shelved it. It seems the intention to bring it into the Knickerbocker after whipped into shape with a new cast.

Donald Brian is said to have been signed by K. & E., while Beth Lydy is also in the new cast. Billy Van Loaned to "Words and Music," will again be in the show in the principal comedy role.

The fact that Brian is going with "The Rainbow Girl" may mean Jos. Weber will withdraw "Her Regiment" from the road within the next fortnight.

Joseph Weber denies Donald Brian is to leave his management to go with Klaw & Erlanger, although admitting that management had made overtures to his star and when unable to secure him wanted Weber to come in on the production and let them have Brian.

The Shuberts hold a contract with Beth Lydy and state they will not permit her to work for the "other side." Miss Lydy's walking out of the company on the occasion of the opening in New York of "The Star Gazer" caused the piece to be postponed.

### OLD EMPIRE FAVORITE BACK.

Mary Hampden is back at the Empire. To the present day theatre goer and critics that means nothing, but to those who have watched the Empire since it began to develop in the days of the early stock companies under the direction of Charles Frohman there is a "something" about her return that means a lot.

Mary Hampden (Mrs. E. J. Henley) was at one time considered the successor to Viola Allen, when Miss Allen was the leading woman at the house. When "Sowing the Wind" was produced it was Mary Hampden who went forth as the leading lady of the Western Frohman Stock Company that presented that play, after having appeared in the original productions of "Aristocracy" and other famous hits.

Now Miss Hampden is back in the Empire and playing "Nanine" to Ethel Barrymore's "Camille." None of the many wise critics seemed to know it.

### CRAWFORD IN "FANCY FREE."

"Fancy Free" has been selected for the co-starring of Clifton Crawford and Marilyn Miller by the Shuberts.

The piece is at present in rehearsal under the direction of Eddie Hutchinson.

Harry Connor, who was with the production, is out because of illness.

### BROUN RETURNING.

Hayward Broun, former dramatic critic of the "Tribune," who has been abroad representing the paper in the war zone, is returning to New York with his wife, formerly Ruth Hale, and is on the ocean at present. He is to return to the "Tribune" according to the present understanding.

### BENNETT BACK.

Edward Peple's new piece "Maggie," which George C. Tyler is producing, will be without Richard Bennett, although reports had him with the show.

Bennett, who is in "The Very Idea," started rehearsing with the Tyler show but returned to the "Idea" cast after being threatened with court proceedings by Weber & Anderson.

Bennett's excuse was that he did not care to leave New York since his wife was appearing in a current play at present. He joined the "Idea" company, which opens at the Garrick, Chicago, next week.

### Greenroom Dinning Hopkins.

The Greenroom Club is to give a dinner Sunday night to Arthur Hopkins.

### WORM "PULLS A BONE."

The prize bone of the year was pulled by A. Toxin Worm, press agent for the Shuberts, when he issued a story last week to the effect that the authors of "The Grass Widow," Channing Pollock and Rennold Wolf, were barred from the Princess theatre. The statement went further and said that the Shuberts insisted on a guarantee for the house. None of the dope has the least truth.

Mr. Pollock is present at the Princess at almost every performance of the show and he and Lee Shubert are calling each other by the first names. The Princess management did ask for a guarantee for the show, but it was Lee Shubert himself who offered to go good on that question.

"The Grass Widow" is routed in the Shubert theatres following the Princess engagement.

Ray Comstock is reported to have protested to the Shuberts on the Worm story and Madison Corey has also taken up the matter with them.

### PROPAGANDA PLAY.

Ike Weber is producing a propaganda play called "Love Forbidden," in which Robert Edeson will be starred. It is by Jacques Renaud and ran for seven months in Paris under another title.

Mr. Weber has the support of a national society which has 3,000,000 members and was formed to conserve health. The manuscript has been read by a number of public men and the written endorsement of these personages will be used in an unusually big publicity campaign designed for the play.

It will open at Ford's, Baltimore, Feb. 4, and after play the Broad street, Philadelphia, will come into New York.

### "AZORA" SUNG FOR FIRST TIME.

Chicago, Jan. 2.

Henry Hadley's opera "Azora" had its world premiere here at the Auditorium last week.

The story of the opera is similar to that of "The Woman God Forgot" in which Geraldine Farrar appeared in pictures. It is concerned with the love of Azora, the daughter of Montezuma, for Xalca, a prince of Tiascala. The scenes are laid in the land of the Aztecs.

The music and orchestration of the opera received high praise from the local critics.

### K. & E.'s K. C.

Kansas City, Jan. 2.

Klaw & Erlanger representatives are looking over the Garden theatre, a vaudeville theatre here, with a view of acquiring it for their local stand.

Melville Stoltz, managing the Jefferson, St. Louis (formerly in the pool) will be the K. & E. manager here.

K. & E. took over the American (vaudeville), St. Louis, last week, and will play their shows there, the Jefferson remaining with the Shuberts.

### MILLIONAIRE INTERESTED.

William F. Orr, reputed to be a millionaire horseman, is reported to have bought in on the Fulton theatre and he is also interested with Hitchcock & Goetz in their new show, "Words and Music."

Mr. Orr's racing stable is said to be operating at New Orleans at present, though he has an office in the Fulton theatre and has been in the city for some weeks. He and Ray Goetz have been intimate friends for several years.

### "Heritage" Canceled Through Illness.

Syracuse, Jan. 2.

The Shuberts' production of Eugene Walter's play, "The Heritage," to have opened at the Wirtling Monday, was postponed with the cause given as illness of one of the principals, reported to be Cyril Keightley or Lowell Sherman.

"Les Miserables," the film, was rushed in for the week.



## NEWS FROM THE DAILIES

(Below is news matter not collected by **VARIETY** but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of **VARIETY**'s weekly issues.)

Mr. and Mrs. Lew Fields observed their silver wedding anniversary, Jan. 1.

Through Frank Tate, Klaw & Erlanger have leased the American, St. Louis.

Perry J. Kelly's new musical comedy, "The Girl of My Heart," will open in Pittsburgh Jan. 14.

At the Strand, beginning Sunday, the plan for presenting grand operas in condensed form will be inaugurated.

Raymond Hubbel, musical director at the Hippodrome, left on Tuesday for Los Angeles, for a two month's vacation.

Major General Hugh L. Scott, former chief of staff, has been assigned to Camp Dix, Wrightstown, N. J.

Benjamin P. Cheney, husband of Julia Arthur, made an assignment for the benefit of his creditors, in Boston, Dec. 28.

George C. Tyler's home at 310 West 102d St. was partly destroyed by fire Dec. 27. Damage was about \$10,000.

J. E. Harold Terry, author of "General Post," will arrive from England some time this month.

John Cort will confine his efforts to nothing more serious than comedians, soubrettes and expensive lingerie.

Bettina Bowman has succeeded Jennie Fuld as Madame Castel-Tropenau with Leo Dittichstein in "The King." Miss Fuld has gone to the "Cohan Revue 1918."

Charles L. MacDonald has obtained the rights to a one-act playlet, "The Bells of Epan," written by Du Vernet Rabell, and will be produced soon.

Dama, Ethel and Gladys Sykes will appear in the Schuberts' production of "Babes at the Bunch," a musical comedy by Dorothy Donnelly and Augustus Barnhart.

Charles Dillingham's check for \$16,101.50 was received by the Internal Revenue officials Dec. 28. It represented the November theatre tax for the Hippodrome.

Phyllis Neilson-Terry has begun rehearsals in "The Countess," a comedy by Edward Peple, which is being produced by George C. Tyler. The piece will have its first performance in Toronto, Jan. 11.

The second program of the Greenwich Village theatre will start Jan. 7, when Hjalmar Bergstrom's four-act drama, "Karen," will be presented. Paula Marshall and Frank Conroy will have the leading roles.

Helen Lee will replace Hulda Nilsson as the prima donna in Elizabeth Marbury's new production, "Girl O'Mine," shortly to be seen on Broadway. The latter had a bad attack of tonsillitis.

The entire cast of "The Tailor-Made Man" attended the funeral service of Theodore Friebus, Dec. 29. The remains were interred at the New York and New Jersey Crematory.

"Babes in Florida," a musical comedy for which Dorothy Donnelly wrote the book and Augustus Barnhart composed the music, will be produced outside of New York by the Schuberts, Jan. 14.

Maurice Greet is the first man to be appointed manager of one of the Liberty theatres produced by the War Department at the various camps. Greet has been assigned to Camp Sherman.

David Belasco will direct a new one-act play written by Mrs. Ethelwyn B. De Foe, entitled "The Waker One," at the Belasco, Jan. 5, for the benefit of free wool to be knitted into garments for the army and navy.

Carroll & Sheer have arranged with Lyle D. Andrews to open the Vanderbilt theatre with the musical comedy, "Home Bright," written by Catherine Cushing and Harry Carroll.

"Love Forbidden" is shortly to be produced by Ike Walter. It is after the style of "Damaged Goods." After preliminary performances in New York, it will open in Washington, Feb. 3.

Rose Leslie's judgment for \$5,323 against Charles Dillingham, granted in the Supreme Court, was reduced to \$3,500 by the Appellate Division, Dec. 28. She sustained injuries at the theatre while playing in "Stop, Look and Listen."

Partially asphyxiated, Beatrice Burns, of the "dy Buccamers," is in St. Francis Hospital,

Trenton, as the result of inhaling gasoline fumes emanating from a large truck containing stage attire in a dressing room at the Grand theatre there. She will recover.

William Goodall was held in Domestic Relations Court, Dec. 23, to support his family. He was arrested on the complaint of his wife, who said she and her husband were partners in a vaudeville sketch and were known as Goodall and Denton. He was ordered to furnish bond for the payment of \$3 weekly.

"Oh, Lady, Lady" is the title of the fifth Princess theatre production which will be produced by F. Ray Comstock and William Elliott the latter part of this month. The cast will include Vivienne Segal, Edward Abeles, Carol McComas, Margaret Dale, Carl Randall, Florence Shirley, Reginald Mason, Harry Fisher and May Elsie.

Lieut. Daniel M. Gardner, Jr., in charge of the Marine recruiting station at 24 East 23rd street, has issued a call for musicians in the United States Marine Corps. They will be given grade according to their ability. Six sergeants and three corporals are to be warranted. They will be stationed at Quantico, Va.

As the result of a collision with another automobile when returning from a party Xmas Eve, at the home of Mrs. Concoita Naira, Bath Beach, Charles Basso, Mrs. Louise Basso, Valentine Basso and Richard Santalia, all members of the Royal Theatre Co., Bowery, were taken to the Coney Island Hospital for shock, contusions, cuts and bruises.

Mrs. Josephine Biewlower, mother of Elaine Janis, denies state officials have refused to issue a passport for herself and daughter to leave for England at the termination of the latter's engagement in "Miss 1917," on account of their pro-German sympathies. Mrs. Biewlower says the story is a malicious falsehood and that her daughter's ancestors on both sides have lived in America since 1767.

## CRITICISM.

**LADY OF THE CAMELIAS.** A revival of Alexander Dumas' drama, with Ethel Barrymore, at the Empire, Dec. 24.

It was a Camille which, due in part to a somewhat radical rearrangement of the play, seemed almost throughout the evening to be more of 1917 than it was of 1840, despite the fact that the costumes and setting were indisputably those of the earlier period.—*Times*.

Miss Barrymore has shaded the spiritual moments of Camille with a wonderfully illuminative imagination, a frail purity in the midst of sensual intensity.—*Herald*.

## GENERAL POST.

An English comedy in three acts by J. E. Harold Terry, produced by Charles Dillingham, at the Gaitey, Dec. 24.

There is no trace of cheap sentiment or mock heroism, but in *the* scene the throat tightens and the eyes brim.—*Times*.

The comic side of the strange comedy was amplified in a common-sense and amusing manner without offending the properties.—*Herald*.

## WORDS AND MUSIC.

A musical revue. Words said to be by William Shakespeare and music by Ludwig Beethoven, produced by Ray Hitchcock and Ray Goetz, at the Fulton, Dec. 24.

"Words and Music" is funny. It is something more too. The music seems to have the catchy quality.—*Times*.

## PARLOR, BEDROOM AND BATH.

A farce in three acts by C. W. Bell and Mark Swan, at the Republic, Dec. 24.

"Parlor, Bedroom and Bath" lived up to its name. It was naughty. And the play was a true farce.—*Herald*.

While the humor was extremely broad at times, and the entire plot more than a little suggestive, the play has some situations in it that are excruciatingly funny.—*Times*.

## GOING UP.

A musical comedy in three acts and six scenes, founded on James Montgomery's "The Aviator"; book and lyrics by Otto Harbach; music by Louis A. Hirsch; staged by Edward Royce, at the Liberty, Dec. 23.

A man who is scared to death and pretends he isn't has always been a source of amusement, especially if his pretence isn't too well sustained. This situation is the basis of "Going Up."—*Tribune*.

"Going Up" made the season's altitude record for musical comedy. Here is a show that combines pleasant gaiety, continuous life and "pop," catchy music and pretty girls, a farcical but interest-compelling story, and clean, wholesome fun in a way that reaches Broadway only at rare intervals.—*World*.

## BILLETTED.

A comedy in three acts by F. Tonnyson Jesse and A. M. Harwood; produced by William A. Brady, at the Playhouse, Dec. 23.

The pity contains not a little clavier dialog, but it also has stretches which are dull and even moments which border upon stillness. It is not a particularly deft play technically, and the authors have been decidedly lax in the drawing of character.—*Times*.

It was in the second phase of the play that kept the audience laughing from the moment in the opening act, when Miss Anglin came from her garden into the living room of her manor house carrying a spade until the reconciliation with her long-absent husband in the last act the jollity was carried along so rapidly that she was revealed in the new and agreeable role of a farceuse.—*Herald*.

## WHY MARRY?

A comedy in three acts by Jesse Lynch Williams; produced by Selwyn and Co., at the Astor, Dec. 23.

The company was one of the most distinguished of the season, and in the main worthy of a play which is perhaps the most intelligent and scorching satire on social institutions ever written by an American.—*Times*.

"Why Marry?" is a sort of laboratory investigation of monogamy, with the aid of five pairs of specimens, who are either in the tolls or on the ragged edge.—*Tribune*.

## HAPPINESS.

A comedy by J. Hartley Manners, presented by Klaw and Erlanger and George C. Tyler, at the Criterion, Dec. 31.

The story is an interesting one, some of the situations provoke keen expectation, and the development of the action is cleverly handled.—*Tribune*.

Somebody never saw a play like this one. It has no "struggle of wills," no "crisis," or any of the other things which serious folk declare to be indispensable. It doesn't even tell a story. And, although it has three scenes, it has no acts, consisting of what Mr. Manners calls three "phases" and an epilogue. But it has character, and one you never saw the like of excepting in only Peg.—*Times*.

## COHAN REVUE 1918.

A musical revue in two acts and sixteen scenes. Book by George M. Cohan, music and lyrics by George M. Cohan and Irving Berlin. At the New Amsterdam, Dec. 31.

Although lacking in the subtleness which distinguishes the other revues and possessing no single scene equal to the famous postroom episode of two seasons ago, the new revue has sufficient dash and cleverness to attract the Cohan following in huge droves.—*Times*.

The audience took huge delight in the "Revue," and well it might, for the travesties often rose to the plane of satire, and the music, whether by Mr. Cohan or Mr. Berlin, had a popular quality that was irresistible.—*World*.

## WORDS AND MUSIC.

Whatever may be the success of "Words and Music" the second production by Raymond Hitchcock and E. Ray Goetz as a firm. It is an interesting fact that it brings back to the Fulton (originally the Follies Bergere) the musical comedy type of entertainment which the house was originally built. Recollection of the Lasky-Harris effort was brought back to first nighters, too, because of the presence in "Words and Music" of one or two of the "Follies Bergere" cast.

The premiere Christmas Eve was a disappointment to many, and anything but a smooth performance. The shallow stage was responsible for making it a difficult task to nail the sets, and the lines were overloaded with hanging stuff.

The show was plainly in plenty need of fixing, and since the opening its sponsors have been daily at the job. If they are successful in putting the show over they will deserve a full measure of credit. That they have confidence in turning the trick is shown by the immediate and strenuous strengthening of the cast and securing Billy B. Van, who opened Monday his being an extra role added to the show. He was in the out of town showings of "The Rainbow Girl," and is credited with having put the second act of that show over almost alone.

Van will be used in several of the comedy sketches of which the program is "The Electricians." This is seemingly incongruous in a revue, but the laughs it produces justify its presence. It shows the modest fat of some newlyweds whence come some workmen to install electric lights. Richard Carle is the boss electrician, at least he heads the destructive trio who succeed without effort in smashing everything breakable in the room. William Dooley is a whole wrecking crew in himself.

Quite in contrast is the first full stage scene, the interior of a yogi's sanctum room, with Wellington Cross as the soothsayer. The opening finds the yogi answering queries from persons in various parts of the house, suggestive of Hitchcock's audience stint in "Hitchie-Koo." Someone asks it's murder to kill a hot check boy and Cross answers it is a duty. In the scene nine famous temptresses, starting with Eve and ending with Gaby Deslys, the latter by Marlon Davies, while the others were done by show girls, Shakespeare and Beethoven are also brought in by the yogi's powers. Then the yogi laid the place, leaving the playwright and composer high and dry in a strange land. Carle suggests they write a play. The program gives those famous names the mention for lyrics and music, but credit really belongs to Ray Goetz, Glen MacDonough and Jean Schwartz. At the finish Shakespeare and Beethoven appear to say all their words and music have been cut out of the show whereupon they are advised to go into the music publishing business.

The three Dooleys—William, Gordon and

Ray—have a heap to do. In fact, it seemed as if they had been allotted too much. They scored in a burlesque on a classical ballet in the first act, but the scene would have gone much better had they introduced more of their comic falling stunts at which both boys are adepts. It was figured that they were holding their slipping, sliding tactics until later in the show, but there was nothing doing on the first night. The trio, in the second act, gave the burlesque cabaret which Gordon and Ray have been doing in vaudeville and that, too, went over very well.

The final of the first act was a "Toy Romance," originally designed for opening the second act. The setting was that of Christmas at a hearth place with the dolls come to life. In it the Dooleys also figured largely, with Mr. Cross, Miss Davies and Elizabeth Brice the other principals. Miss Davies had one of the feminine leads throughout, with beauty her main asset. She has a personality, but it is of the ice box variety. The finish of the scene was not strong enough for the act curtain.

"Drugless Drug Store" opened the second act. It was to have closed the first part as evidence by its conclusion which had all the cast and chorus on in the final chorus of shows, one real song bit, called "They'll Be Whistling It All Over Town," led by Miss Brice. (This scene has now been switched to close the show.) In it Edna Aug makes a brief and solitary appearance. There was an excellent chorus bit led by Carle, with one of the girls doing a toned-tied chorus called "You're Rose" well enough to have been planted. Helping to put over the "All Over Town" number was the Aeolian Four (Pat Hanley, Harry Tanner, James Miller and William Jones), another act of the many present drafted from vaudeville.

"The Camouflage Cafe," which closed the first night performance, held several features headed by Tommy Martelle in his sal impersonation. That he fooled all who didn't know him is a cinch. His part was written in the scene. As Miss Longacre he enters to a table alone and immediately there starts a flirtation with Carle. The latter finally sits at the table with the fair unknown, who orders from the menu. In rushes the man who "she" has a date with, saying he has been planted. Thereupon Martelle drops his wig, saying he is in the secret service and arrests the man.

The cafe set held panels and an alcove which could be reversed, but something broke during rehearsals and the stunt couldn't be used. In the alcove was a jazz band (hidden until reversed) and they furnished the "has the place" etc. Thereupon Martelle doffs his wig, saying he is in the secret service and arrests the man.

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Boyle and Brazil were projected into the proceedings by filling in a first act unit, but they did not thereafter appear. Harry and Anna Seymour were present also. They did not work as a team, and outside of Miss Seymour's number in "One" in the first act, in which she did an impression of Grace La Rue, neither had anything to do. Harry had just two lines in the show.

There is enough in a production way and the chorus is up to the mark for such a show. Six pretty points, especially standing out, as Laron Egan staged the piece more deftly could have been exercised and more would be welcomed. The cast, enriched by several much-needed players, it may get over. It is apparent the producers know what the trouble was and they may shape the show for success. —*Dec.*

## SHOWS IN CHICAGO.

Chicago, Jan. 2.

Business leaped up with Christmas, the week between the two holidays proving a comparative bonanza almost all along the line. The notable exception was the Passing Show, not good enough for the high prices from the start, which limped and had some light houses, even on the star night. For New Year's eve this attraction came to its senses and reduced to \$2 for the midnight show, less than the regulation rates for its nightly admission, after the advance sale failed to advance. This company departs Jan. 6.

"The Gypsy Trail" got phenomenal notices and looks like a hit, but failed to develop financial strength in keeping with its apparently favorable impression. Jane Cowl, never before regarded as a star in these parts, gave the Grand opera house the biggest business of the season and looks good for a fat stay. Kolb and Dill were properly burned up by the reviewers, and started off with a sprained foot, but business began picking up toward New Year's, and there was a \$1,500 house in Sunday night.

"The Follies," with a capacity week behind it, over \$40,000 in the treasury through takings and advance sales, \$100,000 in all certain from the scalpers, refused to do a second show Dec. 31, turning down \$5,000 sure money.

"The Brat" is doing practically capacity business and the other shows are all getting proportionate shares of the current, though perhaps transitory, prosperity wave.

BILLS NEXT WEEK (JANUARY 7)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U. S. O." United Booking Offices; "W. V. C." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A. H.," Ackerman & Harris (San Francisco).

SPECIAL NOTICE—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

New York PALACE (orph) Julia Batts... El Cota "Expansion" Ferguson & Sunderland... NATIONAL (loew) Clark & Wood... Louis Mann Co... Nippon Duo... Anger & King 15

FULTON (loew) Sterling Rose 3... 2nd half 2 Walters... 3rd half 3 Aitkens... Baltimore MARYLAND (ubo) Lady Duff Gordon Co...

CONTINENTAL HOTEL

LOS ANGELES and SAN FRANCISCO... Benny & Woods... Alfred Farrell Co... Reno Valentine Vox... Birmingham, N. Y. LYCEUM (ubo) Hill & Bertina...

Helen Ely Co... Camden, N. J. TOWERS (ubo) 2d half (3-5) Keno & Wagner... Canton, O. LYCEUM (ubo) Pierlot & Scofield... Boston KEITH'S (ubo) Eva Tanguay... Charlotte, N. C. ACADEMY (ubo) (Roanoke split) 1st half...

Stephan Sisters... Buffalo MAJESTIC (orph) McCarrigan Co... Chicago KEITH'S (ubo) Elsie Janis Co... Cleveland KEITH'S (ubo) Warren & Conley... 47th St., West of Broadway; Near Ull Mission; Best Sport in N. Y.

HOTEL APPLETON SAN FRANCISCO (Best of Amateur Theatre) The best house of the theatrical profession. Austin & Bailey... BROADWAY (sun) Mizpah Seblin... Dallas, Tex. MAJESTIC (inter) Datto & Silva... Danville, Ill. PALACE (ubo) (Sunday opening) Whitford Hulds...

REISENWEBER'S SEA GRILL and CAFETERIA For Ladies and Gentlemen... W. O. CARROLL—NO DANCING... OPEN DAILY AND SUNDAY From 6:30 A. M. to 1:00 A. M.



## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance  
or Reappearance in or Around  
New York

Little Billy (Riverside).  
"Hit the Trail" (Riverside).  
Frances Kennedy (Colonial).  
Orth and Cody (Colonial).  
Kimberly and Arnold (New Act,  
Royal).  
Weston and Wheeler (Royal).  
Howard and White (Royal).  
Julian Eltinge (Palace).  
Stella Mayhew (Palace).  
Jack Clifford and Co. (Palace).  
Robert Bosworth and Co. (Palace).

Robert Edeson and Co. (2).  
"Pearls" (Dramatic).  
20 Mins.; Full Stage (Special Interior).  
Riverside.

The second playlet offered in vaudeville by Mr. Edeson this season, the first being "Flying Arrow," seen several months ago. In the latter act the legitimate player did an Indian character. In the present turn he does a high-toned crackman in evening togs. There is nothing in "Pearls" that tests Mr. Edeson's histrionic ability, yet it affords him a vehicle. It might do for almost any one since W. N. Lawrence's sketch leaves the audience to guess which one of three crooks will gain possession of the famous Roseberry pearls, supposed to be worth half a million. Business of switching the valuable string and substituting a phoney is worked by all three until the final denouement. Mr. Edeson as the burglar enters the bachelor apartments of one Roseberry, verifies the latter is out of town by calling his club and then proceeds to open the safe. While at work a second-story worker enters, Edeson hiding behind the curtains. The second crook starts drilling the safe when it happens a girl who mistakes the second crackman for the butler and orders him to get her a drink. Edeson then as Roseberry walks in on the girl, who explains that she doesn't know Roseberry, but came to his apartment as a lark. She also says she has never been kissed. The gentleman orders the "butler" around as if everything was all right and finally tells him to procure the pearls from the safe, the girl saying she would just love to see them. The "butler" finds the safe open to his astonishment and after the girl admires them Edeson places them in a small metal table box, switching an imitation string for them. Whilst his back is turned the girl removes the string, places the pearls in an urn on the mantle and substitutes her own string of phonies. In time the common crook pulls the same trick and is apparently in possession of the genuine jewels. The girl consents to kiss the gentleman crook, and removes his watch while the gent matches her by purloining her purse. When she is gone the second-story man remarks on the girl's "taking" ways and asks the price for the real pearls. Edeson offers \$1,000 and money and jewels are exchanged. Then the gentleman crook discovers a letter to Roseberry on the table reading that substitute string of pearls had been made up at his request and that the originals were in a safety deposit box. This leads the second-story man to say that he had the thousand dollars anyhow and the curtain comes when Edeson taunts him to "try and spend it." There are one or two bright lines and a laugh or so, but otherwise it's a matter of who's got the pearls. Dorothy Arthur and John Robb are the assisting players. The set may or may not belong to the house. It was quite ordinary if provided especially. The plot somewhat has a familiar ring. *Ibee.*

The Third Avenue and the 14th Street theaters are dark. The alibi as given this week for their closing was "no coal." Both houses have had fluctuating policies, with none adopted of late panning out.

Molly King.  
Songs and Impersonations.  
15 Mins.; One.  
Majestic, Chicago.

Molly O won in a walk, talk, song and dance. The years she spent in the realm of the silver sheet were vaudeville's loss. Miss King is assisted in her act by a piano accompanist. She introduces her vaudeville debut lyrically, and hands her former means of livelihood some intelligent raps. "You mean more to me than the \$50,000 a week they used to give me," she tells the audience, and she says it as if she means it. Assuming that she only got \$25,000 a week in the cinema business, it is a great compliment to vaudeville. Miss King then sings a song entitled "Love a la King." It is a clever ditty, and she puts it over nicely. Thereafter the erstwhile Pathe star confines her act to imitations. She gives her impressions of Ethel Barrymore, Eddie Foy, Anna Held, Gaby Deslys, Irene Castle and others. All her mimicry is done with spirit and fidelity. In her offerings the former picture celebrity wears one gown, and that a delightful creation. Her act was received with great gusto, and she took several bows and made a modest little speech. *Swing.*

Con Conrad.  
Pianolog.  
13 Mins.; One.  
5th Avenue.

Rushed into the Tuesday night bill at the Fifth Avenue, Con Conrad, with a pianolog, was furnished with all of his setting excepting a special drop he is said to carry. The setting is a table, phone and parlor lamp, besides a concert grand piano. Someone calls Conrad on the phone before he starts his turn, and he answers, saying he will play for the person later that evening if his acts gets over in the theatre, and he will phone him later about that. But at the finish Mr. Conrad not only neglected to tell the person how his act had done, thereby making the phone prop useless, but he would not take an encore although the applause warranted a couple. The pianolog runs along quite well for a man who plays, talks and sings, Conrad doing all three, besides giving an imitation of a parlor entertainment in a Jewish family in an uptown apartment. This would always be certain for a laugh. He can play the piano well, in several ways, and does, without falling off the stool or banging down the cover, but he seeks to encourage the gallery to whistle, also clap its hands, and looks up there in an appealing way, much as the late Melville Ellis was wont to do. However, Mr. Conrad, even with his mustache, seems possessed of a single piano act that is going to carry him along. Granting the improvement that will come with playing (not the piano), Mr. Conrad should be able to go right along on the big time. It must be stated that there shall be no error that he's a regular fellow, in looks, work and talk. *Sine.*

Renee Florigny.  
Pianiste.  
12 Mins.; One.

To those versed in music Renee Florigny will appeal, but to the general vaudeville audience she will be somewhat over their heads. Miss Florigny is a rather plump brunet, who makes an announcement in French preceding each of her selections. On the program were three compositions listed, but she played but two, playing a minuet as an encore. The first was paraphrasing "Rigolette," very well executed and earning slight applause. An arrangement of "Lucia de Lammermoor" for the left hand only was rather a brilliant performance and by far the showiest. The two numbers consumed about ten minutes, the minuet filling in the remainder. At the conclusion there were several very heavy handed applauders on the job, but the majority of the audience failed to evidence approval. *Fred.*

Edith Taliaferro & Co.  
"Snow White of China" (Comedy-Drama).

20 Mins.; Full Stage (Special Set—Exterior).

A pretty playlet that just suits the daintiness of Edith Taliaferro, its star. The author was not listed during the preliminary try-out of the piece, and while the writer has strung together a tale of the Orient in something of a masterly manner, there is no novelty to the story which more often than not suggests a relish of many comic opera plots. But there is no music in this sketch. It's comedy drama with a couple of good real laughs during the playing, though these are not openly striven for. Miss Taliaferro is the young daughter of a Chinese minister (state). She has received an education at an English seminary and returns home in love with a young man she met while away. He follows her, to ask her father's permission to wed. Snow White as the daughter is called, breaks the news to her "Honorable Father" in the garden of their home. The minister (and he may have been a Prime one, as he is a prime actor), refuses consent and recites the fate of another Chinese girl, a Princess, who unwisely loved a foreigner. The daughter wishes her father to grant entrance to her sweet-heart that he may make his own plea. When the father leaves the garden to decide that proposition, the young man himself vaults over the back wall proceeding to protest his adoration, but is placed in custody upon the minister's unannounced return for invading the gardens without leave. The boy is taken into the house and the minister, fully determined to end the romance on the spot, is about to settle upon the best course when the boy's mother unceremoniously enters, wants to know if she is too late and voices a frank opposition to her son's union with an "Oriental." This in turn angers the minister, who confesses the girl is his adopted child, the daughter of two English people killed in a Chinese massacre many years before, he having known the family but contriving only to save the child at that time. His fatherly love for the girl was his plea for the secrecy concerning her birth. The story is then deftly worked out to a pleasing conclusion with a little throat-tugging sentiment intermingled.

The company is billed as an all-star cast, and for vaudeville there are two star players in it—the star herself and her principal support, the father, an actor who handles dramatic lines in a manner to become an object lesson for artists who will have the good sense to listen to him when on the same bills. The remainder of the cast has been selected (not "engaged"). A Chinese servant with nothing but a wardrobe for a role secures the biggest laugh merely through a grunting answer he returns to his master. Miss Taliaferro makes a charming little Chinese miss in looks and playing. There is no vaudeville house "Snow White of China" cannot play to the guaranteed entertainment in a sweet and sympathetic way for any matinee or night audience. *Sine.*

"The Coquette" (15).

Tabloid.

40 Mins.; Full Stage (Special Set).  
City.

The best tabloid seen on a three-day bill. Scenery, principals, book and even chorus work with a snap and go that speaks well for the producer. Three male principals, two leading women, six girls and four chorus men. Rears of laughter; two leading women sing better than well; the comedians land their laughs, and the book sparkles with wit and humor. Toward the finish the story takes on a very Frenchy flavor and if handled less classily would become vulgar. There is more plot to this 40-minute tabloid than in most musical comedies that occupy an entire evening. *Jolo.*

Bancroft and Broske.  
Songs and Talk.  
18 Mins.; One.  
Riverside.

Last time out this season Octavia Broske appeared in an operatic skit titled "Highwaymen," which held three people. George Bancroft was not then billed, though he has appeared with Miss Broske for some time. In the present turn framed by Frank Fay, Miss Broske does a very temperamental prima donna, with Bancroft as her manager whose duties include the care of her little white dog. Business of laying a carpet strip and care that "madame" should not be compelled to tread the bare floor is made the basis for early but not wholly successful attempts at comedy. Later when the manager declares himself and the temperamental songstress shakes her icy air, the couple fare much better. At the close both profess love for the other and then they make confessions—he, that he can sing, and she, that best of all she loves ragtime. This brings them to an exit with "Strutter's Ball," they employing a double lyric. The couple are long on appearance, which counts considerably. *Ibee.*

"A Woodland Romance" (2).  
18 Mins.; Full Stage.

Hamilton.

"A Woodland Romance" is a two-people sketch somewhat on the "nut" order that should prove acceptable for the better small-time houses. The piece just about drags itself through and the real meat is lost on that account. The idea is very good, with the characters nicely carried by players with personality and voices. The set is novel in its outline, showing a woodland scene, with the male member a supposed lunatic and writer living in a hut in the trees. The lighting effects are of material aid.

Dawson and Browning (3).  
Singing, Talking and Musical.  
13 Mins.; One.

Dawson and Browning (blackface), assisted by Dallas (colored), can travel the better small-time circuits. Dawson was formerly with LeMaire and Dawson. He lately joined Bill Browning. They added Dallas, of harmonica fame. His playing was enjoyed and proved strong enough to bring the trio back for an encore. The early talk is rather loose, but draws continuous laughs.

Fred Berren.

Musical.

14 Mins.; Two.

Harlem O. H.

Having dissolved partnership with his brother, Herman, Fred Berren has endeavored to get away from the ordinary violin single by an act that classifies for the bigger houses. The turn is set in "two" before plush hangings with the stage set consisting of a grand player piano, parlor lamps and a settee. Two selections upon the violin first, with a request then made to the audience for any one to step upon the stage and accompany him upon the piano. Berren leads a supposed person upon the stage. Some timed rolls are set upon the piano and Fred talks to it as though it were human, answering in music such bits as he might play. It revolves into unexpectedly good comedy, neatly delivered. Berren has a turn vaudeville can always use.

Kelso and Arline.

Songs and Talk.

13 Mins.; One (Special Drop).

Man and woman. Material sounds written to order. Exchange of patter, with man having some "Ry" talk capably handled. Special drop shows exterior of bungalow that has window which opens during the first song and permits the woman to gibe in effectively. Several changes by the woman. Turn well received. The man, with his light comedy mannerisms, holds it up with the talk away from the beaten path. *Mark.*

**The Golden Bird (2).**  
12 Mins.; Full Stage.  
Ar. orcan, Chicago.

Golden-haired Hattie Kirchner could be a fine single act herself. Her handling of the violin is rarely beautiful and artistic. With her accompanist, she has an act for which big time should accord a ready and welcome place. Her accompanist is a bird—a wonderful canary. By what peculiar methods the tiny songster has been trained to perform its vocal stunts is beyond reckoning. But the little canary is undoubtedly the best feathered showman (or is it show-woman?) in vaudeville. Dressed in a most fetching gown, Miss Kirchner comes out and does a violin solo. She plays "The Spring Song." As the final notes fade out, the drop slowly rises. An echo of the last bar is heard. On the full stage, with a special setting representing an arbor, stands a golden cage, and within is the Golden Bird. With uncanny intelligence, the bird shrills a most beautiful accompaniment to the songs played by Miss Kirchner. The violinist plays "The Glow Worm" and other pieces, and the bird twitters its accompaniment. Particularly effective was "The Mocking Bird." Later Miss Kirchner comes down among the audience and on her instrument simulates the calls of various songbirds. The bird echoes back the imitations perfectly. The house succumbed absolutely to the witchery of the act. *Swing.*

**Ywaxy.**  
Violinist.  
11 Mins.; One.

Ywaxy, a dark haired young man, in velveteen coat and corduroy trousers, plays a violin in an assumed dreamy manner at times, doing some eye-rolling when playing rags and with his best bit an imitation of the bagpipes. There isn't enough snap to the routine. Ywaxy has tried to sharply contrast it but doesn't thoroughly succeed. It's merely a matter of the playing, plus any personality, and there is not an overabundance of the latter. It will depend quite some upon the position assigned the violinist for results and the earlier the better, unless he can evolve an act where his violin playing alone does not seem to drag, which it does now. He's a safer proposition on the small big time than elsewhere in that division.

**Josephine Lenhart.**  
Songs.  
11 Mins.; One.

Young girl. Still in her teens. Good voice. Voluminous and best displayed in character songs. She did fairly well with a late ballad, but better with the popular sort of song. A characterization of an Italian woman voicing an opinion of her husband becoming an aviator was particularly well done. Miss Lenhart swings it like a veteran. She has a vaudeville future. *Mark.*

**Nippon Duo.**  
Songs, Musical and Acrobatic.  
12 Mins.; One.  
Hamilton.

Two men (Japs) render a few singing numbers in ordinary fashion, with a piano solo by the accompanist that proved likable according to the applause. The singer might inject some animation. To close a bit of foot juggling atop the piano was shown, with the singer attend to it and appearing much more at home.

**Hudson, Smith and Hudson.**  
Singing and Dancing.  
11 Mins.; One.  
City.

Two women and either a boy or a girl dressed in boy's clothing. Weak voices and no special talent. Conventional and altogether unoriginal singing and a bit of stepping. Small time. *Jula.*

**Julie Ring and Co. (1).**  
"Divorced" (Comedy).  
15 Mins.; One (Special Drop).

Julie Ring has a storied duolog, with a young man as one-half the turn. The talk, in the cross-fire class, occurs in the waiting room of a railroad station (special drop). A couple divorced meet as they are about to catch a late train for Long Island. The early chatter rather bright along familiar lines (regarding why they married each other and what occurred during the four years until they separated), drops lamentable in the centre and never recovers. A rather palpable bit of conversation is directed toward a picture and the talk regarding it is carried forward to the tag line, when the picture is seen to be that of a bulldog, although the impression conveyed is of a child. There is some business of returning trivial presents and the couple afterward finding immediate use for them, with a resolve to journey to Long Island anyway, there to be remarried by a Justice of the Peace. At moments early the dialog held some brilliancy and had that been continued there would be chance for this turn on the big time. As an act, however, it is hardly above small time and perhaps could make the small big time. The turn is not aided noticeably by its interpreters. They just deliver it. The quips about marriage and why have been pretty thoroughly threshed on all the time for comedy points. It's now more a matter of the personalities be-hind it. *Sims.*

**Mme. Jewell's Manikins.**  
"Circus Day in Toyland."  
11 Mins.; Full Stage.  
Palace.

Mme. Jewell has something new in manikin work in a "Circus Day at Toyland." It is doing circus acts with the little figures on the ends of strings. There are wire walkers, bareback riders, dancers and "animal acts," a woman (manikin) trainer entering with three manikin lions. This is a marked departure in this line, and the semblance of an animal is well carried out. It makes the turn more interesting, especially for the children, also for adults. Nicely mounted, the act is attractive, and the circus ring backing gives it a variation that would almost make a new turn by itself. Some of the old manikin tricks are used, there is a stage within a stage setting with figures in the boxes at the side. At one time one of these figures (man) lights a cigar while another expectorates. The expectoration should be taken out. If Mme. Jewell wants more comedy, she may easily obtain it by putting in an acrobatic strong act (manikin) and have them do impossible feats, a certain laugh getter, proven by humans, and which would just fit in here. The Jewel turn has a patriotic finish of some merit, also worked by strings, battleships, submarines, merchant ship and airship, the latter destroying a sub by dropping a bomb upon it. The act held in the crowd closing the show New Year's matinee at 5 p. m. at the Palace, and it could go into the body of a bill almost anywhere, in some houses closing the first half. *Sims.*

**Donovan and Murray.**  
Singing and Talking Skit.  
13 Mins.; One.  
City.

Two men, one at piano, with a singing and talking skit, founded principally on the "happy married life" as exemplified by the married man and being kidded about it by the other, a bachelor, who finally concludes to try the experiment of domestic bliss. They manage to extract a considerable amount of humor from the trite subject. Reasonably certain to please on a three-a-day program. *Jula.*

**Norine Coffey.**  
"Norine o' the Movies."  
12 mins.; Singing.  
Rialto, Chicago.

Norine Coffey has a fetching novelty singing act of big-time class. Her appearance on the stage is preceded by a picture, in which is shown the day's routine of Norine in a studio from the time the alarm clock wakes her until the villain starts pursuing her. Towards the end of the film reel Norine has an argument with the director and slaps him in the face. She then starts to walk off. At this point the real Norine comes through a paper section of the screen. The screen goes up and thereafter Miss Coffey works before a handsome gray velvet drop. She sings "When I was a Star in the Movies," describing in song the trials and tribulations of a movie actress. Her entrance is made in a fetching riding habit, which she changes for a charming party frock for her other songs. Miss Coffey has appearance, stage presence and a delightful personality. Her encore song is "Just a Baby's Prayer at Twilight," which she does beautifully and sympathetically. She made a most favorable impression, taking three bows. *Swing.*

**Fantasia (2).**  
Stereopticon.  
8 Mins.; Full Stage.  
Riverside.

"Overture of Flowers and Forest" is the sub-billing for Katharine Dana's novelty. This consists of projecting forest and woodland scenes on several thin scrim drops. One of these drops is just back of "one" and other is in "three" or "four." Projection by means of stereopticon apparently comes from the front (the regular picture booth) and from the stage rear, the latter source supplying the back scrim. Miss Dana appears between the two drops several times with song offerings. There is a clever flute player also appearing in the "woods" offering his music to the god of the woodlands. For some reason the flutist plays one number in the wings and save the pictures there is stage bareness. By being visible during the number that would be corrected. At the finish the trees in the back are afire with Miss Dana warbling the while in their midst. The lyrics could not be heard, however. Miss Dana is not possessed of anything rich in the way of voice. But the flute player sounds good and the act will pass as a novelty. A conductor is carried and programmed too are an electrician and stage manager. *Ibee.*

**"The Steamfitters" (2).**  
Songs.  
10 Mins.; One.

Two men in working clothes, with a repertoire of suitable numbers well enough delivered to carry them along. Both sing solos to the accompaniment of the other at the piano. Individually they have pleasing voices.

**The Perrines.**  
Acrobatic and Rings.  
6 Mins.; Full Stage.  
City.

Man and woman in neat routine of acrobatic, tumbling and ring work. The woman is small but splendidly built and does some good understanding to the topmounting of a much heavier partner. Good opening turn. *Jula.*

**Carrie McManus.**  
Songs.  
12 Mins.; One.  
City.

Plump, mature woman with a very good voice; sings a couple of popular ballads; then a number kidding her embonpoint; finishes with "imitation" of Emma Carus doing an Irish ditty, in which are interpolated a few very good Irish stories. Three-a-day. *Jula.*

**Fred Allen.**  
Talking Juggler.  
16 Mins.; One.

If Fred Allen is his right name he should change it, and if Fred Allen isn't his right name, some one should tell what it was, for this Fred Allen has copped and copped until he may think he has an act, but what he has is so well known along the big-time routes that the very familiarity of it must push him back on the small time, even though he could make the big time, which he might have done five years ago, but five years ago he would not have been able to cop what he has now. His first lift is the ventiloquial bit of Felix Adler's, but he's not the first to take that (and some of those who have taken Adler's ventiloquial business have debarred themselves forever from expecting protection for anything of their own, if they ever secure anything original). Allen walks on with a dummy, and with stage hands and orchestra does what Adler did so long and may still be doing, the only difference being Adler uses a live dummy, and Allen carries an actual dummy, with the stage hands working from behind the drops or in the first entrances. A real phonograph record is used for an imitation of a graphophone and Allen says it's an Edison. *Sims.* He juggles three or four balls, talking nearwhile about knowing there some one is in front, but not knowing where he is, sitting, that he doesn't like applause, and that, when falling in one trick, informing the audience they knew what he intended, which may be recognized by Edwin George. A pair of wooden hands projected from the wings applaud him, a couple of times, and toward the finish he says that as he can't take chances of his encore he will do the encore before leaving. When departing some slides are thrown upon the curtain, with pictures of Washington and Wilson, and Allen bowing, while during the act an assistant dressed as a stage hand rudely removes a screen, and there are other bits around, Joe Cook might think were suggested by his act, if not more closely connected with it. Allen's iron ball and turnip juggling have been somewhat varied from others and could almost be termed new in these days, but he is merely a copy of other and better acts who have gone before him and will remain before him while he hangs onto this borrowed material. His is a nutty talking juggler turn and if he gets away with it on the big time, then he is not near as nutty as the big time is. *Sims.*

**Chas. W. Dingle and Co. (2)**  
Comedy Sketch.  
10 Mins.; Interior.  
City.

A bachelor, aged 45, is living with an old male servant. He receives a letter from his former sweetheart, whose father, some 20 years previously, compelled her to marry a much wealthier man. She is sending her "child" to him to rear, as husband is dead and she is now too poor to care for the girl. All of which occurred in Ireland. It is Halloween when wishes come true. He wishes he could bring back those days, falls asleep and the life-size picture of his former fiancée comes to life and she sings a number of old Irish ballads to her. Awakes. "Child" is announced and proves to be a girl of 18. He is cajoled by her into singing for her as he was wont to do for her mother and the curtain falls with the supposition he will marry the "child." Some ponderous comedy by the Irish servant. The star sings very well and the act will please on any popular-priced vaudeville bill. *Jula.*

BILLS.

(Continued from page 15.)

Adole Oswald  
The Gascones  
(One to Bill)

REGENT (miles)  
Yucatan  
The Lightnings  
Lolla Shaw Co  
Epschall  
Curzon Sisters  
(One to Bill)

Dubuque, Ia.  
MAJESTIC (wva)  
The Blimbies  
Barber & Jackson  
Morgan & Gray  
Zene & Mandell  
Kiegler & Ky 5  
2d half  
Irrving Gosler  
"Miss America"  
Al Shavers  
Casting Lanya  
Duluth  
ORPHEUM  
(Sunday opening)  
Greasy & Dayna  
Morton & Glass  
Al Shavers  
Basil & Allen  
Josephson Troupe  
Alfred LaToll Co  
The Lovetts  
GRAND (wva)  
Duval & Simmons  
"A Real Pal"  
Elinas Fay & Elkins  
Leach LaQuinlan 3  
Paul Kelli  
2d half  
Al White Co  
Bertie Fowler  
Buch Bros  
(Two to Bill)  
The Esselon, Pa.  
ABEL O H (ubo)  
Masuma Japa  
McLaughlin & Evans  
Dan Burke Girls  
Ward Wilson & J  
Tom Barry  
2d half  
The Shattucks  
Hal Lantico Trio  
Arthur Pickens Co  
Frank Deben  
Mississippi Misses  
E. Liverpool, O.  
AMERICAN (sun)  
Ellen Beth Olio  
"Masqueraders"  
Friend & Downing  
Richard Bros  
2d half  
Laurette & Kaufman  
Hall & Beck  
Schwartz Bros  
Altman & Nevins  
Apollo Trio  
E. St. Louis, Mo.  
ERBER'S (wva)  
Billy Adams  
Oliver & Oip  
Sampon & Douglas  
Mile Asoria Co  
2d half  
Watson & Little  
The Dohertys  
Folles DeVeuge  
(One to Bill)  
Edmonton, Can.  
PANTAGES (p)  
"Girl at Cigar Stand"  
Francis & Nord  
Homer & Dubard  
Winston's Seals  
Canfield & Cohen  
Elmira, N. Y.  
MAJESTIC (ubo)  
Frederick Sisters  
Martin & Maximilian  
Dussell & Parker  
Seven Sammies  
2d half  
"Modiste Revue"  
(Three to Bill)  
Eric, Pa.  
COLONIAL (ubo)  
Arnold & Fiorenza  
Burns & Kissers  
McCConnell & Simpson  
Browning & Denny  
(One to Bill)  
Evanston, Ind.  
GRAND (wva)  
(Terre Haute split)  
1st half  
Takta Bros  
Mrs W O'Clair  
"Honor Thy Children"  
Charles Young  
"Fascinating Fillet"  
Fall River, Mass.  
BIJOU (low)  
Wolff's Dogs  
Mabel Harper Co  
Wm Finkham Co  
Lyle Cooper Co  
Old Bold Fiddlers  
2d half  
Asaki Duo  
Maude Tiffany  
Jessie Haywood Co  
Cardo & Noll  
Johnson Howard-Lin  
Flint, Mich.  
PALACE (ubo)  
(Sunday opening)  
(Saginaw split)  
1st half  
"Good-Bye D'way"  
Ft. Wayne, Ind.  
PALACE (ubo)  
(Sunday opening)  
Cole & Denahy  
De Norl & Barlow  
Christie & Bennett

2d half  
Van Orden & Fallows  
Willard & Wilson  
Malvern Comiques  
PALACE (ubo)  
Stagpole & Spire  
Nash & Evans  
"Second Childhood"  
George Jessell  
2d half  
Broadway Duo  
(One to Bill)  
Hattiesburg, Miss.  
CANTONMENT (low)  
Henry & Adelaide  
Lyrics  
Edward Farrell Co  
Spiegel & Barnes  
Rice Elmer & Tom  
2d half  
3 Astrellas  
Eugene LaBlanc  
Grey & Old Rose  
Duncan & Holt  
Musical Avolles  
Hawilton, Pa.  
FEELEY'S (ubo)  
2d half (3-5)  
Gillette Monks  
Inness & Ryan  
Beard & Imman  
Reddington & Grant  
Hoboken, N. J.  
LYRIC (low)  
Bennington & Scott  
"Women"  
Jim Reynolds  
Bell Thayer Bros  
(One to Bill)  
Lang & Green  
"8 ft. 4"  
(Three to Bill)  
Houston, Tex.  
MAJESTIC (inter)  
Oakes & Delaur  
Gaylord & Stanton  
Kennedy & Burr  
"America First"  
Walter Brower  
Daven & Cross  
Huntington, W. Va.  
HIPP (sun)  
"Woolfolk's Musical  
Stock Co"  
2d half  
"Suffragette Revue"  
Indianapolis  
KEITH'S (ubo)  
Hernandez & Shirley  
H & G Ellisworth  
Mr & Mrs E Connelly  
Fox & Ward  
Albertina Rash Co  
Mr & Mrs J Barry  
Emmy's Pets  
LYRIC (ubo)  
La Dor & Lewis  
Finn & Finn  
Sextet De Luxe  
Kate Watson  
Zertho's Novelty  
Ithaca, N. Y.  
STAR (ubo)  
Eddie Montrose  
Connors & Huyck  
Smith & Shirley  
(Two to Bill)  
2d half  
Tunnelle 3  
Olson & Johnson  
Deannett & O'Brien  
(Two to Bill)  
Jackson, Mich.  
ORPHEUM (ubo)  
(Sunday opening)  
(Lansing split)  
1st half  
El Vera Sisters  
Moore & Rose  
Veterans  
Coleman Goets  
Thalerous Circus  
Jacksonville, Fla.  
ARCADE (ubo)  
(Sunday opening)  
(Savannah split)  
1st half  
Young & April  
Harry Ellis  
John T Doyle Co  
Saxo 5  
Moralier Troupe  
Joliet, Ill.  
ORPHEUM (wva)  
2d half  
Beale LaCount  
"Woman Proposes"  
Daniels & Walters  
Musical Nesses  
(One to Bill)  
Johnstown, Pa.  
MAJESTIC (ubo)  
(Pittsburgh split)  
1st half  
Harry I Mason  
Varr & Tunit  
Great Leon  
Burns & Jose  
(One to Bill)  
Kalamazoo, Mich.  
MAJESTIC (ubo)  
(Sunday opening)  
(Battle Creek split)  
1st half  
Eddie Badger  
Fields & Wells  
"Finders Keepers"  
Dave Manley  
"Miss Up to Date"  
Kansas City, Mo.  
ORPHEUM  
(Sunday opening)  
"In the Zone"  
Kaimar & Brown  
Milo?

Allen & Francis  
Brodsan & Silvermore  
D Cordier Nellis  
Roland Travers  
PANTAGES (p)  
(Sunday opening)  
4 Earls  
Georgia Howard  
Sibber & North  
Tom Edwards Co  
Aleen Stanley  
"Count & Maid"  
Knoxville, Tenn.  
BIJOU (ubo)  
Chattanooga split)  
1st half  
O'Neil Twins  
Adams & Griffith  
Wyn-Ora  
Madge Maltland  
& Hartfordes  
Kokomo, Ind.  
SIPES (ubo)  
"3 Little Wives"  
Tasmanian Duo  
Doyle & Elaine  
"Getting Bettys"  
Sera (One to Bill)  
Lafayette, Ind.  
FAMILY (ubo)  
Kaiso Bros  
Holmes & Buchanan  
Tom Davies Co  
Sol Berns  
"Girl from Holland"  
2d half  
Love & Wilbur  
Granville & Mack  
Long Tack Sam Co  
Creighton Belmont & C  
3 Bobs  
Lancaster, Pa.  
COLONIAL (ubo)  
2d half (3-5)  
Sealo  
Chappelle & Stennette  
Green McHenry & D  
5 Novelty Girls  
Lansing, Mich.  
BIJOU (ubo)  
(Sunday opening)  
(Jackson split)  
1st half  
Gus Henderson  
Mahoney & Rogers  
"Please Mr Detec"  
Jack Dresdell  
Page Hack & Mack

**BRADY and MAHONEY**  
"The Cruise of the Doughnut"  
Western Vaud. Tour Simon Agency

Limn, O.  
ORPHEUM (sun)  
Fred & Albert  
Arling & Mack  
Ed Lynch Co  
Lee & Lawrence  
2d half  
Gilroy Haynes & M  
Stone & Hayes  
Ed Reynard  
Lincoln, Neb.  
ORPHEUM  
Kouns Sisters  
Cooper & Ricardo  
Lloyd & Britt  
Arthur Denson  
Tewer & Darrell  
Skating Bear  
Jean Adair Co  
Little Rock, Ark.  
MAJESTIC (inter)  
Barron & Bennett  
Son Fong Lin Tr  
(Three to Bill)  
2d half  
Lala Seibin  
G Aldo Randegger  
Porter J White Co  
Olive Briscoe  
Virginia Steppers  
Livingston, Mont.  
STRAND (ab-wva)  
(8)  
(Same bill playing  
Palace, Great Falls,  
10)  
3 Millards  
Art & Anna Owens  
Mantella & Warden  
Manning Sullivan Co  
Marston & Manley  
Kartell  
Logansport, Ind.  
COLONIAL (ubo)  
Granville & Mack  
Tasmanian Duo  
2d half  
Edwards & Louise  
(One to Bill)  
Los Angeles  
ORPHEUM  
Harriet Rempel Co  
Rebbie Gordone  
Willie Weston  
Tennessee Ten  
Williams & Wolfus  
C & F Usher  
Jas H Cullen  
"PANTAGES (p)  
Hong Kong Mys  
Frank Bush  
McDermott & Wallace  
"Revue de Vogue"  
Marilyn & Florence  
Nad Gray

Regal & Bender  
Scorpioff & Varvara  
PANTAGES (p)  
Topsy Equestrians  
John & May Burke  
Silver & Duval  
The Lelanda  
(One to Bill)  
GRAND (wva)  
Winchester & Claire  
Tom Brown  
Chas J Harris Co  
Hallen & Goss  
Alma Co  
PALACE (wva)  
C & M DeMaco  
Cole & Coleman  
Celli Opera Co  
C & M Dunbar  
"Dairy Maids"  
Moline, Ill.  
PALACE (wva)  
(Sunday opening)  
The DeBars  
Viola Lewin Co.  
Ed Blondell Co  
Ward & Raymond  
& Ankers  
2d half  
Foley & Massimo  
Hipp Four  
Danny Simons  
Arthur LaVine Co  
(One to Bill)  
Montgomery, Ala.  
GRAND (ubo)  
(Sunday opening)  
(New Orleans split)  
1st half  
Blanch Alfred & Bros  
Weston & Young  
Norton & Joyland  
Girls  
Citrus Wms & Davis  
Princess White Deer  
Co  
Montreal  
PRINCESS (ubo)  
Ferry  
Chalfonte Sisters  
"Mrs Ritter Appears"  
Shelly & Sauval  
Mechan Dogs  
Walter C Kelly  
"Futuristic Revue"  
FRANCAIS (ubo)  
(Ottawa split)  
1st half  
Arthur LaFleur  
Gray & Grayville  
Arthur Barrett  
Carney Williams Co  
Mitchell & Mitch  
Neluse & Hurley  
LOEW (low)  
Bayer & England  
Savannah & Georgia  
"Noct"  
Dale & Burch  
6 Royal Hussars  
(One to Bill)  
Mt. Vernon, N. Y.  
PROCTOR'S (ubo)  
2d half (3-5)  
VARS (ubo)  
Polla Sla & LeRoy  
"Love in Suburbs"  
Morton & Claire  
Manate, Ind.  
STAR (sun)  
"20th Century Whirl"  
Muskegon, Mich.  
REGENT (ubo)  
Louzo Cox  
Aree & Virginia  
Rucker & Winifred  
Espe & Dutton  
Dunbar's 6 Hussars  
2d half  
Alexandria  
DeNorl & Barlow  
Jack Gardner Co  
Oscar Loraine Co  
Thomas Trio  
Nashville, Tenn.  
PRINCESS (ubo)  
(Louisville split)  
1st half  
Bill & Eve  
Leonard & Willard  
Novelty Minstrel  
McNally Dunns & De  
John Clark C  
Newark, N. J.  
PALACE (ubo)  
2d half (2-5)  
Folles & Bergere  
A Hanson Co  
McLoud & Carp  
Rand & Bond Co  
MAJESTIC (low)  
Marguerite & Henley  
Ryan & Juliette  
Conroy & O'Donnell  
Ange & King Sla  
Lee Walton & Henry  
DeFace Opera Co  
2d half  
Arthur & Grace LeRoy  
Peppino & Perry  
Henry Frey  
"The Molycoddie"  
Francis & Kennedy  
Peggy Brennan Bro  
New Haven, Conn.  
BIJOU (ubo)  
Baby Kathryn  
Chae Norat Co  
Arthur Whitlaw  
Palfrey Hall & B  
2d half  
Burkes & Kendall  
Lulu Sutton Co  
Francis Williams Co  
Russian Pastime  
New Orleans  
ORPHEUM  
"Hailday's Dream"  
Maryland Singers

**\$14 PER WEEK ROOM AND BATH FOR TWO**  
5 Minutes from All Theatres  
Overlooking Central Park

**\$16 UP PER SUITES FOR TWO PERSONS**  
Consisting of Parlor, Bedroom and Bath  
Light, Airy, with All Improvements

**REISENWEBER'S HOTEL**  
60th Street and Columbus Circle  
New York City

Bart Fitzgibbona  
Chas Howard Co  
Gonne & Alberta  
3 Natale Sisters  
Vang & Snyder  
PALACE (ubo)  
(Montgomery split)  
1st half  
Edah Debridge 3  
Crawford Broderick  
Columbia & Victor  
Joe Browning  
Black Face Review  
CRESCENT (low)  
3 Astrellas  
Eugene LaBlanc  
Grey & Old Rose  
Duncan & Holt  
4 Musical Avolles  
2d half  
Parhleya  
Wood & Halpel  
O'Brien Haven Co  
Bob & Arlin  
Scoban Press  
New Rochelle, N. Y.  
LOEW (low)  
El Cota  
"Loving & Hall"  
"Man in Suburbs"  
2d half  
McGee & Anita  
E J Moore  
(One to Bill)  
Norfolk, Va.  
ACADEMY (ubo)  
(Richmond split)  
1st half  
Chinko & Kaufman  
Jeanette Childs  
Halligan & Sykes  
Walters & Walters  
Choy Ling Hoo Co  
No. Yakimi, Wash.  
EMPIRE (ab-wva)  
NORCE (G)  
(Same bill playing  
Hipp, Tacoma, 10)  
Rice Bell & Baldwin  
Vale  
Orr & Hager  
M Courtney Co  
Vincent & Kelly  
Musical Dogs  
2d half  
Onkand  
PANTAGES (p)  
(Sunday opening)  
"For Trays' Sake"  
Fravay & Douglas  
Sylvester & Vance  
Herbert Clifton Co  
J & B Morgan  
Frod LaReine Co  
Rose & Moon  
(One to Bill)  
Foster, Mich.  
OAKLAND (ubo)  
2 Blondys  
Gilbert & McCutcheon  
Harry Coleman  
Wm Hanlow Co  
(One to Bill)  
Portland, Me.  
KEITH'S (ubo)  
The Littlejohns  
Jennie Middleton  
McMahon D & G  
Morris & Campbell  
Bradna & Derrick  
Burns & Frabito  
Portland, Ore.  
ORPHEUM  
Jos Howard's Revue  
Frank Crumit  
Rice & Werner  
Connell & Craven  
Isabelle D'Armond Co  
The LeGrohs  
Kanazawa Japs  
PANTAGES (p)  
Hill & Ackerman  
Marie LaVare  
Dwain Lynn  
Chauncey Monroe Co  
Jackson & Wahl  
"Courtroom Girls"  
HIPP (ab-wva)  
(6)  
Kenny & LaFrance  
Bernard & Merritt  
Knight Benson & H  
"Camp in Rockies"  
Geo F Hall  
Bonessett Troupe  
Providence, R. I.  
KEITH'S (ubo)  
Sam Mann & Co  
Nonette  
Leavit & Lockwood  
Rome & Cox  
Reumont & Arnold  
Durkin & Girls  
Brenky's Models  
Robt DeMont 3  
MAJESTIC (low)  
Stephen Sisters  
Robinson & Dewey  
Simmons & Simmons  
"What Really Hap"  
(Continued on page 20.)



## PALACE.

The Palace didn't need "New Year" for business. It has been a holiday there every day since Bernhardt opened almost three weeks ago. Remarkable what this grand old lady can do in the variety as a great her drawing power on the road as the head of her own company. It must be deduced that in vaudeville at lower prices and with an entertaining bill surrounding her, it's just the people who want to see Bernhardt rather than to see her play who are drawn in. And Bernhardt does draw a different crowd from the customary vaudeville attendance. The hills at the Palace during Bernhardt's stay have discovered that some of the acts must have had a little heart suffering the way they have gone and two turns or so, that thought themselves guaranteed against a " flop in New York" nicely turned right over. But they blame it on the lack of understanding or misunderstanding by the strange audience. They will blame it upon something.

Bernhardt is playing "Jeanne D'Arc," the trial scene or second act from the play by M. Emile Moreau, this week. It runs 24 minutes. Last week Bernhardt did "Camillo" in 33 minutes. Although she wouldn't play the third show the day before New Year's, what this wonderful woman will do in the theatre would drive some Leadliners and stars into hysterics if they were called upon for a similar route—to play tanks, two shows a day, one-day stands, put up with everything and keep on playing away from home, and with the physical inconvenience Bernhardt suffers with. Bernhardt is 73, but she doesn't look it upon the stage, and played the 18-year-old "Joan" without spoiling the illusion of the young girl, that arising, no doubt, because Bernhardt was doing it. A company of several principals and about a dozen supers were in the scene with her.

The current bill around the French star is featured by Harry Fox, doing his own single with a male pianist, the added vocal assistance of the orchestra, and a stage band intermission. Fox does very big in his new style of work, for he has rid himself of so many old mannerisms it might be surprising to find another young man of so long association with old habits getting so far away from them and still getting over. This proves quite a good deal for Fox as an artist and doesn't leave any question open as to why he makes good. His songs are several, and well sung by him. Among them is the "Baby" number that scored particularly. His accompanist is Paul Pollock. He plays the piano with ease but doesn't laugh the same way, and Mr. Pollock, since his prop laugh is quite a portion of the comedy end of the turn, should go in training for naturalness. What is known as a hollow laugh seems to have been Pollock's model, but a pianist in an act laughing at his principal must be like expecting the musician in the pit to laugh by Tuesday night. Fox followed Bernhardt. It might be said that it does not think it is quite so good as Bernhardt and safely find out. That is why that act has pretty nearly become an honor spot during the Bernhardt engagement. Brendel and Bert, Dell Baker (second week) and Fox have occupied the spot, each one holding it up, and it needed some holding, not alone to keep them in but to keep them from going out before they remained in.

The next turn of importance on the bill is Paul Dickey and Co. in "The Lincoln Highwayman," a melo playlet by Mr. Dickey, with the roughest road in the country as its source and a Stutz car as the plot. Of all the improbabilities in the piece police looking for a Stutz in the country is the most impossible. All you have to do to find out when on the road if there is a Stutz within 20 miles is to stand still and listen. Mr. Dickey wrote a decidedly marketable playlet for vaudeville when compiling his one. If he is leaving the twice-daily he should leave the sketch behind him. It would call for very little change to have Inez Plummer started in the piece, and Miss Plummer would be most welcome in vaudeville at the head of an act. She is too capable a player and too pretty a young woman for vaudeville to willingly lose her. Miss Plummer attests to all three by her presence in the Lincoln Highway skit, that is set in a typical Lincoln Highway garage with nothing in it but rubbish. The story, however, tells of only one robber on the highway and this one was caught.

A hit equal to any was captured by Robert Emmet Keane in the No. 4 position in his second week, the same position he had last week. Mr. Keane is also appearing in "The Grass Widow" at the Princess. Doing four a day his time must be adjusted. Mr. Keane tells stories, burlesques and warms up humorous, with a couple of his old ones getting as much as any of the others, and all getting a lot. He followed these with two recitations, his first, Kipling's "Young British Soldier" becoming most effective as related by Keane, and another of Service in cockney dialect giving the monologist an excellent finish. Mr. Keane is doing a very good act.

Opening the second part were Rooney and Bent in their latest act, "Up Town," which has not been improved to any noticeable extent, except by elimination, since first shown, and the audience didnt seem to take to it. Pat did but one encore, his "Gazolsky" dance, and let it go at that.

Opening the bill were Parish and Peru, who did much and as well as in leaving the dancing, barrel-jumping and acrobatics, with all dancing all the time, and doing everything well, some better than others who have done the same thing, principally because in barrel-jumping they do nothing others have

done, but that is not the most important for they have new stuff in acrobatic and acrobatic dancing. If the act is being held to the opening spot because it sure can give a show a fine shove-off that may be fine for the bill, but the turn has enough in it to justify a later position. Donahue and Stewart were second, Miss Stewart having grown to be the greatest portion of the act. Donahue does some eccentric dancing as of yore and talks a little. Haruko Onuki, the Chinese singer, was third, with her voice and clothes, one vying with the other in colorfulness. Mme. Jewell's "Circus Day in Toyland" (New Acts).

## RIVERSIDE.

It was New Year's jubilee week with ten acts making up a satisfactory bill. For the second time in six weeks or so Beasts Clayton was a Riverside feature. The turn closes intermission and pulled down the first hit on New Year's matinee. In fact it scored even more strongly than in the November appearance. Miss Clayton's act was not the only high-scoring point, for the Nat Nazario Troupe and Eddie Dowling earned bit honors, with the latter having the individual feature. The Nazario act started after intermission with a bang. The youngster came away a big favorite and his work alone in "one" after the regular turn hit the house just right. Quite a future for that versatile lad if Nazario ever decides to place him in the legitimate. Eddie Dowling followed and kept up the pace. They even held for his serious recitation, but his finish was the punch—the views of various nationalities on the war. Dowling ranks well up with the newer monologists.

Robert Eeosen headlined in a new sketch, "Pearls" (New Act), the playlet earning fair enough return for it. A term built for applause-bringing. Dooley and Nelson opened the show with their eccentric routine. The boys are using a new arab, both dressed in Oriental garb and working to a number about "Cleopatra had a jazz band in her palace on the Nile." There is a comic dance for the close, and it brought down big applause. Dooley neglected to mention that his act dance was an imitation of Bernard Granville's "spirits"

The two acts on the same bill, separated only by a short intermission, invite comparison. The Farber Girls opened the second part with Constance crying off the honors and the act scoring the first solid hit of the evening.

The Edwards "Song Revue," with Olga Cook and Dan Healy featured, was the big punch of the evening. The act with its lightness of spirit was in keeping with the holiday atmosphere, and every number was well received. The Hiscox "Weekly" was the finish, the show closing about 10:15, the house at that time being about three-quarters full. Fred.

## ALHAMBRA.

The first show at the Alhambra Monday night (New Year's eve) must have started about 7:30. At 7:50 the second turn, Francis and Rosa, two men, simultaneous comedy steppers, were finishing. Evidently there were others who did not know the show would start at such an early hour for the house was less than half filled and it was considerably after eight before the first show occurred. The theatre was entirely sold out, even the boxes on a level with the gallery being peopled.

As might reasonably have been expected, the first few turns suffered by the late arrivals, Beaumonts and Arnold, in "The Sergeanteens," on third, only landed applause with their artistic dancing finish. They concluded at 8:45, making way for Herman Timberg, "a local boy," who was given a hearty welcome. After his opening song, Timberg landed a wallop of a laugh by starting a classical violin solo. He had hardly succeeded in quieting the audience when he remarked: "This'll be over in a minute. From then on, with his Russian dancing, in front of the fields and Ed Johnson and riotous dance finish, he had things pretty much his own way.

"The Corner Store," a rural comedy with seven people, all humorous types, scored very strongly, especially with counter painting scene. Pathe Weekly was run off where the intermission usually comes, to save time and permit the first show to be over by 10:00. Dugan and Raymond, with their farcical

and Irish numbers which were to the liking of the house.

Williams and Mitchell with their novelty comedy skit with its rather clever idea in a drop won some laughs. The act is one of those where the comedy is obtained by a reversal of situations, with the same lines being employed by the opposite characters, but nevertheless it is good fun and the song touch at the finish wins hands.

Jeanne with a routine of songs and a male impersonation managed to win applause with an eccentric dance finish.

Lillian Klagesberg and Co. in "The Cowboy" was the sketch offering and seemed to have a rather timely appeal to the minds of the American audience. The hit of the show came next to closing when Sherman, Van and Hyman gave the bill some very much needed comedy. This trio is about as good as any of the racketeer acts of later years and the manner in which they handle a "sawee" number makes it appealing.

Closing were The Renaldas, sometimes billed as Red and Bloody, with an acrobatic routine. A two-reel comedy and the current Hearst-Pathe Weekly filled out the program. Fred.

## HAMILTON.

Only one thing to expect on New Year's eve, and that was a capacity attendance. That the Hamilton held and it was an unusual sight for the house this season. The program was somewhat thrown together to fill out the time, but no conflict was noticeable—that notwithstanding. The house gave two shows Monday, starting the evening performance at 8:30 and running until midnight. Eight acts and pictures made up the entertainment.

It was opened by the Dancing Kneecaps, who got their end with their whirling finish. They started the show nicely and never seem let up thereafter. The Nipper (New Act) followed, with Murray Bennett (from the Regent), going through his numbers without an orchestra rehearsal. Bennett told a number of stories in addition to his songs, his entire repertoire proving splendid entertainment.

"A Woodland Romance" (New Act) held attention with Countess Nardin proving a good addition. Perhaps she was another of the turns hurriedly placed, for she can be better under normal conditions. A new comedy then broke in, with Duster and Turner (man and woman) next. This couple gained immediate recognition but through attempting entirely too much, especially the woman, they gradually lost out towards closing, but pulled across nicely with an eccentric double dance.

Frank Ferron was next-to-close, telling "gags," new and old, by relying upon his pleasing voice at the finish. Ferron puts himself into a position where the audience really enjoys his tales. With more experience as a singer, he will nicely overcome his present defect—that of changing his style of talk. He carries a good Southern dialect and proves it well during his Southern ditties, but better than that Ferron might bring about a change for the better. Telephone Tangle" presented by Joe Bennett and Co. kept the entire house seated, doing unusually well closing.

## AUDUBON.

The Audubon was packed Monday night. The show started nicely with the Arthur D. Goffs, but after their turn the speed fell off. Fabre and Taylor and Brenda Fowler and Co. had a hard time. The latter, in the "Spirit of '76," did little until the last couple of minutes. The talk is dry and drawn out and the comedy tried for misses. A film comedy split the bill. Schovier and Dickson, fourth, went big with their high-class singing and piano playing. Henry Clive, magician, registered with his comedy and tricks. The show was closed by Quigley and Gerald, and the eccentric dancing was the best liked. A five-reel feature closed at 11.

## HARLEM O. H.

What looked like an ordinary program on paper Tuesday turned out to be one of the best shows the H. O. H. held in some time. The Mystic Hanson Trio opened by a simply filled house, going through singing and dancing, but opening mostly upon a number of mystifying tricks to give the audience a new idea were completely fulfilled up to the time the male members dragged stage about and decorated the stage as though it were some anniversary. That seemed to close whatever chances they had, but at the close they overcame the barn. It is a neat appearing turn but needs to be speeded up, while the male member could curtail some of his comedy. He is assisted by two women. McLoughlin and West were next.

Cameron, Olemos and Co. then played a passing score with their comedy sketch, "Don't Lose Your Nerve," that fits a small-time program splendidly. A new weekly was inserted, followed by Frank Ferron (New Act). Sol Levy sang to an ill. film that held about the most interesting introduction of the many already shown.

Fay, two Cooleys and Fay preceded the Russell Quintet and easily gained laughs and applause with their comedy efforts and variety. Harry and Bert Gordon were in the closing position, a rather hard spot, but the outcome proved to be about the biggest received during the afternoon.

Frank Finney is of "The Bostonians" instead of Frank Tinney as mentioned in the Anniversary Number.

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The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by VARIETY:

- |  |                                     |   |
|--|-------------------------------------|---|
| MARCUS LOEW CIRCUIT<br>(Jos. M. Schenck) | BERT LEVEY CIRCUIT<br>(Bert Levey)  | PANTAGES CIRCUIT<br>(Walter F. Keefe)         |
| FOX CIRCUIT<br>(Edgar Allen)             | SHEA CIRCUIT<br>(Harry A. Shea)     | B. S. MOSS CIRCUIT<br>(B. S. Moss)            |
| MILES CIRCUIT<br>(Walter E. Keefe)       | FEINER CIRCUIT<br>(Richard Kravemy) | GUS CIRCUIT<br>(Gus Sun)                      |
| FINN-HEIMAN CIRCUIT<br>(Sam Kahl)        | ALOZ CIRCUIT<br>(J. M. Alox)        | MICHIGAN VAUD. CIRCUIT<br>(W. S. Butterfield) |

stepping, which he generally does. Perhaps that was because Mignon also mentions Granville in a hooping hit.

Chief Caulpolician did nicely second. What sounded like a new number for him is excellently fitted for his voice. He finished with the "Mardi Gras" C. Russell and Darrell with their skit, "Yegg," were also well placed third. The "yegg" talk furnished amusement. They have eliminated the silverware hit and instead walk off to the lock step when Miss Russell finds her brooch gone and whistles for the cop. George Bancroft and Octavia Brooks (New Act), switched from ninth to fourth, with themselves well liked, with the fine appearance of the couple helping.

Mignon was moved down next to closing, just after the Edison turn. She could do but fairly in the hard spot with her impersonations. "Fantasia" closed the show (New Acts), most of the house staying in. Ibs.

## COLONIAL.

With a program of only six acts the Colonial gave a show New Year's Eve that lasted a little over two hours. Seven acts booked, but the headline was the Gus Edwards Revue which runs over an hour. Adeline Francis failed to appear for the matinee, and for the night show no turn was added. The double show did not seem to work out very well New Year's Eve. At 7:30, the advertised hour for starting the first performance, there were less than 100 people in, and when the overture was finally rung in at 7:45 there were about 250 on the lower floor. The front rows of the upper floors, however, seemed to be filled.

Lohse and Sterling opened the program, doing nine minutes and pulling considerable applause considering the size of house they were working to. Harry Cooper, assisted by Jim Reaney, was moved up to the second spot, replacing the Francis act in that position. Cooper worked hard for laughs, but the audience was too cold to be easy. The song at the finale finally got them.

The Bogany Troupe got some laughs with their slapstick, and the Mises Lightner and Newton Alexander closed the first part. The trio is doing five numbers, with the comedienne bearing the brunt of the work.

The booking of this act on the same bill with the Farber Girls did not seem like good policy. One is a sister act and the other a trio, but the two girls in the latter act really work as a sister team. The comedienne of the Lightners and Constance Farber clash.

skit, "They Auto Know Better," have changed much of the dialog for the better. Miss Raymond, however, should give more attention to her enunciation.

Cummings and Mitchell, in "one," were the big hit of the show. Roy Cummings' "act" stuff and general non-sensicalities are excruciatingly funny. At times he suggests Johnny Dooley with his acrobatic falls, though quite different and far from a copy. He yodels sweetly and dances ludicrously and his business with their own drop is a scream. Miss Mitchell makes a dainty foil. The team would fit nicely into a Broadway musical production.

Owing to the indisposition of Eva Tanguay, the headline position was given to Valaska Suratt and Co. in a powerful Russian melodrama, "The Purple Poppy." Miss Suratt was a revelation to the residents of Harlem—in the manner familiar to them, but as a legitimate actress of force and power. She has a supporting company of five exceptionally competent artists, all recruited from the picture stage. Even the producer, C. V. De Vonde, who is also programmed as part author with Paul M. Potter, is a picture director. You've got to hand it to Suratt for his rare stage setting, at least in the first two scenes. But in this instance she goes many steps farther and reveals herself as a strongly emotional actress. She plays the role of a woman who as a child saw her family massacred in Russia by a brutal representative of the ex-czar, and who lures him into a liaison in a private dining room in "Little Italy" for the purpose of wreaking vengeance. Jolo.

## AMERICAN.

Tuesday afternoon the American was as cold on the lower floor as the interior of a cold storage plant and the audience looked as though they had been laid in their seats for safe keeping, all except a little kid, who sat in the gallery box and laughed at everything on the bill. The house filled slowly and it was almost three before the seats on the orchestra floor were taken. At that the audience seemed to warm up slightly.

De Armo and Marguerite with a juggling turn of the stereotyped order opened the show with little result, an Cahill and Romaine, who followed, did a far more better without the high falsetto of one of the boys did seem to impress. The first real act of the show was the Douglas Family, with a routine of Scotch

BILLS.

(Continued from page 18.)

Gorman Bros  
Clark's Hawaiians  
2d half

Bob Tip Co  
Tyler & Crolius  
A. Smith  
John G Sparks Co  
University 4  
Gleasons & O'Honihan

Quincy, Ill.  
ORPHEUM (wva)  
Novel Bros  
Otto Koerner Co  
Wilson & Wilson  
Olympia DeoVall

Nateleh, N. C.  
STRAND (ubo)  
(Lynchburg split)  
1st half

Nedji  
Ernest Rackett  
Sylvester Family

Reading, Pa.  
HIPP (ubo)  
C Powell Co  
O'Gormans  
Wood Mel & Phillips  
Aeroplane Girls  
(One to fill)  
2d half

Macmas Japs  
McLaughlin & Evans  
Dan Burke Girls  
Roger Gray Co  
(One to fill)

Richmond, Va.  
LYRIC (ubo)  
(Norfolk split)  
1st half

"Under One Roof"  
Sam Hearn  
Mankickl Troupe  
(Two to fill)

Roanoke, Va.  
BOANOKE (ubo)  
(Charlotte split)  
1st half

Fred Conli Co  
Mills & Moulton  
S Equillo Bros  
(Two to fill)

Rochester, N. Y.  
TEMPLE (ubo)  
Luella Cavanaugh Co  
Drew & Wallace  
Medlia Warts & T  
Calliste Conant  
Garrett Bros  
Moss & Fry  
Sports in Alps  
FAMILY (ann)  
Works & Perival  
E & Adair  
George  
Walker Neeland Co  
Jana & West  
Hasel Kirke 5

Rockford, Ill.  
PALACE (wva)  
(Sunday opening)  
Aerial Butterflies  
Roth & Roberts  
Arthur Lavine Co  
Gardner & Revere  
1918 Song & Dance R  
2d half

The DeBors  
Davis & Moore  
M Montgomery Co  
James Lichter  
Dian's Models  
Sacramento, Cal.  
ORPHEUM  
(8-7)  
(Same bill playing  
Stockton 8-0; Fresno  
11-12)

Fanchon Marco Co  
Montgomery & Perry  
Scottish Lads & Lassies  
Evelyn George  
Herbert's Dags  
3 Stewart Sisters  
Holt & Rosedale  
Saginaw, Mich.  
JEP-STRAND (ubo)  
(Sunday opening)  
(Pint split)  
1st half

Fred's Pigs  
Raines & Goodrich  
Black & White Rev  
Klass  
Fern Richelleu & F  
St. Louis  
ORPHEUM  
White & Haig  
March's Lions  
Moore & Whitehead  
Campbell Sils  
Mrs G Hughes Co  
Robins  
Imp Chinese 2  
Juggling Nelsons  
GRAND (wva)  
Odnone  
Holden & Herron  
Hugo Lutgens  
Joe Roberts  
Ailova's Dancers  
CASINO (aah)  
(Sunday opening)  
Lorraine & Mitchell  
3 Melody Girls  
Lover & L. Roy  
"Pool Room"  
Anselma Trio  
Dudley Trio  
HIPP (aah)  
(Sunday opening)  
Skating Venuses  
Jerry Sanford  
Pollette & Wicks  
Kelly Wilder Co  
Marshall & Covert  
3 Regals

Saskatoon, Can.  
EMPIRE (wva)  
(8-12)  
(Same bill playing  
Regina, Regina, Can.  
10-12)

Stetson & Huber  
Robert & Robert  
Geo Nagahara  
Marcelle

Savannah, Ga.  
BIJOU (ubo)  
(Jacksonville split)  
1st half

Frank & Toby  
Neal Abel  
Eva Fay  
Helen Vincent  
McRae & Clegg

Schenectady, N. Y.  
PROCTOR'S (ubo)  
Eldora  
Dooley & Nelson  
Claire Vincent Co  
Dorothy Granville Co  
Earl Cavanaugh Co  
(One to fill)  
2d half

"Dance Fantasies"  
Perlera 6  
Cole Russell & D  
"Circus Day"  
(Two to fill)

Seranton, Pa.  
POLI'S (ubo)  
(Wilkes-Barre split)  
1st half

Bollinger & Reynolds  
Kennedy Sheridan & D  
Larry Simpson Co  
Wetzel & Risher  
Ernest Evans Co

Seattle  
ORPHEUM  
Alan Brooks Co  
Flea Ruzeger Co  
Clara Howard  
Mack & Earl  
King & Harvey  
Alvaka Duo  
Toots Paka Co  
PANTAGES (p)  
Rosaland  
The Langtons  
Jarvis G Harrison  
3 G Florens  
D Harris & Variety 4  
PAL-HIPP (ah-wva)  
2d half

(Same bill playing  
Hipp, Portland, Ore.,  
10)

Alvares Duo  
Ruelle Ascher  
Walsh & Radin  
"Nite With Poets"  
Lew Ward  
Shangal Trio

Stony City, Ia.  
ORPHEUM (wva)  
(Sunday opening)  
Helen Savage Co  
Tabor & Green  
Frank Gardner Co  
Morley & McCarthy 3  
Royal Gascolines  
2d half

Hayatake Bros  
Fraser Bunce & H  
Clair Dean & Girls  
Ray & Emma Dean  
Ziegler Sis & Ky 5

South Bend, Ind.  
ORPHEUM (wva)  
(Sunday opening)  
Hager & Goodwin  
Wood & Stewart  
Oscar Lorraine  
Cronin's Novelty  
(One to fill)  
2d half

Lonko Cox  
Will Stanton Co  
Joe Erdman  
Pauline  
(One to fill)

Spartanburg, S. C.  
HARRIS (ubo)  
(Greenville split)  
1st half

Harry Hatcher  
Neil Sisters  
Wm Morrow Co  
Will Marshall & C  
Elsie LaBerge Co  
Snoknee Wash.  
PANTAGES (p)  
Lottie Mayer & Girls  
"Lots & Lots"  
Brooks & Powers  
J Singer & Dolls  
Beatrice McKenzie  
HIPP (ah-wva)  
(6)

(Same bill playing  
Liberty, Walla-Walla,  
11)

LeRoy & Paul  
Walman & Berry  
Frank Rogers  
DeSchelle Co  
DeForests & Falk  
Dedic Vedde Co

Schenectady, Ill.  
MAJESTIC (wva)  
(Sunday opening)  
Chief Elk Co  
Fitch Cooper  
Lucille & "Cockle"  
Baker & Max Girls  
Warren & Conley  
Cbas McGoods Co  
2d half

Novelle Bros  
A Nicholson Trio

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Will sell cheap. Must be sold at once.  
Mission Table, Variety, New York.

NEW SILK CERISE VELVET CYKE DROP  
and border—C-O-30x60 green stage cloth. Ball  
trunks for same. Cost twelve hundred. Sell  
three hundred. Address Box 25, Variety, New  
York.

PIANIST—At liberty. Good accompanist for  
singers; can also play for pictures. Write,  
Miss D., Variety, New York.

SAN FRANCISCO—Well located fireproof  
theatre in Fillmore street center, about 1,300  
seats, for lease or for sale on very reasonable  
terms. Apply to Blasco & Mayer, Alcazar  
Theatre, San Francisco, Calif.

SEVERAL MAGIC EFFECTS—IN VERY  
GOOD CONDITION. CAN BE SEEN BY APPOINTMENT.  
PARTY LEAVING TOWN.  
WRITE AT ONCE. MAGIC, VARIETY, NEW  
YORK.

SKETCHES, ACTS AND TAB. Comedies of  
the better class written to order. Terms to  
suit your convenience. Billy De Rose, 102 N.  
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TWENTY COSTUMES USED IN GIRL ACT.  
USED TWO MONTHS. WILL SELL AT A  
SACRIFICE. COSTUMES, VARIETY, NEW  
YORK.

UNDERWOOD TYPEWRITER, OLD MODEL,  
VERY GOOD CONDITION. CAN BE SEEN  
BY APPOINTMENT. GORDON, VARIETY,  
NEW YORK.

UNUSUAL SACRIFICE. Five fibre cases  
containing 25 oak lobby frames, 20x32 ins. Re-  
inforced corners with hangers. Like new. C.  
Shye, 121 West 72nd St., New York.

VELVET DROPS, VELOUR DROPS MADE  
TO ORDER. LOWEST PRICES IN CITY.  
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BLDG., NEW YORK.

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CABINET. WILL SELL AT ONCE. PARTY  
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YORK.

VIRGINIA B. NICHOLS—Special songs. Ex-  
clusive 2-acts on hand. Now using my songs,  
Eddie Foy and "Hitchy-Koo." Strand Theatre  
Building, Suite 321. Phone 649 Bryant.

WANTED dwarf able to box. Must be strong.  
Bob Dohn, 229 West 38th St., New York.

WANTED producing comedian. Souhrette  
who can get booking for tab. Partnership. I  
will furnish everything else. Address Mr. B.  
B., 537 N. 13th St., Philadelphia, Pa. Phone  
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WANTED, Souhrette who can sing, talk and  
dance for vaudeville act. State all in  
frat letter. Will split salary with right party. G.  
H. P. Variety, New York.

YOUR WANTS SUPPLIED—Rehearsal studio  
2 1/2 hours, \$1. Talent supplied. Expert on re-  
vising and staging faulty acts. Opening se-  
cured. Professional coach. Lonis Halett,  
Room 422, Putnam Bldg. Phone 1742 Bryant.

Kerville Family  
Evelyn & Dolly  
HIP (ubo)  
Ganser's Canines  
Stephens & Bordenax  
McIntosh Mus Mads  
(Three to fill)

YONG (loew)  
Florence Duo  
Daisy Leon  
Rose & Ellis  
Clifton & Kramer  
Townsend Wilbur Co  
Smith & Troy  
Abern Troupe

Trenton, N. J.  
FAYLOR (ubo)  
2d half (3-5)

Canaris & Cleo  
Belden & Miller  
"Club Mates"  
Keno & Williams  
Swan & Mack  
Gordons & Kangaroo

Troy, N. Y.  
PROCTOR'S (ubo)  
(Albany split)  
1st half

The Henning  
Dorothy Brenner  
Clark & Hamilton  
George Armstrong  
Pederson Bros  
(One to fill)

Veteran, N. Y.  
COLONIAL (ubo)  
John Geiger  
Jan R Gordon Co  
Valerie Sisters  
Baker & Rogers  
Garden Belles  
(Two to fill)

2d half  
Rabini & Martini  
Irving & Ward  
Eazel Kirk 6  
Diamond & Brennan  
Alfred Bergen

McClellan & Carson  
Waterbury, Conn.  
POLI'S (ubo)  
Stanley Gallina Co  
Little Jerry  
Frances Dyer  
Lulu Sutton Co  
Johnny Eckert Co  
Russian Follies  
2d half

The Newmans  
Robby Kathryn  
"The Right Man"  
Jonla Hawaiians  
Georgette Jensen  
Palfray Hall & Brown  
Wilkes Harpe Pa.  
POLI'S (ubo)  
(Scranton split)  
1st half

Juno Saimo  
Innes & Ryan  
"The New Model"  
Worth Wayten 4  
Levitath

Winnipeg  
ORPHEUM  
Hrama & McIntyre  
Bernard & Jania  
Harry Beresford Co  
Stuart Barnes  
Ruth Roy  
Valnova's Gypsies  
Aplade's Animals  
PANTAGES (p)  
"Scherman was Right"  
Hope Vernon  
Fred Thompson Co  
Lee Hop Co  
Harvey 3  
Bob Albright  
STRAND (wva)  
(81-2)  
(same bill playing  
Grand Grand Forks,  
N. D., 10-12)  
Clifton & Dale

Allen C Pierlet Co  
Tennessee Trio  
Wareceater, Mass.  
POLI'S (ubo)  
Broadway Duo  
Rawson & Clair  
Schoen & Walton  
Musical Hi-landers  
2d half

Stamps & Spire  
Chas Morrill Co  
Newhoff & Phelps  
Willie Bros  
PIAZA (abo)  
E4 3 Helen La Nole  
Musical Shirleys  
Kelly & Morello  
Malvern Comiques  
2d half

"Second Childhood"  
Arthur Whitelaw  
(Three to fill)

Youngstown, O.  
KEITH'S HIPP (ubo)  
Gantler's Toy Shop  
DeLeon & Davis  
Chas Greenwin Co  
Santos & Hayes  
Templeton Gebler & H  
Dahl & Gillen  
Pietel & Cushing  
3 Weber Girls

Pavia  
ALHAMBRA  
Carlton  
7 Spades  
Meriel  
Lee Fabiana  
Ronair Trio  
Hayden's Marionettes  
La Belle Nello  
Cole de Loane  
Yvonne Granville  
Costos Dogs





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presents  
**THE ORIGINAL  
JEWELL'S MANIKINS**

In Their Latest Production  
**"CIRCUS DAY IN TOYLAND"**  
featuring  
**Mlle. Fifi and her  
Group of Performing Manikin Lions**  
The only Manikin Lions in Captivity  
At the PALACE THEATRE, NEW YORK, NOW  
Direction, ALF. T. WILTON

**NEWS OF THE FILM WORLD.**

"Hell's Crater" is the title of the Grace Cunard film released Jan. 14.

Ruth Christa, who is making her debut in films, will be first seen in "The Golden Goose."

William Bernard is now with the Select Pictures Corporation, San Francisco, in the sales department.

In about four weeks the U will release a serial, with Eddie Polo as the featured player. It will be styled "The Bull's-Eye."

Camille Ankewich, of the Lasky stock company, has changed her name to Marcia Hanson.

"Morgan's Raiders" will be released Feb. 4. It will have Violet Mercereau as its principal player.

Two future releases (Sunshine) will be "Shadows of Her Past," Jan. 8, and "Are Married Policemen Safe?," Jan. 13.

Fathe's new serial, "The Hidden Hand," will be played in all the theatres on the Pantages circuit.

Martha Wrenfield will be Harold Lockwood's leading woman in his next feature, "Broadway Bill."

Paralta has signed a contract with managers of Empire, San Antonio, for their pictures to be shown nine consecutive days.

Douglas Fairbanks is now headed for Texas, the scene of his next picture, to be directed by Art Rosson.

"Dodging a Million," Goldwyn's newest picture, starring Mable Normand, is rapidly nearing completion; directed by George Loane Tucker.

"The Everlasting Struggle," through the courtesy of Harry Rapf, was shown at the Lamb's Club, Dec. 30.

Jerse J. Goldberg has signed a contract with the Ivan, and will act as exclusive sales representative for that organization.

W. H. Cluna's "The Eyes of the World" and "Ramona," which have been taken over by Shallenberger & Priest, are being sold on the state rights market.

"The Beautiful Mrs. Reynolds" is the title of the historical photoplay on the career of Alexander Hamilton, to be presented by World this month.

Unless admission prices are raised, financial disaster will soon overtake the picture industry, is contained in a statement issued recently by Carl Laemmle, head of Universal.

"The Cloven Tongue" is the title of a Russian Art film, to be released by Pathe Jan. 20 as a special. It deals with Russia in the throes of countless revolutions.

Ralph O. Proctor has taken over his duties as Chicago branch manager for Pathe, succeeding C. W. Hunn, now special representative.

Margarita Clark will begin a new production for Paramount, "Fruella," adapted from the play of that name. It was written by Granville Barker and Laurence Housum.

Ascher Brothers are building a 2,000-seat theatre in Rockford, Ill., where the Camp Grant cantonment is located. It is to be opened some time in February.

Albert S. LeVino, scenario writer, will be B. A. Koffe's right-hand man in "Le Arranging of stories for pictures starring Viola Dana and Edith Storey at the Hollywood studio.

Thomas H. Ince was surprised at the Art-craft studio's Christmas day, when the employees handed him a milk-lined motor coat, robe and full equipment. William S. Hart made the presentation speech.

**LETTERS**

When sending for mail to VARIETY, address Mail Clerk  
Where C follows name, letter is in Variety's Chicago Office.  
Where S F follows name, letter is in Variety's San Francisco office.  
Advertising or circular letters will not be listed.  
P following name indicates postal, advertised once only.  
Rg following name indicates registered mail.

**A**

- Abbott Edith
- Adair Belle
- Adair Jess
- Adams Fred
- Adams Raymond
- Albert Mrs Nat
- Allard Burton
- Allen Ida
- Allen Miss Tommy
- Allen Mr & Mrs Searl
- Allman Chas
- Almond Mrs Tom
- Aitman David
- Alvarez & Martell (P)
- Amoros Werner Bros
- Anders Glen
- Andrus Cecil
- Anger Lou
- Archer Robert
- Armstrong Ben
- Armstrong Geo
- Armstrong Will
- Astair Fred & A
- Aster Edith
- Aster Harry
- Atbena
- Atwood Vera
- August Maxim
- Ayres Ada

**B**

- Baker Buddy
- Bakar Mildred (P)
- Baldwin Blair & Co
- Baley & Patay
- Banta Geo
- Barlow Billy
- Barlow Hattie
- Barlow Louise
- Barlow Major
- Barnard Murray
- Barnell Betty
- Barnes Mr & Mrs J
- Barnes Mr & Mrs T R
- Barnay Violet
- Barns Dave
- Barton Joe
- Bassett & Dalley
- Baxley & Porter
- Baxter Mr & Mrs S
- Beidair Nat
- Belmar Ruth
- Belmont Rolfe
- Benson Miss Bonnie
- Benson Harry
- Bentley Mrs F
- Bergen Alfred
- Bernard & Meyers (P)
- Bernard & Scarth
- Bernie & Baker
- Berra Mabel
- Bertrand Eudoxie
- Bevall Jane
- Beverly R
- Billings James J
- Birmingham Miss V
- Bixler Earl M
- Black Betty
- Blair Eugenie
- Blair Harry (P)
- Blake A E
- Bland Tolly
- Blett Wm
- Boas Howard M
- Boin Nan
- Boyle John
- Boyne Hazel G
- Brall Hiram
- Brennan Dave

**C**

- Bretton Fred & C
- Brickmont Chick
- Briere & King
- Briscoe Olive
- Britt Geo (P)
- Broad Billy
- Brodie Sylvia
- Brower Walter
- Brown Al W
- Brown Harry (P)
- Brown Mr & Mrs Raymond
- Brown Russell (P)
- Bruce Langdon H
- Bruce Madge
- Brunette Henry J
- Brunette Evelyn
- Brunettes Cyolling (P)
- Bunch Dolly
- Burton Ethel
- Burton Gleason
- Busek Clarence
- Byers Carrie
- Byrce Jack

**O**

- Cafferty & Camp (P)
- Caffery Mr & Mrs N
- California Packers
- Castwell & Walker
- Carbay Mrs J (P)
- Carlton & Williams
- Carlton Doc
- Carman Georgia (P)
- Carmen Karl
- Carpenter Adelaide
- Cartar O D
- Castellano T
- Cavanne Marie J
- Caverly Frank
- Chapelle Yvonne
- Chas Dave
- Chase Dorothy
- Checker M
- Chisholm Mr & Mrs (P)
- Choate Mattie
- Christie Gus
- Christie Kenneth
- Claire Jack O
- Claire Marlon
- Claire Nell (P)
- Clarke Buster Miss
- Clarke Mrs Willard
- Clark Mrs Eddie
- Clark Frank
- Clark's Hawaiian (P)
- Claason Sisters
- Clayton Mr & Mrs J
- M
- Clayton Una
- Cleveland Claude & M
- Clifford Larry & S
- Clifton Wm
- Cody Vera
- Cole Alice (P)
- Cola Chas
- College Quintette
- Collins Dancing
- Combine Garfield L
- Conlin Ray
- Connell M A
- Conrad Con
- Coughlan Larry
- Coughlin Frances
- Cox Florence P
- Coyne B (P)
- Crawford Mr & Mrs
- Crawford Harold
- Craighton Arnette
- Craighton Mary

- Crows Laura H
- Crosswell Billy
- Cross Cass
- Crowell Mable
- Culhane Martin
- Cullen Frank
- Cunningham Jean
- Curtis & Gilbert
- Cuthbert Kupert

**D**

- Dalley & Parks
- Dalley Robert
- Dalbeni Geo
- Dale Carrie
- Dalton Mr & Mrs W
- Darcey Jos (P)
- D'Armond Isabel
- Darling Loris
- Davis Des Will
- Davis Josephine
- Davy Gertrude
- Daw Marjorie
- Day Marjona A
- Decker Paul
- De Forrest Miss P
- DeGrant Oliver
- DeLaney Miss P
- DeLora Glida
- Demoree & Collette
- De Mill Gertrude
- Demsey Mr
- Dea Yung Gus
- Dermody Joe (P)
- Devine Marie
- DeVoe Nellie
- Dickinson Homer (P)
- Dick Wm
- Doobson Frank
- Dolan & Lenhart
- Dooner Ted
- Doovana Fannie
- Douglas Family
- Douglass Dudley
- Downard & Downard
- Downing Bill
- Doydons J M
- Drexler Wm
- Duffey Louis
- Duffy & Montague
- Duffy Babe
- Dunlay & Merrill
- Dupont Browale
- Dura Sam
- Duval Agnes
- Dyson Hal
- Dyso Jas (P)

**E**

- Earl & Sunshine
- Earle Graham
- Early & Light
- Eraest Arthur (P)
- Eary & Eary (P)
- Ernest Miss P J (P)
- Edwards & Hughes
- Edwards Mr
- Edwards G
- Edwards Sarah M
- Egan Geo
- Egbert Edna
- Eldredge Julia
- Elliott Pearl
- Ellimore Geo
- Ellwood Paul
- Elmisa Mile
- El Ray Pio
- Emerson Mr & Mrs H
- Emmett Hugh J
- Emphy Jules
- Escardo Maud
- Eshelman Clara
- Esmond Miss E
- Espe & Dutton
- Everett Gertrude
- Everett Marie
- Everett Paul
- Everitt Ruth (P)
- Evers Frank

**F**

- Faber Earl
- Fagan Noodles
- Faby Mickey
- Fallon & Coes (P)
- Farmer & Glynn

- Farrall Miss F
- Farrall Mrs Jack
- Faust & Faust
- Fay Eva
- Fay Gus
- Fellows Edie
- Fenton Rome
- Ferdinand Fred
- Fera Davis
- Fera Harry
- Ferry Mrs Wm
- Fild Gertrude
- Figaro Jack
- Finlay Irene
- Flitgerald Dick
- Flitgerald H V
- Fleming Kathleen (P)
- Florentine Trio
- Tyras Joe
- Poperty Mr & Mrs F
- Pogel Clyde
- Polette Mr & Mrs
- Poley & O'Neil (P)
- Poley Jack
- Forbes Marlon
- Foros & Williams
- Ford Mr & Mrs Ed
- Ford Edwin
- Ford Mrs Walter L
- Ford Wm
- Four Entertainers
- Fox Eva E
- Fox Geo H W
- Francis & De Mar
- Francis Adele
- Francis Ledy
- Francis Jim & A
- Francis Maa
- Francette Frankie
- Francetti Peg
- Frank Milton (P)
- Frank John (P)
- Franklin Kide (P)
- Franklyn Wilson
- Frazier Joe
- Fredericks & Palmer
- Freeman Jack
- Friedman Jerry
- Friend & Downing
- Friend Mr & Mrs Al
- Fulcher Vera
- Fulton Mr & Mrs M M
- Futuristic

**G**

- Gabby & Clark
- Galleriani Sisters
- Gallant Stanley & Co
- Gangler Jack
- Garden Geo
- Gayles & Raymond
- Gaylord Bonnie
- Gay Salina
- Geer Edw
- Genevieve Miss
- Genie Sam
- Gibbons Sisters
- Gibbs Henry D
- Gibson Hardy
- Gillespie Pauline
- Gillette Chas E
- Gilmore Barney J
- Gilmore Francis J
- Gilmour Boyd (P)
- Gilson Earl
- Girard Frank
- Gladstone Billy E
- Glenn Dalay
- Gluckstone H
- Glynn Harry
- Goidiers Ollie
- Golding Mr & Mrs C
- Golet W J
- Goodman Girard E
- Gordon & Rica
- Gordon Bert
- Gordon Mr & Mrs L
- Gordon Nell
- Gordon Stella
- Gordon Eugene F
- Gorman John A
- Gould Billy
- Gould Vealita
- Grady Mr & Mrs J
- Grapewin Mr & Mrs O
- Grassell Olivia
- Graves Guy
- Graves Lillian
- Gray Chris
- Graves W B
- Griffin Hazel (P)

- Griffin Jimmy
- Griffith Marie
- Gulman & James
- Gwynne & Coesette

**H**

- Hale Bob
- Haley Grace
- Hallen Emma
- Hallen & Fuller
- Hall Billy "Swede"
- Hall Ray J
- Hamilton Harry
- Hamilton Mrs S
- Hamilin & Mack
- Hamilin Dick
- Harcourt Geo
- Harcourt Leslie
- Hardy Adele
- Harkins James
- Harmon T
- Harrison Chas
- Harrison Minnie B
- Harris Ben
- Harris Tommy
- Harrold Orville
- Hartman Mr & Mrs L
- (P)
- Hart Mr & Mrs E M
- Hart Helen
- Hart Jack
- Hartwell Mr & Mrs P
- Hartwig Marie (P)
- Harvey Jane
- Haskell Ledy
- Haslam Hazel
- Hayco Paul
- Hayes Catherine
- Hayes Gertrude
- Haynes Lawrence
- Hayward Stafford Co
- Haywood Ella (P)
- Hearn Harry
- Hearn Miss J
- Hearn Sam (P)
- Hedges & Hedges
- Helda A
- Hendler Hirsabel
- Herbert & Dennis (P)
- Herman Carl
- Herrlein Mrs T
- Hickey W H
- Hill Ed (P)
- Hinckle & May (P)
- Hines M M
- Hite Bettie
- Hoffman Frances
- Hogan Mrs C S
- Hogan Helen
- Holbrook Florence
- Holden Jack
- Holder Ed
- Hollis Frank
- Hollister Leonard D
- Holman Harry
- Holmes & Le Vere
- Holmes Earl
- Holmes Mr & Mrs F
- Homburg & Lee
- Homburg Mrs B
- Hopkins Jim
- Houghton Miss M
- Houlby Mrs J R
- Houston & Valeria
- Houston Arthur J
- Hughes Bob
- Larine & Crawford (P)
- Howard Chas
- Howard Great
- Howard Mr & Mrs H
- Howard James W
- Howatson & Swaybell
- (P)
- Howe Bert
- Howe Dorothy
- Hoyt's Minstrels
- Hoyt Frances
- Hoyt Ruth (P)
- Huford Julia
- Hughes Geo
- Hunter & Godfrey
- Hunting & Francis
- Huntley Mrs Edgar
- Hussey Geo (P)
- Huston Mrs Bayone W
- Hyams Mortimer
- Hyett Dan

**I**

- Ibsch Lloyd

- Inglis Jack
- Irwin Mr & Mrs Chas

**J**

- Jackson Harry J
- Jacobs Iona
- James & Quiran
- James Walter
- Jaquette
- Jason Lily
- Jannings Miss Billy
- Jerome & Carson
- Jolley Edw
- Jolson Mr & Mrs H
- Jonathan
- Jones "Billy" (P)
- Jones Irving

**K**

- Kane J
- Karroll Dolly
- Kaufman Ida
- Kay Kitty
- Kay Sara
- Kearley Mr & Mrs E
- Kearney John
- Keating Miss G
- Keeler Mason Co
- Keely Helan (P)
- Kenne & Williams (P)
- Keller F E
- Kalgard W P
- Kellar Marie (P)
- Keller Marjorie (P)
- Kelly & Boyd (P)
- Kelly Horville
- Kelly Harry
- Kelly Mabel
- Kelly T W
- Kelly Walter
- Kelso Harry
- Kemps The
- Kenedys Dancing (P)
- Kennedy Mr & Mrs J
- Kenny & Hollis
- Kenny & Walsh
- Kenn Bill
- Keough Thos J
- King Mrs Cecil
- King Geo
- King Maud C
- Kirby Thos
- Kirby Kate
- Kittley T
- Knapp Bob
- Knuffel Beatrice J
- Kobliener Hannah
- Koeloff Theo
- Kreilner Wm S

**L**

- Labn John
- LaCoats & Clifton
- LaGraciona (P)
- LaMaritrid Nita
- LaMille Arthur
- Lambert & Ball
- Lambert John H
- Lambert Nathalie
- LaMoude Desrie
- LaMouler Mabel
- Lane Geo W
- Lane Helen (P)
- Lanning Bob
- LaPage Chas
- Larine & Crawford (P)
- Larson Louise
- Latell May
- Latham May
- LaTour Babe
- Loughlin Margaret
- Lauren Benny
- Lavall Ella (P)
- La Vanere
- Laven & Cross
- LaVelle Jessie B
- Lawler C D
- Lawless Miaz
- Lawrence Miss Lou
- Layman Miss S (P)
- Leach Harriet & F (P)
- Leavitt Kittle
- LeClair John
- LeClair W O
- Lee & Bennett
- Lee Mable
- Lee Marion (P)
- LeOroh Charlotte
- Lehr Lew
- Lelation Bert E
- Leland's The
- LeMaire Geo



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 Hastings Harry 7 People's Philadelphia 14 Palace Baltimore Md.  
 "Hello America" 7 Gayety Montreal 14 Empire Albany.  
 "Hello Girls" 7 Gayety Philadelphia 14 Majestic Scranton.  
 "Hip Hip Hurray" 7 Colonial Providence R I 14 Gayety Boston.  
 Howe Sam 7 Miner's Bronx New York 14 L. O.  
 "Innocent Maids" 7 Gayety Milwaukee 14 Gayety Minneapolis.  
 Irwin's "Big Show" 7 Gayety Washington 14 Gayety Pittsburgh.  
 "Jolly Girls" 7 Gayety Brooklyn 14-16 Warburton Yonkers 17-19 Hudson Schenectady N. Y.  
 "Lady Buccaneers" 7 Trocadero Philadelphia 14 So Bethlehem 15 Easton 10-12 Majestic Wilkes-Barre Pa.  
 "Liberty Girls" 7 Majestic Jersey City 14 People's Philadelphia.  
 "Lid Lifters" 7 Erie 8 Ashtabula 9 Canton 10-12 Park Youngstown 'O 14 Victoria Pittsburgh.  
 "Maids of America" 7-9 Berchel Des Moines Ia 14 Gayety Omaha Neb.  
 "Majestics" 7 Columbia Chicago 14 Gayety Detroit.

Marion Dave 7 Gayety St Louis 14 Star & Garter Chicago.  
 "Merry Rounders" 7 Gayety Kansas City Mo 14 Gayety St Louis.  
 "Mile a Minute Girls" 7-9 Warburton Yonkers 10-12 Hudson Schenectady N Y 14-15 Holyoke Holyoke 16-19 Gilmore Springfield Mass.  
 "Military Maids" 7 Grand Trenton 14 Gayety Baltimore Md.  
 "Mischief Makers" 7 Gayety Chicago 14 Gayety Milwaukee.  
 "Million Dollar Dolls" 7 Gayety Toronto 14 Gayety Buffalo.  
 "Monte Carlo Girls" 7 Cadillac Detroit 14 Gayety Chicago.  
 "Oh Girls" 7 Casino Boston 14 Grand Hartford.  
 "Orientals" 7 Majestic Ft Wayne 12-14 O H Terre Haute Ind.  
 "Pace Makers" 7-9 Orpheum New Bedford 10-12 Academy Lowell Mass 14 Olympic New York.  
 "Parisian Filirts" 7 Star Brooklyn 14 Gayety Brooklyn.  
 "Puss Puss" 7 Gayety Boston 14 Columbia New York.  
 "Record Breakers" 7 Star St Paul 14 Lyceum Duluth.  
 Reeves Al 7-9 Bastable Syracuse 10-12 Lumberg Utica N Y 14 Gayety Montreal.

"Review of 1918" 7-9 Holyoke Holyoke 9-12 Gilmore Springfield Mass 14 Howard Boston.  
 "Roseland Girls" 7 Gayety Detroit 14 Gayety Toronto Ont.  
 Sigman Sam 7 Corinthian Rochester 14-16 Bastable Syracuse 17-19 Lumberg Utica N Y.  
 "Sight Seers" 7 Empire Albany 14 Caspae Boston.  
 "Social Follies" 7 Gayety Minneapolis 14 Star St Paul.  
 "Social Maids" 7 Gayety Omaha 14 Gayety, Kansas City Mo.  
 "Some Babies" 7 Lyceum Duluth 14 Century Kansas City Mo.  
 "Some Show" 7 Cohen's Newburg 10-12 Cohen's Poughkeepsie N Y 14 Hurtig & Seaman's New York.  
 "Speedway Girls" 7-8 Cort Wheeling W Va 9-12 Grand Akron O 14 Empire Cleveland.  
 "Spoils of Revue" 7 Star & Garter Chicago 14-16 Berchel Des Moines Ia.  
 "Sporting Widows" 7 Star Cleveland 14 Empire Toledo.  
 "Star & Garter" 7 L O 14 Orpheum Paterson.  
 "Step Lively Girls" 7 Grand Hartford 14 Jacques Waterbury Conn.  
 Sydel Rose 7 Empire Newark 14 Casino Philadelphia.

"Tempters" 6-7 O H Terre Haute Ind 14 Lyceum Columbus.  
 "20th Century Maids" 7 Casino Brooklyn 14 Empire Newark.  
 Watson Billy 7 Empire Brooklyn 17-19 Park Bridgeport Conn.  
 Welch Ben 7 Columbia New York 14 Casino Brooklyn.  
 "Whitely Girls" 7 So Bethlehem 8 Easton 9-12 Majestic Wilkes-Barre Pa 14 Empire Hoboken.  
 White Pat 7 Penn Circuit 14 Grand Trenton.  
 Williams Mollie 7 Palace Baltimore Md 14 Gayety Washington D C.

### INTERNATIONAL CIRCUIT. (Jan. 7.)

"A Dangerous Girl" National Chicago.  
 "A Daughter of the Sun" Grand Opera House Youngtown.  
 "After Office Hours" Walnut Philadelphia.  
 "Her Unborn Child" Lyceum Pittsburgh.  
 "Little Girl in a Big City" Lexington New York.  
 "Lure of the City" Lyceum Detroit.  
 "Marionaire's Son and Ship Girl" Shubert Milwaukee.  
 "Mut and Jeff" American St. Louis.  
 "One Girl's Experience" 6-8 Majestic Peoria 11-12 St. Joe.

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**Pace  
Makers**

# BROAD

**AU REVOIR, BUT NOT GOOD-BYE.**  
(SOLDIER BOY)

WORDS BY  
LEW BROWN

MUSIC BY  
ALBERT VON TILZER



EE-117111

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WILL VON TILZER PRESIDENT  
145 WEST 47 STREET NEW YORK

**JUST A LITTLE**  
(I'LL CALL IT HOME)

WORDS BY  
AL HARRIMAN



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WILL VON TILZER  
145 WEST

A worthy successor to "I May Be Gone For A Long, Long Time," by the same writers. What greater praise can we give this wonderful march ballad?

A perfect song; nothing to compare with it since ballad several years ago, "When You're a Soldier"

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# BROADWAY'S

## Pace Makers

### THE COTTAGE (SWEET HOME)

MUSIC BY  
JACK EGAN

### MY MIND'S MADE UP TO MARRY CAROLINA

by LEW BROWN  
& RUBEY COWAN



5

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Every Purpose.

On behalf of my family

I desire to express our sincere gratitude for the many expressions of very kind regard at the time of the death of our

**BELOVED MOTHER**

**PETE MACK**

**CHICAGO**

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

MAJESTIC (Fred C. Eberts, mgr., Orpheum).—A rarely balanced, truly wonderful show, with so many top-notchers that it is difficult to refrain from extremes in describ-

ing the bill. D'Avigneau's Imperial Duo followed the pictures. Working in an artistic Oriental set, these splendid musicians, one a Chinese, render operatic and popular vocal and instrumental selections. The prologue to Pagliacci sung in Italian and Joan of Arc rendered in French were the high spots in the act, which finished in one to allow for the elaborate setting of the Edwards' revue.

Tom Kerr and Edith Ensign followed with their violin witchery, luring the most delightful harmony from their instruments. Their incomparable violin flirtation brought the unconditional surrender of the house, and left them warm and responsive for Gus Edwards' "Bandbox Revue," which followed. Edwards has imprisoned in the atmosphere of his act the ephemeral quality for which he is famed—the impression of real, undiluted juvenility. In no vaudeville act in the past, not barring the old "School Days" act, has Edwards had so much youthful talent. Georgie Price, Cuddles Edwards and Vinca. O'Donnell are featured. Georgie is losing the evanescent quality of boyishness. Appropriately enough, his opening number is a song about long pants. Time, taking away his juvenility, has given him a whole lot in return. It has bestowed a post-graduate course to his educated limbs and has finished and rounded out the timber of his splendid voice. Cuddles, also beginning to shoot upwards, is a living promise. The beautiful little bruno has a secure niche in vaude-

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# Servais

# LEROY-TALMA-BOSCO

Palace Theatre, New York, Next Week (Jan. 7th)

ville when she reaches the grown-up stage, and can no longer do kid stuff. Into the cuddliness which got her the nicknames there is creeping a new quality which makes her a doggone dangerous gal. As for Vincent, the "Kid McCormack," well, the little reprobate should worry. His uncanny, astoundingly dramatic rendition of the clown's lament song from Pagliacci swept the house like a tidal wave.

Goldie Krusadea and Marie Hall scored also in their school song. The "Liddle Boy" finale was so good it hurt. On top of the aura of responsiveness and content left by Osa's kids, A. Robins, the walking music store, came out with his bland offering and left a wake of breathless folks in front who laughed themselves to exhaustion at his imitations of instruments and his cornucopia garments, which yielded enough ludicrous properties to fill a truck. Molly King followed (New Acts). Mrs. Gene Hughes & Co. in the sartorial comedy "Clothes," notwithstanding the terrific competition preceding her, succeeded in continuing the complete conquest of the audience. The sketch was followed by the Misses Campbell, lovely and limpid crooners of Southern melodies, beloved of Chicago vaudeville patrons, as evidenced by the claim with which they were greeted. The show closed with Henri de Vries' spectacular production, "Submarine F-7," which gripped the audience so

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I cannot sing, I cannot dance,  
A sketch I could not do;  
I cannot walk a tight wire,  
Nor impersonate a Jew.  
And if I tried a playhouse,  
I'd die without a struggle;  
But, by the jumping three-day stands,  
I sure can comic-juggle.

### O. K. SATO

The glabblifedest 15 minutes of genuine shenanigan ever perpetratedly parveyed. Synopsis: I come out on the stage making believe I ain't going to be funny. Then, after awhile, first thing you know I'm funny as anything. Then I keep on getting funnier and funnier; then, all of a sudden, the audience commence laughing right out and spoil everything.

P. S.—Some of it is original.  
Address: 114 Linden Ave., Irvington, N. J.  
Agents: "I'll do my best" and "leave it to me."

### Anthony Andre and Co. in "THE BEGGAR MAN"

Anthony Andre as the tramp does excellent work. He is an actor of sterling ability and gives an example of character acting rarely seen on the vaudeville stage. In his portrayal he goes from the careless, happy-go-lucky abandon of the knight of the road to the broken-hearted father who has found his child only to lose her.  
—New York "Clipper," June 20, 1917.

thoroughly that few did the last-act walkout until the curtain rung down. *Swing.*  
PALACE (Earl T. Steward, mgr., Orpheum).—George White and Emma Haag went on earlier than scheduled at the Monday matinee. The whole show was played more or less topsy-turvy, the orchestra ringing in at 2:45, and the first act going on at 2:55, owing to delay caused by Georges Marck, the animal man, who insisted that his act be set before the show began. Since Marck had a lot of lions

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made of fancy Cretonne and Khaki cloth. When hung, it is 56" high, 18" wide and 12" deep; when folded, 14" long, 8" wide and 3" thick, and weighs 2 lbs. Holds 8 to 12 garments and has pockets for shoes. At any up-to-date department store or direct, \$4.99 prepaid to any part of the world from

DOUCET HORN MFG. CO., Inc., 71 Fifth Ave., N. Y. C.  
This article bears its Pat. No. 1,154,692, Sept. 28, 1918.

A couple of bums who are beating their way  
Looking for work or a date they can play—  
Each one is clever—they stop all the shows—  
Xentric comedians, both made up as 1906—  
A hit with their parodies and up-to-date chatter.  
Neat hokum comedy, intermingled with patter—  
Dusty and dirty, but talk very clean;  
Envelope their brains with a wig on their bean;  
Riches they have none—but what meaneth wealth?

As long as they scoff, and they keep up their health—  
Not a riot at times, but their work's paramount—  
Duke's Mixture a barren, and the count Noah count.

Follow their travels, they've no place to rust.  
If you don't like their act—well, every knock is a boost.  
Excellent wardrobe it was, years ago.  
Look at it now, it's just fit for a bo.  
Down next to closing—that's just where they fit  
Say ALEXANDER and FIELDS, and we'll know it's  
a hit.

Dir. MORRIS & FEIL.

# AN OPEN LETTER

MR. PAT CASEY (V. M. P. A.)  
 MR. HENRY CHESTERFIELD (N. V. A.)  
 MR. E. F. ALBEE (U. B. O.)  
 MR. MARTIN BECK (Orpheum)  
 MR. MORT. SINGER (W. V. M. A.)

San Francisco, Dec. 28.

I, Doc Nixon, constructor and presenter of the oriental magical act known as **THE HONG KONG MYSTERIES**, now touring **PANTAGES CIRCUIT** of theatres, request your kind indulgence in restraining the following artists to me known to be at present offering and presenting my protected magical effect known as "**THE DUCK VANISH**," wherein three or four live fowl are vanished in full view of the audience. This effect was presented by myself three seasons past in the U. B. O. houses and is on record in "Variety's" Protected Material Department under a very early date.

The Bears (W. V. M. A.) have, I understand, purchased this effect from a former employee of the Hong Kong Mysteries.

Carl Rosini was shown this magical effect in detail by myself and has constructed same, though I refused to build the effect for him.

I have also been informed that the Great Leon recently added this effect to his act in Boston.

Owing to jeopardizing the managers in the houses in which I am appearing who are offering the public prizes for correct solution of this effect as presented by the Hong Kong Mysteries and upon general principle of priority of presentation, I am asking the heads of vaudeville departments for any protection due me.

If, on the other hand, any of the aforementioned artists can prove their right of priority of presentation I will openly apologize to them for this letter. Otherwise I ask them to remove this effect from further presentation.

Thanking all concerned for any favors shown, I am,

Respectfully yours,

## DOC NIXON

Hong Kong Mysteries

AT LIBERTY

BILLY VELMA

**FARRELL and NATTSON**

SINGING TALKING ECCENTRIC DANCING NUMBERS BITS

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(N. V. A.)

gnawing at the bars of their cages there was no one anxious to argue with the temperamental lion tamer. All that made the show so late that the manager, wisely enough, decided to play his feature acts before the matinee crowd started tearing for trains.

The natty and feather-footed White presented Miss Haig as the successor to Lucille Cavanagh, his former supporting company. Miss Haig will do; in fact, Miss Haig did. She has the graces of youth, which balance her rather attractive inexperience. This must not be taken to mean that she has not learned how to dance. But she does not have that brash assurance of the women who have done steps so long that they have forgotten when they didn't, and who are past the period where they can believe they have something left to learn. White, himself, who is a veteran, chimed in with the atmosphere of diffidence. In a rather charming little talk he gave himself none the best of it, and showed gratitude and anxiety to please rather than cocksure confidence.

This act seemed appreciative of the distinction of headlining one of the fastest and foremost vaudeville houses in the world. The routine was varied and swift. White never worked better, and Miss Haig drew abs and sighs of admiration with her slender, bewitching revelations, and her stunning costumes, notably the sleeveless sailor blouse, which was a dream. The turn has headline merit, and need not lose sleep over its future with the present personnel and material.

Franklyn Ardell, the impedent and non-chalant kiddier, returned to local vaudeville and captured the laugh hit with his "Wife Saver" sketch—monologue, supported by a deaf and dumb stenographer (Marjorie Sheldon played that role), who acted as a splendid foil. The Four Haley Sisters preceded him, with singing that just took care of itself.

and comedy done by the banjo profunde sister, who does a cross between Florence Moore and Charlotte Greenwood. The girls line up with a view to letting the observing eye down easily, and, in Number 3 position, did credit to the spot.

Vardon and Perry enacted their familiar routine, with their usual applause success then registered a novelty by sending a chicken wearing comedy shoes across the stage. The

My  
 New Year's  
 Greetings  
 BIG HIT AT PALACE

BY  
 "LITTLE JERRY"

Diminutive Dancer Shows  
 Ability—Ionia Produces  
 Dream Music.

"Little Jerry" is easily the biggest hit on the bill at the Palace for the first half of this week. Jerry is a dwarf with a powerful voice and lots of personality. The audience is with him from start to finish. He puts over several popular songs and supplements them with dancing ability that seems remarkable for one of such diminutive stature. —Hartford "Daily Courant," Tuesday, Jan. 1, 1918.

Little Jerry, who is about four feet high, speaks for himself. While he is not displayed in the glaring advertisements, he proved himself to be one of the most popular singers and dancers and put over one of the best "singles" that has been here for some time. His rendering of "A Little Love, a Little Kiss" made a big hit and the applause that greeted his efforts to entertain was voluminous. —Hartford "Daily Times," Tuesday, Jan. 1, 1918.

Little Jerry, perhaps, carried off the honors for popularity. Jerry is hardly taller than his own hat; but he displayed a smile, and a style, and a grand voice for so small a body. —Hartford "Evening Post," Tuesday, Jan. 1, 1918.

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(Not far from Home)

# FRANK DOBSON

Direction, **MAX HAYES**

THIS WEEK  
ORPHEUM  
ST. LOUIS

## MERLE'S COCKATOOS

Next Week (Jan. 7)  
ORPHEUM  
MEMPHIS

# STETSON and HUBER

W. V. M. A.  
Direction, **WAYNE CHRISTY**

effect was a fowl imitation of Chaplin, and tore a scream out of the concerted throat of the house. This chicken was a real chicken—not the kind that eats in restaurants. Fern, Biglow and Mehan opened with their superior tumbling and rough comedy. Having the advantage of a full house seated for three quarters of an hour the trio had an audience somewhat beyond its customary speed and degree of attention and seemed ill at ease therefore; maybe it was because the audience was fidgety over the long delay that these bouncing fellows were uneasy. Anyway, they

didn't get much, and raced through and went on their way without interference.

Wilbur Mack, Nella Walker and company never wavered in "A Pair of Tickets." Mack's smart and high-pressure small talk and cross-fire. This act has class for the optic and the ear-drum, and makes vaudeville pat itself with pride.

Diero, on after 5, held the house with his piano accordion, from which he squeezed many and varied harmonies. Mack and his family, human and leonine, closed drollily, with half his act a moving picture at a time far too late to get interest concentrated on a screen, and the second half all pantomime, with too much detail and delay before getting to the point; the only reason for the act, the animal performance, which was excellent, but unappreciated because of ill-advised showmanship—too much of it. Latit.

LINCOLN HIPPODROME (Wm. McGowan, mgr.; W. V. M. A., agents).—The last edition

1918 New Comedies 1918  
**TROVELLO**  
AMERICAN VENTRILOQUIST  
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WELL, AIN'T THAT HOT CORN?  
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Happy New Year

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# TO ARTISTS

Mr. E. F. Albee:

Just read you are to have "Agents' Set Rules." While you are making them, do something about the twenty per cent. commission we are paying. If you are tied up with a United agent, and you have a few weeks open, he books you on the Loew or Fox time, through another agent. He gets his ten per cent., the office five, and the other agent five. With the war tax on our railroad fares, and trying to do our bit in other ways, you see where we get off. Do something about this, and you will have the good wishes of every act in show business.  
(Signed) "Twenty Per Cent."

The above anonymous letter should be given no consideration, as the writer didn't have the courage to attach his name. I find in this, however, an opportunity to say a few things to the artists in this respect. If you book through the United Booking Offices, you pay five per cent. If you have a personal representative, custom and reason demand that his fee should not be more than five per cent. If you pay more than this, you are doing it on your own responsibility, and have no right, morally or legally, to complain. If a representative, or agent, that serves the United Booking Offices finds it impossible to book you here, then you are under no obligation to him; and, if you go to any other booking office, such as Mr. Loew's, Mr. Pantages', Mr. Fox's, Mr. Moss', etc., and the agents or representatives connected with that office book you, your former representative in the United Booking Offices should be given no consideration whatever. In this way you would not be paying twenty per cent., if such a thing exists, as per the above letter, but would pay your representative five per cent. Anything more than that you yourself are to blame for.

This office is open at all times to any complaint in reference to a violation on account of a demand for an excessive fee by an agent or representative. If such a condition exists, and you complain of the same, I will guarantee that you will be protected as far as this office is concerned, and I am very sure all the other managers will do the same.

If whoever wrote this letter had given me the name of the representative or agent and the amount that he had paid, he would have been doing his share towards rectifying what some artists contend exists but never complain of to the proper authorities. Instead of using it for sidewalk gossip, if you want to help clean up alleged conditions in vaudeville, do your part and you will find the managers ready and willing to help you and to give you every protection necessary to safeguard your interests.

**E. F. ALBEE**

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 Bryant 5122  
 108-110 W. 49th St. NEW YORK CITY  
**"THE RENDEZVOUS OF THEATRICAL'S BEST"**

of the annual Peppel-Greenwald All-Girl Revue had its Chicago premier here last week. It is the best and most elaborate revue this firm has ever produced. The three big names in the revue are the Morette Sisters, Adele Jason and Cecil Jefferson. There are ten scenes in the revue, which lasts an hour and a quarter. The opening scene is a minstrel show, with Cecil Jefferson on one end, Izetta on the other and Adele Jason as interloper. On a rail-plated platform in the back of the set are the Morette Sisters—Lillian and Anette—conducting a jazz orchestra. Following the minstrel scene, the act switches to "one," with Babe Wilson, a juvenile prodigy, doing a single. The child has acquired a sophistication which detracts from her technique. Then comes a "step" scene, patterned on the one in a recent edition of the Follies, in which Adele Jason does the Cleopatra number, singing "There's Egypt in Your Dreamy Eyes." It is followed by an Egyptian dance by the chorus. The next act is a drop replica of a front cover of "Vogue," in high colors, with Cecil Jefferson doing blackface in a bright corset costume. Although handicapped by a slight cold, Miss Jefferson got away to big applause. Her talk was written by Herbert Moore. A modiste shop in the next scene. Miss Jason, dressed as a boy, sings

"My Ideal of a Girl." It is in the next scene that the Morette Sisters deliver the hit of the tab in a violin-cello solo, followed by two violins in a splendid medley and dance. The big cabaret scene comes next. Lillian Morette, supported by the chorus, does a number called the "Jazz Dance," which was given a dandy hand. The toe dancer who followed was a bit too bulky for that phase of terpsichorean effort. Annette Morette and Babe Wilson come through the audience singing "Lonesome Baby." The audience liked it so much they demanded four encores. The finale has a patriotic tone, with all the cast participating, winding up a tableau which is entitled to the distinction of being the best available at the present time. *Singer.*  
**GIOLITO** (Harry Earle; agents, Doyle-Loew).—No records broken at the first half show this week. The bill opened with Leighton and Kennedy, two blackface comedians who make up with meritorious dancing their rather anemic flow of comedy. Norine Coffey presented her "Maid o' the Movies" (New Act). Miss Coffey was followed by a sketch called "The Barrier." It has to do with the courtship of a tough citizen for the daughter

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**KOSHER RESTAURANT in San Francisco**  
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of a politician. There is discovered a relationship between the two, which is where the title comes from. There are some good lines in the sketch, and William Fleming's delineation of the ex-gambler suitor is excellent, although inclined to be overplayed in spots. The punch is in a strong renunciation finish when the relationship is discovered. Pat, jovial, breezy, jassy June Mills followed. She is a composite of Sophie Tucker, Emma Carus, Maelyd Arbutuckle and Bert Williams. Miss Mills sing minor key melodies, kide the orchestra, herself and the audience, rotates her physique and generally all her artifices there in nothing offensive. She is assisted by a young man with a very good bass voice, who rumbles splendidly the sad tale of a ship rocked in the cradle of a sea, so beware. Marie Shoen is a comedy girl with a high-toned soprano, who offers three songs in three changes of costume. She was best liked in her second song, when she came out in tights, revealing unsuspected talents. The show closed with Kid Thomas and the Jolly Girls. These are colored entertainers. The Jolly Girls act very jolly, and Kid Thomas kide. *Singer.*

The American Association of Fairs and Expositions will be in session here Feb. 20 and 21. A dinner and dance reception is planned by Mort H. Singer, assigned to the personal direction of Edward Marsh, manager of the W. V. M. A. fair department. It will be inaugurated as an annual event.

Mary Garden arrived in Chicago New Years Eve and was to give a performance on Friday of "Carmen."

Ticket speculators got \$10 per for duets to the New Year's Eve performance of "The Follies."

Roy Murphy, head of the Fuller Australasian tour, is now connected as an agent with the W. V. M. A.

Two performances of the "Passing Show" were given at the Garrick New Year's eve, at 8 o'clock and midnight.



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Stella Dodge, actress, was arrested last week, together with Lucille Dally, charged with the theft of \$75 and a diamond ring from two guests at the Grant hotel, following an all-night "party" there.

Roy R. Rebre, son of the former owner of the Saratoga, whose wife recently divorced him, was married at Crown Point, Ind., to Violet Marsh, the chorus girl named in the suit.

Gladye Feldman and Stella Chatelaine, former "Follies" principals, are here, visiting and are exchanging social adventures with their old comrades.

Clyde Marsh, former manager of "Woman Proposer," who was drafted and assigned to Camp Grant, Rockford, has been made a sergeant and recommended for the third officers' training camp.

Frances Morris, Emma Halg's aunt, who has played in drama, is traveling with the girl as chaperone, and appears in the act, wearing a Jackie's uniform and pointing out the states on a map drop as White and Halg do a dance of the states.

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It is said to be a bathrobe for De Wolf Hopper.

"The All Girl Revue," booked to play Milwaukee Dec. 27, had Myra Jefferson Gayler in the cast instead of Cecil Jefferson. Miss Jefferson was ill, and her sister jumped in at the last moment.

Doris Faithful, wife of Vernon Steels, the picture actor who plays opposite to Marguerite Clark, has joined the Chicago "Oh, Boy" company in one of the minor speaking roles.

Midnight performances were given at the Jones, J. Inick & Schaefer houses New Year's Eve. The Rialto and McVicker's began at 11 P. M., while the Orpheum (pictures) started at midnight. There was no midnight performance at the Colonial.

"The Brat," playing at the Colonial, used quarter-page advertisements in all the dailies last week, featuring the "war prices" for \$1

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for half the orchestra floor and \$1.50 for the best seats. It is said \$4,000 was spent on this series of advertisements.

The stage employes at the Palace theater have a box, hand-painted, with a striking battle scene on it, for contributions for the fund they have started for I. A. T. S. E. men in the service. Earle Steward, manager of the house, started the fund with a contribution of \$10.

Willie Berger, the youthful private secretary to Edward Shayne, retired W. V. M. A. booker, is now looking after the booking of the Avenue and Windsor. The Windsor has changed to a four-split week. It was first a split-week house, and later changed to a three-split week.

After a year in the South, Horace V. Noble, who has been directing for the Emma Bunting stock at the Grand, San Antonio, has returned to Chicago for the holidays, and is preparing an act for vaudeville. His introduction to vaudeville was in his recent support of Emmet Corrigan in the East.

Mame Thorpe, whose husband, W. Thorpe, appeared with Blossom Seeley at the Palace last week, brought her husband before the Court of Domestic Relations. She declared she worked for \$8 a week and lived in a cubby hole, while her husband lived at the Hotel Sherman and earned \$100 a week. She indicated that she would sue for divorce.

Eddie E. Collins, musical comedy comedian, who, for the past two seasons, has been piloting his own musical comedy revue of 20 people, has leased his company, known as the Eddie Collins Revue, to an eastern management for the balance of the season. He will shortly return to vaudeville in Chicago with Florence Wilmut.

"Oh, Boy" is nearing a half year's run at the La Salle here. The business is holding up, aided by special sales. Last Friday the Illinois States Attorneys' Association bought a block of seats in the orchestra for their membership of over 100. Jan. 4 the American Chicler company salesmen will attend the show in a body and Jan. 7 the house has been sold out to the local chapter of the Elks, in honor of Ben Jerome, the La Salle orchestra leader.

AUDITORIUM (H. M. Johnson, mgr.)—Grand opera, Cleofonte Campanini, director (8th week).

BLACKSTONE (Ed. Wappler, mgr.)—Maude Adams in "A Kiss for Cinderella." Four weeks' engagement (22 week).

COHAN'S GRAND (Harry J. Riddings, mgr.)—Jane Cowl in "Lilac Time." Scored (22 week).

COLONIAL (Norman Field, mgr.)—"The Brat" with Maudie Fulton, an unquestioned hit for play and stock (33d week).

COLUMBIA (Frank G. Parry, mgr.)—Columbia Wheel Burlesque.—"Maid of America."

CORT (U. J. Hermann, mgr.)—"The Gypsy Trail." Welcomed, patronized and assured of a run (2d week).

CROWN (Ed. J. Rowland, mgr.)—stock.—"What Happened to Mary."

ENGLEWOOD (J. D. Whitehead, mgr.)—"The Girl from the Follicles."

EMPIRE (Art Moeller, mgr.)—American Wheel Burlesque.—Billy Watson's Orientals. GARRICK (Wm. Currie, mgr.)—"The Passing Show" (7th week), leaves for "The Very Idea," with Ernest Truax and Richard Bennett, Jan. 7.

GAYETY (Robert Showeacker, mgr.)—American Wheel Burlesque.—"The Innocent Maids."

ILLINOIS (R. Timponi, mgr.)—Ziegfeld "Follies," playing to capacity business despite inflated prices; specs said to be getting \$5 for seats (2d week).

IMPERIAL (Will Splink, mgr.)—International Circuit.—"The Millionaire Son and Shop Girl."

LA SALLE (Nat Royster, mgr.)—"Oh, Boy!" with Joseph Santley. The fag of its record run is being helped by special sales of block seats. Will leave a tough mark to follow for its successor, "Leave it to Jane," which is expected to come some time in March (20th week).

NATIONAL (John Barrett, mgr.)—"Ours Girl's Experience."

OLYMPIC (Abe Jacobs, mgr.)—Kolth and Dill in "The High Cost of Loving," not expected to last more than a month (2d week).

PLAYHOUSE—"The Man Who Stayed at Home," well received (2d week).

PRINCESS (Will Slinger, mgr.)—"The Man Who Came Back," with Mary Nash (15th week).

POWERS (Harry Powers, mgr.)—Ruth Chatterton in "Come Out of the Kitchen." Hit (7th week).

STAR AND GARTER (Wm. Roche, mgr.)—Columbia Wheel Burlesque.—"The Roseland Girls."

STUDEBAKER (Louis Judah, mgr.)—"Love o' Mike," with George Hassell, due to depart (4th week).

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ORPHEUM (Fred Henderson, gen. rep. agent, direct).—The current Orpheum program is a well-balanced affair, consequently the majority of the turns were well received. McIntyre and Heath were given the headlining honors and recorded a big-sized score. Travers and Douglas, in their "Meadowbrook Lane," were well liked. Rae Eleanor Hall, next-closing, and fully appreciated. James H. Cullen was somewhat hindered through being placed "No. 2." He did well considering the handicap. "For Pity's Sake" and Jim and Betty Morgan repeated their previous week's success. Herbert Clifton, the third of the holdovers, suffered through being placed to open. Clifton, nevertheless, pleased.

PANTAGES.—An ordinary program is being shown at the local Pantages house this week with the "Honey Bees," a musical organization, carrying the top honors. The turn practically depends solely upon Billy Browning, who displayed sufficient ability to carry the piece across. Maurice Famulus and Co. in "A Day at Ellis Island," proved a likeable skit, the character being splendidly handled by Mr. Samuels. Verma Mercuranu was an artistic success while Ford West and Bud Hile can't carry away the laughing honors of the evening. The Trankford Sisters were an applause hit with their musical specialty, the girls gradually gaining as the turn proceeded. Mlle. Therese and her trained pigeons, dogs and monkeys, opened successfully. Flanders and Elmers (man and woman) were added, doing quite well with a routine of piece playing and singing.

Lucian Muratore dropped out of a performance of "Romeo and Juliet" at the Auditorium last week on account of illness.

Grace Hinkley was arrested last week for attempting to sell morphine to a youth. Following her arrest, she was sent to the Bridewell hospital for treatment.

Leon Friedman, business manager of the Ziegfeld "Follies," discovered a check for \$700 in his mail Christmas morning. It was Flo's gift.

The two companies presenting "Lincoln of the U. S. A.," a vaudeville sketch, written by Ralph Kettering, were pre-vented with a week's salary as a Christmas present.

Christmas Day "A Daughter of the Sun" broke all records for big business at the Lyceum, Pittsburgh. The receipts were \$1,864.25.

David Werfield is hooked to come to the Powers, Jan. 21, with "The Music Master," for an indefinite run, succeeding Ruth Chatterton in "Come Out of the Kitchen."

Dorothy Maynard is knitting a muffler for Laddie Clift. May Downing has put in 248 hours on a tremendous undertaking in yarn.

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**HIPPODROME.**—The Hippodrome is housing a corking show this week, with the attendance as usual—capacity. Hicks and Hart opened with boomerang and hat throwing that brought hearty returns. The Sorrento Quintet pleased with singing. Jones and Jones (colored) went through a routine of singing and talking, closing to the bit of the show. Fox and Evans (black and tan men) pleased. The Xylophenda, a novelty instrumental specialty, proved an acceptable offering. Riva Larson Troupe closed on rings, keeping the majority intact during their performance.

**ALCAZAR** (Geo. Davis, mgr.).—Harry Corson Clarke in "Hello Bill."

**CORT** (Homer F. Curran, mgr.).—"Canary Cottage" (2d week).

**COLUMBIA** (Gottlieb & Marx, mgrs.).—"Tarp to the Right" (1st week).

**CASINO** (Robert Drady, mgr.).—A-H. & W. V. A. vandeville.

**PRINCESS** (Bert Levy, mng. & mgr.).—Bert Levy vandeville.

**SAVOY** (J. Davis, mgr.).—Will King stock burlesque (2d week).

**WIGWAM** (Jos. F. Bauer, mgr.).—A-H. & W. V. A. vandeville.

Harry Pooley, formerly with the Waterson, Berlin & Snyder, San Francisco, is now at the Jewel City Cafe, Seal Beach, Cal.

Edith Sterling, featured in Universal productions for the past two years, did a "single" singing and talking turn at the Casino last week and has been routed over the Ackerman-Harris Circuit. Miss Sterling is New York bound.

Allen Doone is now in the Canadian North-west on a hunting trip.

"Blotch" Conley, formerly the "I do" of Nell McKinley's, is now the chief elevator man at the Continental Hotel.

George Weiss has had his name changed to George X. White.

The Garrick, a pop burlesque house in the Fillmore district, has dispensed with principals and is now running a show consisting of chorus girls exclusively.

Mrs. Katherine Vickery, convicted of slaying Albert Williams, a bill poster, was sentenced to an indeterminate sentence of from ten years to life imprisonment by Judge Ogden in Oakland last week.

Ella Crist, who gained publicity by swimming around Seal Rock some time ago, is now doing an act in vaudeville over the Hippodrome time. Chas. Fischer, an Orpheum attraction, is handling the act.

Redfern Mason, the recognized musical authority on the Pacific Coast, was very complimentary toward Carrie Goebel Weston, violinist, daughter of Ella Herbert Weston, in his review of the Municipal Orchestra concert.

Mrs. Alfred Hertz, wife of the director of the San Francisco Symphony orchestra, was painfully injured last week when a street car crashed into her automobile.

Armand Triller arrived last week on the "Moana" from Australia.

Walter Spencer and Phyllis Gordon joined the Monte Carter company at Oakland last week.

Ruth Ormsby is with the Alcazar Players.

**SAVOY—23.** Will King's opening at this house bids fair to keep him there for an indefinite period. The house in the past has always been a Waterloo, but in King a responsive chord seems to have been touched. Nothing like the opening attraction, "Frits and Frits," has ever been attempted here before in pop burlesque. The costumes and scenic equipment are away above the ordinary and the company is excellent. Mr. King, as "Ikey Lebinsky," keeps them going all the time he is on. Marta Golden runs a close second, and Will Hayes, Jack Wise, Bobby Ryles, Clair Starr and Laura Vall all get over very nicely. The musical numbers are well chosen and staged with the exception of the burlesque quartet, very clever, and contains too much repetition. Outstanding numbers are the duet between Mr. Ryles and Miss Starr, "Somewhere in France is a Lily" by Mr. Wise, and "Oh You Wonderful Boy," by Miss Starr. Lind, a heavy set female impersonator, didn't help any. Business at night has been very satisfactory, and the matinee has been fair, but the way the show is going over it should draw. The front of the

house is brilliantly lighted and several search-lights are played from the roof to the street. A two-reel "Lonesome Luke" comedy and the Hearst-Pathé Weekly are shown before the musical comedy.

**CASINO—23.** Nothing startling on this bill. The Costa Troupe, equilibrista, headlined. The act consists of some talk and songs. A man. Nothing original was offered but the turn got over fairly in the closing position. The Totos, girl and man, opened the show with some balancing stunts. They offer a few new features in their work on the pedestal that wins applause. Vincent and Carter were second with some talk and songs. Some of the talk is new but much has been heard before. The automobile business should be cut down, as it contains too many repeaters, and a single number by the girl, who is attractive, might help. Their present routine does not justify a later position. "Alto Tody," the skating bear, proved a big favorite. "Cool" and "Hamilton" with special drop, have a routine that takes them out of the ordinary class of singing and talking acts. A little brushing up of their wardrobe, however, would improve their turn, also the running time could be reduced to advantage. Al Prince gets over with a line of talk, a comedy song and a ballad. It would refrain from introducing his ballad with a "rag," however, his returns might be greater from that number. Business fair.

Pietro Marino will be the conductor of the new Strand theatre orchestra.

The Cort will house "Fair and Warner" for two weeks commencing Jan. 6th. Harry Luder to follow.

Evelyn Vaughan opens at the Alcazar Jan. 6 in "Cheating Cheaters."

"Canary Cottage" did a fair two weeks' business at the Cort, considering its previous ten weeks' engagement here.

## BOSTON.

BY LEN LIBBEY.

**KEITH'S** (Robert G. Larsen, mgr.; agent, U. B. O.).—The first of the week saw the same packed houses which have been the rule during the past two weeks. Matinee as well as evening performances have been capacity. The bill this week, however, is not as unusually good as during the past two weeks and it cannot be truthfully said that the show is a well-balanced one. There are several soft spots and they show up, and, for another thing, there is an absence of pep and ginger most noticeable in some portions of the bill and there are "draggy" minutes. The first act seems to be drawn out too long. Perhaps the absence from the bill of the opening act, Edy Dun, the program stated, was responsible for this condition at the first performance. Whatever the cause the show did drag. Caltes Brothers opened. They came from the front of the house and made one of those impromptu entrances, a stunt that has become a tradition at Keith's. The past few seasons that it has lost its charm. Their dialog at the absence of proper treatment on the stage did not take but they closed well. Grace Carlisle and Jules Romer, in "The Composer," have a pretty little act. The scenery was well worth while. Miss Carlisle has a couple of songs with Rome furnishing the bulk of the music. Rockwell and Wood were rather flat at the opening, but when warmed up got quite sufficient. Sam Mann and his company appear in Aaron Hoffman's new philosophical farce, "The Question." The sketch depicts the success of an insane gentleman, of mild manner, in striking out on a family fable and acting as general referee between a husband and wife, a girl black-mailer and her gentleman trust assistant. In this act, which has a good foundation, there were several tedious moments and Mr. Mann's lines were much too lengthy and intricate for a vaudeville entertainment, despite their fundamental correctness. Bob Matthews and Co., in "The Sounder of Old Broadway," got over in good shape. It is a simple but attractive act, introducing the characters introduced to abound on Broadway and which Matthews as the "sounder" meets while journeying through the "white light" district. Watson Bowers has a family fable and deserves it. Five striking costumes can sing and dance well. Show closed with "The Forest Fire," here before, and scored.

**BOSTON** (Larles Harris, mgr.; agent, U. B. O.).—Mary Garden in "Thala"; Comedy Four; Barry and Layton; Alanson and Williams and Ada White make up the vaudeville bill.

**BILION** (Ralph Ollman, mgr.; agent, U. B. O.).—Picture, Good.

**BOWDOIN** (Al Somerbee, mgr.; agent, U. B. O.).—Film, "The Usurers," much attention. Vaudeville: Mike Elmira; Collins and

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Watch for our announcement.

## Morette Sisters

Hit of the "All Girl Revue"

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## 2-White Steppers-2

Study in White  
Direction, CHAS. FITZPATRICK

Manning; Wilbur and Grace; Hayes and Wynne; Tommy Hayes.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—"The Beauty Fountain"; "Her Silent Sacrifice," H. N. Adrian, George Randall and Co.; Green and Miller; De Renzo and La Due.

GLOBE (Frank Mengher, mgr.; agent, Loew).—"House back in pictures; this week with "Intolerance." Started the season as a stock house.

OLYMPIUM (Victor J. Morris, mgr.; agent, Loew).—"A Daughter of the Gods," film, headliner. "Bobanite Life," singing act heads vaudeville; Eckhoff and Gordon; University Four; Art Smith; Hill and Bertina.

SCOLLAY OLYMPIA (James J. McGuiness, mgr.); Kamerer and Husband; Leonard and Doris; Emily Eganar; Thomas Knox and Co.; Andy Lewis and Co.; "Star Bout."

GORDON'S OLYMPIA (Frank Hookallo, mgr.).—"The Devil Stone," film; Swiss "Song Birds"; Artie Gibson; Mr. and Mrs. Hugh Emmett; Fields and Malliday; Carl Eugene Trouie.

PAIRK (Thomas D. Soriero, mgr.).—"The Avengers" film.

MAJESTIC (E. D. Smith, mgr.).—"Closing week of William Hodge in "A Cure for Curables." Business good. "Mother Carey's Chickens" next.

SHUBERT (E. D. Smith, mgr.).—"Peter Ibbotson" has scored. This week closes local engagement.

COLONIAL (Charles J. Rich, mgr.).—"Rambler Rose" has musical field in this city to itself. Selling out several nights in advance.

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PLYMOUTH (E. D. Smith, mgr.).—William Collier opened Monday in "Nothing but the Truth." Good notices.

WILBUR (E. D. Smith, mgr.).—"The Man Who Came Back"; excellent houses; opened Christmas night.

PARK SQUARE (Fred E. Wright, mgr.).—Another week of "Upstairs and Down"; seems set for a long run.

TREMONT (John B. Schoeffel, mgr.).—"The Boomerang" received here with open arms. Worth successor to "Twin to the Right."

HOLLIS (Charles J. Rich, mgr.).—"The 13th Chair" selling out at many performances and large advance.

OPERA HOUSE (Lawrence McCarthy, mgr.).—Final week of "The Wanderer." Nothing booked for immediate entrance.

COPLEY (H. W. Pattee, mgr.).—"General John Regan" at this only stock house in the city. Started on regular season repertoire.

CASINO (Charles Waluron, mgr.).—Welch show.

GAYETY (Thomas H. Henry, mgr.).—"Step Lively Girls." Big houses.

HOWARD (George E. Lothrop, mgr.).—"Pacemakers." Vaudeville; Grant and Mon-



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COLONIAL THEATRE, Indianapolis, Ind.

roe; Peppino and Perry; Van Orden and Fal-low; Macey and Maybelle and Allie Johnson.

Mrs. Charles Kline, of "The Wanderer," was the victim of a holdup man on her way to the theatre, and was relieved of \$50. The desperado was masked and threatened her with a revolver. He escaped.

## CINCINNATI.

BY HARRY V. MARTIN.

Mrs. Walter Martin, daughter of John H. Havlin, owner of the Grand opera house, was removed to a local hospital to undergo a serious operation.

Roel S. Enotman has resigned as picture editor of the "Times-Star," to accept a position in the advertising and editorial departments of a big Cincinnati publishing house. He has been succeeded by Fred Burns, formerly of the "Commercial Tribune."

A newspaper romance culminated in the wedding last week of Grace Wick, Sunday editor of the "Commercial Tribune," and Adlai C. Saunders, dramatic editor of that sheet.

Robert J. Morgan, 70, whose firm, the Russell Morgan Printing Company, was succeeded by the United States Printing and Lithographing Company, in Norwood, died in Cincinnati recently. He had been retired for many years.

Malcolm Morley, of New York, has been engaged as director of the Cincinnati Art theatre, and will have charge of the January performance at Memorial Hall.

## DALLAS.

BY GEO. D. WALKER.

MAJESTIC (S. Von Phul, mgr.; Inter.).—"American First"; Walter Brower; Gaylord & Lancton; Kennedy & Burt; Laveen & Cross, and Oakes & De Lour. Excellent bill.

JEFFERSON (R. J. Stennett, mgr.; Pantages).—Dr. Michele Bros., Frederick H. Spear & Co., Alberta Vierra and Six Hawaiian; Girl from Starland; Chester Gruber and The Cabretta.

HIPPODROME (Interstate Amusement Co., lessees).—"Stop, Look and Listen."

OLD MILL (Herschel Steuart, mgr.).—"The Devil Stone" film.

WASHINGTON (L. G. Bissinger, mgr.).—"The Gown of Destiny," film.

The Majestic is now housed permanently for this season in the Dallas opera house. The Interstate has also leased the Hippodrome and will alternate between legitimate attractions and pictures.

The Old Mill will start running as an added attraction next week. C. Post Mason's photograph excursions to Greater New York.

Harry Laudor will be here Jan. 7.

## LOS ANGELES.

BY GUY PRICE.

Marie Evans dropped out of the bill, last week, at the Burbank, Ill. Dolora, character singer, substituted.

The Hippodrome held its annual turkey dinner on the stage, the acts participating.

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"Who Owns the Flat"  
Playing W. V. M. A. Time

WILL MORRIS  
IN  
"Tattered Talent"  
LOWE CIRCUIT  
DIRECTION,  
TOM JONES

and Eva Taylor; Farrell was liked; Rice Elmer and Tom closed.

PALACE (Sam Myer, mgr.).—Fair program. Leonard and Willard stand out clearly; the McIntyres, capable; McNelly, Dinius and De Wolf, scored; Meyera Minstrels, active and energetic; Johnny Clark and Co., closed.

### MILWAUKEE.

BY P. G. MORGAN.

DAVIDSON (Sherman Brown, mgr.).—"Cleopatra," film; good opening. Week Jan. 7, Boston English Opera Co.

MAJESTIC (William O. Tiedele, mgr.; agent, Orph.).—Evelyn Nesbit; "The Night Boat"; Lillian Fitzgerald; David Saperstein; Miss Letzel; Kliner, Hawkeye & McClay; Five Nelsons; "The Hunt," good.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—Herbert Lloyd; Buch Brothers; Austin & Bailey; Jimmy Dunn; Three Misses Weston; Booth & Leander; last half: "1918 Revue"; Gus Erdman; "Honor Thy Children"; Ford & Goodbridge; Laypo & Benjamin; Aerial Butterflies; excellent.

MILLER (Jack Yeo, mgr.; agent, Lowe).—"The Red Heads"; Leonard & Ward; Champton, Richmond & Co.; Leonard & Louie; Brennan & Davis; Holland & Peltier; Frevoll; Four Meyakos; Harper & Blanks; fine.

SHUBERT (B. Niggemeyer, mgr.; agent, International).—"A Soldier's Bride," good opening; 7, "Millionaire's Son and the Shop Girl."

GAYETY (Charles J. Fox, mgr.; agent, American).—Social Polites, big opening; 7, Innocent Madona.

EMPRESS (Walter C. Scott, mgr.).—Stock burlesque. Eddie Collins' company.

PABST (Ludwig Kreis, mgr.).—Pabst German Stock Co., "An der Schoenen Blauen Donau"; 31 and Jan. 1, "Der Blinde Passagier"; Jan. 3, "Franelion."

### MONTREAL.

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## THE FAYNES

Presenting  
"IN A CONSERVATORY"

Raymond Hubbell (song writer) and wife are here. Mr. and Mrs. Harry Williams are showing them about town.

Harland Tucker, the Morosco's leading man, has enlisted in the army.

Eme, a mind reader, is playing an engagement at Baron Long's Watts inn.

Baron Long chartered a special car and took a bunch, including Barney Oldfield, Frank Chance, Mel Nordlinger and Bill Jones, to San Francisco. Some party!

The Fowlers, dancers, soon will be headed east. They have played the longest engagement, for a dancing team, at a local cafe.

Jim Morley has opened a cafe downtown since Ocean Park, where he operated the King George Roof, went dry.

### NEW ORLEANS.

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—Entertaining show. "In the Dark," praiseworthy; Jordan Girls, opening; Primrose Four, following, view calmly; Jim and Marian Harkins, pleased; Leona Lamar, provided amusement coupled with some degree of mystification; Alfred De Kinby and Assistants, pleasantly adequate; Olga, Olga and Mishka Co., dances splendidly.

CRESCENT (Walter Hattman, mgr.).—First half minus two acts Sunday. Lyrica, who sings pleasantly, started; Alfred Farrell and Co. presented "Suspicious of Hubby," in the better grade houses by Lawrence Gratton

mgrs.).—"The Knife," good sized house. Next, "Seven Days Leave."

PRINCESS (E. La Pierre, mgr.; agent, U. B. O.).—Lady Duff-Gordon, Joseph E. Benard, Dickinson and Deagon, Violet MacMillan, Curran and Newell, Chas. F. Semon, Berke and Broderick, to big business.

ORPHEUM (J. H. Alos, mgr.; agent International Circuit).—"Come Back to Erin." Next, "White Slave."

LOEWS (Ben Mills, mgr.).—"Melody Land." Howard, Kibel and Herbert, Cranston and Lee, Francis Townsend and Co., Peggy Brooks and "Law of Compensation" (film). Packed houses.

FRANCAIS (Phil Godel, mgr.).—First half: McIntosh and Mads, Howard and Feida, Louis Leo, Lyle Wayne, Conway and Day, Valerie Sisters. Second half: Cornell Musical Trio, Gancier's Dogs, Zuelka, Murry Bennett, Lyle Wayne, Dale and Boyle. To crowded houses.

GAYETY (Tom Conway, mgr.).—"The Sight-seers."

IMPERIAL (H. W. Conover, mgr.).—"The Land of Promise" (film). Big City Quartet.

EMPIRE (M. Moss, mgr.).—Alba Players in "Butterfly on Wheel." Season opens Jan. 1.

STARLAND (Joe Mazour, mgr.).—Tikoune and Mack, Whirlwind Girls. To well pleased houses.

E. La Pierre, several years treasurer at the Orpheum, has been appointed manager of the Princess.

Dud Brady, treasurer at the Francois, has been appointed treasurer at the Princess.

### PROVIDENCE.

BY KARI K. KIARK.

OPERA HOUSE (Felix R. Wendleschafer, mgr.).—Return of "Daddy Long Legs" with new faces. Went very good. With this offering the Opera House ceases after 43 years to be the headquarters of legitimate in this city. Next week the Shuberts move to the Majestic, recently leased for five years with

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INSTRUMENTALISTS

# ROYAL ITALIAN SEXTETTE

FRANK LEO

ROGER MARZANO

RALPH CARFORA

LINA CARFORA

STEVE DE MARIA

ROCCO MARZANO

Direction, CONEY HOLMES



## WHAT THE CRITICS SAY

## VARIETY:

Dave Roth gave a big boost to the early portion of the bill with a variety of almost everything but acrobatics. Roth is simply a versatile chap, works energetically to make good with his audience and has the satisfaction of being brought back for an extra bit. His "Music" bit has been done, but not like Roth. He has built up a first-rate stage.

## Philadelphia "Inquirer":

Dave Roth, a versatile young man, offered three acts in "one" in which music and comedy of up-to-the-minute calibre was dominant. He was rewarded with well-deserved applause.

## Baltimore "News":

Another hit on the bill was Dave Roth, who bills his act as Versatility, and rightly so. He plays the piano, a brass-like violin, and he dances and sings. His imitation of a one-handed piano player using his toes for "the other hand" is rare.

## Indianapolis "Star":

Also there is Dave Roth in Versatility, as Mr. Morton says, and interesting performer at the piano, a dancer and a singer. Especially noteworthy is his imitation of a piano player in a movie exhibit. Mr. Roth undoubtedly has seen and studied what he successfully imitates.

Thanks for the  
Production Offers

# DAVE ROTH

IN

## "VERSATILITY"

**BOOKED SOLD**  
NEXT WEEK (Jan. 7)  
BUSHWICK, BROOKLYN  
Direction, **NORMAN JEFFERIES**

## Youngstown "Telegram":

Next was Dave Roth. How musical comedy overlaid this chap I don't know. He does about everything in the way of entertainment and does them well. His "Music" bit has been done, but not like Roth. He does it. He sure had them clamoring for more.

## Albany (N. Y.) "Times-Union":

The hit of the bill was Dave Roth, a very clever entertainer, who plays the piano, a one-string violin, dance and keeps up a line of "chatter" that is most refreshing.

## Cincinnati "Inquirer":

Dave Roth plays the piano, talks, sings, plays a clear-box fiddle and does comedy imitations. He was forced to do several encores.

## Hamilton (Ont.) "Daily Times":

Versatility is the billing that Dave Roth, piano fiend, gives his act. After convincing the audience that he could stand on his left ear, if necessary, and rattle off anything that was ever written for the piano, Roth plays a one-string fiddle clear box, sings a little bit, and closes with a dance number. Versatility? Well I guess yes, and about one of the biggest hits of the season.

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"Oh Boy" as the opening attraction. The Opera House will be given over to stock with a new company now rehearsing.

KEITH'S (Charles Lovinberg, mgr.)—Exceptionally good bill. Homer Miles and Heira Ray head bill as far as local patrons are concerned. They did very well. Ernest Ball and Maude Lambert received their share. Ota Gysl and Marion Yadie, James Dutton, Ida May Chadwick and "Dad," Arthur Sullivan and Mercedes Clarke, Kenny, Mason and Scoll, and Casper and Sinclair.

MAJESTIC (Col. Felix R. Wendleschafer, mgr.)—Dark.

EMERY (Martin Tooney, mgr.)—House re-opens after being closed for several weeks and Loew vaudeville transferred from Majestic recently leased to the Shuberts. Animal act, "Lipton's Monkeys," topped bill first half. Charles H. Smith, Virginia Grannis, Nell Eastman, Ed and Lottie Ford and Chase and LaTour. Last half: "The Beauty Fountain," headliner; Six Stylish Steppers, Adrian Lewis, George Randall and Company, Green and Miller, and DeFrenz, and LaDue.

FAY'S (Edward M. Fry, mgr.)—Pictures featured with fairly good vaudeville bill, including following: Peika Slaters, Harold Brown and Co., Clarke's Wonder Bears, Beula DeBusse, "Inose Four Girls and the LaBylans.

COLONIAL (J. F. Farr, mgr.)—"Oh Girl" went better than the majority of burlesque shows have gone recently at this house.

STRIAND (Arthur B. Williams, mgr.)—Exceptionally fine holiday busluccas with Marguerite Clark in film, "The Seven Swans."

Manager Felix R. Wendleschafer has announced the sale of prices which are to prevail at the Majestic next week with "O Boy." Evenings the first six rows will be \$2, 40 seats will sell for \$1.50 and 500 seats at \$1. The balcony seats for 75 and 50 cents and the family circle seats will be at 25 cents.



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NEXT WEEK (Jan. 7)—McKEESPORT, PA. JAN. 14—KEITH'S, LOWELL, MASS.

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# EDDIE BORDEN

With "GIR" JAS. DWYER—Director, HERMAN WEBER

Best seats for Wednesday matinees will be at \$1, and for Saturday matinees best seats will be at \$1.50.

Percy Winter, director of the Providence Opera House Stock Company, which will open its season Jan. 7 at the Opera House, has completed the selection of his players. In addition to Alice Clements as leading lady and William Walter as leading man he has selected Edna Hatchell, Lillian Weidkrauer, Hazel Corrine, John Alexander, Walter Perini, Walter Marshall, George Wynn, Vaughan Morgan and Dan Malloy. The opening attraction will be "Rich Man, Poor Man."

## PHILADELPHIA.

BY JUVENILE.

KEITH'S (H. T. Jordan, mgr.)—Holiday audiences are usually soft picking for the vaudeville talent, and this, combined with the fact that there really was a first rate lively bill for the new year offering, made the opening show a sort of general merry-making. This house registered a record when it played to capacity last Monday, having a turnaway on the day before Christmas, something unheard of, but the house was not any bigger than the one before New Year's day, and, of course, the show went over with a punch. There was plenty of music and comedy distributed through the program, and the failure of Helen and Fuller to appear owing to the illness of Molly Fuller, brought another comedy act, Harry Tighe, into the bill. Another change was necessitated owing to the failure of Camilla's Birds to arrive in time to open the show. The Four Kissing Kays, originally scheduled to close, took the spot and gave the show a fine start with their speedy casting feats. One of the four is a woman who acts as one of the bearers, and

although she seems light for the work, she gets away with it in splendid shape, and the act was a hit. Hal Skelley and Eunice Sauvain were a new pair, and did very well. They are recently from a musical show which closed suddenly. Most of their comedy is pretty old, but the man is a good eccentric dancer and has one good comedy song. The girl helps to get some laughs with a comedy talking bit at the opening and makes a nice appearance in three changes of costume. With some better jokes the act can be developed into a first rate one of its class. The old act of McDevitt, Kelly and Lucey, which has not been seen along this way for many moons, proved a big laugh winner with the holiday crowd. The comedy and eccentric stunting by the two men pulled the act through to a laughing hit, and the girl did her share feeding for comedy. Four ballad numbers, including the French national song, rendered by Alfred Bergen, registered nicely for him. He was in excellent voice and sings with much expression. He closed with "Glorious, Hallelujah," which sounded a bit strange in a vaudeville show, but the house responded with a warm hand of applause for it. The Cameron Slaters, in their second week, changed their costumes for each number. There did not seem to be such a variety of change in their dances, but each one of them brought the girls good returns and the act registered its second hit of their engagement. Harry Tighe followed in here with some chatter, a couple of songs and a bit of short verse, all with a comedy punch, and his breezy style of getting his stuff over the footlights pleased the audience. Tighe calls attention to the fact that most singers carry male pianists, and then introduces a tall blonde girl who accompanied him while he sang and "versed," turning Tighe's usual offering round as he did the piano stunt in

ANOTHER HIT for "GILBERT AND FRIEDLAND" Catalogue

# CHIMES OF NORMANDY

BY AL. BRYAN AND JACK WELLS WRITERS OF "JOAN OF ARC"

AS BEING SUNG BY

## MISS ANNA CHANDLER

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WINNIPEG TELEGRAM, TUESDAY, DECEMBER

MISS CHANDLER stopped the show with a new song, said to have been written that morning entitled, "CHIMES OF NORMANDY" It is the same style as "Joan of Arc," and undoubtedly will be a strong rival of that popular number.

THE KANSAS CITY POST, THE CALGARY DAILY HERALD, and a host of others, THEY ALL AGREE

NEW ORLEANS ITEM, SUNDAY, DEC

The best number in Anna Chandler's repertoire of songs is "Chimes of Normandy" an answer to "Joan of Arc" beautifully played by Sam. H. Steff, her pianist.

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previous acts. Mme. Doree's Celebrities scored a big hit with their operatic program. Mme. Doree has assembled some excellent voices and the idea of offering impressions of famous operatic stars singing their most famous roles appealed to the patrons, even though it is likely few of them ever heard the originals. It is a high class singing turn which can seldom fail to reach the hit mark on any bill, for good staging is always appreciated. The nut comedy and music offered by Duffy and Ingles brought them a good sized hit in the next to closing spot. Their nutty stuff is different and the burlesquing of the instrumental music pulls the act through in the hit class. They also have a couple of comedy songs which score. Camilla's Birds drew the closing position instead of the opening. It was a hard spot for the feathered actors, but it is a classy looking act and the birds go through their routine in excellent shape. Fathe Weekly showed some very good war pictures. Three shows were given New Year's day, at 1.30, 4.30 and 8 P. M., and the house was reported sold out for all three shows before last Saturday.  
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mgr.).—Bobby Hesth and Grlles in a song revue head the bill this week. Others are O'Neill and Walmsley, El Rey Sisters, Kahn and Bohn, Anita Diaz and her Simlans, Lillian Price and motion pictures.  
COLONIAL (Harry A. Smith, mgr.).—Little Hip and Napoleon is the New Year's week feature, with the following supporting acts: Hans Roberts and Co. in "Cold Coffee." Antrim and Vale, Herbert and Dennis, Benny and Wood, Bert Sheppard, and the film feature is "The Mad Lover."  
NIXON (Fred Leopold, mgr.).—Staley and Burbeck in "The Village Blacksmiths" is the headliner; Mary Dorr, Ethel Crewell and Joe Fanton, Lander Bros., Black and White, and the film feature is Jack Pickford in "Tom Sawyer."  
KEYSTONE (M. W. Taylor, mgr.).—Lillian Steele and Co. in "The Love Barage" tops this week's bill. Others: Miller, Packer and Seitz, Mason & Gwynne, Francetti Sisters and motion pictures.  
ALLEGHENY (Joseph Cohen, mgr.).—Bert Leslie and Co. are here this week in the newest of the slang series, "Hogan in Mexico." Others are Farrell-Taylor Trio, Leavitt and Lockwood, Valentine and Bell and Howard's Ponies, with the usual series of motion pictures.  
GLOBE (Sablowsky & McGuirk, mgrs.).—Bob Hall, Violinsky and Co., Lemons' Hawaiian, Goldsmith and Lewin, Jere Grady and Co. in "At the Toll Bridge," White and Young, Merrilees and Doris, Will Morris, Wills and Kemp.  
WILLIAM PENN (G. W. Metzler, mgr.).—First half: Eva La Rue in "The Art Studio." Joe Willard and Billy Wilson, Gree, McHenry and Dean, Ward, Wilson and James

and the film feature, Norma Talmadge in "The Secret of the Storm Country." Last half: George Spink and Co. will head the vaudeville bill of five acts and the film feature will be Elaine Hammerstein and Eilfred Lucas in "The Co-Respondent."  
BROADWAY (Charles Shisler, mgr.).—First half: "The Singing Countess" heads the vaudeville bill. Others: The Seven Sammees, Middleton, Spellmizer and Co., Newport and Strik, Emmett's Canines, and the film feature is Douglas Fairbanks in "Revealing for the Moon." Last half: the vaudeville feature is Mabel Berra and the film feature Jewel Carmen in "The Kingdom of Love."  
CROSS KEYS (Sablowsky & McGuirk, mgrs.).—First half: Mabel Berra, "Hunting a Wife," Barnes and Smith, E. W. Wolf's "The Morning After," Manning and Hall, Four Nanons. Last half: "Hello Egypt," Hart and Clark, Middleton & Spellmizer and motion pictures.



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# "THE GIRL YOU CAN'T FORGET"

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SEATTLE.

BY WALTER BURTON.

WILKES (Dean B. Morley, mgr.)—Christ-  
mas week, Wilkes Players in "A Full House."  
GAIEY (Ed. Armstrong, mgr.)—24, Will  
Armstrong Co. in "The Paris Models."  
LYRIC—Vaudeville and musical comedy.  
METROPOLITAN (George T. Hood, mgr.)  
—23-28, "Turn to the Right," good business.  
81-5, 13th Chair.  
PALACE HIP (Joseph A. Muller, mgr.)—  
81, Kelley Wilder Co. headlined. The Regals,  
good. Marshall and Covert, colored, splen-  
did. Follette and Weeks, Jere Sanford, good.  
Jackson and Doering, pleasing.

ED. F. REYNARD Presents <b>Mlle. BIANCA</b> The Chaste Dancer with a Production	Mlle. BIANCA Presents <b>ED. F. REYNARD</b> The Ventriloquist with a Production
--	--

PANTAGES (Edgar G. Milne, mgr.)—23, Wilson's Lions, exceptionally fine animal act. Marjorie Lake and Co. featured. Lewis and Lake, good. Bert Touhey Co., meritorious offering. Arno Antonio Trio interested. Grindell and Esther, good.

ORPHEUM (Jay Haas, mgr.)—23, Ham-  
lin and Mack, novel. Butler and DeMuth,  
good. Tom Calloway pleases. Lueblin and  
Vallette, best of bill. Wilbur, Harrington  
and Chubby, good. Daisy Cameron, well  
liked. Last half—Musical Fletcher, good.  
Moore and Orth did well. Keene and Keene  
went big. Floyd and McDonald, nifty skit.  
Dick Lonsdale-Eddie Harris Co., get laughs  
with musical tab.

MOORE (Carl Reller, mgr.)—23, Avon  
Comely Four and Harry Green Co. jointly  
headlined. Both went over big. Anna Chand-  
ler, liked. Bert Swor, good. Holt and Rose-  
dale, pleased. Gaudsmit Brothers, good.  
Tyler and St. Clair, pleasing.

Billy Defty, at the old Tivoli in musical  
stock for some time, is now with the Willis  
West company at the Empress, Butte.

Monte Carter opened at the old Pan house,  
Tacoma, Jan. 1. The Pan show opened at  
the new theatre New Year's Eve.

Dick Lonsdale and Eddie Harris are plan-  
ning to go East soon to open around Chicago  
with a vaudeville act.

Earl Bonner has left the burlesque com-  
pany at the Gaiety.

Pauline Turner, Seattle vocalist, will be  
one of the girls who have been drafted as  
yeonettes in the U. S. Navy, to sing for the  
boys in the trenches.

Patriotic drops are now used at the Pan-  
tages and Palace Hip theatres when the  
Four-Minute Men speak.

The floods have subsided and the isolation  
of the city of four days is at an end. Film  
companies and the Orpheum vaudeville the-  
atre were hard hit.

Hamlin and Mack will leave here Thursday  
to sail for Australia.



**Campinarri y La Navarrita**

Patrick Sullivan, Jr., manager of the Amer-  
ican Cabaret and Dance Hall at Fourth and  
Pike, for several years, has brought suit  
against Mayor Gill, former Chief of Police  
Beckingham and Victor Putnam, the head of  
the Seattle "Dry Squad," to recover \$15,000  
damages alleged to have been done when the  
cops raided his place Dec. 14, 1910.

A fireproof concrete building, one-story in  
height, will be erected on Third avenue at  
Virginia street, directly opposite the build-  
ing now known as "Film Row." Fate and  
two other local exchanges will occupy the  
structure as soon as it is completed, which  
will be early in January.

Mrs. Selbert, of Selbert and Lindley, be-  
came ill while the act was playing Billing-

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and "LIZZIE"

THE LAUGHING HIT OF THE BILL AT THE COLUMBIA, DEC. 23, and shared the applause with Mehlinger and Meyers.

A Camouflage by JAMES MADISON, entitled "EDITOR OF THE ASSASSINATED PRESS"



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ham, and was taken to her home, near this city, where she is improving.

All of the theatres in Boise (Idaho) are under the control of Herman Brown. He opened a new house atampa (Idaho) recently; vaudeville and pictures.

The Kelle-Burns agency announces the Grand, Sunnyside (Wash.), has been added to the Tour A. Hippodrome time. Manager W. H. Betz will utilize the Hip acts Tuesdays and Wednesdays of each week, breaking the jump between Walla Walla and Yakima.

At the annual election of officers held here the Washington State Theatre Managers' Association elected James Q. Clommer (Clemmer theatre, Seattle), president; John Hamrick (Hex and Little theatres, Seattle) vice-president; Fred Mercy (North Yakima), second vice-president; George Kelnner (Lyric, South Bend), third vice-president; John Von Herberg (Jensen & Von Herberg Greater Theatres Co.), treasurer; George Ring (Society theatre), secretary; Louis L. Goldsmith (Class A theatre), assistant secretary. W. H. Smythe (Strand) and Doc. Clemmer were chosen as delegates. Dave Rogers, national organizer, was here and addressed the meeting.

J. S. Woody has been appointed manager of Select Pictures Corporation for the Pacific Northwest territory.

Thomas Sheppard and Hugh E. Brown have resigned from the local censor board and the

mayor has appointed E. M. Barstow and Harry G. Ballow to fill the vacancies.

The matinee performance of Orpheum vaudeville at the Moore theatre, Thursday, was cut at the fourth act on the bill and the audience dismissed, because of possible danger to the theatre from the tall brick chimney on the Hotel Washington, adjoining, coming loose from its fastenings due to the excessive high winds prevailing that day.

Vin Moore, L-KO comedian and director, has returned to his work in Los Angeles, after a short vacation spent in this city. His wife accompanied him on the trip.

The Portland and Seattle offices of Pathe were consolidated Jan. 1, the Portland office being closed and all business for the north-western territory directed out of the local office. The manager of the Portland branch will go east to fill a vacancy there. C. E. Endert will have charge of the Seattle office.

Harold E. Kellie, 22-year-old son of Edward Kellie, manager and owner of the Kellie-Burns vaudeville circuit, has enlisted in the aviation branch of the navy.

**WASHINGTON.**

BY **HARDIE MEAKIN.**

**KEITH'S** (Roland S. Robbins, mgr.)—"On the High Seas," thriller; Connolly and Wenrich, solid hit; Haward, Short and Co. in "The Ruby Ray," clever; Lydell and Higgins, laugh; Fern and Davis, good; Renee Florigny, French pianist, artist; "Color Gems," posing act, beautiful; Breen family followed News Weekly, switched to opening; curtain down at 11:30.

**NATIONAL** (William Fowler, mgr.)—Otis Skinner in "Mister Anonlo."

**BELASCO** (L. Stoddard Taylor, mgr.)—"The 13th Chair," with Annie Russell, started off to a big week. Business at this house is phenomenal.

**POLI'S** (Fred Berger, mgr.)—Seems to have gotten back, and the opening of the musical stock Christmas Eve was to a packed and enthusiastic house. An excellent company, and each registered a hit in "The Candy Shop" as well as this week's bill, "Step This Way."

**GAYETY** (Harry Jarboe, mgr.)—"Bon Ton Girls."

**COSMOS** (B. Bylaski, mgr.)—"An Arabian Night." The Clevelands, Mr and Mrs. Bickford, Frank Silk, Dorothy Kenton, Black and Tan and Swain's Cars and Rats.

**LOEW'S COLUMBIA** (Lawrence Denton, mgr.)—Douglas Fairbanks for the entire week in "A Modern Muskeeter."

Continued reports the Crandall circuit of picture theatres were to be merged with another chain here were put at rest by threats of legal action unless the rumors were discontinued.

**HARRY WEBER**

PRESENTS



**EMILY ANN**  
**WELLMAN**

IN

**"YOUNG MRS. STANFORD"**

A Flash Drama by **EDWARD ELSNER**

**SENDS GREETINGS TO ALL**

**AND FROM HER WONDERFUL**  
**LITTLE COMPANY:**

**HARRY HAYDON** **EMMANUEL A. TURNOR**

**WINNIFRED BURKO**

**W. W. SHUTTLEWORTH** **JOSEPH ERRICO**

Stage Manager—**JOSEPH ERRICO**

Electrician—**GEORGE LEONARD**

UNDER MANAGEMENT OF

**CHAMBERLAIN BROWN**

**THE MAN ABOVE THE LAW.**

Duke Chalmers.....Jack Richardson  
 Esther Brown.....Josie Sedgwick  
 Natchah.....Claire McDowell  
 Tonab.....May Giracia

A squawman story, marketed by Triangle. Rather interesting, but slightly farfetched at times. Lanier Bartlett is responsible for the story. Raymond Wells was the director. The principal characters were exceedingly well chosen for their respective roles. The scene is a border settlement with a population half-Indian and half-greaser, where Duke Chalmers, unlucky in love, religion and the victim of the law in the east, has established a trading post. "Pistol Killer" is his principal staple. The result is Indiana and greasers alike get lit up gloriously on it. Duke is the man above the law because he

is not molested in his sale of the stuff. A missionary comes to teach school. She is young and pretty. Duke, who has accumulated a squaw and a half-breed child by this time, decrees none shall go to the school, but he is won by the girl. In realization of what is due his Indian wife and his offspring he smashes his stock of rum bottles, closes his shop and makes his way over the hills with his family. A rather unsatisfactory ending, but about the only one that could have been thought out. A program feature, that's all. Fred.

**THE GRAND PASSION.**

This Universal Jewel Production is a seven-part feature that runs for over an hour and a half. It is much too long and the story extremely draggy. Dorothy Phillips is the star, supported by Jack Mulhall, William

Stowell and Lon Chaney. "The Grand Passion" is a screen adaptation of "The Boss of Powderville," based on the mushroom town that sprung up shortly after the beginning of the war in the vicinity of the munitions plants. Undoubtedly the story was a good one, for even the manner in which it is presented could not fully ruin it, but "The Grand Passion" will have to be chopped and cut, retitled and retitled before it will be anything like the shape it should be. It needs most of all to be retitled and about 2,000 feet eliminated from the running. This latter will be easy enough. Miss Phillips is likeable in a role that has sympathy, but she is rather inclined to over-act, and her support for the most part is quite melodramatic. From a production standpoint the exterior scenes are most impressive, but the picture in its present shape is generally unconvincing. Fred.

**A MODERN MUSKETEER.**

Ned Thacker.....Douglas Fairbanks  
 Dorothy Morane.....Marjorie Daw  
 Her Mother.....Kathleen Kirkham  
 Indian Guide.....Frank Campeau  
 Raymond Vandeteer.....Eugene Ormonde  
 James Brown.....Tully Marshall

A typical Fairbanks role is the leading part in "A Modern Musketeer," story and direction by Allan Dwan—the story suggested by the narrative "D'Artagnan of Kansas." By "typical Fairbanks role" is meant marvellous acrobatic stunts done in a comedy way, which if performed by an individual in actual life with no additional excuse than is given in the picture, would call for a commission of lunacy to pass on his sanity. However, accompanied by the irresistible Fairbanks smile, the humor of the situations are infectious. In this instance Fairbanks is the son of a woman who constantly read "The Three Musketeers" prior to his birth, and praying that if the child was a boy, that he might be like D'Artagnan. Just as the child is being brought into the world a cyclone strikes the town (the locale is Kansas) and the child is born in the midst of turmoil. Up to the time he grew to manhood his mother read and re-read the swashbuckling adventures of D'Artagnan, much to the disgust of his father, who says chivalry is what is known in modern parlance as rowdiness. Ned Thacker (Fairbanks), grown up, sees a rowdy strike his girl. He follows the ruffian into a den and cleans up the place. The girl follows and wallops him for laying hands upon her sweetheart. On another occasion he compels a portly man to give up his seat in a street car to a woman, only to discover his victim is the chief of police, and he has to serve four days in jail. When he announces his intention to leave Kansas and seek adventure, he celebrates the consent of his mother by climbing to the top of a church spire and yelling "hooray." He starts forth in a Ford car which serves as the modern prototype for a caprioned steed, encounters an eastern millionaire on the road in a stalled auto accompanied by a sweet young girl and her mother, and wins the girl's love from the millionaire. At Yellowstone Park he rescues the girl from an Indian Chief who intends to take her from the millionaire, performing some hairbreadth stunts, all of them, at all times, so startlingly exaggerated as to make them laughable, yet never made an out-and-out burlesque. The supporting cast includes such capable artists as Marjorie Daw, Eugene Ormonde, Frank Campeau and Tully Marshall, some recruited for "bits." For the multitudes of Fairbanks fans "A Modern Musketeer" ranks with the best of that series of pictures. Joe.

**THE SEVEN SWANS.**

A delightful holiday feature is the Famous Players-Paramount release, "The Seven Swans," with dainty Marguerite Clark as the star. In interest the picture stands above the "Snow White" feature of Xmas one year ago. "The Seven Swans" is the work of J. Searle Dawley, author and director, and he delivered a feature that will interest the grown-ups as well as the little folk, although it would seem as though it were primarily designed for the kiddies. The scenes are in the mythical kingdoms known as The Seven Dials and The Bouncing Ball. Miss Clark is the beautiful of the former. Her father reigning as King, and she has seven stalwart brothers who are Princes. In the neighboring kingdom of The Bouncing Ball there is a wicked Queen and she has a young son. Her coffers are empty so her scheming Chancellor suggests the Queen's son be betrothed to the Princess of Seven Dials. The betrothal takes place, but the Princess snags the Prince's face and treads on his toes. The wicked Queen then decides that the seven Princes of the kingdom shall be done away with, so she appeals to the witch of The Bouncing Ball, who casts a spell over the brothers, changing them into seven white swans and leads them into the bog behind the big mountain. When the little Princess hears her brothers are lost she runs away from the Palace and sets out to find them with the aid of the fairies of Good Deeds. She finds them, the Sand Man helping her, and then "for a year and a day" she keeps house for the swans, until the good Prince Charming arrives and she falls in love. The fairies again appear and tell her they will lift the enchantment from her brothers if she will weave a seven-square mat of reeds, but as the sacrifice of love she is not to speak to any mortal while working on the mat. The Prince Charming asks her to declare her love for him, and when she fails to answer they become estranged. After this she returns to her own kingdom as a stranger, but is recognized by the Chancellor of the wicked Queen, who has her tried as a witch and she is sentenced to be burned at the stake. Her last night in her cell finds her weaving her mat, and then King Rat-a-Tat appears and advises her to release her two pigeons so that they may find her swan brothers and also bring Prince Charming to her rescue. Sure enough as she is being led to the scene of her punishment the seven swans come waddling up and Prince Charming comes dashing into the scene on his charger just in time. And they live happily ever afterward. The production end of the feature is truly magnificent and the direction and picturing are very beautiful. Although released during the holiday time, when it is supposed to make a special appeal, the picture will be saleable in any season and may be depended upon to attract business to special children matinees. Fred.



WORLD PICTURES BRADY-MADE

**WILLIAM A. BRADY**

Director General

**WORLD PICTURES**

present

**KITTY GORDON**

in

**"Diamonds and Pearls"**

Directed by George Archainbaud

## RIVOLI.

New York's latest temple of film amusement—Rivoli—opened last Friday night and the doors thrown open to the public at noon Saturday. Not including the classic Grecian front, the house, especially the general arrangement of the auditorium, its decorations and lighting effects, resembles in many respects the Rialto.

The stage setting, called "The Conservatory of Jewels," consists of a dome within a dome, studded with crystal gems. The introductory number is a modified pageant, called "The Victory of Democracy." It consists of a series of recitations with music, a chorus of 30 voices, etc. It is recited in three or four-minute relays by Forrest Robinson and Mary Lawton and runs 25 minutes, giving a history of freedom in the U. S. and proved a very tiresome affair. This was followed by a splendid scene, in turn succeeded by a short solo by Eugene Cowles, who was accorded a big reception. The news weekly, a violin solo by Alberto Bachman, a Draw comedy, "Her First Love"; a short ballet, very amateurish, and Douglas Fairbanks' latest release, "A Modern Musketeer" is described in detail (Film Reviews).

One of the features of the interior of the Rivoli is the elaborate precautions which have been taken to insure the expeditious handling of large crowds. There are a number of super-imposed passageways which parallel the auditorium on both sides and run straight through the structure from front to rear. Not only are the orchestra and mezzanine floors cared for in this manner, but each cross-aisle of the balcony has its own corridor as well, so that the patrons in any part of the house will find themselves but a few steps from a doorway at which they can turn either to right or to left and pass directly to the street most convenient to them, without interference from the in-coming crowds.

The Rivoli leaves little to be desired in the way of equipment, the lighting effects are well designed and bring out in full effectiveness both film and music.

The regular price of large seats are \$1. Prices for other parts of the house will range from 30 to 60 cents, as at the Rialto, but for the first time in picture presentation, an effort will be made to provide such an entertainment that one dollar will be considered a reasonable price for the choice seats.

As far as music is concerned, interests in the Rivoli center largely on the orchestra, which consists of 57 musicians under the leadership of Hugo Riesenfeld. Once each week the orchestras of the Rivoli and Rialto will be combined in what is known as the Rothapel Symphony Orchestra, of a 100 or more pieces, which will render a popular symphony concert in the new theatre.

The pipe organ is one of the largest in the world used in a theatre. It is equipped with every attachment known to the organ builder's art and will supply adequate musical atmosphere for those entertainments at which the orchestra is not present.

Profiting by the color symphonies which are seen at the Rialto, the builders of the Rivoli took into consideration that feature from the outset, with the result that the place is equipped from floor to dome with all the wiring, the masked lamps and other ingeniously concealed sources of light requisite to flood the auditorium with any color or combination of colors desired.

S. L. Rothapel is manager of the Rivoli, and the Rialto, both in the Times Square section. Mr. Rothapel was the first manager of the Strand, which now lies between Rothapel's two big film theatres.

## FACE VALUE.

This is Mae Murray's second release with Bluebird and it is to be considered a somewhat better effort than her first picture. The titles are illuminated, which, for some reason is supposed to add interest, but oftentimes they do not. When the titles are as clear as in the case they do not need illuminating. The story starts with Mae as Joan Darby (suggestive of an old etching), who is the drug for one Mrs. Kelly, the latter eking out an existence by taking in washing. Desirous of a cheap dress in a store window she "promotes" a fight between Louis McGuire, the leader of a tough gang of boys, and a colored kid, the admission being that feature from the picture is prologue, and the next scene finds Joan in a cheap eating place as cashier. She quits when the manager tries to "get fresh." Wandering to her room disconsolately she happens on Leule, now a youth of leisure and wanted by the police for larceny. Leule forces Joan to help him "do a job." Joan is arrested as Leule makes his getaway and is sent to the reform school. While en route she jumps from the train into a creek and swims ashore. Standing there with his horse is Bertram Von Twiler, known as Van, a wealthy young man just back after three years on a western ranch. Van persuades his mother to give the girl a home. When his mother demurs, not knowing who the girl is, Van says he takes her on face value—something he had learned in the west. Van falls in love with Joan but has reason to lose faith when a necklace is stolen at an evening affair. Leule is the real culprit, however, which fact comes out and all ends well. Can't Ferguson as Leule makes a good impression and is a clean-cut youth. Wheeler Oakman does well as Van. Miss Murray's appealing baby face is present, both as the drudge and later. The story is by Miss Murray and Robert Leonard. The latter, too, handled the direction which fairly balances.

Dec.

## HIS OWN PEOPLE.

Hugh O'Donnell.....Harry Morey  
Molly Conway.....Gladys Leslie  
Shamus Ralphy.....Arthur Donaldson  
Perceval Cheltenham.....William Dunn  
Lady Mary Thorne.....Betty Blythe  
Patrick McCormack.....Stanley Dunn  
Vitagraph's Blue Ribbon feature released New Year's eve ranks as a first rate melodrama, in the proper acceptance of the term—that is, a comedy drama, or a drama with comedy. The scenes are in Ireland and concern the "gentry" and the "absent" natives. Hugh O'Donnell, a burly blacksmith, loves little Molly Conway, whom he has known since childhood. Lord Cheltenham is the

owner of a vast estate nearby, and is disliked for his war on poachers. Lady Mary Thorne, visiting Cheltenham, is attracted to Hugh by his rugged manliness, and invites him to the castle. Little Molly follows, peers through the window, is seen by Cheltenham, who has been drinking, and drags her inside. One of the gamekeepers shoots a poacher and the natives rise, rushing upon the estate bent upon revenge. Hugh holds them at bay and promises to turn over the culprit to the law but not to the mob. He goes to the room where Cheltenham is, there finds Molly, and believing they have an affair, attempts to choke the lord. In the end everything is explained and Hugh takes Molly to his arms. The atmosphere of an Irish village is splen-

dly visualized, both in locale and native types. Harry Morey is admirable as the uncouth blacksmith, but could not resist the tendency to be at ease when he donned evening dress. Gladys Leslie as the mischievous Molly makes an alluring colleen. Arthur Donaldson as the local schoolmaster is probably the most consistently good type in the cast, while William Dunn as Cheltenham, Betty Blythe as Lady Mary and Stanley Dunn as Patrick McCormack, the blacksmith's assistant, all contributed to the generally fine effects. William Addison Lathrop is the author and William P. S. Earle is the director. "His Own People," the title of the picture, is certain to give satisfaction to exhibitors.

John



# J. STUART... BLACKTON

The Master of Screencraft presents  
"THE JUDGMENT HOUSE"

From the novel by Sir Gilbert Parker  
Picturized and personally directed  
by J. Stuart Blackton

## Fine drawing card in any theatre

—Dramatic Mirror

A splendid example of the photodramatic art. . . . A personal triumph for Mr. Blackton. . . . The picture carries a steady grip, a continuous pull of real, deep interest; and there are genuine, heart-stirring dramatic situations cropping out all through the six reels. —Moving Picture World

## Theatres Report Great Business

The Fenway and the Exeter Street Theatres of Boston both report that business has been "very good" on this great production.

(See Exhibitor's Trade Review, Jan. 5)



# A Paramount Picture





# MOVING PICTURES

## THAIS.

Thais.....Mary Garden  
 Paphnutius.....Hamilton Revelle  
 Lollus.....Crawford Kent  
 Cynius.....Lionel Adams  
 Nicias.....Charles Trowbridge  
 Mother Superior.....Alice Chapin  
 Nun.....Margaret Townsend

It took a year of Goldwyn preparation to give us "Polly of the Circus." But Goldwyn's second high spot, "Thais," comes straight from the cutting room in the ordinary routine of production. Yet "routine" is the last word to use in connection with this masterful visualization of Anatole France's famous novel and still more famous and sensational opera. From the screen debut of the famous prima donna, Mary Garden—naturally an event of the year—to the smallest detail of setting and costuming, this is a production replete with unique features. Its big street scenes, mobs and palaces are all crammed into six reels of action instead of spread over a three-hour trembley epic. The story opens with some extremely exciting "shots" at a great street and square dominated by a huge marble temple. Detail after detail of the luxurious and dissipated life of "Golden Alexandria" in the fourth century A. D., leading up to the production of the particular pet "vamp" of that period, Thais. After witnessing her famous dance in the theatre we are let into Thais's intimate domestic affairs, which culminate in a fight between a jealous lover and a serious-minded young man named Paphnutius who has been contemplating joining the church. The maiden of the jealous lover decides Paphnutius to become a monk and he leaves Alexandria and seeks seclusion in a desert monastery. Thais goes on her familiar way, neither straight nor narrow, but decidedly interesting. Word reaches Paphnutius of the havoc Thais is causing among the youth of Alexandria. With mixed emotions, which he mistakes wholly for religious zeal, but which contains a most decided amount of physical attraction, he returns to Alexandria to convert the great courtesan. The last half of the film shows his success—and his failure. For though he instills the repentant Thais in a number of scenes, Thais still his own peace of mind. Various torture tests and finally he goes back across the desert to the monastery, only to find Thais dying. Here a tremendously dramatic encounter ends the play. The work of Mary Garden as Thais is the outstanding feature of the acting in the film. Although a novice to the screen she has mastered it perfectly. One knows what too few screen actresses appreciate, that it is as necessary to act with the body as with the face. And this she does superbly. Her support is more than adequate. Hamilton Revelle plays Paphnutius particularly well. Besides the debut of a famous singer, an elaborate and beautiful production, a strong and simple story and brilliant acting, "Thais" presents even a little more than the usual Goldwyn standard of leaving and putting away. Director Frank Crane has done unnecessary good work in keeping a constant flow of fascinating incident at the side of the main current of the story. To name one thing of this kind in particular, he has visualized with splendid power the seven deadly sins of Envy, Jealousy, Extravagance, Greediness (there is a big laugh here), Drunkenness, Pride and Lust, as typified by seven sets of dancers at the riotous feast of Golia, which makes a spectacular incident in the play. One particularly interesting point in the success Goldwyn has achieved in making "Thais" seem altogether modern in feeling and almost last in aspect—anything in fact but a costume film. This is due primarily to the marvelous clothes worn by Miss Garden, any of which if they had just a little more to them—could be worn in a modern ball room. The strand staged the film very effectively with a setting of the pyramids as an opener and a couple of Roman soldiers standing at attention. Mary Garden in "Thais" is Goldwyn's pinnacle. It is one of America's finest classic productions. *Jolo.*

## HIS MOTHER'S BOY.

Matthew Denton.....Charles Ray  
 Mabel Glenn.....Doris Lee  
 Banty Jones.....William Elmer  
 Tom Glenn.....Joseph Swickard  
 Jimmie Noonan.....Jerome Storm  
 Mrs. Denton.....Gertrude Claire  
 Mrs. Glenn.....Ydla Knott

Under the supervision of Thomas H. Ince, Victor L. Schertzinger directed "His Mother's Boy," starring Charles Ray. It was pictured by Ella Stuart Carson from Rupert Hughes' story, "When Life is Marked Down." It is a typical Charles Ray Story—that of a timid boy, the only child of a widow who pets and babies him as if he were still an infant, and

who asserts his manhood only when the girl he loves is in danger. This gives ample opportunity for the effective facial expression Ray is gifted with. But the story, while a good one in many respects, is lacking in suspense. The denouement is almost certain, and especially so to those familiar with the characters Ray has played before the camera. Matthew Denton (Mr. Ray) is the son of a New England banker, who dies after prevailing upon his fellow townsmen to invest in Texas oil property. The natives are notified one day dividends had been suspended and promptly demand of the widow she reimburse them for their holdings. The boy up to that moment tied to his mother's apron strings

insists on going to Texas to find out the cause. He is so timid that when he becomes the centre of a shooting scrape he promptly faints. All of which leads up to the fight in which he gets the better of the bully who tries to annex his girl and to the discovery the pipe line is being tapped. Very fine detail and acting, with one or two minor things overlooked, such as having the star working in the oil fields in a white shirt that is spotless. The girl, who resides in the oil district and waits on the table at her mother's boarding house dining out food to dirty workers in the wells, is excruciatingly spotless. These things may be deemed necessary for the idealization of the hero and heroine the average picture patron likes to see, but they detract from the otherwise well nigh perfect adherence to lifelike details. *Jolo.*

**HELEN GARDNER IN**

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**CLEOPATRA FILM COMPANY**  
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## MOTHER.

"Mother," the newest state right release of the General Enterprises, Inc., is a filmization of Eden Philpott's novel, "The Mother of the Man." The production was filmed in England and produced by George Loane Tucker. The picture features Elisabeth Risdon in the title role, and her characterization is one of the finest pieces of work shown on the screen this season. The story of "Mother" deals with the sacrifices of Avisla Pomeroy, mother of Ives Pomeroy, a boy approaching manhood, who is, at times, swayed by his surroundings. The story deals with mother love in the ultimate. It is not a picture of panches or occasional scenes, but is a heart-compelling beautiful composition that cannot fail to touch the hearts of all who see it. Quiet, at all times, each point is drawn home with convincing force and the final regeneration of the wayward son is told in many beautiful scenes. The work of the cast is exceptionally fine. The actor playing the part of the son is second only to Alice Johnson. The scenes were taken on the Island of Devon and there are many beautiful shots throughout the picture. The picture can be classed as a "summer hit." The picture is bound to prove itself a success, and as such is bound to prove itself a big appeal to all who see it. Bits of convincing business introduced by Tucker stamp him as one of the foremost directors of our present day, and "Mother" ranks easily amongst the artistic successes of the season. *Jolo.*

## FRAMING FRAMERS.

Gordon Travis.....Chadles Gunn  
Addison Hale.....Edwin Johnson  
Harrison Westfall.....George Pierce  
Ruth Westfall.....Laura Sears  
Sylvester Brandon.....Edward Martin  
Lionie Gorman.....Lee Phelps  
Grace Garwood.....Mildred Delphine

The title of this Triangle feature suggests a play on the "Cheating Cheaters" title, but the story resembles the latter not in the slightest. It is one of those harum scarum melodramas of political intrigue where a couple of bosses are fighting, and the hero, a newspaper reporter, steps in and tricks them both and wins the election. There are a host of plots and counter plots that

keep the story running along, but for the greater part these incidents are entirely forced, and so improbable they rather tend toward comedy. Gordon Travis, star reporter with a hankering to write a novel, gets mixed in the battle between the political bosses, as he is on a paper controlled by one. He is slugged when going for the story of a wedding fiasco at the house of the rival boss, and after knocked unconscious is laid on a park bench, a few minutes later to be picked up as a likely candidate for the deciding factor in a \$5,000 bet. The wager is that any man is made by clothes, and a park bum can be taken, dressed and foisted on society as a gentleman, to the extent of wooing and winning one of the social beauties. One of the parties to the bet is the political boss, who owns the paper on which the star

reporter worked, it being his idea to trick the opposition and have the daughter as "the goat" of the scheme, expecting to cause social ruin and political defeat thereby. But being a big politician he doesn't know the man who does the politics on the paper he controls. But one of the many little loose details. Neither does the rival boss recognize the man he had slugged in his own rooms as the new sutor of his daughter. But the boy wins out and by obtaining affidavits from all the crooks, gunmen and cabaret stars mixed up in the intrigue holds a whip over their heads, forces them to drop their candidates and give him the fusion nomination for mayor, and he marries the girl. Highly improbable, papably forced melodrama, and not even fair material for an ordinary program. Fred.

## DAUGHTER OF DESTINY.

Marion Ashley.....Madame Petrova  
The Crown Prince.....Thomas Harding  
Frans Jern.....Anders Randolf  
Ambassador Ashley.....Robert Broderick  
Police Agent Morhange.....Henri Leone  
Graham West.....Richard Garrick  
Secret Service Man.....Car D'Es  
American Minister.....Wren Cook

A Petrova feature is billed as presented by the First National Exhibitors' Circuit in the "Daughter of Destiny," by George Irving. It plays as though written with Petrova in mind, for it gives her full opportunity to pose, and she seldom does anything else in pictures. But Petrova apparently is a picture drawing card of more or less value. But once throughout "Destiny" does the star "act." That is a dramatic moment toward the finale, when there is a conference in Belmark with German intrigue holding the country in a storm of pacifism. Petrova is an American girl, daughter of our Ambassador to somewhere there. She has acquired the marrying habit. First it was an artist, who turned out to be a spy of the Huns and she remained with her father after believing he had been killed. Her father was ordered to Belmark and along went Marion. When the Crown Prince saw her, he slipped her a morganatic marriage, that is, the marriage was of no legal value. They wanted the Prince to marry the Princess Sophia. But they came too late. It was at the momentous parley the news became known the Prince had married outside the family. He was sent for, then Marion. The Prince stuck to his bargain, but Marion agreed to call the marriage off for the good of Belmark. Upon the Germans saying, however, it was for their good instead, Marion withdrew her promise, whereupon the Huns produced her first husband in the flesh as a further reason. That left the situation somewhat complex, for the Prince had declared himself for Marion forever and suggested by Frans Jern back on the job. Whether Marion told the Prince she was a widow the captions didn't state, although the captions were the most interesting portion of the feature. The conference didn't settle any questions, probably because the King, the Prince's father, didn't enthuse over anything. The amount amounted to so little the program didn't even mention him. He was made up for a Hebrew comedian which may have been the reason for that. But they had to get rid of that first husband. There was a howling rabble outside the palace. They wanted peace. One German emissary on the outside of the crowd showed a friend a bomb and suggested by movement that if the conference didn't decide on peace he would blow up the palace. The rest of the crowd was indifferent to this important part of their ravings. But the American Ambassador had rushed to the palace to say America had declared war with Germany, whereupon the Prince went out on a small balcony and told his countrymen the good news, adding America would send them food and soldiers. The first husband hopped out on the same balcony and informed the crowd the Prince was a liar. That's what the caption said. While the mob was making up its mind who to believe, the German threw the bomb. He cut off the balcony as though it had been done with a knife, injuring no one excepting the first husband whom the bomb killed and thereby cleared that portion of the story, with Marion slightly hurt, afterward seen on a stately couch with the Prince telling her some day they would reign together over a democracy. The affair sounds like a story of any small European principality rewritten to the occasion, but just where the story was for Marion with a morganatic marriage to boast of after marrying a couple of foreigners, didn't disclose itself, except in the title. Thomas Harding as the Crown Prince was inclined to strut but lacked the role. Anders Randolf made the first husband strong and weak by turn until he got out altogether after that. The German master spy was the heavy role and well enough played in its bits. In production the "Destiny" feature is excellent, in action, measure, with but the mob scene and a mild flat fight, and in direction there should be no complaint for what nothing Petrova did she got away with. As a feature a Petrova feature, it should do, for it has the war atmosphere, but it means nothing beyond that. Sims.

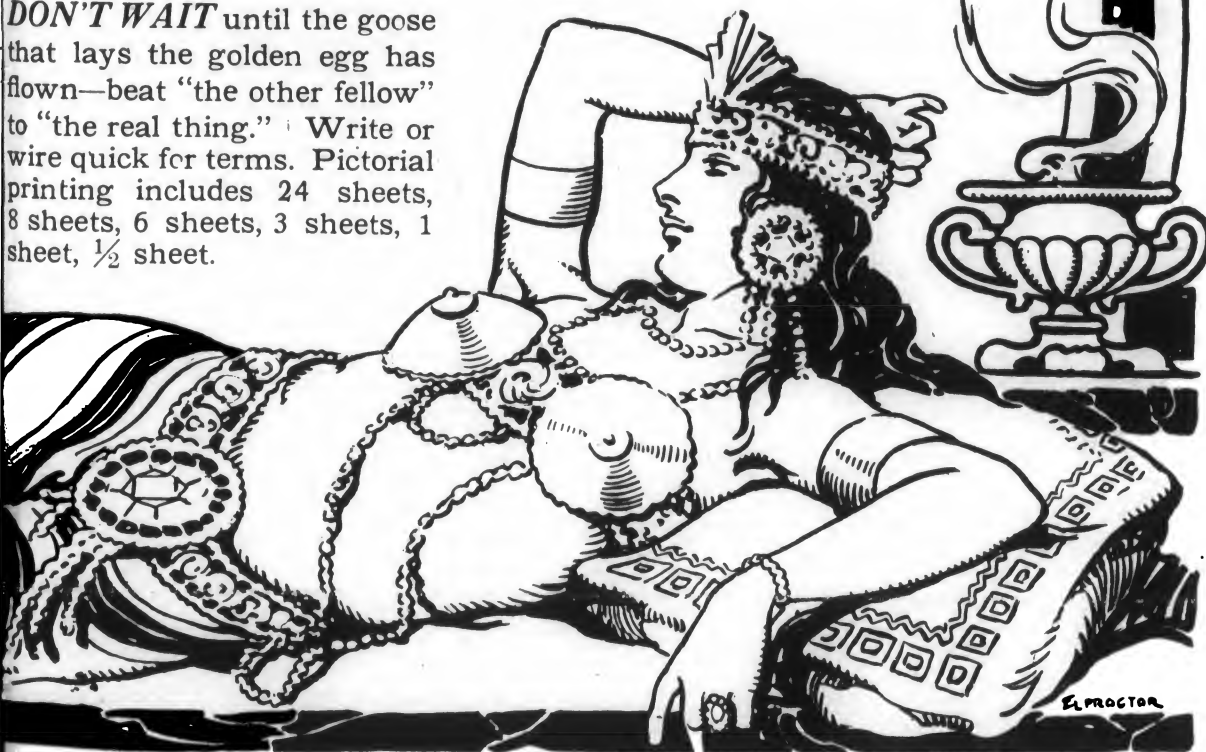
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## NEW YORK LUCK.

Nick Fowler.....William Russell  
Gwendolyn Van Loon.....Francella Billington  
Dad Fowler.....Harvey Clark  
Hummie.....Ker  
Steve Diamond.....Clarence Burton  
Lord Boniface Chendle.....Alfred Ferguson  
Peter Van Loon.....Ferdie Vroom  
Palter.....Carl Stockdale

A corking melodrama done in a comedy way is "New York Luck" an American Film Co. feature released via Triangle. It stars William Russell, directed by Edward Sloman. Nick Fowler, a telegraph operator in Hoboken, has visions of the fortunes to be made in New York and determines to try his hand in the big city. His experiences there are so totally different from what he imagined he wants to return but pride prevents and he writes his father a glowing account of his adventures and success in the metropolis. It is all vividly visualized and not until the finish is it revealed that he created the situations in his letter home. Finding his father meets a former native, now a picture director, who reads the letter and offers him \$1,000 and a steady position as scenario writer in his film production. It is a story for what was designed and the feature will make first class entertainment wherever shown. Jolo.

## IN THE BALANCE.

Vitagraph's production of "In the Balance" is by E. Phillips Oppenheim, adapted from the novel, "The Hillman," directed by Paul Scardon and starring Earle Williams. Rather impressive drama, with little or no comedy relief. The story is intense and its denouement is at all times uncertain, hence absorbingly interesting. Earle is the younger of two brothers, who live in the country, rather isolated and with no feminine interests to distract them. Louise Maurel, an actress, while driving past their place, has a breakdown to her auto, and the younger of the brothers invites her to stay the night with them. They fall in love. It develops she was on her way to visit the Prince of Sere, a notorious libertine. Despite the protests of the elder brother, the younger pursues his courting, constantly interrupted by the influence of the prince. When he finds the girl's name linked with the prince he abruptly breaks off with the actress and returns home, followed there by the actress, who throws over the wealthy prince to marry the handsome country gentleman. Excellent atmosphere and the details of the story are worked out to retain interest throughout. Barring that every time Williams appears before the camera he stops and registers, and the woman playing the actress is constantly attired in evening gowns, whether the hour be morning, noon or night, there is very little fault to find. Jolo.

## BETTY TAKES A HAND.

The most recent Olive Thomas starring vehicle released by the Triangle is from a story by Katherine Kavanaugh, pictured by Jack Cunningham and produced under the direction of Jack Dillon. It is highly improbable and five-reel tiresome attempt to pad a story that should have been told in two reels. Miss Thomas is a cute heroine and looks rather interesting, but one gets more or less tired of just seeing a star run through scenes that simply mean nothing at all as far as the story is concerned. Charles Gunn is Miss Thomas' leading man, and his personality helped to carry the story, too weak for feature purposes. Miss Thomas is a country maiden whose father believes he was swindled out of his share of a million-dollar mining proposition. His brother-in-law having been a party to the scheme. Finally after the brother-in-law's death, when his sister offers to take his daughter to the city for a visit, he believes it is just a part of what is his due realization that a wrong has been done him that amounts almost to a confession on the part of his sister. Betty (Olive Thomas) as the daughter goes on the visit, snares the "catch" of the season, who is the son of the

man who made the millions out of the mine in which her father was once a share holder. That her cousin had a young man and his millions staked out for herself adds zest to Betty's conquest. Not much of a feature for general consumption. Fred.

## LOVE LETTERS.

Eileen Rodney.....Dorothy Dalton  
Raymond Moreland.....William Conklin  
Eleanor Dora.....Dorcas Matthews  
John Harland.....Thurston Hall  
Robert Maxwell.....Hayward Mack  
Amos.....William Hoffman  
Dorothy Dalton looks charming and acts with more than ordinary power in her latest Paramount release, "Love Letters," supervised by Thos. H. Ince. Miss Dalton has been provided with a story that is logical, well constructed, beautifully staged and has proper suspense connected with it, and in these surroundings she makes a charming and appealing character of the young heroine. Eileen Rodney, young ward of John Harland, has become fascinated by Raymond Moreland, who poses as a teacher of weird eastern cults and creeds, but secretly sneers at the foolish women swayed by his words. Moreland asks Eileen to go to India with him and she consents, thinking he means as his wife. Learning he has no intention of marrying her, she leaves him and returns to her guardian, who has always been in love with her, as has Robert Maxwell, his associate. Shortly after ward she marries Harland, and for a time their life is happy. The return of Moreland brings an end to this, however, for he threatens Eileen with exposure of their old affair unless she will come to his rooms to get the old love letters she wrote him and for which she asks. Afraid to go, and afraid not to go, Eileen at last takes her courage in hand and visits Moreland's apartment. There, as she had feared, she learns he has no idea of returning the letters, and a fierce struggle ensues, after which Eileen makes good her escape—but without the letters. Next morning she learns Moreland has been murdered. Her husband, as the district attorney, is the prosecutor for the state. He believes a woman committed the murder and bends every energy to prove the conclusion. A scene in which Eileen returns to the home of Moreland and is almost discovered there by her husband, provides a moment of well ordered suspense. The denouement brings a happy ending for the troubles of the ward. Jolo.

## WHEN MEN ARE TEMPTED.

A Greater Vitagraph Blue Ribbon Feature founded on the novel, "John Burt," by Frederick Upham Adams, with Mary Anderson and Alfred Whitman starred. The picture is

a rather old-fashioned tale with the action evidently laid in the early '80's, with its concluding events bringing it along until the early years of the 20's. That much is suggested by the costuming. It would have been just as easy to modernize the story, and it would have been more effective. At present it visualizes exactly as one of those old Horatio Alger, Jr., stories, where the young country boy grows up to be a great financier and wins the girl from the silk hatted villain. As a feature the picture is worthy only of ordinary program bookings without any special point about it to attract business. Miss Anderson is a charming little girl, but looked rather ridiculous in the costumes of a score or more years ago. There is one good stunt in a corking runaway, a ripening tearing affair. Alfred Whitman as the co-acting played well but failed to look the age that should have rested on the shoulders of the man who had made millions, after a penniless start, when he pressed his suit for the heroine's hand. Fred.

## THE STRONG WAY.

Enice Torrence.....June Elvidge  
Don Chadwick.....John Bowers  
Mrs. Torrence.....Isabel Derwin  
Geoffrey Farrow.....Joe Herbert  
Martha.....Rosina Henley  
Stenographer.....Grace Williams  
Dan Carter.....Hubert Wilke  
June Elvidge is the star of this week's World film release, "The Strong Way," directed by George Kelson. It is a conglomerate domestic drama, with very strong punches, none quite new but intelligently assembled and classily depicted. At the death of Frank Torrence his widow and daughter are left with \$10,000 a year income. The daughter is practically engaged to a young banker with a modest income, but her mother persuades her to marry a very wealthy elderly widower, who is a rake. The young wife is pursued by her husband's lawyer, also a libertine. The lawyer is found dead, having been shot, and the young banker is believed to have killed him. The young banker, in turn, believes the young wife did the deed and is willing to stand for it. It turns out the murder was committed by the wife's maid, who had been ruined by the lawyer. The girl dies, confessing the crime and the reason therefor. When the young banker, to escape the police, hides in the wife's room and is found there, she, to protect him from the charge of murder, pretends he is her lover. Strong drama throughout, with plenty of suspenseful interest. Jolo.

## RED, WHITE AND BLUE BLOOD.

A comedy drama issued by the Metro with Francis X. Bushman and Beverly Bayne, they carrying the story by their personalities. The feature was made from an original story by Shannon Fife, adapted by June Mathis and directed by Charles J. Brabin. The title is rather misleading and just an attempt at red fire burrah. The story is of the social climber order that always leaves room for comedy, but sympathy and pathos are dragged in to make sure the hero has an opportunity to land. A starving family in the slums is used for the purpose of permitting him to land with a forcible punch with the audience. There are some remarkable exterior scenes, but there is also a rescue bit in which two motorboats play an important part that seems little short of laughable. However, this is the directors' fault. As long as Bushman and Bayne appear together in the final clinch all the fans will be satisfied. Just a fair program picture. Fred.

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## WALSH HELD BY OPTION.

Raoul A. Walsh will not join the Goldwyn directing forces after all, despite previous official confirmation. On looking over his contract with Fox, Walsh found Fox held an option on his services for another year. It didn't occur to him to re-read his Fox agreement until that concern officially notified him it had decided to exercise the option.

Upon realizing the situation, Walsh presented the matter to the Goldwyn people, who immediately relinquished any claim they felt they might have upon him.

## PAULINE FREDERICK'S OWN.

It is reported the present contemplated plan of Pauline Frederick and her husband, Willard Mack, is to produce four pictures yearly by Miss Frederick's own company under the direction of her husband.

## KATTERJOHN REMAINS.

Los Angeles, Jan. 2.

Monte M. Katterjohn, at present writing screen plays for the Paralta stars, is out with denial of the trade rumor he has severed his connection with Paralta and returns to the Triangle.

Katterjohn has a long term contract with Carl Anderson, president of Paralta Plays, Inc., and has just had his "Carmen of the Klondike" completed by that company. At present he is finishing a new script for Henry Walthall.



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in "PRUNELLA"

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J. WARREN KERRIGAN IN  
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OSCAR APPELWritten by  
PETER B. KYNE

The Second Paralta Play

BESSIE BARRISCALE IN  
"Madam Who?"Directed by  
REGINALD BARKERWritten by  
HAROLD MacGRATH

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THE FAMOUS IMPERSONATOR

To the screen what he was to the stage



## WEST COAST PICTURE NEWS.

BY GUY PHICE.

Los Angeles, Dec. 27.

Mrs. D. B. McRae, mother of Henry McRae, studio head at Universal City, arrived from Saskatoon, Canada, and will remain here for the winter. Accompanying Mrs. McRae were her two daughters, Mrs. M. Muchmore and her young son, Jack, and Miss Anabelle McRae.

The theatre seats, says Charlie Murray, are not so comfortable since the government put a war tax on them.

J. G. Hawkes, the screen author, is Christmasing in San Francisco.

Like the prophet who returned to his home, George Proctor, until recently an illuminating figure in local film literary circles, has "broken into" the news columns of the Randolph (Mass.) News, and on the front page, too. Randolph is Mr. Proctor's native haib, and ye editor has honored him with a two-column interview (next to reading matter, same being a pathetic plea for the reader of the news to "Save their old false teeth"), in which the photoplayright enlightens his former fellow citizens on various subjects. In order that his pre-eminence might now be overlooked by his friends here, George has forwarded clipping to prove it.

Al Nathan, Superba manager, is expected down from San Francisco this week.

The back cover of the Mack Bennett Weekly (only it is issued bi-monthly) would make the interior sheets of the Police Gazette blush with shame. Oh, for a legless day!

A boy was born recently to Mr. and Mrs. Arthur Shirley, both film players.

Anita King was married to a lieutenant in the army.

Charles J. Brabin, one of the most prominent directors in the business, has come here to alternate with Charles Collins as Viola Dana's director.

B. A. Rolfe is back from New York. The Metro chief made a record-breaking trip, stopping in the big town only 36 hours.

Jack Pickford and Ollie Thomas wire from Broadway that "no Christmas was ever like this." They went east for the holidays.

Reggie Barker celebrated Christmas Eve by staging a party at his home.

Big-hearted Bill Hart remembered a host of his picture and non-professional friends with gifts.

They call Monte Katterjohn's private office "Squirrel Inn." A studio wag stuck this sign over the door the day following Monte's arrival in his new workshop, "Half Rates to Nuts."

Tom Geraghty gave a Christmas party to half a hundred kiddies at his home. Pretty generous for a scenario writer.

John Jasper, Chaplin studio manager, was "hung up" for \$95 as a result of a practical joke played on him last week.

Buck Massie is now manager of Clune's Auditorium.

Tod Browning went up to Big Pine with his Edith Storey company last week, remaining several days.

Eugene Lewis is now writing Universal film stories.

Katherine McDonald is playing leads opposite Douglas Fairbanks.

Al Cohn, west coast editor of Photoplay, has signed a contract to do personal publicity for Mary Pickford. His title will be "personal press representative."

Edith Storey's mother is en route from New York to join the Metro star.

## FUNKHOUSER'S REASONS.

Chicago, Jan. 2. Funkhouser, who takes all the film joy out of life in Chicago, has deleted the first two episodes in the new Vitagraph release, "Vengeance and the Woman."

The reason he gave for the removal of the 4,000 feet is because they portray the murder of prison guards by convicts, crooks shaking dice for possession of a woman and other underworld scenes.

Several thousand dollars have been spent here advertising the picture, and a contest in court is expected.

## "CRUCIBLE" AT PARK.

"The Crucible of Life," in seven reels, the next state-right picture to be released by General Enterprises, Inc., goes into the Park Jan. 20.

It is a screen version of Bartley Campbell's play "Fairfax" and features Grace Darmond.

## "OVER THE TOP" FILM.

Arthur Guy Empey, soldier, author and lecturer, writer of "Over the Top," has signed with Vitagraph to appear in a special feature to be called by the same name as his popular book, and will start work on it at once.

Albert E. Smith will personally handle the directing, assisted by Wilfred North and Sergeant Empey. Lois Meredith will appear as his leading lady.

## 20 "CLEOS."

To date there are full road routes through the Shubert theatres throughout the country laid out for 20 traveling "Cleopatra" (Theda Bara subject), with road companies of "Les Miserables" to take to the trails as soon as a line on its strength out of New York is obtained this week at Syracuse.

"Augmented orchestras" will be carried or arranged for in the towns where the exhibition is shown.

The Helen Gardner feature of "Cleopatra" makes its reappearance at a Broadway house within the next few weeks. An option on a theatre has been obtained by P. C. Cratt.

For the revival of the film Miss Gardner has taken some new scenes and consented to have the picture marketed by Craft.

## NEWS OF THE FILM WORLD.

"Within the Cup" is the next Parita play, starring Beanie Barriscale.

Thomas H. Ince has engaged Melbourne MacDowell for two years.

Robert G. Vignola has renewed his contract with Famous Players for another year.

Tom Moore has signed a year's contract with Goldwyn.

Triangle director Cliff Smith had a finger caught in the motor of his new automobile and it is pretty badly smashed.

Florence La Badie, who died Oct. 13 at Ossining, as the result of an automobile accident, left an estate of \$500.

Jules Raucourt, the Belgian actor, will play opposite Marguerite Clark in "Prunella," directed by Maurice Tourneur.

Activities on Mary Pickford's next picture, to be released by Artaart following "Stella Maris," has been started in San Francisco.

Joseph Franklin Poland has sold his latest story to Thomas H. Ince, who will feature Dorothy Daiton.

Hedda Nova, the young Russian star, will make her first Vitagraph appearance in a serial, upon which work recently started. Frank Glendon will have the principal male part.

"Loaded Dice" has been adopted as the title of the new Frank Keenan picture which Pathe will release sometime in February. The next Pearl White serial will be styled "The House of Holes."

Efforts are being made by the War Department's Commission on Training Activities with the co-operation of exhibitors in the cities and towns surrounding the 80 or more training camps to have a more careful selection of pictures for the soldiers in camp and to avoid all films of the "vampire" and "sex" classes.

The Unity Photoplays Co., of Chicago, has purchased 20,000 feet of industrial film for distribution on the same basis as the Rex Beach travel pictures. The film was made by a Kansas City man in the course of his investigation of the country's industrial resources. The film is being reassembled into 1,000-foot subjects and will be released one reel each week under a blanket contract.

President Albert E. Smith, of Vitagraph, barely escaped serious injury when his limousine collided last Friday with a telegraph pole. He suffered several painful injuries but was able to continue his journey to the Vita studio in Brooklyn. The injuries consisted principally of a deep cut on his forehead, a wrenched leg and a badly lacerated hand.

The refusal by the Chicago censorship board to permit the exhibition in Chicago of the Theda Bara picture, "Cleopatra," led to the filing of a suit in the Superior Court by the Fox Film Corporation, which challenges the legality of the board. The film company asks the court to enjoin the city from interfering with the leasing of the picture.

With Fox continuing the tenancy of the Lyric through the new year arrangements have been made for the new Annette Kellermann film spectacle, "Queen of Sea," to open there the latter part of February or around the first of March. The present Lyric attractions, "Les Miserables" will continue there until followed by the Kellermann subject.



**A RINGER FOR BUSINESS**  
 —and one of the most artistic pictures that TRIANGLE has ever produced, a masterpiece of scenic beauty—is this seven-reel super-feature, "I LOVE YOU," starring Alma Rubens. REMEMBER this picture is released January 13th, on the regular TRIANGLE program and

AT NO EXTRA COST TO EXHIBITORS

TRIANGLE DISTRIBUTING CORPORATION

1457 BROADWAY, NEW YORK

This picture is the second TRIANGLE seven-reel super-production to be released January 13, 1918, on the regular program at NO EXTRA COST to exhibitors.

# VARIETY

## MUCH DISCUSSED COMBINE OF FILM DISTRIBUTING INTERESTS

**Pathe, Triangle, Goldwyn and Other Heads Still Talking  
Scheme to Cut Exchange Overhead—Paramount-Art-  
craft Propose a New Plan for Their Own Features.  
May Mean a Franchise Arrangement.**

Matters are progressing toward the putting into shape of the proposed distributing amalgamation. Meetings are being held almost daily and are being attended by attorney Gabriel Hess, who is aiding in weaving the loose ends into cohesive shape.

The subject of the size of the corporation has already been discussed, varying from \$2,000,000 to \$3,000,000, with some of the interested parties favoring a \$500,000 capital to reduce the amount of the war tax, which charges a percentage on the gross capitalization. Most of the meetings, or conferences, thus far, have been held at the Goldwyn offices.

S. A. Lynch, president of Triangle, was due back from Florida Wednesday night to attend these informal talks, and there may be some delay due to the absence on the coast of J. A. Berst of Pathe.

From unofficial sources it is stated Berst only attended one conference "to listen" and had not yet committed himself, with some likelihood Pathe might still elect to continue on his own.

Color is given to this by the announcement from Pathe exchanges to exhibitors that all of its 6 Gold Rooster pictures, released prior to Dec. 2, would be offered at large special reductions. These do not include the new features now being made with Bessie Love, Fannie Ward, Frank Keenan and Bryant Washburn.

Paramount-Artcraft officials view the proposed amalgamation with outward equanimity and the Messrs. Abrams and Shulberg are busily engaged in endeavoring to work out a comprehensive distribution scheme along new lines. Whether it would take the form of a franchise plan or how long a time would be occupied in perfecting a practical plan, they are not prepared to state at this time. They would not hazard an estimate of time in weeks or months—or even years.

Numerous complaints have been heard from time to time from exhibitors that the present Paramount-Artcraft selling plan "demands" or "suggests" that in order to secure the Pickford, Fairbanks, Hart, Clark and other big stars it might be expedient to contract for some of the minor

stellar luminaries. Reports from out of town are to the effect the First National, composed of important exhibitors, is adopting the same plan with the rental of its forthcoming Chaplin releases endeavoring to include in the Chaplin contracts the booking of some of its other features.

Up to date neither Mutual nor Vitagraph is reported as an applicant for the proposed distribution combination.

### "WID" PROGRESSING.

Arthur Edwin Crows, head of the Exhibitors' Service Department for Goldwyn, has resigned and will join "Wid" Gunning in the editing of films for producers.

"Wid," it is understood, will enlarge his field of activities in that direction, in addition to conducting his weekly publication.

### KID FEATURES.

Upon the discontinuation of the making of certain film subjects said to have outlived their screen usefulness and which have resulted in little or no demand for them, some of the New York manufacturers are paying a lot of attention to the making of "kiddie subjects."

Among firms leading perhaps with the making of kid subjects are the Universal and Fox. The U plans a long list of kiddie subjects that will have Zoe Ray featured. Fox has a year's work mapped out for Jane and Katherine Lee, Frances Carpenter and Virginia Corbin, Georgia Stone and Gertrude Messinger.

### SHEER OUT.

William Sheer is out of the film players' agency, in which Montrose Bernstein was jointly interested. The latter is a young physician from Macon, Ga., and was the backer of the Sheer enterprise. He is now devoting his evenings to specialistic work in various New York hospitals.

It is said that when Dr. Bernstein entered the Sheer office he gave the latter \$3,000. Dr. Bernstein may secure some one to replace Sheer.

Lately the Sheer-Bernstein office started in producing films of its own and a further entrance into the production end of the industry is planned.

### BROADWAY RENTALS.

The opening of the new Rivoli picture theatre in the heart of the amusement section of New York the latter part of this week, gives rise to considerable speculation as to the effect it will have on the film emporiums now running in that district and the proposed Capitol theatre almost directly opposite.

The Rivoli has a 20 year leasehold with renewals. The ground rent is \$45,000 a year. It has a \$150,000 loan at 5 per cent (\$7,500 annually) and there is an investment of \$250,000 (at 6 per cent totals \$15,000 a year) and the repayment of the \$150,000 must be made at the rate of \$7,500 annually. This, with approximately \$15,000 taxes, brings the rental to about \$90,000. Its seating capacity is 2,360.

The Strand, with 2,780 seats, has a ground rental of \$128,000, has interest charges of about \$30,000, its amortization, or repayment of building loan, is \$15,000 and its taxes \$49,000. Last year the office building failed to yield a profit but under new management it is figured should yield \$50,000, which brings the total rent of the theatre to \$172,000.

The Rialto with 1,966 seats, with only an eight-year ground lease, pays ground rent of \$34,000, \$18,000 interest charges and \$31,000 taxes, totaling \$83,500.

The proposed Capitol construction has been delayed through inability to secure its steel. Its ground rent, for 20 years, with renewals, is \$50,000, interest \$36,000, taxes \$20,000 and has a responsible offer of \$25,000 for the stores in front, which brings its rent to \$81,000. Its seating capacity will be 5,200.

### OPPOSED TO UNION.

Upon learning that a new "rump" organization to be known as the American Theatre Employees and Projection Machine Operators' Union of Brooklyn and Long Island has been formed and that activities pointed to the Brooklyn affiliation of the Exhibitors' League being interested in its welfare through the reported contributions of \$200 to its fund. Local 306, M. P. O. Union of New York (affiliated with the I. A. T. S. E.) has decided to fight the Brooklyn league, tackling it in sections, taking one at a time until favorable progress is reported. New Year's found the local facing decisions in three cases where Brooklyn picture house owners had besought the court to grant injunctions permanently prohibiting picketing in front of their theatres. The houses involved are the Wyckoff (Wyckoff and Blecker), Irving (Irving and Myrtle) and the Willoughby (Knickerbocker and Willoughby).

### FEATURES FOR 1918.

Film contracts for 1918 have Carlyle Blackwell, Montagu Love, Arthur Ashley, June Elvidge, Ethel Clayton, Evelyn Greeley and Kitty Gordon on the Brady-made list of World features. In the Brady "all-star film cast" for the Hamilton and Burr story entitled "The Beautiful Mrs. Reynolds" (released Jan. 24), will be found Blackwell, Miss Elvidge, Ashley and Miss Greeley. The Gordon subject, "Diamonds and Pearls," released Dec. 31, will be followed by another Gordon film, "The Divine Sacrifice," released Feb. 4. The Love feature, "The Cross Bearer," given a private showing at the 48th street Sunday night, is to be given special attention by the World (Brady-made) publicity department.

The Pathe list comprises names that have been linked with other concerns in the past year. Those now listed are Frank Keenan, Bessie Love, Bryant Washburn, Mrs. Irene Castle, Pearl White, Gladys Hulette, Babie Marie Osborne, Fanny Ward, and Creighton Hale.

The Universal companies of the Bluebird and Butterfly brands will have most all of the present stars, now working, with few exceptions. Plans are already laid for multiple-reel subjects for Ella Hall, Franklyn Farnum, Violet Mersereau, Harry Carey, Mae Murray, Dorothy Phillips, Zoe Ray, Louise Lovely, Grace Cunard, Jack Mulhall and perhaps Herbert Rawlinson.

The release list of U subjects are now listed up to Feb. 25, when a Harry Carey film, "Wild Women," is to be released. The next of the Charles Kenyon subjects, "The Painted Lip," will have Louise Lovely as its star. It will be released February 4.

On the Fox list will be William Farnum, Theda Bara, George Walsh, Virginia Pearson, Gladys Brockwell, June Caprice, Jewell Caprice, Sonia Markova, Tom Mix, Peggy Hyland (the latest acquisition to the Fox ranks), as well as the present list of child players on its payroll.

Triangle has opened the new year with four new stories started and four pictures completed as the old year died. Four directors are waiting for stories and one director, Cliff Smith, maker of western thrillers, is putting the finishing touches to his latest Roy Stewart vehicle. E. Mason Hopper has been "shooting" on a seven-reel feature by E. Magnus Ingletton, the title of which has not yet been announced.

### KEENEY'S WRITER SELECTED.

The first of the Frank A. Keeney films will be Catherine Calvert in a scenario written by Benjamin S. Kutler.

Kutler joined the Keeney forces this week and will assist James Kirkwood in the selection of the supporting Calvert company.

**A COUPLE OF LIFE-SAVERS FOR ANY BILL**

**PARIS PERU**

**PARISH PERU**

Direction, FRANK EVANS  
Next Week (Jan. 7)—Royal, New York

**"The Pint Size Pair"**

**LAURIE AND BRONSON**

IN "LETTERGO"

"Pat" and Jule DeMar threw me in with a clever young Swede and an equally clever wife, who are shortly to invade the Variety Green with a two-inch single. Welcome to the domain of wit.

Walters and Walters you are headed "Big Timeward." Let's have your right name. Welcome is also extended to the Misses Aubrey and Riche. Who's next, Alexander and Fields?

**Edward Marshall**  
CHALKOLOGIST

Watch the baby grow

**BOBBY HENSHAW**

The "Uke" Kid

Just six months old with this issue. He is now able to hold next to closing spots, and is rapidly growing under the careful nursing of his two nurses.

All "Uked" up  
Permanent address:  
Green Room Club  
U. B. O. 47th St.

**Rose & Curtis**

**JACK TERRY**

And His Troupe of Whirling Gorgonzolas

Friars' Club will always reach me

**"Doing Our Bit!"**

**MAE AUBREY AND ESTELLE RICKE**

are two pretty girls who have been doing more than their share towards helping make the camp life of Uncle Sam's boys more joyful. Since opening their vocal tour this season, the girls have been singing at cantonments and camps in addition to their theatre duties, and plan to visit many more before their return to Broadway.

After leaving New York, they participated in a dinner party tendered to the Naval Reserve Officers; later visited Fort Niagara and Fort Stovall, New York; Camp Wheeler and Camp Hancock, Georgia.

—New Orleans "Item" (Dec. 4, 1917)

Going to bed is a slippery performance. We first slip out of our clothes, next a prayer slips from our lips—or slips our minds—then we slip into bed and slip off to sleep on the pillow slip.

**Billy Beard**  
"The Party from the South"

**NOLAN AND NOLAN**

All Chalked Up

**NORMAN JEFFERIES FRANK DONNELLY**

Personal Direction, LESTER JEFFERIES

**The Original Arleys**

Booked Solid  
W. V. M. A.  
Direction,  
YATES & EARL

**FRED DUPREZ**

SAYS

If there were ten men in a room and the window on one side gave a view of a girl changing her waist and the window on the other side gave a view of a parade, there would be ten men in town who would miss seeing the parade.

American Representative **SAM BAERWITZ** 1488 Broadway New York

WHEN you are finishing your engagement AT the theatre where you are playing ON Sunday night, and you have to make a BIG jump on a sleeper to your next STANDBY, and you are worried about YOUR baggage, and you TIP the stage hands to get it out early and TIP the transfer man to haul it quickly and TIP the baggage man to check it and TIP another baggage man to get it on the same train WITH you, and you go to sleep IN the sleeper AND nearly freeze because they are saving coal, and FINALLY arrive and go to the THEATRE and give the stage manager your CHECKS and give them to the baggage MAN who goes to the station and TIP him back in a couple of hours and says the TRUNKS did not come on that train and will NOT be in till tomorrow MORNING and you have to go on in your STREET clothes and everything and just AS you are going on to do your act THE trunks come in the stage door

WOULDN'T IT GET YOUR GOAT?

**DOLLY GREY and BERT BYRON**

**POLDI LONG PRESENTS LONG TACK SAM CO.**

The Celestial Wonder Workers  
Booked Solid

**MARY ELIZABETH**, you used to do a single on the large time, is the wife of **MEL RALPH DAVIS** of Memphis, Tenn., who, by the way, is known as the greatest criminal lawyer in the South and, to our way of thinking, is the finest GENTLEMAN in the South—or North, or anywhere else.

As for Mary, she is the "SWEETEST" lady—not only in the South, but in the land.

We arrived in Memphis with a very sick baby (bronchial pneumonia) and took her to the hospital at once.

And this happened the day before Xmas. It certainly did not look like a merry one for us, did it? In fact, it looked rather gloomy when in preparation, proceeded to act as Good Samaritans, sent us their limousine to take us to the hospital and back each day, which was quite some distance, invited us to Xmas dinner and, in general they just sunnished us out of the gloom.

What a wonderful couple they are!

Are we for them? YOU BET WE ARE

**Jim and Marion HARKINS**  
Direction, NORMAN JEFFERIES  
Week of Jan. 14—Keith's, Cincinnati, O.

TO GIVE YOUR

**QUESTIONNAIRE**

Open the WINDOW!

Man Possessing a WIFE and CHILD Belongs to CLASS 3.

Man Possessing a WIFE and 11 KIDS belongs in a CLASS BY HIMSELF.

**FORREST and CHURCH**

New in Chicago  
Direction, MARK LEVY

**NESTLER'S EARS**

**Doubled Up on Him**

(In Size)

When he asked me what was good for Frost-Bitten Ears, I replied—  
"Why bother me?"

Take it up with your Local Board"

**ARTHUR MADDEN**  
Middlewesting.  
Direction, MARK LEVY

**Signs in Dressing Rooms**

No one allowed on stage to visit the actors, whether lady, gentleman or relative.

Not responsible for trunks left open or clothes stolen from rooms without key.

No ironing, alcohol stores or smoking allowed in this room. By order of the Fire Dept. Permit \$2.00.

Do not mark walls with laundry lists and agents' commission. We know your salary anyhow.

Do not spit on the floor, as per law.

All performers must use stage entrance except when there's a song plugger waiting for you.

**FENTON and GREEN**

You can't fool a horsefly.

**Morris Golden**

WM. NEWELL AND ELSA MOST

"TWO BRIGHT SPOTS"

Direction, MESSRS. FRANK DONNELLY and NORMAN JEFFERIES.

**I am hurt!**

The folks were all invited over to Madam Bartholm's for dinner last Sunday I was overhauled! Strange, for I have strayed at both bed and table and always behaved myself. I suppose they were sick and I'd come up Abe's new pup.

**OSWALD**  
Principal Dog of Asburdale.

PESTS No 10

AT ANY STAGE DOOR IN N.Y.

I JUST WANT YOU TO DROP IN AND HEAR THIS NUMBER—IT'LL BE A KNOT FOR YOU.

**WALTER WEEMS**  
NEXT WEEK SHER'S BUFFALO

They play so many repertoire shows in Meriden—you know, change of bills every day—and when we told the manager that we only knew one act, he held his hands in horror and made us open the show so that the folks would forget us quick. But the stage hands were nice fellows.

Our copy for this space last week was cancelled and our thoughts of the following boys were eliminated. Use your own judgment:

Jimmie Goughlin, Don Clark, Billy Davis, Ditty Burke, "Machinist Poddler" and another "Fish Puddie."

**KNAPP AND CORNALLA**

"Nickerbaker Hotel" (7), New York  
Address 756 Eighth Ave. Bryant 8990

**PAULINE SAXON**

**SI PERKIN'S KID**

**BLACKFACE**

**EDDIE ROSS**

Featured

**Neil O'Brien Minstrels**

**BLANCHE ALFRED**

and her SYMPHONY GIRLS assisted by "GERANT,"

Conductor  
Featuring the RAINBOW GIRL  
in Novelty Dances  
Direction, C. W. NELSON W. V. M. A.

**H. BART McHUGH Presents**

**EL. BRENDEL and FLO BERT**

"Waiting" for Her"

**HOLDEN and GRAHAM**

Artistic Boys Or Versatility

**ADELE JASON**

Featured in PEPPER & GREENWALD'S "ALL GIRL REVUE"

Personal Direction, M. L. GREENWALD



**Record  
Breakers**

# BROADWAY'S

**Record  
Breakers**

**Sweet Dreams  
My God**

**Give Me the Moonlight  
Give Me the Girl  
and  
Leave the Rest to Me**

**I May Be Gone  
for  
a Long, Long Time**

**You  
Never Can Be  
Too Sure  
About the Girls**

NOTE:—It is hardly necessary to recount the many reasons why these songs are terrific hits for hundreds of the best and greatest performers in the country. You already know why, or at least should know. This ad is placed before you simply as a reminder, lest you forget.

145 W. 45th St.  
New York City

**BROADWAY MUSIC CORPORATION**  
WILL VON TILZER, President

145 N. Clark St.  
Chicago, Ill.

TEN CENTS

# VARIETY

VOL. XLIX, No. 7

NEW YORK CITY, FRIDAY, JANUARY 11, 1918



PRICE TEN CENTS

**Drama**

**Pictures**

**Variety**

**Dorothy Dalton**  
Whose next Paramount Picture is entitled  
"Flare-Up Sal"

# What the English Press Said About

# LEW KELLY

IN

## “Here And There”

## At the Empire, London

“Here and There” is largely a matter of book. I would amend this to say that the new American comedian, Lew Kelly, is a genius who has no exact counterpart on the English stage. His humor is dry, almost gloomy. His unchanging sadness is screamingly funny. He is most excellent.

—London “Town Topics”

But the American importation, Lew Kelly, certainly scores. There is a vein of originality in his style which proves very acceptable.

—London “Daily Post and Mercury”

There are two new phenomena to be observed in “Here and There” at the Empire. One is Mr. Lew Kelly, from America. At present he is little more than a suggestion of things that might be. Mr. Lew Kelly has a strong personality and clearly a trick of inventing strange things. His best was as Mr.

James Carew in a parody of “The 13th Chair.” He was always firm and strong.—London “Illustrated Sporting and Dramatic News.”

When Mr. Lew Kelly, long, black and melancholy, began talking absolute nonsense in the first scene of “Here and There,” we looked forward to a very merry evening. We could listen to Mr. Kelly for hours.

—London “Observer”

All the events which bring Miss Ethel Levey and Mr. Lew Kelly to the center of the stage stand out from every other, and they, with Mr. Ralph Riggs and Miss Katherine Witchie—a pair of wonderful dancers—took chief honours at this first performance.

One more word—Mr. Lew Kelly, a quaint, dry American comedian, making his first London appearance last evening, is going to be a great London favourite.

—London “Daily Mail”

Arrived home on the “Baltic” January 3, and mighty glad to be back. Future plans to be announced later.

Address, Freeport, N. Y.



# VARIETY

VOL. XLIX, No. 7

NEW YORK CITY, FRIDAY, JANUARY 11, 1918

PRICE TEN CENTS

## TWO PEOPLE IN FOUR-ACT PLAY ATTRACT LONDON'S ATTENTION

**"Out of Hell" Has Four Characters, Played by Man and Woman at Ambassadors. First Time, London Showmen Say. 300-Seat House at \$2.50 Top. Piece Has Ingenious Idea.**

London, Jan. 9.

"Out of Hell," a new four-act play, was presented at the Ambassadors Jan. 5 by C. B. Cochran and Richard Maynard. It was written by Berte Thomas, a prominent actor, and contains only four characters, played by one man and one woman, each doubling.

It is an ingenious idea with many dramatic moments. Twin sisters marry an Englishman and a German. Each have a son in the respective armies who bear a strong resemblance. The Englishman is captured and the German comes to England as a spy dressed in the other's uniform. Many complications follow.

It interested the first nighters and was well played by Francis Ivor and H. Brough Robertson.

Nothing of the kind in the way of dual characterizations for an entire evening's entertainment has ever been attempted here. Within the recollection of some of the oldest show folks, an entire play has never before been performed by two people.

It is pointed out by shrewd critics that this play does not call for the exercise of protean artistry, in that both double roles demand that the characters portrayed shall bear a strong resemblance and being related by the closest sanguinary ties would, necessarily, have the same mannerisms and characteristics as well as facial and physical attributes.

The experiment is being watched with more than ordinary interest and a number of authors may attempt a similar form of playwriting, if this proves financially successful.

The Ambassadors is a 300-seat house, which charges \$2.50 top, running down to \$1.25. Even paying the usual royalty, it can play to comparatively small business at a handsome profit with this show.

### BROADWAY FOR RENT.

The Broadway theatre is on the market for sub-leasing by the Universal, whose lease still has 14 months to run. The rental asked is \$85,000 per year, figure paid by Universal to Stanley Mastbaum. The latter rented the house from the

Zabriskie estate at \$70,000 and last season unloaded on L. J. Selznick and the Universal at an advance of \$15,000. Mr. Selznick withdrew and latterly the Universal has been running the house (picture policy). A producer with a musical show in mind was offered the house, it being suggested that by playing for \$1 top a capacity of around \$14,000 weekly could be played to. When the producer figured that the weekly cost of the house was \$2,901 with show or house operating expense the idea was shelved.

William Fox may consider taking over the Broadway, establishing a feature base there instead of the Lyric, but the rental is considered too high. The house was also offered to Loew, but the high rent held up any decision.

Not long ago Carl Laemmle was reported offered \$25,000 for his lease, which he refused. Since Universal has been conducting the Broadway the house is said to have been losing \$2,500 weekly on the average, its highest weekly gross (for one week) being placed at \$4,600.

There was also a report the house had been offered this week at a rental of \$68,000.

### DOCKSTADER HEADING MINSTRELS

Gus Hill announces that on account of the success of his Gus Hill's Minstrels he has decided to play nothing but big-city time. He adds he is now making arrangements to put Lew Dockstader with his attraction, and claims that with such people as George Wilson, Eddie Mazier, W. P. Thompson, John P. Rogers, Jack McShane and Ed Latell he has the greatest list of minstrel performers ever gathered in one organization.

### \$12.50, HIGH AND LOW SALARY.

Seattle, Jan. 9.

The maximum and minimum salary at the Lyric is \$12.50 weekly for principals and chorus girls, with no distinction.

The Lyric is a south-end house, playing "musical comedy." It is doing a flourishing business at a low admission scale.

### RINGLING SHOWS GOING OUT.

John Ringling has decided there will be no change in the plans for himself and brothers for the operation of the Barnum-Bailey and Ringling Brothers' circuses next summer.

The Barnum-Bailey show will open at the Madison Square Garden around April 1, and the Ringling show starts at the Coliseum, Chicago, a week or so later.

Mr. Ringling is reported to have said he believes transportation may be provided for the circus trains through seeking sections of the country as they are relieved from traffic congestion, and moving out of a territory when finding the condition growing oppressive.

The Ringlings can not import for the coming season. All of its circus acts will be procured on this side, from native talent or foreigners now located here.

### THE HIP AND GEST.

There is a rumor next season may find Elliott, Comstock & Gest in charge of the managerial reins at the Hippodrome. That rumor followed the taking over of the Century by that firm.

Sunday night Mr. Gest refused to make any statement. At the Dillingham offices it was stated nothing was known regarding the Hip future.

### FIRST HOLD OVER IN PROVIDENCE.

Providence, R. I., Jan. 9.

Nonette, the Gypsy violinist, has been held over for next week at Keith's, the first time in the record of this theatre a turn has been retained for the second consecutive week.

Nonette is said to be the biggest hit the local Keith's has ever held.

### \$300,000 RENT.

Chicago, Jan. 9.

The new Statelake theatre, now being constructed and which will be the future Chicago headquarters of the Orpheum circuit and Western Vaudeville Managers' Association, is floating a \$600,000 issue of building bonds.

The company behind the project publicly announced this week the theatre would pay an annual rental of \$300,000.

The building will also hold offices.

### LAUDER DRAWS \$6,000 IN A DAY.

Houston, Texas, Jan. 9.

When Harry Lauder played here Saturday to two shows his gross receipts were nearly \$6,000.

Although much trouble in transportation is reported south, the Lauder show people said they had not lost a performance since coming into this territory.

### ONE-NIGHTERS DEMORALIZED.

Chicago, Jan. 9.

The one night stands in the mid-west have gone to pieces within the past few weeks, the cause being laid to transportation difficulties, although general reasons are also given.

Among the shows to lately go to the shelf are Norton and Bunnell's "Million Dollar Doll," James Blaine's "Oh Bill," Priest & Miller's "The Tidal Wave," George Klimt's "Millionaire Son," William Cushman's "Toymaker's Dream," Bob Sherman's "The Good for Nothing Husband," and the western company of "Her Unborn Child."

### PERHAPS LOEW'S CAPITAL?

Inside reports have it Marcus Loew intends building a vaudeville house in the neighborhood of 51st street and Broadway. Whether this has anything to do with the new Capital, which is to be built with Du Pont backing, could not be verified, but it is known that the Loew interests desired to buy a share of that house. Messmore Kendall, representing the Du Ponts, refused at the time all offers, and stated no one concerned in other houses would be given any part of the Capital. Kendall, however, is said to have offered the Capital ground lease to Loew for a large sum.

### SCENERY MUST BE FIREPROOFED.

Chicago, Jan. 9.

Chief I. C. McDonnell of the Bureau of Fire Prevention and Public Safety, has sent out the following:

"We find the majority of acts coming to the various theatres in this city do not have fireproof scenery. In the future all scenery not fireproofed will be ordered out of the theatre immediately. We trust you will advise all such acts as you may book for Chicago that the ordinances require all scenery and stage paraphernalia to be fireproofed. These ordinances will be strictly enforced from now on."

### 14th STREET STOCK BURLESQUE.

The 14th Street theatre, formerly playing popular vaudeville, will reopen next week with stock burlesque.

The shows will change weekly managed by C. W. Morgenstein. There is a company of 30 engaged—10 principals and a chorus of 20.

Bennie Bernard will produce the shows.

### TRADING STAMPS.

One of the new schemes that Bob O'Donnell at the Harlem Opera House has worked out is a stamp book, in which a 2½-cent rebate stamp is pasted for each ticket purchased at 25 cents, and after ten stamps are secured a 25-cent Government Saving Stamp will be presented.

These in turn will be redeemed for \$5 savings certificates.

## GRAVEST CONCERN FELT OVER TRANSPORTATION PROBLEMS

**Railroads Cutting Trains Off Wholesale and Reducing Forces. Theatricals Not Considered. Fearful Passenger Traffic Will Paralyze Traveling Show Business.**

If the railroads as far as theatrical movements are interested have not been paralyzed through the many orders recently issued, show people expect they will be and are seeking to protect themselves accordingly. In the removal of trains by various roads and general readjustment of time tables, no thought has been given theatricals, for which in the past certain trains were deemed made up for professionals' conveniences.

The executives of numberless roads, it is said, with the taking over of the operation by the Government and the earnings guaranteed, have become fanatics on reducing operating expenses. Some roads are claimed to have reduced their passenger trains 50 per cent., though Director McAdoo ordered but one-third decrease.

The southern roads are reported having ordered all offices south of Washington closed, with headquarters only in Washington.

There was talk in railroad circles the past week the trunk lines would close their New York branches and confine the passenger departments to main ticket offices.

The roads are laying off old employes, many holding important posts. The men laid off have been informed to do the best they can. Some not yet removed have been advised to secure other berths.

Last Sunday an extensive change in time tables occurred, with trains removed at haphazard seemingly.

There is some apprehension around Broadway as to whether theatrical people in New York Sunday wishing to make an out-of-town jump, but unable to leave early in the day, will be able to do so shortly.

S. K. Hodgdon of the United Booking Offices sent out a circular letter to all managements in the U. B. O., calling their attention to traffic conditions and urging they inform vaudeville acts to take the first train out of town whenever possible and compress all available baggage for hand carrying.

The booking men are blaming acts in many instances for delayed arrival. It is said an act due in Montreal Monday left New York Sunday night in order to have a sleeper, missing the opening show at Montreal, after the turn had been requested to take the first train out Sunday morning to avoid delay.

The cold weather leading up to the heavy snow storm Sunday in the middle west had tied up traffic and the show people are waiting the outcome of the more normal weather of the past few days to find out what the new conditions will result in.

### CAPITAL NEW PLAYLET.

London, Jan. 9. At the Empress, Brixton, Terence Bryon is appearing in a capital new character, entitled "Simple Simon," written by himself.

### MRS. CAMPBELL'S SON KILLED.

London, Jan. 9. Mrs. Patrick Campbell's son, Lieutenant-Commander Alan Campbell, has been killed in action. He was educated for the navy, but gave it up and took up authorship. He wrote several plays,

including "The Dust of Egypt," played at Wyndham's sixty-five times.

At the outbreak of the war young Campbell joined the Royal Naval Division, winning the Military Cross and the Croix de Guerre at Gallipoli. His father was killed in the South African war.

### LONDON RECORD—WITHOUT TAX.

London, Jan. 9. "Alice in Wonderland (with war tax paid by the management) has broken all records at the Savoy and elsewhere.

### DeFRECE UP FOR PARLIAMENT.

London, Jan. 9. Walter DeFrece has accepted the nomination as Conservative candidate for the West Newington Parliamentary Division.

### "GEE WHIZ" THE NEXT.

London, Jan. 9. This is the last week of "Round the Map" at the Alhambra. The suggested title of the new revue to succeed it is "Gee Whiz," which is being staged by Gus Sohlke.

### HALL CAINE'S SCENARIO.

London, Jan. 9. Hall Caine has finished the scenario for a new film play, to be called "Darby and Joan."

### TOZER KNIGHTED.

London, Jan. 9. Henry Tozer, director of the Syndicate music halls, has been knighted; as was also Anthony Hope, novelist and dramatist.

### "DOMINO" REHEARSING.

London, Jan. 9. William J. Wilson is rehearsing "The Lilac Domino," which will be presented by J. L. Sacks at a West End theatre next month.

The company includes Clara Butterworth, a popular prima donna; Jameson Dodds, a splendid baritone; Josephine Earle and Frank Lalor.

### JOE SHOEBRIDGE INJURED.

London, Jan. 9. Joe Shoebidge, serving the Royal Naval Air Service, is suffering with a broken leg and lying at the military hospital. He was a London vaudeville agent before enlisting.

### W. J. ASHCROFT DEAD.

London, Jan. 9. W. J. Ashcroft, a veteran variety artist, is dead.

### ZANGWILL'S FARCE.

London, Jan. 9. Israel Zangwill has written a farcical comedy, "Too Much Money," which will have an early production in the West End.

### Madge Titheradge Operated Upon.

London, Jan. 9. Madge Titheradge, playing in "Aladdin" at the Drury Lane, has undergone an operation for appendicitis.

### Composer Lohr Recovering.

London, Jan. 9. Herman Lohr, composer of "Little Grey Home in the West" and other popular songs, is recovering from a dangerous illness.

### "INSIDE" COMBINE REPORT.

London, Jan. 9. There is inside talk of a possible combine between the Gulliver tour and the Syndicate halls.

### De Courville Takes Up Option.

London, Jan. 9. Albert de Courville has exercised his option of continuing the tenancy of the Duke of York's, thereby prolonging the originally designed run of "The Thirteenth Chair" at that house.

### His Majesty's Directors.

London, Jan. 9. It is "in the cards" Grossmith & Laurillard are to secure His Majesty's theatre at the conclusion of the run there of "Chu Chin Chow."

### Doris Keane Marries Leading Man.

London, Jan. 9. Doris Keane was married here to Basil Sydney Jan. 3. He has been her leading man in "Romance" at the Lyric the past few months. Sydney joined the army, and after being discharged returned to the stage, working in the war office during his spare time.

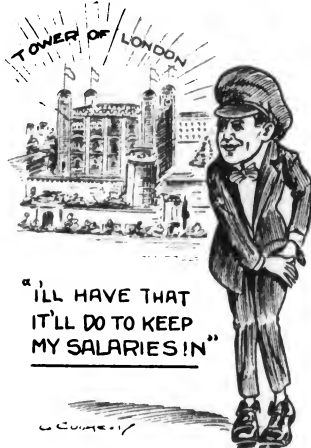
### MEXICAN RESORTS DESERTED.

Los Angeles, Jan. 9. Since the closing of the border, the amusement resorts of Tia Juan, Mexicali, Algodones and Jurez, have been virtually closed and most of the old guard have departed to pastures new. Warren Fabian, at the Casino there has departed for San Francisco, while Bert Steinberger, former amusement manager at the Owl at Mexicali, has acquired a half interest in the Big Casino at Tonopah (Nevada), where he is arranging to offer musical comedy stock and vaudeville. Mr. Steinberger is well known on the coast and was a prominent midway manager at the recent Panama Pacific Exposition.

### RED CROSS CONTRIBUTION.

The final accounting for the receipts of the Keith theatres on the day selected for the Red Cross Fund has been made and Chairman H. P. Davison of the War Council has been forwarded a certified check for \$96,248 by E. F. Albee, general director of the circuit.

The receipts for the fund were generally disappointing in many respects among the legitimate theatres, but the vaudeville houses came through with a splendid rush, the New York Keith theatres collecting over \$19,000 alone.



VAN HOVEN

On my last trip across the ocean there were many types on board. All over the ship were deck chairs and in them were stuffed males and females and all over their steamer rugs were books and near them small bags of broth; but with all their wealth (wherever they got it), they were merely imitators, for the books were written by others and the broth thing was done by Columbus before he ever knew there was a compass. And still these people are the ones who want the most, while back in the steerage are brains of the world. Edison and Mr. Saturday Evening Post Franklin are proof of this.

### HOUDINI HIDES AN ELEPHANT.

Harry Houdini hid an elephant on the stage Monday evening at the Hippodrome while the audience was watching both. He did it through what is known as "the cabinet trick" among magicians. Providing the management can find the animal after each performance, Houdini will repeat the feat twice daily, probably for the remainder of the season.

Later in the show Houdini dumped himself into a nailed-up box and was thrown overboard into the Hip's lake, coming to the surface within 25 seconds, with the packing case floating about without having been disturbed so anyone could notice it. This was Houdini's second trick of the evening as a special added attraction for "Cheer Up" at the big house.

A large crowd present seemed curious as to what Houdini would do with an elephant. They likely forgot that only recently the same Harry had jumboed Broadway by escaping from a derrick in Times square, after the Metropolitan police had vowed Houdini could never make New York a rube town for a day. Putting that over against the opposition of the police and in Times square at the noon hour was a prodigious task alongside secreting an elephant, although the East Indians conjurers who were wont to build ladders in the air and then climb them, never tried to rid India of elephants.

So Mr. Houdini puts his title of premier escape artist behind him and becomes The Master Magician.

The elephant was led upon the stage by its trainer, with Houdini watchfully standing by for another escape if the Asiatic product declared war. Nothing happened, excepting Houdini made the elephant do a little magic by making a piece of sugar disappear, Houdini supplying but one piece, through the high cost of sugar by the lump. In the immediate vicinity was a "cabinet" that would not fit an ordinary stage, but would Houdini's four-legged subject. The attendants turned the cabinet around. It only required 15 of them to do it. Nothing there. Open back and front. One would swear he was looking at the back drop directly through the cab. The trainer marched the mammoth in a circle around his lodging house and then led the brute into it. Curtains closed. Curtains opened. No elephant. No trap. No paper machie animal. It had gone. And Houdini left also, after bowing. Previously he had informed the house he did not intend to perform a miracle, merely an illusion. Mr. Houdini has provided a headache for every child in New York and regardless of what he said, the matinee crowds will worry themselves into sleep nightly wondering what Houdini did with his elephant.

The Hip hippodromed the event, to good effect, and "Cheer Up" should benefit accordingly.

And to think that in a season when Houdini was laying off stage work, to dope out pictured submarine stunts, he should accomplish his greatest ambitions, jasbo Broadway, do something no other magician has ever done, and become the chief card at the biggest theatre in America.

### FREE SERVICE SHOW.

Sunday afternoon concerts free to soldiers and sailors are being given at the Harris theatre, the entertainments being under government control with William B. Kelcey of the National Service Commission actually in charge of the shows. This coming Sunday will see the third of the special shows which are framed along the lines of vaudeville. Mme. Yorska in a playlet "The Heart of France," will be the feature.

The entertainments are provided to amuse the great number of men in the service who are in New York over the week-end.

## MASS. CLOSING HOUR 10 P. M. FOR THEATRES AND FILM HOUSES

### Fuel Administrator Issues Order, in Effect Jan. 14. Picture Theatres Hardest Hit. First Direct Ruling Against Theatricals Since Declaration of War.

Boston, Jan. 9.

The first direct blow struck at show business in America as the result of the country's entrance into the European war, was delivered in this state today when the Massachusetts Fuel Administration issued orders throughout the state that all theatres and picture houses must close at 10 p. m. commencing Monday, Jan. 14. The houses may open earlier if the managements wish, but the closing hour will be strictly enforced.

The shortage of fuel is the cause of the order, this state, like the majority of others finding it exceedingly difficult to import sufficient coal for the purposes needed. The light problem is giving the administration considerable trouble and it is believed with the 10 o'clock closing order much fuel can be saved.

Whether the move will become general throughout the country is problematical, but it will surely cause considerable uneasiness in Massachusetts, for the picture theatres, running continuous shows throughout the evening up to 11 o'clock and in many places until midnight, face a total loss. The legitimate and vaudeville theatres could comfortably open at an earlier time to save the hour clipped from their schedules, but it means nothing more than an hour's loss of business for the picture exhibitors. The vaudeville theatres now playing two performances daily could become continuous, filling in with film.

In London this step was combatted through the city moving the clock ahead one hour. A similar move has been advocated in this country by a syndicate of cigar stores, but little or no attention has been paid to the suggestion. With the movement touching theatricals it is possible a general effort will be made to move the clock ahead rather than lose the entire hour.

### DRUG STORE CABARET.

New Orleans, Jan. 9.

At Hattiesburg, Miss., where the Government has stationed some 30,000 soldiers, a drug store has installed a cabaret. The two principal entertainers are Dixie Brown, with her Army Jazz Band, and Myra Kelly. The space apportioned for entertainment is appropriately styled the "Cafe de la Drug."

### RUTH ST. DENIS REOPENING.

Chicago, Jan. 9.

Ruth St. Denis will recommence vaudeville travel Jan. 20 at the Majestic, Fort Worth, Texas, with a slightly rearranged dancing act, mostly due to the absence in the turn of her husband, Ted Shawn, who has joined the army.

### ZIEGFELD AFTER FOX.

Harry Fox aroused the ire of Flo Ziegfeld, Jr., by again singing the "Baby" number around New York. Fox is at the Orpheum, Brooklyn, this week. This number is being sung in the "Follies" by Eddie Cantor. Sometime ago Mr. Ziegfeld forced Fox to eliminate the number when he was appearing at Grand Rapids.

Wednesday Mr. Ziegfeld said that he would have Fox prosecuted the following day for copyright infringement, being provoked that Fox did not stop using the song. The producer also threatened to take action against the theatres for allowing the number to be

used under the decision in the case of Victor Herbert against Shanley.

### TAB. WITH 16 GIRLS.

Joe Wood has organized a new one-hour tab, "Little Miss New York," starring Babe LaTour, of burlesque. He has also engaged Billy Inman, Billy Miller, James Horton, Millie Campbell (prima donna), Jack Sidney and 16 girls, now in rehearsal.

### LEAVING "PASSING SHOW."

Chicago, Jan. 9.

Leaving for Pittsburgh after a none too exhilarating run of eight weeks, "The Passing Show" lost Yvette Rugel, of Dooley and Rugel, because of a domestic event expected. She will be replaced by Mildred Elaine. In Pittsburgh, it was announced, they will lose Gladys Clark, of Clark and Bergman. Three or four members of the cast left during the Chicago run. It is said various unfulfilled promises of the Shuberts are responsible for the general dissatisfaction which resulted in most of the quittings.

### WYNN REPLACES BARNES.

Ed Wynn left the Winter Garden show last Saturday and this week replaced T. Roy Barnes with "Over the Top," another Shubert attraction. It is said the Shuberts were pleased to see the Garden production relieved of a salary. Another member of the cast there will double Wynn's role.

### WAYBURN WILL SAIL.

Ned Wayburn has purchased two life-saving suits and sails shortly for England, accompanied by his wife, where he goes to produce for Albert de Courville a new revue, to follow "Zig Zag" at the London Hippodrome.

### CALVERT IN SKETCH.

Louis Calvert is leaving "The Masquerader," in which he scored in the role of the butler, and is entering vaudeville, having obtained "The Philosopher of Butter Biggens," a playlet by Harold Chapin, who wrote "Art and Opportunity."

Mr. Calvert is an English actor, having originally come to this side to appear in the New Theatre productions.

### MARIE DRESSLER'S RETURN.

Marie Dressler is to return to vaudeville in the next few weeks with an act furnished by Jean Havez.

### BLANCHE RING'S ACT.

Blanche Ring, after three years away, is returning to vaudeville, booked by Arthur Klein.

Muriel Hudson-Marion Murray Turn. Muriel Hudson is going into vaudeville with Marion Murray. The former appeared in "Flora Bella" last season.

Their act will be called "Cotton Stockings," written by Edgar Allen Woolf.

Arthur Klein is directing the bookings.

### "Sundial" for Peggy O'Neil.

Peggy O'Neil is to appear in vaudeville in "Sundial," written by Lester Longgran. It was tried out last season.

Alan Hale will be the main support. There are two minor roles.

### CASTLE LEFT A MILLION.

Chicago, Jan. 9.

George Castle, who died in Florida last week, leaves an estate of over a million in value, mostly in stocks and bonds. The bulk of the estate goes to his widow, Mrs. Clark Hoag Castle, and his daughter, Mrs. Jessie Castle Roberts, now living in Detroit.

Abe Jacobs, stage manager of the Majestic theater and an associate of Mr. Castle for the past 39 years, was left 250 shares of Union Carbide and 100 shares of National Biscuit, valued at around \$25,000.

The funeral of George Castle was held Jan. 4 from his late home on 1326 North State street. Only a few of his intimate friends in the show business were invited. The pallbearers were F. S. Rivers, David Wexler, Abe Jacobs (of the Olympic), Abe Jacobs (of the Majestic), Fred C. Eberts and Fred Ackerman. Despite a request made by the family not to send flowers hundreds of floral pieces from practically every theatrical institution in town came in.

The body was cremated at Graceland.

### KELLERMAN ACT OPENS.

Springfield, Mass., Jan. 9.

The new vaudeville production, with Annette Kellermann the star, opened at Poli's Monday, running 50 minutes owing to a few stage exits.

The Kellermann act looks imposing. The local papers gave Miss Kellermann and the act very favorable reviews. Last night the evening performances for the remainder of the week were practically sold out. Poli's holds 3,000 people.

### McLEAN, ICE CHAMPION.

Chicago, Jan. 9.

Bobby McLean, feature ice skater at the College Inn, ran a series of six races at the Arena here with Oscar Mathieson, the Norwegian champion, the event being for the championship of the world. The races were staged Sunday and Monday.

McLean won five of the six and was prevented from making a total cleanup through a bad fall in one of the heats. Norval Baptist, at Terrace Garden, has challenged McLean for his title.

### ALEXANDRIA QUARANTINED.

New Orleans, Jan. 9.

Alexandria, La., has been quarantined by the government and all theatres closed because of an epidemic of spinal meningitis.

### Fritzi Scheff Booked for Chicago.

Chicago, Jan. 8.

Fritzi Scheff has been engaged to headline the Majestic bill next week. She has five weeks booked in the Middle West.

Miss Scheff is being booked in vaudeville by William Morris.

### Husband Accused of Murder.

Chicago, Jan. 9.

Mrs. Edan Arnold Shaw, former vaudevillian, has announced she is going to Houston from her Chicago home to help her husband, "Duke" Shaw, a soldier at Camp Logan, who, with two soldier mates, are awaiting trial for murder and robbery.

### Circus Man Sued for Divorce.

Chicago, Jan. 9.

Harry Homewood, of the Ringling Brothers' circus, was sued for divorce last week by Mrs. Gertrude Homewood of La Grange. The bill charges desertion.

### Wilbur Mack Going in Production.

Chicago, Jan. 9.

Wilbur Mack is to join "The Grass Widow" in the east. The Mack-Walker act will continue with Nella Walker and Roy Gordon, in the Mack role.

### INVESTIGATING LAY-OFFS.

At the suggestion of the Vaudeville Managers' Protective Association, the heads of the large eastern circuits are preparing to create a new position in the booking offices, appointing expert vaudeville judges to look over idle talent and investigate why they are not being employed.

The United Booking Offices leads the movement with the appointment of Billy Sullivan to the new office. Sullivan's duty will be to investigate all complaints anent non-employment and his decision will be final. Should an act, agent or anyone else complain about indifference in booking, Sullivan will gather the facts and present them to the heads of the office. If the act is found to be a desirable one work will be procured and the turn continued at work as long as possible.

### CONSIDINE PLANNING.

Chicago, Jan. 9.

John W. Considine arrived here after a visit to New York, accompanied by Christ. O. Brown. They are making their headquarters in the A. B. C. offices and are said to be working on the securing of a chain of houses, it being Considine's intention to return to vaudeville. Mr. Considine holds the lease on the local Empress, with possession obtainable at the end of the present season.

The A. B. C. is a Chicago booking agency.

### SOWERGUY AGENTING.

Chicago, Jan. 9.

J. A. Murphy who introduced Adam Sowerguy into vaudeville through VARIETY a few years back, has formed a connection with Edgar Dudley and will write, produce and book acts through the Western Vaudeville Managers' Association under the Dudley franchise.

Dudley recently severed connections with the Holmes-Dudley Agency, Holmes purchasing his interest in the agency.

### ARRESTED FOR JOKE.

Canton, O., Jan. 9.

While the members of the stage employes' union were in the midst of their annual banquet on the Lyceum stage the other night, the police patrol removed the 25 diners to the police station.

After numerous charges had been made against them and the President, Ed. Bender, called out of bed to bail them out, they were allowed to return to the dinner. The Chief of Police then announced it was a hoax.

### ANOTHER CASEY.

Another Casey has appeared in the booking end of New York vaudeville. He is Bill Casey, and like the better known Pat Casey, Bill is also located in the Putnam Building, although Pat and Bill are not related.

It is said they don't even know each other, with neither blamed for that.

### CHAMP CHECKER PLAYER.

A checker championship was decided last week at the Bushwick when the boys of the house backed John Fleming, props, against Al Lydell (Lydell and Higgins). Twenty-seven games were played. Five were a draw. Fleming won 15 games to Lydell's 7.

### QUARTET OF TINKERS.

Dan Healy, who is with the Gus Edwards Revue, Bert Hanlon, Ben Ryan and Dwight Dana, the stage director, have formed a material firm, to supply acts, cabarets and revues with special material.

They have taken offices in the Fitzgerald Building.

### Music Publishers Raised Again.

Music publishers have received another notification the printers getting out the regular copies as well as the professional sheets are again tilting the price of printing.



## EASTERN OUTSIDE SHOWMEN EXPRESSING MUCH DISCONTENT

**New Yorkers Meet. May Break Away from Showmen's League. Not Granted Privileges. No Meeting Place, Another Plaintiff. Decisive Action Probable Saturday.**

That there may be a break among the members of the Showmen's League of America came out at a meeting held by the New York members Saturday. The eastern carnival owners (most members of the organization), have long complained they are deriving no actual benefit from the league, as they have no club rooms here in New York, and the alleged unwillingness of the Chicago association to grant them charter privileges. It transpired an ultimatum had been wired to Chicago with demands for an immediate decision, failing which the New York crowd may form a new and independent organization.

John Warren, president of the league, which has its headquarters at Chicago, has agreed to send a representative to confer with the New York members, on Saturday next, when C. C. Caruthers will come from Chicago with full power to act.

Meantime, a temporary committee has been formed in New York with Jos. G. Ferari chairman and Edwin C. White secretary. A beefsteak dinner will be given in honor of the event at 624 Sixth avenue tomorrow (Saturday) evening.

The New York committee includes Jos. G. Ferari (Ferari shows), Irving R. Polack (Polack Brothers and the Rutherford shows), A. A. Powers (Great Wortham shows), James Benson and Louis Berger (Benson-Berger attractions), Adolph Seeman (Johnny Jones Exposition shows), George H. Hamilton and Bert Perkins (Overland Exposition shows), Harry Witt (Victoria Attractions), William Foster (Eastern Amusement Co.), Mathew Riley (Greater Sheelsy shows), George Harris, Mart McCormack, William Glick (World-at-Home shows), Harry Perry (Wonderland shows), Edwin C. White, Sydney Wire, William Judkins Hewitt, John Moore and Chester Winters.

### RATS INVESTIGATION HEARING.

"I don't know" and "I don't remember" were the unpopular answers often made by two witnesses—Junie McCree and W. W. (Seltzer) Waters—at the third session of the investigation before Referee Louis Schuldenfrei in the matter of the White Rats financial affairs, ordered by the Supreme Court on the petition of Goldie Pemberton, and resumed on Friday last. The examination had been held up two months for various reasons, but with its resumption attorney for the complainant, Alvin Sapinsky, wringing some rather important testimony from the witnesses despite their inclination to forget. The turn taken by the line of questions indicated that later, when McCree and Waters are recalled to the witness chair, they will be compelled to brush up their memories.

It was plain from both men's answers they would attempt to pass the buck of responsibility for the evicting of Rat funds to the Realty Corporation. McCree said the "business manager" had responsibility for the pending of Rat moneys but admitted he first had to consult the board of directors. McCree said Harry Mounford was business manager in 1911 but that thereafter Will J. Cooke was tagged in that capacity. McCree further said the secretary (Waters) should know about the money spent. In the first sessions of the investigation it was testified the officers would know about how the money was spent, but Friday's session brought out the claim that "the records would tell."

The questioning was taken over a number of times by the referee. Between the queries of Messrs. Schuldenfrei and Sapinsky, McCree sought an uncomfortable hour, and as he admitted, "well, I was present with the others." Next, the referee asked whether he knew from time to time how the moneys were spent; he answered no. He was then asked if he ever received such information, and replied, "I suppose I did." At the conclusion of the session, when Waters was in the witness chair, an important statement was

money came from the Rat treasury as a "loan" to the Realty Corp. The other point was the official statement appearing over the signatures of Waters in the "Player" of November, 1911, in which it was printed in italics no funds of the Rats were being used for the building of the clubhouse, but that it would be erected by investments made by individual members of the order.

McCree said he had never read such a statement and didn't know who authorized it. Many other answers as to things he didn't know were as inconsistent. He was president of the Rats and the Realty Corp. He didn't know who the officers of the "Player" were, nor whether the Rats owned any stock in the company publishing the paper. (Later on Waters said he "understood the Rats owned stock in the 'Player'"). The referee finally pinned McCree to the statement that as the Rats had "loaned" the Realty company some money, Waters' printed announcements "wasn't really true," and that Waters was testifying he didn't remember inserting the announcement.

As the "big chief" of the Rats for four years (1911 to 1913) McCree went on record as knowing less about the order than any ordinary member. His failure to remember was nothing in comparison to his question of the referee as to what the latter meant by bonds—"do you mean stock or bonds?"

It was shown that McCree was president of the Rats and the Realty Corp. at the same time. He failed to know if there was a difference in the directorates of the two corporations. He failed to explain how he predicated a statement they were separate corporations. When backed into a corner he would say "we acted on the advice of our attorneys." When asked whether he recalled the reading of a brief from O'Brien, Malvin, & Wilson in an open meeting that it was illegal for the Rats to embark in building a club house, McCree didn't remember. He did say the Realty Corp. was to build a club house and rent it to the Rats. But he didn't know how much rent was paid or if anything was ever paid by the Rats. When asked if it weren't true the Rats were to pay \$25,000 per year rental or whether any such resolution was made while he was president of either corporation, he answered he "had heard it discussed but didn't know just how much the rent was."

Nor did he know bonds were issued for the club house other than he and several others had bought such bonds. It was brought out McCree had signed the club house mortgage and was the head of both corporations. (His signature was Junie McCree on the mortgage, though his real name is said to be Gonzalvo Macerillo, and he is reputed to have legally adopted the name of McCree about two years ago, or three or four years after the mortgage was executed, the testimony developing that

McCree couldn't remember whether he had ever declared in an open meeting that Rat funds were going into the club house. When asked about the issuing of bonds on the club house he "didn't know." Pinned to the outcry he was president of both corporations at the time, he said "I believe I was." When Mr. Sapinsky showed him the records as to his presidency of the Realty company co-existent with his incumbency as the Rats' executive, McCree replied, "I must have been if it's there."

The former "big chief" testified he was "not personally consulted when moneys were to be spent or invested." His replies the "business manager" knew all about such things led the referee to inquire if the Rats was a one-man organization. Mr. Sapinsky sought information as to the investments recorded in the ledgers of stock in the Lancaster Amusement Co., the Elmira Keystone Amusement Co., and the Associated Actors Co. McCree said he had heard about those companies but didn't know about the investments. When asked if they were private investments on the part of individual members of the Rats, he answered yes. If that is true, how the items came to appear on the Rat records will necessitate some tall "explaining." McCree couldn't say what the item of \$6,000 for 600 shares of the Associated Actors company meant. Then he said he didn't know where the Rat funds were going.

This led Mr. Schuldenfrei to inquire of McCree if he was president and was not consulted as to how the funds were being invested, who was. McCree said the business manager was. When the referee further inquired whether the business manager did not have to consult with the directors, McCree admitted, "well, I was present with the others." Next, the referee asked whether he knew from time to time how the moneys were spent; he answered no. He was then asked if he ever received such information, and replied, "I suppose I did." At the conclusion of the session, when Waters was in the witness chair, an important statement was

gotten from "Seltzer." McCree had testified that knowledge of money spent rested with the "business manager" and the secretary, but that he (McCree) might only have been present at a directors' meeting when expenditures were taken up. Waters said that he signed checks from 1911 until 1913, but it was necessary for a number of years on all Rat checks. Asked who else signed checks at the time Waters replied, "It is possible the president was the other signer."

Waters said that he was secretary-treasurer and secretary to the board of directors from 1911 until 1913, receiving a weekly salary of \$65. After first saying he understood that the Rats owned some stock in the company publishing the "Player," when asked directly if all or any of such stock was held by the Rats, he said he didn't know, nor did he know if Rat funds were devoted to the publishing of the "Player." Immediately afterwards, through questions by the referee and Mr. Sapinsky, he said he believed the Rats did pay money to the "Player" but thought it might have been a loan but wasn't sure. He didn't know if the publication paid any money back to the union. Waters finally admitted the "Player" was the official organ of the order and that announcements therein were considered official, which again put McCree's testimony in a bad light.

Regarding the statement printed in November, 1911, that no Rat funds were going into the Realty Corp., Waters said it was correct at the time "although the Rats may have loaned money to the Realty company on the lease." He explained that the leasehold was only held in his name for one week, he having secured it by order of the board of directors. The matter of a resolution authorizing the \$15,000 loan was gone into. Waters couldn't remember it. He was shown a typewritten insert at the bottom of a page in the minutes and then remembered having seen the resolution. But he denied it was so placed in the book that if any member examined the minute book the insert would easily be removed. All the other minutes were in the handwriting of Waters.

Waters could not recall any board meeting at which the resolution was passed. Neither could he tell if there was any resolution ever passed annulling his statement in the "Player" about no Rat funds going into the club house. Nor did he recall any board meeting that funds were being so used. Witness said he and Mr. Faulhaber has charge of the books but that he never remembered making the \$15,000 entry. The typewritten resolution inserted read to "Erect, furnish and conduct such a club house."

After the session Waters told the referee if he had no more questions clearly it was because he had not understood their sense. He further said that he had worked in the Union Trust Co. for 13 years before going with the Rats and, that while there he was under \$25,000 bond. Mr. Schuldenfrei remarked in light of that he could not understand why Waters would tell Rat members the funds were going into the club house, for if he was secretary to the board of directors, he was in the employ of the order.

While Waters was in the chair Mounford leaned over to Joseph Meyers, his attorney, and remarked, "he'd be better off if he told the truth," which may or may not have referred to the matter at hand. Early in the session began again to define himself as the human objection, objecting to all questions. This led Mr. Sapinsky to declare it was a shame to clutter the sessions with objections; that this was an inquisitorial proceeding aimed to get the facts. The referee ruled that such was so, and that as the investigation should be speeded he would allow Meyers objections to be stipulated on the record without his constant statement of them. During Waters' testimony Meyers was practically silent. Mounford remained a spectator throughout the session.

It was agreed to speed the investigation, holding two sessions weekly, when possible, and to be held on Wednesdays. This week were scheduled for both Thursday and Friday afternoons, the sessions to begin at two o'clock.

At the opening of the session Mounford took out his keys and unlocked a loose lock that was provided with a heavy lock. After the spring Mounford started to look the mysterious book when the referee asked what was so secret about it. Mounford replying that the contents were not for curious eyes. The referee then remarked that he would like to examine the book and the key was turned over to him.

Waters was due to again take the witness chair yesterday.

### SEATTLE PANTAGES OPEN.

Seattle, Wash., Jan. 9.  
The new quarter-million dollar theatre built here by Alex. Pantages and added to his coast string opened this week with capacity business registered during the first three days. The opening bill is headed by the Primrose Minstrels.

The old Pantages theatre here opened the same day with the Monte Carlo Musical Comedy Co.

### Raleigh Theatre Obligated to Close.

Raleigh, N. C., Jan. 9.  
The Raleigh theatre has been closed by its manager, F. H. Elliott, who says he will not reopen it until the coal famine passes.

The house has been playing vaudeville from the United Booking Offices.

### PENALTY FOR REFUSING "SPOT."

Following a complaint Monday from Manager Seamon of the Lyric, Birmingham, Ala., wherein he charged Hendrix and Padula with refusing to appear in the opening position, the Vaudeville Managers' Protective Association decided, it is reported, that unless it was specifically stated in the contract any act refusing to accept the position to which assigned would be classified in the same category as a walk-out and accordingly dropped from the good graces of V. M. P. A. managers. What action was taken regarding Hendrix and Padula was not reported.

The Lyric, Birmingham, is booked by Jules Delmar of the United Booking Offices, who also arranges the program. He assigned the singing team to the opening position, but on their arrival at the theatre they refused to accept that spot, and occasioned an awkward stage wait, only partially alleviated by Edward Marshall, who volunteered to fill the gap, and hurriedly staged an impromptu offering to still the audience. The committee endorsed Marshall's action.

Acts arranging with the booking offices for preferred positions on any bill will have to have it plainly stipulated in the contracts or chance the consequences in the event of differences.

### NIXON-NIRDLINGER NOW O. K.

It was reported Tuesday that Fred Nixon-Nirdlinger of Philadelphia had visited the offices of the Vaudeville Managers' Protective Association, and after a consultation with Pat Casey, there was a definite understanding reached between the Philadelphia manager and the association, of which he is a member.

This understanding, it is said, is to effect the Nixon-Nirdlinger vaudeville contracts must in the future specify how many performances are to be given under it, and acts are to be governed by that specification.

Some protests of late have been voiced against N-N booking acts for his Pennsylvania bills, ostensibly for six days (without Sunday performances), and then requesting the turns to proceed to Atlantic City, without extra pay, to finish out the week or making a seven-day engagement.

### EDWARDS-OSBORNE SEPARATE.

Leo Edwards and Nat Osborne have parted, in their producing and song-writing partnership. Edwards taking up a new connection, while Osborne continues to conduct the offices. Most of the acts working under the Edwards and Osborne direction have reported back in New York for further orders.

Jack Sidney has taken over "The Modiste Shop" and will continue it with Billie Townley and Charles Stutzman as the principals, and a chorus of six girls.

### DEAN MANAGING EMPRESS.

Grand Rapids, Mich., Jan. 9.  
Clarence L. Dean has been appointed manager of the Empress, playing big time vaudeville shows booked through the United Booking Offices, succeeding Harry Mohler, who leaves to become director of amusements for the Y. M. C. A. at Waco, Tex.

Dean was manager of the Orpheum, St. Paul and Winnipeg, and formerly press agent with the Barnum and Bailey and Buffalo Bill shows. He was responsible for the routing of both of those shows during their last tour of Europe.

### Opening Chicago Office.

Chicago, Jan. 9.  
L. Wolfe Gilbert of Gilbert & Friedland arrived here this week and made arrangements to open a Chicago office in the Grand Opera House Block.

No representative has as yet been selected.

## ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

**Spartanburg, S. C., Jan. 5.**  
**Editor VARIETY:**

Answering Morton and Glass regarding our staircase dance, will say we have notices of it as far back as 1907, and have done it ever since.

Have seen Morton and Glass in their "bungalow" act and did not see them do the stair dance.

Also, starting Feb. 9, 1914, we were featured at Schlitz's Palm Garden, Milwaukee, for four weeks. One of the weeks while there Morton and Glass played Majestic, adjoining the Palm Garden.

Eddie Mack did the stair dance when a boy in knickerbockers and he is now forty years old.

Think majority of managers and acts know we were doing the stair dance before Morton and Glass were an act. However, wish them luck.

Mach and Williams.

**Camp Upton, L. I., Jan. 7.**  
**Editor VARIETY:**

Will you publish this letter of thanks to the following artists, as it is probably the only way I will have of showing my appreciation, as they appeared at the benefit I put on for my regiment, the 304th F. A., at the Manhattan opera house.

The gross was \$5,695, and the net was \$5,250, all seat sale, no program or advertising. It was held Sunday night, Dec. 16, 1917.

To my real and worthy pals, Sam Bernard, Louis Mann, Mme. Ohlman, Florenz Tempest, Cloroy and LeMaire, Gus Edwards, Bobby Watson, Frisco, Ted Lewis and Rector's Jazz Band, Anatol Friedland, Wolf Gilbert, Bennett and Hess, Fleming Sisters, and Morris Gest, allow me to take this means of thanking you sincerely for your kindness in volunteering.

We made over \$5,000 through your worthy endeavors, which will do much toward comforting many a poor, weary soldier.

On behalf of all the officers and the boys of the 304th, not forgetting our worthy Major Sanders, I thank you.

Dave Jones.

**New York, Jan. 9, 1918.**  
**Editor VARIETY:**

March 26, 1914, Agnes Du Ve'a and I took our lives in our hands by dancing on a 14-inch ledge, 495 feet from the street on the tallest building west of New York City. It is located in Cincinnati. Our idea of this feat was to be different than the rest and give managers the benefit of spectacular publicity.

There was a motion picture film made of our dance upon this building, which we now use as part of our act.

Last August the Dolly Sisters "faked" a motion picture on the roof of the McAlpin Hotel, and we can prove that they were aware that the idea belonged to us, as I have sent not only to the Dolly Sisters, but to almost every manager, agent and artist throughout the country, post cards and newspaper notices in photograph form which told the whole story of our dance.

Do you think it is right for the Dolly

Sisters, who are heralded as stars, to steal the ideas of others, unless the Dolly Sisters can explain why they infringed on our idea without permission.

James J. Du Ve'a.  
 (James and Agnes Du Ve'a).

**Camp Meade, Md., Jan. 2.**  
**Editor VARIETY:**

Many thanks for publishing my request for music for our minstrel show and the many publishers and theatrical folk who sent same.

It has been impossible for us to produce it as yet owing to sickness, but we expect to have it within a few weeks, and could use a few more negro dialect songs.

Corporal Wm. S. Graefe,  
 Co. A, 304th Field Signal Brigade.

**Alexandria, La., Jan. 2.**  
**Editor VARIETY:**

We are on the bill for the first half this week at the Rapids theatre, Alexandria, La. We wish to convey to the profession, through VARIETY, our appreciation of the manager of this theatre, Mr. O'Shee.

Several cases of spinal meningitis appeared at Camp Beurgarde, near here, and also among the townspeople, upon which the theatres of this city, including Mr. O'Shee's, were ordered

closed indefinitely as a means of checking the epidemic.

This order went into effect this morning, causing us to lose the day. Mr. O'Shee had a perfect right to deduct the day from our salary, but did not do so. He paid every act its full salary for the three days.

Mr. O'Shee's house is not very large, having a very small seating capacity, and, together with the fact that he is closed for an indefinite period, he is placed in a rather serious position, which causes his action to be even more appreciated.

Ed. Morton,  
 Saxe Quintette,  
 Emma Stevens,  
 3 Daring Sisters.

### CHOOSING SUCCESSORS.

Chicago, Jan. 9.  
 Martin Beck and Mort Singer left here early this week for an inspection tour of three Orpheum cities, going to Memphis, New Orleans, and Kansas City.

On their return a special directors' meeting will be held in the offices of the Western Vaudeville Managers' Association to select successors to Charles Kohl and George Castle, who have died since the last regular meeting of the directorate.

### "POTATO DAY" WEEKLY.

The Food Administration is planning a consistent campaign to increase the use of Irish potatoes.

Grocers will be urged to inaugurate a "potato day" each week, selecting whatever day is slack in deliveries and making a special price for potatoes that day.

Housewives will be asked to buy potatoes, a week's supply, on each potato day. The Administration wishes to place the Irish potato every day of the year on every table in America.

### NORTHWESTERN FLOOD TROUBLE.

Seattle, Jan. 9.

The floods in this section are still interfering with theatrical movements.

Three acts were missing Sunday at the Orpheum's opening performance of its new bill. Local substitutions were Baby Adeline Brisson and Loring Kelly.

The Hippodrome (Ackerman & Harris) was compelled to cancel North Yakima to make Tacoma, going from Walla Walla to the latter city.

### TWO MIDGETS IN COURT.

Philadelphia, Jan. 9.  
 In court here tomorrow (Thursday) will be argued an application made by Ike Kose for the possession of two midgets, brought over here some time ago by Kari Schaeffer. The midgets are now held by Mrs. Schaeffer. Her husband was apprehended last week in San Antonio on a White Slavery charge.

Kose claims to hold a power of attorney from the parents of the midgets, who are twins and came from Java, where their folks live. Kose says he was there two years ago and secured the twins for exhibition purposes, but that Schaeffer got away with them ahead of him. Schaeffer has exhibited the twins, along with five other midgets, as an attraction with the Johnny Jones Carnival Shows.

### PROTEST AGAINST MONOPOLY.

Chicago, Jan. 9.  
 A storm of protest has been aimed at the Kedpath Lyceum Bureau by the independent chautauqua and repertoire producers around the middle west, who claim the Kedpath concern is hogging the cantonment camp business through its arrangement with the Y. M. C. A. amusement directors.

The Kedpath people are privileged to use the Y. M. C. A. tents in cantonment camps for their performances.

### Admitted to M. P. P. A. Membership.

Anatol Friedland and L. Wolfe Gilbert, who recently entered the popular publishing held with "Are You from Heaven?" as their initial number, were passed by the membership board of the Music Publishers' Protective Association this week and will become members in the Class B division.

The couple will continue with their eastern vaudeville work, meanwhile looking after the publishing business the same as formerly.

### St. Louis Bill Opens Late.

St. Louis, Jan. 9.  
 Through the storm of Sunday the local Orpheum would not have been disappointed if unable to give its regular Monday opening performances.

All acts reported in time, however, and the matinee started at 3:15, with Marck's Lions absent. The animals were here, but the scenery was delayed.

### Theatre Sold for Church.

Westbrook, Me., Jan. 9.  
 The Colonial, Saco, near here, a former mansion 100 years old and converted into an amusement place in 1916, has been purchased by the Holy Trinity Catholic Parish for a house of worship, pending the erection of a church upon the site.

### Coal Cut Off at Portsmouth.

Portsmouth, N. H., Jan. 9.  
 Clinton Taylor, chairman of the local fuel committee, yesterday ordered that coal be supplied households only, thereby cutting off the supply to theatres.



PAUL DURAND

Perhaps the best-known and most-talked-about manager, producer and artists' representative in vaudeville is Paul Durand. He has established a name for himself, both in Europe and in this country. He has no partners or associates in business. He believes in running his own business—and running it in his own way. That he has been more than successful in many ways is proven by the enormous volume of business he is now doing. Not alone that Mr. Durand represents over 100 high-salaried vaudeville artists, but he has staged and produced several novelty acts, all standard attractions and headliners in vaudeville. His acts are booked exclusively with the U. B. O., the Orpheum Circuit and affiliated circuits, and, with few exceptions, all are booked up for the entire season.

READ PAGE 21 ABOUT  
**ANNETTE KELLERMANN'S Big Show**

## IN THE SERVICE

Since the first of the year between 30 and 40 Americans have gone to Canada, having enlisted in the Royal Flying Corps. Upon reaching their destination the majority have been refused for one reason or another. The officials in Canada appear to be at variance with those in the enlistment stations in New York, but a decision by the adjutant general of the American Army on Monday rules that none of the Americans who have gone or who intend to go, will be accepted. According to this ruling all who enlisted in the Royal Flying Corps after Dec. 15 or who had not reported in Canada by that time must return. Among those going to Canada within the last week are seven actors, one of whom called New York by phone and explained the rejection. He with others was stranded in Toronto. They were advised to see the American consul, who provided passage back. Monday U. S. officials were stationed at the Grand Central station to warn all Americans not to make the trip. Men have been arriving here from all over the country with the Canadian aviation headquarters their destination.

Earl Carroll, at present a cadet in the School of Military Aeronautics at Austin, Texas, was detailed to the training school from the 71st Regiment of New York. The training lasts for eight weeks, and weekly examinations are held. Those failing to reach a certain percentage weekly are dropped from the school. Carroll has been there three weeks.

Charles and Louis Mosconi, in Bessie Clayton's act, have received commissions as lieutenants in the aviation corps, being detailed as photographers and assigned to Fort Bliss, Texas. They have asked for a month's stay of service.

Charles Clifford Stirk, of English birth and appearing in the act of Newport and Stirk, has received his final citizenship papers. This was accompanied with a notice he was qualified for the draft, and was eligible to class one.

Willie McCabe, the messenger boy comic, formerly of McCabe, Levee and Fletcher, was operated on at Camp Dix this week, having sustained a double hernia while in performance of duty. He will be treated in the base hospital.

Lieutenant Frank McKee has been assigned to Camp Meade, Md., where he is attached to the 310 Machine Gun Battery. His brother, Lieutenant Sam McKee, is to sail for France in two weeks.

Arthur Jackson, brother of Fred Jackson, the playwright, and also a writer, is confined in Dr. Stern's sanatorium. He was called in the draft, but was stricken with hemorrhages while in the city.

William S. Goldsmith (brother of Henry J. and Frederick Goldsmith, the theatrical attorneys), has been appointed a top sergeant with the 307th Infantry, Company P, Camp Upton, L. I.

Orville Bunnell, producer with Norton and Bunnell, recently commissioned a lieutenant in the Aviation Corps, has been assigned to the camp at San Antonio, Tex.

William G. Carmichael, former assistant manager for the Forbes Robertson company, has joined the Royal Flying Corps in Canada as a commissioned officer.

Grindall Jerome Burns, formerly manager at Fox's Rivera, has been transferred from the Quartermaster's Corps and appointed a sergeant-major in the Coast Artillery at Fort Totten.

Grantland Rice, the New York sporting writer, has been promoted from sergeant to 2d lieutenant and ordered to report to the commanding general, 30th Div., Camp Sevier, Greenville, S. C.

George Hill, director of photography for Goldwyn, has joined the United States Army Signal Corps, with a first lieutenant's commission.

Robert Campbell's son, Bartley, is a first class marine and stationed on the U. S. S. "Florida," somewhere in English waters.

R. C. Miller, Dick Vollmer, Ren Taggart and George Duggan are at the Ease Hospital, Camp Bowie, Fort Worth, Texas.

Frank C. Ambros, scenic artist, is with Co. H, 1st Rep. Regiment of Engineers, Washington Barracks, Washington, D. C.

Bob and Patrick Smith (not brothers) have enlisted in the mechanical corps of the Navy and are preparing to ship for the front.

Benny Piermont has been promoted to the rank of Sergeant in the 306th Infantry at Camp Upton, L. I.

Paul Dedroit, drummer at the Orpheum, New Orleans, since 1911, has enlisted in the navy.

H. B. Turnbull is a sergeant in Co. A, 328 Machine Gun Batl., Camp Custer, Mich.

Charles Knauss is at Camp Dix, N. J. He is a son of Walters of Weston and Walters.

John, William and James Sweeney, prop boys in the Metro studios, have enlisted.

Jack Clifford (Clifford and White) is with the 111th Sanitary Train at Camp Bowie, Fort Worth, Texas.

Andy McBann (Juggling McBanns) promoted to top sergeant at Yaphank, L. I.

Charles Lamont, in the naval aviation service, has been assigned to the training camp, Newport, R. I.

Sandy Roth, for the past two years with Fox, Los Angeles, has enlisted in the navy, to report at San Pedro, Cal.

Julian T. Baber is now a sergeant in the Intelligence Police Corp at Washington, D. C.

T. D. Carter has been promoted to a sergeantcy and assigned to Motor Supply Train 406.

Warren Ferris, Motor Truck Co. 2, Camp Devens, Mass.

Jack J. Werner from vaudeville is a sergeant at Ft. Benj. Harrison, Ind.

Tony Stanford, a prominent stock juvenile, has enlisted in the Navy.

William M. Hough is a lieutenant at the proving grounds, Aberdeen, Md.

Willie Collier is home from Spartansburg on a ten days' furlough.

## DRAFTED.

William Sheer, with Harry Morey in "The Punch," ordered to report at Camp Upton, L. I.

Bill Haynes, of the "Hogan Alley" act, was rejected because of physical disabilities.

## WINCH A BOY SCOUT.

Frank W. Winch, formerly press agent for the Buffalo Bill Show, and who has been connected in the show field in various capacities, is now looking after the interests of the Boy Scouts Field Commission. He has his offices at Cortlandt street, New York, and the imposing title on his card is Brig.-Gen. F. Walker Winch, Chief of Staff, United States Boy Scouts, National Field Commission.

The Academy, Halifax, is being re-modeled by the lessee, J. F. O'Connell. Pictures will be the policy until next season.

## IN AND OUT.

Eddie Foy was obliged to leave the Orpheum, Des Moines, bill last Friday night upon receipt of a wire stating his wife would be operated upon Jan. 9 at El Paso. The "Cabaret De Luxe" was impressed into the vacated spot until Sunday, with Blossom Seeley taking Foy's place this week at the Orpheum, Omaha.

Kimberly and Arnold were unable to open at the Royal Monday, owing to baggage trouble. Frank Stafford and Co. secured the vacancy. It is the third or fourth time Kimberly and Arnold have been booked for the house with something preventing their appearance there.

The Kilkenny Four reported illness as the cause of not playing the Prospect, Brooklyn, the first half, with Bert Hanlon substituting. The 3 Hickey Brothers at the same house also failed to report for a similar reason, with Toney and Norman filling in.

Owing to the death of his father Hubert Dyer canceled Loew's Victoria, last half last week, with Cardo and Knowles also reporting illness. The Ballard Trio and Herman and Rice were given the vacancies.

Dawson, Browning and Dallas did not open at the Ave B Monday through Browning's illness. The Rice Brothers got the vacancy. Mel Eastman also reported ill for that house, and "The Steamfitters" stepped in.

Chabot and Dixon were unable to open at the Hip, Baltimore, Monday, through their baggage being delayed from the south. Frear, Baggot and Frear filled in.

Through baggage delay from Washington, "The Mollycoddle" canceled Loew's Victoria, New York, the first half. Charles Deland and Co. substituted.

Herbert and Dennis, who opened at the Alleghany, Philadelphia, Monday, were removed from the bill after the first show. They were replaced by Kahn and Boone.

Jimmy Hussy's partner's voice failing him at the Riverside Monday, Herman Timberg has been doubling there from the Royal.

Lew Wilson replaced "The New Turnkey" at Loew's Orpheum, New York, Tuesday. One of the players in the sketch suddenly became ill.

Henry Frey was unable to appear at Loew's, New Rochelle, last half last week through a bad cold. Gertrude Cogert filled in.

Stella Mayhew was compelled to cancel the Palace this week because of tonsillitis. She was replaced by Elizabeth Murray.

Watson Sisters did not open at the Alhambra this week, having had a disagreement with the booking office over the engagement. Eddie Borden substituted.

Curray and Graham withdrew from the American last Thursday. Mae Marvin substituted.

The Cortez Trio opened at the Pantages, Minneapolis, Monday, being "added" to the bill.

"Krazy Kat Revue" substituted in the Pantages bill, Minneapolis, Monday in place of the Cabaret de Luxe.

Maud Tiffany withdrew from Loew's Orpheum, Boston, Tuesday through illness.

Andrew Kelly failed to report at the Hippodrome, Baltimore, Monday, with Tom Mahoney substituting.

Adeline Francis reported ill and did not open Monday at the Bushwick.

## ILL AND INJURED.

Evelyn Cavanaugh (Dore and Cavanaugh) is in the Roosevelt Hospital, New York, to undergo an operation for appendicitis. The team left "Going Up" while playing Washington recently, Miss Cavanaugh immediately being brought to New York and placed in the Woman's Hospital. She was removed to Roosevelt following a serious relapse.

Mae O'Mar (O'Mar Sisters) was slightly injured when a trapeze broke at the Federal theatre, Salem, Mass., throwing her to the stage. The girl was badly shaken up. The curtain was quickly lowered and the act retired from the bill.

Mrs. Walter F. Keefe entered the Flower Hospital, New York, Tuesday, to be treated for a cold-infected hip. Mrs. Keefe while traveling recently bruised her hip and upon a cold settling in it, her physician advised a course of treatment. She will be at the hospital about a week.

Oscar Hammerstein is in the German Hospital, New York, removed there a week or so ago when developed diabetes appeared to demand the amputation of one of Mr. Hammerstein's legs. He is 72 years of age and consequences of an operation were feared.

E. T. Beatty, proprietor of the Englewood, Chicago, and also of the "French Frolics," was ordered by his physician to proceed at once to Hot Springs, Ark., for a complete rest and avoid a threatening nervous breakdown.

Jack Byron (Bonney), mysteriously battered two weeks ago, was later removed from the institution by his father. His condition is reported more favorable, but he is not yet out of danger.

Mrs. Herbert Clifton, who accompanies her husband (playing the piano for his turn on the Orpheum Circuit), suffered from appendicitis while playing San Francisco and was out of the act the second week. An operation was avoided.

Mrs. R. G. Kemmet, professionally known as Helene Stanley, left last week for Colorado Springs. Miss Stanley was advised by her doctor to go west for at least a year.

Ellen McMahon, mother of Gladys Clark (Clark and Bergman), recently reported as having undergone a paralytic stroke, is fully recovered and will be shortly out again.

Joseph Hart is in a hospital undergoing a series of operations for the eyes. The second operation was held Jan. 7, and it is reported as having been successful.

Raye and Wynne closed after the Friday matinee at the Empire, Red Bank, N. J., because of an abscess on Miss Wynne's throat. She is under the care of Dr. O'Donnell.

Billy Walsh (Fields, Keane and Walsh) was operated upon for throatal trouble last week in Chicago and is rapidly recovering.

Jean Cunningham, formerly with "The Boarding School Girls" act is convalescing at the Women's Hospital, New York.

Edgar Allen, the Fox booker, was confined home Tuesday with grippe. It was expected that he would return to his office later in the week.

Arthur Hansen, of the Boston Grand Opera Company, is at the American Hospital, Chicago, suffering from an injury to the hip.

George Monroe is still confined to a sanitarium near Atlantic City suffering from neurasthenia.

Elsa Williams, of the "Who Was to Blame?" sketch, is out after a siege of the grippe.

The husband of Daisy Harcourt is ill at a New Orleans hotel with a severe case of grippe.

Virginia Garcia, late of "Six Little Wives," is at the American Hospital, Chicago.

Charles Bird is back at his desk in the Comstock & Gest offices.

## QUESTIONNAIRES

Variety is advertising several Questionnaires, sent care Variety, under its Letter Department and it is of importance to the registrant he send immediately for this form since the Government ruling is that it must be returned within seven days of mailing or the registrant will automatically be listed in the first group, calling for immediate service.



## AMONG THE WOMEN

BY "PATSY" SMITH

Each auditor at the Palace Monday afternoon seemed bent on outdoing his neighbor in the reception accorded Elizabeth M. Murray, Julian Eltinge, Jack Clifford and Hobart Bosworth. The fast work of Lohse and Sterling was emphatically accentuated by Nana Sterling's dainty dressing. Ethel Grey Terry as the ship-wrecked Maud Brewster in "The Seal Wolf" (Hobart Bosworth) features her long hair and an unnecessarily pale face makeup.

Elizabeth Murray in a nifty peach silk and orchid tulle creation, "just her style," looked the crowd over with an inaudible but nevertheless hearty "Hello" and held the attention until her final bow. Muriel Window in a black panne velvet eton suit and Frenchblue faille blouse walked on at the end of Robert Emmet Keene's act and for lack of preparation did a "one-word" drama. Everybody seemed glad to see Muriel on the Palace stage again.

Julian Eltinge proved as popular as ever. He did the familiar "Widow," "Bride" and "Bathing Girl." For "Mammy Jinny's Hall of Fame" he wore a salmon pink velvet frock with side panels of lace. The bodice had a skeleton front and suspender back of velvet over a silver lace foundation.

Mercedes (another one) Talma (LeRoy, Talma and Bosco) wore light blue silk with turquoise blue side drapery, and attempted comedy.

Jack Clifford did well in choosing Agnes Dunn and Gertrude Kerpin for his act, as they are opposite types. One is a beautiful tall blonde, the other a petite pretty black-haired miss. First in gingham aprons, and then in front of a handsome green, gold-bordered drop with side panels of spangled gold velvet, they danced in turn with the immaculate Mr. Clifford in burgundy evening dress suit. Miss Dunn as "Corn" wore lime colored georgette, and Miss Kerpin as "Wheat" wore two shades of primrose. For a finishing punch both girls cling to Mr. Clifford's neck while he twirls them around as if their weight were a mere bagatelle.

What a transformation in little Bobby Folsom! Whether it's loss of weight or the ugly way she wears her hair I cannot say, but at the Fifth Ave this week (where she is appearing with Al Brown) she looked like another girl. A pretty frock of narrow ribbon ruffles in the soft pastel shades had a girle and bustle of satin in the same tones. Miss Raymond (Dugan and Raymond) wore a red velvet sleeveless jacket over a white satin foundation. Sylvia Loyal wore a simple blue voile with blue satin bands. Enid Markey makes a mighty pretty "Belle of Chuckawalla Valley" in the W. S. Hart "Fugitive" picture.

It looked like an "all-men" show at the Alhambra this week until the fifth act when Bonita appeared, towering over the funny little Lew Hearn. Maud Lambert, the women in the Emmet De Voy sketch and Katherine Dana in a Luminaire spectacle called "Fantasia" were the other women. The line in the program, "long show, no encores," evidently did not reach Eddie Borden and James Dwyer, who substituted for the Watson Sisters, for they kept on pulling bows even after the lights had gone out. Maud Lambert was resplendent in two new outfits. A scarlet velvet coat-suit had a moderate bustle back and side flounces, giving the coat effect, were lengthened with deep bands of moleskin--the same fur was used for collar, cuffs and smart little tam. An evening gown of blue and silver "wonder cloth" was the first I have seen in vaudeville this season with the new broad panel back, falling from shoulders to hem. A long

robe of brilliants was worn with this delightfully simple elegant costume. Daryl Goodwin of "Call of Childhood" should see a competent teacher on voice placement, as she has been forcing hers all season and the strain is telling. "Fantasia" is Katherine Dana's second venture in New York vaudeville. While she is a young, pretty woman, she has not much chance to shine on that score in this act as she works behind a gauze drop that the blossoms and shrubbery of the various seasons are being thrown on in a restful riot of nature's true colorings. The finale is a forest fire effect which Miss Dana screaming staccatissimo behind the flames.

Another "Miss Hamilton" made her appearance in the Clark and Hamilton act at the Fifth Ave. last week and she is "some class." Audree Greuse is the name of the young woman and she is said to have been with the Al Jolson show. With a Frenchy-looking creation of blue silk brocaded (or appliqued) with large circles of green, cherry and orange, she wore a crownless silver lace chapeau turned up on one side at a most becoming angle. Double ruffs of the lace at neck, elbow and ankle were wired to stand out in the most chic fashion. The ruff at the neck came quite to the point of her pretty chin and was caught on her hair at sides and back. Orange ribbon held up the tiny spangled bodice. Another pretty combination was royal blue and primrose. The little woman in the Gordon and Rica act opened in a pink satin semi-military coat that was spoiled by a lot of white fur. Miss West (Laughlin and West) wore a purple wrap with white fox collar over a good-looking pink silk dancing frock. The orange lace skirt is not a pretty effect, however, as over the delicate pink it looks soiled. It might look pretty dyed pink.

### NURSES WANTED.

37,000 army nurses, male and female, will be needed in the Army Nurse Corps of the Medical Department, according to present estimates, based on an army of 1,500,000.

Since the Army Nurse Corps made public early in December its urgent need for more nurses, 1,903 requests for applications have been received, and the blanks forwarded. During the same period 351 nurses have applied for enrollment, and many have been accepted. These enrollments are in addition to about 650 nurses obtained through the Red Cross during the same period. According to estimates of the nursing committee of the National Medical Board of the Council of National Defense, there are between 80,000 and 90,000 registered nurses in the country and about 200,000 other graduate and practical nurses.

Just as soon as immediate needs of cantonment hospitals have been cared for a reserve of 100 nurses will be organized for emergency service in the United States. Lakewood Hotel, Lakewood, has been leased by the Government for use as a general hospital for the army, and provisions will be made for housing the reserve nurses there. This hotel has not yet been turned over to the War Department, but will be in a week or so.

### Woods' "Guilty Man" Finished.

Reports from the coast say Thomas H. Ince has turned out an exceptionally effective feature in the screen version of "The Guilty Man," the rights for which were secured through A. H. Woods.

While Irving W. Willat directed the picture, it is understood Ince took more than the usual supervising interest in the production.

## AMONG THE WOMEN

BY THE SKIRT.

The Rivoli ushers in its second week with another interesting program. The huge orchestra, led by Hugo Riesenfeld, pleased the large audience Monday afternoon with "The Dance of the Hours," from "La Gioconda." Gladys Rice with a chorus of 13 girls rendered the difficult number from "The Queen of Sheba," "Thy Love Is Mine." The feature picture, "Rose of the World," with Elsie Ferguson, tells a pretty love story of India and England. Miss Ferguson is rapidly forging to the front as a picture star of real merit. Her first appearance is in bed with her hair hanging loosely and a dainty night gown. The picture starts and finishes with Miss Ferguson in bed. A dinner dress was of black with a sequin bodice and the neck modestly filled in with net. A handsome afternoon dress was of brocaded chiffon edged with fur. There was another fur trimmed and a black satin gown having a panel back and chiffon sleeves. A negligee and a tailored suit made up Miss Ferguson's wardrobe in this picture.

Is Jack Mulhall serious when he attempts female impersonations?

In "Mme. Spy" Mr. Mulhall masquerades in many female get ups and a sorry figure he made. At the Broadway Tuesday this picture was no draw.

At the Strand this week Pauline Frederick is again proving her worth in a picturization of "Mrs. Dane's Defense." The picture runs hardly an hour, but it gives Miss Frederick plenty of opportunity in emotionalism. Her clothes were carefully selected and to excellent taste. A garden party on a magnificent estate had Miss Frederick in a white dress made with the full skirt and belt she so often affects. A large hat faced in black and an ermine scarf are worn with it. An evening gown was of heavy brocade with a draped skirt and train. The sides were hung in chiffon edged with the brocade. For the big scene a cloth dress had a plaited skirt with the bodice ending in a sash that girdles the hips. A motor coat had a belt running under two box plaits. A fur collar and a small hat completed that costume. A simple costume for the house was a white skirt and silk sweater trimmed in maribEAU.

"Betty Takes a Hand" at the New York theatre Tuesday, featuring Olive Thomas, has nothing to command the picture but the pretty face of Miss Thomas. The story is long drawn out, coming to nothing at the finish. Miss Thomas wears several pretty frocks. An auto was driven in a panne velvet dress made with a full skirt and short waisted bodice. A light charmeuse dress had the same full skirt and chiffon sleeves. Small hats fitting the face closely seem to be Miss Thomas' favorite, but a large flop hat framed her features nicely.

"Going Up" at the Liberty finds Frank Craven trying his hardest to be funny. He isn't, until the last act. The first two acts are deadly dull, with the exception of a couple of musical numbers. One is "Going Up" and another "Tickle Toe." The latter would have fared better in the hands of Marion Sunshine. She is a much better dancer than Edith Day, who is doing the number. Miss Day appears in a motor coat of dull red satin with a small black hat. A party dress was of fish scales on net with touches of mauve and blue. Miss Sunshine wore a pretty summer frock of lace flounces. A dancing dress was of green and mauve net with blue bodice. A small gold net hat was most becoming. A leather aviator costume was also worn by Miss Sunshine. Miss Day wore a lovely dress of turquoise blue taffeta.

The material had grey polka dot arranged in garlands. The bodice was white. Grace Peters in a mother role wore a white summer frock edged in blue embroidery with a black satin under skirt. An evening gown was of heavy silver and black brocade. A chorus of good-looking girls were dressed in the first act in pretty summer dresses and for a party scene were in modern dresses of all variety of shades and styles.

Marguerite Clarke's picture of "The Amazons" was released many weeks ago, but by a happy chance it was shown again Tuesday at the Stanley. What a dandy picture it is. It again proves Miss Clarke the female Fairbanks of films. The little star is doing something every minute. She boxes, rides horseback, swims, climbs in and out of second story windows, does everything other women stars do not do. Miss Clarke wears but one dress, a sort of evening affair of a soft material. The rest of the time she is in boy's togs. A gym suit, a riding habit consisting of breeches and belted coat, a man's evening dress and a silk two-piece bathing suit are the different changes.

### MARRIAGES.

Verda Schelberg (formerly of Morrow and Schelberg) to H. Rubenson Dilling of Keistiana, Norway, the marriage taking place last month. The couple will make Norway their home. Irene Leland ("Tip Top Merry-makers") to Louis Votta, non-professional, Jan. 1, in Boston.

Gertrude Spindler, of Cleveland, at the Raleigh Hotel, Baltimore, to Merrill Stephens, a Baltimore business man, last week.

Florence Campbell (Campbell Trio) to Sergeant W. S. Gwynn, Co. B, 147th United States Infantry, at Montgomery, Ala.

Helen Collier ("Turn to the Right") Christmas night to Lieut. Frank Libbey Valient of Camp Lewis, in Seattle.

Lou Miller and Alice Bradford were married about two weeks ago and are rehearsing a two-act for vaudeville.

Doris Keane to Basil Sydney, her leading man in "Romance," in London Jan. 3.

### BIRTHS.

Mr. and Mrs. Carroll Pierce, at their home in New York Jan. 3, son. Mr. Pierce is in the press department of the United Booking Offices. The mother is professionally known as Grace Ivers.

Mr. and Mrs. Charles J. Freeman, at their home in Chicago Jan. 3, son. It is their third boy.

Mr. and Mrs. Frank Tinney at 122 West 58th street, New York, Jan. 8, son.

Mr. and Mrs. Arthur Goldsmith, Jan. 9, son. Their first child, also a boy, lived but two months. Mr. Goldsmith is in charge of the M. S. Bentham agency, while Lieut. Bentham is on sea duty.

Mr. and Mrs. James Leddy, Jan. 7, in New York, twins, both boys. Mr. Leddy is of Leddy and Leddy.

### PRODUCTION ENGAGEMENTS.

Klaw & Erlanger have engaged Beth Lydy, Jack Henderson, Robert Pitkin, Billy Clifton, Harry Delf and recalled Billy Van for their production of "The Rainbow Girl."

### MADGE KENNEDY BACK.

Madge Kennedy, William B. Davidson, her leading man, and Edward Dillon, director, returned from Florida on Tuesday morning after having completed the exteriors for "Our Little Wife." The interiors will be done in New York.

## BEN WELCH SHOW.

The Ben Welch show can be safely qualified as a good entertainment for two reasons: one is the comedy department and the other is Ben Welch. Until that individual appeared near the finale of the opening section and introduced his familiar specialty the show was headed the wrong way. From then on it became a one-man affair and continued that way to the finale, but as one man Mr. Welch is amply big in burlesque, for he shouldered the burden with apparent ease and managed to keep the Columbia audience in a continual uproar of laughter throughout his presence.

It is a short cast show, carrying, aside from Welch, four principal men and three women. Of the former none could be listed as particularly good, although Pat Kearney stands out conspicuously in the "straight" role and handles a handicapped part in good shape. Frank P. Murphy and Billy Wild assume comedy roles but take in the type way of least interest. Murphy is the type of Irish characterist that became extinct with the Frisco earthquake. His is typical of old times. Murphy retains the red chin whisker and the rolling "H." With all due respect to his past record (and it is something to be proud of), Murphy is not a classmate as a "rot." And Wild is not a what better. He says the quiet Dutch part without the chipmunk, occasionally lapsing into German patter to force a laugh. He tried continually, but met with little success. The inability of the two comics was easily apparent in the opener, prior to Welch's appearance, for they fully intended to hold up the comedy of the show and the featured stars' sudden arrival was fortunately timed.

Sid Gold is also listed among the principals. He has a fair voice and dances exceedingly well, but would speed up his tempo when singing. His specialty became innocuous because of the slow, draggy gait in method utilized and were it not for the dance at the finish, Gold would have registered zero. When working properly Gold is very acceptable. This was evidenced in the burlesque when he did the song bit of the show with Leona Earl. It was well staged, full of pep and earned the couple an even dozen.

Miss Earl, blonde, good looking and with a good voice, stood out among the principal women and easily earned the honors of that division. Frankie Martin, the soubrette, was vivacious enough but lacked voice, as did Elva Grieves, the third member. Miss Grieves was fully appreciated for her general work but should not attempt a number.

Welch is 100 per cent. of the show, the balance of honors going direct to the chorus, one of the best groups seen on the wheel this season. Welch was never better. He did the Hebrew part mostly, changing once for a short scene in "one" for the Italian character. Kearney's specialty was the second change, etc. Welch earned the greatest results with a chorus number in the burlesque in which he brought out some surprisingly good individual talent in the girls. One curly-haired one was especially noticeable in the rendition of some Irish number and temporarily stopped proceedings.

The show is in two parts, the first carrying one scene, and the second three, of which the last, a chateau in the Alps, stood out. The first carries little or no theme, running wild toward the bit and number classification. The second carried a suggestion of a story, built around a picture studio, but Welch eventually jumped away from the story and led his own brand of comedy into the action.

The production end is commendable, the costumes running a bit above the average, with the scenic end measuring up well. It is strictly a comedy show for which all credit is due Welch, and because of this it will please the Columbia circuit audiences. With Welch's name as an additional draw there seems no reason why the outfit shouldn't enjoy a profitable season. It pulled a near capacity house at the Columbia Monday night, and Monday wasn't particularly good for theatres, with its damp, muggy weather.

Wynn.

## BERTH DOUBLING-UP?—NO!

The west has become the bugbear of the burlesque chorus girls. Reported conditions as to what some of the feminine workers of some of the shows have had to contend with while traversing the western spokes of the circuits have resulted in a dozen or more, within the past fortnight, handing in "notices" rather than chance a westward trip at this time.

Probably what threw a fear of railroad traveling in the west has been the report that the trains, in addition to being belated and hours behind schedules and cold in the bargain, have forced the girls to sleep double in a berth. Some one recently circulated such a condition, and burlesque girls now in the east are fearful of going west.

The managers and owners of the companies are making all sorts of inducements to the girls, and in most cases have alleviated their fears by showing them that any conditions arising take in the principals also.

## PARISIAN FLIKTS.

As is often the case in burlesque the name means nothing as descriptive of the show, and there is little remaining in "The Parisian Fliks." It is a rough show and few of the scenes are minus rawness. Some remarks or actions topple over into the class of lewdness.

There are really four comics, not counting the efforts of one member of an acrobatic team. "Rubberneck" Robinson does not appear until the latter part of the first section, he then appearing in "one" with his tramp monolog, which went over quite big. Al Rayne, as a "Wop," and Billy Kelly, as a "Tad," as named these characters throughout. Johnnie Coo handled the eccentric role that kept him chasing on with odd lines and then off.

The first act ran to considerable length with three full-stage scenes and two in "one." The opening scene had to do with "The Midnight Elopers." In spite of the comics it seemed the feminine portion more to do in holding up interest than anything else. Familiar faces among the girls were May Bernhardt and Freda Lehr, both good looking, especially the former.

Miss Bernhardt is featured, and because of that she might give more care to her dressing. Several of these frocks would be better after cleaned, but she had several that were becoming. In her music bits she also looked very well. Those roles found her at her best.

Most of the song numbers came before intermission, with Grace Lewis and Willie Mack getting something with "Southern Gals" right after the opening. Miss Bernhardt followed with "Mason-Dixon Line" to good effect.

Henry Tobasco and Joe Peppo, in dancing acrobatics, found favor through some good somersaulting by the latter. Both handled bits throughout. Also was Jerry Fleming, a rather chubby soubrette. In looks the chorus was in and out with the front line holding several fair lookers. The staging in spots was acceptable, but here and there was all out of order. The girls looked well in the "Mason-Dixon" number and again in very neat military array at the finale of the first act. The contrast at other times was marked.

A burlesque of the "Bachelors" made up the final part of the show with Robinson in the title part. It was amusing in spots.

Ibs.

## BURLESQUE CHANGES.

Ruth Denice, from vaudeville, has replaced Jeane Pollock in "The Sporting Widows."

Vera Rossmore, prima donna, will replace Florence Tanner with the "20th Century Maids."

Chubby Drisdale goes into the "Best Show in Town" at Hurtig & Seamon's this week, replacing Clara Keating.

Jimmy Conners, with "Follies of the Day," leaving this week.

## NEW ENGLAND—"PAPER TALK."

The proposed burlesque circuit for shows playing at 10-20-30 through New England is not accepted in good faith among local burlesque men, for the reason most of the towns mentioned by the Bridgeport press agent have proved abject failures as burlesque "towns." The American last season experimented with one and two-day stands in Webster, Gardiner and Greenfield type of towns mentioned in the new circuit and did practically nothing. The new project looks and sounds like "paper talk."

## YONKERS OUT.

Ike and Joe Weber, who have been playing burlesque at the Warburton, Yonkers, on a "split week," will discontinue Jan. 21, and play a full week instead at Schenectady.

The Webers will sublease the Yonkers house to parties now planning to play musical stock there. For the present anyway, Wash Martin will continue to manage the Yonkers house.

## LOOKING FOR THE TOBACCO.

Sam Scribner is making inquiry relative to finding if the recent shipment of tobacco for the soldiers in France, paid for by a \$30,000 check, which Mr. Scribner handed over to a representative of the American Tobacco Company (handling the overseas consignments), has reached its destination.

So far not a word as to the shipment has been received at the Columbia or the American offices.

With each kit of tobacco was attached a postcard for the recipient to acknowledge to the burlesque givers receipt of the gift.

## COHEN'S CLOSED.

Poughkeepsie, N. Y., Jan. 9.

Cohen's theatre in this city will close Saturday through Cohen having lost in an action brought against the city to restrain it from closing the house, the city claiming the theatre violates a building ordinance, as the entrance interferes with a right of way.

Cohen's is probably the most peculiarly constructed theatre in this country. Its building plan has been much commented upon by show people visiting here. Entrance to the house is obtained through a lobby from the main street, which runs into the balcony. The theatre's auditorium is at right angle to the lobby, and to reach the orchestra it is necessary to descend a flight of stairs, with very few exits on the orchestra floor, that holds about 90 per cent. of the total capacity.

Cohen's has been playing Columbia burlesque shows, spitting with Cohen's, Newburgh. During the alteration the Columbia attractions will appear at Poli's, Meriden, Conn., the first half, and Newburgh the second half.

## ATLANTIC CITY PROFITABLE.

Two burlesque shows have played the Apollo, Atlantic City, of late. Drew & Campbell's "Liberty Maids," Dec. 27-29, played to about \$50 profit in the severest weather that town has experienced in years.

Barney Gerard's "Follies of the Day" was at the Apollo the last half of last week, and with zero weather considered the returns were satisfactory.

The Apollo management, judging from the showing made under adverse weather conditions, is of the belief burlesque there now and then will more than back up their judgment.

## MARGIE CATLIN GOES BACK.

Margie Catlin, featured soubrette in the stock at the Avenue, Detroit, for the past seven months, visited New York last week.

There were immediate rumors she was to join the company at the Union Square and also to head an American Wheel show. Neither report was true. Miss Catlin is returning to Detroit to remain under the management of Warren B. Iron and Arthur Clamidge until next September.

## PREPARING NEW SHOW.

Harry Hastings is making show plans for the new season. He will have a new show for Dan Coleman, with the Hastings show.

The Sheidon Burlesque Co., now operating "Some Babies," in which Hastings is financially interested, last week signed a contract with Harry Stepp (principal comedian with the burlesque stock at the Bronx theatre) to head a new production next fall. The "Some Babies" title may not be used next season.

Stanley Dawson, formerly manager of the Al G. Fields minstrels, will next week assume the management of the Harry Hastings show, replacing Harry Nelms, who has been with Hastings for several seasons.

## RAILROAD ORDERS.

William V. Kibbe, the District Passenger Solicitor of the Pennsylvania, has sent out the following:

All agents must call at the Pennsylvania office for transportation hereafter, owing to a new ruling prohibiting the railroad offices from delivering it.

Kibbe also says there will be one 60-foot baggage car for the company contingent on the car being available at the time of movement. There will be coach accommodations for members of the troupe.

## NEW ACTS.

Nagel and Fletcher, two-man talking act. The former was of George Nagel and Company, while the latter was of Brown, Fletcher and Brown. Young and Wheeler in a piano and violin turn. Both have previously been in legitimate (Jack Lewis).

Helen and Milton Dill are to be featured in Ben Bernard's and Fred Coddington's new act, entitled "A Kockey Lass." Others in the cast are Harry Webster, Tony Boccelli, Sam Gold and Grace L. Ellen (Charles Wislham).

"Single turns" are being trained for Jack Gardner, Arthur Lipson and Lony Nace (the latter possessing a male baritone and hailing from the West). Jean Havez is supplying material for all three.

Florrie Millership, Al Gerard and Co. in "The Girl on the Magazine," formerly played in vaudeville by Miss Millership and Fred Santley. Mr. Gerard was formerly of Clark and Gerard.

The new Bothwell Browne, James Leonard act, presenting a travesty, entitled "Broadway Camille," with another man and a woman, was tried out this week.

Andre Grewze, the French comedienne, over here from Paris but a short while, is now the "Hamilton" of Clark and Hamilton.

Theodore Henkel, musician, assisted by Leona Gartin, violinist, with scenic and lighting effects (Charles H. Eastwood).

"Ocean Bound," a girl act, with 10 people, four being principals. They are Helen Stanley, Tom Aiken, Carrie Weller and Joe Phillips (D. B. Berg).

John McGowan, Adelaide Mason and Helen Carter in a musical comedy called "Seven O'clock." Arthur Klein is producing.

Swan and Mack, two-act (men). The Mack is Charles Mack, one at the Winter Garden, and before that of Swor and Mack.

Billy Newkirk with the Homer Sisters (from "Watch Your Step"). Newkirk has been in revues in New York of late.

Bert and Frank Leighton in new talking act, retaining black and white face style.

Bessie Wynn arrived in New York and opens in vaudeville at Newark next week.

"Over Here" is the new title for the Sam Shipman playlet, first called "Exemption."

Curry and Welch, two-act (men). The Curly is Pete Curly, formerly of burlesque.

Jack Terry, Helen Sheffield and Co. in songs and talk. Mr. Terry lately returned from England.

Margot Kelly (late of "Pierrot, the Prodigal") and Company in a pantomime.

Fenton and Green in a musical comedy, "Welcome In," with ten people.

"The Honeymoon," by Aaron Hoffman, with three people (Lewis & Gordon).

Joe Whitehead's sister has formed a vaudeville combination with a young man named Leighton.

Laddie Alphonse and Co., three people, in a dramatic sketch, "Over the Top."

Frank L. Long and Joe Christie, two-act.

"Hello People" with Tiny Turek and 17 people (Billy Sharp).

The Three Rounders from city cabarets.

Gracie Emmett is re-entering vaudeville as a monologist.

"The World in Harmony," with five men and a special set (Bert Lamont).

Harry and Sam Miller, song and dance two-act.

Carter De Haven, with three people and some extras (Jas. E. Plunkett).

Blanche Ring and George Spink. Goldwin, Patten and Co., sketch.

Al Tint, single.

Billy Clifton and Mae Dae, two-act.

Kelly and Boyd in a musical comedy, "The Reel Guys," with eight people.

# VARIETY

Trade Mark Registered  
Published Weekly by  
Sime Silverman, President

Times Square New York

Advertising copy for current issue will be accepted at the New York office up to Wednesday night.  
Advertisements sent by mail should be accompanied by remittance.

SUBSCRIPTION  
Annual..... \$4 Foreign..... \$5  
Single copies, 10 cents

Entered as second-class matter December 22, 1905, at the Post Office at New York, New York, under the Act of March 3, 1879.

Vol. XLIX. No. 7

The White Rats won a suit brought by it against Pat Rooney to recover on a note given by Rooney in payment of life membership dues in the organization. Rooney became a life member of the Rats at the request of Frank Fogarty when the latter was Big Chief. At the same time Henry Bergman, Bobby Higgins and Charlie King, also to oblige Fogarty, took out life memberships. Rooney had it expressly understood with Fogarty he joined only upon the proviso a "certain person" would never again become connected with the society. When this "certain person" afterward was allowed to interest himself in the Rats Rooney paid no further attention to the order, and thought his note for the dues was void under the circumstance. When the Rats had virtually passed away, with nothing but a remnant of officers left, the action was commenced. In the Municipal Court last week the court insisted Rooney name the "certain party," and Rooney mentioned Harry Mountford, who was in the courtroom. Judgment for \$90 was given against the defendant. Mr. Rooney had another hard-luck judgment recently issued against him. On a disputed claim of a garage he handed his attorney the amount agreed upon in settlement. The next thing Rooney heard the attorney had left for parts unknown, and a judgment, which he paid the second time, was filed against him.

Max Hoffmann and two other members of the Gertrude Hoffmann act, Flora La Fleur and Run Waldo, were taken in charge by the Morals Squad on the arrival of the Hoffmann special car in Omaha Dec. 23. The charge was they had liquor in their possession. Hoffmann had six pints of champagne and a bottle of martini cocktails, while Miss LaFleur had three pints of beer, and Waldo (who is a Hindu) had a bottle of gin. In the Municipal Court Miss LaFleur and Waldo were fined \$100 each. Two days later Max Hoffmann was acquitted on the ground his private car was his home while traveling, and produced telegrams from Miss Hoffmann's physician in New York to substantiate his statement champagne was necessary to the health of the star. The court held Hoffmann's contention that the car was his home was in order, the judge, however, stating he would not in the future accept a physician's prescription as an excuse for bringing liquor into the state. "Skeets" Gallagher, on the same train with the Hoffmanns, going to Omaha to visit his mother, carried six bottles of assorted liquor, which he intended presenting to her as a gift. He was fined \$100 for bringing it into the state.

The Department of Justice was interviewed by Jack Henry over the phone last Saturday. Mr. Henry informed the department that the night before, while at the Star theatre, Harlem, he had questioned a foreigner, who was the only one in the audience not standing up when "The Star Spangled Banner" was played by the orchestra. Henry had the man taken out in the lobby of the theatre, when he queried him. The foreigner said he had been in this country eighteen months. His

name was Joseph D. Hornicksfeld, living at 88 East 108th street. It was too cold to remain in his room, the foreigner stated, and he had gone to the Star to keep warm. Henry also stated the man seemed intelligent. He was a machinist, but had not worked at his trade, and declined to explain his income.

The severe weather proved a costly teacher to the O. J. Gude Sign Company, which has numerous big advertising billboards around town. In all the 24-sheet or bigger stands along Broadway and elsewhere where sheet iron was used the zero weather cracked the pasted sheets in pieces. A force of men were assigned this week to the removal of the cracked paper and the painting of the signs with red lead, which will hold the signs during the frigidly. The Van Beuren Company seems to have escaped a big loss by having its stands painted at the time of their construction.

The critics who attended the premiere of Laurette Taylor in "Happiness" at the Criterion last week were more or less startled when called upon to pay the war tax on their tickets. Instead of the seats being mailed them as usual they received letters, saying the tickets could be had by applying at the box office. When they did they were informed they would be expected to pay the tax. Several rebelled, among them Defoe of the "World" and Rathbun of the "Evening Sun." In each instance where an objection was voiced they were handed their seats without further controversy.

Earle Reynolds (Reynolds and Donegan), the skater, has blossomed out as a song writer, having collaborated

Mark Nelson, former stage manager of Hammerstein's Victoria, is contesting the will of his aunt, who died a year ago at Atlantic City. A \$40,000 estate was left to the woman's nurse, and the natural heirs took the matter into the courts. The lower courts refused to admit evidence of undue influence, but on appeal the case is more favorable to the heirs.

M. H. Grossman of House, Grossman & Vorhaus has been appointed a city magistrate by Judge Hylan. The appointment was at the suggestion of Governor Whitman and only lasts 30 days. The salary is \$7,000 annually. Permanent appointments are for ten years. Mr. Grossman's legal interests are worth considerably in excess of a magistrate's salary.

Sam Bernstein has again taken over the Sunday concerts at the Olympic. Business had been considerably off, but last Sunday the takings jumped to \$362, on the resumption of the Bernstein bills. The Sunday previous the gross was \$160. Bernstein is still handling the Sunday shows at Miner's Bronx.

Burr and Hope, English artists, have cabled their American representative, Jenie Jacobs, they must postpone their intended vaudeville tour over here, which was to have opened Feb. 4 in New York, owing to Miss Hope being unable to secure a passport to leave England. England for a couple of years has been very strict about issuing passports to women.

Byron Chandler was last week hailed to court by Wendell Schaeffer of Providence on a suit brought about by the cancellation of an engagement of

"Leave It to Jane" is to remain at the Longacre indefinitely. Just when "notices" had been issued for the closing of the New York engagement and the contemplated taking to the road outlined, business boomed perceptibly and its stay at the Longacre again extended.

Julian Eltinge will play this and next week at the Palace, New York, to be followed by Theodore Kosloff in a new act perhaps for another two weeks, when Annette Kellermann may open there in her new act. She is breaking it in this week at Poli's, Springfield, Mass.

J. W. Donovan, vice-president of the Actors' International Union, is spoken of as the fifth deputy police commissioner, for duty in Brooklyn. The appointment will probably be made this week. He was formerly understudy for Chauncey Olcott.

Lillian Shaw intends returning to vaudeville after an enforced lay-off of ten months. The comedienne has been suffering from a throat affection which would not respond to treatment. She is now preparing an act along the lines made familiar by her.

An "Amen" dinner was given Saturday night at the Elks Club by the professionals of that lodge. Billy Sullivan superintended the dinner and John Buck furnished the entertainers.

M. S. Bentham arranged for 100 sailors from the Pelham Bay training camp to visit the Alhambra Monday night and the Colonial Tuesday evening as guests of the management.

A fuse burned out at Fox's Bay Ridge, Brooklyn, Sunday, the house being dark from four to eight o'clock. The house runs a continuous policy Sundays.

Lionel Hein, brother to Silvio Hein, will be married Jan. 31 to Ruth Christie, formerly at the Winter Garden but shortly to enter pictures.

During the absence of Jake Lubin, Loew's booking manager, on a vacation. Sol Turek and Moe Schenck are attending the books.

Claud Hagen has been appointed master mechanic for the Eltinge theatre as well as the A. H. Woods' attractions.

Martin Beck started west Sunday on the 20th Century, riding into the snow storm. He intended going through the middle west.

Melodramatic repertoire at the Comet, West New York, wouldn't pay after a few nights' experiment and the house will revert to pop vaudeville.

Cecil Lean and Cleo Mayfield have been booked for the Orpheum Circuit, opening Jan. 14 at the Orpheum, St. Louis.

Mme. Bernhardt will play Keith's, Philadelphia, Jan. 21, and the Maryland, Baltimore, Jan. 28.

Roger Gray joined the Poli stock in Washington this week, placed by Matt Grau.

"Fifi," the Mexican dog belonging to Seymour's Happy Family, was stolen Dec. 14 in Chicago.

Henry Jacobs (Jacobs & Jermon) has been ordered by his physician to Florida for a rest.

Mrs. J. S. Brennan and Harry Plimmer arrived in San Francisco Jan. 8, aboard the "Ventura" from Australia.

Wilmos Westony, who has reached the east, will appear at the Riverside, New York, Feb. 4.

## VARIETY FREE

### TO THEATRICAL MEN IN THE SERVICE

While the war continues VARIETY will be sent complimentary to any theatrical man in the U. S. Service.

Name, with address, should be forwarded and proper mailing address sent at once if ordered elsewhere.

The list will be maintained also for re-mailing letters sent care VARIETY.

with Vincent Bryan in the composing of "Jerusalem is Free." On the title page is the inscription "The cradle of religion and the birthplace of our laws is free." The number sells for 50 cents, and Reynolds and Bryan are 50-50 on it. The song puts Rensselaer, Indiana, on the map. That village is credited as the place of publication. Reynolds and Donegan have a home there.

It has been reported in New York without any verification that Ben Tieber, of the Apollo, Vienna, Austria, died about three weeks ago. Mr. Tieber is about the best known of the Continental variety managers. Foreign agents in New York City say they have heard the report, but have no further information. One or two expressed doubt regarding it.

Jack Norworth made an appointment for a private showing at the Bijou of a new mind-reading act for Tuesday afternoon and promptly forgot all about it. After being made up and all set the act waited an hour and then phoned his office. Norworth replied that if it was a genuine mind-reading act they should have known he had forgotten the appointment.

Mrs. Jule Delmar, wife of the U. B. O. booter, will hold her quarterly nature dance "recital" at Masonic Hall, New Rochelle, Monday. About 40 children, ranging in age from five to fourteen years, will perform. Mrs. Delmar has conducted a nature dancing class for the past three years. No profit is derived from the receipts, all the revenue being expended in effects.

Grace LaRue five or six years ago at Keith's, that city. Mr. Chandler at that time was Miss LaRue's manager, and the plaintiff is bringing judgment for damages sustained by the cancellation.

John Mullen, of the Eltinge theatre, is one of the active promoters of the ball which the Broadway Karnival Krew is to hold at Webster Hall next Tuesday night. He promises a sensation in the dance to be performed by "Little India" of the "Odds and Ends" show at 12:45.

The Al Silver case comes up for trial Jan. 18, having been adjourned to that date, when the agent was first tried for operating an agency without a license. Silver at present is under \$500 bail, the prosecution to be continued by the new Commissioner of Licenses, John F. Giichrist.

Edward (Larry) Conroy, appearing with Harry Morey in "The Punch," has started an action for damages for \$1,000 through his attorneys, Henry J. & Frederick Goldsmith, against Holbrook Cabot and Rollins Corp. for injuries sustained from one of their building constructions.

For the first time in her life, Mrs. Jere J. Cohan, mother of George Cohan, saw a dress rehearsal the night prior to the staging of Cohan's new revue. She was accompanied by her son.

Billy McDermott, the "tramp" monologist, has been restored to the routes of the United Booking Offices, and opened in Cleveland last week.



## PERFORMANCE LOST BY "EILEEN" TO TEST RAILROAD'S LIABILITY

**Question as to Responsibility of R. R. or Government. Show Had to Refund Through Lost Baggage Car. Road Might Plead Delay Up to McAdoo.**

Cincinnati, Jan. 9.

Whether a railroad can now be made to pay for the loss of a night's business due to its failure to deliver scenery at a theatre in time for the evening performance, is a question that has been raised as a result of the non-appearance of the "Eileen" at the Lyric last Sunday night.

Owing to traffic conditions the baggage car containing the scenery en route from Rochester, N. Y., was switched off at Springfield, O. The company was here on time to open, and a capacity audience was on hand to receive the players, but the scenery was not present. Manager Hubert Heuck, of the Lyric, gave the patrons the choice of having their tickets changed for another night or their money back, and many persons took advantage of the latter alternative.

Attorneys say that if Heuck and the management of "Eileen" wanted to, they could not bring suit against the United States Government, and in the event the railroad were sued, it could plead in defense it was Director General of Railroads McAdoo's fault.

### DRAMATIZING PHILLIPS' NOVEL.

"The Rise and Fall of Susan Lenox," the late David Graham Phillips' novel, will be dramatized by George V. Hobart. The Shuberts will make the Broadway production.

Several film companies were bidding for it.

### PROHIBITIVE BUILDING.

It is a reasonably safe assertion no new theatres will be built in New York until the present conditions have been removed.

It is altogether impossible to secure steel or other construction materials under any sort of guarantee of delivery.

The latest theatre to be completed, the Rivoli, encountered almost insurmountable difficulties and had to go to all sorts of prohibitive expense in the matter of delivery. Much of its interior fittings came via express instead of freight, and the organ traveled all the way from Boston in sections by motor trucks. These things and other "extras" brought the total cost of the house to something like \$150,000 over the amount estimated.

Henry Miller's theatre is almost completed so far as the exterior work goes, but it is being held up through the non-delivery of mouldings and other inside fittings. Up to date the house has cost \$150,000 above estimate, with probably another \$25,000 to be added before finally completed. The Selwyns claim their new house will be ready in six weeks, but there are those who claim it cannot be gotten ready, through dearth of materials, until next fall.

Sol Bloom has made no progress with the construction of the two playhouses he announced, and even if he had made all financial arrangements (which he hasn't) no contractor could be secured who would undertake the construction work with any definite date guaranteed for completion.

A similar situation exists with the Capitol, the 5,200-seat picture house on Broadway, proposed by Messmore Kendall, who has at his command all

the necessary funds, but hasn't been able to let a building contract.

The Norworth and Vanderbilt theatres on West 48th street are about completed, and will open in the near future. They barely got by before the practically prohibitive conditions, and then only with a struggle.

### NEWARK SEWED UP.

Newark, N. J., Jan. 9.

An iron-clad booking agreement for this city between the Acme Amusement Co., Klaw & Erlanger and the Shuberts, which has nine years yet to run, provides that all attractions of either faction playing here must be presented at the Broad street theatre, owned by the Acme.

The agreement went into effect a little over a year ago, and the Acme people say all talk is futile of either of the syndicates attempting to locate elsewhere in Newark, pending the expiration of the contract it holds.

### TRYING ASHTON STEVENS' PLAY.

Los Angeles, Jan. 9.

"Mary's Way Out" will be tried here Monday by Oliver Morosco. Bertha Mann is featured, supported by the Morosco stock. The play is by Ashton Stevens, the dramatic critic. The play may be renamed "Mary."

### DALE'S SHOW OPENS.

Baltimore, Jan. 9.

Alan Dale's play, "The Madonna of the Future," opened at the Academy Monday. It seems practically ready for New York with the exception of the last act, rather lengthy. The play was produced by Oliver Morosco and is playing a Klaw & Erlanger house here, which is taken to indicate Morosco has swung to that side.

"The Madonna of the Future" is to play a week in Philadelphia following the local engagement before taken to Broadway.

### NEW BILL AT COMEDY.

This week the publicity department of the Washington Square Players sent out an announcement that a new bill of plays will be presented by the organization Jan. 21, this being the third bill of their subscription season at the Comedy. The bill will consist of "The Sand Bar Queen," by George Cronyn; "Suppressed Desires," by George Cram Cook and Susan Glasspell, and "Pokey," a historical burlesque by Phillip Moeller; also a fourth play, as yet unnamed.

### ALICE NEILSEN SETTLES.

According to accounts, Alice Neilsen has accepted \$6,000 from Elliott, Comstock & Gest in settlement of her contract with the managers. It had 20 weeks to run at \$1,500 weekly. Only a portion was played out in "Kitty Darlin'" in which Miss Neilsen starred for a few weeks.

### Edeson Trying Out "Love Forbidden."

Robert Edeson will interrupt temporarily his vaudeville tour to try out, in Baltimore the week of Feb. 4, a new piece which he calls "Love Forbidden."

It is the work of Jacques Renaud, originally played in Paris under the title "L'Amour Defendu." It is said to be a story of youth and love, in which some startling hygienic truths are interwoven.

### GALLI-CURCI'S REASONS.

Chicago, Jan. 9.

Amelita Galli-Curci, in a sensational interview, says her refusal to go to New York with Campanini is due to his taking advantage, claiming he signed her for \$300 a performance, less than average mediocre opera talent draws, before she became famous, and then threatened to wreck her career by announcing she was discharged for lack of talent, after her huge hit in "Rigoletto," unless she agreed to continue at \$300.

She says he had her "by the throat" and could have ruined her, so she was compelled to sign. She signed a three-year contract, thinking it was for one year, because she cannot read English, says the diva. She now announces she is through with Campanini, contract or none.

### TREASURERS.

Teddy Barter, formerly assistant treasurer of the Playhouse, is now attached to the McBride ticket forces. Monty Light, assistant treasurer of Astor, has retired from the office there and gone away for his health. A former Lyric theatre attache is assisting Abe Linder, the regular treasurer.

Arthur Bramwell is now assistant treasurer of the Longacre.

Josie Mahan, formerly of the Shubert offices, is assistant treasurer of the 48th Street.

Harry Jacoby, formerly of the Lexington O. H. box office, later managing a house in Paterson, is now operating the lease, with a stock company installed.

Harvey Phillips, formerly of the Maxine Elliott and Comedy, is now treasurer at the Harris.

John Ostrander, formerly treasurer of the Harris, will be treasurer of the Century under the new Comstock & Gest regime.

### "17" COMING IN.

"Seventeen," the Booth Tarkington piece, will open at the Booth Jan. 31, succeeding "The Masquerader." The latter, after playing the subway circuit and several weeks in the east, will leave for Australia for 16 weeks, starting late in the spring. The entire production with Guy Bates Post and several members of the present cast will make the trip.

"Seventeen" was produced by Stewart Walker last summer in Indianapolis, where it started something by remaining two weeks. The play, with Gregory Kelly featured, has lately been in the Playhouse, Chicago, for a run.

### ENGLISH GRAND OPERA.

Chicago, Jan. 9.

The world's premiere of Arthur Nevin's new opera in English, "The Daughter of the Forest," took place last week at the Auditorium. The libretto of the opera is by Randolph Hartley. It was accorded fair praise by the critics.

### FLORA MOORE PLACED.

Chicago, Jan. 9.

Flora Moore, the character woman, who was a notable stage figure 25 years ago, has been placed with the "Oh, Johnny, Oh" show by Milo Bennett.

### STARRING AUDREY MAPLE.

To star Audrey Maple is the project of Joe Weber, it is said, with the piece an English translation of the current musical play at the 86th Street German theatre.

### Collaborating in Dayton.

Dayton, O., Jan. 9.

Leon Berg, theatrical manager here, and Margaret Boston are collaborating on a musical piece they expect to produce in Chicago next season.

It is to be called "How Hearts Are Won." Miss Boston came here to write it.

### SHOWS IN CHICAGO.

Chicago, Jan. 9.

The week including New Year's Eve and day was a humdinger for the theatres. Maude Adams, at the Blackstone, did over \$16,000—phenomenal! "The Follies" got \$27,450, all the house could hold at the prices. Jane Cowl, in "Lilac Time," drew \$15,300—huge!

"The Gypsy Trail," at the ever-winning Cort, is a trifle off, drawing great reports and not such great receipts. "The Passing Show" leaves in sorrow and in anger, having failed to stand up to anticipations, though the vaudeville headliners and the girls, shivering in their nudity along the runway, pulled big figures through the box office.

The show-going spirit has returned to Chicago, and now it seems all up to the weather, which has wavered between terrible and awful.

### SHOWS IN 'FRISCO.

San Francisco, Jan. 9.

Evelyn Vaughan in "Cheating Cheaters" is the current stock attraction at the Alcazar, getting away to a good start with two good houses Sunday but failing to hold up.

"Fair and Warmer" in its initial week at the Cort is drawing fair attendance.

"Turn to the Right" is showing heavy box office results at the Columbia in its second week.

The Savoy, previously known as "dead" house, is drawing nicely, with the Will King Musical Comedy Co.

### SHOWS IN LOS ANGELES.

Los Angeles, Jan. 9.

"Pom Pom" did a record business for this dull season at the Mason. The week topped \$5,000.

"The Bird of Paradise," on its sixth visit here, is doing a small but profitable business, as the company is inexpensive.

### SHOWS OPENING.

"Some Daddy" will have its premiere in Atlantic City Jan. 10. Arthur J. Levy is handling the advance and management of the show. The K. & E. offices are booking the show until it reaches Broadway. No changes have been made in the original cast engaged by Alex Leftwich, who is sponsoring the new production.

"Princess Pat," reorganized, started in York, Pa., with Fred Lorraine in advance.

A new route has been given "The Man Who Came Back," with George Roberts now handling the advance.

### SHOWS CLOSING.

The western "Miss Springtime" closes next week at Omaha.

"Ben Hur" did \$16,000 last week playing in the south around Memphis. It closes next week in St. Louis, with the reason assigned as transportation.

"The Only Girl," which Ike Rose had out for 16 weeks, playing through Canada a part of the time, closed last week in Grand Rapids, with Rose \$4,000 net loser on the trip. The show carried 20 people.

"Pals First," with Tim Murphy starring, has closed.

The Grace George company is back from its brief tour with the new Hatton play, "The Indestructible Wife." Up to Wednesday William A. Brady had made no plans as to her next appearance in New York. Anyway the company is laying off this week, with each member in readiness for an emergency call.

### NEWARK ORPHEUM CLOSED.

The Orpheum, Newark, was closed Thursday last and the company temporarily disbanded. Business has been off and recently the management was sued for royalties on "Broadway and Buttermilk." Early this season the Orpheum was under the management of Jay Packard, but he withdrew, and lately the house is said to have been controlled by politicians who plan the resumption of stock late this month.



## GROSS BIGGER AT \$1.50 TOP IS "GYPSY TRAIL" DISCOVERY

**Plymouth Pulls Larger Receipts on Nights When Lower Scale Is in Effect. Agencies Welcome Hopkins' Sales Plan. Eliminates Gamble for Them.**

"Gypsy Trail," at the Plymouth, the first legitimate Broadway attraction to radically reduce its \$2 price list, has discovered the change in rates to \$1.50 for the first three nights has brought more money to the box office on any one than the theatre has played to Thursday or Friday, when the regular scale of \$2 prevails.

The orchestra of the Plymouth for the first half of the week sells all but four rear rows at \$1.50, the rear row seats being held at \$1.

None of the seats for the Plymouth has been sold to any ticket agency on an understanding, although the speculators wanted to handle them in the customary manner. It is said the specs rather relish the plan, saying that if the box office is conducted properly they are not called upon to make "buys," with a consequent elimination of the gamble which comes to them with an overload of coupons for any attraction. Now the agencies purchase of the Plymouth box office what they think they can dispose of, and, having no return privilege, are always running short.

Arthur Hopkins, who inaugurated the scheme for his play at the Plymouth, wanted the same plan in effect at the Cort, Chicago, where the other "Gypsy Trail" company is now playing, but the Cort theatre management pleaded the house was too small in capacity to permit of a reduced scale.

### MORRIS MANAGING "JOY."

"The Land of Joy," when moving into the Knickerbocker (from the Park) next Monday, will be under the management of William Morris.

The show has rented the theatre for two weeks, with an option for further time, and will play at the Knickerbocker to a \$2 scale.

After leaving it will go on tour, directed by Morris.

"Seven Days' Leave," opening at the Park Monday, is an English production Americanized. The cast will include 35 infantrymen and the same number of marines, drilled by two captains from the 71st Regiment. Robert Campbell is manager of the production, and the show will run at a \$1.50 top.

### SHOWS SHIFTING

A number of shifts are due on the Broadway show map in spite of the recent arrival of many new plays, several already scheduled to move out.

"Yes or No" moves to the Longacre Jan. 21, succeeding "Leave It To Jane," but there was no attraction chosen for the 48th Street by the middle of this week.

"Billeted," the Margaret Anglin piece, leaves the Playhouse for the Fulton Monday replacing "Words and Music." The latter show may find another berth in the city next week, later being sent on the road by Hitchcock & Goetz. Eugene Walter's "Assassin" ("Heritage") will open at the Playhouse Monday. This booking was filled when it was found necessary to make cast changes in "The Indestructible Wife," in which Grace George was to star. Miss George will not be in the cast. "The Land of Joy" goes to the Knickerbocker Monday for two weeks, succeeded at that time by "Josephine," which will star Arnold Daly.

William Faversham's revival of "Lord and Lady Algy" will leave the Broadhurst Jan. 24 although it has drawn good business. This move was arranged some time ago and out of town bookings prevent a longer stay. It will be succeeded Jan. 26 by Oliver Morosco's new comedy, "A Madonna of the Future," the Alan Dale piece.

The Selwyns are seeking an attraction for the Harris to succeed "A Naughty Wife," which goes on tour shortly. No show had been favorably viewed up to this week.

### SHUBERTS TAKE THE TWO.

The Shuberts are taking over "Follow the Girl" and "Words and Music," both Hitchcock & Goetz productions. The former was produced and closed in Philadelphia last week, and pronounced as a possibility with fixing. It will be remade while laying off.

"Words and Music" closes at the Fulton Saturday to make room for Margaret Anglin (who moves over from the Playhouse). "Words and Music" is to be revamped and recast and then sent to Chicago. The majority of those appearing in the show have guarantees for eight weeks.

### ANOTHER "CUT RATE" PLAN.

The Pamphlian Drama League, which "seeks to stimulate a deeper interest in good drama and music to the end that there will be closer co-operation between the producer and the public," is distributing special rate tickets for the Monday, Tuesday and Wednesday night performances of "Yes or No," at the 48th Street theatre.

With one of the League's cards the bearer is entitled to seats at half price.

### ZIEGFELD'S 9 P. M. SHOW.

Florenz Zeigfeld is planning a 9 p. m. show, to open at the Amsterdam Roof, where his series of "Midnight Frolics" have held forth for several years.

The 1 a. m. closing put something of a dent in the business from a catering standpoint, and it is believed an earlier start will get the house a regular play from the late diners.

### WEIL MANAGING DALY.

Edwin A. Weil has assumed the management of Arnold Daly, and will present him in a comedy-drama by Herman Bahr, entitled "Josephine."

Virginia Harned will be featured in the title role. It marks her return to the stage after a number of years. Daly will play Napoleon.

Others in the cast will be Harry Mestayer, Arthur Forrest, Hubert Wilkie, Ann Andrews, Marion Ballou, Aimee Dalmores.

The play opens in Atlantic City Jan. 24 and comes to New York the following week.

### REHEARSING AND PLAYING.

Chicago, Jan. 9. During her engagement at Powers Ruth Chatterton is rehearsing the new piece in which she is scheduled to open the new Henry Miller theatre in New York about Washington's Birthday.

### New Plays Postponed Until Spring.

Winchell Smith is keeping his two "Turn to the Right" companies going, and has postponed until the spring his contemplated production of five new plays.

### JOLSON-SHUBERT NOT YET.

There is a story around mentioning All Jolson, Jake Shubert and Jack Huffman, who were together the other afternoon in Shubert's office, when Shubert asked Jolson if it were true he had received an offer from Alfred Butt in London to appear for Butt in a production over there.

Jolson is said to have replied by handing Shubert a cable from Butt, which Shubert read aloud. It said Butt would like Jolson, and understood he was at liberty, having had a difference with the Shuberts.

"Oh!" remarked Huffman, "Butt is a bit ahead. That scrap is for next week."

The Jolson new show for the Winter Garden is in rehearsal, with Mr. Huffman directing. The "Sinbad" piece may open Feb. 14 in New York, or before that date. Grace Washburn, Hazel Cox, Edgar Atchison Ely, Kitty Doner and Mabel Withee are in the cast, in addition to others previously reported.

### CHICAGO'S "STORE" AGENCY.

Chicago, Jan. 9. Ernie Young, the hustling ticket broker, has leased a store at 53 West Randolph street, and will arrange it for his main place of business, retaining his other agencies as branches.

It is to be fitted with mahogany walls and brass railed windows, resembling a bank. It will be opposite the new Alwoods theatre, on the block which is the heart of the Chicago "rialto," and will be the only store or main floor frontage in Chicago devoted to this industry.

### \$1,000,000 FOR "EXPERIENCE."

Arthur Miller wired Morris Gest last week, stating he had just finished counting \$1,000,000 in receipts with the "Experience" company he has been with for the past three years.

This recalled that "Experience" attracted \$16 gross at its first matinee at the Booth, New York, and the same evening played to \$111 gross.

### SHOW PLAYED IN STREET CLOTHES

Chicago, Jan. 9. "Peg O' My Heart," coming into the Imperial Monday, lost its scenery and trunks through the storm and played the opening performances with stock sets and street clothes.

"Mutt and Jeff" missed the opening day's matinee at St. Louis, and "The Good-For-Nothing Husband" likewise suffered in Minneapolis.

### "WIDOW" NOT SETTLED.

The deal for the transfer of "The Grass Widow" to Arthur Hammerstein had not been completed up to Wednesday, all statements to the contrary notwithstanding.

The Chicago broker who originally backed the production called on Hammerstein that day and when he read the contract actually fainted.

Afterwards it was said it wasn't the contract but an attack of indigestion.

### KRUEGER DISAPPEARS.

Wilkesbarre, Pa., Jan. 9. Michael P. Krueger, conducting a stock company at the Nesbit theatre for the past three years, suddenly disappeared Tuesday morning and no trace can be found.

Krueger rehearsed the company the night previous and before leaving paid all artists, stage hands and musicians.

### LATE BUT GOOD.

Chicago, Jan. 9. "The Very Idea" coming from Pittsburgh, arrived here three hours late last Monday, being delayed by a storm. The curtain arose at 9.15.

The show scored an instantaneous hit.

### "FOUR QUEENS" OFF.

The H. H. Frazee production, entitled "Four Queens," was called off Monday. No reason was forthcoming to those engaged for the production.

### FIELDS SUING.

Max Steuer has been retained by Lew Fields to commence an action against the Century Amusement Corporation to recover the balance due alleged by Fields upon his contract with that corporation, under which he opened and played nine weeks with "Miss 1917," closing last Saturday.

Fields' contract called for thirty consecutive weeks, play or pay, at \$1,750 weekly. While there is a receivership now in control of the Century Corporation's affairs, it is said Mr. Steuer may attempt to fasten liability upon the directors of the New Theatre Company, which built the Century and leased it to the corporation, which handled "The Century Girl" and "Miss 1917," the two Dillingham-Ziegfeld productions in that house.

### PASSED UP A HIT.

Now that "Why Marry" has settled down as one of the hits of the season at the Astor there are a number of wails arising from managers who had a chance to produce the play but passed it up. The play is by Jesse Lynch Williams, who wrote it in 1913 and it was published as a play by Scribner's in 1914 under the title of "And So They Were Married."

During the succeeding years it was in the offices of George C. Tyler, Charles Frohman and Arthur Hopkins as well as the Selwyns, but none wished to make a production of it. Finally Roi Cooper Megrue, who had great faith in the piece, persuaded the Selwyns to stage it and it finally saw the light and scored.

### MOROSCO'S CORT, CHICAGO.

It is vaguely stated that the Cort theatre, Chicago, has been passed to Oliver Morosco, who will take possession with the opening of next season, probably installing there as the first Morosco attraction his production of "Lombardi, Ltd.," now playing at the Morosco in New York.

That piece is to go to the Coast after the local run and will stop off in Chicago on its return.

It is reported Harry H. Frazee has confessed the Cort will be under the Morosco management next season.

### ROCK-WHITE SHOW.

A play written by Paul Potter is reported having been accepted by Rock and White, with Walter Jordan of Sanger & Jordan to finance the production.

The Potter play will permit Frances White to appear in each of the three acts, when she will sing one song to an act.

This play is expected to be presented before the commencement of the agreement Rock and White hold with Comstock & Gest for an appearance under the firm's management.

### MANN-BERNARD WAR PLAY.

A war play of German-American tendencies, written by Samuel Shipman, may be co-starred in by Louis Mann and Sam Bernard, if the two players can reach an agreement.

The piece calls for but four characters. It is said A. H. Woods has expressed a desire to produce the piece with the Mann-Bernard combination.

### BRINGING BACK "JOHN O'BRIEN."

Cohan & Harris are considering the possibility of reproducing "Honest John O'Brien," the piece in which Robert Hilliard took part for a short season.

If the firm goes through with the plan Chauncey Olcott will be starred.

### "Oh, Lady" for a full week.

Wilmington, Del., Jan. 9. Elliott, Comstock & Gest will present "Oh, Lady, Lady" at the Playhouse next week, the full week engagement being unusual for this city. The show will open in New York at the Princess Jan. 21, that house now being dark.

NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

Marcus R. Mayer, in Bellevue Hospital since Dec. 31, is slowly recovering.

Irving Cobb has been appointed colonel on the staff of Gov. A. O. Stanley of Kentucky.

Julian Eltinge's "The Fascinating Widow" is to be revived with Hal Russell in the title role.

The Orpheum, Newark, closed until fuel conditions became normal.

The opening of "Seven Days' Leave" at the Park has been postponed until Jan. 17.

Butler Davenport's four-act play, "Keeping Up Appearances," will be revived at the Bramhall Playhouse, starting Jan. 15.

"The Masqueraders" will end its engagement at the Booth, Jan. 19; followed by Booth Tarkington's "Seventeen."

Jan. 23 has been decided upon as the date for the opening of the Norworth, when "Nic Nacs of Now" will have its premiere.

It is rumored several big theatres are soon to change their policy to one of musical stock production at the top price of \$1.

The second bill of the season was presented at the Greenwich Village theatre Jan. 7.

Mme. Bernhardt has been advised by her physician to postpone her trip to Cuba until next month.

The Theatre du Vieux Colombier has ended its first month at the former Garrick; change of program will follow.

Billy Sunday was sued for \$100,000 as damages in a case filed in Indianapolis by Sidney C. Tapp, author of books on the Bible, who charges Sunday with plagiarism.

Theatrical and picture stars belonging to the Broadway Karnival Krew will hold a ball to be known as "an intimate mask frolic" in Greenwich Village, Jan. 10.

William Post has been engaged by Anna Held to stage the revised version of "Follow Me," which will have its premiere on the Coast.

Junior Aid Players will present "A Bachelor's Romance" for the aid of the charity work of the Lutheran Hospital, at the Hotel Plaza, Jan. 8 and 10.

Frankie Bailey is now an employee of the Government, with a desk at the Penn Terminal branch of the New York post office, as a war substitute.

Oberammergau, Upper Bavaria, noted for the "Passion Play," was the scene of a serious earthquake recently, which almost destroyed the place.

Samuel H. McInhold, of the Low circuit, last week was ordered by the Court to pay his wife \$25 alimony, pending trial of action for a legal separation.

Norworth and Shannon have incorporated to own and lease theatres and produce plays. Capital, \$300. Directors: Jack Norworth, Sam Shannon and D. D. Deutsch.

Regular knitting matinees have been established at the Fulton. Needles are furnished free on condition the work done in the theatre is given to the Red Cross.

Dixie Girard, late of the Hip, has been engaged by Albert de Courville for the London Hippodrome review, which opens the last of this month.

No road shows will be allowed to leave New York until the coal situation is cleared up, according to the railway administration in Washington.

Fire destroyed the five-story brick building at 44th St. and Twelfth Ave., Jan. 7; occupied by the Charles Frohman Co. as a storage warehouse for scenery. Damage about \$100,000.

At the termination of "Lord and Lady Alcy" at the Broadhurst, Jan. 20, Maxine Elliott will tour with the company and return to Belgium in the early spring to resume her work for wounded soldiers.

Certificates of dissolution have been filed by F. F. Proctor for four of his theatre companies in New York City. They include the Fifth Ave., 125th St., 23d St. and the 58th St. houses.

"The Weaker One," which David Belasco will produce for the Mills of Mercy benefit for free wool, was written by Mrs. Etheliza

Brewer De Foe, wife of Louis V. De Foe, dramatic critic of "The World."

Margaret Anglin, in "Dilleted," at the Playhouse, during the temporary absence of Grace George from New York, will continue her season in "Dilleted" at another theatre beginning Jan. 14.

"A Second Look," a comedy in three acts, will have its initial performance in this country at the first of a series of matinees to be given by the American Academy of Dramatic Art this afternoon (Friday).

Laurette Taylor and a number of other prominent professionals took part in the 65th anniversary celebration of the birth of Joan of Arc, which was held with a special program in St. Francis Xavier's College theatre, West 10th street, Sunday night.

Events in American history from the army of George Washington to the raising of the national army at the present time were shown in a pageant at the Waldorf last week; the proceeds went for tobacco for the soldiers at the front.

Mrs. Gertrude Mullinger, known on the stage as Gertrude Bondin, was granted a divorce from Floyd C. Mullinger, in Cincinnati, Jan. 3. The grounds were neglect of home and failing to provide properly for his wife.

The cast for "Seven Days' Leave," which will open at the Park Jan. 17, will include William J. Kelly, Frederic Perry, H. Conroy Clark, Percy Ames, Gateway Herbert, Elizabeth Riden, Miriam Collins, Evelyn Vardon, Alice Belmont.

The Criterion Production Co. has been formed to equip and maintain theatres, and to produce theatrical, musical and motion picture attractions, with a capital of \$4,000. The directors are Sidney Rosenfeld, William Rosenbach and Elsie Rosenbach, 438 East 116th St., New York City.

Mme. Frances Aida of the Metropolitan opera, with a chorus of 1,000 negro soldiers, will sing Southern melodies at the Manhattan opera house, Jan. 20, the proceeds for the fund to complete the regimental auditorium at Yaphank, L. I. The men have been selected from the 367th Inf.

Receivers were appointed Jan. 3 to take charge of the Century Amusement Corp., operating the Century for the last two years. The application was made in a creditor's equity suit brought by Flore Revalles. Judge Manton appointed Frederick G. Latham and Andrew F. Sullivan to take over the company.

Virginia Harned will return to the stage to play the title role in "Josephine," while Arnold Daly will be seen as Napoleon. Other members of the cast will be Arthur Forrest, Harry Mestayer, Hubert Wilkie, Paul Irving, Ann Andrews, Aimee Delmorea and Marlon Ballou. The production will open in Atlantic City Jan. 17 and New York the following week.

The following have been appointed managers of Liberty theatres at various training camps: E. A. Braden, Camp Lewis, Tacoma; W. O. Wheeler, Camp Gordon, Atlanta, Ga.; Charles E. Barton, Camp Meade, Md.; George H. Miller, Camp Upton, L. I.; E. W. Fuller, Camp Custer, Battle Creek, Mich.; Harry Clay Blaney, Camp Merritt, Tenafly, N. J.; H. H. Winchel, Camp Pike, Little Rock, Ark.; and Maurice Greet, Camp Devens, Ayer, Mass.

Secretary of War Baker announces the appointment of the Military Entertainment Council, under the Commission of Training Camp Activities. The members are: James Cousins, chairman, Detroit; Asa G. Candler, Atlanta; Mrs. Joseph E. Cowles, Los Angeles; W. R. Dawes, Chicago; James W. Flaherty, Philadelphia; Dr. Frank W. Gunsaulus, Chicago; Myron T. Herrick, Cleveland; Major Henry Lee Higginson, Boston; Otto H. Kahn, New York City; Mrs. Howard H. Spaulding, Jr., Chicago; and F. W. Woolworth, New York City.

The following from Greater New York were among those appointed for commissions in the Officers' Reserve Corps without immediate assignment: J. W. Carpenter, 63 Broadway; W. L. Robinson, Flushing, L. I.; Le Roy Richards, 5 Nassau St.; W. H. Wray, Jr., 1081 Bergen St., Brooklyn; W. R. Winans, 830 St. Johns Pl., Brooklyn; G. W. Mitchell, 250 W. 104th St.; Barton Hall, 623 West End Ave.; W. R. Wright, 435 Riverside Dr.; G. M. Snowball, 229 W. 64th St.; F. S. Nea, 123 W. 61st St.; William Ziegler, Jr., 527 Fifth Ave.; A. D. Alexander, St. Nicholas Pl.; Lowell Mason, 207 W. 55th St.; R. Randolph, 28 W. 59th St.; and A. A. Kaufman, 540 W. 143d St.

CRITICISM.

LA NOUVELLE IDOLE. A drama in three acts, by Francois de Curel, at the Theatre du Vieux Colombier Jan. 8. The play lacks most of the familiar ingredients of the typical Boulevard success, and that in one of its welcome virtues, though a negative one.—Times.

JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment. Henry Jasot—Thausen Film Corp., \$191.35. C. C. Wilkening, Inc.—E. G. Droselman, \$225.57. Harry L. Reichenbach—A. H. Jacobs, \$122.70. Commercial Motion Picture Co., Inc.—Travelers Ins. Co., \$40.20. David Kessler—J. Schwartz, \$120.10. Robert Emmet Keane and Muriel W. Keane—S. M. Tracy, \$270.70.

SATISFIED JUDGMENTS.

Arthur D. Jacobs—Greater N. Y. Film Rental Co., \$70.89 (Jan. 24/25). George V. Hoher—Theatrical Producing Co., \$3,732.02 (May 18/10).

JUDGMENTS REVERSED.

L. Lawrence Weber—Columbia Amus. Co., \$130 (Oct. 13/13).

BANKRUPTCY PETITIONS.

Century Amusement Corp., Central Park West.

A LITTLE GIRL IN A BIG CITY.

Laura Nelson, girl.....Grace Bishop Marzart, scrubwoman.....Rachelle Renard Genevieve Branscomb, Margaret's sister.....Pearl Ford Horace Thompson, merchant.....Add. O. Thatcher Richard Watson, floorwalker.....Anthony Burger Ek Jones, country boy.....Lyle Harvey O'Connor, landlady.....Jana. R. Field Mulligan, policeman.....Chas. Newman Bill, deckhand.....Patrick O'Brien Ed. James, officer.....Ray Owens

The Lexington is housing this week, "A Little Girl in a Big City," a "day of New York life," by James Fiske McCurdy, under the management of Arthur C. Alston, on the International Circuit. The program states the piece is on its third annual tour, and as Mr. Alston is an old-time showman, not in the business for his health. It is a safe assumption the play is making money. This is further borne out by the fact that the author, Mr. McCurdy, who was character man with the Thausen Stock Co. in Milwaukee a dozen or so years ago, has since then been starring in "The Old Clothes Man" and written a number of other popular-priced plays that have survived season after season, would not have sullied Mr. Alston with a melodrama that had no popular appeal. Even if he had, Alston would not have produced it if he did not feel it had the essential ingredients.

Judging by the reception Monday night, the piece is "there." To be sure there is the cigarette-smoking villain—though without a mustache—the adventuresome who foists upon the rich man a daughter, claiming he is the girl's father; the innocent girl who comes to the city in search of employment and who comes very near being lured into white slavery (she had a letter by which her real mother can identify her at the close of the third act); a poor, but honest, mother; a "hook" lover from her home town, and so on. All of which is played up sensationally with effective panache which reads: "White slavers exposed! All their depraved, designing, dastardly double-crosses and crafty cunning laid bare!" etc.

You know instantly the heroine is about to enter when you hear the music cue, and every time she talks there is soft, painful music. To be sure, there is also the skintight Irish "emime me roon" landlady, who turns out to have a good heart.

The poor, but honest, scrubwoman has such speeches as: "I have a daughter somewhere and your sweet face reminds me of her." There can then be no further doubt that in the end the innocent girl will discover the poor scrublady is her bona fide mother and not the adventuresome who tries to foist her upon the rich man as their child. Inside the pocket the real mother has placed one-half of a piece of verse taken from the old song, "Some Day," she retaining the other half for just such an emergency as meeting the child in later years. It reads: "It may not be 100 years have passed, Till eyes are dim and tresses gray, The World is wide and love at last, Our hands and hearts shall meet some day."

"A Little Girl in a Big City" is a genuine, old-fashioned melodrama, plentifully interspersed with sure-fire comedy, the kind at the old Windsor on the Bowery. It is punctuated with "asides," soliloquies, monologues, etc., but, aizing it up from the way the audience accepted it, there is evidently a dealer on the part of a certain class of theatregoers for this sort of thing. Therefore, just as long as the theatre patrons are content with plays that have a third-act curtain that reads: "Who can prove that I am not the mother of this girl—I can" (certain applause at the denouement of the adventure), just so long will managers supply us—some of us anyway—with plays like "A Little Girl in a Big City."

HAPPINESS.

Phillip Chandos.....O. P. Heggie Fernoy MacDonagh.....J. H. Kerrigan John Bowdoin.....Hubert Druce Walter.....Andrew Silles A Boy.....Master Warner Anderson Mrs. Chrystal-Pole.....Violet Kenble Conner Miss Perkins.....Lyon Fontaine Mrs. Wreay.....Catherine Proctor A Girl.....Dorothy Camplin An Applicant.....Edna Jane Hill An Applicant.....Dorothy Duna Jenny.....Laurette Taylor

"Happiness," by J. Hartley Manners, is another of the author-husband's attempts to fit his better half with a starring vehicle as successfully as the famous "Peg o' My Heart." Whether that Taylor-Manners phenomenal bit will ever be duplicated by them is an open question, but certain it is that while Mr. Manners may furnish Miss Taylor with a higher grade of vehicle, he never surely her with so big a financial success as long as he adheres to his "New Thought" themes around which he has written the last three or four plays for his wife. These things are all very nice and display a laudable desire to contribute the "finer" things to the stage, but it is the elemental things that reap the shekels in movie-hurricane quantities. In "Happiness" the author has attempted to combine the smart reporter-gifted Peg with a sort of Maeterlinck's "Bluebird." In this instance "Peg" is called "Jenny," and instead of it being children seeking happiness it is a couple of blase grown-ups—a man and woman—who have about arrived at the conclusion that life hasn't another thrill to offer either of them.

At this juncture enter Jenny (Miss Taylor), messenger girl for a Fifth Avenue modiste, delivering a gown to the tired society woman full of life and the joy of ambition in the face of what would be in the ordinary mortal practically insurmountable barriers to success and happiness in life. She is the same Laurette Taylor, with the semi-naïve Taylor tonations, the little pathetic break in her voice which is an compelling and which probably did more to establish Maude Adams as a popular favorite than anything else. It is remarkable how much commercial value there is to that little vocal trick.

But there is just about enough "drama" in "Happiness" to make a first-rate half-hour sketch. The remainder of it is palpable comedy padding designed and executed to show off the star as a poor but quick-witted working girl shooting flip and anecdotic retorts to the conversation or dialog of wealthy "fools." It is the "intrat" kind of a role, but with a good characterization for commercial returns just as good as any. The production and direction are in rare good taste.

Whatever success the piece enjoys will be due in great measure to the personal popularity of the star. Jolo.

SHOWS IN NEW YORK.

- "Business Before Pleasure," Eltinge (21st week). "Dilleted," Playhouse (3rd week). "Blind Youth," 33th St. (3rd week). "Cohan Revue, 1918," New Amsterdam (2nd week). "Chu Chin Chow," Manhattan (12th week). "Cheer Up," Hippodrome (21st week). "Doing Our Bit," Winter Garden (12th week). "Eyes of Youth," Elliott (20th week). French Players, Theatre du Vieux Colombier (7th week). "Flo Flo," Cort (4th week). "Gypsy Trail," Plymouth (6th week). "General Post," Gaiety (3rd week). "Going Up," Liberty (3rd week). Greenwich Village Players (8th week). "Happiness," Criterion (2nd week). "Jack o' Lantern," Globe (13th week). "Leave It to Jane," Longacre (20th week). "Land of Joy," Park (11th week). "Lord and Lady Algy," Broadhurst (3rd week). "Lombardi, Ltd.," Morosco (16th week). "Lady of the Camellias," Empire (3rd week). "Madame Sand," Knickerbocker (8th week). "Mintime," Shubert (20th week). "Naughty Wife," Harris (7th week). "Over the Top," 44th St. Roof (6th week). "40h. Bus," Casino (8th week). "Odds and Ends," Elbow (7th week). "Stripes of Pnn," Hudson (10th week). "Parlor, Bedroom and Bath," Republic (3rd week). "Polly With a Past," Belasco (19th week). "Silent Assertion," Bramhall Playhouse (4th week). "The Grays Widow," Princess (6th week). "The House," Lyceum (15th week). "Tailor-Made Man," Cohan & Harris (20th week). "The King," George M. Cohan (8th week). "Words and Music," Fulton (3rd week). "Yes or No," 45th St. (4th week). "Why Marry?" Astor (3rd week). Washington Square Players, Comedy (11th week).

BILLS NEXT WEEK (JANUARY 14)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.) Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Agencies booking the houses are noted by single name or initials, such as "Orph." Orpheum Circuit; "U B O." United Booking Offices; "W V M A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A. H.," Ackerman & Harris (San Francisco). SPECIAL NOTICE—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

New York PALACE (orph) Julian Ellinge Stella Mayhew Robt Edeyoun Co Lew Dockstader Frances Kennedy Jas C Morton Co McMahon Diamond & C (Two to fill) ALHAMBRA (ubo) Edwards Reusie Wilfred Clarke Co "Hit the Trail" Estelle Wentworth Stanley & Birnes Al Abbott Gallardo COLONIAL (ubo) Eva Taugany "Bonfires of Empire" Nat Nazario Co Morton & Clare Welch's Minstrels Barabon & Grobs Rigny Florigny Adula Troupe RIVERSIDE (ubo) Mollie King Robt T Haines Co Beatrice Herford LeRoy Talma & B Frank Carter "Bait & Kelly" Foy & Ingraham Eddy Duo The Duttons ROYAL (ubo) "Liberty Abuse" Clark & Hamilton Rooney & Ben Robinson & Wood Bonita & Hears Great Lester Harry Clark The Flewings Hill & Sylvany H O H (ubo) 2d half (10-13) DeWitt Young & Sis Curley & Welch Archer & Bedford Miller & Potter "Fashion a la Carte" 8 Roumanos 125th ST (ubo) 2d half (10-13) Breakaway Barlows Klein Yost & P "Hello Egypt" Fay & Kent Black & White Manning Feeney & K Hill's Circus 5th AVE (ubo) 2d half (10-13) "One Summer Day" Moore & Gerald J & W Hennings Corb Shep & D "Over Here" Valerie Sisters Thos Swift Co Thos Irwin Pallenberg's Bears 2nd ST (ubo) 2d half (10-13) Sibson Sisters Hawthorne & Mc-Shane "Isle of Innocence" Ben Harney Quenec Dunedin Dillon & Parker 4 Silckers Harm-Trio AMERICAN (loew) Tokai Japs Hudson Smith-Hudson Lipton's Monkeys Donovan & Murray "Down Home Tea" Nick Verga "Money or Your Life" Harry Delf 3 Dietrix Bros 2d half Belle & Caron Slumons & Simmons Beatrice Morelle 3 Johnny Dove John S Sparks Co Bell Boy Trio (Two to fill) VICTORIA (loew) The Concertos Overholt & Young "Apple Blossom Time" Regal & Mack Bell Boy Trio Jerome & Carson 2d half Flying Mayos Hudson Smith-Hudson Ward & Cullen "New Turnkey" Gleasons & O'Houllhan LINCOLN (loew) McGee & Anita

Laughlin & West Elkie White Helder & Packer Bluz Monkeys PROSPECT (ubo) 2d half (10-13) Geo & Lilly Gardner Murphy Van & K Julie Ring Co Frances Dougherty Fred J Ardath Co B & H Gordon 2 Arleys DE KALB (loew) Murphy & Barry Lee Walton & H "The Mollycoddle" Peggy Bremen & Bro (One to fill) 2d half Miller & Capman Nelson Sisters Amoros & Jeanette Anger & King Sis Jarrow Renellas BLOU (loew) Brosius & Brown Irene Trevette C & S McDonald Anger & King Sis "Punbblers" (One to fill) 2d half Mary Donahue Conroy & O'Donnell DePace Opera Co Harry Delf Jerome & Carson (One to fill) 2d half Nelson Comiques Whiting & Jordan Porter J White Co Leo Haskins Geo P Murphy Co GRAND (loew) 8 Aitkens Hinkel & Mae Hans Hanke Armstrong & James Douglas Family 2d half Adonis & Dog Moriarty Sisters

The Professionals' Original Home CONTINENTAL HOTEL LOS ANGELES and SAN FRANCISCO Stanley and Parsons ("Fifty-Fifty")

FULTON (loew) Mahoney & Auburn Mary Donahue "Women" "New Turnkey" DePace Opera Co 2d half Hobson & Beatty Regal & Mack Willie Solar Knapp & Cornelia (One to fill) PALACE (loew) El Cota Dorothy Burton Co Bell Thazer Bros (Two to fill) Nat Burns "Peach on Beach" (Three to fill) LARWICK (loew) Lillian Watson Cal Orange Packers (Three to fill) 2d half El Cota Marquerite & Healy (Three to fill) Albany, N. Y. PROCTORS (ubo) (Troy split) 1st half Dance Fantasies Rave Ruth Cole Russell & D Claire Vincent Co Dorothy Toye "Circus in Toyland" "Allentown, Pa. ORPHEUM (ubo) Mazuna Japs Wood & Lawson Valentine Vox O'Gorman Girls "Somewhere in Fr" 2d half Baird & Innan "Hello Japan" Britt Wood McElhan & Carson (One to fill) Altoona, Pa. ORPHEUM (ubo) Doherty & Scalia "Live Vincent Co Green Mel & Dean Gaultier's Animals. (One to fill) 2d half McLoughlin & Evans "The New Model" Sundry Shaw (Two to fill) E. HEMMENDINGER 48 JOHN STREET NEW YORK Liberty Bonds Jewelers to the Professions accepted in payment for merchandise. Tel. John 87

Betts & Childow "The Job" Demarest & Doll "Shenan Was Right" Battle Creek, Mich. BLOU (ubo) (Sunday opening) (Kalamazoo split) 1st half Musical Lunds Moore & George Ed Blondell Co Harry Coleman Thomas Trio Bay City, Mich. BLOU (ubo) "Good-Bye Dway" Billings, Meast. BABCOCK (ab-wva) (17) Wright & Earl Robert & Robert McWilliams Baldwin & Stendal Birmingham, N. Y. STONE O II (ubo) Jas & Jessie Brown Jay Rayuond Smith & Austin (Two to fill) 2d half IIIII & Bertina Marguarite Calvert 7 Summies (Two to fill) Birmingham, Ala. LYRIC (ubo) (Atlanta split) 1st half Long & Ward Jack Marley "The Headliners" 6 Va Steppers Geo Decker Troupe BLOU (loew) Collier & DeValde Helen Moratti Herron & Arnsman Jenks & Allen Penn Trio 2d half 2 Walters Murphy & Klein Frankie Rice Bud & Nellie Helm 5 1/2 Volin Beauties Birmingham, Ill. MAJESTIC (wva) Booth & Leander Bessie LaCount "Flirtation" Daniels & Walters Act Beautiful 2d half "Tick Tock Girl" Houston KEITIS (ubo) Valcott Sarant Co Robt Emmet Keane Dorothy Hegel Co Duffy & Inglis Dorothy Brenner Doris King Co Pariah & Peru Jack & Cora Williams Loyal's Dogs ORPHEUM (loew) Bob Tip Co Murray & Love Grace DeWinters Florence Henry Co Lobbie & Nelson "Melody Land" 2d half The Arleys Hunter & Godfrey Francis & Kennedy Clark & Wood "Notorious Delphine" Bernard & Meyers Gliding O'Neares ST. JAMES (loew) Wolford's Dogs Maud Tiffany Jessie Hayward Co Lew Cooper Co Johnson Howard Lis 2d half Asaki Duo Mabel Harpor Co Win Phukman Co Cardo & Nell "Old Soldier Fiddlers" Bridgeport, Conn. HILL'S (ubo) Robt Demout 3 Alf Grant "The Light Man" Loughlin & West Sheehan Warren & R 2d half Littlejohns Olga Iselle Miller Co Nagel & Fletcher Doree's Celebrities PLAZA (ubo) Ruth Delmar Little Jerry Barton Oliver & Mack "Second Childhood" 2d half Sterling & Chapman "It Happened in Aris" Broadway Duo Australian Creightons Huffalo BIELE S (ubo) Walter C Kelly "Band Box Revue" Dickinson & Deagon Earl Cavanaugh Co Chastin Campbell Aveling & Hearty (One to fill) OLYMPIC (sun) Jules & Francis Williams & Daisy Janis & West Moore & Arnold George LYRIC (sun) DePeron Trio Randy & Fields Walter Zealand Co Sea Rovers Anderson & Golnes "On the Atlantic" Rutte, Meast. PANTAGES (p) (18-21) Gruber's Animals Song & Dance Revue Hampton & Shriner Owen & Moore Ward Bell & Ward HIPP (ab-wva) (13) (Same bill playing Hippi, Spokane, 10) 3 Millards Art & Anna Owens Mantella & Warden Manning Sullivan Co Marston & Masley Kartellii Calgary ORPHEUM Hyams & McIntyre Bernard & Janis Harry Beresford Co Stuart Barnes Rubinov's Gypsies Ruth Roye Apdala's Animals "PANTAGES (p) "Girl at Cigar Stand" Francis & DeWard Homer & Dubard Winston's Seals Canfield & Cohen Camden, N. J. 2d half (10-12) TOWER'S (ubo) Melody Garden 5 Novelty Oris Conly & Webb Expedition J-4 Australian Creightons Canton, O. LYCEUM (ubo) Monroe Bros "Riskin Generation" Dennett & O'Brien Dace DART Blson City 4 Leach Wallis 3 Chattanooga, Ill. ORPHEUM (wva) D Southern Trio Dennyer & Dannie M Montgomery Co Chas Young Gen Ciano Co 2d half Novell Bros Fitch Cooper Will Stanton Co Daniels & Walters Olympia Despal Co Charleston, S. C. ACADEMY (ubo) (Columbia split) 1st half Green & Platt Art Adair Neil Sisters 4 Swors Nadjl Charleston, W. Va. PLAZA (sun) Hall & Beck "The Mannerers" Friend & Downing Wills Gilbert Co 2d half Walmesley & Layton Ed Lynch Co Royal Court 5 Charlotte, N. C. ACADEMY (ubo) (Ronnock split) 1st half Mankickl Childs Jennette Childs Halligan & Styles Ned Norworch Co Elsie Lindberg Co Chattanooga, Tenn. RIALTO (ubo) (Knoxville split) 1st half Alfred Ferrill Co Cunningham & Marlon Novelty Minatrels Leonard & Willard John P Clark Co LYRIC (loew) 2 Writers Murphy & Klein Frankie Rice Ruth & Nellie Helm 6 Violin Beauties 2d half 3 Aitkens Hinkel & Mac Hans Hanke Armstrong & James Douglas Family Chicago MAJESTIC (orph) Fritz Schorr White & Hng Clark & Verdi Jean Adair Co Aveling & Lloyd Sautly & Norton

HOTEL APPLETON SAN FRANCISCO (Next to A. Oscar Theatre) The new home of the theatrical profession. Burdella Patterson Columbia, S. C. Maleta Duoncol PASTIME (ubo) (Charleston split) 1st half Cecel Cunningham Arthur Lloyd Stevens & Brunelle Niblo's Birds Meltae & Clegg (One to fill) Columbia KEITH'S (ubo) Joe Dealy & Sis Jimmy Lucas Co Schwartz Bros Pietru Sallie Fisher Co Marir Fitzgerald 4 Burds DWAY (sun) Harrab & Jaquelline Hilly & Lester Four Keitons Almasu Nevlus Grev Clayton Dallas, Tex. MAJESTIC (inter) Diamond & Grand-daughter Nell O'Connell Harry Girard Co Leipzig Willie Reeves Co Sweet & Williams Valletta's Leopards Danville, Ill. PALACE (ubo) (Sunday opening) Novel Bros Argo & Virginia Grew Pates Co Brown Harris & B Olympia Despal Co 2d half Balancita Stevens Bessie LaCount Lasova & Gilmore Richards & Kyle Croole Band Davenport, Ia. COLUMBIA (wva) Hipp 4 REISENWEBER'S SEA GRILL and CAFETERIA For Ladies and Gentlemen 2. W. Cor. 20th St. and Columbus Street NO CABARET—NO DANCING Delicious Food in Ample Portions AT REASONABLE PRICES Open Daily and Sunday From 6:30 A. M. to 1:00 A. M. Orth & Lillian Moran & Wiser Paul & Pauline Ray Suow Chicago, Cal. (Two to fill) MAJESTIC (ab-wva) Willie Miesem Co (Same bill playing Austin & Bailey Empress, Sacramento, Luc & Neville Jas Lichter Duc Baker & Magt O Alvarez Duo Dayton, O. Ronnie Ascher KEITH'S (ubo) Waish & Hurd Ambler Bros "Nite With Poets" Venita Gouid Mr & Mrs G Wilde Shanghai Trio Hallen & Hunter (Cincinnati) "Peacock Alley" KEITIS (ubo) Gene Greene Co Merlanu Dogs Decatur, Ill. EMPRESS (wva) (Sunday opening) Gaston Palmer Henry & Moore "Prosperity" Willon Sisters Croning Novelty 2d half Harry & Harley Mudge Morton Trio Harry English Co Denoyer & Dannie M Montgomery Co Act Beautiful (One to fill) Denver ORPHEUM (Sunday opening) Nan Halperin Ruth Johnston Co Ruth Irons Goulet Harris & M Ben Lion E A Wellman Co PANTAGES (p) "Frisco Revue" Parsons & Irwin "Frisco Revue" Lord & Fuller Lucia Pearl Equestrian Lion Wilson Bros (Continued on page 18.) THE BOUNDING BUCK Outdoor Shooting Indoors Live Game, U-Boats Airplane, Targets 47th St., West of Broadway; Next Hill Midlight; Best Sport in N. Y.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

Robert Edeson and Co. (New Act), Palace.

Stella Mayhew, Palace.  
Mollie King, Riverside.  
Thos. Swift and Co., Riverside.  
Fox and Ingraham, Riverside.  
Kimberly and Arnold, Colonial.  
Morton and Clare, Colonial.  
Estelle Wentworth, Alhambra.  
Al Abbott, Alhambra.  
Lauria Guerite, Bushwick.

Hobart Bosworth and Co. (4).  
"The Sea Wolf" (Dramatic).  
26 Mins.; Full Stage (Special Set).  
Palace.

Hobart Bosworth makes "The Sea Wolf" real upon the vaudeville stage as he did in the pictured adaptation of the late Jack London's popular book. Mr. London is in the excerpt from "The Sea Wolf" feature picture that precedes the playlet at the Palace this week, the film showing the rescue at sea of Maud Brewster (Ethel Grey Terry), and the curtain going up on a sectional view of "The Ghost," with Miss Brewster and Humphrey Van Weyden (Charles Gotthold) in Captain Wolf Larsen's cabin. Just above is the stern of the boat with Leach (John Hewitt) at the wheel, and the boom swinging. "Humph" is informing Miss Brewster of the danger she is in from Larsen, the paradoxical individual he is, uneducated in youth, but well read and brutal. Leach, not steering to the captain's liking, is knocked to the deck, and Louis (Robert B. Ross) replaces him as helmsman, when Larsen goes into the cabin, joining in the conversation. From this moment onward it is tense drama, with a thrill often, and less seldom a laugh, brought out by the Wolf's dialog, such as when choking "Humph" in proof of his assertion the author will fight for life, although "it is the cheapest thing on this earth." Larsen, as he throws the almost unconscious "Humph" from him, says he's a "jellyroll" and of no use. Mr. Bosworth plays this part; he doesn't act it. He is the Sea Wolf, the strong, masterful brute, and Bosworth suggests this so thoroughly he becomes a living reproduction of the London creation, in appearance and action, a figure that carries a certain sympathetic strain for it in the sketch as Mr. Bosworth also earned in the film. One might wish he be struck dead at any moment, while regretting the evident waste of a wrongly guided and hopeless career. It is this that saves the spoken version for an audience, and even when Mr. Bosworth as the ruthless captain easily conveys to the audience he is engaged in a desperate battle with his sailors off stage, whipping nine of them in the fo'castle with the presumption some went overboard for their temerity in bearding him. It is the tense thrill that holds rather than the imagination of the scene bringing a revulsion. His attempts to inflict his violent love making upon Miss Brewster, the futile chance "Humph" takes to save her, the Sea Wolf, stricken blind from "the pain in his head" and the bursting of the tumor against his brain, causing his death at the second assault, the ringing of four bells as the curtain descends and even the death rattle of the handcuffed giant with his dying comment fit in this play picture that compose and complete about the best dramatic piece vaudeville has ever held. Mr. Bosworth in his playing perhaps dwarfs his competent support, although Miss Terry could have been just a little stronger in her opportunities. The setting matches the remainder. Vaudeville is going to like this sketch. It can't help, it and if it isn't a three-act play next season it probably will be through Mr. Bosworth being engaged elsewhere. *Sime.*

Frances Kennedy.  
Songs and Monologs.  
21 Mins.; One.  
Colonial.

Frances Kennedy, a musical comedy favorite in Chicago for years and last seen here in "The Belle of Brittany," is making her vaudeville debut in the metropolis at the Colonial this week. She is a big, healthy-looking woman, possessing oodles of what might best be described as physical magnetism. She appears first in a boudoir gown and starts off with a brief laughing monolog in verse, with especially incisive enunciation, and gets her audience at once. Probably not a soul in the house knew her, but it is safe to say that before she concluded her turn everybody was glad she came and will welcome her whenever she makes her reappearance in these parts. In her character songs she is somewhat of a cross between Marie Dresler and Ray Cox, and in her monologs she suggests in a general way Beatrice Herford. The opening monolog characterization is carried through two verses of a song, "Good Morning Glory," each verse with a change of gown, then a crying ballad from "Three Twins" in a powerful contralto voice with some screamingly funny facial expressions, a monolog seated at a table at which there are supposed to be three other whist players and in which she "knocks" the imaginary women, who are visiting. In the middle of the monolog a child in the balcony interrupted by talking aloud and Miss Kennedy showed her quick wit and good nature by responding, "I'll be there in a minute, darling." Needless to say this endeared her to the feminine contingent present. Following this she sang "It's Born Right in Them" (which was used by Nan Halperin when last here). For a finish she offered an Irish ditty, "Everybody's Tryin' to Dance Hawaiian." For each number a dressy gown, rapidly donned. To put it mildly Miss Kennedy registered a solid hit. *Julio.*

Barnes and Smythe.  
Singing, Talking and Dancing.  
16 Mins.; One.  
City.

Barnes and Smythe are doing the turn formerly done by Barnes and McGuire, Smythe having replaced McGuire as the straight man. Practically the same routine and business, but in its present running it depends upon Barnes as a comic. Barnes is a natural funster, through his build and style of work, but he has not teamed up with a straight man who will prove of much aid. At the City in the hard position the combination proved a scream, which should be repeated in other small time houses.

Modesta Mortensen and Co. (1).  
Music.  
14 Mins.; One.  
23d Street.

Modesta Mortensen plays the violin. She has youth and an apparent desire to bring real music out of the instrument. Plays classical and popular numbers with finish and ease. The Co. includes a feminine accompanist at the piano who has a short number. Very well received.

Julian Eltinge.  
Songs.  
18 Mins.; Two.  
Palace.

Returning to vaudeville after several years' absence from it Julian Eltinge may be giving vaudeville the big laugh this week at the Palace. He can afford to, looking at his salary envelope and at his past, since he left vaudeville because it didn't want him quite badly enough in those days to keep him continuously playing. Now it wants him back, not for his act as much as for the money he will bring into the box office. For that vaudeville now is willing to pay Eltinge 10 times as much as it reluctantly did then. And Eltinge is drawing them in. Tuesday night the Palace held as large a crowd as Bernhardt drew on a holiday. It was the same kind of a crowd, thought not the same. People came to see Bernhardt—they are going to see Eltinge, and perhaps vaudeville was and is right. Even though the twice daily drove Eltinge into the Cohen & Harris minstrels and to a \$2 legitimate starring tour, it not alone made Eltinge but a vaudeville headliner with value through the gross receipts he can run up in the theatre. It's but a few who approach Eltinge's record on the stage and probably no one else's runs parallel with it. The act Eltinge is now doing is incidental. He could not fail to please, he is the same Eltinge, the peer of all impersonators of the female. Tuesday night Mr. Eltinge in a speech stated a cold was subcellaring his voice, but it's the same old voice in different clothes on the same though somewhat stouter "girl." Eltinge is singing four songs, two of former times. One is "The Fascinating Widow," opening the turn, and the other, "Don't Go in the Water, Daughter," closing it. He changed gowns for each, running from widow's weeds to the bathing suit. It isn't Eltinge and his act any more—it's just Eltinge—and that's enough, for he can draw 'em in. There's nothing beyond that in vaudeville. *Sime.*

Reta and Blondy.  
Acrobatic.  
Full Stage.

Opening the show at the Columbia Sunday Reta and Blondy displayed they are one of the best acrobatic turns vaudeville has seen, for good work, speed and execution. Reta was formerly of the Seven Bracks. Blondy was of the Three Blondys. They are doing ground and "Risley" acrobatics, cramming into their brief time as much as a couple of ordinary acrobatic two-acts would do. One routine of "Risley" stuff on and off the cradle in a row contains a series of tricks, one working into another with not a move wasted, that is bewildering and altogether new in its line. The men are well built, appear in gym suits and present a nice appearance, made more so through both being rather tall and of one size. It can fit the big time. *Sime.*

Mr. and Mrs. James B. Donovan visited the Columbia theatre Sunday afternoon, to see the vaudeville concert. They expect the family will shortly become a trio.

## NEW SHOWS NEXT WEEK

"Seven Days' Leave," Park, Jan. 17.

Little Billy.  
Songs and Talk.  
15 Mins.; One.  
Riverside.

Little Billy has always been considered the classiest lilliputian single and his present turn improves his standing. He is billed as vaudeville's tiniest headliner, and no doubt he will be able to fill that billing. Opening in a tuxedo that fitted the little man to a tee, he sang a pippen number about "You maybe a doggone dangerous girl, but I'm a desperate guy." After that Billy had it all his own way. There followed two kid numbers. One had him in kid wash suit of the middy kind with bare legs from socks to knees, the number being "Constantinople." Next he was a ragged kid with a packing box for a home (disclosed through the hangings with a waterfront drop in back). As the urchin he recited "Major," which concerned the passing of his dog chum. For a finale he was again perfectly costumed, this time as a naval officer, singing "Over There." Billy is using a red plush drop that is the worse for wear. It is the only thing out of order, but that can easily be corrected. Otherwise, he's a safe bet for any bill. *Ibee.*

Jack Clifford and Co. (2).  
"A Country Side" (Dances).  
13 Mins.; Full Stage (Special Sets and Drop).  
Palace.

Jack Clifford upon his entry into vaudeville, at the Palace, in a three-act, was unfortunately placed, closing the show. His turn is arranged to permit of a short time in "one" just before the closing scene, the same as the opening. Mr. Clifford held the house for the first 10 minutes, but in the next three they were either out or on their way out. It ruined his finish, the big item, Clifford swinging two girls clinging to his neck, the first time this has been done. Opening the second part might have told a different story, though while one of the girls must sing for a second time, to fill in the final scene setting wait, after exposing her voice earlier, it will likely always be an uncomfortable period. The act opens on a field, with a hut to either side and a scarecrow. Mr. Clifford is the scarecrow, Agnes Dunn is called "Miss Corn," and Gertrude Kerpin is called "Miss Wheat." They argue over the ownership of the scarecrow, who comes into action during it, frightening them away, he exiting through a series of falls, whereupon the singer sings before a loudly-painted drop in "one," with the turn then going into a pretty ballroom or palace setting, backed up with green curtains and decorated with a mosaic floor imitation. Here Mr. Clifford dances in the modern style, and conclusively shows that his former partner, Evelyn Nesbit, secured all of her dancing knowledge from him, since the two girls now with Clifford dance exactly as Miss Nesbit does. There are some fast and slow steps in this section without the music being of material assistance, although of course played for the dances. The trio are in evening clothes in the ballroom, returning to their costumes when back in the field. That Mr. Clifford held the house as intact as he did when opening would go to say his name is a good one on a program, but his act needs a different position on a regular bill to secure a true line of audience liking for it. *Sime.*

Jimmy Flynn was recently pteized by James P. Sinnott in "The Evening Mail." Mr. Sinnott said in rhyme he had heard Caruso and all the rest, but he thought Jimmy Flynn was the best.

## PROTECTED MATERIAL

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Full particulars of the "Protected Material Department" were published on Page 5 in VARIETY of Feb. 4, 1916.

The following circuits, managements and agencies have signified a willingness to adopt such means as may be within their power to eliminate "lifted material" from their theatres, when informed of the result of an investigation conducted by VARIETY:

MARCUS LOEW CIRCUIT (Jos. M. Schenck)	BERT LEVEY CIRCUIT (Bert Levey)	PANTAGES CIRCUIT (Walter F. Keefe)
FOX CIRCUIT (Edgar Allen)	SHEA CIRCUIT (Harry A. Shea)	B. S. MOSS CIRCUIT (B. S. Moss)
MILES CIRCUIT (Walter F. Keefe)	FEIBER-SHEA CIRCUIT (Richard Kearney)	GUS SUN CIRCUIT (Gus Sun)
FINN-HEIMAN CIRCUIT (Sam Kehl)	ALOZ CIRCUIT (J. H. Aloz)	MICHIGAN VAUD. CIRCUIT (W. S. Butterfield)



## RIVERSIDE.

At 7.50 Tuesday night there was a box office line twice the length of the lobby edging its way to the ticket window, which gives some idea of the demand for the truly good Bernhardt. With the advance insured big business for the engagement, but in spite of it there were a few seats unoccupied on the lower floor. Otherwise it was capacity.

That the divine one is still wonderfully possessed with the power of inspiring her audiences is the marvel of the stage. She has most mystifying in her retention of voice power. She thrilled the house which after her half-hour playlet applauded for fully two minutes. Mme. Bernhardt again played the role of the wounded cool bearer in "Du Theatre Au Champ D'Honneur." ("From the theatre to the field of honor.") The playlet has been slightly changed over the initial Palace presentation. Then the surgeon and stretcher bearers were in French uniforms, but now they wear the khaki of America, which brings the story into fuller time since Americans were long in the hospital corps even before our entrance into the fray.

The supporting bill was well framed along classing and was of wide range, though a bit off in laugh getting comedy. Aside from Mme. Bernhardt there were three outstanding hits, the first coming with Little Billy, fourth (New Acts). A hit too easily fell to Herman Timberg, who was given the job of following the French star, and incidentally filling next to closing spot, which he did in nicely. Timberg went into the bill Monday night, replacing Jimmie Hussey, and because of his sudden entrance his violin bit conflicted slightly with Ota Gygi. This he recognized and announced to the house, "It'll be over soon." But they forget his straight playing when he did "Able Leginsky Thinks He's Nijinski," whilst moving a few steps with Russian dance steps. "When I Was an Usher" with the very brief "Impressions" increased his score and the eccentric dancing finish took him off to excellent returns. Timberg did nine minutes. He could have stayed considerably longer, but it was close to eleven.

A favorite came too with Haruko Onuki, the little Japanese singer. Opening intermission she was in perfect voice and had it all her own way after singing "Baby," her second number. She gave an encore, "Will o' the Wisp," and then took half a dozen bows.

Flanagan and Edwards closed intermission with "Off and On," fitting in nicely. It has been some time since they were cast. Lately they have closed in Chicago with the Morocco musical piece, "What Next?" and a company label was still on the trunk used in the hotel room scene. What seemed new was an encore bit, Flanagan saying it is their idea of the origin of tap dancing. They are supposed to be waiting in the cold for a train from Freeport to New York. While they talk they hop around. Edwards has a book under his arm which he says is called "The Spell of the North," and which he is going to change for Dante's "Inferno." This bit replaces their old time dances and is right up to date in light of present conditions and the recent cold weather.

Eddie Borden's "Six" James A. Dwyer was No. 2, doing fairly well. Eddie's dancing got returns, but a bit more attention to more popular songs might help. Marlon Vadie and Ota Gygi were third, their violin and dance routine being the same as formerly. The act went over big, with Gygi's playing getting the major portion of returns.

The Dancers' routine started things off with a dash, with the one man's head balancing stunts bringing gasps from the audience. "Color Gems" closed, entertaining those who stayed. *Ibcc.*

## PALACE.

The Palace program this week holds several "names," headed by Julian Eltinge, who seemed the big drawing card Tuesday evening, when the house was capacity with three rows of standees.

The show was bright in spots, brilliant at other times, and dull during a couple of turns.

Standing out for its all-around excellence as a playlet was "The Sea Wolf," played by Hobart Bosworth and Co. (New Acts), placed to open the second part after the Monday matinee, where it had been No. 3. The sketch started with a "Sea Wolf" playlet, which is adaptable to the latter position assigned.

Mr. Eltinge (New Acts) was next to closing, and Jack Clifford and Co. (New Acts) closed the show but could not hold the house throughout his turn, ending about 11.10. Pictures (Weekly) started the performance, so there was nothing left after Mr. Clifford's dancing turn finished.

Closing the first part was Elizabeth M. Murray, back at the Palace, after appearing in productions, with some new songs, one new story and others familiar with Miss Murray's talk. Among the newer numbers were "Mary Ann O'Shay," "When Lala Sings a Hula" (for something akin) and "Follow the Boys," the latter number building up Miss Murray's act to the point of a success, both the number and the singer contributing to this.

Just ahead of Miss Murray and in the No. 1 position was Harry Tighe, who didn't do so well with his talk and songs, although starting off to what looked like a hit. Mr. Tighe's material seemed to let down at about the centre and went to a poor finish through the inserting of a new story for a picture about a colored man cutting the throat of a German with a razor. While worked in a

comedy manner the story was too loosely strung together for attention and the point was not pleasant.

There were two "Wedding Day" songs on the program and they sounded somewhat alike. One was sung by Mr. Tighe, the other by Mr. Eltinge.

An early act (No. 3) that looked big for the major portion of its running was Le Roy, Talma and Bosco, who have out their usually long turn down in the first section to the best of their magic and it pleased, but when the act should have ended it continued and dragged, until they had used up 28 minutes. Down to 20 minutes, the three magicians will have a real turn of its sort for, with briefness, they show up much better. Several of their tricks are completely mystifying, particularly the Scotch girl hit.

In his third week and second after intermission Robert Emmett Keane did remarkably, using a couple of new songs and three new stories with the remainder from last week. Mr. Keane repeated about "going back to the old stuff," but he need not have felt the alarm for the old ones went as well as the new, for which Mr. Keane may thank Mr. Eltinge, for drawing in a strange vaudeville audience. One of the new songs was George Roney's "How Dare You?" number, according to his announcement, and the song brought back the memories of many an English singer who sang the same thing or rewritten versions of it over here without giving Mr. Roney credit. Keane wound up to a hit with his recitations, two, with the Cockney not improved through repetition.

Opening the performance were Lohse and Sterling, with Ralph Lohse not talking while on the stage, which was a bit of a surprise. Lohse sang the same thing or rewritten versions of it over here without giving Mr. Roney credit. Keane wound up to a hit with his recitations, two, with the Cockney not improved through repetition.

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## COLONIAL.

The Colonial has a first class vaudeville show this week. With the possible addition of perhaps one more act it could go right into the Palace and give first class satisfaction.

The program announces that tea will be served at intermission during the matinee performances, which should prove an attractive innovation. It is probably the first step of what will ultimately lead to the introduction of the English and Continental fashion of serving refreshments and loza in the music halls and in many of the legitimate houses. It is the feeling of the other side to dine late and wait until your coffee. Some clever European—probably a Frenchman—once remarked that Americans take their pleasure too seriously.

The performance opened with The Flemings, two male acrobats with their own drop and catches, all in white—even the faces and wigs—with nothing but a spot to reveal them. They begin with artistic posing and follow it with excellent hand-to-hand work. Throughout they adhere to an artistic routine of posturing, handling themselves with the grace of classical terpsichorens. That the audience appreciated them Monday night was evidenced by the reception extended them when they concluded their all too brief exhibition.

Stanley and Birnes, a pair of simultaneous steppers, with a suitable drop to indicate they are men about town emerging from "the club," supplied good entertainment of their kind, in second position. "Somewhere in France" a quartet of men, made up of privates from the trenches, do not depend upon sympathy for applause, but offer good singing, solo and ensemble, interspersed with comedy and backed up by an excellent scenic reproduction of a scene in the trenches, secured well earned applause. At the finish the lights are full up, revealing the absence of any grease paint on their countenances. The lights up should either be dispensed with or they should make-up.

Orth and Cody (New Acts), Mme. Doree's Celebrities, in "Impressions" of the great operatic artists, closed the first half. Mme. Doree's announcements are dignified and in good taste. She has assembled a band of good singers, especially Hazel Sanborn as Tetrazzini. In the mad scene from "Lucia" Miss Sanborn easily took a high E and her coloratura work with flute obligato was loudly applauded. Some of the singers should be instructed to keep their eyes off the leader. Operatic principals are supposed to set the tempo and let the leader follow them, while the contrary is the case with the chorus. This gives rise to a suspicion about some of Mme. Doree's "celebrities."

After intermission came Frances Kennedy (New Acts). She was succeeded by Cummings and Mitchell, with their excellent "nut" turn. While they were a big hit, they fared much better at the Alhambra last week, and the fault appeared to be that Roy Cummings (Monday evening at least) disported himself as if he dragged in spots, and as a result audience wasn't quite so ludicrous. An explanation of some of the straight singing by Cummings might hasten things along.

Louis Mann in the Clara Lipman-Samuel playlet, "The Good for Nothing," closed the show, with the Pathe News Pictorial preceding the exit march. A corking bill throughout. *Jolo.*

## ALHAMBRA.

"Grand New Year's Festival," but that billing with the array of acts programed failed to attract anything like the usual business to the house Monday night. The bit carried Maurice Burke, whose acts of that nature were bunched at the closing of the first part. In the second half there were two comedians of the nut type.

The Watson Sisters, billed to open the second half, failed to appear, having refused to "cut in," and Eddie Borden and James Dwyer filled in.

The show got under way at 8.10 with the Heart-Pathe and ran until 11.10 with "Fantasia" closing. The latter act seemed to hold the audience nicely, all things considered. At the opening end the show held the Three Escardos with the acrobatic and trampoline novelty which earned some applause, the trio doing only five minutes in that spot. Maurice Burke, second in front of the house drop presented "The Thief." He scored with two of his numbers. The Boganny Troupe, third, had the audience laughing all the way and finished strong with the boxing bout.

Then came the three singing acts. First Corp. Fien and Eivette Flator, who being a dozen numbers, followed by Bonita and Lew Hearn, with three numbers, and closing the first part were Maud Lambert and Ernest R. Ball with another half dozen songs. All three turns were equally well liked, judging from the applause. Borden and Dwyer started the second half and were a solid hit, but the Johnsons and Mr. Housch, "The Call of Childhood," slowed up the show although the offering was seemingly well liked by the audience.

The real bit appeared next to closing, where Felix Adler had things all his own way. His nut stuff was a near riot. *Fred.*

## AMERICAN ROOF.

The overture that Eddie Burch's orchestra played for the first half bill at the American Tuesday evening gave a nice, gentle hint as to what was to follow. The overture being long, drawn out and unnecessary. It looked or sounded as if the boys bit off a chunk when they picked "Aida" to play. They're all right on the jazz stuff and marches on the Roof, but when it comes to mixing with opera the boys are shy on training.

The house was fairly well filled when The Great Johnson howled and Mr. Housch and the receiving average applause on his contortionist bit. Murray and Love came and went without demonstration. The act needs fixing up, and the sooner this is done the better for all, which includes the audience.

Housch and La Veille really started things with their "husband and wife" over a broken down motorcycle. Mr. Housch has a good voice and handled his two songs extremely well, though while "The Sands of the Desert" might be appropriate for the setting of the turn, the song is a trifle aged, and some other ballad would do equally as well. The laughs are evenly divided, with perhaps the girl having the better of it. The turn was well liked.

Harmon, Zarnes and Dunn, three boys, held up the singing part of their act much better than the comedy, and did fairly well when they started to take bows. The Six Musical Spillers closed the first part with a nice instrumental bit that kept things going right along. The finish with all playing on "brass" changed them over right.

Marie Louise singing three songs, then changed her costume to come back and make a speech, written in verse, uncalled for. The orchestra kept playing "Sweetie," and that's what brought her back, and then one of those pretty (?) speeches unraveled itself. It was all wrong and Miss Louise did accordingly after that.

Chen and Sadie McDonald and Co. had a sketch that should do very well on the small time, with its theme the closing of the Barbary Coast, plentifully sprinkled with sure-fire speeches. The policemen, presumably Mr. McDonald, is painfully clear in enunciation, sounding more like a foreigner trying to be exact in English. Of the two men and two women director, the most artistic was the sailor, the others should change their style of delivery to prevent it sounding like a platform effort.

Frank Mullane, telling stories and singing two numbers, did extremely well. One or two of his stories were aged but they passed with a big laugh. It's pretty easy going for a singer to get a more than ten days.

Rawson and June closed the show.

## HARLEM O. H.

"Making Moving Picture Stars" is the headline this week and, while a huge attendance was expected the unpleasant weather Monday night was responsible for the light showing. The special attraction consumed about 30 minutes, with the many contestants called upon to sing to do such bits as might be given them by the director. The affair soon turned out to be a comedy, although the patrons manifested much interest in the idea, especially those with children were selected. The director and "props" were inclined to rear more towards a laugh than towards the making of a supposed picture, with one bit of attaching a youth to wire and lifting him up in the air, while keeping the auditors in a roaring mood. "Props" and "Director" were between him and the director (who pulled his unnatural hair in disgust) they made the action realistic.

George and Lilly Garden followed it. The couple opened upon the xylophones with a couple of fast numbers. By the time they concluded they had gained the applause

honors of the evening. Fred Allan was next-to-closing with "Dias' Monkeys last. "One Summer Day" (New Acts) opened, followed by Barlow and Deerie, who present a turn quite in line on appearance, but rather short on entertainment. "Resurrection" came before a weekly news pictorial, with Sol Levy then singing an ill song.

## FIFTH AVENUE.

A usual bill at the Fifth Avenue the first half, with no act running away with the applause. Dugan and Raymond got most of the laughs from the very good house.

The Rubio Troupe opened, doing fairly well. Two of the men earned the applause. Folsom and Brown followed, and while they worked hard, didn't seem able to warm up. The boy is an excellent piano player and might keep having on the keys more. The girl has appearance and knows how to handle a jazz number but the audience didn't seem to know what it was all about. After doing five songs they exited without returning for a bow. Bowers, Walters and Crocker did nicely in their tumbling and comedy act. The big lad seems to be outdoing his partners in getting returns. The rolling under the drop helped along materially for a finish.

"Hit the Trail," a sketch on the Billy Sunday idea, ran 25 minutes and did well at the end. The men, there are four, are all above average, but the young Irish girl could be improved upon. A nice offering that should boost up the interest in the larger of the smaller houses.

Foley and O'Neill were the "wallop" in the bill, the former practically putting the turn over alone with "Baby's Prayer" and "Liberty Bell." The boys are presenting a nice act. Mr. Foley is showing a tendency to stall for encores.

Sylvia Loyal and Co. closed, holding most of the house.

## HAMILTON.

The show the first half was a good one but with an added attraction (Dancing Contest) Monday night business was poor, due to the bad weather.

Monard and Mayne (formerly known as Martin and Frabin) opened at 8.25 and were liked. The team went on without a rehearsal. Gladys Taylor and Co., booked for the opening spot, left after the business. Stone and Beal closed the second, and earned applause of the evening with singing and piano playing. Mr. Boyle has a nice singing voice, and with Arthur Stone, the blind pianist, opposite, make a dandy turn. The comedy skit, "A Regular Business Man," had a hard time starting, but once under way had no trouble. Gerry, with his piano accordion, received little for operatic sections but the rag numbers were big. The Empire Comedy Four, next to closing, were saved by the German comedian. The "nance" is the weakest part of the act.

The Filiys Family with their dancing horses closed the show nicely. The Dancing Contest and a five-reel feature brought the evening to a close.

## 23D STREET.

Joe Dealy and Sister opened the first half show, doing very quietly until their cakewalk, the best of the turn. Robert Nome talked a little and played more, showing skill and doing nicely with each instrument. The Mabel Cameron, Allen Devitt company was well received. "The Droom Forgot," used for several seasons. Act next to long.

Modesta Mortensen and Co. (New Acts) were followed by Maud Muller, doing the same line she did as a "single," but using a new opening with Edith Potter, with a tea wagon, for the introduction of "spicy gossip."

The Nine Crazy Kids filled the theatre with the "stage school" routine. One girl has a voice. Eddy and Denny worked under difficulty, owing to one of the boys having a severe cold, which affected his singing and talking. With this handicap the duo could not do themselves justice. The Three Romano Sisters closed the show. They looked well and worked hard enough but the act does not appear to be framed right for the best results. Too much is depended upon a vocal solo by one girl and an individual dance that was only ordinary. *Mark.*

## GRAND OPERA HOUSE.

Six acts, one Pathe weekly, and a five-reel feature made up the bill at the Grand opera house the first half. Attendance was good Tuesday night and nearly every turn came in for applause. The closing act is "The Boys Over Here," with five soldiers, four Canadians and one Scotch Highlander, veterans of the present war. All songs used by the quintet are war songs, so they can't help but going over with them.

Anderson and Evans opened the show with fast acrobatics. They were followed by the California Nightingale, a woman with good songs well rendered. The sketch was "The Woman of It," a clever little playlet with a company of four, two men and two women. It was the best liked on the bill. Crane, a change man doing shadowgraphs, followed the picture return by an English (man and woman colored). In the next to closing position, scored solid with singing and dancing. The team works in evening clothes throughout, have an assortment of good songs, and do clever eccentric dancing and jigging. "The Boys Over Here" were next, with the feature final.

BILLS.

(Continued from page 15.)  
**Deer Meadows**  
**ORPHEUM**  
 (Sunday opening)  
 Nellie Nichols  
 Kaimar & Brown  
 Allen & Francis  
 Loney Haskel  
 Louis Hart  
 Jefferson Troupe  
 "Broadway Revue"  
 Detroit  
**TEMPLE (ubo)**  
 Adelaide & Hughes  
 Mack & Walker  
 Diers  
 Bert Levy  
 Mullen & Coogan  
 Mignon  
 Gordon & Rica  
 Rome & Cox  
**GRAND (wva)**  
 (Same bill half show  
 playing Orpheum, Ft  
 Williams, Can., 18-10)  
 Cecil & Mack  
 Chas Lindholm Co  
 (Two to fill)  
 2d half  
 Seibini & Grovini  
 R H Giles  
 Wolf & Stewart  
 "Dairy Maids"  
 (Two to fill)  
**REGENT (miles)**  
 Pernikoff & Rose Bal  
 Pielson & Goldie  
 Owen McElvany  
 Fisher & Gilmore  
 Billy Elliott  
 Gangler's Dogs  
 ORPHEUM (miles)  
 "Wedding Shells"  
 Lew Wilson  
 Townsend Wilbur Co  
 Dorothy Kenton  
 Reddington & Grant  
 (One to fill)  
**COLUMBIA (sun)**  
 Baker T & Allen  
 Mailey & Woods  
 Anita & Delores  
 Bernard Trio  
 Tommy Donnelly  
 Temple & Huff  
 Columbia Players  
 Carter Musical Co  
**MILES (abc)**  
 Melnotte LaNole Tr  
 Parmon & Mack  
 Elinor Sherman  
 Jack Reddy  
 "The Barrier"  
 Earl & Sunshine  
**Duluth**  
**ORPHEUM**  
 (Sunday opening)  
 G Hoffman Co  
 Edward Esmonde Co  
 Leo Beers  
 Kelly Galvin  
 Elid Morris  
 E. Liverpool, O.  
**AMERICAN (sun)**  
 Julia Edwards Co  
 Five Immigrants  
 Tom Moore & Stacia  
 Larned & Kaufmann  
 2d half  
 Haly & Haly  
 "Book of Smiles"  
 Stone & Hayes  
 Belmonts' Birds  
**Easton, Pa.**  
**ABEL O H (ubo)**  
 Frawley & West  
 Baird & Inman  
 "Hello Japan"  
 Wheeler & Moran  
 McLeitan & Carson  
 2d half  
 Juno Salm  
 Wood & Lawson  
 Valentine Vox  
 O'Gorman Girls  
 "Somewhere in Fr"  
**Edmond, Ok. Can.**  
**PANTAGES (p)**  
 Hope Vernon  
 Pat Thompson Co  
 Lee Hop Co  
 Harvey S  
 Goldie & Ayres  
**Kilmara, N. Y.**  
**MAJESTIC (ubo)**  
 Fenwick Girls  
 Eddie Montrose  
 Mahoney Bros  
 (One to fill)  
 2d half  
 Syphonos  
 Truncle Sisters  
 (Two to fill)  
**Eric, Pa.**  
**COLONIAL (ubo)**  
 Bender & Herr  
 Geo & Marie Brown  
 Adair & Adelphi  
 McKay & Ardine  
 American Comedy 4  
 Garcinetti Bros  
**Evansville, Ind.**  
**GRAND (wva)**  
 (Terre Haute split)  
 1st half  
 Fred's Pigs  
 Irving Goaler  
 Oliver & Oip  
 Ben Deely Co  
 "Follies DeVogue"  
**Flat River, Miss.**  
**BIJOU (loew)**  
 The Arleys  
 Clark & Wood  
 "Notorious Delphine"

**Gilroy Hayes & Mont**  
**Nevis & Erwood**  
 Three Armstrongs  
 2d half  
 "Suffragette Revue"  
**Harrisburg, Pa.**  
**MAJESTIC (ubo)**  
 Harris & Lyman  
 Frank Dobson  
 Maxwell Quintet  
 (Two to fill)  
 2d half  
 Mazuma Japs  
 Wheeler & Moran  
 Live Wires  
 Ward Wilson & J  
 (One to fill)  
**Hartford, Conn.**  
**POLI'S (ubo)**  
 Sterling & Chapman  
 Howard & Scott  
 "When a Man  
 Marries"  
 Newhoff & Phelps  
 Kirksmith Sisters  
 2d half  
 Stone & Adelaide  
 Dave Glaver  
 Reno & Return  
 Resan & Renard  
 Millership & Gerard  
**PALACE (ubo)**  
 The Newmans  
 Cornelia & Adelle  
 Doree's Celebrities  
 Nazel & Fletcher  
 Australian Creightons  
 2d half  
 Weston & Marlon  
 Louis London  
 Sheehan Warren & R  
 Johnny Eckert Co  
 Kasting Kays  
**Hattiesburg, Miss.**  
**CANTONMENT (loew)**  
 Parables  
 Wood & Halperin  
 O'Brien Havel Co  
 Bob Carlin  
 Leona LaMar  
 Marguerite Farrell  
 Olga Mishka 3  
 (One to fill)  
**Fresno, Cal.**  
**HIP (ash)**  
 Buster & Eddy  
 Hicks & Hart  
 Paul Earl  
 Sorrento Quintet  
 Jones & Jones  
 The Brownies  
 2d half  
 Barney First  
 Sheehan Johnson  
 Fox & Evans  
 Xylophians  
 Devlin & Miller  
 Pearls & Burns  
 Larsen Troupe  
**Galveston, Tex.**  
**MAJESTIC (inter)**  
 (14-10)  
 (Same bill playing  
 Austin 17-10)  
 Laven & Cross  
 Gaylord & Lancon  
 Kennedy & Burt  
 "America First"  
 Walter Brower  
 Oakes & DeLour  
**Grand Rapids, Mich.**  
**EMPRESS (ubo)**  
 Margot Francis & P  
 Holmes & Buchanan  
 McConnell & Simpson  
 Lydia Barry Co  
 "Danc Girl of Delhi"  
 Santos & Hayes  
 Chinko & Kaufman  
**Gr. Falls, Mont.**  
**PANTAGES (p)**  
 (15-10)  
 (Same bill playing  
 Ansonda 17)  
 Steiner Trio  
 Countess Verona  
 Mile Fleury  
 Lawrence Johnston Co  
 Hilton Lezar  
 Billy King Co  
**HIP (ah-wva)**  
 (12)  
 (Same bill playing  
 Hip, Butte, 10)  
 Willie Karbe  
 Kimball & Kenneth  
 Arthur & Leah Bell  
 Tate's Motoring  
 Stine & Snell  
 Niobe  
**Green Bay, Wis.**  
**ORPHEUM (wva)**  
 2d half  
 Wilfred Du Bois  
 Hager & Goodwin  
 "The Smart Shop"  
 (One to fill)  
**Greenville, S. C.**  
**GRAND (ubo)**  
 (Spartanburg split)  
 1st half  
 Gilmore & LeMoyné  
 Bradley & Ardine  
 Kenny & Nobody  
 Pete & Pals  
**Jersey City, N. J.**  
**KEITH'S (ubo)**  
 2d half (1013)  
 3 Herbert Sis  
 Nelson & Castle  
 Edwin Ardin Co  
 9 Crazy Kids  
 Fred & Allen  
 4 Bolsoe  
**Joliet, Ill.**  
**ORPHEUM (wva)**  
 2d half  
 Pipifax & Paolo  
 Fox & Mayo

**2d half**  
 3 Vagrants  
 Geo Roland Co  
 Milton & Delong Sis  
 Geo Damesel Co  
 (One to fill)  
**Livingsston, Mont.**  
**STRAND (ah-wva)**  
 (15)  
 (Same bill playing  
 Palace, Great Falls,  
 17)  
 Irving & Montrose  
 3 Weston Girls  
 Legwillyn & Stanley  
 Nelson Bann DeMoude  
 B Kelly Forrest  
 1st half  
 3 Halls  
**Lebanonport, Ind.**  
**COLONIAL (loew)**  
 Rucker & Winifred  
 Davis & Kitty  
 2d half  
 Sextet DeLuxe  
 Pollard  
**Los Angeles**  
**ORPHEUM**  
 Montgomery & Perry  
 Levolis  
 Scotch Lads & Las  
 Edwin George  
 Tennessee Ten  
 Williams & Wolfus  
 Harriet Rempel Co  
 Willie Weston  
**PANTAGES (p)**  
 Honey Bees  
 West & Hale  
 Maurice Samuels Co  
 Transfield Sisters  
 Mile Therese Co  
 Flinders & Eister  
 Julia Curtis  
**Knoxville, Tenn.**  
**BIJOU (ubo)**  
 (Chattanooga split)  
 1st half  
 Marvel  
 Helen Vincent  
 "Motor Boating"  
 Joe Browning  
 Columbia & Victor  
**Kokomo, Ind.**  
**SIPES (ubo)**  
 1st half  
 Creighton Belmont & C  
 Christie & Bennett  
 Harvey DeVora Trio  
 5 Merry Maids  
 "20th Century Whirl"  
**Laurens, S. C.**  
**FAMILY (ubo)**  
 Beeman & Anderson  
 Brendel & Bert  
 Herbert Lloyd Co  
 Milt Collins  
 Lasova & Gilmore  
 2d half  
 Aerial Mitchell  
 Argo & Virginia  
 Haviland Thornton Co  
 Welch Mealy & M  
 "Betting Bettys"  
**Lake Charles, Tex.**  
**MAJESTIC (inter)**  
 (15-10)  
 (Same bill playing  
 Beaumont 17-10)  
 The Pucks  
 Gonne & Alberts  
 Maryland Singers  
 Allen Clifford & B  
 (One to fill)  
**Lancaster, Pa.**  
**COLONIAL (ubo)**  
 2d half (10-12)  
 J & V White  
 West & Edwards  
 Gates & Finley  
 "The Miracle"  
**Lansing, Mich.**  
**BIJOU (ubo)**  
 (Sunday opening)  
 (Jackson split)  
 1st half  
 Van Camps  
 Nip & Tuck  
 Dorothy Hayes Co  
 Demarest & Collette  
 Moanaloa Sextet  
**Limn, O.**  
**ORPHEUM (sun)**  
 Begley & Meredith  
 3 Boys & Girl  
 Ollie & Johnny Vanis  
 Ollie 2d half  
 Dot Marcelle  
 Chief Little Elk  
**Lincoln, Neb.**  
**ORPHEUM**  
 Sophie Tucker Co  
 Frank Westphal  
 Raymond Wilbert  
 Mr & Mrs Melbourne  
 Bert Hughes Co  
 Bert Baker Co  
**Little Rock, Ark.**  
**MAJESTIC (inter)**  
 Jordan Girls  
 Craig & Mecker  
 J C Mack Trio  
 "Race of Man"  
 Lovenberg & Neary

**Mumfols, Ind.**  
**STAR (sun)**  
 F & G Demont  
 Ed Lynch Co  
 Lee & Lawrence  
 Fred & Albert  
 "Honor Thy Children"  
 Three Robins  
 Gilroy Hayes & Mont  
 Nevis & Erwood  
 Three Armstrongs  
**Muskegon, Mich.**  
**REGENT (ubo)**  
 Aerial Mitchell  
 Bruce Morgan & B  
 5 Funsters  
 Welch Mealy & M  
 (One to fill)  
 2d half  
 Aroo Baro  
 Peggy Brooks  
 "Merchant Prince"  
 Sol Berns  
 "Sol America"  
**Nashville, Tenn.**  
**PRINCESS (ubo)**  
 (Louisville split)  
 1st half  
 O'Neill Twine  
 Crawford & Broderick  
 "Blackface Revue"  
 Rita Gould  
 Royal Hawaiians  
**Newark, N. J.**  
**MAJESTIC (loew)**  
 King Saul  
 Philbrick & DeVos  
 Evelyn Cunningham  
 "Lincorn of U S A"  
 Ferguson & Sander'd  
 Knapp & Cornelia  
 2d half  
 Rambler Sisters  
 Gilson & DeMont  
 Gertrude Cogert  
 Shannon & Annis  
 Browning & Dawson  
 Z Jordan & Zeno  
**New Haven, Conn.**  
**BIJOU (ubo)**  
 Weston & Marlon  
 Willard & Wilson  
 Johnny Eckert Co  
 Musical Highlanders  
 2d half  
 Van Orden & Fallows  
 "The Right Man"  
 Newhoff & Phelps  
 Robert Demont 3  
**Elizabeth Murray**  
 Basil & Allen  
 Madson & Rolland  
 Franklin Co  
 Phina Co  
 Hanlon & Hanlon  
 Sarah Padden Co  
**PANTAGES (p)**  
 Zara Carmen 3  
 June Mills Co  
 Mack & Veimar  
 Kinkaid Killes  
 Five Metzettis  
 (One to fill)  
**GRAND (wva)**  
 Geo Nagahara  
 Clifton & Dale  
 Allen C Perlot Co  
 Tennessee Trio  
 Lajoe Troupe  
**PALACE (wva)**  
 Stetson & Huber  
 Bertie Fowler  
 Bush Bros  
 Vayda & Bras Nuts  
 "Whirl of Girls"  
 (One to fill)  
**Moline, Ill.**  
**PALACE (wva)**  
 Laypo & Benjamin  
 Devoy & Dayton  
 "The Slacker"  
 Zeno & Mandell  
 Ernetta Aorla Co  
 2d half  
 "Merry-Go-Round"  
**Montgomery, Ala.**  
**GRAND (ubo)**  
 (Sunday opening)  
 (New Orleans split)  
 1st half  
 Ashley & Allman  
 Ed Marshall  
 "Jazz Night Mare"  
 Helen Ely Co  
 Asaha Troupe  
**Montreal**  
**LOEW (loew)**  
 Alberto  
 Minetta Duo  
 Taylor & Howard  
 Gordon Eldred Co  
 Smith & Troy  
 Kremka Bros  
**Mt. Vernon, N. Y.**  
**PROCTOR'S (ubo)**  
 (Richmond split)  
 1st half  
 "Beauty"  
 Baker & Rogers  
 Duxan & Raymond  
 Sisters Millette  
 Swan & Mack  
 Larry Reilly Co  
 1st half  
 4-1-10)  
 G & L Gardner  
 Ben & Hazel Mann  
 3 Hickey Bros  
 F J Ardatb Co  
 Florens Tempest  
 (One to fill)

**\$14 PER WEEK ROOM AND BATH**  
 \$16 PER WEEK SUITES FOR TWO  
**REISENWEBER'S HOTEL**  
 25th Street and Columbus Circle  
 New York City

**New Orleans**  
**ORPHEUM**  
 J B Hymer Co  
 Bronson & Baldwin  
 Rita Maria Orch  
 Rita Boland  
 Carmine & Harris  
 Wm Ebbs  
 Merle's Cockatoos  
**PALACE (ubo)**  
 (Montgomery split)  
 1st half  
 Van & Belle  
 Skipper & Kastrop  
 Eva Taylor Co  
 Hendricks & Padula  
 Gypsy Singers  
**GESSE-T (loew)**  
 Lane & O'Donnell  
 Al Burton's Revue  
 Geo Rosener  
 4 Martells  
 Collier & DeWalde  
 Howard & Sadler  
 Conrad & Jeanne  
 Eddie Foyer  
 4 Renee Girls  
**New Rochelle, N. Y.**  
**LOEW (loew)**  
 Bennington & Scott  
 Lang & Green  
 Chas L Fletcher  
 2d half  
 Bell Thazer Bros  
 Elinore & Carleton  
 "Expansion"  
**Norfolk, Va.**  
**ACADEMY (ubo)**  
 (Richmond split)  
 1st half  
 Wheeler & Potter  
 Nita Johnson  
 "Fashion Shop"  
 Diamond & Brennan  
 Ciaremont Bros  
**No. Yankins, Wash.**  
**EMPIRE (ah-wva)**  
 (13)  
 (Same bill playing  
 Hip, Tacoma, 17)  
 LeRoy & Paul  
 Walman & Berry  
 Frank Rogers  
 Arthur Whitelaw  
 Barney Williams Co  
 2d half  
 Martin Duo  
 Jennie Middleton  
 Larry Reilly Co  
 Glen & Jenkins  
**Peoria, Ill.**  
**ORPHEUM (wva)**  
 Willie Misseton  
 Fox & Mayo  
 "Maginee Girls"  
 Electrical Venus  
 (One to fill)  
 2d half  
 Harvey DeVora 3  
 "Filtration"  
 Neil McKinley  
 Bednie Horace  
 (One to fill)  
**Philadelphia**  
**KEITH'S (ubo)**  
 Elsie Janis  
 Conroy & LeMaire  
 Raymond Bond Co  
 Josie Heather Co  
 Moore & Gerald  
 Beaumont & Arnold  
 Heider & Packer  
 4 Kings  
 "Riding School"  
**GRAND (ubo)**  
 4 Luana  
 McGowan & Gordon  
 Farrell Taylor Co  
 Reno  
 Shattuck & O'Neill  
 Little Nap & Hip  
**WM PENN (ubo)**  
 2d half (10-12)  
 Gardner & Hartman  
 L Madden Co  
 O'Neill & Wamsley  
 Oriental Singers  
**KEYSTONE (ubo)**  
 2d half (10-12)  
 Eugene Emmett Co  
 Jones & Greenley  
 Dayton Family  
**Pittsburgh**  
**HARRIS (ubo)**  
 Lew Hershey  
 Yank & Dixie  
 Evans & Lloyd  
 Connors & Huyck

**BRADY and MAHONEY**

**Peggy Brooks**  
 Herbert Lloyd Co  
 Milt Collins  
 Lasova & Gilmore  
 2d half  
 Aerial Mitchell  
 Argo & Virginia  
 Haviland Thornton Co  
 Welch Mealy & M  
 "Betting Bettys"  
**Lake Charles, Tex.**  
**MAJESTIC (inter)**  
 (15-10)  
 (Same bill playing  
 Beaumont 17-10)  
 The Pucks  
 Gonne & Alberts  
 Maryland Singers  
 Allen Clifford & B  
 (One to fill)  
**Lancaster, Pa.**  
**COLONIAL (ubo)**  
 2d half (10-12)  
 J & V White  
 West & Edwards  
 Gates & Finley  
 "The Miracle"  
**Lansing, Mich.**  
**BIJOU (ubo)**  
 (Sunday opening)  
 (Jackson split)  
 1st half  
 Van Camps  
 Nip & Tuck  
 Dorothy Hayes Co  
 Demarest & Collette  
 Moanaloa Sextet  
**Limn, O.**  
**ORPHEUM (sun)**  
 Begley & Meredith  
 3 Boys & Girl  
 Ollie & Johnny Vanis  
 Ollie 2d half  
 Dot Marcelle  
 Chief Little Elk  
**Lincoln, Neb.**  
**ORPHEUM**  
 Sophie Tucker Co  
 Frank Westphal  
 Raymond Wilbert  
 Mr & Mrs Melbourne  
 Bert Hughes Co  
 Bert Baker Co  
**Little Rock, Ark.**  
**MAJESTIC (inter)**  
 Jordan Girls  
 Craig & Mecker  
 J C Mack Trio  
 "Race of Man"  
 Lovenberg & Neary

**Canaris & Cies**  
Frank King  
Prelle's Circus  
(One to fill)  
DAVIS (ubo)  
Chito & Chito  
Mafahon & Chapelle  
Bailey & Cowan  
Medlin Watts & T  
Lucille Cavanaugh Co  
DeLeon & Jarvis  
Sports in Alps  
(Two to fill)  
SHERIDAN BQ (ubo)  
(Johnstown split)  
1st half  
Jaobs & Sardell  
Staubers & Scott  
"Miniature Revue"  
Ferce & Williams  
Mystic Hanson 3

**Portland, Me.**  
KEITH'S (ubo)  
Alanson  
Abbott & White  
Morin Sisters  
Roselle Trio  
"Corner Stone"  
Dooley & Sales

**Portland, Ore.**  
ORPHEUM  
Alan Brooks Co  
Elsa Ruegger Co  
Clara Howard  
Mack & Earl  
King & Harvey  
Alaska Duo  
Tools Paka Co  
PANTAGES (p)  
Primrose Minstrels  
Barton & Hill  
Marlette & Marionettes  
Alice Hamilton  
Jan Rubin  
HIP (ab-wva)  
(13)  
Juggling DeLisle  
Leonard & Haley  
May & Billie Earl  
Bert Draper  
N Santoro Co  
Gandell Sisters Co

**Providence, R. I.**  
KEITH'S (ubo)  
Camilla's Birds  
Adeline Francis  
Flanagan & Edwards  
Nonette  
Prosper & Maret  
Morris & Campbell  
Wm Garion Co  
Athos & Reed  
(One to fill)  
MAJESTIC (hoew)  
Asakl Duo  
Hunter & Godfrey  
Mabel Harper Co  
Wm Pinkham Co  
Cardo & Noll  
Old Soldier Fiddlers  
2d half  
Wolford's Dogs  
Murry & Love  
Made Tiffany  
Low Cooper Co  
Johnson Howard Lis  
(One to fill)

**Quincy, Ill.**  
ORPHEUM (wva)  
"Sunnyside of Bway"  
2d half  
"Mimic World"

**Raleigh, N. C.**  
STRAND (ubo)  
(Lynchburg split)  
1st half  
Harry Batchelor  
The Dooleys  
(One to fill)

**Reading, Pa.**  
HIP (ubo)  
Saxophone Four  
Brix Wood  
Wedding Shells  
Ward Wilson & J  
Juno Salmo  
2d half  
Frawley & West  
Harris & Lyman  
Maxwell Quintet  
Frank Dobson  
(One to fill)

**Richmond, Ind.**  
MURRAY (ubo)  
Sol Berns  
Doyle & Elaine  
2d half  
Creighton Belmont & C  
Christie & Bennett

**Richmond, Va.**  
LYRIC (ubo)  
(Norfolk split)  
1st half  
Newkirk & Homers  
Benny & Woods  
Fern & Davis  
Swor & Avery  
Lohse & Sterling

**Roanoke, Va.**  
ROANOKE (ubo)  
(Charlotte split)  
1st half  
3 Angell Sis  
Carroll & Flynn  
"Under One Roof"  
Sam Hearn  
Choy Ling Hee Co  
Recheater, N. Y.  
TEMPLE (ubo)  
Belle Baker  
Joe Jackson  
Flynn Ardell Co  
Lee Kohlmair Co  
3 Chums  
Benness & Baird  
3 Jahns  
Nolan & Nolan  
FAMILY (sun)  
The Freemans  
Carl Deangelo  
Merritt & Bridewell  
Lillian Mortimer Co  
Mitchell Griswold & M  
Zeb Zarrow Tr

**Rockford, Ill.**  
PALACE (wva)  
(Sunday opening)  
Kelso Bros  
Jolly Wild Co  
Eadie & Ramsden  
Poster Ball Co  
Will J Ward Girls  
2d half  
Cummins & Seabum  
Devoy & Dayton  
Kingsbury & Munson  
Kate Watson  
1917 Winter Garden R

**Sacramento, Cal.**  
ORPHEUM  
(13-14)  
(Same bill playing  
Stockton 13-16; Fresno  
18-10)  
"Por Pity's Sake"  
Herbert Clifton Co  
Travers & Douglas  
Tyler & St. Clair  
B. Moran  
Bee Ho Gray Co  
EMPRESS (ab-wva)  
(13)  
(Same bill playing  
Victory, San Jose, 10)  
Kennedy & LaFrance  
Bernard & Merritt  
Knight Benson & H  
"Camp in Rockies"  
G F Hall  
Bonessell Troupe  
HIP (ab-h)  
Violet & Charles  
Kilby & Geneva  
D Bennett & Young  
Cliff Dean Players  
Zuhn & Dreiss  
Swain's Cockatoos  
2d half  
Sweeny & Newton  
Oliva Duo  
Adna Duo  
"Wireless Girl"  
Keely & Davis  
LaVine Trio

**Saginaw, Mich.**  
JEF-STRAND (ubo)  
(Sunday opening)  
(Flint split)  
1st half  
Gus Henderson  
Mahoney & Rogers  
"Please Mr Detec"  
Ray Conlin  
Page Hack & Mack  
2d half  
St. Louis  
ORPHEUM  
Lean & Mayfield  
4 Haley Sisters  
"Night Boat"  
Lyons & Yosco  
Fitzgerald & Senna  
Mile Leitzel  
Horn & Ferris  
Ferns Blge & M

**St. Paul**  
ORPHEUM  
(Sunday opening)  
"Vanity Fair"  
Cooper & Robinson  
V & E Stauton  
H & E Conley  
Regal & Bender  
Harry Holman Co  
PALACE (wva)  
Seibini & Grovial  
Winchester & Claire  
Wolf & Stewart  
2d half  
Flying Weavers  
Sena & Webber  
(Two to fill)  
HIP (abc)  
Holland & Pelletier  
Burr & Lea  
American Saxophone 6  
O'Rourke & Jordan  
(One to fill)  
2d half  
Skipper Kennedy & R  
Wright & Davis  
Borsonia Troupe  
Robbins & Fulton  
(One to fill)

**Salt Lake**  
ORPHEUM  
(Sunday opening)  
"Four Husbands"  
Harry Van Fossen

**Robbie Gordons**  
Winona Winters  
Jas H Cullen  
Herbert's Dogs  
C & F Usher  
PANTAGES (p)  
Doris Lester 3  
Gedrin's Meeks  
Pitralin Dancers  
4 Casters  
Strand Trio  
Harry Jolson  
San Antonio, Tex.  
MAJESTIC (inter)  
Moon & Morris  
McCormick & Wallace  
Marie Stoddard  
"Rubeville"  
Patricola & Meyers  
Cunee & Dupree  
MAJESTIC CAMP  
(inter)  
Bliss & Burt  
Archer & Ward  
"Night in Honolulu"  
Demany & Durkin  
Tarsan

**San Diego**  
PANTAGES (p)  
Hong Kong Mays  
Frank Bus  
McDemott & Wallace  
"Revue DeVogue"  
Martyn & Florence  
Nan Gray  
HIP (ab-h)  
Fisher's Circus  
Al Prince  
Costa Troupe  
Monahan & Monahan  
Cook & Hamilton  
Fanchon & Maroo  
2d half  
7 Variety Dancers  
Link & Robinson  
Vincent & Carter  
Alice Teddy  
The Toto's  
Cook & Hamilton  
San Francisco  
ORPHEUM  
(Sunday opening)  
Jos Howard's Revue  
Connell & Craven  
Frank Crumk  
Kanzawa Japs  
Rice & Werner  
Holt & Rosedale  
Anna Chandler  
Avon Comedy 4  
Sylvester & Vance  
PANTAGES (p)  
(Sunday opening)  
Del Lawrence Co  
Donal Sisters  
Bill Pruitt  
"Cyclo of Mirth"  
Naynon's Birds  
Byal & Early  
CASINO (ab-h)  
(Sunday opening)  
K Benson & Holly  
Alvarez Duo  
Rosale Asher  
Glen Ward  
Shanghai Trio  
"Night With Poets"  
HIP (ab-h)  
(Sunday opening)  
Kennedy & LaFrance  
"Camp in Rockies"  
Bernard & Merritt  
Walsh & Rand  
Geo F Hall  
DeVolo Bros  
San Jose, Cal.  
VICTORY (ab-wva)  
(13)  
(Same bill playing  
Hip, Oakland, 10)  
Sweeny & Newton  
Aleva Duo  
Adanac Trio  
Wireless Girl  
Kelly & Davis  
LaVine Trio  
Sasakatoon, Can.  
EMPIRE (wva)  
(14-16)  
(Same bill playing  
Regina, Regina, Can.  
17-10)  
Tiny Trio  
Larry Haggerty  
Leona's Ponies  
McLain Gates Co  
Savannah, Ga.  
BIJOU (ubo)  
(Jacksonville split)  
1st half  
Yanke & Dixie  
Armstrong & Strouse  
Lew Holtz  
Powell Family  
(One to fill)  
Schenectady, N. Y.  
PROCTOR'S (ubo)  
(Syracuse split)  
1st half  
Les Keillors  
Francis Dougherty  
Drew & Wallace  
Lightners & Alex  
Fantasia  
(Keno & Warner play  
Syracuse 2d half only)  
Scranton, Pa.  
POLI'S (ubo)  
(Wilkes-Barre split)  
1st half  
DeWinters & Rose  
Miller Pack & Seiz  
C Crawford Co  
Barnes & Robinson  
3 Willie Bros

**Seattle**  
ORPHEUM  
(Sunday opening)  
4 Marx Bros  
Comfort & King  
Bessie Rempel Co  
Doo O'Neill  
"Five of Clubs"  
Eogarr Co  
Moore & Haager  
PANTAGES (p)  
Lottie Mayer & Girls  
"Lots & Lots"  
Brooks & Powers  
J Singer & Dollie  
Beatrice McKenize  
PAL-HIP (ab-wva)  
(13)  
(Same bill playing  
Hip, Portland, Ore.  
17)  
Rice Bell & B  
Valle  
Orr & Hager  
M Courtney's  
Visions of Art  
Vincent & Kelly

**Sioux City, Ia.**  
ORPHEUM (wva)  
Folly & Massimo  
J & G O'Meara  
Mattle Choate Co  
Ford & Goodridge  
Dan Sherman Co  
2d half  
"Paradise Valley"  
PRINCESS (abc)  
Morrell Toy Shop  
Luis Valdonez  
Maurice Woods  
J Adler & Girls  
(One to fill)  
2d half  
Sinclair & Tyler  
Forrest & Church  
(Que to fill)  
Sioux Falls, S. D.  
ORPHEUM (abc)  
Weston Trio  
Davis & Fitzgibbons  
"Thou Shalt Not Kill"  
Richard the Great  
2d half  
Morrell Toy Shop  
Maurice Wood  
Cleveland & Downey  
(One to fill)  
So. Bend, Ind.  
ORPHEUM (wva)  
(Sunday opening)  
3 Bobs  
Wallace Galvin  
Sextet DeLuxe  
Richards & Kyle  
Aroo Bros  
2d half  
Weber Beck & F  
Black & White Rev  
4 Ankers  
"After the Party"  
(One to fill)  
Spartanburg, S. C.  
HARRI (ubo)  
(Greenville split)  
1st half  
Ajax & Emily  
Cannon & Sherlock Sis  
The Pucks  
Ed Morton  
Girard's Circus  
Spokane  
PANTAGES (p)  
The Freescots  
"Bachelor Dinner"  
Minetti & Sedill  
Musical Keuhns  
Wilkins & Wilkins  
Springfield, Ill.  
MAJESTIC (wva)  
(Sunday opening)  
2 Blondys  
Madie DeLong  
"6 Little Wives"  
2d half  
Holden & Graham  
Mr & Mrs W O'Claire  
Henry & Moore  
"Prosperity"  
The Doherty's  
Cronin's Novelty  
Springfield, Mass.  
PALACE (ubo)  
Harm's Miller Co  
Gessie Jessell  
Chas Morati Co  
Millership & Gerard  
2d half  
Burkes & Kendall  
"Dancing a la Carte"  
Jordan & Lovera  
Hudson & Murray  
Fay Colleys & Fay  
Aeroplane Girls  
BWAY (hoew)  
John Cutty  
Robinson & Dewey  
John G Sparks Co  
Tyler & Crollus  
Gliding O'Mearas  
2d half  
King Bau  
Overholt & Young  
Jeside Hayward Co  
Henry Frey  
Manckan Troupe  
Springfield, O.  
SUN (sun)  
Elizabeth Otto  
Sylvester Schaffer Co  
2d half  
Lee & Lawrence  
Sylvester Schaffer Co

**Superior, Wis.**  
PALACE (wva)  
Celli Opera Co  
Chas J Harris Co  
Cole & Coleman  
Koban Japs  
1st half  
Winchester & Claire  
Hallen & Goss  
Haddon & Norman  
Alma Co  
(One to fill)  
Syracuse, N. Y.  
TEMPLE (ubo)  
(Schenectady split)  
1st half  
Hartman & Varady  
3 Southerners  
Mason Keeler Co  
George Armstrong  
Guerin & Newell  
(Friscoe plays Syr-  
cuse 1st half only)  
CRESCENT (ubo)  
Stevens & Bordeaux  
Mitchell & Mitch  
Jas & Jessie Burns  
(Two to fill)  
2d half  
C Hanson & VII 4  
Brown & Fields  
Frosini  
(Two to fill)  
Tacoma  
PANTAGES (p)  
Wilson's Lions  
Bert Touhey Co  
Lew & Lake  
Grindell & Esther  
Arno Antonio 3  
Altoa Trio  
HIP (ab-wva)  
(Same bill playing  
Palace-Hip, Seattle  
17)  
Thiesen's Pets  
Calvin & Thornton  
Millard Bros  
Lovinge Sisters  
Dave Thursby  
DeKoch Sisters  
Terre Haute, Ind.  
HIP (wva)  
(Evansville split)  
1st half  
Wm DeHollis Co  
Black & O'Donnell  
"Unexpected"  
Hugo Lutgens  
Internal Rev  
Toledo  
KEITH'S (ubo)  
Katherine Powell Co  
Lazar & Dale  
Jack Alfred Co  
Victoria 3  
Gould & Lewis  
Chas Grapevine Co  
Warren & Templeton  
Yette & Saranoff  
Jack Wilcox Co  
Prevost & Brown  
Toronto  
SHEAS (ubo)  
Maud Earl Co  
Seymour Brown Co  
Vivour Desson Co  
Pink's Mules  
Hamilton & Barnes  
Walter Weems  
Leopold & Lewis  
HIP (ubo)  
Bollinger & Reynolds  
Joe Taylor  
Musical McLarens  
Margaret Dawson Co  
Texas 4  
Arthur LaFleur  
YONGE ST (loew)  
Wm Morris  
Ryan & Juliette  
Dale & Burch  
Florence Rayfield  
"The Neglect"  
Kane & Herman  
Ishikawa Japs  
Trenton, N. J.  
TYLOR (ubo)  
2d half (10-12)  
Bessie Lester  
Johnson & Kayne  
Bernard Taylor Co  
Bernard & Lloyd  
Kate & Willie  
Troj, N. Y.  
PROCTOR'S (ubo)  
(Albany split)  
1st half  
Sully Rogers & S  
Chas Gibbs  
Dorothy Granville Co  
"Fashions a la Carte"  
"Race of Edge"  
Misses Chalfonte  
Union Hill, N. J.  
HUDSON (ubo)  
2d half (10-12)  
J. Leonhardt  
"When Man Marries"  
James Howard  
Lewis & Hurst  
L'Herle & Lillian  
Union, N. Y.  
COLONIAL (ubo)  
Flying Henry  
C Hanson & VII 4  
"Futuristic Revue"  
(Four to fill)  
2d half  
McIntosh Maids  
Smith Austin Co  
(Five to fill)

**Vancouver, B. C.**  
ORPHEUM  
Carus & Omer  
Bernie & Baker  
Boothby & Everdeen  
Altruism  
Selma Braats  
Claude Roodie Co  
Stan Stanley Co  
PANTAGES (p)  
Rosaling  
The Langdons  
Jarvis & Harrison  
T & G Florens  
D Harris & Variety 4  
Cortes Trio  
Victoria, B. C.  
PANTAGES (p)  
"Bride Shop"  
F & O Walters  
Senator Murphy  
Jack Kennedy Co  
Rodrigues  
Virginia, Minn.  
LYRIC (wva)  
(10-20)  
Celli Opera Co  
Cole & Coleman  
Koban Japs  
Waco, Tex.  
MAJESTIC (inter)  
(13-14)  
Capes and Snow  
Three Vagrants  
Geo Rolland Co  
Nelle Allen  
George Damerel Co  
Milton & DeLong Sis  
Bouncers Circus  
Walla-Walla, Wash  
LIBERTY (ab-wva)  
(13)  
(Same bill playing  
Empire, No Yakima,  
18)  
Cliff Baily Duo  
Stanley & Walker  
Davis & Gold  
Ge & Mrs S Payne  
Billie Bowman  
Hong Kong Troupe  
Washington, D. C.  
KEITH'S (ubo)  
Lady Duff Gordon  
J & B Thornton  
Ragtime Rellly  
Arthur Sullivan Co  
Elinore & Carlton  
Margaret Edwards  
Gallarin Sisters  
Everest's Monks  
Waterbury, Conn.  
POLI'S (ubo)  
Burkes & Kendall  
Van Orden & Fallows  
Acropolis Girls  
Fay Coleys & Fay  
Regan & Rensrd  
Annette Kellermann Co  
2d half  
Harms Trio  
Helen Harrington  
Chas Morati Co  
Willard & Wilson  
Gert Grant  
Annette Kellermann Co  
Waterloo, Ia.  
MAJESTIC (wva)  
(Sunday opening)  
"Paradise Valley"  
2d half  
Hector & Pais  
F Mack & Maybelle  
Moran & Wisner  
Ward & Raymond  
Arthur Lyman Co  
Whelan, W. Va.  
VICTORIA (sun)  
Haley & Haley  
"Book of Smiles"  
Stone & Hayes  
Belmont's Birds  
2d half  
Julia Edwards  
Hack & Lessing  
Ton & Stacla Moore  
Larned & Kaufmann  
Wilkes-Barre, Pa.  
POLI'S (ubo)  
(Scranton split)  
1st half  
Joe & Vera White  
Lewis & White  
Rawson & Clare  
Corb Shep & Donovan  
Gillett's Monks  
Winning  
ORPHEUM  
Cresay & Dwyer  
Morton & Glass  
Scarproff & Varvara  
Kerr & Weston  
Alfred LaTell Co  
Ziegler & Ken 5  
Al Shayne  
PANTAGES (p)  
Toney Eustestrain  
John & Mac Burke  
Silver & Duval  
The Lelands  
Anderson's Revue  
STRAND (wva)  
Duval & Simmons  
"A Real Fair"  
Bkhis Fay & E  
Leach LaCunian 3  
2d half  
Seymour's Family  
Celi & Bernice  
Mac O'Neill  
"Inspiration Girls"  
Woonsocket, R. I.  
BIJOU (ubo)  
Jennie Middleton  
Lerry Reilly Co  
Glen & Jenkins

2d half  
Stewart & Olive  
Arthur Whitlaw  
Maximilian's Dogs  
Worcester, Mass.  
POLI'S (ubo)  
Stone & Adelaide  
CHIEF Green  
Hudson & Murphy  
Olga  
"Forest Fire"  
2d half  
The Newmans  
Loughlin & West  
George Jessell  
"Forest Fire"  
PLAZA (ubo)  
Little Johns  
Dave Galver  
"It Happened in Ariz"  
Jordan & Lovera  
"Dances a la Carte"  
2d half  
Chief Tenaboa  
Howard & Scott  
"When Man Marries"  
Barton Oliver Mack  
Yeomkers, N. Y.  
PROCTOR'S (ubo)  
4 Booles  
Marion Harris  
Corcoran & Mack  
7 White Kubns  
Jimmy Husey Co  
Sig Franz Co  
2d half  
Friscoe  
Billmore & Castle  
Barry Girls  
Laura Hoy Crews Co  
John T Ray Co  
Sylvia Loyal Co  
Youngstown, O.  
KEITH'S (ubo)  
Arnold & Florens  
Russell Ward Co  
Hugh Herbert Co  
Whiting & Burt  
Eddie Leonard Co  
Al Abbott  
The McIntyres  
Jordan & Lovera  
"Dances a la Carte"  
2d half  
Chief Tenaboa  
Howard & Scott  
"When Man Marries"  
Barton Oliver Mack  
Yeomkers, N. Y.  
PROCTOR'S (ubo)  
Doherty & Soulla  
Green Mui & Dean  
Gautier's Animals  
(Two to fill)

**ELTINGE BUYS 15 PLAYS.**

The biggest collective film royalty has been agreed to by Julian Eltinge and Sanger & Jordan, controlling the screen and stage rights to the pieces indicated. Fifteen plays have been obtained by Eltinge for future screen presentation. Among the best known are "The Strange Adventure of Miss Brown," "Miss Jack," "Glittering Gloria" and "The Rose of Kildare." Also contracted for will be two new special subjects, written by Edgar A. Paulton, entitled "For Belgium," and the other yet to be named. The royalties for the 15 pieces will aggregate \$60,000. Eltinge personally selected the material.

**QUESTIONNAIRE INFORMATION.**

Henry J. Goldsmith, of Henry J. and Frederick Goldsmith, the theatrical attorneys, has been appointed a member of the Legal Advisory Board of New York. Mr. Goldsmith has volunteered to furnish any professional necessary information in filling out their questionnaire, and Mr. Goldsmith may be seen by appointment at VARIETY's office or the downtown offices of his firm, at 41 Park Row.

**TOO COLD FOR GIRLS.**

Never before have the burlesque girls suffered so much with the cold as they did last week in the local theatres. Not a company played the week out with its full chorus quota in action, some of the shows reporting from four to eight missing, their absence marked up to "colds." Drew & Campbell's "Liberty Maids" had four girls out last Friday night, while the Dan Coleman company in Jersey City had a similar number laid up the same night. Billy Watson's "Beef Trust" was the hardest hit—eight girls off duty Friday, with the show being given with only twelve (equivalent, according to Billy's "beef ratio," to twenty-four).

**MUTUAL HEARD FROM.**

Of late little has been heard about the Mutual in New York as to its activities for the new year, but the arrival last week of S. S. Hutchinson, the Chicago film maker, who distributes via the Mutual with his American brands, brought out the fact that Mutual is desirous of renewing its contract with William Russell, whose service period expired in December. Indications point to Russell organizing his own company. Hutchinson declared the Mutual will be just as important, if not more so, than the year just ending.

**GRAU'S HOME HOSPITAL.**

The Government purchased the home of Matt Grau at Sea Cliff, Long Island, this week for \$40,000, and will utilize the grounds and building for a hospital.

**Eugene Meyers is in charge of the new Loew theatre at Hamilton, Can.**

Peter V. MacGuire is now managing the Jefferson for the Moss offices.



# OBITUARY

**Charles W. Bennett** died Jan. 3 at the Christ Hospital, Jersey City, following an operation for appendicitis. He was around 48 years of age and was engaged with the Equitable Life Assurance Society at the time of his death. In 1906 Mr. Bennett was a real estate operator in Winnipeg, and in that year promoted what afterward became known as the Bennet Circuit (vaudeville) and is now known as the Canadian Circuit. In 1906 Bennett opened the Majestic, London, Canada, with houses in Montreal, Ottawa and Hamilton the following year. He left his position as general manager of the circuit in 1910, succeeded by Clark Brown, who took over Bennett's interests at the reorganization, with the circuit continuing as the Canadian Circuit. Since then it has added several theatres to its possessions, recently opening a new house for vaudeville (Princess) in Montreal. Bennett went to Havana immediately after severing his connection, unsuccessfully trying to promote vaudeville in the Theatre Peret in that city, returning to this country and taking up life insurance.

**William McKey**, aged 56, died Jan. 3 in New York and was buried Jan. 5 from Campbell's Funeral Parlors, with Henry Chesterfield, of the National Vaudeville Artists, delivering the oration. Mr. McKey was suddenly attacked with acute indigestion, dying about six hours afterward. He played last in vaudeville, with his wife, in "Mickey," the deceased having taken the role of the bishop in the playlet.

## In Memoriam

### Our Dear Little Mother

Who Left Us  
Nine Years Ago Today

Mr. and Mrs. Jo Paige Smith  
Mr. and Mrs. J. C. Petersen

**Mme. Vernia**, who co-starred with Patti, died in Seattle, Jan. 3, at the home of her daughter. She had studied under Liszt, Rubenstein and other noted composers, having appeared publicly for 35 years or over. The deceased was known in Seattle as Mrs. Vonkalow, with her proper name Countess Anna Pauline Von Gorst, said to have been a first cousin to the reigning German Kaiser.

## In LOVING MEMORY

### My Dear Mother

Who departed this life Dec. 6th, 1917,  
at Cleveland.

I wish to thank our many sincere friends for their kind expression of sympathy and regard during my sorrow.

CARRIE V. AVERY  
(Van and Carrie Avery)

**Fenimore Cooper Towne**, aged 25 years, died Jan. 4 at the home of his father, 214 West 92d street, New York, as the result of septid poisoning, from which he had been suffering for three months. He had starred in vaudeville and was also in the cast of "Other People's Money" and appeared with the late George Richards in "Easy Money."

**Matilda Scott Paine** died Jan. 5 at the Hospital for Incurable Cancer. Miss Paine at one time was a star with the McCall Opera Co., and later conducted a theatrical agency with Mrs. Fernandez. The deceased was buried from Campbell Funeral Church, the Actors' Fund conducting the services.

**Harry Ellsworth** died in New York last week, aged 56. He had been a theatrical manager and of late years

toured with an illustrated lecture of "The Passion Play." The deceased's private name was Harry Feicht.

**Jack Kane**, for many years head flyman on the stage at the Casino, Philadelphia, died this week after a short illness with pneumonia. He was 38 years of age. He was buried by the T. M. A. lodge of Philadelphia.

## GUS COHAN

MY BELOVED HUSBAND  
Departed this life Dec. 15th, 1917,  
aged 49 years and one day.  
KATE WATSON COHAN

**Cloda Young Blett**, aged 22, died Jan. 1, in the Misericordia Hospital, New York, from appendicitis. Miss Young had been in burlesque for several seasons. She was the wife of Wilfred Blett, a lyric tenor, now in vaudeville.

**Fred Both**, age 60 years, attached to the Hippodrome property department for years, unmarried, was found dead in bed in his New York home Dec. 22. Heart trouble was given as the cause.

The father of **Blanche Rose Jess** died at his home in Spokane, Dec. 26, at the age of 65. Mrs. Jess left "The Innocent Maids" in Detroit to attend the funeral.

**Mrs. Jeanette Earle**, wife of Robert Earle, died Dec. 27 at Mercy Hospital, Chicago.

The father of **Al Dorsch** (Dorsch and Russell) died Jan. 1 at Newark, N. J.

The father of **Hubert Dyer** died in New York Jan. 3.

## BURLESQUE PLANNING.

The Columbia and American burlesque wheels are laying tentative plans to meet transportation difficulties. Some weeks ago burlesque managers were instructed to have the members of casts and choruses make provision for carrying wardrobe.

Instructions now will be that at the slightest sign of trouble the companies must carry wardrobes on their arms if necessary and "make" the next town, the show then using the house sets.

There has to date been no real difficulty, although in several cities in the Central West the opening matinees have been missed for the last three weeks.

But several burlesque producers are looking ahead and are considering a possible curtailment or elimination of baggage cars, even if the latter step would be temporary.

A number of American wheel producers have advanced several plans. One is to use house sets whenever baggage cars are delayed. Scenic artists might be installed and prepare sets from photos as nearly as was possible.

Another idea is to split the circuit into zones, operating a group of shows within that zone. One zone might include territory from Boston to Baltimore, 12 or more weeks. After playing the zone each company could put on a new show. In isolated stands like Pittsburgh, Detroit, Minneapolis, etc., a stock burlesque policy might be resorted to. That zone scheme would hardly be employed except in cases of extremity, and auto trucks will be tried out before revolutionizing circuit schedules.

Sam Scribner (Columbia) said no plans had been formulated as yet, but that companies had been ordered to take no chances in the way of wardrobe. House sets will be employed when necessary. One official remarked it could do little harm to cut out scenes in a number of shows now touring.

## CIVIL SERVICE EXAMINATIONS.

Competitive examinations under the United States Civil Service Commission are announced in various trades and professions. Full information may be secured, with application blanks, by applying to the Civil Service Commission in Washington, or the various boards in all of the large cities.

List No. 1.—Examinations of the non-assembled type; that is, those in which competitors are not assembled for an examination, but are rated upon the subjects for education, training and experience and corroborative evidence. Applications for these examinations are received at any time: Automobile Draftsmen, War Department; Mechanical Draftsmen, Navy Department; Law Clerks, Departmental Service.

List No. 2.—Examinations in which competitors will be assembled for scholastic tests: Junior Civil Engineers, Grade 1, Interstate Commerce Commission, Jan. 23; Chemist's Aid and Laboratory Helper, Department of Agriculture, Jan. 23; Physical Laboratory Helpers, Department of Commerce, Jan. 23.

**Effe Shannon** leading "Her Boy." Effe Shannon will be seen in the leading role in Metro's patriotic screen drama, "Her Boy." She will be supported by Niles Welch, Pauline Curley, Pat O'Malley, William A. Bechtel, Ferike Boros, Charles Riegel, Baby Azzell. George Irving will direct the picture.

## GENERAL PAPERS FOR SOLDIERS.

Washington, Jan. 8.

It has come to the attention of the post office that many of the unwrapped, unaddressed magazines mailed by the public at the 1-cent postage rate for soldiers and sailors are useless for the purpose intended, some being so old as no longer to be of any interest, some torn and soiled and unfit for further use; while others are of such character as to be wholly unsuited for reading matter for soldiers and sailors.

The publications mailed under this arrangement referred to should consist of clean copies of current or comparatively recent issues of magazines devoted to literature or containing matter of general interest.

The magazines are distributed merely in a general manner, and it is not practicable to place those devoted to special subjects or which are merely of local or restricted interest in the hands of those soldiers or sailors directly interested.

## TYLER "MAN BACK."

George Tyler is to be a company manager beginning today when he starts out of town with his own production "Maggie," in which he is to present Phyllis Neilson Terry.

The piece is to open in Montreal Monday.

Tyler will have to produce a manifest showing why he wants to take a goat into Canada, as there is one used in the show, and he is out trying to get the animal's pedigree.

# WANTS, ENGAGEMENTS SALE and EXCHANGE

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**AT LIBERTY—BERT LA MONT'S REHEARSAL HALL**, TWO AND ONE HALF HOURS. \$1 SPECIAL RATES LONGER PERIODS. PIANO (IN TUNE). BERT LA MONT (ACT DOCTOR), 506 PUTNAM BUILDING. BRYANT 6483.

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**CAN USE ACTS** suitable for large ball room floor. No singing acts. Big acrobatic troupes, musical acts, roller skaters, and novelties. Jos. B. Franklin, 1547 B'way, New York.

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**LARGE INVESTMENT BANKING HOUSE** requires the services of several young men between the ages of 20 and 30 in its Sales Department; sales experience unnecessary. Acceptable applicants will be paid a salary while in training and given every opportunity for rapid advancement. The requirements are honesty, ambition, energy and pep (actors preferred). Apply W. F. Thurmond, 27 Pine Street, New York City, and to C. E. Jenkins, Room 425 108 S. La Salle St., Chicago, Ill.

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**WANTED**—Soubret who can sing, talk and dance. State height and weight. Will split salary with right party. State all in first letter. W. S. Variety, New York.

**YOUR WANTS SUPPLIED**—Rehearsal studio 2 1/2 hours \$1. Talent supplied. Expert on revising and staging faulty acts. Opening secured. Professional coach. Louis Halett, Room 422, Putnam Bldg. Phone 1743 Bryant.



# THE TRIUMPH OF HER CAREER

GREATEST PRODUCTION EVER MADE IN VAUDEVILLE

# ANNETTE KELLERMANN'S BIG SHOW!

Conceived and Staged by ANNETTE KELLERMANN

A SPECTACULAR MUSICAL COMEDY REVUE OF SCENIC SPLendor, AMAZING NOVELTIES, LAVISH COSTUMES AND BEAUTIFUL GIRLS

Personal Direction: JAMES R. SULLIVAN

PAT CASEY AGENCY, Putnam Bldg., New York City

## FIRST PRESENTATION REVIEWS

SPRINGFIELD (MASS.) "NEWS"

### ANNETTE KELLERMANN IN VERSATILE DEMONSTRATION

Presents a Vaudeville Offering That Rouses Palace  
Audience to Enthusiasm

Apparently, all Springfield has been waiting for a chance to see Annette Kellermann herself, for Poli's Palace last night was besieged with throngs who bore an air of keen expectancy. She was received with much applause and instantly won the spectators. Like all leaders of their particular field, she is modest and unassuming, scornful to take herself seriously. Her little jocose remarks at her own expense while the stage was being set for one of the scenes composed a clever little monolog. As for stunts, she is more versatile than the famous Ike Weir, pugilist, of other days. Of course, it is a pretty well-known fact by this time that she can swim and dive; little proof is needed on that score. But few knew that she can walk the tightrope as well as performers who make their living by it in vaudeville. She fox-trotted along the rope, with expressions of well-assumed alarm; said her prayers on it, walked backward on it—in fact, was just as much at home on it as on a Springfield sidewalk—and a great deal safer these days. She also twirled around on her toes in a series of dances which no doubt mean something very deep, but which only meant to the average spectator that she has one figure in a million.

Her costumes were such as to make Solomon look like a patron of Water Street second-hand emporiums. At one time she blossomed forth as a peacock, and further carried out the illusion by singing. Then came a patriotic spectacle, in which she led a bevy of girls in an artillery attack on the enemy, apparently located in the gallery, judging from the way the gun was aimed. But the artillery evidently had met up with a German spy, for it refused to artilleryize. The girls coaxed and pleaded, but the stubborn cannon appeared to have on its slippers and to be in for the night. There was no explosion. Whereupon Miss Kellermann

laughed heartily and called for the next scene, which was the big splash in the tank. Arrayed like a mermaid, she lolled about at the bottom of the cheerless liquid and seemed to have little desire to come up for air. She had all the tightwads in town beaten for this. A French maid then divested the mermaid of her mermalery and Annette stood forth in an Annette Kellermann, a real daughter of the gods—and, ye gods! how she dived.

There is a great deal more to the act than Miss Kellermann. She has gathered an attractive company, including Edmund Makliff, a dancer, whose light and clever movements won the applause of the great body of the house. The scenic novelties are worthy efforts in that line, and the costuming is in good taste. There are ten scenes in the act, and it comprises an entire show in itself. If the lure of the "movies" can be resisted by Miss Kellermann for any length of time, this act should be one of the most successful produced in vaudeville for many a day. In her speech, Miss Kellermann says that she is getting it all up herself, and that she wants nobody else to have a finger in the pie, but to rise or fall on her own merits. There seems to be no chance of its failure. It is destined to be the record-breaking attraction at this house.

SPRINGFIELD (MASS.) "UNION"

### ANNETTE KELLERMANN

COMES BACK TO VAUDEVILLE

Attracts Immense Crowds to Poli's

Nearly as many people must have been turned away from Poli's yesterday as were able to buy tickets, so great a drawing card is Miss Annette Kellermann, who is trying out her new vaudeville act at the Palace this week. Miss Kellermann was famous as the woman who made swimming and diving acts a rage in vaudeville, but later on she achieved still further fame as the "woman with the perfect form." The scenery is certainly first rate and would even be a credit to J. C. Huffman who decorates for the Winter Garden shows. The chorus girls are certainly the freshest looking

that have been seen in this city since the last Savage production was here and the costumes all have that touch of real artfulness which has become the thing in the big-time musical shows.

SPRINGFIELD (MASS.) "REPUBLICAN"

### MISS KELLERMANN

OPENS BIG SHOW

Her Number at Palace Elaborate and Designed to  
Show Versatility

Annette Kellermann's vaudeville review was presented for the first time to any public yesterday at the Palace. After the Springfield engagement, which is to last a week, the big act goes to New York to bid for favor there.

Miss Kellermann, as she says at the end when the last of the curtain calls is made, has spent an endless amount of work in getting together a gorgeous spectacle. It runs through ten scenes, and, in addition to principals, enough of a chorus is carried to bring the company up to musical comedy dimensions. In size, beauty of costumes and scenery it is one of the most ambitious vaudeville acts. These very qualities of size and elaborateness make it a difficult show to handle and it will go with increasing smoothness as the members of the company and the mechanical staff become used to its difficulties. At that, it was put through with surprising smoothness at the performance last night.

It is impossible to exaggerate the beauty of the Kellermann acts as a spectacle. The costumes are splendid, especially a peacock dress worn by Miss Kellermann. There is, of course, a patriotic number, which is elaborately dressed, but the same may be said of all the scenes, which include The Land of Flowers, a particularly lovely scene; The Deep Blue Sea, The Forest Gales, The Golden Wall, Battleship U. S. A., and those mentioned.

Miss Kellermann has in her support Edmund Makliff, who dances with much grace and for whom bizarre costumes have been designed; Oliver Reese, who sings, and Estelle Howe, who also sings and has her big moment as Columbia. It is a big show all through.

STARTING THE 1918 ROUTE

# HARRY HOLMAN AND CO.

IN  
**"ADAM KILLJOY"**

By STEPHEN G. CHAMPLIN

Jan. 6—Orpheum, Minneapolis  
 Jan. 13—Orpheum, St. Paul  
 Jan. 20—Orpheum, Duluth  
 Jan. 28—Orpheum, Winnipeg  
 Feb. 4—Grand, Calgary  
 Feb. 11—Orpheum, Vancouver

Feb. 17—Moore, Seattle  
 Feb. 24—Heilig, Portland  
 Mar. 3—Orpheum, San Francisco  
 Mar. 17—Orpheum, Oakland  
 Mar. 31—Orpheum, Omaha  
 Apr. 7—Orpheum, Kansas City

Direction **Thos. J. Fitzpatrick**



## BURLESQUE ROUTES

(Jan. 14 and Jan. 21)

"Americans" 14 Englewood Chicago 21 Empire Chicago.  
 "Army & Navy Girls" 14-15 Binghamton 16 Oneida 17 Oswego 18-19 Inter Niagara Falls N Y 21 Garden Buffalo.  
 "Auto Girls" 14-16 Orpheum New Bedford 17-19 Academy Lowell Mass 21 Olympic New York.  
 "Aviators" 14 Erie 15 Ashtabula Pa 16 Canton 17-19 Park Youngstown O 21 Victoria Pittsburgh.  
 Behman Show 14-16 Cohen's Newburgh 21 Miner's Bronx New York.  
 "Best Show in Town" 14 Empire Brooklyn 24-26 Park Bridgeport Conn.  
 "Bliff Bing Bang" 14 Gayety Philadelphia 21 So Bethlehem 22 Easton 23-26 Majestic Wilkes-Barre Pa.  
 "Bon Tons" 14 Star Cleveland 21 Empire Toledo.  
 "Bostonians" 14 Colonial Providence R I 21 Casino Boston.  
 "Bowery's" 14 Lyric Dayton 21 Olympic Cincinnati.  
 "Broadway Belles" 14 Cadillac Detroit 21 Gayety Chicago.  
 "Broadway Follies" 14 Corinthian Rochester 21 Interstate Syracuse 24-26 Lumberg Ulica N Y.  
 "Burlesque Revue" 14 Olympic Cincinnati 21 Star & Garter Chicago.  
 "Burlesque Wonder Show" 14 Columbia Chicago 21-23 Berchel Des Moines Ia.  
 "Cabaret Girls" 14 Star Toronto 21 Savoy Hamilton Ont.  
 "Charming Widows" 14 Trocadero Philadelphia 21 Majestic Scranton.  
 "Darlin's of Paris" 14-15 Cort Wheeling W Va 16-19 Grand Akron O 21 Empire Cleveland.  
 "Follies of Pleasure" 14 Garden Buffalo 21 Star Toronto Ont.  
 "French Follies" 14 Savoy Hamilton Ont 21 Cadillac Detroit.  
 "Forty Thieves" 14 Star Brooklyn 21 Gayety Brooklyn.  
 "Gay Morning Glories" 14 Empire Chicago 21 Majestic Ft Wayne Ind.  
 "Girls from Follies" 14 Majestic Ft Wayne 21 O H Terre Haute Ind.  
 "Girls from Joyland" 14 Standard St Louis 21 Englewood Chicago.  
 "Golden Crook" 14 Miner's Broxg New York 21 Empire Brooklyn.  
 "Grown-Up Babies" 14 Penn Circuit 21-22 New Bristol Bristol 23-26 Grand Trenton N J.  
 Hastings Harry 14 Palace Baltimore Md 21 Gayety Washington D C.  
 "Hello America" 14 Empire Albany 21 Gayety Boston.  
 "Hello Girls" 14 Majestic Scranton 21-22 Binghamton 23 Norwich 24 Oswego 25-26 Inter Niagara Falls N Y.  
 "Hip Hip Hurray" 14 Gayety Boston 21 Grand Hartford.  
 Howe Sam 11 L O 21 Orpheum Paterson.  
 "Innocent Maids" 14 Gayety Minneapolis 21 Star St Paul.  
 Irwin's "Big Show" 14 Gayety Pittsburgh 21 Star Cleveland.  
 "Jolly Girls" 14-16 Warburton Yonkers 17-19 Hudson Schenectady N Y 21-22 Holyoke Holyoke 23-26 Gilmore Springfield Mass.  
 "Lady Buccaneers" 14 So Bethlehem 15 Easton 16-19 Majestic Wilkes-Barre Pa 21 Empire Hoboken.  
 "Liberty Girls" 14 Peoples Philadelphia 21 Palace Baltimore Md.  
 "Lid Lifters" 14 Victoria Pittsburgh 21 Penn Circuit.  
 "Maids of America" 14 Gayety Omaha Neb 21 Gayety Kansas City Mo.  
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 "Merry Rounders" 14 Gayety St Louis 21 Columbia Chicago.  
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 "Military Maids" 14 Gayety Baltimore 21 Concord Philadelphia.  
 "Mischief Makers" 14 Gayety Milwaukee 21 Gayety Minneapolis.

"Million Dollar Dolls" 14 Gayety Buffalo 21 Corinthian Rochester.  
 "Monte Carlo Girls" 14 Gayety Chicago 21 Gayety Milwaukee.  
 "Oh Girls" 14 Grand Hartford 21 Jacques Waterbury.  
 "Orientals" 13-14 O H Terre Haute Ind 21 Lyceum Columbus.  
 "Pace Makers" 14 Olympic New York 21 Gayety Philadelphia.  
 "Parlsian Flirts" 14 Gayety Brooklyn 21-23 Warburton Yonkers 24-26 Hudson Schenectady N Y.  
 "Puss Puss" 14 Columbia New York 21 Casino Brooklyn.  
 "Record Breakers" 14 Lyceum Duluth 21 Century Kansas City Mo.  
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 "Review of 1918" 14 Howard Boston 21-23 Orpheum New Bedford 24-26 Academy Lowell Mass.  
 "Roceland Girls" 14 Gayety Toronto 21 Gayety Buffalo.  
 Sidman Sam 14-16 Bastable Syracuse 17-19 Lumberg Ulica N Y 21 Gayety Montreal.  
 "Sight Seers" 14 Casino Boston 21 Columbus New York.  
 "Social Follies" 14 Star St Paul 21 Lyceum Duluth.  
 "Social Maids" 14 Gayety Kansas City Mo 21 Gayety St Louis.  
 "Some Babies" 14 Century Kansas City Mo 21 Standard St Louis.  
 "Some Show" 14 Hurlig & Seamon's New York 21 L O.  
 "Speedway Girls" 14 Empire Cleveland 21 Erie 22 Ashtabula Pa 23 Canton 24-26 Park Youngstown O.  
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 "Sporting Widows" 14 Empire Toledo 21 Lyric Dayton.  
 "Star & Garter" 14 Orpheum Paterson 21 Majestic Jersey City.  
 "Step Lively Girls" 14 Jacques Waterbury 21-23 Cohen's Newburgh.  
 Sydel Rose 14 Casino Philadelphia 21 Hurlig & Seamon's New York.  
 "Tempters" 14 Lyceum Columbus 21-22 Cort Wheeling W Va 23-26 Grand Akron O.  
 "20th Century Maids" 14 Empire Newark 21 Casino Philadelphia.  
 Watson Billy 17-19 Park Bridgeport 21 Colonial Providence R I.  
 Welch Ben 14 Casino Brooklyn 21 Empire Newark.  
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L  
 La Costa & Clifton  
 La Malice Arthur  
 Lambert & Ball  
 Lambert Nathalie  
 La Monde Beasie  
 La Monier Mabel  
 Lamont Frank (C)  
 Lane Geo W  
 Lane Winifred  
 Langley Ralph F  
 La Rue Evelyn  
 Latell May  
 Latham May  
 LaToska Phil (C)  
 La Tour Babe  
 La Toy Harry  
 Lavall Ella (P)  
 Le Vall Harry  
 Lavean & Cross  
 La Velle Harry  
 Lawless Mazie  
 Lawrence Miss Lou  
 Leavitt Kittle  
 Le Clair John  
 Lee & Bennett  
 Lee Mamie  
 Le Groh Charlotte  
 Lehr Low  
 Leigh Teddy  
 Leighton Chas (SF)  
 Leighton Jean (P)  
 Le Maire Geo  
 Leonard Albert  
 Lenzie Frank  
 Lenore Del  
 Lenore Jack  
 Leon Yeon Hwa  
 Leslie Edna (C)  
 Lester Great  
 Lester Harry J  
 Letstina Miss W (P)  
 Levy Leon

Murray Lala (C)  
 Myers Julian  
 Myers Maude (C)  
 N  
 Nagaphys The  
 Nash Bobbie  
 National City 4  
 Naven John J  
 Nell Katherine (SF)  
 Nevins Josie  
 Newman Lou & Jennie  
 (C)  
 Newman Mrs W (C)  
 Newton Jim  
 Nichols Millard  
 Nip Tom  
 Noble Herman  
 Noblette Venzia (C)  
 Nolan Louisa  
 Nolan Mildred  
 Nolan Mildred (C)  
 Nord Leo (C)  
 Norliss Nina (P)  
 Nosoff Harry (Tel)  
 O'Brien O  
 O'Brien Mrs W (P)  
 O'Connell Marie  
 O'Connor & Dixon  
 O'Connor James  
 O'Connor Norah  
 O'Gorman Sisters  
 Old Florence  
 Oliver & Oip  
 Oliver Edw S  
 Oliver James  
 O'Neil & Wamsley  
 O'Neil Peggy  
 Onri Archie  
 Onri Belle  
 Orth Mr & Mrs F  
 Osborn Miss Teddy  
 (C)  
 Palfrey Mrs E W  
 Pailn Leroy  
 Palmer Betty  
 Palmer Frank (C)  
 Palmer Miss C R  
 Palmer Gaston  
 Palmer Jas  
 Palmer Mamie (C)  
 Parker C B  
 Parker Pat  
 Pates Peggy  
 Patten Goldwin  
 Paulette Louise (P)  
 Pearlle Dubia Miss (C)  
 Penbrook Jas  
 Peterson Betty  
 Petrol Mr  
 Phelps Frank (C)  
 Pherlog Audrey  
 Phillips Art  
 Phillips C A  
 Pinkney Dick  
 Piquet T H  
 Pisano Gen'l  
 Plough Albert  
 Poll Joe  
 Porter B F  
 Porter Edw J  
 Potter & Hartwell  
 Potter Edie & B (P)  
 Potter Wm G  
 Powell Family  
 Powers & Wilson  
 Powers Jas T  
 Prescott Jack (SF)  
 Preston Frances  
 Prevost Edw  
 Primrose Mrs Geo  
 Prince John  
 Princeton 5 (C)  
 Pullman Jacklyn  
 Q  
 Quilts Crazy  
 Quinn Dan  
 Quinn Rosie  
 R  
 Racey Edw (Tel)  
 Rader D T  
 Ramadale Vera  
 Rand Mary  
 Ransome Eugene  
 Raymie Mae  
 Rath Bros (C)  
 Rath Wm  
 Raub Al  
 Rayfield Dolly  
 Raymond Jack (C)  
 Raymond Lillian  
 Raymond Ray  
 Reade Gracye  
 Reavis Ruth  
 Regan Jos  
 Rehsen Frank  
 Reichardt Sisters (P)  
 Reiner G Earle  
 Remly Ben  
 Renault Francis  
 Renee Rita  
 Renfra J F (Tel)  
 Renshaw Blanche  
 Reynolds Clara V  
 Reynolds Jessie  
 Reynolds Joyce  
 Rial F  
 Riborg Inez  
 Rice Bros (C)  
 Richards Great  
 Rich Guy A  
 Richter Eleanor  
 Riesner Chuck  
 Rinkold Nola  
 Rinchart Goldie  
 Rinsart Dolly  
 Roberts Lillie Lord  
 Robinsons Elephants  
 (C)  
 Rockwell & Wood  
 Rodgers Geo  
 Ronair & Ward  
 Rooney Mr & Mrs P  
 Rosenthal Lillian  
 Rosenthal Maurice  
 (SF)



THE POSITION OF

# HAT NAZARRO AND CO.

On the bill at the ORPHEUM, BROOKLYN, THIS WEEK (Jan. 7), FESTIVAL WEEK:

**MONDAY** on 3rd.... STOPPED THE SHOW.... 11 ACTS  
**TUESDAY** on 7th.... STOPPED THE SHOW.... 11 ACTS  
**WEDNESDAY** on 9th.... STOPPED THE SHOW.... 11 ACTS

"Variety" went to press Wednesday night, so I can't say here what position I had Thursday, but I do know I play the COLONIAL, NEXT WEEK (Jan. 14), with the ALHAMBRA and BUSHWICK to follow.

Direction, W. S. HENNESSY

Roy Dorothy  
 Ruby Sisters 3 (C)  
 Rule J S  
 Russell Lew  
 Russell Mr & Mrs R H  
 Russell Robt Hall (C)  
 Ryan Allie

S  
 Sablosky Lou  
 Sallinger Herbert  
 Salvator (SF)  
 Sarto Emma  
 Sather Al (C)  
 Savage Mr & Mrs H (C)  
 Saxon Pauline (C)  
 Saxton Terry  
 Scott Blanche S  
 Scott John  
 Scott Mike  
 Seabury & Price (C)  
 Sears Wm C  
 Selbini Lola  
 Seymore A E  
 Seymour Billy (C)  
 Shanley Grace (C)  
 Shannon Frank L  
 Sharkey Mrs C E  
 Shaw Jane  
 Shea Thos E  
 Sheedy Helen  
 Shepard Al  
 Shepard Al (C)  
 Shepard Katherine  
 Sherwood Jeanette  
 Shilling Wm  
 Shirley Fay  
 Shone Hermine  
 Shone Madelyn  
 Sidney Mrs V C  
 Sims H A (C) (Govt)  
 Skipper & Kastrop  
 Slevin James  
 Sloan Mrs W H  
 Smith Betty  
 Smith Eddie  
 Smythe Wm  
 Somers & Morse  
 Sprague Paul  
 Sounders Mae V  
 Southe Mr & Mrs P  
 Speare Fred H  
 Specks 2 (C)  
 Spencer Herbert  
 Spencer Marie  
 Sponeiler Ruth  
 Sprague Paul  
 Stach Mr & Mrs L  
 Stael Leopold (SF)  
 Stafford Frank  
 Stafford J M (C)  
 Stapleton Arthur W  
 Stark Virginia (C)  
 Startup Harry (C)  
 St Denis Wm B  
 Steadman Al & F  
 Stedman Robt B  
 Stevens Marie (C)  
 Stewart Geo (C)

Stewart Harold (Silm) (C)  
 Stirk Cliff (C)  
 Stone Margaret  
 Stoplt James  
 Story & Clark (C)  
 Story R  
 Stur Walter  
 Sullivan & Mason  
 Sullivan Danny  
 Swain Arthur Mrs (C)  
 Swain Frank H (C)  
 Swan & Mack

T  
 Tabors Throwing  
 Tabor Harry L  
 Tecla Olga  
 Terry Arthur & G  
 Thomas Georgie  
 Thompson Al D  
 Thompson J Forrest  
 Thompson Stanley  
 Thomson Harry  
 Tiller Sisters  
 Tiller Miss Tommy  
 Timponi Florence (P)  
 Toban Trio  
 Toner Tommy (C)  
 Tones 3 (C)  
 Toney & Norman  
 Tonge Lucy  
 Toomer Mr & Mrs H B  
 Top Cornelius (Govt) (C)  
 Tremspan Florence  
 Trotman Florence  
 Tuckey Cyril G  
 Tusciano Otis

Wallace Mildred (P)  
 Wall Dorothy  
 Walsh E R  
 Walters & Walters  
 Walton Bert & L  
 Ward Arthur F  
 Ward Chas A  
 Ward Geo  
 White Rose  
 White & Brown (Pkg) (C)  
 Whiting Marion  
 Wiggins Bert (C)  
 Wigginton Minnie  
 Willard & Wilson  
 Willard Ruth  
 Williams & Culver  
 Williams Mrs C C  
 Willingham Mr

Wills Louise (C)  
 Willis Gilbert Co (C)  
 Wilson Miss Billie  
 Wilson Ethel  
 Wilson Miss Frankie  
 Wilson Hans  
 Wilson Jack  
 Wilson Maude  
 Wilson & Schneider (C)  
 Winlock Isabelle  
 Winslow Herbert H  
 Winters Irene  
 Wolfhelm Eugene  
 Wolfhelm Eugene (C)  
 Wolfing I S  
 Wood Melville & P  
 Wood Ollie  
 Wood Mr & Mrs Will

Woodward & Morrissey  
 Wrothe Mr & Mrs E L

Y  
 Yamamoto Tony (C)  
 Yeager & Yeager  
 Yorke & King (C)  
 Youde Mamie  
 Young & April  
 Young Ollie  
 Young R C  
 Young Tot  
 Young & Waldron (C)

Z  
 Zarrow Zeh (C)  
 Zarnes Casper  
 Zeda Mrs H L

The Woodland Bard's of Chicago have presented George M. Cohan and members of the Friars' Club with a handsome copper tablet in appreciation of courtesies extended when the Sox rooting organization was in New York during the recent world's series. The tablet is to be placed in a conspicuous place in the Friars' club.

A farewell dinner was tendered by show people of Chicago to Edward Shayne, retiring W. V. M. A. booker, at the Sherman hotel last week. About 30 people were present. There was a program of entertainment offered later, at which Fardon and Perry and Bill Jacobs were the shining hits.

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

"The Passing Show" started for Pittsburgh many hours late Monday.

Ashton Stevens has left for Los Angeles to be present at the opening of his first play, "Mary's Way Out," Morosco management.

George Welty, manager, recently operated on, is convalescent and soon leaves for the Pacific regions.

Nat Kalchelm, former secretary to Sam Kahl of the Finn & Helman circuit, is now booking representative for Mr. Kahl.

"The Wanderer" has announced for its Chicago run, beginning Jan. 24 at the Auditorium, a top scale of \$1.50, with 800 orchestra seats at all performances selling at \$1.

Most of the "talent" which has found its way to the Great Lakes Naval Training station will take part in a vaudeville benefit Feb. 2, to raise money for the station's athletic fund.

On account of the uncertain railroad conditions, "Maytime" postponed the Chicago opening from Sunday to Tuesday this week. The troupe got in Sunday night, as expected, but were six hours late.

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

All theatres in Fond du Lac, Wis., barred children for ten days, beginning the first of the year; epidemic of scarlet fever there.

The Orpheum, Fort Williams, Ont., Can., has been dark since Dec. 31, on account of change of railroad schedules. The house will reopen Jan. 17.

Ruth Chatterton in "Come Out of the Kitchen," played to the biggest receipts of her career during the Chicago engagement, according to the management of the show.

At the crux of the storm which knocked Chicago snowstruck and frozen, many performers were unable to get into leading hotels, as there was a massing of conventions and the conveners couldn't get out of town.

Harry Davidson is here running both ends of "Gipsy Love." Will Paige is in advance of "The Wanderer," which is getting free columns in the Boston papers for some private reason, in addition to Paige's other heavy "string."

Petticoat reign is alleged to be responsible for the rupture of forces of the Ethel Robinson Amusement Corporation, formed three years ago when Miss Robinson, Felix Reich and Sam Tuck withdrew from the W. V. M. A. fair department to go into business for themselves. It was announced last week that Miss Robinson had taken over the interests of Messrs. Reich and Tuck, who swore later they would "never go into business with a woman again."

Thomas Burchell, of the W. V. M. A., who books the Allardt circuit, was notified by the manager of his house in Duluth that the daily train service between Duluth and Fort Williams, Can., had been switched from daily to tri-weekly. This caused a great deal of confusion in the bookings, necessitating the re-routing of the acts. It is said that other roads in the section will follow suit and numerous houses will close or be dark Mondays.

That canny statistician of the craft, O. L. Hall, dramatic editor of the Chicago "Journal," has discovered that when Al Woods' new theatre opens soon, it will not be the first time that there has been a Woods' theatre in Chicago. Mr. Hall recalled that in the very block in which the new theatre is situated, there existed, in the 40's, a playhouse known as Woods' Museum. It occupied part of the site of the present Olympic. The house was destroyed in the great fire of 1871.

It was announced by Mme. Galli-Curel that she will not accompany the Chicago Grand Opera Company when it reaches New York and Boston after the termination of the Chicago engagement. She declared she needed a rest and stated she had been released from her contract. This was denied by Director Campanini. It was rumored also that Campanini has his eye on the management of the Metropolitan Grand Opera Company. There have been repeated rumors here that the local grand opera association would disband at the close of the season, the losses of the association during the season having totalled \$150,000, the largest since its organization. It was stated that the existence of a guaranty fund.

B. F. KEITH'S PALACE, NEW YORK—N O W

# Hobart Bosworth

## "The Sea Wolf"

BY  
JACK LONDON

Assisted by Ethel Grey Terry and Chas. Gotthold

Management JOS. HART

### Anthony Andre and Co.

in "THE BEGGAR MAN"

Anthony Andre as the tramp does excellent work. He is an actor of sterling ability and gives an example of character acting rarely seen on the road-village stage. In his portrayal he goes from the careless, happy-go-lucky abandon of the knight of the road to the broken-hearted father who has found his child only to lose her.

—New York "Clipper," June 29, 1917.

however, insured the permanency of the organization despite losses.

AUDITORIUM (H. M. Johnson, mgr.)—Grand Opera, Cleofonte Campanini, director (8th week). "The Wanderer," Jan. 24.

BLACKSTONE (Ed. Wappler, mgr.)—Maude Adams in "A Kiss for Cinderella" (3d week). Mrs. Fiske in "Madame Sand," Jan. 21.

COHAN'S GRAND (Harry J. Ridings, mgr.)—Jane Cowl in "Lilac Time." Hit (3d week).

COLONIAL (Norman Field, mgr.)—"The Brat," with Maude Fulton. Going fine (4th week).

COLUMBIA (Frank G. Parry, mgr.)—Columbia Wheel Burlesque.—Fred Irwin's Majestics.

CORT (U. J. Hermann, mgr.)—"The Gipsy Trail," light gross (3d week).

CROWN (Ed. J. Rowland, mgr.; Stock)—"The Penalty of Sin."

ENGLEWOOD (J. D. Whitehead, mgr.)—"The Gay Morning Glories."

EMPIRE (Art Moeller, mgr.; American Wheel Burlesque)—"Girl from the Follies."

GARRICK (Wm. Currie, mgr.)—"The Passing Show," departed (8th week).

"The Very Idea" with Ernest Truex and Richard Bennett (1st week).

GAYETY (Robert Shoenecker, mgr.; American Wheel Burlesque)—"The Mischief Makers."

ILLINOIS (R. Timponi, mgr.)—Ziegfeld Follies; doing a tremendous business (3d week).

IMPERIAL (Will Spink, mgr.; International)—"Peg o' My Heart."

LA SALLE (Nat Royster, mgr.)—"Oh, Boy!" with Joseph Santley (21st week). "Leave It to Jane" will follow this record run within a month.

NATIONAL (John Barrett, mgr.)—"A Dancesour Girl."

OLYMPIC (Abe Jacobs, mgr.)—Kolb and Hill in "The High Cost of Loving" (4th week).

PLAYHOUSE—"The Man Who Stayed at Home" (3d week).

PRINCESS (Will Singer, mgr.)—"The Man Who Came Back," with Mary Nash (16th week). Aggressive hit, brilliantly advertised.

POWERS (Harry Powers, mgr.)—Ruth

### What the Critics Think of

JAY

BETTY

# Dillon only Parker

"VARIETY"

Dillon and Parker (man and woman), opening in front of a special drop with talk, follow with a song and dance, and make a corking good two-act. Their material is good, the gags new and their appearance first-class. The single numbers, "I Should Worry What the People Say," by the girl, and "A Baby's Prayer," by the man, were wild-fire, with the couple returning for "When I Get Married to You," and closing with "Meet Me at the Station."

NOW (Jan. 10-13),  
PROCTOR'S 23rd ST., NEW YORK

Jan. 14-16, Proctor's, Newark, N. J.

DIRECTION, PETE MACK

WORCESTER "GAZETTE"

The inconvenience of having to work in their travelling clothes yesterday did not mar the lively little chatter and song number of Dillon and Parker. Both are young and have heaps of personality. They do their little sentimental turn in a way that deserves praise for its cleanliness. No mirky line or action, no vulgar suggestion even of the slightest, no questionable word finds its way into this act.

## BILLY NEWKIRK

PRESENTING  
A NEW SELECTION OF  
SONGS AND DANCES

AND THE

NOW PLAYING  
KEITH HOUSES

## HOMER GIRLS

### Stockton's Tricycle Dogs

Big hit at Loew's 86th Street Theatre, Lincoln, Delancy and Fulton Theatres. All for terriers of the handsomest type and display wonderful degree of training. They run wheelbarrows like bicycles. They run dogmobiles, skatomobiles, chariots and cabs. They drill and parade and dance; run, leap and skip. They are beyond doubt the greatest performers in their line in the world.

Chatterton in "Come Out of the Kitchen" (8th week). David Warfield in "The Music Master," Jan. 21.

STAR AND GARTER (William Roche, mgr.; Columbia Wheel Burlesque)—Speigel's Big Revue.

STUDEBAKER (Louis Judah, mgr.)—"Maytime" (1st week).

PALACE (Earl T. Steward, mgr.; Orpheum)—Rest bill of the season this week, and that with a headliner from whom little is expected. The show runs like a Rolls Royce, from the self-starting Roubie Sims into its smooth gears until it hits "high" and then speeds along, glibly, joyfully, cleverly, faster and faster on the right grade of perfect booking and placing, until the end of a beautiful joy-ride.

Evelyn Nesbit, assisted by Bobby O'Neill, designed to draw 'em in, earned her wage Monday with two big houses in a city fettered by snow drifts. After Monday no headliner was required to bring business, as this town responds generously and instantaneously to a superior show. Miss Nesbit has added a solo, "Just a Baby's Prayer at Twilight," to her act since here recent visit to the Majestic. She does it in a \$3,000 evening wrap, which alone is worth the time. It is not the best sort of work that Evelyn does, for her voice and facial contortions are not most apt for dramatic song rendition. Her dancing act has improved remarkably. Horn and Ferris, reviewed here a fortnight ago at another theatre, got substantial applause on their operatics. They have cut some of their in-expert comedy, and the act goes proportionately better. The falsetto member might do less conventional singing before getting to his trick notes, as he is not melodious on the straightaway. The tenor is a finely developed song deliverer. In number 2 spot the duo got by. "The Night Boat," which had not played the matinee owing to delay in arrival of scenery, without which this act cannot be attempted, made up for the void at the night intervals with a string of sparkling, smacking laughs, none of which suffered from the fact that the dock drop in "one" had not yet been hung. The deck and stateroom set was on hand. John Hymer has done a smart and entirely acceptable book here. William B. Friedlander would do well to engage him

BIG SUCCESS at KEITH'S BUSHWICK THIS WEEK (Jan. 7)

# GALLARINI SISTERS

THOSE MUSICAL HARMONY GIRLS

Next Week (Jan. 14)—Keith's, Washington

Direction, JOHN T. MORAN, Pat Casey Office

AS USUAL, GUS EDWARDS is First "Over the Top" with a New Idea  
**"ON A LIGHTLESS NIGHT WITH YOU"**

Lyrics by WILL D. COBB—Music by GUS EDWARDS

AND THE SONG TO FOLLOW THEIR FAMOUS "FOR YOU A ROSE"

**"AU REVOIR"**

(Advertised in this paper several weeks ago)

SONG REVIEW CO., Astor Theatre Bldg., 1531 Broadway, N. Y.

GUS EDWARDS, General Director; MAXWELL SILVER, General Manager; LEO EDWARDS, Professional Manager

**Grainger Scenic Studio**

PUTNAM BUILDING, NEW YORK  
 Bryant 2657

**TRUNK SCENERY**

SOMETHING  
 NEW  
 IN  
 SCENERY

VARIETY, Nov. 9, 1917  
 CARRYING SET IN  
 TRUNK  
 In line with the V. M. P. A. notice of advice to artists in VARIETY, warning against carrying extra baggage, the Grainger Scenic Studio in Manhattan has perfected an interior set which can be conveniently folded into a small trunk.

Velvet Drops and Sets Rented

If he can turn out more like this one, for Friedlander's acts are a thousand times more pretentious than Lewis and Gordon's, yet they do not seem to ring the bell as hard; the difference is all in the lines and situations. The act in question had furthermore a cast of principals that could scarcely be improved by an all-star selection among the \$2 notables. It rocked the house with laughs and finished with a clatter and clang. Lillian Fitzgerald followed. Lillian is no novice. But she is always new and always different. There is no head and body on earth that yields more versatile stage talents than the fair natural props of Lillian. In Paris or Vienna of the days of peace she would have been acclaimed an Yvette Guilbert instant after a performance such as she gave Monday evening. She sang, she danced, she imitated, she ridiculed, she satirized, she improvised, she kidded the house and joshed herself, she did French, Jew, darkey, infant and chorus girl; she wore three eye-grabbing creations, the first one a wild confusion of evening gown, pajamas and overalls, and the third as rich a legitimate gown as ever felt a needle. She scored and encored.

Then came McKay and Ardine. Ottie Ardine is an overgrown Mizzi Hajos, with such an accent, a personality that shoots giggles and little tremors of warmth, and a dancing method that she has copyrighted, doing acrobatics like a little lady, not like a circus elephant. George, sleek and well groomed, sings brazenly and has a routine of nifty comebacks that bat a thousand. This pair had to beg to be left off after the full act had been done, the usual extras had been con-

**FRANK EVANS**  
 SUGGESTS  
 QUALITY VAUDEVILLE

**JACK WYATT**  
 AND HIS  
**SCOTCH LADS**  
 and **LASSIES**

Here they are:

**JOHN ROSS**  
**JAMES BALE**  
**TOM CAMPBELL**  
**WILL GIRVAN**  
**ROBERT GRAHAM**

**JOSEPHINE BARRY**  
**BUNTY LAWRENCE**  
**LILLIAN BALE**  
**PEGGY JOHNSTON**  
**BETTY MORGAN**

**JACK WYATT**

Topping the bills on the Orpheum Circuit

tributed, and even a straight ballad had gone over for a bit. It was the decided cleanup of the wonderful bill, which was a triumph for vaudeville, as these are its representative children, not its putative spawn, its adopted foundlings or its transitory visitors. Any headline act might have been proud to exact such appreciation as George and Ottie had pushed on them.

All Herman came out to assassinate grief, of which there was none, and to sidetrack remorse, which was snowbound elsewhere. He works with a baritone who sings ballads without a spot from a box. Herman ragged with method and material cribbed here and there, and, though it all went over the plate, it had a by-taste of plagiarism. The main portion of his act was devoted to discussing the

alleged private affairs of the other players. Many of the allusions were broad, and some were extremely indelicate. His killing confidence that Miss Lettzel had two sons in Joliet, fattened by his several times reiterating that she "was a mother" might easily have been spared in an evening when there was so much to laugh at already. His jests regarding McKay and Ardine, though honestly intended to be facetious, grazed the line of personalities. That whole slice of his work has been either adopted boldly from Jim Harkins' or else Jim has copied Herman's stuff—or else two great comedy minds ran on strangely coincidental parallel tracks. With all this, Herman cut plenty of ice on the bill and got the laughs he reached after.

Those of the audience who had never been treated to a sight of the little Lettzel girl before gasped on her entrance. She was so petite, babyish and demure against the unpromising background of swinging rings and perpendicular ropes. She shinned up that rope like a cross between a nimble monkey and a carefree angel. Her stunts here and on the rings and the wrist-grip short rope, where she finished in an indescribable maelstrom of whirlwind gyrations while suspended by one slender forearm, got the house into one tumult of progressive and vociferous applause. If Dainty Marie was dainty in her best years this child is ephemeral, cobwebby, tantalizingly delicious. Far from having the physique, mannerisms or spirit of the applause-begging athletes who vainly attempt similar vaudeville endeavors, she never lost the maidenly appeal of the ingenue. Lettzel is a marvel and a delight. She fittingly rang down a show which will be held up as a shining mark for future ones to rival in the memories of those who this week can get into the Palace. *Lat.*

**SAN FRANCISCO**

VARIETY'S  
**SAN FRANCISCO OFFICE**  
 FANTASIE THEATRE BLDG.  
 Phone, Douglas 2215

ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The Orpheum is this week



**ALBOLENE**

"Richard's himself again!"

The curtain fall is the cue for ALBOLENE, the perfect make-up remover, that really makes Richard himself again. Richard in a few minutes with a smooth, clean, clear skin, emerges from the stage door.

Albolene is put up in 1 and 3 ounce tubes to fit the make-up box; also 1/2 and 1 lb cans. May be had of most druggists and dealers in make-up. Free sample on request. Write for it.

**McKESSON & ROBBINS**  
 incorporated  
 91 Fulton Street - New York 10

**RIVERSIDE, New York**  
 This Week (Jan. 7)

**COLOR GEMS**

A Study in Color, Light and Form

DIRECTION,  
 Eastern, **MORRIS & FEIL**  
 Western, **SIMON AGENCY**

**Golding Scenic Studios**  
 INC.

Up-to-the-Minute  
**SCENERY**

See Fred Ardath's "Corner Store," or Whipple and Houston's New Act. We make aniline dye, velour, plush, or anything your fancy may suggest. Models submitted free. Let us figure with you.

506 Putnam Building  
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THE AMERICAN ENGLISHMAN

ROBERT EMMET KEANE

is now playing his third big consecutive week at KEITH'S PALACE THEATRE, NEW YORK, and is singing our up-to-the-minute novelty comedy song

I THANK YOU MR. HOOVER That's the Best Day In the Year

This is one of those songs that boy, girl, man or woman can sing and what's more it's bound to go over STRONG for you.

HERE'S A SAMPLE CHORUS IT'S IT

Monday is a wheatless day— I do without my bread; Tuesday is a meatless day— I eat baked beans instead.

Wednesday is a spoonless night— I don't go near the park; And Thursday is a lightless night— I walk home in the dark.

Friday is a sweetless day— No sugar do I stir; Saturday's a bathless day— Oh, how I wish it were!

Sunday is a wifeless day— I don't see wifey, dear; I thank you, Mr. Hoover— That's the best day in the year.

WE ALSO HAVE A VERY FUNNY FEMALE VERSION

Lots more extra choruses just as good as that quoted above. Professional copies and orchestrations in all keys.

M. WITMARK & SONS AL COOK, New York, N. Y., 1562 Broadway

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THE CHINESE PUZZLE Chester A. Kingston 474 Bainbridge St., Brooklyn, N. Y. Personal Representative JIMMY PLUNKETT

GANGLER'S CANINE GARDEN BOOKED SOLID DIRECTION, BILLY GRADY OPENING FEB. 3, PANTAGES CIRCUIT

MR. AND MRS. WILLIAM O'CLARE "A Breeze from the Lakes of Killarney" Booked Solid W. V. M. A. and U. B. O. BEEHLER & JACOBS AGENCY

housing a good comedy program. Business good. The Avon Comedy Four shared the top honors in the billing and gained the hit of the show. Harry Green and Co. was also among the top billing in "The Cherry Tree" that went big. Gaudemidit Bros. closed exceptionally good. Bert Swor, with his monolog, was rather late, doing quite well, however. He was compelled to follow McIntyre and Heath, who easily repeated their previous week's success. Anna Chandler did well throughout the early portion, finishing big. The Levolos gave a demonstration upon the wire in the opening position that was appreciated. The Alexander kids (holderover) were again successful.

ALVINO'S JAZZPHIENDS Late of Jean Sawyer's Domino Room We invite you to call any evening. MARAL KLAUBER BEN SALANDER IRVING BOSS RAY ALVINO Address ALVINO, care VARIETY, New York

Dancers, recently seen at the Orpheum, was the opening attraction. Alice Gentle, a former San Franciscan and now a leading mezzo-soprano with the Metropolitan Opera Company, returns home next month as a concert singer under the management of Frank W. Healy.

STETSON and HUBER W. V. M. A. Direction, WAYNE CHRISTY

PANTAGES.—The current Pantages show rounded out into good entertainment, with excellent business early in the week. "The Beasts and the Fairy," animal, opened well. Herbert Brooks, return engagement, gained passing notice. Arlova and her dancers were artistic. Joseph K. Watson in his "Abe Kabbibbe" characterization won continuous laughter. Mumford and Thompson were "No. 2," gaining unusual results with witty talks, and the position should have been later. Joe Roberts, local, return engagement, hit of the show. Four Redlines closed.

PRINCESS, 30—A pleasing bill to fair returns. Dan McLean opened the show in a straight song-plugging turn. The Anderson duo, man and woman, play xylophone, French horns, guitars and saxophones. Their saxophone duet finish is the best number in the act and wins them a fair amount of applause. Gemini, a sister team, open in Quaker costumes with "In the Sweet Long Ago." They follow this with four long dances, finishing with a military dance. Why they limit themselves to one song is beyond comprehension as this is by far the best number in the turn. By cutting out at least two of the dances and substituting songs the act would be greatly improved, as there is too much sameness as it now stands. Manning and Lee follow with a singing and talking skit that is a little out of the ordinary. They work before a special drop showing two theatres on opposite sides of the street, one a two-a-day and the other a "jitney," which has an important place in the story they tell. The woman of the team is very attractive and most of their talk is new. A five-reel picture closes.

playlet, "Just One Little Girl," that gets over nicely, barring a few inconsistencies, such as stealing the phone off the wall. Pearl Bros. and Burns are the laughing hit of the bill with a routine of nut-stuff, including burlesques on ventriloquism and Italian opera. The act is just the right length and they do not wear their popularity out by lingering while they are going good. The Brads, contortionists, close with some excellent work to well-earned laughs and applause. Business is fair.

The oft-repeated rumor that the Strand is to change hands is once again with us, but this time it bears the semblance of some reliability, so it may come true yet. J. C. Brases is producing a new girl act, to open on the Pantages circuit Jan. 13. The piece will carry 15 people. Billy Batchelor will be featured.

HIPPODROME.—The Hippodrome has a well balanced program, with attendance good. Lorraine and Mitchell opened in a combination specialty, a revolving ladder bit and singing by the woman. Well received. Leever and LeRoy and Angelus Trio failed to show. Dudley Trio, tumbling, closed good. Kelly Wilder Co., artistic singing and instrumental success. Marshall and Covert (colored) gained good results. Edna May Fowler and Leo Cooper and Co. filled vacancies. The former did singing and talking turn, using four plants, aiding in gaining the hit of the show. Cooper was assisted by three people, in a comedy dramatic piece that was enjoyed.

The Nine Orientals, a Chinese act, due to leave China Dec. 1, had some trouble with their passports and were compelled to lay over until the next boat. They will not arrive here now until Feb. 15.

The San Francisco Symphony Orchestra, under the direction of Alfred Hertz, opened its 1918 season at the Cort Jan. 4.

ALCAZAR (Geo. Davis, mgr.)—Evelyn Vaughan in "Cheating Cheaters." CORT (Homer F. Curran, mgr.)—"Fair and Warner" (1st week). COLUMBIA (Gottlob & Marx, mgrs.)—"Turn to the Right" (2d week). CASINO (Robert Drady, mgr.)—A-H. & W. V. A. vaudeville. PRINCESS (Bert Levey, lessee & mgr.)—Bert Levey vaudeville. SAVOY (J. Davis, mgr.)—Will King stock burlesque (3d week). WIGWAM (Jos. F. Bauer, mgr.)—A-H. & W. V. A. vaudeville.

Harry Corson Clarke's season at the Alcazar closed Jan. 5 with "Hello Bill."

Coming concert attraction are Yvette Guilbert, Minneapolis Symphony Orchestra, Zymbalista, Maudie Powell, Jeanne Jomelli and Leopold Godowsky.

2--White Steppers--2 Study in White Direction, CHAS. FITZPATRICK

CABINO, 30—A very satisfactory bill with enough variety to make it interesting. Chester and Johnson, cyclist and girl, opened. The man's work is very good and most of it original, but the girl, although she makes an attractive appearance, does nothing that is absolutely essential to the welfare of the act. The Two Brownies open with soft-shoe dancing and English dancing on skates. In between they put on a "Jimmy Valentine" dance that is a novelty, and one of the team does some burlesque work. This latter could be eliminated without hurting the turn as it is not funny. Otherwise the act is O. K., as they work in perfect harmony in their dancing numbers. Paul Earle makes a nice appearance while playing a ukulele, telling a few new stories and singing a parody or two. His style is different from most small-time single entertainers. Devlin and Miller offer a comedy

Evelyn Vaughan returned to the Alcazar this week, opening in "Cheating Cheaters." With two exceptions the entire company is new, and includes Hugh Knox, Will Lloyd, Grace Travers, Aida Woolcott, Sherman Baldwin, J. Anthony Smythe, Burt Wesner, Shirley Husley and James Gleason. George Lask, who produced "Cheating Cheaters" in New York, is directing the company.

"Have a Heart" is booked for an early appearance at the Columbia.

Sam Rork, publicity manager for Mack Bennett, was in town last week from Los Angeles.

Phil Rock is now on the staff of Forster's local office.

Jack Wyatt, of "Wyatt's Lads and Lassies," now playing the Orpheum circuit, contradicts the report said to be emanating from Geo. Davis, of the Kincaid Kitties, that he, Wyatt, was formerly in Davis' employ and

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# "I Hate to Lose You I'm So Used to You Now"

**VERSE**

We were so happy, you and I,  
But now I feel like I could die;  
You changed your mind and said good-bye  
And didn't tell me why.  
If you had left me years ago  
It wouldn't hurt me so.

**CHORUS**

I hate to lose you, I'm used to you now,  
Still I excuse you, for breaking your vow;  
Just like the sunlight I found  
I'm used to having you 'round;  
You're all I've ever been thinking of—  
Who am I going to love?  
Now that you turned me down  
Just like the rose dear  
That's used to the sun,  
Its petals close dear  
When summer is done;  
And I'm so used to your kisses; all others are strange;  
Used to your lovin' and I don't want to change;  
I hate to lose you, I'm so used to you now.

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W. V. M. A.

U. B. O.

If I said BOOKED SOLID, the income tax collector might take me at my word. So to be discreet let's say BOOKED CONTINUOUSLY but with an occasional lay-off.

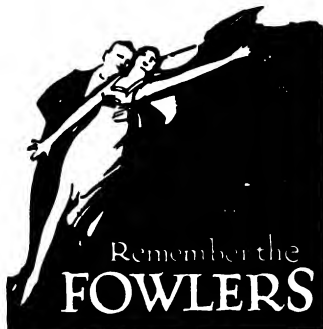
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The Ventriloquist with a Production

Orpheum acts making the jump from Calgary to Vancouver, have had considerable difficulty the last few weeks getting through on account of snow slides. One show was held up for three days without outside communication, but reached Vancouver in time for the opening, the week-lay-off between the two dates allowing for this. Several small-time bills have been lost altogether.

entertain their guests in welcoming the infant of 1918. In one of the grills an elaborate allegorical spectacle, "Victory 1918," was presented as the feature of the evening. Sidonie Spere was the soloist of a notable concert given in the Marlborough-Blenheim.

At the Apollo Sidney Rosenfeld's comedy, "Under Pressure," rewritten and revised by the author-manager, was received favorably by a large audience. The comedy while an improvement upon its original presentation here last spring still was devoid of that quick action so essential in plays that border so closely upon farce. John Westley and Pauline Lord played the two leads quite creditably. Mr. Rosenfeld, who received a curtain call after the third act, stated that the pres-

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BY CHARLES SCHEURER.

The New Year made its bow to the amusement world of Atlantic City most auspiciously as many of the large beach front hotels employed for the occasion top-notch talent to

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ent company was the nucleus of a repertoire organization which he intends to travel continuously between Chicago and New York.

The inclemency of the weather seriously interfered with the attendance at the theatres during the week. This was especially noticeable with the picture houses, where what is usually the best week of the year dwindled down to only moderately sized audiences.

Frederick E. Moore, manager of the Apollo, who as a rule plays only \$2 shows, says he found so much difficulty in obtaining attractions he had to book burlesque productions in order not to have his house dark.

Monday night "Furs and Frills" opened here with many of the original cast. It satisfied a capacity audience.

It is rumored that Paramount pictures, which since last August have been confined to the Bijou, will hereafter be presented at the Virginia, Colonial, Cort and City Square as well as the Bijou. It is assumed this settlement will pour oil upon the troubled film waters that have been turbulent in Atlantic City since last summer.

It is alleged the management of the Steel Pier, which for 14 consecutive years has played Vascello's Italian Band during nine months of each year, contemplates a change, and Sousa, Pryor and Conway are mentioned as possible successors of the noted Italian.

### BOSTON.

BY LEN LINNEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—One of the best bills of the sea-

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son is presented here this week. Eva Tanguay and James C. Morton are the headliners, but there are acts on the bill with not as high a standing as theirs which run them close for the honors and which drew a great deal of applause. Wilson and Aubrey Trio opened. They have the regulation bar stage setting but introduce some new comic stunts. They close with a wrestling exhibition of a humorous nature, well worth while. Alexander MacFayden made a bit. He went through his act without the temperamental frills that usually surround an act of this character. Prosper and Maret are billed as a couple of college athletes. They have a strong man stunt, of the quiet sort, which they got over

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Extracts from N.Y. Eve Sun - N.Y. Eve Telegram Sept. 19, 1916

"Shipmates" - We've just arrived in our "home port" from a Vaudeville tour of the World extending over two years

THE EVENING TELEGRAM Stowaway Actors from New York Leap Into Fame and Fortune in Australia

Louis Handman and "Jack" Cook, Vaudeville Artists, Taken for German Spies by Captain, Are Finally Released at Auckland and Given Work on Stage.

Our "Cargo" of Success has so increased in "tonnage" that we have found it necessary to "ship" another mate. The "Crew" now consists of: (The Captain) Lou Handman, (The Chef) Jack Cook, and (The "New Mate") Florence Handman, (The Capt's Sister). We have "signed on" on the good Ship "U. B. O." as "HANDMAN-COOK-&HANDMAN" "The "Stowaways" Pilot, Arthur Klein-

Next Week (Jan. 14), Proctor's 125th Street and Proctor's 23rd Street, New York.

well. Dooley and Sales have a splendid chatter, singing and dancing act. In a repertoire of dances Dorothy and Madeline Cameron, assisted by Burton Daniels at the piano, follow on the bill. Received plenty of encouragement. Morton and Claire occupied a rather good position on the bill. Their act, black-face, is fair. James C. Morton is using the same act he had when last seen here. It's a comic travesty and really beggars description. Eva Tanguay is using her same act. Her costumes, of course, are new and she has some new singing numbers. The house liked her singing of the Marseillaise in French. Dong Fong Gue and Harry Haw closed the show with a singing and dancing act, considered to be too good for such a position. Well staged.

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This Week (Jan. 7)—Majestic, Newark, and Victoria, New York. DIRECTION, JOE MICHAELS

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—"A Daughter of the Gods," with Anette Kellermann, the topliner. Vaudeville includes John G. Sparks, the University Four, John and Bertha Gleason and Fred Houlihan, Art Smith and Bob Tip.

GLOBE (Frank Meagher, mgr.; agent, Loew).—"Intolerance" on its second week at this house. Audiences capacity.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—"Air-Castle Kate" is the feature of the vaudeville offering. Balance of bill includes Cardo and Nell, Tyler and Crolius, Maude Tiffany and the Oskai Duo. Photoplay is "Ghosts of Yesterday."

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mgr.).—William Farnum in "The Conqueror," and the Italian battlefront pictures divide the leading position on the bill. Kale and Coyne, Curtis and Gilbert, Walter McCullough, Al Taylor and the Managan Troupe comprise the vaudeville bill.

GORDON'S OLYMPIA (Frank Hookalo, mgr.).—Petrowa in "The Daughter of Destiny." The Unceda Girls, Lutz Brothers, Paton and White, Pauline Fielding Players, Lucy Gillette and John Cutty in the vaudeville.

PARK (Thomas D. Soriero, mgr.).—Viola Dana in "Blue Jeans." Business excellent. MAJESTIC (E. D. Smith, mgr.).—"Mother Carey's Chickens." Received good notices at opening. Playing \$1 top.

SHUBERT (E. D. Smith, mgr.).—"What's Your Husband Doing?" a farce that made an instant hit here. Got over well at the opening, receiving good notices.

COLONIAL (Charles J. Rich, mgr.).—This is the final week of "Rambler Rose." Attraction for the coming week, for an engagement of two weeks only, is "The Riviera Girl."

LYMOUTH (E. D. Smith, mgr.).—William Collier has scored here in "Nothing But the Truth." Business good.

WILBUR (E. D. Smith, mgr.).—"The Man Who Came Back" is doing good business at this house.

PARK SQUARE (Fred E. Wright, mgr.).—Last week of "Upstairs and Down," which has done splendid business. "Success," a new play will have its Metropolitan premiere at this house next Monday evening.

TREMONT (John B. Schoeffel, mgr.).—"The Boomerang" is doing good business. Houses every evening are of the best.

HOLLIS (Charles J. Rich, mgr.).—"The 13th Chair" is scoring. Conceded to be the headliner of the season in this class.

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OPERA HOUSE (Lawrence McCarthy, mgr.).—House dark.  
 COPLEY (H. Q. Patee, mgr.).—"Land of promise," a western play presented at this stock house. Business very good.  
 CASINO (Charles Waldron, mgr.).—"Oh, Girl," company. Excellent business.  
 GAYETY (Thomas H. Henry, mgr.).—Jean Bedlin's Parisian novelty show.  
 HOWARD (George E. Lothrop, mgr.).—"Auto Girls," with vaudeville headed by the Tuscano Brothers, Hanley and Francis, Day and Johnson, the Aerial Levins, the Du Vall Brothers and Ben Drohan.

**CINCINNATI.**  
 BY HARRY V. MARTIN.  
 Marietta Haslam, aged six Cincinnati's best child-actress has been engaged as a member of the Cincinnati Players, at the Art theatre. She will take part in one of the playlets to be produced at Memorial Hall, Jan. 10-17. The bill consists of "A Motor Mishap," written by Malcolm Morley, the new director; "Barbarians," "The Last Man In," by W. B. Maxwell, and Barrie's "Pantaloon." Despite rumors that the Art theatre is not doing much business it will be continued indefinitely, its management announces.

That Mrs. Fiske, in "Madam Sand," is booked for the Grand opera house for week Jan. 14, is taken by House Manager Theodore Aylward to indicate that the K. & E.—Shubert war is on to the death. Another fact to lend weight is the booking of Maude Adams, always a great favorite here, for this month, also at the Grand. Miss Fiske comes here directly from Broadway. Said Aylward: "Apparently the K. and E. offices are determined to use their best attractions on the road; this may or may not be a result of the theatre war."  
 Manager Hubert Heuck, of the Lyric, says that "The Show of Wonders," "Love o' Mike" and "Oh Boy," among Shubert's best shows, are booked for his house during the next few weeks. "The Show of Wonders" will oppose Mrs. Fiske next week. This week, "Eileen," at the Lyric, is pitted against "Ten Hur," at the Grand, and it will be a mighty close race.

Because he "jaywalked" at Fifth and Walnut Sts., Rodion Mendelevitch, aged 27, New York City, with the Russian dancers at Keith's last week, was fined \$2 and costs. "Isn't harmony the principle of music?" asked Judge Bell. "That's correct," admitted the defendant. "Well, it's harmony that keeps this country from having to maintain a monster standing army," continued the Court. Mendelevitch is still trying to figure out what the Judge was talking about.

Sheriff George Schott has been directed by the Common Pleas Court to sell the Hotel Sterling, former home of many actors, principally of the stock variety. The hotel was recently used as a hospital. It was originally the St. Clair Hotel. It being sold to satisfy a judgment obtained by the Penn Mutual Life Insurance Company against Dr. C. A. L. Reed, for \$39,082.

The Bismarck cafe, also much frequented by the profession, has been permanently closed. It is said that the Emery estate owners of the Mercantile Library building, where the Bismarck is located, object to saloons in their buildings.

An appeal from the decree of the U. S. District Court at Cleveland, refusing an injunction and dismissing the suit in equity of the General Film Company vs. Joseph H. Samplinger, Cleveland attorney, was filed in the U. S. Circuit Court of Appeals here last Thursday. The film company brought the suit after Samplinger had sued it for triple

damages under the Sherman anti-trust law, damages alleged to have been sustained by the Lake Shore Film and Supply Company, Cleveland. The lower court was asked to restrain Samplinger from prosecuting the suit on the ground that the New York District Court has dismissed his suit against Kalem et al. The Cleveland court refused the injunction.

City Assistant City Solicitor Clifford Cordes holds that pictures may be exhibited in public school buildings, provided all regulations governing their exhibition are complied with. This provides for the installation of machine booths, the same as are used in theatres, the employment of licensed operators, etc. As the films are for educational purposes, no theatre license will be required. The Board of Education will soon add animated pictures to the curriculum.

**DETROIT.**  
 BY JACOB SMITH.  
 TEMPLE (C. G. Williams, mgr.).—Belle Baker, Joe Jackson, Leo Kohlmar and Co., Franklin Ardell and Co., Bessie and Baird, The Three Chums, Three Johns, Nolan and Nolan. Next week's headliner, Adelaide and Hughes.  
 MILES (James Rutherford, mgr.).—Dr. Carl Herman, Six Colonial Belles, Cain and Odum, Burton and Ross, Selbie and Little, Etta Bergen.  
 ORPHEUM (Rod Wassoner, mgr.).—Uyeno Japs, Adele Oswald, "Lulu's Friend," Barker and Harris, The Gascoynes.  
 REGENT (Tom Ealand, mgr.).—"Yucatan," musical tab, The Leightons, Lelia Shaw and Co., Estes and Button, Curson Sisters.

DETROIT.—"The Willow Tree." Next, "Rambler Rose."  
 LYCEUM.—"The Lure of the City." Next, "Hans and Fritz."  
 GARRICK.—"A Successful Calamity." Next, "Good Gracious Annabelle."  
 ADAMS.—Stock. "Pair of Silk Stockings." Next, "It Pays to Advertise."  
 GAYETY.—"Roseland Girls." Next, "Majestic."  
 CADILLAC.—"Monte Carlo Girls." Next, "Broadway Belles."  
 WASHINGTON.—"The Planters."  
 BROADWAY STRAND.—"Mrs. Dane's Defense."  
 MADISON.—"Blue Jeans."  
 MAJESTIC.—"The Clever Mrs. Carfax."

The Temple theatre at night is now charging 75 cents. The management finds it just as easy to get 75 as 50 cents.

"Cleopatra," Fox standard picture, will play the Washington theatre week of Jan. 20. It may hold over for a second week if it proves popular.

**LOS ANGELES.**  
 BY GUY PRICE.  
 Richard Walton Tully is monopolizing the first part of 1918 at the Mason. This week "The Bird of Paradise," written by him is playing there, while "The Flame," also by him, comes for a week's engagement following.

Al Woods is due back here around the first of February, according to his local representative, Sam Rork.

Sid Grauman has engaged Lina Reggina to sing at the opening of the new Grauman theatre.

Ashton Stevens, Chicago dramatic critic, is due here this week to assist in the production of his new play, "Mary's Way Out." He has been reported on the way several times but always failed to show up. His play is

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now scheduled to go on here the first week in February.

The Kinema theatre has put in Filippino ushers.

S. Morton Cohn went to Portland for over New Year's.

William Edson Strobridge is acting as manager of the Clune Symphony Orchestra.

**MILWAUKEE.**  
 BY P. G. MORGAN.  
 DAVIDSON (Sherman Brown, mgr.).—Boston English Opera Co., week, opening big; week Jan. 13, "Follow Me."  
 MAJESTIC (William G. Tisdale, mgr.; agent, Orpb.).—"Submarine F-7"; Nina Payne; Paul McCarty and Elsie Fay; Four Hiale Sisters; Stanley and Norton; Fern Biglow and Mehan; Diero; Three Bennett Sisters.

PALACE (Harry E. Billings, mgr.; agent, W V M. A.).—"Woman Proposes"; Elling Newland Troupe; James Lichter; Kranz and La Salle; Mack & Velmar; Cummin and Seaham. Last half: Will J. Ward; Ed Blondell; Jolly Wild and Co.; Simpson and Norton; Marie and Billy Hart; Layne and Benjamin.

MILLER (Jack Yeo, mgr.; agent, Loew).—Lynne's Ballet; William Flomen and Co.; Casad, Irvin and Casad; Maybelle Fischers; Fred Zobedie and Co.; Taylor and Arnold; Washington Trio; Axel Christensen; "Nordine o' the Movies."

SHUBERT (B. Niggemeyer, mgr.; agent, International).—"Milloinaire's Son and Shop Girl," week, good opening; 13, "Peg o' My Heart."

PABST (Ludwig Kreis, mgr.).—Pabst German Stock Co., "Das Liebesnest," first time in America; 10, four days, "Das Dreimadlerhaus."

GAYETY (Charles J. Fox, mgr.; agent, American).—"Innocent Maids," big opening; 13 "Mischief Makers."  
 EMPRESS (Walter C. Scott, mgr.).—Stock burlesque. Eddie B. Collins and company.

**MONTREAL.**  
 BY ARTHUR SCHALKER.  
 HIS MAJESTY'S (Edwards and Driscoll mgrs.).—"Seven Days' Leave." Next week, Pyllie Neilson Terry in a new comedy, called "Maegle."  
 PRINCESS (E. La Pierre, mgr.; agent, U. B. O.).—Walter C. Kelly headlined; "Futuristic Revue"; "Mrs. Ritter Appears"; Meahan's Cantina; Perry, Skelly and Souvain; Chafontie Sisters; Prager, Bounce and Hardy; to big business.  
 LOEWS (Ben Mills, mgr.).—Six Royal Hussars; Savannah and Georgia Neglect; Dale and Burch; Bayes and England; Monroe and Grant; and Wm. S. Hart in "The Bar-salm," film, to S. R. O.  
 FRANCAIS (Phil Godel, mgr.).—First half; Barney Williams and Co.; Potter and Hart-

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well; Mitchell and Mitchell; Arthur Barrett; Arthur La Fleur; Gray and Granville. Second half; Texas Four; Musical McLarens; Alexandria and Fields; Arthur Barrett; Col. George and Co.; Nelusco and Hurley.

ORPHEUM (J. H. Alox, mgr.)—agent, International Circuit.—"The Trail of the Lonesome Pine," to good house. Next week, "The White Slave."

EMPIRE (Paul Cazeneuve, mgr.)—The Alba Players opened and gave a very good performance of the "Butterfly on the Wheel." This week, "Rich Man, Poor Man."

GAYETY (Tom Conway, mgr.)—"Hello America."

IMPERIAL (H. W. Conover, mgr.)—Vivian Martin in "The Fair Barbarian," film, and Alan Turner. The new stage setting designed by Mr. Conover is very pretty.

STARLAND (Joe Mazour, mgr.)—Tizouna and Mack's to the usual big business.

STRAND (Geo. Nichols, mgr.)—June Caprice in "Unknown 274," film.

**NEW ORLEANS.**

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ORPHEUM (Arthur White, mgr.)—Mang and Snyder perform as countless acrobats

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have before them. Natalie Sisters conform to the "Evening at Home," musical interlude showing the same act disclosed here twice previously. Charlie Howard still dodges in and out of swinging doors with varied receptacles. Gonne and Albert conform to the usual school room histrionism of the twice and thrice dully. Maryland Slingers follow the Conventional Trend of acts exuding southern atmosphere. Bert Fitzgibbon offered little variance. "Holiday's Dream" never assumes feature competence.

CRESCENT (Walter Kallman, mgr.)—Best bill in several weeks. Three Astrellas started proceedings energetically. Eugenie Lebland has evolved an act novel in measure. Duncan and Holt submitted bright, fresh laughable material. Grey and Old Rose have an imposing two-act for small time. The Avolos closed.

PALACE (Sam Myers, mgr.)—Weakest show of the season the first half. Tom Brown's Minstrels headline. Edah Delbridge Trio sing pleasantly. Crawford and Victor pleased. They employ the billing of Brice

and Barr Twins. Columbia and Victor dance energetically. Joe Browning evoked laughter.

PALACE (Sam Myers, mgr.)—Rita Gould was the luminous satellite of the Palace's perorative period last week. Rita is stately (yes, bo), has gowns (plenty much) is conclusively and inclusively patriotic (aye, fervently), and does very well. Tarzon was the popular choice, applause plus laughter plus genuine exuberance, being considered. Alfred Farrell and Co. opened with rag-picking, averaging to a point of adequateness. Archer and Ward sing a little, dance a little, and have a little talent—dancing talent. If the movements after their final dance were accentuated the results would probably be more profitable. "A Trip to Honolulu" is an entertaining "tab" without, a certain degree of sparkle being evinced.

CRESCENT (Walter Kallman, mgr.)—The Ruth Howell Trio quite easily earned premier consideration in summing up the last half bill at the Crescent. It's an acrobatic act, far superior to half the turns closing big-time shows. Alexander and Swain, appearing



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Initially, were favorably received. Daisy Harcourt rendered several overseas numbers, displaying her usual degree of aptitude. Hopkins and Axtell employ the Pullman satire, used lengthily in the better-grade houses. It is still provocative of merriment. Mr. and Mrs. Tommy Hayden were next to closing. The violin playing of Mrs. Hayden forms the best part of the act.

TULANE (T. C. Campbell, mgr.)—Robert Mantell.

DAUPHINE (Lew Rose, mgr.)—Stock burlesque.

STRAND (Maurice Barr, mgr.)—Pictures.

McCormick and Winchill, after making a record by remaining at the Alamo for nearly two years, began a tour of the other Saenger houses at Pensacola, Sunday.

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Several vaudeville and legitimate artists called from this port for South Africa, engaged to appear in theatres there. The party included Wheeler and Dolan, Edwina Barry, Scott Gibson, O Hana San and J. White.

Mr. Mills, of the V. M. P. A., is arranging a comprehensive tour for artists playing the Southern time, minimizing the jumps and lay-offs.

The largest organ in the South is being installed at Loew's Crescent. The two upper boxes at the Crescent have been eliminated in order to provide proper space.

The Lafayette will probably remain closed for the balance of the present season.

Neil O'Brien's Minstrels follows Mantell at the Tulane. "Mary's Ankle" was given an extra presentation at the theatre Sunday evening, owing to Mantell not appearing on the Sabbath.

Maurice Barr has superseded D. L. Cornelius as manager of the Strand. Cornelius is to devote himself exclusively to the publicity end of all the houses of the Saenger Amusement Company.

Bert Gagnon quickly closed his dramatic stock at the Diamond.

**PHILADELPHIA.**  
 BY JUVENILE.  
 KEITH'S (H. T. Jordan, mgr.).—It seemed as all the war stuff in vaudeville was assembled for Naval and Military Week here, with Lang-

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don McCormick's spectacle, "On the High Seas," as the big noise. About the only one who side-stepped the atmosphere entirely was Renee Florigny, and it seemed strange the French woman missed the opportunity of at least playing something patriotic on the piano. It would not be fair to her to say she "drummed," for she is too fine a musician for that, and her classical selections brought her a rattle of applause. Everything else was there with the war punch of some kind. The McCormick melodrama is a regular old-time "drammer" with a villainous heavy and a heroine that can screech as loud as the sea siren. It is filled with applause lines, a bit of romance developed at very short notice and lead noises. It is all worth while, however, when the big climax comes and the audience gets a glimpse of the battleships coming through the sea. Orris Holland could improve his role by toning down a bit in the acting of it, otherwise the piece is well done for a playlet of this kind. When W. J. Reilly of the U. S. S. "Michigan," first appeared several weeks ago during the big drive for navy recruits, he was called "Ragtime" Reilly. Now he is billed as W. J. (Sailor) Reilly, and the change of name just about tells how this sailor-boy has gotten out of the straits that was taking him to the front ranks as an entertainer. Reilly has evidently forgotten his training ways, maybe because he has been on the big time for a few weeks. Anyway, despite that he was a big hit; his act is not as good for him now as it was when he first started. Reilly is a clever fellow and can get his songs over, but if he is wise he will not try for the dramatic thing when his forte is the lighter stuff—the kind that he first used. Monday's audience liked him and brought him back to make a nicely handled speech of thanks. One of the biggest applause hits of the bill went to the credit of Lew Brice and the Barr Twins. If the two girls don't contract a fatal attack of pneumonia through scent dressing this trio ought to hit none but the high spots of vaudeville. The act is there several ways. Brice is doing a clever bit of comedy and a much better bit of dancing, his legmania stuff made some of the regulars sit up and take notice, and the girls not only kept pace with Brice in stepping but contributed a nifty appearance, which gave the act a lot of color. LeMaire and Gallagher put over a good-sized laughing bit which helped the first half of the bill a lot with their "Battle of Whatatehouse." A goodly portion of this material was used by Gallagher in former travesty acts with Barrett, Shenn and Joe Fields, but it has been freshened up, and with the world filled with war talk it is a corking good comedy offering. LeMaire making an excellent comedy hit for Gallagher's straight. Harry Cooper with the assistance of Jim Keanny carried off a liberal haul of applause with their vocal harmony. The comedy talk dragged a hit, but Cooper hit the mark when he started to sing, and the duo finally did the rest for them, a war ballad being Harry's contribution to the military bill. George Fox and Zella Lushman did unusually well in their early spot with several song numbers, the engaging smile of the girl and the well-delivered popular songs bringing them

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good results. Bert Shepherd & Co. had the opening spot instead of Erford's Whirling Sensation, which could not open owing to difficulty in placing their apparatus with all the heavy stuff following. The white man was brought down from the Grand opera house and Erford's act sent uptown. Shepherd's feats with whips were well received. Margaret Edwards gave a physical culture display and danced in the closing position. It is an unusual offering and, although the dancing is too long, the girl was warmly received. Jane Quirk played a cornet solo and leads the orchestra for the act. Pathe pictures showed some good war scenes.  
 ALLEGHENY (Joseph Cohen, mgr.).—Flynn's Aeroplane Girls tops. DeWinters & Rose; Stephens & Hollister; Herbert & Dennis; Wormwood's Monkeys; film, Hart in "The Silent Man."  
 ALL-EGHENY (M. W. Taylor, mgr.).—Eugene Emmett & Co., headline; Dayton Family; Parlielan Duo, Chappell & Stennette; Maude Rockwell; film, "Vengeance and the Woman."  
 NIXON'S GRAND (W. D. Wegfarth, mgr.).—A Canadian Soldiers headline; Antrim & Vale; Bert Shepard & Ray; Alf Grant; Josephine Saxton & Jack Farrell; Kaye and Belle. Pictures.  
 COLONIAL (H. A. Smith, mgr.).—Fourth anniversary. Headline, Shattuck and O'Neil; Crewell-Fanton Co.; Staley & Birbeck; Lander Bros.; Morgan and Parker; Nan Aker & Co.; Quaker City Trio; film, "The Cold Deck."  
 NIXON (Fred Leopold, mgr.).—"Out and In Again" heads. Others: Valentine & Bell; Schwartz & Clifford; Five Girls; film, "Nan of Music Mountain."  
 GLOBE (Shtloskey & McGuirk, mgrs.).—Bobby Heath and His Girls; top; Mabel Berra; Smith & Toman; Genaro & Gould; Joseph L. Waters & Co.; Middleton, Spielmer & Co.; Bromstiek Elliott & Co.; Hal Stephens & Co.; Provost & Oglet; Eskimo and Seal.  
 WILLIAM PENN (G. W. Metzger, mgr.).—First half: "The Miracle"; Bob Hall; Farrell-Taylor Trio; Valdares; film, "Gambit." Last half: Oriental Sluggers head; "Alimony." film. CROSS KEYS (Shtloskey & McGuirk, mgrs.).—First half: Howard's Animals; Violinsky; Knowles & White; Bush & Shapiro; Maxlin, Eddie & Roy; Laurie Ordway. Last half: International Four Art Studio; other acts. ROSEMARY (Harry Shepherd, mgr.).—First half: "The Girl from Holland"; last & Newlin; Bush & Shapiro; Four Lukens; Sharp & Co. Last half: "Olives" heads vaudeville; films for the week, "The Secret of the Storm Country" and "For Liberty."

**PROVIDENCE.**  
 BY KARI K. KLARK.  
 MAJESTIC (Col. Felix R. Wendelschafer).—The largest house in all probability that ever greeted legitimate in this city attended the opening of the new Shubert Monday night in spite of a drizzling rain and ice-covered

sidewalks. "Oh Boy" did big on the first night. It was the biggest night at a show house in this city for years and the Majestic transformed from vaudeville to legitimate is likely to be a good investment for its lessee. Following the opening performance Monday evening a dinner was given at the Crown hotel in honor of Col. Felix R. Wendelschafer, to celebrate his accession to the new playhouse.  
 KEITH'S (Charles Lovenberg, mgr.).—Essentially the best bill in many a week is headed by Sam Mann and Co., who took well indeed. Only fair house on opening night, however, owing to bad weather conditions and opening of Shubert's Majestic. Nonette, the gypsy violinist, who returns to Providence after an absence of several years, shows marked improvement since her last visit here. Beaumont and Arnold; Durkin Girls; Brenck's Statue Horse; Leavitt and Lockwood; Robert De Mont Trio; Corcoran and Mack.  
 FAY'S (Edward M. Fay, mgr.).—"The Rose of Blood," picture, heavily advertised, and this house is now featuring big films in addition to its vaudeville. "All Girl Revue," as headline, went along smoothly, but there are chances for improvement. Musical Quintet; Mayberry and Marsh; The William Sisters; Nana and Co.

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COLONIAL (J. F. Farr, mgr.).—"Hip, Hip, Hooray Girls" drew better than any in the past few weeks.

OPERA HOUSE (Felix R. Wendischaefer, mgr.).—Providence Opera House Stock Company opened with "Rich Man, Poor Man" as initial attraction. Company assembled quickly and rehearsed in a comparatively short time with Alice Clements and Wilmer Walter as leads; did pleasing work considering the conditions. Stock is somewhat of an experiment with 75 cents top.

EMERY (Martin Toohy, mgr.).—"The Royal Hawaiian" headed a commendable bill first half and although the company worked hard and had a good program of Hawaiian as well as American offerings, the demand for this "kukule" stuff for which theatres were clamoring a year or so ago, seems to have died down to a great extent. David S. Hall and Olga Worth; Simmons and Simmons; German Brothers; Three Stephano Sisters; Robinson and Doney. Second half: John G. Sparks; Universal Four; Art. Smith; Tyler and Crozier; Bob Tip and Co.

The Emery Amusement Co., which owns the Emery and the Matinee, the former recently filed in the Shuberts, its made defendant in a suit filed for extra labor and material paid for a balance allowed to be due by contractor William Williams, on a contract for building the Matinee for the defendant company. The contractor alleges he entered into an agreement with the concern

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In March, 1915, to erect the theatre. For extra materials and work he charged \$3,590.01, and he also claims there was a balance of \$3,100 due on the contract. There was also charges for interest and other items and credits, including a cash payment of \$3,000, leaving a balance of \$3,745.13 due, according to the plaintiff. He sues for damages placed at \$8,000. J. Jerome Hahn is counsel for the contractor.

When fire destroyed the Emerson Hotel building at North Attleboro (Mass.) last week with it passed the old Wamsutta opera house, located in the structure. This house was played for years by traveling companies in making their jump from Boston to Providence. The building, which was the largest frame structure in Bristol county, was built in 1871. When it was given up as a playhouse it was used as a church for a number of years, but of late had remained idle. The loss in the fire is placed at \$200,000.

The Walker-Stevens Company of New York last week filed suit in the superior court in

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this city against Albert R. Commette, manager of the Newport opera house, to recover damages placed at \$1,000, for alleged breach of contract. The New York firm declares that an agreement was made Nov. 17 whereby Commette was to furnish a theatre for staging a performance in Newport on the evening of Nov. 23. The plaintiff sets forth that Commette guaranteed \$300 for the managers of the company which was to stage the performance. The plaintiff also alleges that the defendant repudiated the agreement and would not permit the use of the theatre. McGovern & Slattery appear for the Walker-Stevens Company as counsel.

It is with reluctance some of the theatres here are displaying dark fronts each Thursday night, the mid-week lightless night. The greater part of them are complying with the orders of the state fuel administrator in this nation-wide plan to conserve coal. Managers claim that it hurts business to have the lights out—that is some of them say so—others say it makes no difference anyway.

According to information from a most reliable source, the negotiations by Klaw & Erlanger for the Modern, a large film house here, have been called off. These negotiations were started shortly before the break between the Shuberts and Klaw & Erlanger, and since that time the Shuberts, who controlled the opera house for years, have leased the Matinee. It is understood, however, that Klaw & Erlanger are still anxious to get a location here as the result of the break as their rivals are now in possession of the most modern and capacious playhouse in this city.

The operaglogue of "Pagliacci" is to be given at the Strand next Tuesday evening for the benefit of the Providence Section, Council of Jewish Women. It will be read by Adelaide Patterson, with the music given by Grace Goff Fernald, soprano; George F. Young, tenor; Lowell Phillips, Shawe, baritone, and Arthur James at the organ.

It is said that several theatres here have coal bins that are rapidly approaching the empty stage, and about the acute situation that exists here at present continue it is not unlikely that one or more of these houses may be forced to close. The past week saw the situation more serious than at any time since winter started. With the harbor and bay frozen over for the first time in many years coal barges were unable to reach the city, and during the cold spell there was much suffering on the part of poor people. Several of the larger theatres are more fortunate than the others, and unless the winter continues severe and unusually long they will have enough to tide them over. At any rate the situation is causing more than one manager worryment.

An attraction that is likely to draw some away from the city's theatres for a period of eight days is the annual auto show which opens at the state armory Friday (today) and continues until a week from Saturday. The auto show is a big attraction each year in this city and bids fair to be as good as ever this year.

Theodore Drury, Afro-American tenor, appeared in costume song recital Thursday evening in Infantry Hall. He was assisted by Prof. Leon Payne and others.

James Dutton, who appeared at Kelt's last week, made a flying trip to New York one night during his stay here. While in New York and before coming to this city the actor lost a dog he considered exceedingly

valuable. During an evening performance he was notified by the New York police that the pet had been found. He took the midnight train for the metropolis and was back in time for the matinee the next day accompanied by the precious canine.

Abe Leavitt, of Leavitt and Lockwood, at Kelt's this week, is a member of an old theatrical company that started in this city. He is the son of Benjamin Leavitt, and nephew of M. B. Leavitt, now retired, who a few years since was among the best known of theatrical managers. Leavitt, a cousin of A. A. Spitz of the local theatrical firm of Spitz and Nathanson, spent his boyhood days in this city and was employed for a time in a clothing store here.

Theatres here are endeavoring to educate their patrons to have the right change when approaching the box office so that the war tax may be paid quickly and the line of those waiting for tickets may not be kept waiting. On account of the collection of the war tax people have been obliged to stand in front of box offices longer than ever before and it proves annoying to a large number.

## SEATTLE

BY WALTER E. BURTON.  
LYRIC.—Vaudeville and musical comedy.  
GAIETY (Ed. Armstrong, mgr.).—30, Armstrong Company in "The Follies of Pleasure," a sort of cabaret performance, with Billie Bingham, soubrette, holding stellar honors. Perqueta has several song and dance numbers. Fine patronage.

WILKES (Denn B. Worley, mgr.).—31, 50th week in Seattle, Wilkes' Players in "The Heart of Weyona."

METROPOLITAN (George T. Hood, mgr.).—31, "Thirteenth Chair," drew good business. 7-9, John Keliard in Shakespearean productions.

## NOTICE FOR EUROPE

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P. S.—

At Proctor's 125th St. the first half of this week (Jan. 7-9), from all indications will repeat same success as at the 5th Ave.

Show stopped at the Fifth Avenue three times on his engagement (Dec. 27-30).

Direction, **WILLIAM LYKENS**

We take this means of thanking everyone for their kind offers, but we are signed for next season in Burlesque.

Watch for our announcement.

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KARMIGRAPH NUMBER 66

MOORE (Carl Reiter, mgr.)—30, Orpheum vaudeville headed by Joseph E. Howard in a musical world revue. The LeGros, good. Frank Crumit, pleases. Rice and Werner, good skit. Kanazawa Boys, splendid equilibrista. Isabelle D'Armond and Darrell, meritorious turn.

PANTAGES (Edgar G. Milne, mgr.)—30, "The Bride Shop," fine musical tab. Francis Murphy, pleases. Flo and Ollie Walters, dainty. Jack Kennedy & Co., good. Rodriguez, good. Eddie Martin, pleases.

PALACE HIP (Joseph A. Muller, mgr.)—31, Jean Dawn heads. Kelly and Davis won favor. Adnan Trio, liked. Sweeney and Newton, favorably received. Aleva Duo, versatile. LaVine Trio, please.

ORPHEUM (Jay Haas, mgr.)—30, Lou Parker's Jazz Band headlines. Rolfe and Kennedy, please. The Roys, good. Evelyn Grant, good. Fields and Fields, liked. Frank Voerg, musician and comedy.

COLISEUM (Greater Theatres Co., mgr.)—Midnight matinee Monday night consisted of the regular Pantages vaudeville bill for the current week, with a few extras added. One dollar charged for admission.

As a result of the recent trip of Edward Kellie over the Hippodrome circuit the following theatres have been added to Tour B of the Hippodrome time: Pastime, Mt. Vernon; Dream, Sedro Wooley, Wash.; Gem, Sheridan,

Wyoming; Luna, Billings; Rex, Red Lodge; Princess, Kalispell, Montana.

Monte Carter Musical Comedy Company opened at the old Pan house, Tacoma, Jan. 7. The theatre has been renamed the Oak. The Pan house in Seattle was rechristened the Oak after the new theatre was built here, and Mr. Carter's organization played there for nine months.

R. H. Proseer, representing the Rev. Paul Smith Picture, "The Finger of Justice," of San Francisco, is in the city in the interests of the big seven-reel feature of present day morality. Mr. Proseer is here to sell the state rights for the four Northwestern states.

The Ansonia Amusement Co., Butte, is building a theatre in Helena scheduled to open about March 1. The Pantages shows will play the house two nights a week, breaking the jump between Great Falls and Butte. Road attractions and moving pictures will be booked for the remainder of the week. The new theatre will be called the Marlowe, and will be under the management of C. E. Eckhart, present manager of the Orpheum and Princess, Butte.

Ervin and Myers are preparing to build a theatre in Harlowtown, Mont., that will cost \$50,000.

Dixie Harris joined the Pan road show at Butte last week.

Chorus Girls' contests are held at the Galety every Friday night between shows.

Eddie Kole (Kole and Snow) is filling the position of doorman at the Orpheum for the present.

Wm. Sutherland, formerly of the Suthbeck Trio, is at the Galety playing the traps.

Earl Bonner left the Armstrong Folly company at the Galety, Saturday, to accept a position with the Willis West musical comedy company, Empress theatre, Butte.

Lou Parker, local cabaret star for several years, has formed a jazz band act. The personnel is Gilbert Ringler, violinist; George Britton, pianist; Mark Rowan, banjo; George Roberts, trombone; Harry McLeroy, traps.

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DIRECTION, **ARTHUR KLEIN**

## HAROLD A. CLARKE

Author of HERMINE SHONE'S present successful fantastic comedy, now set for **COLLIE RUSSELL** and **DAVIS**, and songs for **WILLIAM ROCK** and **FRANCES WHITE CBOLL CUNNINGHAM**, **MINNIE ALLEN**, **CHARLOTTE PARRY** and many other standard acts.

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Who During My Brief Stay in New York Made Me So Many Kind Offers.

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# MARGIE CATLIN

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Direction, **HARRY WEBER**

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CHICAGO PHILADELPHIA BOSTON

Miss Parker sings several popular and rag-time numbers. The act is headlining along the route.

Jack Culek, formerly assistant treasurer of the Alhambra and Moore theatres, is now a first sergeant at American Lake.

Berthe LaMotte is directing the orchestra at the Savoy Grill, this city.

The Sound Amusement Co. will use auto trucks to transport its shows for the 1918 season.

#### SOUTH AMERICA.

Buenos Aires, Dec. 10. Amusements at present in Buenos Aires and other South American cities are very slow, as this is the middle of summer, and only a few circuses and amusement parks are running.

BUENOS AIRES, ARGENTINA.—Shipp and Felts American circus opened its season here in Buenos Aires Nov. 30 to a good house. The show went with a dash from start to finish. The show includes some very clever Japanese performers—the Jardys, a perch act; the Crandells, a pretty riding act; Miss Shipp and her high school act, very well received, and the result is that they have done a very good business in spite of very hot weather. The star act is Collin's boxing kangaroo, which causes a great deal of amusement. Boxing kangaroos have been seen here, but not for a long time.

JAPANESE PARK.—No novelties this year to speak of outside of one or two open air free acts, which include Prince Nelson, a high rope walker, and Miss Callier, a high diver, both working over the lake.

COLISEO THEATRE.—A grand opera company at popular prices under the direction of Prof. Cogorno opened at this theatre last

ED LOUIS  
**Ze HUNTER and De GODFREY**

Blackface Comedians, in their novelty act, "WITHOUT GAS." Using their original Winter scene in a limousine touring car to explain the story. Class, laughs and so different. Believe us. Address VARIETY, New York

**SHEER and DARLING**  
In "WOP.OLOGY"

week, but business has been very poor and they close this Sunday. All other theatres in Buenos Aires are dark with the exception of the picture houses.

Aimta Lajoya, the celebrated tonadillera (ringer of plaint songs), with her gorgeous and spectacular collection of quaint Spanish costumes, delightful music and scenic novelties of Spanish and Argentine origin, has been contracted by Roy Chandler for a tour of the United States, commencing next March. This act is a decided novelty in every way, and Mrs. Lajoya's vivacious personality, original and catchy music, combined with her knowledge of the English language, will make her a big sensation in the United States, as she always has been in Spain and throughout South America. Miss Lajoya has just finished an engagement of thirty-two weeks in a tour of Brazil, Argentine Uruguay and the Argentine at the highest salary ever paid a single act south of the equator.

#### WASHINGTON.

BY HARDIE WEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Theodore Kosloff and his Russian Ballet, artistically wonderful; Robert T. Haines in new sketch, good; Ronney and Bent, success in new act; Alfred Bergou, solid hit; Joe Cook,

excellent; Diamond and Brennan, laugh; Bailey and Cowan, hit; McAllen and Carson with their skating opened big.

NATIONAL (William Fowler, mgr.).—"The Riviera Girl" with New York cast. Looks like big week.

BELASCO (L. Stoddard Taylor, mgr.).—"You're in Love."

POL'S (Fred Berger, mgr.).—The Poll Musical Stock in "When Love is Young." Excellent company and, with management paying the war tax, drawing big business.

GAYETY (Harry Jarbee, mgr.).—Fred Irwin's Show.

COSMOS (B. Bylaski, mgr.).—Kitty Francis; Stone and McAvoy; The Norvelis; Billy (Swede) Hall and Co.; Musette; Ben Smith.

LOEW'S COLUMBIA (Lawrence Beatue, mgr.).—Pauline Frederick in "Mrs. Dane's Defense," film; Vivian Martin in "The Fair Barbarian," second half.

The new Metropolitan on F St. and 10th is to open in February. Harry Crandall during the past week put through a deal in which he becomes the sole owner. It was being built by local men. The seating capacity will be 2,200. The balcony will be reached by an incline while the orchestra of 30 pieces will be seated in a sunken Italian garden. The property upon which the building stands represents \$175,000.

**VINCENT and CARTER**

BOOKED SOLD W. V. M. A.

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## DAYBREAK.

Emily Stevens is the star of this Rolfe-Metz release, a screen adaption by June Mathis of the play by Jane Cowl and Jane Murnin. It is a story that depends wholly on the suspense regarding the wife's secret for its punch, but this punch is well put over through the direction of Albert Capellani and the very capable action of the star. As a play "Daybreak" was but a luke-warm success. It is evident the Selwyns did not think much of it for screen purposes, otherwise they would have employed it for their own use (Goldwyn), but "Daybreak" does develop into a good feature production, a much better picture than it was a play. Miss Stevens is the injured wife whose husband's desire for drink is the cause for their parting. The story has

a high society atmosphere always welcome to the picture fans with its scenes laid principally in the home of the Fromes on Long Island. At the opening is the wife awaiting her husband, who was to have met her after the theatre but who remained at the club and imbibed rather too freely. When he does get home and discovers the family physician is keeping her company he flies into a rage and becomes suggestively sarcastic in his remarks. The next morning he is regretful, and after going out and purchasing a trinket and some flowers as concrete evidence of his sorrow for a hasty tongue, he promises he will eschew liquor in the future. But the same night finds a repetition of other night and, what is more, he in his drunken moments has pushed a newsboy under a motorcar. Alcohol causes him to have a marked aversion against chil-

dren, and when the wife discovers, through the papers, of his latest outburst of temper toward a child, she decides to leave him. There is a suggestion at this time she is expecting an addition. A parting is arranged with a promise she will return if the husband will mend his ways. After four years she returns to the home, childrens to all appearances, and as there is no tendency on the part of the husband to leave the brimming bowl alone, she begins to lead a life that is exceedingly mysterious, leaving the house and staying away for hours at a time. The husband finally becomes suspicious (the audience also, through clever direction and a suggestion dropped in a brief scene), and when he discovers his auditor has misappropriated funds, he decides to send him to a neighboring city instead of to jail, and uses the auditor's wife,

also an office attache, for the purpose of shadowing his wife. Through this he learns Mrs. Frome is in the habit of visiting a certain apartment house in town, but fails to learn who she meets there until sometimes afterward when the shadow learns she is maintaining a second establishment with her former maid and a child as the occupants. Later, when he further learns his wife and the family physician were constant companions while abroad during the time that his wife was separated from him, he accuses her of having been intimate with the doctor, and that the child is a result of their friendship. This occurs on a night when there is a phone call regarding the child, who has become ill, and both mother and the doctor dash off to care for it. Then comes an additional wallop when the auditor, believing his employer has led his wife astray, dashes into town and uses a gun. But during the time Frome is recovering from his wound he is made to realize his error and that the child is in reality his, also that it was because of his wife's desire to keep their offspring sheltered from his drunken rages that caused her to keep its birth a secret. Later a reconciliation is brought about and the usual happy clinch between father and child as the principals. The feature is very well handled in production. The studio sets showing the home of the Fromes are wonderfully well done, so well they were mistaken by a great many for the genuine. There are no exteriors to speak of except brief street scenes. The photography has evidently been pulled through by very clever tinting and lighting. The light effects are corking at times, but the like cannot be said for the general camera work. David Calzagini did the shooting for this picture. Of the supporting cast Julian L'Etrange portrayed the husband very successfully and Herman Lieb in a minor role was generally satisfactory. "Daybreak" is a feature that can be played in any house, and it will stand up under more than a single day's run anywhere. Fred.

# Douglas Fairbanks

## in "A Modern Musketeer"

Story and direction by ALLAN DWAN



**Audience Voted It Best Picture Fairbanks Has Ever Done**

When S. L. Rothapfel opens a new theatre he does the job to a brown. He chose Douglas Fairbanks to open both his palaces—the Rialto and the Rivoli.

More humorous, more active and more artistic than any of Fairbanks' previous vehicles . . . the limit in humor, action and art . . . The best thing he has ever done. —New York Tribune.

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FAMOUS PLAYERS-LASKY CORPORATION  
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General  
NEW YORK



# An ARTCRAFT Picture



### I LOVE YOU.

Felice . . . . . Alma Rubens  
Ravello . . . . . John Lince  
Jules Mardon . . . . . Francis McDonald  
Armande de Gautier . . . . . Wheeler Oakman  
Prince del Chinay . . . . . Frederick Vroom

Triangle's special seven-reel release for Jan. 13. What reason, if any, for this particular story being given a seven-reel production is hard to understand. In five reels it would have been a good program picture, but in seven it fails to hit the mark as a super-feature, as it is supposed to be. The story was written by Catherine Carr, directed by Walter Edwards, with C. G. Peterson at the camera. Miss Rubens is the featured player of a cast that has other important factors. From a story point the picture sustained interest, but from a box office view point it has been misnamed. It would have better been called "The Passion Flower" rather than "I Love You." The former is a descriptively the first two or three reels are rather shy of titles, leaving the action to tell the story, which it at times fails to do clearly. Miss Rubens as an Italian peasant girl is dubbed "The Passion Flower" by the natives of a little hamlet near Florence, Italy, who is the village belle. A young French artist wandering through discovers and decides to paint her. She falls in love with him, and he seemingly returns the affection while the picture is in progress, but once it is finished he continues his wanderings and forgets her. When the painting called "The Passion Flower" is shown in Paris it creates a sensation and is purchased by a young and wealthy idealist who falls in love with the subject. He ascertains from the painter where the original is to be found, and then seeks her out and marries her. Four or five years elapse during which the couple are extremely happy in the rearing of a son. Then the artist again enters their lives. This brings on the best scene of the picture, with the artist trying to take advantage of the wife. The husband misunderstands and drives her from the house. Finally there is a reconciliation. In production the picture is exceeding well handled. The early exterior scenes with a grape arbor are very interesting. Later a scene during a Venetian water carnival at night is tremendously well done in direction, photography, and lighting. Some of the latter effects are corking. The early interiors of the Italian cottage were also well lighted and atmospheric. The interiors late in the picture were also well done. Miss Rubens seemed an ideal "Passion Flower," but the director seemed overworked her trick of changing expressions in closeups. When the time came for the change to reality register it had lost some of its value. Otherwise she fitted the picture wonderfully well, playing a role that carried all the sympathy with a great deal of feeling. Wheeler Oakman as the leading man and husband pleased, while Francis McDonald, the artist, carried conviction in the earlier scenes, but failed to register late in the picture when required to act a real heavy. One bit of detail that slipped by the director was that his scene of action was laid in Italy, and his principals were an Italian girl and a Frenchman, for when he had them speak lines according to the titling the lip reading shows distinctly they were using the English language. His handling of crowds was also faulty at times. The reason for crowds late in the story is one of its weak points for the "Black Plague" incident looked as though it had been dragged in by the heels to cover up the attempted assault on the wife by the artist, in the fear it might offend. If the Triangle is to market this picture on the market at the price of one of their regular five-reelers well and good, but it is not a feature that should call for an extra rental because it is in seven reels. Fred.



## THE NARROW TRAIL.

Joe Harding.....William S. Hart  
Betty Werdin..... Sylvia Bremer  
Admiral Bates..... Milton Ross  
"Doc" Holloran..... Robert K. Brown  
The King..... Frits

This Artercraft production is pulled out of the classification of ordinary western pictures through Wm. S. Hart as the star. It is Hart from beginning to end, but this star has done better work in the past, and incidentally has had better story material to work with. But on this occasion the star himself decided to take a hand at authoring, and the screen adaptation of his "own story" was handled by Harvey F. Thew. The camera work was by Joe August, who, in the course of the picture, managed to get several very good long shots; his crowd stuff was also good, but in the matter of closeups there was an occasionally bit of faulty work. The latter might have been due to the manner in which they were matched up in the assembling of the feature. In cost this feature does not on the surface show traces of any great expenditure, practically all of the scenes being exterior locations, the one interior of consequence being a dance hall dive on the Barbary Coast very well carried out in the studio. The story has as its principal characters two social outcasts, Hart playing an outlaw, while the "girl" is the ward of the dive keeper, and the latter, for her livelihood. This may cause the feature to be objectionable in some localities, but the fact is not so broadly handled as to be real cause for alarm. The meeting of the two principals is brought about when Hart holds up the mountain stage on which the girl and her uncle are traveling, one of the reports for her livelihood. Hart decides to follow her to the small town and make her acquaintance. After the meeting the two form a mutual admiration society, each with the belief the other is good and noble and follows the narrow trail. When she announces that she must go back to San Francisco, Hart decides that he will go too. He has an address, but it is a fictitious one she has selected at random. When he fails to find her he wanders down to the water's edge, and is taken in tow by a couple of grafters who steer him to the dive where the girl of the mountain holdup reigns as queen. They cannot get him to drink enough to be ripe for fleecing, so they call in aid from the dance hall, but when the selected victim fails to fall for their charms they decide it is a job for the queen. She enters, and mutual recognition, with Hart declaring that "if she's had then the whole world must be." He starts to go, but the greater interest, and the following one of the best rough and tumble fights Hart has mixed up in quite some time. It is a pipkin of a slam bang affair, and the biggest punch of the picture. Hart returns to his lonely mountain trails and resumes his stick-up jobs, not knowing the girl, who still believes him an honest rancher has followed him, she returning to the small town where they first met. Then Hart enters during a fair week, and the two again meet. It would have been easy to close the story here, but an extra punch has been added. The horse which Hart enters in the free for all race for \$1,000 is recognized as the steed of the outlaw, and after Hart wins the race an attempt is made to seize him, but he makes a getaway carrying the girl behind the saddle; the closing scenes showing the two in the fastness of the mountains planning to start straight with the \$1,000 the race has brought them. There is some excellent horse stuff early in the picture, with Hart's favorite pony as the leader of an outlaw band of horse fests, while Hart is the leader of a human outlaw band. The clash of the human and animal minds resulting in the capture of the prize pinto are well worked out with some excellent camera work. Hart played his usual type of role in his like usual manner, his support being nothing of exceptional value. Sylvia Bremer as the "girl" is rather short on looks, and Hart has had both better looking girls and better actresses playing opposite him in the past. If this picture was one of the regular program releases of the Paramount with Hart as the star it would be of exceptional value, but as an Artercraft special it does not stand up as out of the ordinary. Fred.

## THE WILD STRAIN.

Winifred Hollywood.....Neil Shipman  
Harold Burton.....Alfred Whitman  
John Calvin Hollywood.....Otto Lederer  
Mrs. A. C. Hollywood.....Mrs. Buskirk  
Kingsley Royce.....Ed. Alexander  
Mrs. Burton.....Mrs. Ruth Handforth  
Colonel Bull.....R. Bradbury

Neil Shipman and Alfred Whitman are the featured players in this Vitagraph Blue Ribbon feature, written by George Randolph Chester and Lillian Chester, and directed by William Wolbert. The story is more or less old-fashioned melodrama that it would have been easy to have made a botch of had it not been for some very clever title-writing of a humorous strain, which diverts and amuses as the story develops. "The Wild Strain" concerns mainly two young folk who, despite that they have a long line of most staid ancestors and that they have been reared in most circumspect manner, occasionally break out rather wildly. There is a reason for all this, a skeleton in the closet so to speak, for each has had a wild ancestor about eight generations back, but this fact is kept in the dark as the picture unfolds and held for a surprise in the last reel. The

story in itself deals with the courtship and engagement of the two young people. Of course, the parents of each being long on family pride, wish to inspect the qualifications of the offspring of the other side. All is arranged for a visit of the groom-to-be folks on the girl's parents. All is very frigid and formal and proceeding nicely until the girl makes a break. Then, to cap the climax, a rival suitor for her hand, a rather wild boy about the town, breaks in on the scene and messes things up generally. Of course the hero and heroine eventually marry but there is first a long list of complications to be enacted, otherwise there wouldn't be any fireworks. However, in this case, the enactment is rather amusing, although at times very melodramatic; however, the frigidly formal families both "tear up to the fact that an ancestor on one side was a wild Italian brigand, while on the other a prize-ring hero started the strain. The former accounts for the desire of the girl to take wild horseback rides at night, and the latter for the fact that the youth in the case carries a punch in either hand. The story is rather modern fable with a self-contained moral, perhaps, to the effect that "blood will tell tales in the best of families" or something like. In this case it was simply direction and titling that

makes the picture worth while from the story standpoint. The acting plays its part, and little Neil Shipman sure is something of an actress as well as a mighty clever horsewoman and a good-looker. Alfred Whitman was altogether pleasing as the favored suitor, while Ed. Alexander, as the heavy, overplayed a bit at times. Mrs. Buskirk and Otto Lederer played the parents of the girl with a touch of forced aristocracy that was very amusing, while Mrs. Ruth Handforth as the mother of the boy showed traces of cleverness in an extreme character role. R. Bradbury, in the role of a circus and wild west proprietor, fitted perfectly as to type and manner of playing a usually much overplayed role. In direction there was some very good touches with the assistance of the camera for laughs. The showing of the string of oil paintings depicting the ancestors was cleverly done. The circus stuff was also good, although there were some little slips in detail in the handling of the crowds. A number of double exposures were well done, although the photographs in spots was not up to the mark. "The Wild Strain" is a fair program picture that could have been a great deal better had the production been in the hands of anyone of a dozen other companies other than the Vitagraph. Fred.

## Goldwyn Pictures

### A Clutch in the Throat A Tug at the Heart And a Tear in the Eye.

THESE—and a smile—  
are the biggest box-office  
elements that can be put in-  
to any motion picture.

In a powerful new Goldwyn production your public is given a story of the heart for the mothers whose sons are "Somewhere in France;" whose husbands are battling for Civilization; whose daughters are serving Humanity under the emblem of the Red Cross.

In it, also, the millions left behind will learn how "they also serve who stay at home." In response to the prevailing exhibitor and public demand for thrilling emotional drama Goldwyn presents

# Mae Marsh in Fields of Honor

By Irvin S. Cobb

The story of the shot that rang around the world;  
a picture of smashing action and suspense directed  
by Ralph W. Ince.

Released everywhere January 14.



## MADAM SPY.

Robert Wesley.....Jack Muihall  
Admiral John Wesley.....Walter Harris  
Hanson.....George Gebhart  
Count Von Ornstorff.....Jean Hersholt  
Phyllis Covington.....Donna Drew  
Baroness Von Hulda.....Claire DuBrey

"Madam Spy," a Universal feature, story by Lee Morrison, scenario by Harvey Gates, produced by Douglas Gerrard, would have made a corking picture with Julian Eltinge in the stellar role. As played by Jack Muihall the female impersonation isn't complete enough to have deceived anyone, much less shrewd international intriguers. Bob Wesley, son of an American admiral, has fallen in his examination, and his father is ashamed of him. At the moment when Bob is "in Dutch" he finds his father's butler handing over to a German diplomat the map of the mines in the harbor. He overhears them plotting to deliver the map to a German baroness due to arrive, she to hand over some sealed orders. He has the baroness kept prisoner, dresses in her clothes, and impersonates her through a series of exciting adventures leading up to the arrest of the band of spies, and thereby earns the gratitude of the nation, is restored to the good graces of his father, and wins the girl with whom he is in love. Cast, direction, and photography all combine to make "Madam Spy" a good program feature. It just falls short of being sensationally so. Jolo.

GOLDWYN PICTURES CORPORATION  
SAMUEL GOLDFISH President  
EDGAR SELWYN Vice President  
MARGARET MAYO Editorial Director  
16 East 42d Street New York City

## ROSE OF THE WORLD.

Rosamond English.....Elsie Ferguson  
 Capt. Harry English.....Wynham Standing  
 Lieut. Bethune.....Percy Marmont  
 Lady Cunningham.....Ethel Martin  
 Sir Gerardine.....Clarence Handysides  
 His Niece.....Juna Sloape  
 Jani.....Marie Benedetta  
 Mary.....Gertrude LaBrant  
 Dr. Chatelard.....Sloane De Maaber

In "Rose of the World," the current Art-craft release, with Elsie Ferguson starred, this charming actress has a vehicle almost as worthy of her as was "The Rise of Jennie Cushing," her most recent film effort of the past. While the story in itself may not have

the widespread appeal the former vehicle had, it nevertheless will have a strong appeal to women. It is one of those stories that has an unusually appealing role for the star, which will create a greater following for her among film fans. There is one thing, or rather two, about Miss Ferguson, and that is that she can act in addition to being good to look at, and in this picture there is unlimited opportunity for her. The story is by Agnes and Edgerton Castle, and was adapted for the screen by Charles Maigne, who delivered a script with punches. Maurice Tourneur directed, and there are many little touches that bespeak his handiwork. The scenes of "Rose of the World" are laid in India and England. The story opens with Mrs. Harry English (Miss Ferguson), the bride of Captain English, at a small garrison post in India. She is

a rather youthful bride and has not as yet fully realized what real love means. Her husband is sent in to the native country with a small force of men to quell an uprising among the natives. The little army is surrounded and besieged in a small fort. He leads a sortie against the beleaguering force, and that is the last heard of him. When the survivors return to the little garrison they carry with them a box containing the effects of Captain English, which are turned over to the wife. After a time she marries Sir Arthur Gerardine, governor of the north of India, and shortly after Major Bethune, who had been a lieutenant in her former husband's command, appears on the screen, and informs her he has been commissioned by the Crown to write a story of Captain English's life. With the rereading of the letters the dead

man had written her, a new love for him springs up in her breast and her earnest is to grant her physician orders for her to return to England for a rest. She goes to the former home of her first husband and there becomes more aware of the fact that she bore him a greater love than she had ever realized during his life. The present husband follows after a time and brings with him his Indian secretary, a very mysterious figure, much whickered, who is constantly giving out about Major Bethune is there only to continue his work of writing, and with the reading of the widow of Captain English pictures to herself the husband he passed through. Later, at dinner, her pompous husband so gets on her nerves she leaves the table guests and retreats to her own room, and there in a semi-hysterical state implores her old Indian servant to evoke her Gous so that the spirit of Captain English might appear. Captain English does appear, not in the spirit but in life, for he was the Indian secretary. At the time of the attack he had been taken prisoner and escaped only after his wife had remarried. Believing her happy he hid his identity until he should ascertain otherwise. It is very much like Van Winkle and Knoch Arden in style but there are twists about the "Rose of the World" that will send it over. The production carries good action and a corking battle scene that will thrill. There are little individual touches in the battle stuff that are very good, especially the nailing up of the flag that has been shot from the staff and the water-carrier bit. The English scenes are well handled and the sets carry a quiet dignity that one likes to imagine stands about an old country place. Wynham Standing, Miss Ferguson a leading man, in the role of Captain English, was all that could be asked for in type and action. Percy Marmont and later Major Bethune gave a stunted performance. Juna Sloape was an excellent type for young English girl and played a more or less hip-putt role most acceptably. In the character role of Jani, the aged Indian servant to the star, Marie Benedetta scored because of type. From a photographic standpoint the picture is there, and some of the camera shots in the battle scene are particularly good. Miss Ferguson gave a remarkable performance and one that will endure her to everyone who sees the picture. It is a corking feature for any house. Fred.

## THE BIRTH OF DEMOCRACY.

The title of this ordinary film feature sounds beyond what the picture reveals. The subject-matter goes back to the French Revolution and the death of Robespierre in 1794 or thereabouts. It seems to cover the period only of Robespierre's complete mastery of the Committee of Public Safety which did not run very long. If "The Birth of Democracy" was intended for the French public, this foreign-language feature might carry weight in its title among the French, but in America, though the picture patrons in general would accept the Robespierre period as the inaugural of the French Republic, over here they would mentally recall that this country in 1776 declared itself, thereby giving the film no more interest than the story and the scenes call for. Before and after the film proper is a little about merely bearing "Frolog" and "Epiolog." It suggests the feature as shown privately at the New York Hotel Tuesday morning is but a portion of a more extended film made or intended. The Franco-American films is listed as presenting it, and the meagre advance billing said: "The most spectacular sensation in history." It is spectacular but not sensational. Among the foreign players the cast is fully capable and ably attends to the playing which has most to do with love and intrigue, "The Birth of Democracy," minus its mob scenes, becoming ordinary through its tale of love and intrigue, the latter political. The interior sets are quite elaborate, required through Robespierre appearing at the head of the Committee in its executive room. One of the characters, a noble plotting against the Republic and calling himself "The Unseizable," could be utilized in another feature as a heroic figure easily, though here he is doing little, twice save from death by the woman in the case, who is also traced as the indirect cause of Robespierre's death. History recites some similar incident with Madame Roland as the woman, although the connection is not made quite as directly, but for the purpose of this "story" it is permissible. It is the direction of the mobs that makes "The Birth" stand up. Hundreds, and they look like thousands, of supers have been employed as a revolutionary rabble, and as the populace, watching the death wagnon carry the Committee's victims to the guillotine, the place where Robespierre ended his existence after a splendid Chamber scene, perhaps historically reproduced. Shortly after, Robespierre is shot in his room, and later is seen proceeding to the guillotine, where the scene changes as his head is placed under the knife. A magnificent mansion is used earlier in the picture where some trifling detail is worked out. The film has been tinted in sections, although the picture is not improved by that process. Some of the photography, in catching the multitude before it, was skillfully done, and while there are close-ups here and there, there is no blatant close-up such as the American film-makers are running riot over, and there did not seem to be any special call upon the foreign players to "register" for close inspection. But while one waits for something big to occur in "The Birth" it does not, and "The Birth of Democracy" implies too much to fall down on. The picture classes just a trifle above an ordinary weekly service release, and because of its failure to live up to its name could prove a sore disappointment to those expecting much through it. Stone.



WORLD PICTURES BRADY-MADE

WILLIAM A. BRADY,  
 Director General.

WORLD PICTURES

present

ETHEL CLAYTON

in

"Stolen Hours"

Story by Olive Wadsley  
 Directed by Travers Vale









## AMALGAMATION OF DISTRIBUTORS TO BE CONSUMMATED IN FEW DAYS

**Draft of Contract, Virtually Agreed Upon, Will Be Ready for Signatures Next Week. Mutual, First National, World, Goldwyn and Metro Are Organizations to Join Combine.**

It is now only a matter of days—and a very few at that—before the much discussed and conferred upon distribution amalgamation will be an actuality. The final draft of the contract to be signed by the manufacturers and distributors who have agreed to combine will be laid down next week for approval, the general outlines of which having been agreed upon.

There has been a considerable switch in the list of those who will enter into the distribution arrangement. At the last moment Mutual was included in the deal. Triangle is not included, neither is Pathe. J. A. Berst, head of Pathe, through past successes with Pathe distribution, is encouraged to believe he can continue on his own, and is out to enlarge his field of activities independent of all alliances.

S. A. Lynch, who controls the Triangle Distributing Corporation, left for the south Tuesday, satisfied to continue as at present, and it is understood Triangle has within a very recent time added more than 600 new accounts to its books.

The deal whereby the World and Triangle were to have combined their exchanges is all off. Under the proposed agreement Ricord Gradwell, of the World, was to have become general manager of the combined World-Triangle distributing system, but the deal fell through.

The line-up of concerns which appear to have come to a definite decision to amalgamate their exchanges are First National, with 26 features a year, besides the Chaplin comedies; World Film, with 52 features; Metro, with 52 regular features and a number of specials; Mutual, with 52 features; Goldwyn, with 26 features and a number of specials.

Price, Waterhouse & Co., certified public accountants, who do the auditing for most of the film concerns, together with the individual auditors, are reported to be working night and day to arrive at a definite basis for classifying each concern. The representatives of the respective concerns present at the almost daily conferences are Harry Schwalbe, for First National; Ricord Gradwell, for World; R. A. Rowland, for Metro; Samuel Goldfish, for Goldwyn, and John R. Freuler, for Mutual.

At one of the conferences the matter of going still further and forming one gigantic manufacturing and distributing organization was discussed, to be financed on a business basis by downtown interests, and was said to have expressed a willingness to consider such an arrangement provided the film men talked "turkey" and not "telephone numbers".

The including in the proposed amalgamation of the First National is reported a great asset to the combination through the personnel of that association. It includes important exhibitors throughout the country, who control "first-run" houses.

Probably the most industrious worker in the proposed amalgamation is Rowland, president of Metro, who is reported to have had a falling out with Paramount through inability to secure first runs in New York for Metro productions. Paramount-Artcraft practically controls the bookings of the Rialto, Strand and Rivoli, and while the Paramount executives apparently have no objection Goldwyn, and an occasional Triangle get-

ting in, the report was circulated they "put the screws on" whenever a Metro feature was considered for these three important picture houses.

Various reports have been in circulation of late regarding the financial condition of Paramount, probably originating through the recent passing of its dividend this year for the first time in its history. A VARIETY representative was permitted by one of its stockholders to peruse the current annual report of the treasurer. All the companies are now merged under the Artcraft Corporation, which takes in Paramount, Famous Players, Lasky, Cardinal and several others. The tangible assets, April 30, 1917, were over \$8,600,000, and Sept. 29, 1917 (concluding its fiscal year), they were nearly \$10,700,000. Its liabilities, April 30, 1917, were a trifle over \$3,200,000, and Sept. 29, 1917, \$4,300,000. Quick assets at present nearly \$7,000,000; cash on hand, April 29, 1917, about \$800,000, and Sept. 29, 1917, over \$1,000,000. The concern is doing at present an average business of over \$300,000 a week and has done as high as \$370,000. The decision to pass the annual dividend was to protect itself against any possible contingency that might arise through the unsettled banking conditions.

Los Angeles, Jan. 9.

Before J. A. Berst left for the east yesterday he announced, or rather it leaked out, that Jack Cunningham, for a time script editor for Triangle and Universal, had been placed in charge of Pathe's western affairs.

Berst while here also put through a deal by which Paralta Plays, Inc., will make all its pictures for Pathe.

Bryant Washburn and his company are now located at the Paralta studios, and it is understood Frank Keenan, Bessie Love and others will come west shortly.

Paralta will go ahead making its own films, but will also handle Pathe producing.

The second Paralta picture was released at Clune's Auditorium here Monday. It is called "Madam Who," with Bessie Barriscale as the star.

No Paralta plays have been released elsewhere as yet. J. Warren Kerrigan's "A Man's Man" was played here some months ago, but was not put on outside Los Angeles.

The "Madam Who" picture received good notices from the local film reviewers.

### SUE FUNKHOUSER FOR DAMAGES.

Chicago, Jan. 9.

Picture producers and stars are no longer going to permit Censor Funkhouser to rip into their efforts without a comeback.

During the past week the Chicago second deputy of police was made defendant in two damage suits. Fox entered suit against Funkhouser for \$25,000, alleging he slandered the film "The Rose of Blood," calling it unpatriotic. The suit was followed by another, in which Theda Bara asks for \$100,000 for libel and slander. Funkhouser criticised her attire in various pictures.

### CONFERRING ON COAL.

The National Association of the Motion Picture Industry has been called to Washington to confer with the Government on the coal question.

### MAKER TO CONSUMER PLAN.

While the distributing concerns are in the throes of working out an alliance a quartet of manufacturers have devoted a portion of their time for the past six or seven weeks in formulating a "from maker to consumer" arrangement for the making and rental of features.

The four manufacturers are William L. Sherrill (Frohman), Harry Rapf Jos. L. Golden (Triumph), and Ivan. They have enlisted the co-operation of the Pettijohn and Ochs factions in the attempt to establish a plan whereby a combination of exhibitors throughout the country can guarantee manufacturers 2,500 days for features to be made under a plan that will net the manufacturer 25 per cent. profit on each production, and at the same time give the exhibitor his pictures for approximately one-third his present rental prices.

For example, a picture costing \$50,000 would yield the producer a profit of \$12,500, and rented to the exhibitor for first run at \$20 a day.

After a picture has been exhibited by members of the proposed alliance it is rented to outside exhibitors, and the profit divided equally between the manufacturers and exhibitors.

In order to participate in this plan it is necessary for an exhibitor to contract for but one picture a week for one year, with a 60-day cancellation clause.

New York has over 1,100 days, and the quota allotment for that territory is about 400. The promoters are sanguine about putting the plan through to a successful fruition.

### AUTHORS' OWN COMPANY.

Rev. Thomas Dixon and Robert Chambers are of the recently formed Mastercraft Film Co., to make pictures on the coast in the plant of the Paralta.

The features made are to be entirely of the works of the authors.

### "TENDERFOOT" TITLE IN SUIT.

Richard Carle and the Witmark Music Library, through their attorney, Nathan Burkan, have started an action for judgment and enjoining the Vitagraph from releasing "The Tenderfoot," a five-reel subject featuring William Duncan, claimed to be an infringement upon a title of a musical production produced by the plaintiff in 1903.

According to the complaint, Richard Carle appeared at the Dearborn, Chicago, in April, 1903, in a piece bearing the same name, thereafter additional road companies were formed and released it for stock productions. In April, 1915, Carle sold a half interest to the Witmark Music Library. Through the continued publicity and advertising the plaintiff alleges the present release is deriving the benefit of the large publicity expenditure for the play.

An accounting from Vita is asked for.

Vitagraph, through its attorneys, returned an answer, making a general denial and setting forth its right to release the title.

### John Emerson Directing Stone.

John Emerson will probably direct the Fred Stone pictures for Paramount, in which event Anita Loos will prepare the scenarios.

Pending the taking of the Stone pictures next summer, Emerson and Miss Loos have been engaged by Jesse Lasky to provide a series of features for release by Paramount. The writing, direction and general supervision of these productions will be left entirely in the hands of this pair of collaborators.

### McKeon and Kelly in Corporation.

John McKeon and Anthony P. Kelly are forming a corporation to make pictures, the stories to be supplied by Kelly.

### STRAND'S TAB. OPERA.

The battle between S. L. Rothappel of the Rialto and the Rivoli and Harold Edel of the Strand in the putting on of added entertainment in addition to the pictures moves forward another step this week when the Strand presented the first of a series of grand and light operas in tabloid form. The initial Strand bill was "Carmen."

The piece is presented with four singers—a contralto and soprano and a baritone and tenor. But one scene is used. The excerpts from the opera include the principal airs, and the whole ran for twenty-nine minutes and is presented but twice a day.

At the Rivoli this week the opera "Thannhouser" is presented by the orchestra, with the soldiers' chorus and other numbers carried out vocally. A chorus of about twenty is employed in this.

### "UNFAIR COMPETITION" DECISION.

Justice Greenbaum, in the Supreme Court, has given judgment with costs in the suit brought by the Iliodor Picture Corporation against Benjamin Blumenthal Export & Import Film Co. to enjoin the defendants from producing, exhibiting, advertising or selling "The Tyranny of the Romanoffs" and "The Tyranny of the Romanoffs with Iliodor," declaring it unfair competition with and simulation of plaintiff's production, "The Fall of the Romanoffs with Iliodor," and from using, advertising or exhibiting the name or photograph of "Iliodor" in and about any motion picture photoplay.

In reviewing the case in detail Justice Greenbaum concludes as follows: "The attempts of the defendants to explain or palliate their actions in using plaintiff's title are puerile and palpably unworthy of credence. The proofs indicate a clear case of unfair competition."

### EXHIBITOR KILLED.

Cincinnati, Jan. 9.

John V. Lang, of Newport, Ky., was shot and instantly killed last night as he was leaving a motion picture house which he owns at McRoberts, a small town across the state line.

A negro is supposed to have done the shooting. He was caught after a 24-hour search by a posse.

The deceased was 24 years of age, and also manager of the Consolidated Coal Company.

### HERE'S THE 8th WONDER.

The announced formation of the Cabanne Film Corporation has been deferred for the present, awaiting more favorable business conditions.

The promoters returned some \$38,000 already subscribed.

Christy Cabanne has gone to the coast to make a single feature under a 50-50 arrangement with the promoter of the enterprise.

### M. P. Theatre Owners Elect Officers.

Chicago, Jan. 9.

The Motion Pictures Theatre Owners' Association, at the annual meeting Jan. 4, elected the following officers:

President, E. Thomas Beatty; vice-president, George Henry; treasurer, Louis H. Frank; secretary, A. Powell; financial secretary, Anna Kessner; sergeant-at-arms, A. Zelliger; executive committee, H. A. Duding, A. J. Kuig, W. J. Mulligan, J. Cooper.

Installation of officers will be held Jan. 18 by the Chicago local of the American Exhibitors' Association, organized last July.

### Crisp East With Bride.

Donald Crisp has renewed his contract as director for Paramount and has been summoned to New York to handle a forthcoming Wallace Reid production.

He arrived the other day with his bride, who was Marie Stark, a Los Angeles actress.

# VARIETY

## PARAMOUNT MAY CONTROL CHAIN OF THEATRES OVER THE COUNTRY

By This Method Organization Hopes to Be Able to Bring Producers and Stars Into Line for Producing Purposes. Working Out of Former Syndicate Plan.

It looks as though Paramount officials had at last hit upon a scheme that will effectually tie up one lever of the business which is really the keynote of control in any amusement enterprise indoors that caters to the general public. The present purpose of Paramount is to control a string of the bigger theatres throughout the country as one of the angles of their new distributing scheme.

With a number of theatres they figure that they will be able to whip producers and stars into line for releasing purposes. At first it is the scheme to corral about 50 or 100 theatres for the exclusive use of Arcraft and Paramount productions.

The Paramount's plan is another working out of the former syndicate idea that once controlled the field of legitimate theatricals. The producers had to come knocking at the door of those who controlled the theatres if they wanted to play.

The present scheme will mean a coupling of the best ideas that have worked out in both the legitimate and vaudeville fields. The idea will be to lay out a show, the same as vaudeville bookings are made, and this show will travel intact with the exception of the news reel features, which will be changed from week to week.

The Paramount have assigned a number of their executives to go into the matter extensively and report back.

### NEW TRADE PAPER PLANNED.

One of the biggest combinations for the publication of trade papers is on the verge of invading the picture field. It is the United Publishers' Corporation, capitalized at \$5,725,000, and which at present issues twenty trade papers in the iron and steel industry, dry goods trade, automobile manufacturing and selling trade and the building trade.

It has been publishing the Motion Picture Trade Directory. This gave the publishers an insight in the general workings of the film industry. They have R. M. Vandivert, former advertising manager of "The Motion Picture News," and H. A. Wycoff, former treasurer and business manager of the same publication, working out a scheme for a film news publication.

The plan is to have the paper practically subsidized by a number of manufacturers, members of the Na-

tional Association of the Motion Picture Industry. Frederick Elliott, secretary of the organization, is trying to devise a way whereby the association will, through its membership, guarantee the new publication at least 80 pages of paid advertising weekly.

The stand to be taken by those back of the new paper is that none of the existing film papers fully cover the field. There are approximately 17,000 exhibitors in the United States. Several of the older papers in the trade claim a circulation of from 11,000 to 12,000. Since a large part of the circulation is used up in the manufacturing field and among those in the pictures, it is claimed no one publication covers the entire field.

The scheme is to give the paper to exhibitors to make sure by that method every exhibitor receives it and thus guarantee its advertisers a complete circulation. The United Publishers' Corporation is not following that method with any of its present publications though.

In the various trades the corporation divides its various branches in units. In the iron and steel unit it publishes "The Iron Age" and "The Hardware Age"; dry goods unit, "Dry Goods Economist," "Dry Goods Reporter," "Boot and Shoe Recorder," "Pacific Coast Merchant," "Druggist," "Sartorial Art Journal," "American Tailor and Cutter," "American Ladies' Tailor," "American Furrier," and in addition it has seven service departments, covering advertising and economy and a school for garment cutting, etc. In the automobile unit are "Motor Age," "Automobiling," "Motor World," "Commercial Vehicle" and "Tire Rate Book"; building unit, "American Architect," "Metal Worker, Plumber and Steamfitter" and "Building Age."

It is rumored that the Morgan interests are really the financial backers of the corporation.

During the last week there have been several clashes between a number of men on the staffs of the current picture papers. Those behind the new scheme are stated as having secured their services for the new paper. One of the editors forced a man connected with the scheme to appear before his present employer and deny he had listened to any overtures from the "opposition."

### ARTCRAFT QUILTS OFFICES

The Arcraft offices in the Godfrey Building were given up this week, and the entire staff of attaches moved over to the Paramount suite, at Fifth avenue and 41st street. The entire method of handling Arcraft releases will be revised and a joint system figured for the handling of those pictures and the regular Paramount releases.

The advertising and publicity departments will be merged and a number of departments will carry on that work, with John C. Flinn as general director of publicity and advertising, and Charles Burr as his assistant. Pete Schmid will handle publicity for all of the trade papers for all of the Arcraft, Famous Players and Lasky-Paramount releases. Hector Stryckman will be his assistant. Charles Moyer will have charge of publicity for the daily press, and Alf Botsford will be in charge of magazine publicity under the new management, with Jerry Beatty in charge of trade paper advertising.

Incidentally all of the exchange work for Arcraft pictures was merged last August with the work of the Paramount Pictures Corp. and the Arcraft Pictures Corp. (formerly the Sherry offices) in the Godfrey Building. Last week the exchange on 23d street, which handled the northern New Jersey territory, was abandoned and that district is also being handled from these offices.

### BUFFALO AFRAID OF SUNDAYS.

Buffalo, Jan. 9. With the installation of a new mayor here the local picture people are fearful of future action, as steps taken so far by the mayor indicate he may go to any radical effort following an idea about Sunday amusements.

### "WARRIOR" MADE INTO COMEDY.

Chicago, Jan. 9. The Maciste feature, "The Warrior," retitled for this territory, has been turned, without changing a move in the action, into a comedy.

The film has been renamed "Brudda Maciste," and is selling big.

### WAR TAX TOO MUCH.

Reading, Pa., Jan. 9. Many of the smaller picture houses in this city are unable to cope with the war tax and are either closed until there is a change in the situation or running at a slight loss in hope the law will be modified.

The larger houses on Penn street seem less affected.

### MAY CLOSE THROUGH LIGHT.

At a conference of exhibitors from the residential sections of New York to discuss the problem of "lights out," it was practically decided that if the conditions continued as they are at present these houses would keep closed Mondays, Tuesdays and Wednesdays of each week.

### SHIPPING REGULATIONS.

As the result of a number of conferences with sub-committees from the National Association Motion Picture Industry with the Bureau of Explosives in Washington Secretary Frederick H. Elliott of the Association is enabled to give out the revised draft of the proposed specifications for the shipment of film. The rules governing the transportation was signed by Assistant Chief Inspector W. S. Topping.

Some necessary and radical changes are denoted in the revised matter as a result of the scarcity of tin and sheet iron necessary for war purposes. The Bureau of Explosives has asked the proposed amended regulations be given all the publicity possible.

### RIVOLI'S \$30,000 IN 10 DAYS.

The first ten days the Rivoli opened the house attracted a little over \$30,000 in gross receipts. It started Dec. 29. During the first ten days the Douglas Fairbanks picture, "The Modern Musketeer," was played, and for the last day (Sunday) the house drew \$3,490, topping the Rialto by about \$50.

The Fairbanks release cost the Rivoli \$3,000.

### GOVT. WAR PICTURE.

Robert Warwick will do no more picture acting until the war is over. He expects to be assigned to active duty, having received a commission in the army.

Warwick's friends have hit upon a scheme which they think would prove a novelty and incidentally prove a big financial help to the Red Cross. They suggest that the Government O. K. a big picture, dealing with a war subject, with Warwick as the star, and the money being rented or sold, and the money earned be turned over to the Red Cross.

Among other film principals available is Jack Devereaux, who also obtained a commission at the Plattsburgh training camp.

### NATIONAL BUYING ANOTHER.

The First National Exhibitors' Circuit is about to buy its second picture from Paralta. It is "Carmen of the Klondike," written by Monte Katterjohn, and which has Clara Williams as the featured player.

The picture was originally intended as a Paralta release, but when the first print was received in New York it was found to be such a strong feature that it was decided to dispose of it otherwise.

### MUTUAL-CHAPLINS SELLING.

Chicago, Jan. 9. A flood of Mutual Chaplins has been set loose on the local market. They are the quickest return film engagements ever consistently attempted with high-priced specials, and the move is bringing a lot of money to the Mutual.



**FRANK PARISH AND STEVE PERU**  
 THE PAST THE PRESENT THE FUTURE  
 ALWAYS VAUDEVILLE'S REPRESENTATIVE  
 NOVELTY ACT IN ONE

Direction, FRANK EVANS  
 Next Week (Jan. 14)—Keith's, Boston

**"The Pint Size Pair"**

FEATURED WITH

**LAURIE AND BRONSON**

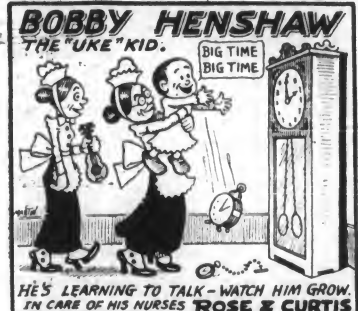
"OVER THE TOP"  
 44th STREET THEATRE, NEW YORK

IN "LET'ERGO"

"Fate" and Jule Delmar threw me in with a clever young Swede and an equally clever wife, who are shortly to invade the Variety Green with a two-inch single. Welcome to the domain of wit.

Walters and Walters you are headed "Big Timeward." Let's have your right name. Welcome is also extended to the Misses Aubrey and Riche. Who's next, Alexander and Fields?

**Edward Marshall**  
 CHALKOLOGIST



**BOBBY HENSHAW**  
 THE "UKE" KID.  
 BIG TIME BIG TIME  
 HE'S LEARNING TO TALK - WATCH HIM GROW.  
 IN CARE OF HIS NURSES ROSE & CURTIS

**JACK TERRY**

And Les Fringadilli  
 The Royal Sky Divers

Friars' Club will always reach me

**MAE AUBREY AND ESTELLE RICHE**

STILL TOURING THE SOUTH

Yes, thank you, we are doing very well, playing to some extremely enthusiastic audiences.

Of course, there are some of them who look at us askance, but even Jupiter can't please everyone! Have not had measles or pneumonia yet and have played ten cantonment towns.

Our guardian angel must be keeping an ever-watchful eye on us.



Going to bed is a slippery performance. We first slip out of our clothes, next a prayer slip from our lips—our slips our minds—then we slip into bed and slip off to sleep on the pillow slip.

**Billy Beard**  
 "The Party from the South"

Western Rep. SIMON AGENCY  
 Eastern Rep. PETE MACK

We spent a very enjoyable Christmas at Shea's, Buffalo, with all of these friends: Mr. and Mrs. Charlie Grapewin, Kimberly and Arnold, Helen Page, Milt Collins, Adair and Adelphi, Fat Thompson, Joe Laurie and Aileen Bronson.

We will be at the Orpheum, Brooklyn, Feb. 11. Be ready to play pool; be in good practice.

Tom and Stacia Moore, where are you? Write.

**NOLAN and NOLAN**

All Chalked Up by NORMAN JEFFERIES

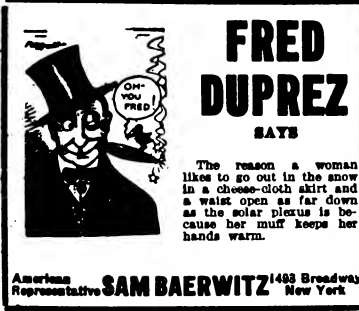
This Week (Jan. 7)—Temple, Detroit

Next Week (Jan. 14)—Temple, Rochester



**The Original Arleys**

Direction:  
 Western, YATES & EARL  
 Eastern, PETE MACK



**FRED DUPREZ**  
 SAYS

The reason a woman likes to go out in the snow in a chosse-cloth skirt and a waist open as far down as the solar plexus is because her muff keeps her hands warm.

American Representative **SAM BAERWITZ** 1483 Broadway New York

Laughing is the sensation of feeling good all over and showing it mostly in one place.

**DOLLY GREY AND BERT BYRON**



**POLDI LONG**

PRESENTS  
**LONG TACK SAM CO.**

The Celestial Wonder Workers  
 Booked Solid

We wish to thank our many kind friends for the pretty Christmas cards and telegrams received by us during the holidays.  
 We would like to have answered them, but that was impossible, owing to the baby's illness.  
 And it is doubly impossible to print the names of all the senders, owing to lack of space.  
 It would take a page to answer that collection.  
 So, once again we thank you, kind friends, and hope you have a prosperous season, good health, and steady bookings.

We leave the **THREE JORDAN GIRLS** this week, and it is with regret, for they were very kind to us in lending a helping hand, both before and during the baby's illness.  
 Certainly are three nice girls, and we won't forget them; and we have extended to them an invitation to the "Finest Bowl of PEPPER POT" as was, on their arrival in Philadelphia.

**Jim and Marion HARKINS**  
 Direction, NORMAN JEFFERIES  
 Next Week (Jan. 14)—Keith's, Cincinnati, O.

Moe Schenck Accuses  
 Joe Cooper of being a

**Scotch Spendthrift**

Claiming that change in his pockets generally

Remains Undisturbed  
 During the Buying Season.

**FISHER and GILMORE**

Loew Circuit  
 Direction, MARK LEVY

MUSIC PLUGGER

On NEW YEAR'S EVE

Sent in his CARD requesting a

**PASS FOR 3**

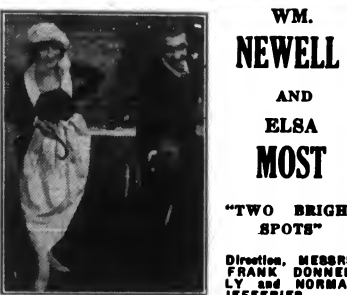
When the House Manager CAME TO he wrote on the Card—

To Whom It May Concern:  
 Anything this Chap BUYS and PAYS for IS HIS.

(Signed) MARK M. FAHR, Mgr.  
**ZARA CARMEN TRIO**

Pantages Tour  
 Direction, MARK LEVY

**NEW ACTS**  
**CATNIP'S DOGS.**  
**ANIMAL ACT.**  
**19 MINS.; FULL STAGE.**  
**EMPORIUM.**  
 Opening the bill at the Emporium was the spot allotted to this act. The dogs are full grown but should possess more personality. The act runs too long and should be reduced to 18 minutes; also the dogs might be taught some tricks after this is remedied. The act will be able to hold the spot on the familiar time. The act did very good, considering the tough going with a very good-natured audience.  
**BLINK.**  
**FENTON and GREEN**  
 You can't fool a horsefly.



WM. NEWELL AND ELSA MOST

"TWO BRIGHT SPOTS"

Direction, MERRIS, DONNELLY and NORMAN JEFFERIES.

A couple of bums who are beating their way Looking for work or a date they can play— Each one is clever—they stop all the shows— Xcentric comedians, both made up as Ho's. A hit with their parodies and up-to-date chatter. Neat hokum comedy, intermingled with patter— Dusty and dirty, but talk very clean; Envelope their brains with a wig on their bean; Riches they have none but what meaneth wealth?

As long as they scowl, and they keep up their health— Not a riot at times, but their work's paramount— Duke's Mixture, a barn, and the count Noah count.

Follow their travels, they've no place to roost. If you don't like their act, well, every neck is a boost. Excellent wardrobe it was, years ago. Look at it now, it's just fit for a bo.

Down next to closing—That's just where they fit. Say ALEXANDER and FIELDS, and we'll know it's a hit.

Direction, MORRIS & FEIL



PERSONAL

My folks, Rawson and Clara, leave next week for a ten-weeks' cruise, on the Norman Jofferies, so I would like to meet a young lady dog, refined, full of "paw," one fond of amusements such as rabbit hunting, chicken and cat chasing, not afraid of a little scarp now and then. Answer by telegraph (pole).

OSWALD.

Regards to Jacob and Hoakum, of P.O.'s, Worcester.

PESTS No 11



MEET THE WIFE!  
 SHE'S A GREAT KID, AND OH BOY! HOW SHE CAN COOK SPAGHETTI!  
 SHE'S MORE LIKE A PAL—ETC.

WALTER WEEMS.

NEXT WEEK SHE'S TORONTO

TOP'IN' BILLS FOR MARCUS LOEW ENTERPRISES

Only act in captivity that is not going to Europe after the war is over!  
 The boys who are wearing the "agents' fur-collar overcoats" with "N. V. A. belts" say that "N' Yawk" last week was the coldest it's been since 1888. Must be so; two Polar Bears in Central Park froze to death; cold spell brought joy to the "Snow Birds" at Far Rockaway—they had their usual morning dip in the surf; while we in our apartment enjoyed ourselves skating in the bathtub. Br-r-r-r-r!  
 Next Week—"Somewhere in New York City"

**KNAPP AND CORNALLA**

Address 756 Eighth Ave. Bryant 8950  
 "Cut this out and paste it in your hat."



**PAULINE SAXON**

**SI PERKIN'S KID**

BLACKFACE

**EDDIE ROSS**

Featured

Neil O'Brien Minstrels

**BLANCHE ALFRED**  
 and her SYMPHONY GIRLS assisted by "GERANT,"

Conductor  
 Featuring the **RAINBOW GIRL**  
 in Novelty Dances  
 Direction, C. W. NELSON V. V. N. A.

H. BART McHUGH Presents

**EL. BRENDEL and FLO BERT**

in  
**"Waiting for Her"**



**GOLDEN GRAM**  
 ARTISTIC BIRDS OF VERSATILITY

**A DELE JASON**

Featured in **PEPPEL & GREENWALD'S**  
**"ALL GIRL REVUE"**  
 Personal Direction, M. L. GREENWALD



# THE LONDON TRIUMPH

OF

RALPH

KATHERINE

# RIGGS and WITCHE

Scored in the New Albert De Courville Revue

## "HERE AND THERE"

Told by England's Leading Newspapers



So far for the play; now for the people. And here let honor be given to whom honor is due, although until last night their names were practically unknown. I refer to the dancers, Mr. Ralph Riggs and Miss Katharine Witchie. Literally, in one bound Mr. Riggs leaped into favor. He changed the temperature of the house. The applause betokened—Somebody. Were he a Russian dancer, there would be panegyrics of foreign art. For, in grace and in agility, he equals the best of the Russians. He stretches his right leg, while his left foot seems to float in air, with a curve so arabesque-like and so full of all that plastic art means that we were spellbound. And whatever he danced anon with his flexible little partner was equally captivating. —"Sunday Times"

Ralph Riggs and Katharine Witchie were the "hits" in "Here and There," the new Empire show, written by Messrs. Albert de Courville and Wal Pink. They hail from America, but combine the eccentricities of that continent's dancing with the grace and finish of the Russian school. Riggs twists and twirls and bounds with the featherlike lightness of Nijinski, and it is long since any male dancer has excited such enthusiasm. His partner is petite and dainty and graceful, and Mr. de Courville may shake hands with himself for having secured them. —"Telegram"

The unfortunate youth whose agonized contortion was ruthlessly quashed at every attempt was a richly comic impersonation that proves Mr. Ralph Riggs to be as good an actor as he is a dancer; and that is saying a great deal, for Mr. Riggs is a master exponent of the art of dancing, as good as any that Russia has ever sent us. Indeed, his first dance with his graceful little partner, Miss Katharine Witchie, provided the sensation of the Revue and roused one of those outbursts of applause that in their spontaneity and enthusiasm proclaim the arrival of a true artist. —"Ladies' Field"

### CHARMING NEW EMPIRE REVUE

There can be no vestige of doubt as to what is the best and freshest and most delightful thing in "Here and There," Mr. Albert de Courville's new Empire Revue. This was the dancing of Mr. Ralph Riggs and Miss Katharine Witchie in the altogether lovely "Persian Garden" scene. Mr. Riggs and Miss Witchie put in quite a deal of bright comedy work besides their dances. —"Pall Mall Gazette"

The new phenomenon was the dancing of Mr. Ralph Riggs and Miss Katharine Witchie. Of this there was a reasonable quantity. A good deal of it was the popular acrobatic

tumbling, very skilful, but no part of the art of dancing; but there were intervals of quite beautiful and dreamy motion. Mr. Riggs had a way of hovering in the air and a special glide which seemed his very own; and Miss Witchie was very graceful and wonderfully sweet. Their Persian dance was overwhelming. At the coloring of it and the movement the house rose in what might be described as really a demonstration. They could do other things; Mr. Riggs, for instance, was a useful humorist in two burlesques, and Miss Witchie was always neat and pert and confident; but it was in their dancing that they always found themselves. And the Empire, in finding them, has made a useful discovery. —"Illustrated Sporting and Dramatic"

The hysterical outbursts, for example, of Mr. Ralph Riggs are far too amusing to be repeated half a dozen times. And now that Mr. Riggs has been mentioned, let me congratulate Mr. de Courville on a real "find." Mr. Riggs is not only a very amusing actor, he is the best male dancer who has yet been seen in revue ever here, and the "pas de deux" which he executes with Miss Katharine Witchie (also very accomplished) in the Persian scene deserves all the thunderous applause it gets. —"The Era"

Ralph Riggs, an American importation, who is the most perfect male dancer I have ever seen on any stage, thrills the audience with the poetry of motion.

The hit of the evening, as I have said, was made by the dancer, Ralph Riggs and his partner, a pretty little brunette called Katharine Witchie. —"World"

Mr. Ralph Riggs also distinguished himself in the acting line in "The Thirteenth Share." A dance by the aforesaid Mr. Riggs and his partner, Miss Katharine Witchie, was deservedly one of THE hits of the first performance, and from its start the popularity of this graceful pair increased literally by leaps and bounds. To both I say, Welcome to Our City. —"Referee"

Perfect Dancing.—What "Here and There" suffers from at present is lack of humor. What needs no remedy, for it is perfect, is the dancing of Ralph Riggs and Katharine Witchie. This is the true hit of the show. —"Sketch"

There are two dancers, Riggs and Witchie, who are worth going a long way to see. Their dances are quite the best thing of the Revue, and, happily, they appear several times during the course of the evening. —"Tadler"

Ralph Riggs and Katharine Witchie—the two last—are quite delightful dancers. Their

efforts were of the best applauded items of the opening night. —"People"

Four things in particular gave me, personally, the keenest enjoyment. They are the skit on "The Thirteenth Chair," the "Chinkaboo" fantasy, the artistic Persian spectacle, and Ralph Riggs' and Katharine Witchie's wonderful dancing. These attractions together should make the fortune of the Revue. Taken separately, each is as good as anything of the kind that has ever been done before. —"Some" Dances!

Riggs is an astonishing dancer—the best I should imagine, ever seen in revue. Robert Hale, who sat next to me, went into ecstasies of admiration over his work—and Hale is a good judge. Apparently, Riggs is a master of every style of dancing, from the acrobatic to the operatic. Several of his poses with Witchie—a dainty little brunette—were novel as well as beautiful, while his waltz movements were superlatively graceful and sinuous. Ralph Riggs has come to stay. —"Sporting Times"

The chief feature of the evening was the reception given to the two American dancers, Riggs and Witchie, who were making their first appearance in England. They had some new and graceful steps to show the audience, and the people were very grateful. They are clearly an acquisition. —"Star"

Much fresher and more striking is the dancing of Mr. Ralph Riggs and Miss Katharine Witchie. It is eccentric, extravagant, even violent and countless dancers have emphasized these points, but here all is so suave, so silently graceful—one pose melting into another with the grace of water—that one is positively charmed. Miss Witchie also makes the most of her scant chances as an actress. —"Morning Post"

Two new dancers, Ralph Riggs and Katharine Witchie made the hit of the evening, and deservedly. —"Reynolds's"

### NEW DANCERS IN A NEW REVUE

A new Revue, "Here and There," which Mr. Albert de Courville produced at the Empire Theatre last night, was chiefly notable for the introduction to London of two new dancers—Ralph Riggs and Katharine Witchie, a tall, well-knit young American and his dainty partner—who fairly leaped into popular favor.

There is a beautiful Persian fantasy in the piece, in which Riggs and Witchie tumble, jump, twirl, gyrate, pose and leap for the delectation of a "Sultana with a hundred husbands" (Miss Ethel Levey). —"Daily Express"

Two American dancers, Riggs and Witchie, shine conspicuously among these, and no exponent of terpsichore has had a heartier reception in London than this pair at the first representation. —"Lloyd's News"

Far and away the finest thing in it, to my mind, is the dancing of Mr. Ralph Riggs and Miss Katharine Witchie—especially their Oriental dance in "A Persian Garden."

Although they are what is usually called eccentric dancers, their dancing in this scene is so exquisitely graceful and accomplished that they raise the thing to the level of true ballet. Also there is a deliciously piquant touch of comedy about it all—as in Miss Witchie's sly assumption of shamefacedness. —"Pictorial"

The surprise of the evening appeared in Mr. Ralph Riggs and Miss Katharine Witchie. They act more than respectably. Presently, however, they prove that they can dance, too, and in bewitching style, as if they had devoted all their study to that art. He has rarely been surpassed in nimbleness, grace and bounding power on the English stage. They won thunders of applause. —"Sportsman"

Two extraordinarily clever dancers, Ralph Riggs and Katharine Witchie, will set our dancing schools wondering and studying. I have never seen such dancing, and their reception on Thursday was justifiably enthusiastic. —"Encore"

The big honors of the show go to Riggs and Witchie, two truly wonderful dancers. Riggs has all the grace of a Mordkin, and combines his agility with a pleasant voice. His partner, Katharine Witchie, is not only clever but pretty. —"Town Topics"

Like all Mr. de Courville's productions, the new Revue produced on Thursday night at the Empire contains some gorgeous spectacular effects. The very beautiful setting of a Persian fantasy is reminiscent of the Russian ballet, and the scene is further enhanced by the truly delightful dancing of Mr. Ralph Riggs and Miss Katharine Witchie, whose art is one of the outstanding features of the whole entertainment. —"National News"

Mr. Ralph Riggs and Miss Katharine Witchie—a pair of wonderful dancers—took chief honors at this first performance. —"Mail"

In particular, an Oriental dance by Mr. Ralph Riggs and Miss Katharine Witchie is one of the most perfectly graceful and daintily done things any war-time revue has shown us. —"Chronicle"

American Representative, EDW. S. KELLER, Palace Theatre Bldg., New York



TEN CENTS

# VARIETY

VOL. XLIX, No. 8

NEW YORK CITY, FRIDAY, JANUARY 18, 1918

PRICE TEN CENTS



**Jack Pickford**

whose next Paramount Picture is entitled  
"The Spirit of '17"

**“Wonderful”** —*That’s what they all say*

# The GOLDEN BIRD

PRESENTED BY

## Hattie Kitchner

**The Golden Haired Violinist**

“VARIETY”

The Golden Bird (2).  
12 Mins.; Full Stage.  
American, Chicago.

Golden-haired Hattie Kitchner could be a fine single act herself. Her handling of the violin is rarely beautiful and artistic. With her accompanist, she has an act for which big time should accord a ready and welcome place. Her accompanist is a bird—a wonderful canary. By what peculiar methods the tiny songster has been trained to perform its vocal stunts is beyond reckoning. But the little canary is undoubtedly the best feathered showman (or is it show-woman?) in vaudeville. Dressed in a most fetching gown, Miss Kitchner comes out and does a violin solo. She plays “The Spring Song.” As the final notes fade out, the drop slowly rises. An echo of the last bar is heard. On the full stage, with a special setting representing an arbor, stands a golden cage, and within is the Golden Bird. With uncanny intelligence, the bird shrills a most beautiful accompaniment to the songs played by Miss Kitchner. The violinist plays “The Glow Worm” and other pieces, and the bird twitters its accompaniment. Particularly effective was “The Mocking Bird.” Later Miss Kitchner comes down among the audience and on her instrument simulates the calls of various songbirds. The bird echoes back the imitations perfectly. The house succumbed absolutely to the witchery of the act. Swing.



“Flying toward headline triumphs on the big circuits—not to be denied—the Golden Bird will nestle in the topmost branches of success.”—Jack Lait.

**Personal Management**

**HARRY WEBER**

# VARIETY

VOL. XLIX, No. 8

NEW YORK CITY, FRIDAY, JANUARY 18, 1918

PRICE TEN CENTS

## BOSTON'S EARLY CLOSING HOUR LEAVES EFFECT AT BOX OFFICES

**Fuel Administrator's Order for Massachusetts Commences to Operate Monday, This Week. Government's Order Affecting All Theatres in Prescribed Zone Supercedes Local Administrator's Instructions. Asking Theatres' Closing Day Be Changed.**

Boston, Jan. 16.

With the receipts for the evening cut in half and with the advance sale also cut in half, Boston at the beginning of the week started on the program of the early closing of the theatres and picture houses, ordered by the fuel administrator in an effort to conserve fuel and light.

There was but one theatre in this city which was open after 10.15 p. m. Monday and that was the Colonial, where the musical show, "The Riviera Girl," opened an engagement for two weeks. This show shut down at 10.21 p. m., and as a result of the first night experience arrangements will be made to obtain a permit allowing the theatre to remain open the few extra minutes that might be necessary at the evening performances.

It was stated the theatres would have to close at 10 p. m., and that the picture houses would have to close at the same hour. In the case of the theatres the orders stated that they might open earlier, but no such provision was made for other forms of entertainment.

The matter was finally settled in this fashion:

All legitimate theatres are to start their evening performances at 7.45.

Wherever and whenever possible the intermissions are to be cut to have the show close at 10 if possible.

Any legitimate show, which because of its construction cannot close at 10, is allowed to run without obtaining permission or a permit until 10.15.

A permit is necessary where the show runs after 10.15.

The vaudeville and picture houses close at 10, it being claimed the nature of their entertainment makes it possible for them to do that.

This was the final arrangement and the one which went into effect Monday evening and the success of it may be seen in the dropping off of the advance sale and the box office receipts for the evening's performance.

When the information was received Saturday there might be an order issued to close theatres and restaurants

**Late Wednesday National Fuel Administrator Dr. Garfield issued the following order to the State Fuel Administrators, stating that it had received the full sanction of President Wilson at a conference held that afternoon.**

**The order is to the effect all non-essential manufacturing industries in the zone bounded by the Mississippi River on the west, the Atlantic Ocean on the east, Canada and the Gulf of Mexico, including the states of Louisiana and Minnesota, shall be closed down for five days beginning today. This does not affect the theatres.**

**Under an additional order, every Monday for the next ten weeks in the same zone shall be a legal holiday, when all non-essentials and amusements shall be closed.**

for three days weekly commencing with Mondays, none of the theatrical people, other than the vaudeville managers, gave it any attention. It is understood the principal vaudeville interests immediately began informing the proper officials what this contemplated step would mean.

The \$2, or legitimate managers "talked it over" without any organized movement for a preventative, and one of the leading legit managers at the first conference said the government should close the theatres Sundays, as that would "even up" vaudeville with the legitimate. Another legit manager, Alf Hayman, gave out a statement published in the "Herald" Tuesday that Sunday would be a good day to close the theatres.

The legit managers did not wake up until meeting Joseph Tumulty, private secretary to the President, at lunch Tuesday, when it was decided a representative delegation of managers headed by George M. Cohan, request an interview with President Wilson.

The legitimate managers were particularly critical of the engagement of

(Continued on page 9.)

### MANHATTAN AT \$1.

An interesting policy for the Manhattan opera house next season has been decided on to conduct it as a neighborhood theatre, with the top night price \$1 and the matinees 25-50. An agreement has been reached which will send all of the Belasco and Frohman shows into the Manhattan immediately after their Broadway appearances.

This decision probably was arrived at through the success of "Experience," which opens at the Manhattan for the third time Monday, the house being dark this week. "Experience" will be followed within a few weeks by "The Boomerang," with the original cast, at \$1 top.

The opening attraction for next season is to be "Tiger Rose," to be followed by "Polly With a Past" and then David Warfield. Maude Adams is also scheduled to appear and other Frohman attractions are listed.

It is the intention of Elliott, Comstock & Gest to produce future spectacular shows at the Century.

### PLAY SHORTAGE AGAIN.

A play shortage, one of the causes that kept seven Broadway houses dark before Christmas, is again cropping up.

Four houses have been seeking succeeding attractions and up to mid-week two theatres had not chosen their next shows. Both may be dark next week.

"The Pipes of Pan" leaves the Hudson Saturday and although "The Copperhead" was considered to follow, it was not settled. This play, with Lionel Barrymore, opened up-state Monday.

No show had been picked to follow "Yes or No," which moves to the Longacre Monday from the 48th Street.

"Billeted" is in for one more week at the Fulton with no underline listed.

The Selwyns have been seeking a play to follow "The Naughty Wife" at the Harris, without locating an acceptable piece.

### SCHAEFFER'S MEN SENT HOME.

Cincinnati, Jan. 16.

Federal marshals here ordered three enemy aliens, Herman Martenson, Julius Neuman and Henry Wern, all connected with Sylvester Schaeffer's animal show, to return to Chicago, their home, where they are only to be allowed to work during the war.

The show was forced to cancel all engagements in Ohio and vicinity because of the move. Schaeffer, owner and manager of the organization, is a British subject and was not molested.

### KLAUBER PRODUCING.

Adolph Klauber, the former New York "Times" critic, who until a few weeks ago was casting for Goldwyn pictures, is here. He is planning to produce legitimate shows of his own.

### PLAYING SAFE.

Two well known producing firms have lately evinced a desire to dodge risking putting on new shows, but instead have offered "generous" terms to the playwrights.

The proposition was for the author to obtain the entire backing for the production.

The theatrical firms would not spend a cent on the show, but they would lend their names and also book it into a house, possibly one of their own.

In return for that they asked 50 per cent. of the show, with everything to gain and nothing to lose.

### STARRING WILL ROGERS.

Next season will see Will Rogers, the gum chewing cowboy, star of a musical comedy organization fathered by Flo Ziegfeld, Jr., to whom Mr. Rogers is now under contract, appearing as a principal attraction in "The Follies."

The manager contemplates having a story for the piece written around incidents in Rogers' life, from Oklahoma to Broadway.

Last week in Chicago, where "The Follies" is now playing, Mr. Ziegfeld placed Eddie Cantor, the blackface comedian with that show at present, under contract for two years.

### COMPOSING IN CAMP.

Louis Bernstein, president of the Shapiro-Bernstein Music Co., has sent Joe Goodwin, his professional manager, and Bayard Macdonald, a staff composer, to Atlanta, where James Hanley is encamped in the National Army. The trio will collaborate on the construction of several new songs for the firm.

Mr. Bernstein recently toured the south and while visiting Atlanta discovered Hanley had several melodies that sounded good.

### COUGHING STOPPED.

Cincinnati, Jan. 16.

Coughing in an audience has been a study with Ned Hastings, manager of Keith's, who decided when continued it indicated oversight on the part of the cougher.

Now when they commence to whoop before the footlights at Keith's, an usher glides down and slips the irritated throat one of the bewhiskered brothers' best dark lozengers.

### Not Given Right Attention.

Ackerman & Harris have dropped the Victory, San Jose, Cal., from their circuit through the manner in which the Victory management has been handling vaudeville, not giving it the proper billing, and favoring road attractions playing the same house.

## LIBERTY THEATRES STARTING; FIRST AT CAMP SHERMAN, O.

**Number Due to Open Shortly. May Be Late in Spring When All Are Running. "Cheating Cheaters," First Show at Camp Sherman, Did Little Over \$1,000 on One Night. "Princess Pat," "Furs and Frills," "Daddy Long Legs" Among Attractions Booked.**

The first of the Army Camp theatres got under way last week. It is at Camp Sherman, O., and the initial attraction was the Mittenhall show "Cheating Cheaters." The attraction played to a gross slightly in excess of \$1,000, for the one night.

From this time on a number of the theatres are scheduled to open, although it will be well into the spring before the majority are running. Last week appointments were made for the position of house manager. The position means the appointee is designated as a civilian aide and carries the rating of the rank of second lieutenant, drawing pay of that rank with quarters and food allowance. Approximately the salary figures \$2,600 per annum.

The appointments thus far are as follows: Maurice Greet, Camp Devens, Mass.; George H. Miller, Camp Upton, N. Y.; Harry Clay Blaney, Camp Merritt, N. J.; Will O. Wheeler, Camp Dix, N. J.; Charles E. Barton, Camp Meade, Maryland; John L. Farrell, Camp Jackson, So. Carolina; Frank P. Weadon, Camp Gordon, Ga.; Henry H. Winchell, Camp Pike, Ark.; Julian Anhalt, Camp Dodge, Ia.; Edward W. Fuller, Camp Custer, Mich.; Charles Scott, Camp Taylor, Ky.; Frank J. Lea, Camp Sherman, O.; Edward A. Braden, Camp Lewis, Wash.

The opening dates of theatres ready to open are Camp Custer, Sunday (Jan. 20) with the Rodha Royal Circus; Camp Taylor, Cincinnati Symphony Orchestra, with Victor Herbert conducting initial attraction, Monday (Jan. 21), the official opening at Camp Devens will take place on Jan. 28, with "The Gulf Between," a film feature in natural colors as the attraction for three days. On the same date Camp Pike will open with "Mary's Ankle," while Camp Gordon will have "The Million Dollar Dolls" as its first attraction the day previous.

Four of the other camps, Dodge, Dix, Meade and Jackson, are listed to open Feb. 2, while Camp Lee is to be in readiness by March 1. There isn't much chance of either Camp Lee or Camp Upton getting its theatre ready before May 1. Camp Meade's opening attraction will be "Very Good Eddie."

The bookings for the Camp Sherman theatre, the first to open, include "Princess Pat," "Bringing Up Father," "Furs and Frills," Rodha Royal Circus and "Daddy Long Legs." These shows will play there within the next two weeks and re-routed to the other camps in readiness.

The general outline at present indicates that it will be some time late in the summer before all of the theatres are operating and the attractions routed smoothly.

Elimination of waste motion and all duplication is the duty upon which the War Department Commission on Training Camp Activities is working.

The Commission is responsible for directing all the various agencies which handle theatrical work at the National Guard and National Army Camps.

With this object in view, the Liberty theatres and Liberty tents (in which the Redpath Chautauqua is placing a good deal of talent), and the Liberty auditoriums of the Y. M. C. A., will from now on be operated together. The Liberty theatres are nearly all completed, and are real "houses" in every sense. The 16 have been designed from the same plans and are standardized.

In a recent interview, Raymond B. Fosdick, Chairman of the Commission, stated the managers of the Liberty theatres would not receive commissions in the army and that he could not understand where the idea came from. "Furthermore," continued Mr. Fosdick, "I wish you would make it plain this Commission knows nothing about the tentative plans of Mrs. Henry B. Harris or George Blumenthal. As American troops are not allowed in Paris on leave, I do not see how a theatre conducted for their benefit in that city could aid them. E. H. Sothern and Winthrop Ames will shortly go abroad to make a study of what may best be done, and this War Department Commission will either delegate the work to some person or organization, or handle it itself.

"In a recent issue of Variety I noticed that Mr. Blumenthal had a tentative plan for selling coupon books, which may be sent to soldiers in France, the coupons to be exchanged for theatre tickets. I know nothing of this plan. It must not be in any way confused with the Smilage Books, which are being put out by this commission."

The Smilage Books to which Mr. Fosdick referred in his interview, will not be placed on general sale until the latter end of the month. They are books of coupons which will be honored at all entertainments in the camps under the Commission's direction. The Military Entertainment War Service Committee, of which Marc Klaw is chairman; the Military Entertainment Council, appointed by Secretary Baker, of which Harry P. Harrison, president and general manager of the Redpath Chautauqua, is chairman, are directing the sale of the Smilage Books throughout the country.

### YOUNG ACTRESS-MANAGER.

London, Jan. 16. Margaret Shelley, a young actress, has taken the Lyric opera house, Hammersmith, and opened it with a pantomime. At the conclusion of the run she will make it a dramatic house.

### CLOSES MAJESTY'S DEAL.

London, Jan. 16. As previously indicated Grossmith & Laurillard have secured a lease of His Majesty's theatre.

### Song Writer Makes Good.

London, Jan. 16. Frank Leo, a successful song writer, appeared in a single turn at the Hackney Empire last week and "made good."

### COCHRAN'S GARRICK.

London, Jan. 16. Charles B. Cochran has secured Gilbert Miller's lease of the Garrick theatre.

Gilbert Miller's relinquishment of the theatre is necessitated by his enlistment in the English army.

Mrs. Miller, it is understood, will look after her husband's business interests during his absence.

### "BOX O' TRICKS" AT HIP.

London, Jan. 16. The new Hippodrome revue, being written by Albert DeCourville, George Arnould and Wal Pink, music by Dave Stamper and Frederick Chappelle, will be called "Box o' Tricks."

Harry Tate will be chief comedian.

### FRED HIGHAM DIES.

London, Jan. 16. Fred Highman, variety agent, is dead.

### Strengthening "Beauty Spot."

London, Jan. 16. George Barrett, comedian, has been engaged to strengthen the comedy in "The Beauty Spot" at the Gaiety.

### "Parker's Appeal" Gets Over.

London, Jan. 16. "Parker's Appeal," Charles Austin's latest sketch, is a success at Shepherds Bush Empire.

### In On Haymarket Management.

London, Jan. 16. Vedrenne & Eadie have joined Frederick Harrison as joint managers of all future productions at the Haymarket, Dennis Eadie to play the leads. "General Post," at the Haymarket, has passed its 400th performance.

### COAL AT \$70 A TON.

Minerva Coverdale returned to New York Wednesday after a stay in England of two years. She stated coal was costing \$70 a ton in Great Britain when she sailed.

### COL'S 4 FEATURES.

London, Jan. 16. The Coliseum this week features Violet Van Brugh, Lydia Kysash, Mark Hambourg and Roxy LaRocca.

### LOOKS GOOD FOR ALL SEASON.

London, Jan. 16. "The Maid of the Mountains" has its 400th performance at Daly's Jan. 18. Its announced successor, "A Southern Maid," now playing a five weeks' engagement at Prince's, Manchester, is not wanted in London until next autumn.

### ONE OFF—ONE ON.

London, Jan. 16. "Round the Map" was withdrawn from the Alhambra Jan. 12, while "Bluebell in Fairyland" continues there at the matinees until Jan. 26.

### "GUSHY JOB" GOES BIG.

London, Jan. 16. The new comedy sketch, "A Gushy Job," by Capt. Baker, has proved a big success in the Halls.

### SIGNED FOR 10 YEARS.

London, Jan. 16. Ernie Lotinga, presenting a new sketch, "Jimmy Jossor, Special Constable," has signed contracts covering a certain number of weeks each year for the next ten years with the London Theatre of Varieties.

### REHEARSING "CHEATERS."

London, Jan. 16. Albert DeCourville is rehearsing "Cheating Cheaters" at the Strand, with Shirley Kellogg cast for the leading role.

### EXEMPTION DISCUSSION.

London, Jan. 16. Leslie Henson, of the Prince of Wales', a popular comedian, has been called up for discussion as to whether he would not be better employed amusing the soldiers than doing manual labor behind the trenches, being classed C. I. He will probably be exempted.

### "Hotch Potch" Produced This Week.

London, Jan. 16. The first London presentation is being given this week at the Penge Empire of the new revue, "Hotch Potch," by Albert DeCourville, featuring Fred Kitchen and Nora Delany.

### MARIE LOHR TAKES GLOBE.

London, Jan. 16. Marie Lohr takes possession of the Globe on Jan. 22, when she assumes a 14-year lease. She will produce there a new piece Jan. 26. Her company includes Ellen O'Malley, Haidee Wright, Vane Featherston, Sydney Valentine, Gayer Mackay, Heath Haviland.

### BENRIMO ENGAGED BY BUTT.

London, Jan. 16. Alfred Butt has appointed J. H. Benrимо stage director of the Gaiety theatre.

### Pierrots and Band Score Hit.

London, Jan. 16. The 25th Division Pierrots and Band are a pronounced success, appearing this week at daily matinees at the Pavilion, the receipts going to provide comforts for the troops on the firing line.

### Using Hennequin Monolog.

London, Jan. 16. Bromley Carter is presenting on the variety stage the clever monologs made popular by the late E. Hennequin.

**EMPIRE**

AND THEATRE ROYAL, GRANTHAM.  
Proprietor and Manager: Mr. J. A. CAMPBELL.

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Tuesday at 8.00. Thursday at 8.00. Saturday at 8.00.  
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AMERICA'S DIPPY MAD MAGICIAN.  
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THE GREAT ILLUSIONIST

**TOPICAL BUDGET**  
The Funniest OF THE BUDGET

**ROMANOFF**  
THE RAPID VIOLINIST

VAN HOVEN

I hopped on my motorcycle the other day for a ride to Kenilworth Castle. On my way I stopped at Guys Cliff and had a look at the old mill, and, with the names of thousands of others scratched on its walls, was the name Bobby Burns.

Do you remember when you were a kid how the teacher used to whip you when you carved your name on your desk? Here was a great man who did the same stunt, and was big enough to leave off the Robert and cut it down to Bobby. Either the teacher or Burns was wrong, and, as for myself, I'm strong for Burns.



## "SALARY BOOSTING" TRIED FOR VAUDEVILLE "SINGLE"

**"Outside Agent" Approaches Walter F. Keefe, Offering \$200 for Letter Bidding \$500 Weekly for Act on Pantages Circuit. U. B. O. Apprised of Attempted "Bribe."**

The details of a roundabout way to "boost" the salary of a vaudeville act on the big time came out this week. While there could be no confirmation secured from the parties mentioned, the facts as given in the story appear to be substantially so.

The boosting attempt revolved about Walter F. Keefe, in the form of a bribe offered to that Pantages Circuit booking man to write a letter to the act offering it more than it now received upon the big time. Mr. Keefe was indirectly approached and it is said the bearer of the request intimated \$200 would find its way to Mr. Keefe when the letter was written.

Mr. Keefe refused to countenance the proposal and gave the substance of the offer with names to the United Booking Offices, which is booking the act through the act's agent, although the turn appears to have another representative not operating on the floor of the U. B. O. It is said the offer to Keefe really came through or from this outside source.

The act in the case is said to be a monologist, male, who recently opened or reopened on the big time at a salary of \$250 and was credited with a success, but could not obtain any more money for future vaudeville engagements. That the monologist had been successful on Broadway was quite naturally known to the men of the U. B. O., who apparently did not appraise his worth at the act's own estimate.

The proposition to Keefe is said to have been that he write a letter offering the single act \$500 weekly for a tour of the Pantages Circuit. The expectation seemed to be by those framing it up that the U. B. O. or Orpheum Circuit, hearing of or seeing the Pantages offer would increase the monologist's salary on the big time.

The monologist does not seem to have been brought in person into the proceedings. So far as the story of the attempt at salary raising is concerned, it mentions only the outside representative as having directed the effort.

When vaudeville competition was active with different circuits bidding for acts, it was not unusual for the opposition to give a letter to an act making it an offer and often this letter was shown the other side, to further the bidding.

### ELTINGE EQUALING RECORD.

The two weeks' engagement of Julian Eltinge at the Palace, New York, is equaling the box office gross brought into the same house by Mme. Bernhardt, who left there just before Eltinge came in. Eltinge also took the season's record for his single week at the Orpheum, Brooklyn, preceding the Palace engagement.

Eltinge has been routed for about 15 weeks in vaudeville, by the Morris-Casey Agency.

### BLANCHE RING WOULDN'T "SHOW"

The Blanche Ring return to vaudeville is off—for the present at least. Miss Ring, supported by George Spink, asked \$1,500 a week in the two-a-day and the United Booking Office offered her \$350 for three days to show the act at Proctor's, Newark. This they considered eminently fair. It is at the rate

of \$700 a week for a "break-in," after which regular big time salary is discussed.

Through her husband, Charles Winniger, Miss Ring is reported to have declined to "show" her act before coming into New York, retorting Julian Eltinge was booked into the Palace without a try-out and Miss Ring was just as important.

### TWO ALL-GIRLS SHOWS.

There will be two all-girl vaudeville bills shown in the east before the month runs out. The first is next week at Poli's, Scranton, and Wilkes-barre. It will have the Francenetti Sisters, Marguerite Ford, Muriel Hudson and Marion Murray, Maud Muller and Edith Potter and the Six Kirk-smith Sisters, thirteen young women composing the entire bill.

At the Colonial, Erie, Pa., the week (Jan. 28) following, the program is to be composed of Smelleta Sisters, Gallernia Sisters, Maud Muller and Edith Potter, Muriel Hudson and Marion Murray, Helen Trix and Sister, "The Seven Darlings," seventeen in all.

### MCCRACKENS DIVORCED.

Mrs. Catherine McCracken was granted a divorce last week from Samuel H. McCracken, former general manager for the Barnum-Bailey Circus and partner of Tex Rickard in the promotion of the Willard-Moran fight in New York.

McCracken has since then handled several big armory shows. In March, 1916, he struck a well-gowned woman across the face with a cane in front of the Waldorf. Mrs. McCracken testified before Judge Aspinwall in Brooklyn last week she was the victim.

McCracken admitted he was the man who spent a night with a "Mrs. Smith" in the Henri Court apartment on West 48th street.

The wife asked for no alimony. They were married in 1906.

### ACTION FOR NEGLIGENCE.

At a committee meeting of the Vaudeville Managers' Protective Association it was decided this week to take action in the cases of a number of acts that failed to reach their destination in the mid-west because of the blizzard which tied up all traffic in that section.

It was pointed out a majority of the late turns were acts that had been laying off the previous week, with plenty of time to make their respective jumps. Waiting for the last train they failed to arrive and substitutes were booked to replace them.

The organization issued orders through its various channels that all acts laying off must allow plenty of time for travel, particularly during the present weather crisis in the middle section of the country, trains running many hours behind schedule time in and out of all towns.

### TWO WEEKS' STAY.

Van and Schenck, transferred from the Century to the "Midnight Frolic," start a 14-week booking of the bigger U. B. O. houses in greater New York. They will remain two weeks in each of the seven houses, this not interfering with their engagement in the Zeigfeld show.

### LINEN SCARCE.

The popular-priced hotels in New York issued a circular letter to their permanent guests, this week, as follows:

Owing to the desperate condition of the coal situation, the laundries throughout the city have been unable to get sufficient coal to keep going, and, consequently, are unable to make regular deliveries, as they have been forced to shut down for several hours at a time until they could obtain more coal. We have put in a very large surplus of linen, but must ask our guests to co-operate with us until the fuel situation is improved. Therefore, commencing Jan. 16, the maids have been instructed to change sheets and pillow cases for permanent guests once a week. Face towels and bath towels will be changed every other day. Spread: will be changed when soiled.

### TAB PRODUCERS ORGANIZE.

The producers of "tabs" or "girl acts" in the east are forming a protective organization, encouraged by the vaudeville booking managers.

Its object is for the purpose of protecting themselves against each other in the matter of stealing artists and chorus girls. In addition, if a performer leaves one management under a cloud he is quietly blacklisted by the others. This will insure the booking men against the booking of a "tab" with an acceptable cast and then have it play the date with an altered one, through no fault of the producer.

The idea was suggested through the "copping" of B. D. Berg of people from M. Thor's acts. It was originally intended to include Berg in the association, but at present he is looked upon as an outsider.

Among those signifying a desire to join the protective alliance are George Choos, Joe Kernan, Phil Morris, Harry Sauber, M. Thor, Herman Becker, Nick Feldman and Joe Wood.

### RINGLINGS BUY AUTO TRUCK.

The Ringlings have gone ahead preparing for the new season in spite of threatened railroad delays. A New York firm is now completing an order for \$30,000 worth of lithographs for the Ringlings, who have also bought a number of motor trucks for the movement of part of their outfit.

### MISS DRESSER NOW A "SINGLE."

Louise Dresser, who a year ago declared she would never sing again on the stage, is opening next week as a single in vaudeville, she having obtained six numbers from Jean Havez.

Previous to Miss Dresser's change of mind she was offering a war playlet.

Confusion in names made it appear last week as though Marie Dresser intended returning to vaudeville with an Havez act. Miss Dresser, it is understood, intends remaining in pictures.

### "MURPH" QUIT.

Stanley Murphy, the song writer, is being kidded along Broadway because of his admission of having "cold feet" and dropping out of an act in which he was to appear with Henry I. Marshall.

The act, with the addition of Hattie Lorraine and Audrey Lee, had started rehearsing, but after one day Murphy quit, saying he was afraid to try a come-back.

It has been four years since "Murph" was on the stage. He was to have done his old role—that of a "Chink."

### SILVER PLEADS GUILTY.

The Al Silver case came up for trial Jan. 15 in Part 1, Special Session. Silver pleading guilty to operating a theatrical agency without a license. Sentence will be imposed Jan. 21.

### INTERMISSIONS OUT.

As a part of the plan to conserve the coal supply the Keith theatres in Greater New York, playing two performances daily, omitted the intermission period commencing Sunday.

The change met with the approval of the booking men and they say artists also will approve of it. Making up a program without intermission does not call for "closing the first part" nor "opening the second part," positions at either end of the interval that requires booking adjustment for each bill.

The theatre managers were pleased at the order during this cold weather, through having discovered that in the very chilly days the opening of the doors so frequently during the middle of the performance chilled the house with consequent discomfort.

About 20 minutes will be saved by the omission and following may be a time limit set for the ending of all the local Keith performances.

In the Majestic, Chicago, the ending bell never later than 10:35 at night, a custom inaugurated by the late Chas. E. Kohl and carried forward without change for years at that house. Mr. Kohl had plenty of substantial reasons to advance why an early closing was desirable, but his favorite one was that he wanted every mother and father to know the Majestic theatre closed at 10:35, and if their children were not at home in due time, they could not blame the theatre.

The smaller theatres throughout New York play a continuous performance as a rule, filling in the time between the regular performances or padding those out with picture displays.

### WAR EXHIBIT UNDER CANVAS.

The British War Exhibit shown at Hero Land, together with the tank, "Britania" and the captured German submarine, are to be a traveling attraction under canvas this spring.

The Ringlings are arranging the exhibit and the details of the tour.

The entire receipts are to be divided between the Red Cross and the British Hero Fund.

### "THE FREAKS" COMEDY.

Dion Boucicault will produce at the New theatre, at the end of the run of "Peter Pan," Pinero's new comedy, "The Freaks," an idyll of the suburbs. The company will include C. V. France, Nigel Playfair, Fred Kerr, Ben Webster, Laura Cowie, Helen Ferrers, Isabel Elsom, Nina Boucicault.

### Low Kelly in "Doing Our Bit."

Low Kelly, who recently arrived from England after a short season with "Here and There" at the Empire, London, will join "Doing Our Bit," the current Winter Garden show, for its road tour.

It was said "The Belman Show" was making a desperate effort to induce Mr. Kelly to return to that company, and the burlesque people, Wednesday, claimed Kelly had consented.

### White and Smith Two Act.

London, Jan. 16. Lee White and Clay Smith are appearing together at the Finsbury Park Empire this week.

### Gaby's \$20,000 Picture Contract.

Paris, Jan. 16. The Eclipse Cinematograph Co. has been negotiating for some time for Gaby Deslys' services to appear in a film feature, with her dog. Gaby asked 100,000 francs, the Eclipse Co. finally agreeing to her demands.

Ladies' Day at the Friars' will be held next Monday afternoon, Jan. 21. A musical will provide amusement. The next frolic will take place Feb. 3, with Arthur Hopkins, frolicker.

## TWO NORTHWESTERN CITIES TACKED ONTO ORPHEUM CIRCUIT

**Big Western Vaudeville Circuit Playing Spokane and Tacoma  
Commencing Feb. 3. Adds One Opening Week  
to Orpheum Time.**

Spokane and Tacoma have been added to the Orpheum Circuit, the first bills starting Feb. 3, each for three days and following one another, although there is a travel interval. The houses are the Auditorium (Spokane) and the Tacoma in the city of the name. The three days in the former town are Saturday, Sunday and Monday, then travel, and Friday, Saturday and Sunday in Tacoma, the show coming from Calgary and moving thence to Vancouver in the regular way and resuming the remainder of the time.

Both houses are controlled by Calvin Heilig and have been playing legitimate attractions. During the summer Heilig swung from Shubert bookings to Klaw & Erlanger, but is now playing combinations, which policy will be continued in Spokane and Tacoma for the portion of the week not taking up the Orpheum shows.

This week Martin Beck was in meeting with the Heilig booking representatives here arranging for the switches in bookings of legitimate shows which had already been arranged for. An effort will be made to make one of the towns a four-day date for vaudeville, which would then add a full week to the Orpheum (western vaudeville dates calling for a seven-day week). The addition of the northwestern cities gives the Orpheum 28 weeks, it taking 30 weeks to make the circuit.

Pantages has always played his shows in Spokane and Tacoma and Sullivan-Considine also had both places on its books, the latter's houses there now being in the Ackerman-Harris list. The addition of the towns to the Orpheum is important as both places are among the most populous coast cities.

The Gertrude Hoffmann act will be the headliner for the opening bill at the two new houses. Spokane will be the first to open. The bill to have opened in Vancouver Feb. 3 has been split. The Hoffmann and other acts on the bill will go into Spokane and Tacoma, while a program with Cecil Lean and Cleo Mayfield headlining, Harry Gilfoil, The Sharrocks and Santi will be the other show. J. C. Nugent will join the Hoffmann group.

### RATS' INVESTIGATION HEARING.

The fourth session last Friday of the investigation into the financial affairs of the White Rats, due to the charges of diversion of funds, brought forth some unsavory truths—things talked about for years, but never openly admitted by a Rat official. One point brought out in particular was the financial "milking" of the Associated Actresses of America by the Rats to the tune of \$40,000 before the A. A. A. was actually taken into the Rats' union. This statement was made by Harry Mounford, who also said that when he left the Rats in 1911 it had a reserve fund of \$200,000 and that when he returned in 1915 it owed \$200,000.

It is the opinion of those most interested in the investigation will uncover a greater mess than was supposed. If it is proven illegal investments were made the avenue of civil suits to recover from former officers will be opened, in addition to possible criminal actions.

The matter of investments was gone into in last Friday's hearing. Thursday's session was postponed at the last minute when it was found that W. W. Waters was ill. Alvin Sapinsky, attorney for the petitioner, ventured the opinion that Waters might have recovered after his grilling at the previous session, but that his wife had telephoned Waters was confined to bed with a nervous breakdown, due to "overwork." Later, Attorney Meyers, for the Rats, admitted Waters was probably nervous upon the realization of the falsity of his announcement he had in the "Player" in 1911, saying that no Rat funds were going into the realty corporation.

Upon Waters' failure to appear Mounford

was called to the witness chair, Waters' examination being temporarily suspended. Since the period of time touched on was the interim when Mounford was away from the Rats, the witness became loquacious to a degree, and towards the close of the session, when Mr. Sapinsky desired to send an accountant to the present Rat quarters to look over the books of the A. A. A., Mounford said: "I am not hostile to this examination."

Mounford explained the Associated Actresses were not first permitted the privileges of the Rats, but that the funds of the ladies' branch was banked in the name of the A. A. A. and subject to the demand of the Rats. "The reason the bank account was kept separate," said the witness, "was to deceive our enemies." He further stated: "Our enemies, the trust, could not know of this secret reserve in the name of the A. A. A. That was our strike fund, which they never actually knew about."

In 1912 the A. A. A. was taken into the Rats, and in reference to that Mounford made the statement he said would "make a headline for the newspapers." It was "At the time the A. A. A. were taken in Mr. Dennis O'Brien advised that the by-laws be amended to cover the present conditions." This referred to the then established realty corporation. Changes then were made, giving the A. A. A. all the privileges and protection of the Rats. Although Mounford stated that he believed the A. A. A. had been milked dry before it was actually taken into the Rats, the books show that loans or withdrawals from the A. A. A. to the Rats are recorded in the books in 1913. The name of Mr. O'Brien was often mentioned during the proceedings, and when the attorney is called to the stand his testimony should furnish interesting information.

Mounford flatly contradicted Junie McCree's testimony of the previous session, when he said that among other investments the Rats owned every bit of stock of the White Rats Publishing Co., which published the "Player." McCree had testified he didn't know who owned the stock or who the officials of the "Player" were, although he was president of the union when the publication was first made.

When asked by Mr. Sapinsky to state how the Rats made investments and who was in charge of those investments, Mounford said: "The White Rats was a big corporation and the business manager and the board of directors looked into investments. If they looked right money was invested. There was no question of legality of such investments at that time. When I left the Rats in 1911 it owned all the stock in the White Rats Publishing Co. and a controlling interest in the Associated Actors' Co., the Chemung Co., the Elmira Amusement Co., the Penn Amusement Co., the Lancaster Amusement Co., the George Fuller Golden Book Fund, the Independent Booking Agency of New York and the Independent Booking Agency of Illinois."

"I organized most of those corporations, and they were, up to the time I left, big paying investments. We organized the Associated Actors' Co. to handle the affairs of the others, which were really subsidiary corporations."

"You see, Mr. Referee, we were fighting the trust. We therefore had to find employment for our members, and we invested in the various corporations named. The corporations really were theatres (Mozart's). Having our own theatres we had to have a booking agency and thus one was organized here and in Chicago."

"But these investments were very profitable at the time I was business manager. The first year they paid 52 per cent., the second year 26 per cent., and the third year 15 per cent. After that I left the Rats."

Mounford then explained that members of the Rats were offered stock in the various companies or in the Associated Actors' Co., with the proviso that at any time they desired the Rats would buy back such stock at par value. This interested referee Schuldenfrei and he questioned the witness closely. Asked how it was the Rats bought such stock back at par, irregardless of its value, Mounford said:

"The Associated Actors' Co. was formed to handle the theatres in which we had a controlling interest on the grounds that none but Rats were to be employed there. None but Rats or the union itself could buy stock. As this was a circuit for actors they were asked to invest and could sell stock back when in need. We made provision that any stock to be disposed of must first be offered to us at par. This was done to prevent any one selling stock outside of the organization, for in that way it might have reached the hands of the trust, who might have obtained control."

Asked how he had any idea of how much money the Rats lost in their investments, the witness said he had not, but that during the time he was in the union "they never lost a nickel."

up when he said that the "Associated Actors' was dissolved in June, 1916, which was previous to my coming back." Mounford returned to the Rats in October, 1915, but was not questioned in regards to the variance in periods. He also said that "I know nothing of what occurred between 1911 and 1916," but when asked to be set back from the various investments he replied: "To the best of my knowledge none of this money was ever gotten back."

The Rats lost in the neighborhood of \$65,000 in its theatre and agency investments. The referee continued his questioning regarding the returned stock, and asked if there were any books to show how much money was paid back to members for returned stock. Mounford replied that the cash disbursement book should show it, but he didn't know where that book was.

"Who had custody of the books showing these stock transactions?" asked the referee. "They were in the hands of Waters and Will Cook," he replied. "Where are the stocks purchased back from members?" "They should be in the hands of three trustees, Mr. Herbert, Mr. Niblo and Mr. McFee," replied Mounford. Further questioning elicited the statement from the witness that "bad management was responsible for the failure of the Associated Actors' Co. The evidence showed the Rats lost on every investment, the loss in the case of the Elmira Keystone Co. alone amounting to \$35,000. Nothing was said about certain members being "tipped" to sell back their stock."

He was then questioned regarding the Realty Corporation. The witness replied: "I knew nothing about a clubhouse, but heard rumors. My recollection is that a resolution was passed Aug. 11, 1911, pertaining to the formation of the Realty Corporation, the obtaining of a lease and construction of a clubhouse. But I was not an officer then, merely secretary to the board of directors. I wish to make a correction to a statement made by Waters due to his bad memory. It is that I was not signing checks at the time, for I was in the west organizing, so John P. Hill, assistant secretary, and Waters signed checks. Then in June, 1911, I was appointed a delegate to the Paris convention. I returned Sept. 5 and attended no more meetings until Sept. 8, when Mr. Mounford presented to his knowledge of the realty plans before his departure for Europe, he said:

"There was talk on the floor, but I was always opposed to building a club."

"Did you read the 'Player' announcement that no Rat funds were going into the Realty Corporation?"

"I knew it was a lie. There was no other way to build the club. The Realty Corporation was incorporated in the office of O'Brien, Malevinsky & Driscoll by their clerks." The referee asked if any notice was brought to the attention of the members regarding the falsity of the "Player" announcement. Mounford said he ceased to be a member, and while he tried to let as many individuals know as possible himself, he didn't think there was any official announcement.

Asked who were Rat officials at the time the Realty Corporation was formed and the first funds of the order (\$15,000 for leasehold) were transferred from the union to the Realty Corporation, Mounford gave a partial list, including Edward Esmond, James Marco, Edward Clark, Junie McCree, Sam Morton, Joe Birnes, V. P. Wormwood, Fred Hylands, John P. Hill and W. W. Waters. This list was dated July 25, 1911. At that time there was a board of directors meeting to consider the realty resolution, but before a ready bought the leasehold, paying \$15,000. At the next directors' meeting, Aug. 1, 1911, the resolution was passed, and the typewritten resolution was pasted into the minute book. Mounford was of the opinion there was no effort to conceal the resolution, but that it had been sent over from the attorneys' office in the form.

Though this resolution was passed in Aug., 1911, Waters' official announcement saying no Rats' funds were being used came out in an issue of the "Player" in Nov., 1911. Waters testified, at the third session of the hearing, that "the announcement was true, although some money may have been loaned by the Rats to the Realty Corporation."

"Why was the announcement made in the 'Player'?" Mounford replied: "They were hopelessly incompetent. Had they told the truth there never would have been any trouble."

The referee then wanted to know whether the building of the club would have been held up if the members knew their funds were going into it.

"That's the idea," replied Mounford. Mr. Schuldenfrei then queried from a slightly different angle on the "Player" announcement, and wanted to know how such a statement was printed in light of the realty resolution. Mr. Sapinsky and Harry Dr. Weitz explained that the lawyers had drawn up the resolution, but that later they had submitted a brief, establishing the illegality of a membership corporation investing in real estate. Mr. Sapinsky said he would prove that later.

Asked who held the Realty Corporation stock, Mounford stipulated Arthur Driscoll, W. H. Cahill, Robert C. Mohr, Dennis O'Brien, and W. W. Waters. It was then transferred to Junie McCree, Edward Esmond and Will J. Cook. Still later some stock was held by Fred Hylands and W. H. Matthews.

"When they asked me to come back," said Mounford, "I walked around most of the night making up my mind as to whether to find that both the Realty Corporation and the Rats were bankrupt, without a nickel in the treasury. I recommended to the directors that both concerns go into bankruptcy, but was opposed by interested parties. (On inquiry who he meant, he stated Mr. O'Brien and Mr. Cook 'principally.') I was going to resign right off

again, but instead I set about to reorganize the entire thing to find out what the expenses were and how much was coming in."

"It was immediately evident that the Rats could not use the club without paying dues, and so they were asked to pay \$5 a year or 50 cents a month for that privilege. From the time I returned the Rats and the Realty were made separate." Dues had to be paid since there actually was no rent paid for the club. The referee asked if he obtained an accounting when he returned. Mounford answered: "They told me when I returned officers that if I could raise \$10,000 within ten days the Rats could be saved. I knew I could do that, and I made an accounting myself. But I found that there were a lot of debts concealed from the Rats and myself. Cook, on a claim for unpaid salary, took \$4,000 without my knowledge, and Mr. O'Brien claimed \$14,000." The witness answered: "An equity in the building, that's all." Mounford touched on the clubhouse mortgage, saying:

"That mortgage was nearly the means of sending me to jail when I executed a chattel mortgage on the furniture last winter. On examination it was discovered that the trust mortgage was a brother's mortgage, etc. In fact, it covered everything in the club. But it turned out that the lawyer who drew it up also acted for me, and as he had been paid \$100 for so doing there was no recourse against me. The error came when the mortgage was not recorded as a chattel instrument."

The examination will be resumed Friday (today), there being but one session scheduled for this week.

The mysterious locked book which Mounford brought down to the previous session proved to be the minutes of the Rats for the last two years, covering the strike period. It was that which he desired to keep from curious eyes. "The key he left with the referee to open the book would not work. He supplied the right key last Friday."

The sudden death of Junie McCree will make no difference in proceeding with the investigation. It was known McCree was in a nervous condition after his solitary appearance as a witness. W. W. Waters, the only other witness yet heard outside of Mounford, was reported removed to a hospital late last week with nervous prostration. Waters was also in the witness chair but once.

### DOYLE OUT—MATTHEWS IN.

Chicago, Jan. 16.

The resignation of Frank Q. Doyle as western booking representative of the Loew circuit and booking manager of the Jones, Linick and Schaefer string, with the announcement that J. C. Matthews would take over the Doyle acts and houses January 14th, booking them jointly with his Pantages interests, changed the face of the vaudeville situation here in many particulars.

Doyle will soon open an independent agency in the Rector Building. The houses which were his personal assets, such as Lansing, Saginaw, Green Bay, Marion, etc., though he threw them into the pot when he surrendered his office, will revert to Doyle and form the nucleus of the new independent circuit.

Matthews will henceforth make his booking headquarters in the combined Matthews and old Doyle offices, taking over Doyle's whole staff and lists. McCree's will henceforth be the tryout house and central theatre pivot of the Pan-Loew-J. L. S. trinity of circuits.

The arrangement was amicable and attended with no beggarly diplomacy.

The underlying motive, apparently, was to keep Pantages from building or acquiring a house in Chicago, as he had several times threatened to do, and which was within his reach through several bona fide offers for choice sites.

Furthermore, the method of booking McCree's and the Rialto, through physical difficulties making impossible co-operation between the Doyle offices here and the Loew offices east, made efficient show arranging precarious.

Doyle was paid his contract until next May, a substantial sum, and Matthews will enjoy a salary and percentage arrangement.

### Orpheum, Boston, Reduces Bill.

Boston, Jan. 16.

The program at Loew's Orpheum this week has six acts instead of the customary seven, owing to the earlier closing order by the Fuel Administrator.

Loew's St. James plays five turns to a program and that number has not been disturbed. It is also the same at Loew's house at Fall River.

S. Miller Kent will revive "The Real Q" for a tour of the Pantages Circuit.

## ARTISTS' FORUM

Confine letters to 160 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privileges of it.

Camp Dix, N. J., Jan. 12.  
Editor VARIETY:

This is to acknowledge yours of the 10th in which you answered mine of the 6th, and to advise that it is true the Commission on Training Camp activities furnishes talent for the soldiers at Camp Dix. However, that form of entertainment, as in the case of the entertainment staged at the Camp Dix theatre, costs money, while we depend practically entirely upon gratuitous entertainments.

I appreciate your offer to announce that stage material in the form of manuscript for comedy or musical orchestrations could be put to good use by the professional talent here in camp and I assure you that it will be very servicable to us.

My idea in writing to you Jan. 6 was not to show my appreciation of the courtesy of the entertainers who played here voluntarily for the boys at our main building, but at the same time to endeavor to interest you in our work in a very practical way. You could, for example, get in touch with some song boosters or some professional talent which is idle at the present time and send them along to us without cost. If they are high class I think I could arrange to pay their transportation.

However, in a nutshell, this is my thought on the whole matter. I would like to get down here at Camp Dix the best possible entertainment for the boys at the least possible cost because the work of providing recreation must go on and at the same time we are always reminded that the funds at our command are very limited indeed.

Jas. P. McGovern,  
Acting General Secretary.

(Mr. McGovern is acting general secretary for the Knights of Columbus at Camp Dix. The K. of C. war activities include providing entertainment for the soldiers at the camp. Camp Dix is at Wrightstown, N. J., a short distance from Trenton. Trenton is 60 miles from New York and 30 miles from Philadelphia. The K. of C. work at camps is entirely voluntary, as are its workers, and it ranks with the Y. M. C. A. in this regard. Players, managers, booking agencies (vaudeville) and dramatic agencies desiring to aid the worthy objects of the K. of C. should communicate with Mr. McGovern at Camp Dix).

Camp Upton, L. I., Jan. 9.  
Editor VARIETY:

If you know of any artists who have guitars, banjos, mandolins or Victor phonographs that they are not using, we would be delighted to receive them.

There are at least six of us down here who play these instruments and it would help to while away the evening hours after work. The boys would be very grateful.

Prt. George Gerber,  
O. M. R. Corp., Remount Depot 302,  
Camp Upton, L. I.

Buffalo, N. Y., Jan. 10.  
Editor VARIETY:

I understand Billy B. Van is using a gag of the Ford variety I have been using for some time past, and which was used by me when you reviewed the act at the Royal, New York, in September. This gag is also registered in

"Variety's" Protected Material Dept., and the N. V. A.

I claim that the gag ("a Ford ran up his sleeve and bit him") is mine.

Please let Mr. Van substantiate his claim through your columns.

Walter Weems.

Editor VARIETY:

The Edmund Norton, referred to in VARIETY of Dec. 29 as arrested in the South and was sentenced to 30 years, is not myself. Several people have inquired of me in regard to the matter.

Ned "Clothes" Norton.

### AGENTS MADE GOOD.

In a couple of instances of late when complaints before the Vaudeville Managers Protective Association have brought about a question of veracity between agents and Jack Loeb, of the William Fox vaudeville circuit, the V. M. P. A. decided the agents must make good the difference to acts claiming they were "short changed."

Two of the agents mulcted this way through relying on Loeb's word were Arthur Horwitz and Lew Leslie. Each had an act that informed the managers' association that while their agents informed them they were to receive, say, \$150 for the Fox engagement, when pay day arrived they were given \$125, with Loeb, when having his attention called to it, alleging the agents had misunderstood him. According to accounts so many agents have misunderstood what Loeb offered it seems to be a habit with the agents doing business with him.

Punishing the agents by inflicting fines of \$25 in this manner, to make good the act's loss, is expected to cure the agents in time of accepting Loeb's verbal word and having it in writing to prevent a controversy. The agents say \$25 means almost as much to them as it does to Loeb.

There is an impression among the agents the V. M. P. A. is making them pay the amounts because they did not have written contracts to verify their statements. The Fox office, per Loeb, in the recent past announced it would issue contracts thereafter. A slip bearing a one performance cancellation clause was issued for a couple of weeks when the Fox office forgot about it. Since then it has issued no contracts excepting to acts secured from agents doing business with the United Booking offices. The U. B. O. agents when looking their acts with Loeb for one or more weeks insisted upon contracts and Loeb had to agree or do without the turns.

Orpheum, Boston, Reduces Bill One Act.  
Boston, Jan. 16.

The program at Loeb's Orpheum this week has six acts instead of the customary seven, owing to the earlier closing order by the Fuel Administrator.

Loew's St. James plays five turns to a program, and that number has not been disturbed. It is also the same at Loew's house at Fall River.

### Considine Offered to Buy.

San Francisco, Jan. 16.  
It is understood John Considine, who is in the city, recently made Ackerman & Harris an offer for the purchase of their circuit of vaudeville theatres. The offer was not entertained.

### SISTERS LOSE ROUTE.

Two weeks' notice of cancellation of their route, booked until next June, was given the El Rey Sisters this week by the United Booking Offices, through the sisters having appeared at a Chester, Pa., theatre while proceeding on their U. B. O. engagements.

The El Rey Sisters played the Grand opera house, Philadelphia, last week and opened at Chester, Pa., Monday of this week, in a theatre in which Fred Nixon-Nirdlinger is reported to be interested. Nirdlinger also has the Grand, Philadelphia, booked through the U. B. O.

The Four Bards appeared at the Philadelphia Grand last week, having played the week before at another house (reported as one of the McGurk & Sablowsky theatres), in Philadelphia not U. B. O. booked. The Bards are also said to have received notice of cancellation for all time placed for them through the U. B. O.

The U. B. O. has announced it will not play acts appearing in other theatres not U. B. O. booked while playing a U. B. O. route. This statement when issued was analyzed as referring to U. B. O. acts appearing on small time.

At the U. B. O. this week it was mentioned that when these matters arise the acts plead innocence, blaming it onto their agents, while the agents seek to escape through claiming the act booked the "outside time" direct. The manager said they had determined to put a stop to it and if neither the acts nor the agent could settle between them which was at fault, both would be punished. The manager intimated that discipline would also extend to the agents in the several cases. He appeared quite fully informed as to how these bookings are arranged.

"We do not pretend to tell an act where it must play," commented the U. B. O. manager, "but we have told them before they must not play for circuits outside this office while playing for us."

### ALL TICKETS TO BE STAMPED.

The Internal Revenue Department is issuing an order to theatre managers that all theatre tickets must be stamped "War Tax Paid."

This is not intended to work any hardship on the managers but to serve as a notice on the public that there is a penalty carrying a \$1,000 fine for those using tickets on which the tax has not been paid.

### PROJECTED SETS.

Frank Thomas, an expert on stage effects, has come forth with what he calls "canned" scenery which would obviate the necessity of carrying drops. Thomas appears to have something new in the way of projected colored scenic effects. The method is to "throw" the scenes on a scrim drop, the projecting machine being located back of stage and equipped with an especially made lens. The resultant pictures or scenes can be made as wide as the drop and the effects are excellent.

The scheme was done in Paris, but has not yet been seen here.

Fountain Managing 'Frisco Casino.  
San Francisco, Jan. 16.

Lester Fountain, who recently withdrew from the management of the Hippodrome, Los Angeles, and later made his headquarters with the Ackerman and Harris circuit here, will take over the managerial end of the local Casino, Jan. 20.

He replaces Robert Drady, former local Pantages' manager.

### Allegheny Playing One Film.

Philadelphia, Jan. 16.  
The Allegheny theatre here will play "The Birth of a Nation" next week, as the sole attraction, resuming with its vaudeville policy Jan. 28.

### AGENTS' GOOD SHOW—ING.

Chicago, Jan. 16.

Not bad—no, not bad at all. The large audience of vaudevillians at the Olympic Sunday was very much disappointed. The agents' benefit minstrel show turned out to be surprisingly well done. There wasn't a chance for an actor to hoot once. Besides, it was rumored around that the agents had spotters in the audience. Anybody caught hissing or handing out the raspberry—well, nobody did.

It was a highly successful affair, and there wasn't an empty seat in the house. This was due to the wonderful publicity work of Kerry Meagher, who put over some splendid stories in the dailies. The show, given under the joint auspices of the W. V. M. A. and the Western U. B. O., resulted in a net profit of \$5,000, exclusive of several hundred dollars realized from the sale of programs. The receipts are to be turned over to various Chicago war charities.

The agents' and bookers' offering was billed "A Day in Dixie." The production was staged by Tom Powell. George Van was interlocutor, and the following were featured minstrels with specialties: Eddie Marsh, Boyle Woolfolk, Charlie Freeman, Hamilton Coleman, Harry Spingold, Lew Goldberg, Tom Powell, Dave Beehler, Bill Jacobs and Jess Freeman.

The songsters were John Billsbury, George Van, Joe Manning, Dick Hoffman, Irving Tishman, Irving Yates, Henry Shapiro, Paul Powell, Roy Murphy, Cal Griffiths, Tommy Burchill, Charlie Nelson, Morris Silvers, Steve Juhasz, Charlie Hoyland, Max Richards, Irving Berger, Charlie Van, Willie Berger, Tom Slad, Frank Berger, Bernard Faye, Barney Walker, Charley Moran, Guy Perkins, Charley Scherer, Harry Miller, Nat Kalcheim, Sam Thall and George Mence.

The following songs were put over: "Rosie Kelley," by Eddie Marsh; "Good-Bye Mother," by George Van; "Somebody's Done Me Wrong," by Tom Powell; "Mammy's Black Baby Boy," by Hamilton Coleman; "Baby's Prayer at Twilight," by Joe Manning; "Sweetie," by Charles Freeman; "The Evolution of Ragtime," by Harry Spingold; "Wonderful Girl," by John Billsbury; "I'm from Chicago," by George Mence.

There followed a burlesque finale entitled "Their First Lesson," in which Tom Powell, in the character of Prof. Sharp, a jass impresario, endeavored to teach the fine points of brass syncopation to Harry Spingold, as the bass drummer, Dave Beehler, snare drummer, Jess Freeman, alto, Lew Goldberg, saxophone, Hamilton Coleman, trombone, Bill Jacobs, tenor saxophone and Charles Freeman, cornet. Attired in extravagant costumes and in blackfaces, the travesty was put over uproariously.

Hamilton Coleman recited "The Seven Ages of Man" in blackface. A large chorus lady in the front gasped when he pulled the line about the "muling and puking infant."

"They hadn't ought pull that kind of stuff at a benefit where they's ladsy present," she said. "Who wrote that patter for Ham, I wonder?"

"Some guy by the name of Shakespeare," said the man at her right. A vaudeville olio recruited from local bills followed the minstrel show.

### HAULING BY TRUCK.

Philadelphia, Jan. 16.  
"On the High Seas," at Keith's here last week, was booked for the Maryland, Baltimore, for this week. It's a scenic act and to prevent disappointment, Fred Schanberger, manager of the Baltimore house, had the scenery transported by auto truck, from here to Baltimore, after the performance Saturday night.

## IN THE SERVICE

Colonel Preston, an American serving with the English army in France spoke to women of the stage at the Stage Women's War Relief workrooms Tuesday afternoon. Colonel Preston is over here to promote the founding of a hospital for American officers in England. The eyesight of the colonel was partially lost while he was at the front. Next Friday (Jan. 25) a matinee performance of "General Post" will be given at the Gaiety by its stars, William Courtney and Tom Wise, for the benefit of the Stage Women's War Relief. There will be an auction sale of seats this afternoon (Jan. 18) at the Gaiety, for the performance. The matinee is in the nature of an appeal to the profession as the entire proceeds will be devoted to the War Relief funds of the stage woman's organization.

Sam Bleyer, the song writer, is a "gob" at the naval reserve training quarters, Pelham Bay Park, and has grown quite popular among the men through his humorous pranks. He wasn't toned down any by being detailed as captain of the good ship "Latrine," which is really the quarters containing the shower baths, etc. Sammy started out on mess detail, but it seems that several men got sick and he was switched to the housemaid's job. He hopes to be "promoted" to hospital orderly. In the same camp is the son of Robert B. Mantell, the boy being a chief petty officer. Lately he tried to make Al McCoy, the boxer, address him as "sir," but McCoy refused, qualifying his stand by saying he was in the regular navy.

Jesse Weil, with Co. F, 305th Infantry, Camp Upton, arranged for a show Wednesday evening (Jan. 16) in the Y. M. C. Auditorium. The seating capacity is about 3,500. Weil and his assistants, Sergt. Joseph Swift and Lieut. de Camp Statler, turned over \$800 to the company fund. Jack Dempsey furnished Weil with four acts, while the film feature, "On the Italian Battlefield," was also furnished gratuitously.

Pat Stromberg (Arthur West), formerly with "The Hoosier Girl" act and now at Camp Sherman, had a chance to play his former role last week when the act was booked into that town for his especial benefit. A performance was given at the camp and Stromberg played his former part in uniform.

Robert Coleman, who has been commissioned a lieutenant and was with "The Spirit of '76" in vaudeville, has been ordered to General Pershing's headquarters in France. His place in the act will be filled and the turn continued.

John A. Ward (Northlane and Ward) who is with Co. B, 314th Inf., Camp Meade, Md., slipped on the ice while drilling and sustained painful injuries to his hand, which has kept him from his duties for three weeks.

John E. Campbell, wounded while in action in France, has returned to Canada and is convalescing at the Base Hospital, Toronto. His last engagement in America was with "The Whip."

Captain Robert Warwick, on active duty since Dec. 15, and awaiting orders to sail for France, denies he is to make a picture for the Red Cross or any other organization.

Bradford Blauvelt, with the Military Police at Camp Wadsworth, S. C., has been made a corporal. He is a brother of Victoria Blauvelt.

Archie Colby, author, is a private in the Enlisted Ordnance Corps, with the Fifth Field Company, at Watervliet Arsenal, Pa.

Thos. J. Armstrong, son of James J. Armstrong, has been promoted to first lieutenant. He is stationed at Camp Shelby, Hattiesburg, Miss.

M. A. Lebensburger is attached to

Division Headquarters, Camp Sherman, Chillicothe, O.

John Grieves is with Battery A, Light Artillery. He is a son of the manager, John Grieves.

Harry Lipson of the Public Service Ticket Office has enlisted in the Naval Reserve, rated as a yeoman.

Abe Rabinovic, brother of Murray Rubens, is in the aviation service at San Antonio.

Frank B. Uccellini (De Villier) is with Company B, Machine Gun Batl., 7th Brigade, Anniston, Ala.

Earle B. Mountain has joined the Aviation Corp and is at San Antonio.

## DRAFTED.

Harry Bestry was ordered to report this week while playing Shea's, Buffalo. He couldn't arrange to finish the week and was forced to go home, Rochester.

Victor M. Shapiro, formerly press representative for the feature film, "Parentage," is now First Sergeant of Co. I, 306th Infantry at Camp Upton.

David L. Peterson has been honorably discharged from the service because of physical disability. He was drafted last July.

## PELHAM PARK SHOW.

The first of a series of vaudeville shows to be given the bluejackets at the Naval Training Camp at Pelham Park, was presented Sunday night (Jan. 13).

Lieut. J. D. Montague, chairman of the Entertainment Committee, gave the boys a big time bill. Over 1,500 sailors saw the following stars in the big Y. M. C. A.: Louise Cox, John O'Malley, the Irish tenor, Victor Morley and Gretchen Eastman, Frank Tinney and James J. Corbett, Helen Rook and Joseph Lartora, Ralph Hertz, Jimmy Britt and Layman and Chanslea with their Jazz Band.

Tinney and Corbett captured the laughing honors. Tinney's nautical slang, such as "Pipe down, Jim" and "Where do you rate that stuff," coupled with Corbett's excellent foiling and athletic past, proved an unbeatable combination. They had to beg off. Mr. O'Malley sang his way to a solid hit. Messrs. Hertz and Britt did recitations. Jimmy rendered the "Kid's Last Fight" and Hertz offered "Vindicated." They were twin riots.

Miss Cox gave the show a rousing start with a song repertoire and later doubled with Mr. Lartora in a specialty, enthusiastically received. Victor Morley and Gretchen Eastman with Lou Hirsch at the piano were another substantial success. Layman and Chanslea and their Jazz Band closed the show. They offered the last word in Jazzy stepping and probably never have recorded a bigger applause storm.

Jack Conway.

## SEATTLE BAN LIFTED.

Seattle, Jan. 16. The recent order issued by General Greene, forbidding soldiers at Camp Lewis from visiting Seattle has been rescinded by Brigadier General Fredrick Folts.

The raising of the ban resulted in a large increase of attendance at all the theatres.

The soldiers' patronage amounted to about 80 per cent. of the matinee business at the Orpheum, Gaiety, Palace and Hippodrome.

## Orchestra Director Reappointed.

Cincinnati, Jan. 16. Ernest Kunwald, former director of the Cincinnati Symphony Orchestra, has been reappointed here, charged with being an enemy alien.

It is charged Kunwald made threatening remarks against President Wilson. He is an Austrian reserve officer.

## RED CROSS APPRECIATIVE.

The acknowledgement of the vaudeville contribution of nearly \$100,000 from Red Cross Day in the vaudeville theatres December 7th, raised through special morning performances, has been warmly acknowledged by Henry P. Davidson, chairman of the Red Cross War Council.

The showing of the vaudeville in its effort to obtain a substantial amount for the Red Cross was eloquent in its results, when the takings of the legitimate theatres at a \$2. mission scale and giving afternoon performances the same day were considered.

The following letter was sent E. F. Albee by Mr. Davidson:

THE AMERICAN RED CROSS  
National Headquarters  
Washington, D. C.

January 9, 1918.

My dear Mr. Albee:

I beg leave to acknowledge the receipt from you of checks aggregating \$97,198.20, and representing the proceeds from the special performances given in the vaudeville theatres of the United States, for benefit of Red Cross, on December 7th. This is a splendid contribution to the war fund of the Red Cross, and I wish there were some means of conveying an expression of our appreciation to every man and woman whose efforts are represented in it. I know what the service meant to the managers and their staffs, the players, the musicians and the stage men, and I want to reach each of them with a message of sincere thanks from Red Cross War Council. If you can be its bearer, I shall still further be obligated to you.

I am aware of the work that fell to you and your associates of the several vaudeville circuits, and I wish again to express my thanks. It was all very characteristic of the men and women of the profession.

I am writing each individual theatre and manager who contributed to this splendid fund.

Sincerely yours,

(Signed) H. P. Davison,  
Chairman, Red Cross War Council.

E. F. Albee, Esq.,  
Palace Theatre Building,  
1564 Broadway, New York.

## CAMP THEATRE ORDERED CLOSED.

The theatre at Camp Dix, Wrightstown, N. J., was ordered closed for four weeks starting Saturday night last because of an epidemic of measles that had struck the camp.

The house was playing vaudeville booked by the Amalgamated.

It is understood that the entire camp is under quarantine for a month.

## TICKETS FOR SOLDIERS.

Chicago, Jan. 16. A number of the officers graduated from Fort Sheridan are raising a \$100,000 fund with which to purchase tickets in the Chicago theatres for soldiers on leave of absence from Camp Grant at Rockford, Ill.

## BIG FOUR CUTS SERVICE.

The Big Four lines have cut the sleeping car service and a number of trains have been dropped from the schedule. Acts in the middle west between Cleveland, Cincinnati and Chicago had best consult the local representative of the road far enough in advance to obtain a line on connections that can be made.

## Forwarding Books to Soldiers.

Dayton, O., Jan. 16. The Keith theatre here displays prominently a sign in the lobby advising patrons they will forward all magazines, books, etc., left at the house to the soldiers at Camp Sherman, Chillicothe, O., 80 miles from this point.

Many patrons are taking advantage of the offer, which began with the current week.

## CHICAGO'S STORM SPELL.

Chicago, Jan. 16.

One of the most comprehensive and irresistible storms and blizzards in the history of this stormy city and the midwest territory generally, completely demoralized everything the early part of the week. All train service was abandoned—incoming and outgoing—Saturday and Sunday. Taxi service was cut off, city traffic, both surface and elevated lines, dragged uncertain and creeping. On top of the first storm; a week ago, which had not yet been cleared away, this one caused chaos.

The helpless theatres took the brunt of the wallop, seeing their star nights kicked to nothing. Many of the houses did not even take in all the tickets sold in advance. The below zero weather held people indoors. Receipts could hardly have been less if the houses were dark.

There seemed to be a good likelihood that the houses would be dark the early part of the week. Danger of a shut-off of the city's coal supply caused Fuel Administrator Williams to announce that if relief was not forthcoming, the theatres would be shut down for a couple of days or more.

The Twentieth Century, due Friday morning at 9.40 a. m., arrived in Chicago Sunday morning, 7.00 a. m., 46 hours late. Other fast trains were delayed from nine to 20 hours.

All the burlesque houses in the city held over their shows for a week because the incoming attractions couldn't get in. The Imperial and National, International stock houses, swapped shows.

All Sunday shows booked by the V. M. A. offices were called off to permit the acts to make their Monday openings. Houses in towns playing Sunday were dark.

The situation became so serious Saturday that all the large department stores on State street, for the first time in their history, closed at 3 o'clock. All schools were ordered closed for a week. There were no Sunday services in many of the churches. Eleven people died of the intense cold Saturday.

Herbert Brenon, Harry Weber and Frances (Mrs. N. B. Spingold) were among the New York to Chicago passengers snowbound aboard the Twentieth Century for 23 hours who arrived Sunday morning after having spent an extra afternoon and night adrift among the drifts between Elkhart and Goshen, Ind. They suffered no severe physical discomforts.

## MICHIGAN FUEL ORDER.

Detroit, Jan. 16.

The State Fuel Administrator ordered today all theatres and amusement places to close Mondays and Tuesdays. The theatre interests are holding a meeting and will vigorously protest against the enforcement of the order in Detroit.

Indianapolis, Jan. 16.

The local administrator issued an order Tuesday, without a preliminary hearing, closing all theatres in this city until Thursday night, or later.

## WIRTH BROS.' OFFICE.

May Wirth was added to the Hippodrome show Monday. Her contract calls for ten weeks, she again opening with the Ringling Brothers circus, which starts its season in Chicago April 6.

The Wirth Brothers, of Australia, have opened offices in New York for the booking of circus attractions and the like, that practically include a world tour. Their bookings concern not only Australia, where they control a number of outdoor shows, but also South Africa and India, arrangements calling for attractions to sail for those points after their Australian appearances.



## ILL AND INJURED.

Bill Kirkwood (Montana Five) was stricken with appendicitis last week. The act kept on without him.—Eddie Foy's wife is convalescing after her operation in Dallas last week and Mr. Foy will be able to reopen Jan. 28 or Feb. 3.—George O'Brien (Harry Weber office) left for Syracuse Friday night to see his mother who is seriously ill. Hazel Boyne, with "Stop, Look and Listen," was compelled to leave the company in Springfield, Ill., suffering with pleurisy.—Katherine C. Dean, sister of Tunis F. Dean, was the victim of an accident in which she suffered painful injuries. Crossing West 82d street, Saturday, Miss Dean was struck and thrown to the ground by an automobile driven by Dr. Thomas Kelly.—Mrs. Edward Harrington (Harrington and Lane) was operated upon in a hospital in Vancouver, and the team cancelled their route. Her speedy recovery is expected.

Eibert Wayburn, father of Ned Wayburn and well known as an inventor of knitting machines is reported dying in Mrs. Alston's sanatorium, where he was taken Sunday. The elder Wayburn was stricken just after his son sailed for London. The latter is on the sea at present. Wayburn, Sr., ran a screw driver into his hand some months ago and blood poisoning developed. Because of his age (74) doctors do not expect he can live through-out the week.

As the result of being knocked down by a motor truck, which ran over both her feet, last week, Mrs. Ada Gifford Armbruster was taken to the hospital, where she remained for several days, before being permitted to return to her apartment at the Hotel Flanders. She will be confined to her bed for several weeks.

Franz Caesar, magician and illusionist, slipped and fell on the sidewalk at Denison, Tex., Nov. 16. He was layed up for a month, finally going to the hospital where it was found necessary to amputate his leg above the knee. He is out again.

It was found necessary to perform a slight operation upon Morris Gest, for fracture of the skull sustained on the night of Jan. 11 when his automobile was struck by a taxicab. He is expected to be out in about 10 days.

Josephine LeRoy, of the chorus of the act, "Ocean Bound," was operated on at the Pottsville Hospital, Pottsville, Pa., last week. She had an attack of appendicitis while playing there with the act.

Violet Holliday, wife of A. D. Bramball, assistant treasurer of the Long-acre, is slowly recovering from an operation at the Neursery and Childs Hospital, 161 West 61st street.

Dorothy Neal (Hays and Neal) is in the Grant Hospital, Columbus, O. She recently was operated upon for throat trouble. She expects to resume engagements about Feb. 1.

Miss Little, Frances (Della M. Harner), classic dancer, has undergone a serious operation at the American Theatrical Hospital, Chicago. She is recovering.

Clarence Drown is rapidly recovering at his home in Los Angeles from his recent illness. Mr. Drown is the manager of the Orpheum, that city.

Tudor Cameron was forced to cancel the eastern time of his act at St. Louis, owing to the illness of his partner, Ruth Tuffard.

Marguerite, of "Zira and the Leopards," Pantages Circuit, was ill the opening day in San Francisco and was out of the bill for three performances.

## IN AND OUT.

The mid-west storm that tied up the railroads worked havoc in travel between Buffalo, Chicago and the South-west. The Keith Louisville bill opening Sunday held but one of the acts looked for it. Other houses had their programs broken up, although the Or-

pheum Circuit reported delay only at Omaha, where a couple of acts were missing from the Sunday show. Theatres around Buffalo and Cleveland had all kinds of trouble with their opening bills Sunday or Monday. Acts in the mid-west towns were marooned until conditions allowed the roads to move trains with anything like regularity. The 20th Century for the first time did not leave Chicago Saturday. It had been made up in two sections with all space disposed of. The passengers were aboard when word was received the trains would not be able to leave the sheds. All trains from the West were arriving in New York the three days over Sunday hours late. Some were not even reported.

Edith Ferguson substituted for Marie Louise at Loew's Delancey St. last Thursday. The latter was unable to open through baggage delay.—The Minetto Duo were reported Monday as having failed to arrive in time to open at Loew's, Montreal, from Erie, Pa.—Kane and Herman scheduled to open at Loew's, Toronto, Monday, dissolved partnership prior to that day. The Baseball Four were hurriedly rushed to fill the vacancy.—Charles and Sadie MacDonald withdrew from Loew's Orpheum, New York, Saturday. Miss MacDonald was slightly hurt

Dayton, O., failed to arrive on time, while the Lyric, burlesque, in that city, was forced to remain closed Sunday as the "Bowery Burlesquers" couldn't make the opening. The shipment of film for the Apollo failed to reach Dayton from Cincinnati and resulted in a total day's loss for the house.

The Kaufman brothers substituted Monday at Proctor's, Mt. Vernon, N. Y., for the three Hickey brothers. One of the Hickeys was in Chicago and unable to leave there through the railroad tie-up.

June Ines and Company reported illness as the cause of their non-appearance at the Prospect, Brooklyn, Monday, with Elizabeth Mayne securing the engagement.

Lony Haskell's Orpheum route has been called off because of his recent accident in which he suffered a broken arm. The route may be replaced after he has recovered.

Hermonie Stone and Co. replaced "Liberty Aflame" at the Royal this week and Duke Cross substituted for Lester, the ventriloquist, after Lester left the Royal bill Tuesday.

Lina Abarbanell injured herself while dancing in practice at Chicago last Friday, causing her to cancel Keith's, Cincinnati, for this week. Margaret Ford was substituted.

## MARRIAGES.

Hal Dyson, musical director with "Quaker Town to Broadway," Dec. 31 to Violet Adair, of the chorus with the act. The ceremony was performed in Philadelphia and the couple were forced to spend the initial night of their honeymoon by sleeping on trunks in their dressing room at the Globe theatre, as no hotel accommodations could be obtained in the town.

"Robby" Roberts ("Revue de Vogue") to Dick Lewis ("Hong Kong Mysteries"), Jan. 10, at Pantages theatre, Los Angeles, in the church setting of the "Revue de Vogue," with organ and six bridesmaids in view of the audience. Manager Walker gave the bride away and Chief Justice White officiated.

## BIRTHS.

Mr. and Mrs. Frank Schmid, at their home in Washington, D. C., last week, daughter. Mr. Schmid is treasurer of the Belasco, Washington.

Mr. and Mrs. George Ebner (Kingston and Ebner) at San Francisco, Jan. 14, a son.

## NEW ACTS.

Isabelle Miller, singer, and Martha Morrison, pianiste in the Watson, Berlin & Synder San Francisco office, are framing an act with a view to Orpheum bookings after playing a few small dates around San Francisco for a break-in.

"Welcome Inn," with Senton and Green and ten people. "The Reel Guys," with Kelly and Boyd and eight people (Marty Brooks).

"The Black Mask," a comedy playlet by Edward de Croisa, he appearing in it with Elizabeth Gildea, Edw. J. Caplin and Helen Reilly.

Dick Ferris and Co. in "The Wolf." Harry Mayo, single.

## BOSTON'S EARLY CLOSING.

(Continued from page 3.)

William Travers Jerome Monday, to present the managers' side of the closing proposal, Mr. Jerome having been at a conference in the Marcus Loew offices Sunday relative to bringing up the seriousness of the matter.

Several of the managers gave out statements for publication why the theatres should remain open, the usual one being that they mean so much to the good cheer of the public in war times. David Belasco when first approached stated if the government so ordered it was the patriotic theatre manager's duty to obey with pleasure, but he afterward issued a statement in favor of the theatres remaining open. A. H. Woods advanced a simple but forceful argument by stating that even if the theatres closed, most of them, being in office building, would not stop the consumption of coal, as the offices had to be heated and the theatre was supplied from the same pipes. The value of the theatre to the Government at these times, proven often since war was declared, was another repeated argument. Lee Shubert called attention to the great number of people who would be thrown out of employment, including players, the latter suffering at least a reduction of 50 per cent. in salary for a three-day closing, while other managers expressed the opinion to close theatres for three days would be to shut them altogether. Marc Klaw, when asked for a quotation by the "Herald," replied he would issue a statement later.

The closing crisis developed how badly the legit managers are organized. Pat Casey stated on Wednesday night that the vaudeville interests might make an appeal to the President to permit the theatres to remain open on the Monday holidays, and close one other day in the week. This would afford the idle public some recreation.

# "VARIETY" FREE

## TO THEATRICAL MEN IN THE SERVICE

While the war continues "Variety" will be sent free to any theatrical man in the U. S. service, upon application, with address.

The mailing address should be kept corrected promptly.

from a fall. Helen Pingree and Company were given the spot.

Like other towns in the mid-west, the blizzard tied up theatricals in Cincinnati Sunday, two acts being billed for the Empress failing to arrive. Substitutes in town were found. At Keith's one act failed to arrive and Manager Hastings went on the program for the day, offering a talk. No scenery arrived at the Keith house, the acts being all forced to use the house sets. Mrs. Fiske's train was among the delayed and "Madam Sand" didn't open Monday night until 9:15 p. m. The Symphony Orchestra was unable to jump to Indianapolis for a concert and the engagement was cancelled.

Moore and Gerald could not open at the Fifth Avenue last Thursday through one of the boys being absent. Henry and Russell were called to the theatre, but did not appear after arriving there, with Norton and Mellette hurriedly impressed for the night show, going on without an orchestral rehearsal. Pallenberg's Bears could not reach the house in time and the Gordon Brothers and Kangaroo closed the show instead.

Carrie Reynolds has not yet recovered from the shock received by her as she was about to enter the 5th Avenue theater on the Monday of her engagement there last week. A newsboy was killed through being struck by a trolley car and Miss Reynolds could not avoid seeing the accident. She fainted upon entering the theatre, but did her single turn within half an hour later, when she was compelled to leave the bill.

William Gillette in "A Successful Calamity," due to open at the Belasco Washington, Monday, had not arrived up to Tuesday afternoon, snowbound in Pennsylvania. The Philadelphia Orchestra, due at the National, Washington, Tuesday afternoon, had not been heard from beyond that it was lost somewhere in Michigan.

"So Long Letty," due at the Victoria,

Doaz' Monkeys replaced Palfrey, Hall and Brown at the 5th Avenue on Monday, the three-act reporting illness.

The Orpheums at St. Louis and New Orleans missed their Monday matinees this week, the bills arriving though for the night performance.

Oliver De Grant left "The Race of Man" act while it was playing in Little Rock, Ark. Claude Key, who manages the turn, had heard of Grant's intention and had another man ready.

Claire and Burt Le Roy will leave Sam Sidman's show Saturday at Utica, because of the illness of Mrs. Le Roy's mother.

Illness prevented the Five Indianias from opening at the Colonial this week.

Marie Louise, ill, canceled the second half at the Delancey Street last week, replaced by Edith Ferguson.

Dillon and Parker left the 23rd Street last Thursday through throat trouble. Marcus and West substituted.

Caught in a snow storm at Erie, the Manetta Duo were unable to open at Loew's, Montreal, Monday.

Brice and King filled in Sunday at Keith's, Washington, for the Kosloff ballet.

## PRODUCTION ENGAGEMENTS.

Ada May Weeks with "Midnight Frolic" on the Amsterdam Roof. The vaudeville partnership of Nice (Fred) and Weeks has been dissolved.

Ernestine Myers, for the Al Jolson show. Miss Myers has been dancing with Carl Randall in vaudeville.

Eleanor Painter with the Shuberts, possibly, for "The Call," a comedy drama written by Edward Locke.

Oscar Figman withdrew from "Flo Flo" Wednesday afternoon and Andrew Toombes replaced him.

Gene Revere by Elisabeth Marbury, for a production.

Sybill Vane for "Cheer Up" at the Hip.

Knox Wilson has been placed with "Stop, Look and Listen" as a star.

# BURLESQUE

## PUSS PUSS.

Jean Bedini has the right burlesque idea in his current season's "Puss Puss" production, a combination of speed and comedy with plenty of bits of well liked and very capably delivered by a well chosen cast. It runs closely along the Fred Irwin style, and that burlesque pioneer has shown many of them the right way to stage a production for burlesque. Bedini opens with an unnecessary prologue, but that matters little, although it was similarly done the week previous by the Ben Welch aggregation. The production proceeds a rapid run of "bits" and numbers with the action occasionally interrupted by a specialty, there being four in all, two in each section. And Bedini, an acknowledged expert in arranging travesties, is introducing this brand of comedy in burlesque, and the Columbia patrons seemed to enjoy it immensely. He gives two in the "Puss Puss" show, one of the acrobatic troupe (shown formerly in this production) and another of a troupe of Russian dancers. The latter is new this season and incidentally far better than the acrobatic burlesque. This came near the finale of the second part and was easily the comedy "bit" hit of the show.

Bedini cast this season headed by Clark and McCullough, who shoulder the majority of the comedy responsibilities, and in addition add their familiar vaudeville specialty to the afterpiece. They were continually in the spotlight and never became monotonous for a moment. Nor did they ever resort to the conventional burlesque "bits" which have become an eyecore through continual repetition. Bedini is prominent in the cast, but very wisely remains in the background, giving the centre to his comedians. Bedini offers a short portion of his familiar juggling routine, but has staged it nicely in this show, having the entire male cast aid him through comedy asides and easy tossing feats. Bob Murphy, a Chicago cabaretist, is the "straight" and works with an easy, breezy style, feeding the others very well and always carrying his numbers through to an encore division. Bob Harmon does a character, but is slightly discounted through the presence of the two principal comics. Harmon is a good supporting comic notwithstanding, and can be safely declared an asset to the aggregation. George Brooks in a rural comedy role is also a good man for the Bedini production, and like Harmon makes a splendid supporter to the tramp comics.

In the female division Marie Sabbott stood out conspicuously and easily carried off the show's honors. Slightly bow-legged, this peppery little ingenue covered it nicely and was never still for an instant. She had plenty of speed into the affair and helped in keeping the tension at the proper height throughout. La Emma offered a trapeze routine, arranged on the Dainty Marie type of vehicle, but this girl has genuine merit and turned some feats on the swinging rod that earned a gasp. She fits snugly into the burlesque with no time lost in striking her act, and she allows an opportunity for one of the typical Bedini travesties, the five male members following immediately on five bars for a comedy version. It filled wonderfully well and did much for the comedy end. May Myers is short on voice, but carries her part well, and Helen Lorraine helped out immeasurably.

The most prominent feature of "Puss Puss" is the speed and the remarkable amount of comedy crowded into the two hours employed in its rendition. The production end runs along the average without any aim toward pretentiousness in any department and Bedini has selected a corking chorus, both for looks and work. It's quite one of the best comedy shows the Columbia has routed this way this season, and can stand any amount of advance boosting, for it is bound to please any burlesque audience anywhere. *Wynn.*

## Symonds Died While Working.

Within the past fortnight a report came in from New Orleans that Murray Symonds, the burlesque comedian and producer, had died suddenly down there while filling a contract with Lew Rose's stock company at the Dauphine. Monday L. R. Redelsheimer received a letter from Lew Rose, operating the Dauphine, saying Symonds died a pathetic death and that his illness was of short duration. Symonds worked one day and then was forced to quit producing. Johnnie Hughes, sent down by Redelsheimer to play a principal role, also became ill, but is now working.

## CAMP SHOWS START FEB. 4.

Arrangements were officially O. K'd Monday by the American Burlesque wheel for its shows to play the Camp Dix theatre, Wrightstown, N. J., instead of the Warburton, Yonkers, starting Feb. 4 with "The Girls from Joyland."

Some time ago Ben Levine made an effort to build a house at camp, but obtaining a theatre in Wrightstown enabled him to start the shows there sooner than expected.

The shows will play Wrightstown the first half of each week, opening with a Sunday matinee.

## MAY DROP BILLBOARDS.

According to a belief in local burlesque circles, there will be little billboard advertising done by the circuit troupes next season, the managers planning to devote more money to newspaper advertising, from whence the best publicity is believed to spring.

A manager who has shows on each circuit is convinced billboard advertising is a waste as compared to the returns obtained by embracing papers within his advertising scope that none of the other shows touch as they play the route.

An instance is the placement of special ads in certain New York papers when either of the shows plays Jersey City or Hoboken. One house manager complained when informed about the "extra," but the producer went ahead with the outside newspaper advertising.

The producer says that he has done business in Hoboken this way where other shows have registered a heart-rending Brodie.

With the numerous reports about white paper going skyward and union printers getting more money, burlesque managers of the two circuits say there has been no embargo placed on newspaper cuts throughout the country. Some of the shows claim they have received this season more space, photo layouts and publicity than they had in other years.

Some of the shows are doing more newspaper advertising than others, with the managers declaring the returns justified it.

Some of the agents are of the belief newspapers will cut down apportionately next season on the space devoted to cuts, unless stipulated in contracts.

## DRESSING UP "LOMBARDI."

Oliver Morosco will keep "Lombardi, Ltd.," at the Morosco for the season and to make a special bid to the visiting buyers he is recostuming the show with special spring and summer costumes.

## PRODUCERS PLAN PROTECTION.

Unless indications fail the Mutual Burlesque Producers, Inc., will have a protective play bureau in operation before next year. The aims of the proposed bureau are looked upon with favor by the majority of the producing managers affiliated with the organization, although no official action has yet been given.

At the last regular meeting in December the suggestion was made each producer file a complete manuscript of his burlesque properties and keep them in such order and under such legal direction that any "copying," "lifting" or reported plagiarizing would be dealt with accordingly.

At the December session the proposition was tabled until the next meeting of the producers.

## FIRE CHIEF CLOSES 14TH ST.

The 14th Street theatre was closed by official order from the Fire Department for one day last week.

Chief Kenlon issued the order after an inspection. It's one of New York's oldest theatres and recently played vaudeville, with a burlesque stock policy shortly to be installed.

## COSTUMES IN SHEETS.

Cincinnati, Jan. 16. Manager Harry Hedges, of the Olympic, says the burlesquers are alleviating transportation conditions and assisting themselves through transporting costumes in sheets when moving.

"It's the best way," says Mr. Hedges, "and the burlesque people stop at so many hotels, there is never a shortage of sheets."

## TRANSFERRING INCREASE.

The transfer rates throughout the burlesque circuit towns skyrocketing brought forth exclamatory whoops from the managers when the transfer bills were submitted by the advance men.

Heretofore the burlesque hauls averaged from \$18 to \$25, but during the past few weeks in several towns the transferring has cost from \$60 to \$80.

## DIXON'S MAGICAL VOICE.

The Henry Dixon "Big Revue" played Greenville, Mass., Monday, as one of a quartet of Mass. towns the manager is playing this week for what should have been his regular routed time in Boston. Last season Boston voted to dispense with the Dixon show for a while, owing to one or two of the principals having taken a chance during a performance in the bean village. It won't be long before Boston will again be apprised of the approach of the Dixon aggregation through Dixon's voice, now the show's substitute for billing.

In Greenville Monday Mr. Dixon made his voice work. Arriving there the manager found there was some union trouble and it was doubtful whether his company could appear. They intended to give two performances.

Mr. Dixon started to talk, what he thought of Greenville and their union troubles. The natives came running out of the houses, some crying "Peace has come," and others, "The Germans are here," but what they thought was Dixon modified method of articulation, a celebration or a panic was merely the guarantee to drive away care and dig up business for the asylum. Greenville finally capitulated, afraid that Athol, 60 miles away, would hear the noise and say the whole town of Greenville quarreled Monday.

Mr. Dixon's company played the Greenville performances. When the crowd after the night show gathered at the stage door, Mr. Dixon gave a vocal demonstration, hollering "Yes," winning a bet the echo would sound like a double voice. He won easily as the echo came back three ways, while the crowd took it on the run, thinking an explosion must have occurred.

## SHOWS OUT NEXT SEASON.

Although it is too early to guess what shows will be missing when the Columbia and American circuits reassemble their attractions for the new season, it is said there will be some missing from both wheels reported as now hanging on only.

The season is too far advanced now for drastic changes, but the reorganization of the "official routes" will find a number of producers dropped from the present list.

It is also certain that several of the producers remaining will be forced to return shows to a standard formerly maintained by the men under surveillance.

## GERARD'S SCENERY IDEA.

An idea placed into execution this week by Barney Gerard may solve a problem for the traveling burlesque companies. Mr. Gerard is going to give it a thorough trial by carrying two sets of scenery with one of his shows.

Scenic artists were assigned to Gerard's two shows, "Follies of the Day" in Jersey City and his "Some Show" at Hurtig & Seamon's, New York, to look them over preparatory to making reproductions whereby the duplicate sets can be broken apart and carried in trunks.

Gerard has lost a number of opening show dates this season, and he is anxious to get the trunk scenery carrying plan in operation. If it pans out Gerard will discard the heavier and more cumbersome settings now carried by both shows.

## Grimsby Beach Taken by Railroad.

Toronto, Jan. 16. The Canadian Steamship Lines, Ltd., have taken over the summer resort called Grimsby Beach, Ont., a pleasure resort on Lake Ontario, west of this city.

The new owners propose to spend \$50,000 on the site to make it attractive and will offer amusements of all kinds next season.

Gillen Hyman will manager the park end.



LA BERNICIA

America's Youngest Prima Ballerina

This week (Jan. 14), at B. F. Keith's PALACE THEATRE, New York.

Scoring an unusual big hit in the closing position.

Management, W. L. FERRIS

Direction, PAUL DURAND

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Palace Theatre Bldg.

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Vol. XLIX.  No. 8

"Stealing bows" is commencing to cause those guilty of the practice in vaudeville to appear ridiculous to show people who may be in the theatre at the time and understand what the people in the act are doing. Not alone does it stamp the action as of the silliest sort, but it is harming these turns in the estimation of the booking men. Acts doubtful of this statement may verify it through their agents. An unusual number of bows does not impress anyone in front. It's the applause which has the most weight, and this need not necessarily bring a thought of engaging a claque, for that is also easily detected. Booking men mentally list the bow-stealing acts. They cumber up a program, delay the performance, irritate the audience or the lay part of it and infuriate the professional end while promoting themselves not a particle. In almost every instance, everything else being equal, the preference by a booking man will be given to an act not known as a bow-stealer. Several expedients are resorted to in stealing bows in vaudeville. It is of such common knowledge one of the artists on the vaudeville stage travesties it in his regular act, to the evident amusement of the entire theatre. It appears but a matter of time when the resident managers will be instructed by circuit heads to mention in their weekly report those acts that "steal bows." Acts may put forward the claim it is their privilege to acknowledge "applause" and allege injustice if the stage manager shuts off the light, which would be a perfectly justifiable action. Since the bow-stealers believe they are safe while the management doesn't interfere with their stalling habit, they might consult with themselves if it isn't about time to stop it, for their own personal good as well as the good of the performance they are a part of.

In the suit in Philadelphia last Friday for the custody of Matthew and Dilla Matina, the twin 15-year old midgets brought to this country by Carl Schaeffer, the Municipal Court justice awarded them to the care of Mrs. Sybilla Rogers, who lives in Philadelphia, she having had charge of the children since Schaeffer was taken in charge by the federal authorities in the South. Mrs. Rogers filed a bond of \$200 that she will not allow the midgets to leave her custody or the jurisdiction of the Philadelphia court until a guardian is appointed for the children by the Orphans' Court. The parents of the midgets live in Hungary. They were brought over here from Java by Schaeffer and had been used for exhibition purposes, together with five other midgets Schaeffer carried. During the hearing Mrs. Rogers and Elizabeth Summers, another midget, testified Schaeffer had treated all of the midgets most cruelly; that he beat them when their performance did not please him and took away from each all moneys given them by patrons, also obliging all of the midgets, five boys and two girls, to sleep in one wagon. Ike Rose, who holds a power of attorney from the parents of the twin midgets, was instrumental in having the

matter of their possession brought up in the Philadelphia courts.

A report Secretary McAdoe as director of the railroads had ordered that theatrical baggage should be given attention does not appear to have been well founded. Railroad men in New York this week said they had heard nothing of such an order. Many railroad presidents met in New York last Sunday. Nothing of importance to theatricals developed. The trend of the roads regarding passenger traffic undoubtedly appears to be a discouragement of travel. The Empire State on the N. Y. Central is now carrying but one chair car. The other cars are day coaches. It formerly had four Pullmans and one coach. The minimum of comfort cars used by the roads now is more as an educational step toward conveying to the public what war means than exact economy of transportation, though Pullmans are heavy cars. Marc Klaw received an answer to a letter he addressed to McAdoe to the effect that it was not the intention to discontinue the use of baggage cars where they were needed by theatrical companies.

The date of opening for Mme. Bernhardt at Havana now seems indefinite, though announced over there as Jan. 14. An advance sale of \$14,000 resulted, but through Bernhardt's contracts here running until Feb. 4, she will play vaudeville up to that time, perhaps beyond it. Just now there is no available theatre in Havana during February, though L. Marsal, who has the Cuban engagement in charge, says he has a house in Havana and that Bernhardt will be able to appear there by Feb. 18. Mme. Bernhardt may tour through Mexico and some of the Central American countries after playing Cuba. Next week she is to appear at Keith's theatre, Philadelphia, and following that, at the Maryland, Baltimore, with more big time engagements in the east possibly following, leaving in some doubt as to what her exact future theatrical plans will be.

The long controversy over Frank Tinney's boat finds the comedian the victor, the Appellate Division of the Supreme Court affirming a decision in his favor last week. Several years ago Tinney ordered a pleasure boat built for \$3,000. When the builder failed to deliver the craft Tinney demanded his money back. He had paid the builder \$1,750 on account. The builder promised later delivery and loaned Frank another boat. The boat loaned did not belong to the builder. When it was sunk in a storm he sued Tinney, however, for \$2,000, but lost the case. Tinney isn't as keen about boats as he used to be.

The DeBears, and not "The Bears," as published, should have been the correct name in the open-letter advertisement inserted in *Variety* Jan. 4 and signed by Doc Nixon. The letter referred to The Bears (W. V. M. A.) (Western Vaudeville Managers' Association, Chicago) as having purchased the magical effect known as "The Duck Finish" from a former employee of the "Hong Kong Mysteries," an act controlled by Mr. Nixon. The error arose in the wired transmission of the advertisement from the Coast.

Rose Mullaney's father lives near the 5th Avenue theatre and is a constant attendant of the vaudeville bills at that house, which plays a split week policy. Mr. Mullaney's opinion of the 5th Avenue shows is of the highest. The other day he remarked to his daughter that Mme. Bernhardt is playing around the city. Rose offered to get him a couple of seats to see her. "Never mind, Rosie," said her father, "I'll wait until she comes to the 5th Avenue."

"Tu Tu," the trick English bulldog, at one time owned by the late George

Castle, of Chicago, and his constant companion for two years, which he later presented to Miss Theo (Theo and Her Dandies), and who has been in her possession for a number of years, started ailing the day of Mr. Castle's death in Florida two weeks ago and has since died. The dog lived with its mistress in New Brunswick, N. J., and had not seen its old master for a number of years.

Herbert Clare, connected with the Al Piantadosi Music Co., disappeared last Saturday after leaving the office with two pay envelopes for Sammy Smith and Lew Dornbaum who were in Newark. Monday a letter was received from Clare stating at some future date he expected to return the money.

Mrs. Evelyn Forbes McKay, widow of William McKay, desires to thank her fellow members and friends of the N. V. A. I. for their sympathy and help in her present bereavement. Also to express publicly her appreciation of the comfort received from the tribute paid her husband by Henry Chesterfield in his funeral oration.

Lionel Hein secured a judgment for \$150 and additional costs in the Fifth District Court, Jan. 11, against Natalie Alt, the amount covering commissions due the plaintiff on an engagement secured in 1916. The case was tried before Judge Oppenheimer, with Nathan Burkan appearing for the plaintiff.

Bill Dockstader walked down to the station in Wilmington, Del., Tuesday to take a local train for New York. He was told it was three hours late. While talking to the station master a through train rumbled up, 48 hours late, which the veteran manager boarded.

The Lyceum, Amsterdam, N. Y., which had been playing U. B. O. vaudeville, booked by William Delaney, closed abruptly Saturday and all acts booked there have been cancelled. It was conducted by the Bigelow Theatre Corporation, which has gone out of business. Ben C. Schaffer is now running the house, playing pictures.

The diamond pin raffled off recently for the benefit of Al Gilbert, who had his left leg amputated, was won by a member of the Rose Sydell Co., the winning ticket having the initials L. H. on its face.

The U. B. O. Family Dept. booking men, who have been constantly annoyed of late through the late arrival of baggage, are giving preference to acts, making a special effort to carry their wardrobe in suitcases.

The New Winter Garden show, "Sinbad," with Al Johnson, is due to open at New Haven on Feb. 5, following that date by playing the Majestic, Providence, and thence New York.

Frank Wilcox, the lessee of the Little Playhouse, at Mt. Vernon, has subtlet his theatre to a picture concern. Mr. Wilcox is with "Yes and No."

Daily Jerome sailed last week for England, where she will appear in the music halls. She may return to America next year to appear in a musical comedy production.

Gus Edwards is publishing an interesting book of instruction on vaudeville dancing, the volume to reach the market on March 1.

Norworth & Shannon will move "Odds and Ends" from the Bijou to the Norworth, opening Jan. 28, for an indefinite run.

"Lord and Lady Algy," at the Broadhurst, will move to Boston the last of the month, following "Mother Carey's Chickens" at the Majestic.

Boyle and Brasil have joined the Bessie Clayton act, in place of the Mosconi Brothers who have entered the service.

Glen Lewis, an Australian pianologist, opens at Chicago next week, preliminary to a tour of the Orpheum Circuit.

Jack Jahrmarkt, former assistant to Walter Kingsley at the Palace, New York, has been appointed press representative for Gus Edwards.

Ben Roberts, orchestra leader at the Alhambra, has replaced Andy Byrne at the Bushwick. Dan Bruno will fill the vacancy at the former house.

VARIETY's Bills Next Week department in last week's paper contained the names of 2,300 vaudeville acts appearing at theatres this week.

Willie Pierce, after five years with Kalmar-Puck and Abrahams, has moved over to McCarthy & Fisher's professional department.

Eddie Webber, pianist with Eva Tanguay's act, withdrew from the turn this week.

## TOMMY'S TATTLES.

By Thomas J. Gray.

It took a world war to make a man out of the wrist watch.

The New Year should be the best or worst year in show business; it all depends on who you want to believe.

## Transportation Rules.

(On account of unsettled conditions.) Government ownership of railroads came too late to interfere with the success of that well-known Engineer, "Casey Jones."

Acrobats are requested to carry their "throwing" or stage handkerchiefs in their pocket. Don't trust your trunk.

Single women's husbands should have duplicate sets of orchestrations made, so they can leave a day ahead of their wives with same if she arrives too late to rehearse.

Horse and dog acts can make better time by running from town to town on foot, unless they are playing in the west. In that case a duplicate set of dogs will be necessary.

Chorus girls in girl acts are requested to carry only one set of furs, as furs make trunks very heavy. This rule does not apply to diamonds and bracelets, as they may be needed some time to get the act out of town.

On account of the shortage of coal comedians using heavy dialects are requested to cut same down. Make all trains as light as possible.

Leading men and women in dramatic companies are requested to leave their press books at some convenient place until after the war.

Old-fashioned monologists wearing long black coats are requested to cut same down to the hip. Every pound saved helps.

Magical acts carrying ducks, doves, owls, canary birds or pigeons are requested to save space in baggage car by having their birds fly from town to town. The managers of the theatres they are to play will stand on the roof and catch them as they fly by.

Strong men lifting 1,000 pounds and upwards are requested to get four songs from some music publisher and do a singing act. War songs are barred.

Piano acts will not be allowed to carry their own piano.

## "CHU CHIN CHOW" OPENS CENTURY; ANOTHER BOX OFFICE INSTALLED

Move from Downtown Justified by Early Demand. Dillingham and Ziegfeld Holding Contracts as Managers of "Miss 1917."

The Elliott, Comstock & Gest production of "Chu Chin Chow" successfully removed itself to the Century theatre Monday, from the Manhattan opera house.

The show started in its new home with the former running expense list of the Century chopped 65 per cent. by Morris Gest. Also among the missing were 54 private offices in the Century building, which had been allotted to as many persons on the former staff. There were so many offices abounding in the Century it called for a guide to reach any but the most important ones.

Mr. Gest was prevented from viewing the first performance of "Chu" and continuing his expense reducing operations in person through a serious auto accident he met with early Saturday morning while on his way homeward, when his car was struck by a taxi. Mr. Gest was badly cut through being thrown through the glass. It needed 26 stitches to place him in proper repair. He narrowly escaped a severe fracture of the skull. By Tuesday the producing manager was pronounced out of danger but may be confined to his home for two more weeks.

The Century can hold weekly, it is said, at the present scale for "Chu Chin Chow," around \$17,000.

Besides other contracts held for the previous Century production, "Miss 1917," the managers of that show and the theatre, Charles Dillingham and Flo Ziegfeld, Jr., hold managerial contracts, with two more years to run, at a weekly aggregate salary to both managers, according to report, of \$1,600. Upon the completion of the first season under the Dillingham-Ziegfeld management, the Century operating company issued contracts to each of the managers for three more years. Kumor says Dillingham and Ziegfeld are looking forward to an amicable adjustment of their agreements.

The recent opening of the Cocoanut Grove on the Century roof was an independent venture by the two managers, with Dillingham and Ziegfeld holding lease on the roof until April 1, next, from the operating company, which was, however, dispossessed by the realty company owning the Century building.

The fixed weekly expenses of the Century for "Miss 1917" were: Rent (figured for a season of 30 weeks), \$2,787; stagehands, \$1,200; property men, \$500; light, \$600; coal, \$600; front of the house staff, \$1,100; advertising, \$1,300, with other expenses making the "overhead" around \$10,000 weekly.

Seven elevator boys were required to convey the chorus girls to and from their dressing rooms, and four more to carry the audience up and down from the top of the house.

Wednesday night a third ticket booth started to work at the Century, it having been found the two first opened Monday could not conveniently care for the demand.

### ODDS ON "FRIENDLY ENEMIES."

The projected co-starring tour of Louis Mann and Sam Bernard in "Our Friendly Enemies," written by Sam Shipman, calling for a cast of four people (including the stars), and which

A. H. Woods will produce, has been the subject of betting odds since the venture was announced.

Those knowing Bernard and Mann best appreciate the difficulties to be overcome, though both stars profess there will be no trouble of any sort in starting and continuing the tour if the play is successful. Mr. Shipman, the author, has assured them they need have no doubt upon that point.

Aaron Hoffman will provide some special dialog in the piece for Mr. Bernard, Mr. Hoffman being invited to join in the authorship credit at the suggestion of Mr. Shipman. Whether this will develop a side line battle later on is also a matter of gambling odds.

At present the slate as made up for the Mann-Bernard-Shipman-Hoffman-Woods combination is as follows:

- 1-1—Show doesn't open.
- 3-1—Closes within ten days.
- 100-1—Doesn't play season out.
- 7-1—Mann quits.
- 1-7—Bernard doesn't quit.
- 1-1—Woods calls it off.
- 7-5—Mann and Shipman won't speak.
- Out—Mann and Bernard friends.
- 3-1—Authors won't speak.
- 2-1—Woods closes the show.
- 1-10—Marty Herman sidesteps it.

One of the first agreements reached by the co-stars was that the paper should be printed in batches of six each, for the largest sizes, with the first six to read "Louis Mann and Sam Bernard," and the next six, "Sam Bernard and Louis Mann," the paper to alternate in this reading by the half dozen for any city.

The contract for the piece calls for a showing by March 4, with an opening first at Atlantic City, then to the National, Washington.

Mr. Bernard has the show, 50-50 with Woods, after a 25 per cent interest by Mann, to cover a guarantee. Mr. Shipman has an author's royalty of 10 per cent of the gross with a special arrangement made with Mr. Hoffman for his share.

### ARRESTED WHILE PLAYING.

Chicago, Jan. 16. Harry Dumont, the German officer in "The Man Who Stayed at Home," at the Playhouse, played his role one night last week with a visible nervousness. He was wishing that like the hero in the play, he had stayed at home.

In the wings lingered a couple of detective sergeants from the bureau. When the curtain rang down they took Dumont over to the bureau. He spent the night in a cell. In the woman's annex was being held Jewel Hochselder, a 16-year-old New York girl. It appears from her statement to the police she had come from New York on transportation furnished by Dumont. Her parents in New York sent the tip to Chicago that resulted in Dumont's arrest. The girl declared that Dumont had promised to marry her.

### 32 ROLES IN VEILLER PLAY.

William Harris, Jr., is about to cast a new piece by Bayard Veiller. It is a melodrama with 32 acting roles and a large number of scenes and rapidly shifting scenery. It is designed to have the scenes materialize and dissolve somewhat on the lines of a film. The estimated cost of the production is in the neighborhood of \$50,000.

### "COHAN'S REVUE" UP TO DATE.

"Cohan's Revue, 1918," at the Amsterdam, will be kept continually up to date by its author, George M. Cohan, who will insert a burlesque upon the latest Broadway hit every three or four weeks. It is expected the show will run at the Amsterdam until late spring at least.

Last Thursday night after the performance, Mr. Cohan was given a loving cup by members of the company. The cup was inscribed, "With appreciation, gratitude and affection from the members of 'Cohan's Revue, 1918.'" It was the first loving cup, Mr. Cohan said, in accepting it, he had ever received from a theatrical troupe, although having been presented by many from other organizations.

The names of 23 of the company members were engraved on the cup, which cost \$400 and had Irving Berlin, Norah Bayes and Jack Mason as the principal contributors at \$50 each, with all of the company allowed to subscribe to the remainder of the amount.

### ADELE BLOOD IN WILL CONTEST.

Los Angeles, Jan. 16. Adele Blood is here, to aid her aunt, Mrs. Edwin Francis Holmes, contest the will of her adopted daughter.

A large sum of money is involved. Mrs. Holmes lives in Pasadena and is known as "The Silver Queen."

### BARNES MAY SUE.

The Shuberts may have an action started against them by Tom Barnes to recover the balance remaining due, as alleged by him, under his contract to appear in "Over the Top." The Shubert agreement to Barnes read for 15 weeks. Mr. Barnes was relieved from the cast last Saturday, with Ed Wynn replacing him. He had played about nine weeks.

Barnes says he will start suit, as the Shuberts wanted to shift him to another show, while his agreement specifically mentioned the Justine Johnston production.

The other show the Shuberts had in view for Barnes was a revival of Andreas Dippel's "Love Mill," which had a run of five weeks in Boston when first opening under Dippel's management.

### "STARS AND STRIPES" REVIVED.

Chicago, Jan. 16. George Hoskyn, the producer, has moved with his family from New Jersey to Chicago, and will locate here permanently. He announces a revival of his drama with music which has been playing for some time under auspices of the National Guard, entitled "Under the Stars and Stripes." It is a war play with the action centered in the Philippines.

In the revival the action will be changed to a locale in France, and the general flavor modernized to apply to the present war. The play has been running in one night stands for eight years, and on occasions has utilized real guardsmen as supers.

### TREASURER LOSES LEG.

Lester Sager, assistant treasurer at the Winter Garden, was run over by a B. R. T. train last week and was forced to have his left leg amputated at the Norwegian Hospital, Brooklyn.

Al Tolson started a fund at the Winter Garden after hearing of the accident and practically all of the ticket brokers in town have subscribed to it.

### Fuller, Kalamazoo—Butterfield's.

The Butterfield circuit of theatres in Michigan was increased last week when the corporation comprising W. S. Butterfield, George Spaeth and P. J. Schramm took over the Fuller, Kalamazoo, Mich.

The house will be devoted to legit shows and feature films, alternating in its policy. Schramm will manage it.

### BROADHURST MISSES CHANCE.

George Broadhurst, author-manager-theatre owner, came very near "getting even" with Alan Dale.

Some few years ago Broadhurst entered into a newspaper controversy with several of the dramatic critics on the dailies over their reviews of one of his plays. He took particular exception to the style of criticism employed by Dale, claiming it was unfair to the producer.

Broadhurst bided his time, never forgetting, and when it was announced Dale had written a play called "The Madonna of the Future," he saw in it a golden opportunity for retaliation.

The proposition was put to a metropolitan publication to have Broadhurst write a criticism of Dale's piece, which met with the approval of the publisher. Thereupon the playwright journeyed all the way to Baltimore to see the Dale piece and indite a brilliant, stinging analytical review thereon that would have had the effect of sending Dale far to the rear in a seated position and somewhat hazy as to just what struck him.

By the cruel exigencies of business the Faversham revival of "Lord and Lady Algy" at the Broadhurst theatre cannot profitably remain at that playhouse beyond Jan. 26, with no successor in sight that gives any likelihood of returning a profit other than Mr. Dale's play "The Madonna of the Future," which may land there. Mr. Broadhurst in a sort of "peace on earth, good will to all" possibly will suggest to Mr. Dale an ending of his play likely to prove more acceptable than the one shown in Baltimore.

### CORT STILL FRAZEE'S.

Chicago, Jan. 16. The report last week of a vague rumor the local Cort would pass from Harry H. Frazee to Oliver Morosco must have arisen from negotiations on between the two managers to play Morosco's "Lombardi, Ltd.," at the Cort early next season.

Mr. Frazee has offered Morosco 10 weeks at the house for the "Lombardi" play. Further than that, nothing has transpired.

### ROYALTIES SOLD.

The James Montgomery royalties for "Going Up" go to the Witmarks, they having bought Montgomery's rights in "The Aviator" for \$1,000.

Montgomery was in Paris when he received an offer through the American Play Co. for his rights in the piece and promptly accepted. He says it looked very big at that moment.

### LEAVITT BLAZES TRAIL.

Last week Jim Armstrong received word from M. B. Leavitt to the effect that the veteran snowman was in the Virgin Islands and was the first American theatre manager on the scene.

Leavitt says he intends operating a string of picture houses in the newly acquired possessions of the United States.

### "DRAFTED" FOR K. & E.

Klaw & Erlanger have arranged with H. H. Frazee to take over "Drafted," written by James Montgomery.

The piece was tried out late last year, but has been shelved since.

### MARIONETTES MATINEES.

Tony Sarg's Marionettes have contracted for the Norworth theatre for four matinees weekly, commencing Jan. 29, one day after the premiere of the house.

### Maxine Elliott Will Appear in London.

Maxine Elliott has contracted to produce in London an English presentation of "The Eyes of Youth" and intends to appear personally in the leading role.



## COUNTRY-WIDE IMPROVEMENT IN BOX OFFICES LAST WEEK

**While New York Had Auto Show for Increased Business, Out-of-Town Reports, Excepting in Storm Centres, to Same Effect. Feeling of Better Business Prevalent if no Official Decree Intervenes.**

Last week was generally reported as giving slightly improved gross receipts at the box offices of the legitimate theatres, excepting in those cities embraced within the storm zones. New York was especially favored by the auto exhibitions, which drew a large volume of visitors, but the incoming reports spread a feeling better business for the theatres was in sight.

This was greatly dampened last Saturday when the fuel question arose. The consequent agitation over the week end and early this week may have been responsible for the drop in business Monday and Tuesday.

The hotel agencies reported last week was a corker for their ticket business, because of the automobile people. Monday night this week was off at the hotels, while several of the theatres reported the current Monday better than that of last week. The cut-rate business was also reported up Monday night.

At present there are ten "buys" running in town. They are "Why Marry?" (Astor), "Lord and Lady Algy" (Broadhurst), "The King" (Cohan) with the buy having one more week to run; "The Tailor Made Man" (Cohan and Harris), "Over the Top" (44th Street Roof), "Jack o' Lantern" (Globe), "Going Up" (Liberty), "Lombardi, Ltd." (Morosco), "Cohan Revue" (Amsterdam), "Doing Our Bit" (Winter Garden). The majority of the buys were absolutely forced on the hotelmen, they say, and the hotels are being stung this week.

Eighteen shows were listed at Joe Leblang's upstairs at 43d street and Broadway, while down stairs (Public Service Ticket Office) there were seats to be had for 16 shows. Those upstairs were "Odds and Ends" (Bijou), "Oh Boy" (Casino), Washington Sq. Players (Comedy), "Flo Flo" (Cort), Ethel Barrymore (Empire), "Yes or No" (48th Street), "Over the Top" (44th Street), "Billeted" (Fulton), "The Naughty Wife" (Harris), "The Pipes of Pan" (Hudson), "Leave It to Jane" (Longacre), "The Eyes of Youth" (Elliott), "Lombardi, Ltd." (Morosco), "The Heritage" (Playhouse), "Parlor, Bedroom and Bath" (Republic), "Maytime" (Shubert), "Blind Youth" (39th Street), "Doing Our Bit" (Winter Garden). The only two of these not on sale down stairs (cut-rates) were "The Eyes of Youth" and "Lombardi, Ltd."

Owing to the weather of the past 10 days, VARIETY this week is publishing its estimate only for the \$2 houses in New York City for last week:

"Business Before Pleasure" (Eltinge) (22d week). \$11,250.

"Billeted" (Margaret Anglin) (Fulton). Expects to leave in another week. Has done very little.

"Blind Youth" (Lou Tellegen) (39th St.) (4th week). \$3,300. Would like to move if release could be secured from rental agreement for the house. Could be followed with "Some Daddy," which may come in, with a possibility of that new play going into the 48th St. if 39th St. not available.

"Cohan Revue 1918" (Amsterdam) (3d week). \$18,310. Going very strong. Long run anticipated. Show speeded up after opening performance. Playing to \$2.50 scale.

"Chu Chin Chow" (Century) (13th week). Moved to Century Monday, leaving Manhattan, where it had been

doing big business. Uptown shift looked to help through more favorable location and had good start at new stand this week. Monday's opening was excellent and Tuesday's night gross beat it by \$510. Show did \$18,600 last week down town.

"Cheer Up" (Hippodrome) (21st week) (22nd week). Box office impetus through added attractions of past two weeks and publicity in connection with them. Last week with Houdini the special attraction, well filled houses at both daily performances. The gross going to \$48,000. The week previous, New Year's, the show got \$59,600.

"Doing Our Bit" (Winter Garden) (13th week). Going toward its close and running around \$16,000. Many theatre parties for soldiers and sailors. "Eyes of Youth" (Elliott) (21st week). Seems to develop better drawing power with age. Making national reputation for Marjorie Rambeau. \$7,980 last week. Big for the house.

"Flo Flo" (Cort) (5th week). Expansion of a vaudeville sketch with daring dressing schemes. \$5,200 last week.

"Gipsy Trail" (Plymouth) (7th week). \$6,100. The Arthur Hopkins show that set the New York style in reducing box office scale when conditions were against high rates and profitable patronage.

"General Post" (Gaiety) (4th week). Doing something but no decided impression among public, though appears to hold some draw. \$8,850 last week.

"Going Up" (Liberty) (4th week).

\$12,000 last week. Hit from the start. Agencies bought \$5,000 for eight weeks. One of Cohan & Harris four current hits in New York on Broadway at present, with all ranking among the leaders.

"Happiness" (Laurette Taylor) (Criterion) (3d week). Securing plenty of publicity. Played to over \$10,000 last week. Matinees very big, gallery off at nights.

"Jack o' Lantern" (Fred Stone) (Globe) (4th week). \$18,500. Only house still holding to \$3 scale of the several that tried it early in the season.

"Leave It to Jane" (Longacre) (21st week). \$5,100 last week. Leaves Saturday for Chicago, replacing "Oh Boy" at the LaSalle. Followed Monday at Longacre by "Yes or No" from the 48th St.

"Land of Joy" (Knickerbocker) (12th week). Opened at Knickerbocker Monday under direction of William Morris, with show cut down to Spanish people only, exception of Julius Tannen, the only one retained from the American contingent in the production at the Park, where it did \$6,350 last week. Started so well this week when it opened to over \$1,000 Mr. Morris was seeking to secure an extension of his two weeks' contract for the house. Is to be succeeded by the new Arnold Daly piece.

"Lord and Lady Algy" (Broadhurst) (4th week). Revival with some interest attached. \$10,800. All-star cast.

"Lombardi, Ltd." (Morosco) (17th week). \$6,250 last week.

"Lady of the Camellias" (Ethel Barrymore) (Empire) (4th week). Attracted attention as a Barrymore version of "Camille" with much praise extended to star for performance. \$7,600 last week.

"Maytime" (Shubert) (21st week). \$9,200. Falling down steadily.

"Naughty Wife" (Harris) (8th week). About ready to leave. \$4,300 last week.

"Over the Top" (44th St. Roof) (7th week). Starring Justine Johnston, show shortly due for road. Piece opens at 9 p. m.

"Oh, Boy" (Casino) (9th week). \$7-

300. Had long run at Princess prior to entering present house.

"Odds and Ends" (Jack Norworth) (Bijou) (8th week). \$5,200. Very good for house and apparently satisfying show management.

"Pipes of Pan" (Hudson) (11th week). \$4,100. Near ending of run.

"Parlor, Bedroom and Bath" (Florence Moore) (Republic) (4th week). \$8,400 last week and through weekly gross running up, hit of decided proportions looked for. Florence Moore, former vaudeville comedienne (Montgomery and Moore) given entire credit for success.

"Polly With a Past" (Ina Claire) (Belasco) (21st week). Securing extra advertising through liberal reference to play in "Cohan Revue." \$9,800 last week. Upstairs still light.

"Tiger Ross" (Lyceum) (16th week). Another Belasco hit with no signs of weakening. \$10,880 last week.

"Tailor-Made Man" (Cohan & Harris) (21st week). Nearly \$11,000 last week. Marked as one of the best plays of the season so far.

"The King" (Leo Ditrichstein) (Cohan theatre) (9th week). \$11,000 last week. Dialog only box office reason.

"Yes or No" (48th St.) (5th week). \$5,500. About one-third cut rates. Moves next week to Longacre.

"Why Marry?" (Astor) (4th week). Hit. \$14,600.

Washington Sq. Players (Comedy) (12th week). Struggling along with light business. New series of sketches hoped to build up.

"The Masquerader" (Booth) (Guy Bates Post). Last week. \$5,300 last week.

"Midnight Frolic" (Amsterdam Roof). Capacity. Proposed 9 p. m. revue by Flo Ziegfeld not likely to materialize at present.

"The Heritage" opened at the Playhouse Monday night. Termed too gruesome to have much chance, though strongly dramatic. "Seven Days' Leave" due to reopen the Park last night (Thursday).

### WELCH LEAVES HITCHY FIRM.

Jack Welch has left Hitchcock & Goetz whom he joined a short time ago as general manager. He was also financially interested in several of the firm's productions.

Welch's withdrawal followed a disagreement between the partners which may result in the firm splitting. It is said a certain member of the company of "Words and Music" had paid \$1,000 to be placed in the cast but part of the money was supposed to go to publicity for the individual. This money is reported to have been returned.

The Shuberts took over "Follow the Girl" which Hitchcock & Goetz showed for one week in Philadelphia lately with the idea of having it succeed "Over the Top" at the 44th Street Roof. The "Girl" show is again in rehearsal and opens in Washington this month. "Words and Music" will not open in Cleveland with Carter De Haven as planned for next Monday. Instead the show will lay off here and may open in Chicago in about six weeks.

### OPERA REFUNDS.

Chicago, Jan. 16. Galli-Curci disappointed Friday night, claiming sore throat, and refused to sing at a capacity performance of "Romeo and Juliet." Muratore, who was to have been Romeo, then refused to go on with an understudy, and the bill was switched to "Traviata," with a commonplace cast.

The result was that between \$5,000 and \$6,000 was returned at the box office. This was the climax of the sensational difficulties between Campanini and Galli-Curci, which started when she announced that she would not appear for him in New York. But shortly after the big money loss of Friday night the management quietly sent out word that Mme. Galli-Curci had agreed to sing in her turn in the New York performances.



JULIAN ELTINGE

Julian Eltinge, who during his engagement at the Palace for the past two weeks has not only proven he is an artist of rare ability, but the greatest box-office attraction that has ever appeared in New York vaudeville. Mr. Eltinge has been persuaded to accept ten weeks over the U. B. O. greater houses. His picture work will be resumed April 15th at Los Angeles.

## NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY's weekly issues.)

At the end of its run at the Longacre, "Leave It to Jane" will go to Chicago.

"Girl O' Mine," by Philip Bartholomew and Frank Tours, succeeded "Odds and Ends" at the Bijou.

At the last moment Warren Hill was added to "Seven Days Leave" which opened at the Park Jan. 17.

Cecil Lean and Cleo Mayfield, who appeared at the Century in "Miss 1917," have returned to vaudeville.

Edith Wynne Mathison and a specially selected company will give two performances of "Everyman" at the Cort Jan. 18-19.

Cynthia Latham, daughter of Fred G. Latham, is an understudy for the feminine characters in "General Post."

Soldiers and sailors have taken out over \$3,000,000,000 in Government life insurance policies.

A local branch of the Showmen's League of America was formed Jan. 12, at a meeting held at 624 Sixth avenue.

More than 1,000 motor truck drivers, mechanics and helpers are needed immediately by the American Red Cross, for service in France.

Sixty marines and seamen from the Brooklyn Navy Yard appear in "Seven Days Leave" at the Park. The men are there with the permission of the Navy Department.

The Washington Square Players' new bill for Jan. 21 will include "The Hour Glass," by William Butler Yeats. The piece was given by the Irish Players with success.

Jake Levine, formerly in the Star box office, Toronto, is now handling the advance for the Rube Bernstein burlesque show, "Follies of Pleasure."

According to Secretary of War Daniels, there are in the American Army at the present time 110,865 officers and 1,428,650 enlisted men.

"How is Your Second Act?" is the title of a new book by Arthur Hopkins, in which the author embodies his views upon dramatic criticism, acting and play-production. It is published by Philip Goddard.

Violet Englefeld, an English comedienne, known as the "bad girl" in England because of having played "The Bad Girl of the Family" over 1,400 times, will make her first appearance in America with "Fancy Free."

Mme. Frieda Hempel, of the Metropolitan Opera, has instituted proceedings against a critic who reviewed unfavorably a recent performance she gave. Article asserts the review was inspired by malice.

Hugh J. Ward has acquired the Australian rights for "Seven Days Leave" for J. C. Williamson, Ltd. He is now assisting Lawre Marston and Walter Jordan in the rehearsal.

Margaret Anglin, in "Billeted," will be seen in a series of matinees of Greek plays in Carnegie Hall, the first of which, "Electra," will be presented Feb. 6. Walter Damrosch has composed special musical settings for the plays.

200 horses from the Ringling Brothers' circus will be sold at auction in New York in the near future. They are mostly dappled greys and used to work in teams of two, fours and sixes.

The Division of Pictures, of the Public Information Bureau at Washington, announces the release of a number of war photographs, which may be obtained for private collection purposes at 10 cents each, to be had at 10 Jackson place, Washington, D. C.

Edward E. Lyons, general manager of Winthrop Ames, has sailed for France, as a member of the Y. M. C. A. committee headed by E. H. Sothern and Ames, whose mission is to study amusement conditions among the troops in France.

A suit for separation from her husband, George Cullinworth Darling, was filed Jan. 14 in the County Clerk's office, by Mrs. Frances M. Darling, who alleges that her husband threw their two-year-old daughter, Frances, at his mother-in-law. Mrs. Darling is in pictures.

A. H. Woods will shortly put in rehearsal a new play by Kobayashi, "The Spirit of 1978." It will be a prolog, two acts and an epilog, deal in a fantastic way with a widely

discussed topic. Mr. Kohn is the author of "Two Streets," to be produced in the spring.

The American Museum of Natural History is sending over to France thousands of lantern slides, which include educational as well as entertaining subjects. These are to be shown to the soldiers under the auspices of the various Y. M. C. A. entertainment committees.

The William A. Brady theatrical storehouse on 86th street burned Wednesday, damage estimated at \$100,000. The blaze started in the basement with tenebrous residents nearby turning in the alarm. Wednesday night search was being made for a missing fireman believed to have perished in the fire.

Nathaniel A. Elberg, trustee in the Oscar Hammerstein bankruptcy proceedings, has started action in the United States Court against Mr. Hammerstein and Lyle D. Andrews. The trustee seeks to obtain for the benefit of the creditors costumes and scenery of numerous operas. The value he estimates at more than \$25,000.

For having falsely caused the arrest of Stuart Falconer of Oceanside, L. I., Mrs. Alice Lackey, wife of Wilton Lackey, had a verdict returned against her Jan. 15, by a jury in the Supreme Court at Mineola, L. I., for \$400. Falconer was arrested at Long Beach for parking his car before the home of Mrs. Lackey for a few minutes, and she caused his arrest.

Representatives of 118 legitimate vaudeville and picture theatres in New York, Jan. 15, engaged William Jerome Travers to present to the State and Federal Fuel Administrators their arguments against the closing of theatres. This announcement was made after a protracted meeting which was held in the offices of Marcus Loew. Those present were William A. Brady, representing the Broadway managers; Nicholas M. Schenck, representing pictures, and Pat Casey, representing vaudeville.

John Cort, Jan. 15, filed schedules in bankruptcy, showing liabilities of \$831,995 and assets of \$1,281,898. The assets consist of stocks and bonds of John Cort, Inc., of \$1,249,000; notes, \$22,836 and leasing of the Duquesne theatre, Pittsburgh, \$10,000. Among the secured creditors are: J. B. Piteher, \$13,500; Eugene H. Murphy, \$75,000; E. C. Smith, \$35,000; Richard H. Roetger, \$56,000, and A. Tuttle, \$25,000. Among the unsecured creditors are: Marie Tempest, Anna Held and James Sullivan.

Among the appointments from the Officers' Reserve Corp and National Army, made in the office of the Adjutant-General, are the following New Yorkers: To be captains: Engineer Reserve—Alvin R. Murphy, 137 Center street. Second Lieutenant Ordnance Reserve—William H. Cater, 617 Prospect place, Brooklyn. Second Lieutenants, Aviation Section, Signal Reserve—Arthur L. Clarke, Garden City, L. I., and W. A. Taylor, 135 Fenimore street, Brooklyn. National Army—to be First Lieutenants, Interpreter Corps, R. L. Cottenet, 128 West 59th street; to be Second Lieutenant, William E. Menke, 581 Broadway. Quartermaster Corps, National Army—to be Major, Lincoln Bush, 1 Madison avenue.

CRITICISMS.  
THE HERITAGE.

A play in four acts, by Eugene Walter, presented by the Shuberts at the Playhouse, Jan. 14.

Those who take the play most seriously must reflect that American audiences are not prone to indulge in clinical drama, and that the tragedy of blood and horror has been very infrequently welcomed among us.—Times.

The author's familiar skill in dialogue and the creation of character and atmosphere are in evidence. It has relied on the novel and sensational character of his story in this instance rather than on closely knit dramatic construction.—Tribune.

## JUDGMENTS.

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Edgar Allen—Gotham Garage Co., \$179.24. Am. Film Laboratories, Inc.—W. A. Pendleton, \$114.50.

George Blumenthal—M. L. Wertheimer, \$110 (costs). Chas. Emerson Cook—A. Schoneberger, \$100.85.

Abraham L. Erlanger—W. A. Brady, \$27,435.00. Charles E. Cook—E. B. Tolman et al., \$54.73.

Edward A. Braden—N. Y. Tel. Co., \$22.68. Monmouth Film Corp.—Master Drama Features, Inc., \$7,075.21.

## LORD AND LADY ALGY.

Duke of Droneborough.....George Fitzgerald  
Marquis of Quarby.....Lumsden Hare  
Lord Algernon Chetland.....William Faversham  
Hon. Crosby Jochro.....Frederick Lloyd  
Caspian Standridge.....George W. Howard  
Brabson Tudway.....Maelyr Arbuckle  
Richard Annesley.....Franklin Fox  
Montague Denton.....C. Haviland-Chappell  
Mr. Jeal.....William Vaughan  
Kinch.....Harvey Hays  
Swopson.....Herbert Belmont  
Mawley Jemmett.....Philip Leigh  
Wylie.....Julian Vauxhall  
Lady Algernon Chetland.....Maxine Elliott  
Lady Pamela Mallinson.....Mrs. Edmund Gurney  
Ottoline Mallinson.....Miss Eva Le Gallienne  
Emily Cardew.....Miss Grace Aze  
Mrs. Brabson Tudway.....Miss Irene Fenwick  
Mrs. Vokins.....Miss Florine Arnold

R. C. Carton's comedy, "Lord and Lady Algy," revived by William Faversham, is having a limited engagement at the Broadway Theatre. Originally produced in New York at the Empire, with Faversham and Jessie Millward in the titular parts, it is one of those English drawing-room plays once as popular on the legitimate stage as they now are in the picture. The principal personages are of the nobility, who spend their time between following the races and being followed by their creditors.

Judged by modern standards the piece is old-fashioned and the plot very obvious 15 minutes after the rise of the first curtain. The clean-up in the last act, however, is an excellent piece of construction, and in these days "atones" more or less for the crudeness that has gone before.

Lord Algernon Chetland and his wife are living apart, having failed to "hit it off," for no other reason than his preference for Egyptian cigarettes as against hers for Turkish. It doesn't seem to have occurred to them that the only one to suffer from the habit is their brother, much older and regarded by their father and the world as a model of propriety. Brother wants the use of Algy's apartment for a quiet luncheon with a married woman. This brings about situations whereby all appearances indicate Algy is having the affair with the married lady.

This is interestingly dragged out for two long acts, leading up to the close of the second, where Algy, unconscious of the position in which he has been placed, attends a fancy dress ball at the home of the lady, intoxicated in a manner befitting a titled gentleman. He is ordered from the house by the husband and goes to the office. In the embarrassing situation he stands there helpless, when his wife takes him by the arm and says: "Come along, old chap, I'll get you a cab."

Fully five minutes before this curtain the cast and the extras begin to assemble and stand in selected positions, ready for the final "picture." It is one of the crudest pieces of stage direction of modern times and would be a reflection on the ability of the stage manager of a small-time melodrama. It was further marred by the stoddiness of Maxine Elliott as Lady Algy. As played by Jessie Millward, the role is that of a breezy, healthy, sporty, well-meaning woman, who relieves the situation. In the present revival Miss Elliott is already planted, and being there should have prevented things going so far.

Miss Elliott is constantly "planted" throughout the piece. She has grown quite matronly in her physical proportions since last year, and legitimate stage, and seems to be afflicted with an uncontrollable desire to "set" herself solidly and to exert as little physical effort as possible.

Mr. William Faversham took a number of liberties with the role of Algy that were not permitted when he appeared in it as a member of the "Whit" theatrical company, and where the piece was played for general results and not stellar honors. He is the same well-groomed "Favvy" as of yore, with no deviation from the usual length and intensity of the crease in his trousers, perfectly fitting coats, etc.

This striving for individual honors, by the way, is particularly manifest in the performance of Tudway by Maelyr Arbuckle, who is featured equally with Faversham, Miss Elliott, and Irene Fenwick. He exaggerates good impression. He exaggerates and prolongs his character comedy points to a degree that is positively annoying. Miss Fenwick, as Mrs. Vokins, is all right, and plays it in a commonplace and characterless manner. That excellent comedy dowager, Florine Arnold, failed somehow to register her usual good impression.

Lumsden Hare as Quarby, the elder brother, was very good, but by far the best part of the play was contributed by Philip Leigh as Mawley, the jockey. The remainder of the large company were positively bad.

With the exception of those of us who have traveled abroad the life of the English leisure class and the significance of comedy references to such places as St. James Park, Pall Mall, British Museum, grilled bones, etc., has no meaning.

The revival of "Lord and Lady Algy" will probably be short-lived. Joke.

## ENGAGEMENTS.

Katherine Ray, Seth Kabell Halsey, Louis Lyton, for new "rep" show being organized in Chicago.

Gene Hansuld, with Gus Hill's "Hans and Fritz."

Harry Strunk, with Sherman Kelly's Stock Co., Sheboygan, Wis.

Ben Moabe, with Carmelos Musical Comedy Co., Oklahoma City.

Pearl Kinkaid, Laverne Burdick, Louis Pinsky and Roy Van, with Fox Theatre Players, Joliet, Ill.

## LA NOUVELLE IDOLE.

After producing minor French classics, received with but half-hearted enthusiasm, M. Copeau is now trying an experiment in the modern French drama, and his latest offering at the Theatre du Vieux Colombine (formerly Garrick, in West 35th street) is being most enthusiastically received.

"Oh, Boy" will not attract the average theatregoer, and the theme will hardly please those who go to the theatre for amusement only. But it is a vehicle which enables one to see the wonderful mastery the French have of dramatic technique and the vividness and painstaking care they give to the portrayal of character.

The subject is most unusual one and not particularly pleasant. Dr. Donnat, a famous physician, is in search of a vaccine against cancer. He is wholly wrapped up in his experiments and his ideal, which is to put an end to humanity's suffering. His wife, Louise, who admires him, suffers at his life and being supplanted by the new idol, science, served by the doctor in defiance of God and religion.

Jeanne, her sister, brings news of a scandal, of which Donnat is the object and in which he is accused of using his patients as the subjects of his experiments. These accusations prove to be true. Antoinette Millat, a young consumptive girl, whom Donnat has treated, comes to consult him. Louise is present at the examination at which the girl is found to be absolutely cured, whereas Donnat had thought her hopelessly beyond remedy and had therefore inoculated her with the virus of cancer.

His wife now considers him a murderer, and he himself, astonished and confounded, is left to face his remorse. Overwhelmed with anguish he relinquishes all claim on his wife's affection, gives her freedom, telling her he will not be an encumbrance. Through pity Louise offers to accept him as the victim, still in ignorance of her fate. In her distress Louise turned to Maurice Cormier, the doctor's assistant, a famed psychologist, who tells her science cannot help her in her grief, and proceeds to make love to her, which she resents. While they are together Donnat comes to see Maurice, but she is hidden in a room in order that she may be present at the meeting. After telling Cormier of the depths of his despair and the mental anguish he is suffering he hands his assistant several documents for safe keeping.

But even then Cormier does not understand, even when the last paper is added to the bundle and he reads: "I am in perfect health, inoculated this night with a virus of cancer." But Louise guesses that the doctor is experimenting upon himself and is doomed, and she rushes to join her husband as he is leaving.

But in the last act it is Antoinette, the little victim, who brings calm to him. Having learned her fate she renounces her fond hope of becoming an applicant, giving her life to the poor and the sick, and says it is with gratitude that she will die by the side of the great man for the progress of science, for the love of humanity, "A little like Jesus Christ."

Francois Gournae, as Donnat, played with wonderful skill, and he was frequently interrupted by bursts of applause, giving her life to the poor and the sick, and says it is with gratitude that she will die by the side of the great man for the progress of science, for the love of humanity, "A little like Jesus Christ."

Antoinette Millat was taken by Susanne Bing, and her playing was most finished acting. More especially was this so in the last act, where she shows the most simplicity of her character and declares she is willing to die for the sake of humanity.

Valentine Tessier, as Louise, Donnat's wife, had an exceedingly difficult part, yet at times she was brilliant and enthusiastically applauded after every act. Robert Bogaert was completely the most of the most of the doctor's assistant. The other smaller characters were adequately taken care of.

The theatre has been virtually remodeled, and is exquisite in its simplicity and soft-toned coloring. It is almost a reproduction of the Vieux Colombine, Paris.

## "OH, BOY" HELD OVER.

Providence, R. I., Jan. 16.

"Oh, Boy," which opened at the Majestic, the new Shubert house in this city, last week as the initial offering in this playhouse under the Shuberts, was held over for this week. This is the first time in years a legitimate show has been held over in this city. Nothing was booked for the Majestic this week. Yet, this does not wholly account for the hold over. "Oh, Boy" disappointed some. Others were perfectly satisfied and record breaking houses witnessed every performance.

## "TOP" GOING OUT.

"Over the Top" is to take to the road shortly, according to the present plans of the Shuberts. At present the piece is scheduled to open in Philadelphia Jan. 28.

Ed Wynn is to go on tour with the production and Henry Lewis is to double his role in the current Winter Garden show.

After Philadelphia "Over the Top" is due to go to Boston.

## SHOWS OUT OF TOWN

Philadelphia, Jan. 16.

With the exception of the Chestnut Street opera house, where "The Passing Show" opened very big, all the legitimate houses settled back to the ordinary business which has been the regular order since before the holidays stirred things up a bit. "The Passing Show" without Jim Corbett and Frank Tinney, who would have been a big draw for the show, began a three weeks' stay with a crowded house Monday night and got over. Irene Franklin, Johnny Dooley, De Wolf Hopper and several others were warmly greeted. The reduced prices have helped since the opening, but the Shuberts are still holding out several rows of front seats at \$2.50 top and getting away with it.

Alan Dale's new play, "The Madonna of the Future," with Emily Stevens was welcomed with interest at the Adelphi. The piece was probably reviewed with closer criticism by the critics than is their usual wont, but the play was not treated too harshly and was well liked by the first night audience. It is here for only one week. William Gillette, Jan. 21, in "A Successful Calamity."

Donald Brian was cordially received in "Her Regiment," for two weeks at the Lyric.

"Turn to the Right" is drawing light business at the Garrick where it has been for four weeks and has three more to go.

David Warfield is doing well at the Forrest with "The Music Master." He will move Saturday to make room for "Have a Heart," back for two weeks. Otis Skinner, who has been doing fairly well on his second visit to the Broad in "Mr. Antonio," leaves Saturday and George Arliss in "Hamilton" opens Jan. 21.

Fiske O'Hara is at the Walnut, where "The Man from Wicklow" is playing to light business, following two weeks of Chauncey Olcott.

### SHOWS IN L. A.

Los Angeles, Jan. 16.

The rain storms have set in here, but are not affecting theatricals.

Vaudeville and picture houses are doing their usual big business.

The Mason, with "The Flame," is getting its share this week.

### "SOME DADDY" DARING.

Atlantic City, Jan. 16.

Predominated with a theme so daring it overshadowed the comedy and almost obstructed an appreciation of the exceptionally excellent acting, "Some Daddy" made its debut at the Apollo last Thursday.

Eugenics, as expounded in "The Very Idea," is the central theme of the new comedy. It is eugenics, used not as a practical subject for serious discussion or for mere satire, but just for the play of enjoyable and humorous lines the authors have contrived. The authors, Harry Allan Jacobs and James L. Campbell, have carried their theme, time after time, to the very edge where broad suggestion almost tatters into coarse vulgarity and then, by some deft bit, left the audience gasping while a new situation begins its brief career.

The construction savors much of "The Misleading Lady," in which Inez Buck distinguished herself, as she did as the "eugenic" mother in this piece. Her playing in the second act vied with Frederick Macklyn for honors in the ancient art of typifying the "dope." Miss Buck showed in the contrasting

portions of her role a welcome versatility.

William Morris, in the stellar role of an impatient business man, annoyed beyond measure by the eugenics theory invading his household, carried in his own strength of acting a large measure of the merits. Morris measured to the fullest his important place with a definiteness of impression that will outlast the memory of the unpleasant basis of the play.

Others in the cast include Alice Baker, as a thoroughly shocked aunt of fixed ideals (well, but somewhat overplayed), Florence Davenport, William Everts, Henry Vogel and Alice Fleming, the latter as a feminine foil for the central plot, which she sufficiently acted.

The story deals with a young wife imbued with ideals of a perfect eugenic baby regardless of the status of its parentage. How the plot is developed and the baby finally arrives, only to bring new surprises in its parental relations, is what the authors have the boldness to unfold.

### "MAGGIE" OPENS.

Montreal, Can., Jan. 16.

Phyllis Neilson Terry presented for the first time on any stage Monday night at the His Majesty's, a comedy by Edward Peffle entitled "Maggie."

The title role was handled by the star and she earned continuous laughs from the character.

The company supporting Miss Terry is an excellent one.

### "TOOT TOOT" SHOWN

Washington, D. C., Jan. 16.

"Toot Toot," the Henry W. Savage production opened here Monday. It was given a favorable review in the "Herald," but was unmercifully panned in the "Post."

### SIGNS AND POSTING OFF.

Because of the lightless nights practically all of the producing managers are cutting out their billposting and painted signs in New York.

When contracts are ending they are not renewed, and one of the O. J. Gude men stated this week it was impossible to sell painted board anywhere. He attributed it to the lightless nights and to the poor showing the painted boards made during the recent cold snap when they chipped when the drop in temperature came.

### SCENERY LOST.

New Haven, Jan. 16.

The Shubert theatre was dark Monday and Tuesday, although Augustus Thomas' play, "The Copperhead," starring Lionel Barrymore, was announced for presentation.

The scenery for the production, supposed to be shipped from Hartford, where the show played last week, was transported to Pittsburg by some error, and it needed two days to locate it.

### JANE GREY ILL.

Jane Grey leaves "De Luxe Annie" this week, due to a throat affection that has made it difficult for her to talk above a whisper for the past month. An operation will be performed on her larynx.

Her role will be filled Monday by Violet Heming, who joins the show at Newark and who left the cast of "The Naughty Wife" last Saturday.

### "Peg" Gets "Ben Hur" Route.

Robert Campbell's production of "Peg O' My Heart," which has been playing the International, is to go to the coast. The route to have been played by "Ben Hur" has been switched. The cast will be strengthened.

## VICTORIA, DAYTON, BURNED.

Dayton, O., Jan. 16.

The Victoria Theatre here was entirely destroyed by fire at 5:30 this morning with the cause of the blaze a mystery. The fire burned all day until watered under control late this afternoon.

The Victoria was operated by the Valentine Circuit which also has the Hartman, Columbus, and the English, Indianapolis.

"Eileen" was scheduled to play the Victoria tonight, having played to a capacity audience last night. The entire set of scenery as well as the costumes and personal effects of the players were totally lost, either by fire or water.

The production loss is estimated at \$40,000 while the secretary of the theatre company places the damage to the house at \$160,000 although this may run higher.

Business has not been exceptionally good at the Victoria, "Eileen" being the first to reach the sell-out mark in many weeks. Klaw & Erlanger booked the house, but Shubert productions were also played at times. "Oh Boy" was scheduled to follow "Eileen."

This is the second large theatre fire in Dayton in two months, the Auditorium burning before.

"Eileen" will continue, opening in Detroit Monday, provided with new sets. This is possible through Elliott, Comstock & Gest loaning Joe Weber scenes from "Kitty Darlin'" and the Shuberts, who have loaned portions of "The Highwayman" production. Both productions are of the same period as "Eileen."

Montreal, Can., Jan. 16.

The Arena here was totally destroyed by fire last week. It had a capacity of 5,000 and had played everything from grand opera to circuses. During the winter months it was transformed into a skating rink.

### NOW "THE TEACHER."

Atlantic City, Jan. 16.

The new Cohan & Harris show, with Mary Ryan featured, opens here tomorrow (Thursday), being called "The Little Teacher."

It is the same piece opened under the title of "The Teacher of Gosben Hollow" and the title may again be changed after George M. Cohan sees it, he being due here Saturday.

The show may reach Broadway late this month.

### PARSONS IN LEAD.

George Parsons will play the leading male role in "Sick Abed" at the Pitt theatre, Pittsburg, when the piece opens there Jan. 22.

It is the part which Fred Niblo threw up during rehearsal.

### Foster Staging Norworth Shows.

Allan K. Foster has been engaged as general stage director for Norworth & Shannon. His first production will be "Nic-Nacs of Now," book by Jack Norworth, music by James A. Byrnes, now in preparation.

### OPENING "COLD."

The Arnold Daly-Virginia Harned production of "Josephine," to have opened in Atlantic City, is to "open cold" at the Knickerbocker, New York, the production being too heavy to be carted about at this time.

The scenery has been set up and rehearsals are being held at the Garden theatre.

### "Mary's Ankle" at Princess, Chicago.

Chicago, Jan. 16.

"Mary's Ankle" follows "The Man Who Came Back" at the Princess, Chicago, Feb. 3.

## SWITCH IN BUFFALO.

Buffalo, Jan. 16.

There is to be a switch here in the matter of the theatre at which the Klaw & Erlanger attractions will play. It means the elimination of the International Circuit from this city.

The Majestic, the International house here, will house the shows, while the Star will be devoted to stock in the immediate future. Jessie Bonstello and her company will begin an occupancy of the Star next week.

"The Rambler Rose" is the first attraction for the new policy at the Majestic and will be followed Jan. 28 by "The Riviera Girl." The reason for the change was the capacity of the Star, not considered sufficient for a number of the bigger shows. The Majestic will be scaled so that the theatre will be able to hold a gross of \$3,000 at \$2 top.

"The Willow Tree" here this week is the Star's final big show

### LONDON'S ICE RINK.

Contracts have been given in New York for the construction of a huge ice skating plant for use in one of the larger auditoriums in the West End of London.

The entire equipment will be made ready for shipment as soon as the war is over. Tentative contracts have been given to a number of professional skaters for long term engagements in the English metropolis.

### REVIVING "LOVE MILL."

Through the Matt Grau office, Andreas Dippel this week signed Maud Gray, Emily Lea, Victor Morley, Al Roberts and Flora Ravelles for the revival of "The Love Mill." George Marion is staging the piece. It is to open out of town Jan. 28 and come into a Shubert house in New York the week following.

### "GRASS WIDOW" DEAL OFF.

The deal whereby Arthur Hammerstein was to assume the production of "The Grass Widow" has been called off and the latest report is Klaw & Erlanger may take over the attraction.

The Chicago backer is said to have dropped \$50,000 on the production while it was under the management of Madison Corey.

### SHOWS IN NEW YORK.

"Business Before Pleasure," Eltinge  
 "Wed. week"  
 "Billboard," Fulton (4th week).  
 "Blind Youth," 19th St. (4th week).  
 "Cohan Revue, 1918," New Amsterdam (3d week).  
 "Chu Chia Chow," Century (15th week).  
 "Cheer Up," Hippodrome (33d week).  
 "Doing Our Bit," Winter Garden (18th week).  
 "Eyes of Youth," Elliott (31st week).  
 French Players, Theatre de Vieu Colombier (8th week).  
 "Flo Flo," Cort (6th week).  
 "Gypsy Trail," Plymouth (7th week).  
 "General Post," Gaiety (4th week).  
 "Going Up," Liberty (4th week).  
 "Greenwich Village Players" (10th week).  
 "Happines," Criterion (3d week).  
 "Jack O'Lantern," Globe (14th week).  
 "Leave It to Jane," Longacre (31st week).  
 "Land of Joy," Knickerbocker (13th week).  
 "Lead and Lady Algy," Broadhurst (4th week).  
 "Lombard, Ltd.," Morosco (17th week).  
 "Lady of the Camellias," Empire (4th week).  
 "Masquerader," Booth (20th week).  
 "Maytime," Shubert (21st week).  
 "Naughty Wife," Harris (8th week).  
 "Over the Top," 44th St. Roof (7th week).  
 "Oh, Boy," Casino (9th week).  
 "Odds and Ends," Bijou (8th week).  
 "Pipes of Pan," Hudson (11th week).  
 "Parlor, Bedroom and Bath," Republic (4th week).  
 "Patsy With a Past," Belasco (20th week).  
 "Silent Assertion," Braham Playhouse (6th week).  
 "Seven Days Leave," Park (1st week).  
 "Tiger Rose," Lyceum (16th week).  
 "Tailor-Made Man," Cohan and Harris (21st week).  
 "The Heritage," Playhouse (1st week).  
 "The King," George M. Cohan (9th week).  
 "Yes or No," 48th St. (6th week).  
 "Why Marry," Astor (4th week).  
 Washington Square Players, Comedy (12th week).



# BILLS NEXT WEEK (JANUARY 21)

In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.

Agencies booking the houses are noted by single name or initials, such as "Orph," Orpheum Circuit; "H B O," United Booking Offices; "W V M A," Western Vaudeville Managers' Association (Chicago); "P," Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A. H.," Ackerman & Harris (San Francisco); "P. H.," Pantages and Hodkins (Chicago).

**SPECIAL NOTICE**—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

**New York**  
**PALACE** (orph)  
 Moille King  
 Keith Kooloff Co  
 Stella Mayhew  
 Joe Jackson  
 Fklyn Ardell Co  
 Florent Tempest  
 Duffy & Inglis  
 4 Boises  
 (One to fill)  
**ALHAMBRA** (ubo)  
 Robert T. Hames Co  
 Clark & Hamilton  
 Little Billy  
 Mary Marble Co  
 Great Lester  
 Nat Nazario Co  
 Yates & Gasper  
 Shinar & Gasper  
 Rose & Florigny  
 Rose & Moon

**COLONIAL** (ubo)  
 Cameron Sisters  
 Dooley & Sales  
 Watson Sisters  
 Hallen & Fuller  
 Flanagan & Edwards  
 Kubelik  
 Gladys Hanson Co  
 Jack & Cora Williams  
 Mystic Hanson 3  
 Jas J. Morton  
**RIVERSIDE** (ubo)  
 Lady Duff Gordon  
 Lew Dockstader  
 Josie Heather Co  
 Joe E. Bernard Co  
 Ragtime Reilly  
 McCarthy & Faye  
 Farnish & Peru  
 Sylvia Loyal Co  
 Prosper & Maret

**ROYAL** (ubo)  
 (Midwinter Carnival)  
 (Time Table Billing)  
 Juno Salmo  
 Maurice Burkhardt  
 Hayward Stafford Co  
 Duffy & Inglis  
 Kimberly & Arnold  
 Dolly Connolly Co  
 Morton & Clare  
 Laura Hope Crews Co  
 Van & Schenck  
 Misses Chalonite  
 Vaudhan & Green  
 H O H (ubo)  
 2d half (17-20)  
 Ed Dora Co  
 Messers & Mulvey  
 Larry Simpson Co  
 Murphy Van & K  
 B & H Mann  
 Krazy Kids  
 1st half (21-23)  
 Burke & Broderick  
 Lew Welch Co  
 (Charmettes)  
 Frank Dobson  
 Harms Trio  
 (Two to fill)  
 125TH ST (ubo)  
 2d half (17-20)  
 Paul LeVan & Dobbs  
 Marcus & West  
 Zermaline & Vailah  
 Geo Yeoman  
 "Mimic World"  
 6TH AV (ubo)  
 2d half (17-20)  
 Gems of Art  
 3 Romano Sis  
 Weber & Rednor  
 Howard & White  
 Kelso & Arline  
 Eddie Carr Co  
 Bob Hall  
 7 White Kuhns  
 Stewart & Donahue  
 1st half (21-23)  
 Zermaline & Vailah  
 Edwin Stevens Co  
 Man-Lice Wagon  
 Renee Parker  
 Holmes & Bent  
 (Three to fill)  
 23D ST (ubo)  
 2d half (17-20)  
 Drawee Frisco & H  
 Handman Cook & H  
 Lew Welch Co  
 G & L Garden  
 Holmes & Levere  
 Darras Bros  
 Conley & Welch  
 Gordon's Kangaroo  
 1st half (21-23)  
 Miztah Siebini  
 Grant Gardner  
 Fklyn & Bozoe  
 Old Hoy (ubo)  
 McDevitt K & L  
 Cycling McNutts  
 (Two to fill)  
**AMERICAN** (loew)  
 Rambler Sisters  
 Hubert Dyer Co  
 Tracey & McBride  
 Old Soldier Fiddlers  
 Edith Ferguson  
 Cameron DeWitt Co

**University 4**  
 (Two to fill)  
 2d half  
 Doan & Doan  
 Gilson & DeMont  
 Gleasons & O'Houll'n  
 "Honor & Godfrey"  
 "Peach on Beach"  
 El Cota  
 Clark & Franch  
 Gorman Bros  
 Larnedes Trio  
**VICTORIA** (loew)  
 Mahoney & Auburn  
 Evelyn Cunningham  
 Weiser & Reiser  
 Frank Mullane  
 "Peach on Beach"  
 (One to fill)  
 2d half  
 The Renellas  
 Lillian Watson  
 Tracey & McBride  
 Wm Pinkham Co  
 Harry Delf  
 Old Soldier Fiddlers  
**NATIONAL** (loew)  
 The Renellas  
 Lang & Green  
 Shannon & Annis  
 Jarrow  
 Gleasons & O'Houll'n  
 2d half  
 Hubert Dyer Co  
 Irene Trevette  
 Ward & Cullen  
 "Women"  
 Frank Terry  
**BOULEVARD** (loew)  
 Frank Terry  
 Ferguson & Sunderl'd  
 Jessie Hayward Co  
 Thos Potter Dunne  
 Knapp & Cornelia  
 2d half  
 McGee & Anita  
 Robinson & Dewey  
 Cady & MacDonald  
 Willie Solar  
 Stephan Sisters  
**GREENEY** (loew)  
 McGee & Anita  
 Lillian Watson  
 Ward & Cullen  
 C & S MacDonald  
 Jones & Sylvester  
 Bell Thayer Bros  
 2d half  
 Tokal Japs  
 Edith Ferguson  
 Browning & Dawson  
 "The Mollycoddie"  
 Cardo & Noll  
 Knapp & Cornelia  
**ORPHEUM** (loew)  
 Cooper & Lacey  
 Robinson & Dewey  
 Robinson's Baboons  
 Daley Leon  
 "Money or Your Life"  
 Bell Boy Trio  
 Bell & Caron  
 2d half  
 Mary Donahue  
 Down Home Ten  
 Jones & Sylvester  
 Cameron DeWitt Co  
 Jarrow  
 Leo Zarrell Duo  
 (One to fill)  
**AVE B** (loew)  
 Savannah & Georgia  
 Lony Nase  
 Moore & Elliott  
 El Cota  
 Edie Sebs Co  
 2d half  
 Murphy & Barry  
 Sadie Sherman  
 "Apple Bloss Time"  
 Lane & Smith  
 Burke & Randall  
**LINCOLN** (loew)  
 Loew & Spertling Sis  
 Conroy & O'Donnell  
 "The Mollycoddie"  
 Willie Solar  
 Stephan Sisters  
 (One to fill)  
 2d half  
 Cooper & Lacey  
 Evelyn Cunningham  
 "New Turnkey"  
 DePace Opera Co  
 Thos Potter Dunne  
 Robinson's Baboons  
**DELANCEY** (loew)  
 John & Joan  
 Violet Belmont  
 DePace Opera Co  
 Clark & Francis  
 "New Turnkey"  
 Larnedes Trio  
 2d half  
 Concertos  
 Regal & Mack  
 Old Soldier Fiddlers  
 Sprague & McNeese  
 (Three to fill)

**Brooklyn**  
**ORPHEUM** (ubo)  
 Valaska Burrat Co  
 Haasard Short Co  
 Frank Carter  
 Frances Kennedy  
 Jas & B Thornton  
 Jas O Morton Co  
 Raymond & O'Connor  
 Eddy Duo  
 Paulenburg's Bears  
**BUSHWICK** (ubo)  
 Edwards "Song Rev"  
 Gygil & Vadie  
 Cummings & Mitchell  
 Rockwell & Wood  
 Flaton & Fields  
 "Hit the Trail"  
 Darras Bros  
**PROSPECT** (ubo)  
 2d half (17-20)  
 5 Musical Girls  
 Ben Harney Co  
 Jerome & Carson  
 Emie Shannon Co  
 Courtney Sis  
 Kilkenny 4  
 Darras Animals  
**GREENPOINT** (ubo)  
 2d half (17-20)  
 Queenie Dundedin  
 Nelson & Castle  
 Mary Marble Co  
 Dugan & Raymond  
 Faye & Kent  
 Bonamy Tr  
**DEKALB** (loew)  
 Sutter & Dell  
 Jeanne  
 "Apple Bloss Time"  
 "Women"  
 Browning & Dawson  
 Johnson Howard Lds  
 2d half  
 Mae Marvin  
 Ferguson & Sunderl'd  
 Jessie Hayward Co

**Camille's Birds**  
 Allemtown, Pa.  
**ORPHEUM** (ubo)  
 Dewinters & Rose  
 Harris & Lyman  
 Baldwin Blair Co  
 Frances Dyer  
 "The New Model"  
 2d half  
 Werner & Aster  
 Duggan & Raymond  
 Sandy Shaw  
 Gaultier's Toy Show  
 Alton, Ill.  
**HIP** (ah-wva)  
 "Circus Days"  
 (One to fill)  
 2d half  
 Clarence Wilbur  
 Lala Seibini Co  
 Altoona, Pa.  
**ORPHEUM** (ubo)  
 Walters & Walters  
 Maxine's Revue  
 Ward W & Janese  
 Leach Wallin Trio  
 2d half  
 Eddie Montrose  
 Nora Allen Co  
 "Village Tinker"  
 Worth Wayten 4  
**AMSTERDAM** N. Y.  
**LYCEUM** (ubo)  
 Bisset & Scott  
 "In Venice"  
 (One to fill)  
 2d half  
 Olive Greene  
 Burton Oliver & M  
 (One to fill)  
**Anacostia, Mont.**  
**BLUEBIRD** (ah-wva)  
 2d half (20)  
 (Same bill playing)  
 Hip, Spokane, 23)  
 Willie Karbe

**Baltimore**  
**MARYLAND** (ubo)  
 LeRoy Talme & B  
 Beatrice Herford  
 Melhinger & Myers  
 Colwell & Dunlevy  
 Nellie Allen  
 Diamond & Brennan  
 Makers of History  
 El Rey Sisters  
**HIP** (loew)  
 The Parshleys  
 Maul Leone Co  
 Geo. Rosen  
 Stanton & Press  
 (One to fill)  
 Battle Creek, Mich.  
**BIJOU** (ubo)  
 (Sunday opening)  
 (Kalamazoo split)  
 1st half  
 Retter Bros  
 Frick & Adair  
 "Merchant Prince"  
 Layton & Lense  
 "On the Atlantic"  
 Bellville, Ill.  
**WASHINGTON** (wva)  
 Frad' Wing  
 Fagg & White  
 Brady & Mahoney  
 2d half  
 Fern Bigelow & M  
 Frank Gabby Co  
 Saxon & Clinton  
**Billings, Mont.**  
**BABCOCK** (ah-wva)  
 2d half (24)  
 Tiny Trio  
 Winchester & Clare  
 Larry Haggerty  
 McLain Gates Co  
**Blanchamont, N. Y.**  
**STONE O H** (ubo)  
 The Sylphophos  
 Mahoney Bros  
 Lillian Steele Co  
 2d half  
 Wartenburg Bros  
 J. Arthur Marine  
 (One to fill)  
**Birmingham, Ala.**  
**LYRIC** (ubo)  
 (Atlanta split)  
 1st half  
 Bradley & Ardline  
 3 Vagrants  
 H & E Puck  
 Rev Fk Gorman  
 "Holiday's Dream"  
 "BIJOU" (loew)  
 3 Atlanta  
 Hinkel & Mae  
 Hans Hanke  
 Armstrong & James  
 Douglas Family  
 2d half  
 Frank Farron  
 Chong & Moey  
 Adonis & Dog  
 Moriarty Sisters  
 (One to fill)  
**Bloomington, Ill.**  
**MAJESTIC** (wva)  
 Holden & Graham  
 Ash & Shaw  
 "Prosperity"  
 Neil McKinley  
 Royal Gascoines  
 2d half  
 Take to Bros  
 Gilmore & Romanoff  
 Holden & Herron  
 "Temptation"  
 (One to fill)  
**Boston**  
**KEITH'S** (ubo)  
 Julian Ellings  
 Helen Gleason Co  
 Harry Clarke  
 McWaters & Tyson  
 Hickey Bros  
 Fox & Ingraham  
 Kay & Bell  
 T. Outtons  
**ORPHEUM** (loew)  
 Wm Morris  
 Bayes & England  
 Will & Mary Rogers  
 "The Right Man"  
 Sherman Van Hyman  
 "Sherman Was Right"  
 2d half  
 Brosius & Brown  
 Alice Hanson Co  
 Hobson & Beatty  
 Lillian Kingsbury Co  
 Lee Walton & Henry  
 (One to fill)  
**ST JAMES** (loew)  
 Gliding O'Mearas  
 Alice Hanson Co  
 "Newport Delphine"  
 Bernard & Meyers  
 Francis & Kennedy  
 2d half  
 The Arleys  
 Clark & Wood  
 "The Scout"  
 Bobbe & Nelson  
 "Melody Land"

**Bridgeport, Conn.**  
**FOLI'S** (ubo)  
 Fulton Mack & F  
 Lottie Grouper  
 Larry Simpson Co  
 Fay Cooleys & Fay  
 Ernest Evans Co  
 2d half  
 Kalmo Duo  
 Dillie & Parker  
 "Cranberries"  
 George Jessell  
 Kastling Kays  
 (Two to fill)  
**PLAZA** (ubo)  
 LaViva  
 Newport & Stirk  
 Grace Cameron  
 "At Rocky Pass"  
 2d half  
 Howard & Scott  
 Jack George Co  
 "When Man Marries"  
 (One to fill)  
**Buffalo**  
**SHMA'S** (ubo)  
 Conroy & LeMaire  
 Lambert & Ball  
 Wm Gaston Co  
 Jimmie L. Co  
 McKean's Dogs  
 Skelly & Sauvain  
 Jennie Middleton  
 Kenny Mason & S  
**OLYMPIC** (sun)  
 Baker Tripp & A  
 Merritt & Bridewell  
 Remo & Arlia  
 "All About Revue"  
**LYRIC** (sun)  
 Fred & Jack  
 Gussie Flamme  
 Kramer & Holland  
 Great Clayton Co  
 Calne & Odome  
 Casting Lamy  
**Battle, Mont.**  
**PANTAGES** (p)  
 25-30  
 Steiner Trio  
 Countess Verona  
 Mile Fleury  
 Lawrence Johnston Co  
 Hilton & Lazar  
 Billy King Co  
**PBO-HIP** (ah-wva)  
 2d half (20)  
 (Same bill playing)  
 Bluebird, Anacostia,  
 23)  
 Irving & Montrose  
 Stanley & Leo  
 Lewellyn & Stanley  
 Nelson B & DeMonde  
 B Kelly Forrest  
 3 Haigs  
**Calgary**  
**ORPHEUM**  
 Cressy & Dayne  
 Morton & Glass  
 Scarplott & Varvara  
 Kerr & Weston  
 Alfred LaTell Co  
 Zieff Sis & Ken 5  
 A. Shayan  
**PANTAGES** (p)  
 Hope Vernon  
 Fat Thompson Co  
 Lee Hop Co  
 Harvey 3  
 Goilde & Ayres  
**Camden, N. J.**  
**TOWER'S** (ubo)  
 2d half (17-19)  
 Sealo  
 Claiss Sis & Golden  
 Jones & Greenley  
 Ernest West  
 "Regular Army Men"  
**Camton, O.**  
**LYCEUM** (ubo)  
 Freamton Benton Co  
 Whelan & Moran  
 Gene Green Co  
 Arnold & Florens  
 Cedar Rapids, Ia.  
**MAJESTIC** (wva)  
 J C Mack Co  
 Rodway & Edwards  
 (Four to fill)  
**WILSON** (wva)  
 Karlton & Klifford  
 Holden & Herron  
 Jolly Wild Co  
 Ray Snow  
 Herbert Lloyd Co  
 2d half  
 Harry Tauda  
 Jack Dredner  
 Silber & North  
 Creole Band  
 (One to fill)  
**AVENUE** (wva)  
 Cook & Lillard  
 Mendy Ryan  
 Chief Elk Co  
 Blondy Robinson  
 Melliao Twins  
 Jim & Flo Bogard  
 "Burglars Union"  
 Benny Harrison Co  
 Gardner Trio  
 (One to fill)  
**AMERICAN** (wva)  
 Curtis Canines  
 Billy Morse  
 "Smart Shop"  
 (Three to fill)

The Professionals' Original Home  
**CONTINENTAL HOTEL**  
 LOS ANGELES and SAN FRANCISCO  
 Shanley and Farness "Fifty-Fifty"

Frank Mullane  
 Bell & Caron  
 (One to fill)  
**PALACE** (loew)  
 Murphy & Barry  
 Rae & Wryn  
 "Expansion"  
 Lane & Smith  
 Burke & Randall  
 2d half  
 Stone & Manning  
 Lony Nase  
 Musical Spillers  
 (Two to fill)  
**BIJOU** (loew)  
 Sprague & McNeese  
 Mae Marvin  
 Rice Bros  
 Regal & Mack  
 Donovan & Murray  
 Down Home Ten  
 2d half  
 Daley Leon  
 Weiser & Reiser  
 "Money or Your Life"  
 Jarrow  
 University 4  
 Resista  
 (One to fill)  
**FULTON** (loew)  
 Concertos  
 Hunter & Godfrey  
 "What Really Happ"  
 Harry Delf  
 Cardo & Noll  
 2d half  
 Rambler Sisters  
 Conroy & O'Donnell  
 Shannon & Annis  
 Lew Wilson  
 Johnson Howard Lds  
**WARWICK** (loew)  
 Dorothy Burton Co  
 Sadie Sherman  
 Lottie Williams Co  
 Tyler & Crolius  
 Musical Spillers  
 2d half  
 Peppino & Perry  
 Manning & Hall  
 Dorothy Burton Co  
 Edie Sebs Co  
 (One to fill)  
**Alhany, N. Y.**  
**PROCTOR'S** (ubo)  
 (Troy split)  
 1st half  
 Keno & Wagner  
 Geban & Spencer  
 Bert Melrose  
 Mason Keeler Co  
 McCloud & Carp  
 2d half  
 Hector & Pals  
 Kimball & Kenneth  
 A & L Belle  
 Tate's Motoring  
 Stine & Bell  
 Nioble  
 Atlanta  
**LYRIC** (ubo)  
 (Birmingham split)  
 1st half  
 "Miniature Revue"  
 Bernevic Bros  
 Whipple Huston Co  
 Madge Matland  
 Eva Fay Co  
**GRAND** (loew)  
 Ovanos  
 Jim Reynolds  
 Tivoli Girls  
 C & M Cleveland  
 Work & Ower  
 2d half  
 Four Roses  
 "Oh, Doctor"  
 Demarest & Doll  
 Luts Bros  
 (One to fill)  
**Auburn, N. Y.**  
**JEFFERSON** (ubo)  
 Fenwick Girls  
 Ray 3  
 4 Sammes  
 7 Stagepools & Spler  
 Augusta, Ga.  
**GRAND** (ubo)  
 (Macon split)  
 1st half  
 Harry Batchelor  
 Crawford & Broderick  
 Elsie Williams Co  
 Kenny & Nobody  
 Pete & Pals  
**MODJESKA** (loew)  
 4 Roses  
 Martil & Bell  
 "Oh, You Sweetheart"  
 Demarest & Doll  
 Luts Bros  
 2d half  
 Yalto Duo  
 Paul & Hall  
 Swede Hall Co  
 Art Smith  
 Dura & Peele  
**Aurora, Ill.**  
**FOX** (wva)  
 2d half  
 Hector & Pals

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 Jewelers to the Profession  
 Tel. Main 871

## HOTEL APPLETON

SAN FRANCISCO  
 (Next to Alhambra Theatre)  
 The new home of the Grandest entertainers.

**Chattanooga, Tenn.**  
 Rialto (ubo)  
 (Knoxville split)  
 1st half  
 Young & April  
 Carter & Waters  
 Black Face Revue  
 Rita Gouge  
 Greeno & Platt  
**LYRIC** (loew)  
 Adonia & Dog  
 Moriarty Sisters  
 Frank Farron  
 Chong & Moey  
 (One to fill)  
**MAJESTIC** (sun)  
 2d half  
 Ovanos  
 Jim Reynolds  
 Tivoli Girls  
 C & M Cleveland  
 Work & Ower  
**Chicago**  
**MAJESTIC** (orph)  
 Lean & Mayfield  
 Al Herman  
 Alberina Raach Co  
 The Shazrocks  
 Arthur Havel Co  
 Gallagher & Martin  
 Roland Travers Co  
 3 Vagrants  
 Given Lewis (new)  
**PALACE** (orph)  
 "In the Zone"  
 Jack Wilson Co  
 Gilbert & Friedland  
 Ford Sis Co  
 Imhof C & C  
 Moore & Whitehead  
 Libonati  
 Chinka & Kaufman  
**KEDZIE** (wva)  
 Harry Tauda  
 Black & O'Donnell  
 "Please Mr Detec"  
 2d half  
 Morris & Allen  
 Gardner Trio  
 2d half  
 Milano Twins  
 Henry & Moore  
 Jolly Wild Co  
 Brady & Mahoney  
 Great Jensen  
**LINCOLN** (wva)  
 Jimmy Dunn  
**Cleveland**  
**KNITH'S** (ubo)  
 Sansone & Della  
 "Over Here"  
 Whiting & Burt  
 White & Haig  
 Cecil Cunningham  
 Jack London Co  
 Lightners Alex  
 Ludlow Sisters  
**GRAND** (miles)  
 Ganger's Dogs  
 Pernikoff & Rose Ball  
 LaFrance & Kennedy  
 Dorothy Kenton  
 Owen McDeviney  
 (One to fill)  
**GRAND** (miles)  
 Singer's Midgats  
 Adnora Trio  
 Fisher & Gilmore

**REISENWEBER'S**  
**SEA GRILL and CAFETERIA**  
 For Ladies and Gentlemen  
 S. W. Cor. 58th St. and Columbus Circle  
**NO CABARET—NO DANCING**  
 Delicious Food in Ample Portions  
**AT REASONABLE PRICES**  
 Cap. Code, 20c. Soup, 15c.  
 English Chop, Bacon and Baked Potato, 50c.  
 Coffee, 5c. Tea, 5c. Beer, 5c.  
**OPEN DAILY AND SUNDAY**  
 From 6:30 A. M. to 1:00 A. M.

**Gardner & Revere**  
 Will Ward & Girls  
 (Two to fill)  
 2d half  
 Hager & Goodwin  
 Elect'ri Venus  
 Billy Morse  
 Girl in Moon  
 (One to fill)  
**NO HIP** (wva)  
 Swain Novelty  
 Johnson Bros & J  
 Lord Roberts  
 Carson & Willard  
 Long Tag Sam  
 Irving Gosler  
 Booth & Leander  
 "Lulu's Friend"  
 J C Mack Co  
 Rodway & Edwards  
 (Four to fill)  
**WILSON** (wva)  
 Karlton & Klifford  
 Holden & Herron  
 Jolly Wild Co  
 Ray Snow  
 Herbert Lloyd Co  
 2d half  
 Harry Tauda  
 Jack Dredner  
 Silber & North  
 Creole Band  
 (One to fill)  
**AVENUE** (wva)  
 Cook & Lillard  
 Mendy Ryan  
 Chief Elk Co  
 Blondy Robinson  
 Melliao Twins  
 Jim & Flo Bogard  
 "Burglars Union"  
 Benny Harrison Co  
 Gardner Trio  
 (One to fill)  
**AMERICAN** (wva)  
 Curtis Canines  
 Billy Morse  
 "Smart Shop"  
 (Three to fill)

**THE BOUNDING BUCK**  
 Outdoor Shooting Indoors  
 Live Game, U. S. Shots  
 Accurately, Safely  
 47th St., West of Broadway; Near  
 5th Midway; Best Sport in N. Y.



Danville, Ill. LYRIC (ubo)
Granville & Mack Daniels & Billie Hart
Smith & Kaufman
Chas McGoods Co
2d half
Gabbys & Clark
A & G Terry Co
Otto Kosarow Co
Aaron & Conley
Herbert Lloyd Co
Davenport, Ia. COLUMBIA (wva)
Helen Savage Co
Eoth & Roberts
Dae & Neville
Jae Lichter
Ellis Knowlin Tr
2d half
"Tick Tock Girl"
Dayton, O. KEITH'S (ubo)
Richard Welby Co
Moss & Frye
McRay & Ardine
7 Back
Helen Tris & Sis
Chas Grapewin Co
Billy McDermott
Marcella's Birds
Decatur, Ill. EMPRESS (wva)
(Sunday opening)
Novelle Bros
Mr & Mrs O'Claire
Will Stanton Co
Christie & Bennett
Olympia Des Vall
2d half
Swan & Swan
Harvey Devora 3
Kingsbury & Munson
Hugo Lutgens
Follies DeVogue Co
Denver ORPHEUM
(Sunday opening)
"Four Husbands"
Jas B Cullen
Harry Von Tassos
Winona Winters
Roberts Gordone
Herbie's Dogs
C F Usher
PANTAGES (p)
Larson & Wilson
Rigoletto Bros
6 Serensders
Ash & Shaw
Riggs & Ryan
Johnson Dean Revue
Dea Wallace ORPHEUM
(Sunday opening)
Blossom Seeley Co
Baill & Allen
Harold Dukane Co
Josephson Troupe
Lucille & Cockie
Ludon & Perry
Bert Baker Co
Detroit TEMPLE (ubo)
Harry Fox
Brice & Barr Sis
Geo Kelly Co
Hellen & Hunter
Jack Alfred Co
Catharine Powell
Emmy's Pets
(One to fill)
ORPHEUM (mtea)
"Echoes of B'way"
Al Wohlman
Edward Farrell Co
Etu Howell 3
(Two to fill)
REGENT (miles)
Cheryenne Days
Quigley & Fitzgerald
Lamberti
Daisy Harcourt
McCormick & Irving
Four Avoliers
Danbuque, Ia. MAJESTIC (wva)
Marcou
Austin & Bailey
Eadie & Ramaden
Weston Sisters
Harry Adler
Dan Sherman Co
2d half
The Ziras
Stetson & Huber
"Magazine Girls"
Roth & Robert
Cummin & Seahum
(One to fill)
Duluth ORPHEUM
(Sunday opening)
"Vanly Fair"
Harry Holman Co
McDonald & Rolland
H & E Conley
Hanlon & Clifton
Regal & Bender
Wm Oakland Co
GRAND (wva)
Sena & Weber
Meryl Prince Girls
Flying Weavers
(Two to fill)
2d half
Morenon
Rasapation 6
Chas Rogers
(One to fill)
Foston, Pa. ABEL O H (ubo)
Warner & Aster
Duxan & Raymond
Sandy Shaw
Gautier's Toy Shop

2d half
Dewinters & Rose
Harris & Lyman
Baldwin Blyr Co
Frances Dyer
"The New Model"
E. Liverpool, O. AMERICAN (sun)
Works & Percival
Belle Oliver
B Creighton Co
Two Leightons
Bett's Seals
2d half
Harral & Jacqueline
Walmley & Layton
Ed Lynch Co
Miller Scott & F
Royal Court 5
E. St. Louis, Ill. HERBERS (wva)
Odone
Henry & Adelaide
Creighton Bell & C
Lala Seiblin
2d half
Bertie Ford
Will Stanton Co
Fitch Cooper
Maximes & Bobby
Edmonton, Can. PANTAGES (p)
Anderson's Revue
Tony Equestrians
John & Mae Burke
Silver & Duval
The Lelande
Eimbra, N. Y. MAJESTIC (ubo)
Hill & Bertin (ubo)
Marron & Lanar
Jay Raymond
C Crawford's Revue
(One to fill)
2d half
Jas & Jessie Burns
C Crawford's Revue
(Three to fill)
Erie, Pa. COLONIAL (ubo)
Lesar & Dale
Nolan & Nolan
Brown & Fields
Medlin Watts & T
Fairly Heil & B
C (One to fill)
Evansville, Ind. GRAND (wva)
(Torre Haute split)
1st half
The DeBare
Willton Sisters
"Woman Proposes"
Simpson Dean
4 Ankers
Fall River, Mass. BIJOU (low)
Broder & Brown
Hobson & Beatty
Lillian Kingsbury Co
Le Walton & Henry
(One to fill)
Wm Morris
Evans & England
"The Right Man"
Will & Mary Rogers
Sherman Van Hyman
Filat, Mich. PALACE (ubo)
(Sunday opening)
(Saginaw split)
1st half
Eddie Badger
Fields & Walls
"Finders-Keepers"
Dave Manley
"Miss Up to Date"
Ft. Wayne, Ind. PALACE (ubo)
(Sunday opening)
Kelso Bros
Janzen Bros
Tasmanian Trio
Mississippi Misses
(Two to fill)
2d half
Chas McGoods Co
Granville & Mack
"The Un-Expected"
Jno B Hymer Co
Kiss
Marie & Billie Hart
Ft. Worth, Tex. MAJESTIC (inter)
Mack & Williams
Shaw & Campbell
"Our Family"
Joe Towle
Ruth St Denis
Charles Howard Co
Jordan Girls
Fresno, Cal. HIPP (a&h)
Lorraine & Mitchell
3 Melody Girls
Leever & Le Roy
"Pool Room"
Eddie Sterling
Dudley Trice
2d half
Skating Venues
Jere Stanford
Follette & Wicks
Kelly Wilder Co
Marshall & Covert
3 Rekal
Galveston, Tex. MAJESTIC (inter)
(21-23)
(Same show playing
Austin 24-26)
Darto & Silva
Huford & Chain
Georgia Barie Co
Juletta Dika

Morgan Dancers
Watts & Storey
Grand Rapids, Mich. EdPRESS (ubo)
C & A Glocker
F & L Bruch
Walter Weems
E Nesbit & O'Neil
DeLeon & Davis
3 Appollos
(One to fill)
Great Falls, Mont. PANTAGES (p)
(22-23)
(Same bill playing
Anaconda 24)
"Girl at Cigar Stand"
Francis & Nord
Homer & Dunard
Winston's Seals
Candell & Cohen
PALACE (ah-wva)
(19)
(Same bill playing
Popliss Hipp, Butte,
25)
Jack & Pearl Hall
Wright & Earl
Warren & Wade
Robert & Robert
McWms Baldwin & S
3 Lordens
Green Bay, Wis. ORPHEUM (wva)
2d half
Willie Misses Co
Mack & Maybelle
Kate Watson
Musical Nooses
Greenville, S. C. GRAND (ubo)
(Spartansburg split)
1st half
3 Ansell Sis
Carroll & Flynn
John T Doyle Co
Sam Hearn
Jack & Foris
Hamilton, Can. TEMPLE (ubo)
Chyo & Chyo
John Geiger
Leavit & Lockwood
Gallagher & LeMaire
6 Am Dancers
3 Kervelles
LOEW (low)
Ryan & Juliette
Florence Rayfield
Dai & Burell
"The Neglect"
Smith & Troy
Ishikawa Japs
Hamilton, O. GRAND (sun)
Perry & Dixie
Burton & Rose
Reame & Aerla
John F Clark
Royal Hawaiians
2d half
Ol Vanis
Ingralls & Duffield
F Fay & Boys
Dot Marcelle
Willie Gilbert Co
Harrisburg, Pa. MAJESTIC (ubo)
Eddie Montrose
McLoughlin & Evans
Green McH & Dean
"Somewhere in Fr"
(One to fill)
2d half
Frawley & West
Little Jerry
Frances Dyer
Hello Japan
(One to fill)
Hartford, Conn. POLI'S (ubo)
Kalima Co
Walsh & Ingram
Glenower & Manion
Clarice Vance
Annette Kellerm'n Co
Annette 2d half
Fulton Mack & F
Newport & Strik
Larry Simpson Co
Roach & McCurdy
Annette Kellerm'n Co
PALACE (ubo)
("It Had in Arizona"
Alf Grant
"Crancherries"
Loughlin & West
Bradna & Derrick
2d half
Green & Miller
Lottie Crouper
Naah & O'Donnell
Alexander & Fields
Ernest Evans Co
Hastingsburg, Miss. CANTONMENT (low)
Collier & DeWalde
Howard & Sadler
Conrad & Jeanne
Eddie Foyer
4 Renee Sisters
2d half
2 Walters
Helen Moratti
Herron & Arnaman
Jenks & Allen
Penn Trio
Hazelton, Pa. FEELEY'S (ubo)
2d half (17-19)
James Howard
Guest & Newland
Chappelle & Stennette
"Beauty Fountain"

Hoboken, N. J. LYRIC (ubo)
Florence Randall Co
Hevon Pea Co
(Trees to fill)
2d half
Savannah & Georgia
Eos Bros
"Boys from Over Here"
(Two to fill)
Houston, Tex. PRINCE (ph)
Trevett's Circus
Nedda & Silvio
Sully Family
Lane & Harper
Morl Bros
MAJESTIC (inter)
Diamond & g'daughter
Nell O'Connell
Harry Girard Co
Leispig
Billie Reeves
Spencer & Williams
Valcotts & Leopards
Indianapolis KEITH'S (ubo)
Garcinetti Bros
Joyce West & Senna
Lydell & Higgins
"Reckless Eve"
Rae Samuels
Kerslake's Pigs
(One to fill)
LYRIC (ubo)
Argo & Virginia
Rucker & Winifred
Bruce Morgan & B
Espe & Dutton
"Betting Bettys"
Ithaca, N. Y. STAR (ubo)
Warburg Bros
Janet Marling
(Others to fill)
2d half
The Slyphones
Caneris & Cleo
Lillian Steele Co
(Others to fill)
Jackson, Mich. ORPHEUM (ubo)
(Sunday opening)
(Lansing split)
1st half
Alexandria
DeNori & Barlow
Frank Gardner Co
Oscar Lorraine
Wm Hanlow Co
Jacksonville, Fla. ARCADE (ubo)
(Sunday opening)
(Savannah split)
1st half
Nibo's Birds
Art Adair
LeRoy Lytton Co
Bert Fitzgibbons
3 Daring Sisters
Jersey City, N. J. KEITH'S (ubo)
2d half (17-20)
Breakway & Barrows
Lee & Cranston
Margaret Feeley
"Intelligence"
C F Semon
Reel Guys
1st half (21-23)
3 Romano Sis
Kantana & Lillian
Gordon & Kangaroo
Elinor Haber Co
Bob Hall
(One to fill)
Johnstown, Pa. MAJESTIC (ubo)
(Pittsburgh split)
1st half
Sylvester & Forster
Bayle & Patsy
"Honor Thy Children"
Gallarini Sis
Mr & Mrs G Wilde
Joliet, Ill. ORPHEUM (wva)
2d half
Novel Bros
Judson Cole
Sam Lichter Co
Jones & Johnson
Olympia Des Vall
Jonlin, Mo. CLUB (ph)
"High Jinks"
2d half
Von Cello
Jack Mack Co
Willie Mack
C & Lorenze
The Hollaways
Kalamazoo, Mich. MAJESTIC (ubo)
(Sunday opening)
(Battle Creek split)
1st half
Lonzo Cox
Weber Beck & Fraser
"Miss America"
Sol Berna
Arco Bros
Kansas City, Mo. ORPHEUM
(Sunday opening)
Trizio Friganza Co

Tower & Darrall
Mr & Mrs Melbourne
Lloyd & Britt
Bert Hughes Co
Raymond Wilbert
Arthur Deane
PANTAGES (p)
(Sunday opening)
Jack Mack Co
Willard
4 Holloways
Cook & Lorens
Van Cello
Jen Curtis
Knoxville, Tenn. BIJOU (ubo)
(Chattanooga split)
1st half
Nell Sisters
Arthur Lloyd
Eva Taylor Co
Skipper & Kastrup
Gypsy Singers
Kokomo, Ind. STILES (ubo)
J & K DeMaco
Rector Weber & T
Black & White Rev
Bessie LaCount
2d half
"20th Century Whirl"
Lafayette, Ind. FAMILY (ubo)
Geo Schindler
A G Tarry
"The Un-Expected"
Warren & Conley
"Poilles DeVogue"
2d half
Wm DeHollis Co
Fairman & Patrick
Black & White Rev
Daniels & Walters
Tasmanian Trio
Lancaster, Pa. COLONIAL (ubo)
2d half (17-19)
The Shattucks
Abbott & Mills
Lewis & Hurst
College Quintet
Lansing, Mich. BIJOU (ubo)
(Sunday opening)
(Jackson split)
1st half
Musical Lunds
C & M Dunbar
Ed Blondell Co
Harry Coleman
Thomas Trio
Lincoln, Neb. ORPHEUM
Nan Halperin
Burt Johnston Co
Rich Rice
Golet Harris & M
Ioleen Sisters
Ben Linn
E A Wellman Co
Little Rock, Ark. MAJESTIC (inter)
Ernie & Ernie
Acher & Ward
"Night in Honolulu"
Adams & Griffith
Bouncer's Circus
2d half
McCormick & Wallace
Marle Stoddard
"Rubeville"
Patrick & Meyers
Tarzan
Livingston, Mont. STRAND (ah-wva)
(22)
(Same bill playing
Palace, Great Falls,
24)
Oliver Severn 3
Gibson & Hall
Paul Kell
"Mayor & Manicure"
Hodge & Lowell
Marcelle
Lozanoport, Ind. COLONIAL (ubo)
Wilson & Wilson
Gilroy Haines & Mont
2d half
"Mimic World"
Los Angeles ORPHEUM
PANTAGES (p)
Yucatan
Chung Hwa Four
Mack & Yelmar
Martha Russell Co
Strength Bros
PALACE (wva)
Sehlin & Grovlin
Haddon & Norman
Wolf & Stewart
Faye & Jack Smith
(One to fill)
GRAND (wva)
Rob Tenny
Duval & Simmons
Tom Davies Co
Elkins Fay & Elkins
Leach LaQuinlan 3
"Let's Be, Ill. PALACE (wva)
(Sunday opening)
The Ziras
A Nicholson 3

Louisville KEITH'S (ubo)
(Nashville split)
1st half
Van & Bell
Wm Morrow Co
Blanch Alfred Co
Joe Browning
Norton & Joyland Girls
ANDERSON (ubo)
McClure & Dolly
Kenly & Heals
Ed Raymond Co
"Tango Shoe"
Nardini
Dream Fantasies
J & M Herkins
Great Leon
Lowell, Mass. KEITH'S (ubo)
Vera & Verd
Adels & Eva
Beaumont & Arnold
Monarch Comedy 4
"Miss Hamlet"
Chas Kenna
Macon, Ga. GRAND (ubo)
(Augusta split)
1st half
Yanke & Dixie
Armstrong & Strauss
Bruce Duffett Co
Low Hols
4 Hartforts
Madison, Wis. ORPHEUM (wva)
"Merry-Go-Round"
2d half
Marion Gibney
"9 Little Wives"
(One to fill)
McKeessport, Pa. WHITE O H (ubo)
Jacobs & Sardell
Statzer & Scott
"Midnight Rollickers"
Fields & Conway
Flying Mayas
2d half
H & G Ellsworth
Conley & Webb
Leonard & Willard
Byron Lloyd Co
(One to fill)
Memphis ORPHEUM
Kouns Sis
Geo Damrel Co
4 Haley Sis
Mlle Letzell
Fitzgerald & Senna
5 Nelsons
LYCEUM (low)
Murphy & Klein
Frank Rice
Bud & Nellie Heim
5 Violin Beauties
2d half
Hinkel & Mae
Hans Hanke
Armstrong & James
Douglas Family
Meridan, Conn. POLI'S (ubo)
Lavin
E J Moore
Willard & Wilson
Regan & Renard
2d half
Weston & Marion
Grace Cameron
Pelle & Dawson Sis
Aus Creightons
Milwaukee MAJESTIC (orph)
Louis Mann Co
Milo
Aveling & Lloyd
Frankie Heath
Johnny Johnston Co
Tom Arlio Part
Burdella Patterson
3 Bobs
PALACE (wva)
(Sunday opening)
Willie Misses Co
Henry & Moore
"Mer the Party"
Electrical Venus
Kate Watson
'17 Winter Gar Rev
2d half
Curtis Canines
Nell McKinley
"Merry-Go-Round"
Wm Bussard
Kalma & Brown
Nellie Nichols
V & E Stanton
Allen & Francis
Loney Haskell
Louis Hart
(Others to fill)
PANTAGES (p)
Mack & Yelmar
Martha Russell Co
Strength Bros
PALACE (wva)
Sehlin & Grovlin
Haddon & Norman
Wolf & Stewart
Faye & Jack Smith
(One to fill)
GRAND (wva)
Rob Tenny
Duval & Simmons
Tom Davies Co
Elkins Fay & Elkins
Leach LaQuinlan 3
"Let's Be, Ill. PALACE (wva)
(Sunday opening)
The Ziras
A Nicholson 3

Mattie Choate Co
Jack Dreedner
Diana Models
2d half
Herbert Beeson
Austin & Bailey
Denoyer & Danie
Ellis Knowlin Tr
(One to fill)
Montgomery GRAND (ubo)
(Sunday opening)
(New Orleans split)
1st half
Long & Ward
Jack Marley
"The Headliners"
6 Va Steppers
Joe DeKoe Troupe
Montreal PRINCESS (ubo)
The Kell
Caita Bros
Fink's Mules
Grace DeMar
Louis Simons Co
Maude Earl Co
Morris Campbell
Seymour Brown Co
WYCAIS (ubo)
(Ottawa split)
1st half
Chief Tashahoe
Redmond & Wells
Kelly & Morelle
L Hunting Co
George Armstrong
Lamb's Manlike
LOEW (low)
Florens Duo
Clifton & Kramer
"Wha' Hap Ruth"
Hart & Clark
Bashur Armstrong
Lamb's Manlike
LOEW (low)
3 Murphy & Klein
Frankie Rice
Bud & Nellie Heim
5 Violin Beauties
New Rochelle, N. Y. LOEW (low)
Poppino & Perry
Lady Suda Noy
Dorothy Burton Co
2d half
The Zanaros
Tyler & Crollis
Duncan &
Norfolk, Va. ACADEMY (ubo)
(Richmond split)
1st half
Marvel
Schooler & Dickinson

"Wha' Really Hap"
Low Cooper Co
Bell Thas Bros
(One to fill)
New Haven, Conn. BIJOU (ubo)
Sheppard & Ray
Jordan & Lavera
George Jessell
"Dances in Carte"
2d half
The Newmans
Alf Grant
3 Rosellas
"At Rocky Pass"
New Orleans ORPHEUM
Marok's Lions
Campbell Sisters
Mrs G Hughes Co
7 Honey Boys
Robins
Imperial Duo
Juggling Nelsons
PALACE (ubo)
(Montgomery split)
1st half
Nelson Comiques
Willling & Jordan
P J White Co
Low Hawkins
Geo Murphy Co
CREBENCO (low)
Two Walters
Helen Moratti
Herron & Arnaman
Jenks & Allen
Penn Trio
2d half
3 Murphy & Klein
Frankie Rice
Bud & Nellie Heim
5 Violin Beauties
New Rochelle, N. Y. LOEW (low)
Poppino & Perry
Lady Suda Noy
Dorothy Burton Co
2d half
The Zanaros
Tyler & Crollis
Duncan &
Norfolk, Va. ACADEMY (ubo)
(Richmond split)
1st half
Marvel
Schooler & Dickinson



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Completely ready to heat and serve. It's like having a Broadway chef in your room. At the best price.
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Orange, N. J.

(Continued on page 22.)

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance  
or Reappearance in or Around  
New York

Laura Hope Crews and Co., Royal.  
Mary Marble and Co., Alhambra.  
Yates and Reed, Alhambra.  
Vaughan and Green, Royal.

Edwin Arden and Co. (3).  
"The Trap" (Dramatic).  
22 Mins.; Full Stage (Parlor).  
Fifth Avenue.

"The Trap" is a war playlet, of the secret service, which never grows old in story telling, if well done, and "The Trap" has been well done, in construction and playing. Edwin Arden leads the cast of four and the acting department is guaranteed through his presence. "Secret Service" for a playwright's theme will always hold, even in peace times, which William Gillette was not the first to discover. In these war days, and compressed into a sketch, "The Trap" is doubly intent, as the denouement at the finale reveals the actual secret service surprise and the suspensive interest up to that time is abnormal for a vaudeville playlet. The story opens on a scene in a suite in a Washington hotel. It is Sunday. In the apartment of one Schade, a paralytic, is a Miss Foster, daughter of a retired general, U. S. A., and secretary to one of the heads of the U. S. Secret Service, Eastern Division. Miss Foster receives an anonymous note at the hotel, opening it before Schade. Her room is a few doors down the corridor. It informs her Major Bent (Mr. Arden) is in the hotel, with a cipher code from Gen. Pershing to the War Department in his possession, which he may pass to the enemy before handing it to the Secretary of War Monday morning at nine. Schade suggests she inform her secret service chief and she does so, that individual almost immediately appearing. Inducing the girl to ascertain from the register what room Major Bent has, she leaves, when Blake, the secret service chief, is reprimanded by the cripple for having been negligent in not tracing down Bent and securing the code. That U. S. Secret Service chief is in the employ of a German spy may be a shock to patriots in an audience, but they have little time to think at the moment, as the spy lays out a plan for the chief to follow with the girl, to enmesh Bent. Upon the girl returning, that plan is followed. The paralytic goes into an ante-room, wheeled there on his invalid chair. Blake awaits a call in Miss Foster's room. The girl phones Bent, informing him she is the daughter of Gen. Foster, with an important message for him. Bent enters the room in the khaki uniform of a major. He is all fagged out. Tells the girl he has had but eight hours' sleep in seven days, coming to New York through Canada and retracing his steps through the northwest to escape espionage and possible capture, convinced enemy spies were on his trail to secure something he possessed. He is afraid to go to sleep, can not trust the police through possible publicity, but must remain awake and protect himself until the next morning at nine when the Secretary of War returns from out of town, as no one is at the War Office Sunday [although the finale of the playlet finds the girl picking up the phone and asking for the War Department]. He confides to the girl in the event anything shall happen to him, that the code is in a heel of his left shoe, he placing confidence in her through knowing her brother and as she is a Foster. Miss Foster tells him of her early suspicions, also that there is a secret service man next door, and advises the Major place himself under his guard. Bent consents to see Blake. When the latter enters a cough is heard in the ante-room, and Bent is

told that Schade, the invalid, is there. Schade is wheeled out, successfully insisting that Bent, who can hardly remain awake, remain in his room, with Schade, pistol in hand, guarding him, while Blake assumes guard without, and Miss Foster, to escape any notoriety if trouble comes, retires to her own room. This is done. Bent is made comfortable on sofa, after handing Schade his gun, and falls asleep as the lights are turned low. Schade, crippled only for his purpose, unscrews the heel and removes the code. Bent becomes restless, then awakes, arising with a start, but recognizes Schade. Schade insists the Major needs his shawl to keep warm and throws it over him. Bent remarks an invalid must not be so self-sacrificing and says he will throw a scarf around Schade's neck, which Bent does, strangling Schade, exchanging places with him [from the sofa to the wheelchair], and is in that position when Blake enters, to find out what success, bending over "Schade" to read the code, whereupon the pseudo German spy handcuffs Blake's right wrist to the chair and stands erect, as the real Schade also handcuffed sits on the sofa, with the girl entering, firing a revolver as Blake attempts to shoot Bent with his free hand. Bent announces himself as of the Secret Service, with Miss Foster his assistant, and their object is to catch the traitor as well as the German spy. It's a thrill with a capital T. There seems a bare chance of official criticism in the suggestion there could be a traitor in the U. S. Secret Service and at the head of a bureau. At the least it's not a pleasant thought just now, but for the play, it couldn't be bettered. The piece was somewhat rough at the Fifth Avenue but first half when it was evidently but just "breaking in." The quick arrival of Blake was a fault in direction and there are one or two probabilities in the writing, though the important ones are excused in the early dialog. The playlet is certain as an applause winner, and will be made more effective at the finale by abruptly ending after Mr. Arden's denunciation of the Secret Service chief as a traitor to his country. Each member of the company can handle properly his or her allotment, with the Miss Foster role second to the star's. *Sims.*

"Isle Of Innocence" (10).  
Girl Act.

20 Mins.; Full Stage (Special).  
M. Thor is responsible for this usual "girl act." It contains a rather aged idea for a story, relating to the "Isle of Innocence," where the comic and straight by chance land. The story conveys the impression the young woman (Dorothy Raymond) knows nothing of the outside world, displaying her ignorance through questions. It's of little consequence, containing a laugh here and there until reaching the business of the familiar cave-man way of making love. The comic, considering his support, does very well with the material, although repeatedly the straight, perhaps unbeknown to himself, hinders sure laughs. Between the straight and Miss Raymond are the most noticeable defects. Miss Raymond is attractive and can handle dialog. Her singing voice is painful. The straight often appears lost in his role. The act is a flash for the smaller houses.

Chas. Lowe and Sterling Sisters (2).  
Songs and Dances.  
12 Mins.; One.  
American

A fair boy and girl turn, singing four numbers, with an opening medley running four minutes or so. Mr. Lowe might change his style of dress. At present it is an Eton jacket suit. The girls make one change and look well, but their voices and dancing do not quite reach. It should make an acceptable No. 2 act.

Mollie King.  
Songs.  
12 Mins.; One.  
Riverside.

It is about four years ago beautiful, blonde Mollie King appeared as a single with a pianist to accompany her. She has an accompanist now and some of her work as a single then is also present. But it's different in presentation, or seems to be and all very classy. For a time lately Miss King has been before the picture camera. Her act has been "written," with one or two numbers preceding her impersonations. Of these, "Love a la King" is a nifty lyric made niftier by its rendition. For her imitations there is a rhymed line or so announcing each, and she gives her impression by having the various personages sing various popular songs. Ethel Barrymore does "I May Be Gone for a Long, Long Time," for instance. Brother Charlie and Elizabeth Brice are heard doing "Sweet Patootie"; Gaby is given a comic touch as singing "They Go Wild Over Me"; Eddie Foy singing "I Don't Care If I Ever Get Well" (here the moist mouth is very real), and George Cohan singing "Over There." All of which isn't exactly new, but it's done so nicely. Miss King first appears in an ermine coat when discarded showed her in a costume of softly shaded materials that was quite alluring. A real beauty possessed of talent, personality and youth, Miss King might be loaded with adjectives. Her slenderness might also be added to her assets and her litheness was demonstrated in a dance bit. Miss King returns to vaudeville and scored a real hit in a neighborhood where no doubt she is well known in, but is pretty sure of repeating everywhere. *Ibee.*

Ben Harney and Co. (1).  
Songs, Dance and Music.  
18 Mins.; One.

Ben Harney has what might be termed a "jazz" specialty assisted by a negro. At the opening Harney is at the piano playing ragtime (which he claims to have originated). An assistant joins in the chorus from the gallery. From then on he is all over the house and finally lands before the footlights to take up the playing. The colored fellow can make the ivories talk and possesses the faculty of just making the audience like him. He is of huge aid to Harney. Mr. Harney returns for some semi-character dancing that gains big results. It forced them to take a well deserved encore and a speech.

Four Kasting Keys.  
9 Mins.; Full Stage.  
23d Street.

Three men and a woman in a casting act constructed along lines rather different from the usual. A great deal of the punch is delivered by a comedian as a boob rube. From the perches the usual routine is delivered, but the comedian constantly pulls laughs. His work on the trampoline is very funny and some of his bounding somersaults will win applause. The act is good enough for any big time bill. *Fred.*

"Down Home Ten."  
Songs and Talk.  
12 Mins.; Full Stage (Special Set).  
American.

Closing intermission these 10 colored folks did exceedingly well. Prolonged applause after the curtain dropped, mostly due to the jazz finish. The eight men play different instruments and put a lot of pep into the act. The set is a plantation. One or two old melodies are gone through with, one of the boys playing a banjo and then going into the dancing. The two girls have little to do. One leads a fast number and the other sings, backed up by a quartet. A good fast act that is bound to get over. If it misses with songs, it's got the jazz to fall back upon.

## NEW SHOWS NEXT WEEK

"Seventeen," Booth, Jan. 20.

Kimberly and Arnold.  
"Anywhere in America" (Skit).  
22 Mins.; Two (9); One (13).  
Colonial.

Leon Kimberly and Rena Arnold in their new turn open with a skit by Kimberly satirizing possible war conditions. drop in "two" shows a cottage on one side, fields ahead and on the stage floor between "one" and "two" are several rows of cabbages and such. Raking between the rows is Miss Arnold, who, though dressed in silken nickers and things, is doing her bit by cultivating the garden. Kimberly supposedly makes his entrance from an airplane of monoplane type, the nose of which is poked from the wings. He is an aviator whose engine has gone dead from lack of water and he has descended to refill the radiator. Instead he makes love to the gardeneress. There is a written song or two, Kimberly doing "Will You Marry Me?" and Miss Arnold with "I'm Planting a Garden and Doing My Bit." The novelty start affords a beginning, but from then on in "one" the pair really get down to the scoring, Kimberly starting that part of the turn off with a published number, "When It's All Over," and doing it very well. Miss Arnold in eccentric costume joins him. It wasn't long before her humor caught on and aided by a number of bright lines the laughs came freely. She kidded Kimberly freely with lines like this: "He hasn't much hair, but he treats me well." He asks, "Haven't I treated you well?" and the answer is "Yes, but not enough." The act went over for a hit and should do likewise in the best of company. *Ibee.*

Morton and Clara.  
Talk, Songs and Dances.  
17 Mins.; One.  
Colonial.

George Morton, formerly of Kramer and Morton, and Sidney Clara have been paired for some time and they are doing practically the same black-face act as done by Kramer and Morton. They open with "This Looks Like Dixie," and each takes a turn at dancing. The following dialog holds a number of good laughs. The line, "Your wife must be ignorant," and the reply, "Yes, I think she's full of Bolshewiki," was sure-fire. The boys kept the house in good humor and after singing "We Miss the Old Folks" and well earned the Yiddish encore stunt, used by Kramer and Morton, but nevertheless genuinely funny. It's a standard two-man comedy turn. *Ibee.*

Fox and Ingraham.  
Songs.  
14 Mins.; One.  
Riverside.

George Fox, once of Hines and Fox, and Zella Ingraham, sister of the late song writer, Herbert Ingraham, have been appearing in the central west as a team. The majority of the five numbers offered appear to be published, the possible exception being "Busy Little Bee." Their first was a medley, with Miss Ingraham at the piano. Before Fox temporarily left he offered "Our Military Home," sung as a kid number, the lyric touching the war from a comedy angle. Miss Ingraham followed with the second medley, snatches of popular favorites written by her brother. It won better returns than the first. For the finish they gave "Yaddie Kaddie," with Fox at the piano. On appearance the team ranks well. They filled No. 2 spot without bringing anything exceptional forth in the way of appreciation, though they could have taken an encore. The routine could be strengthened by replacing at least two numbers. They might try it. *Ibee.*

**Stella Mayhew.**  
Songs.  
18 Mins.; Full Stage.  
Palace.

Stella Mayhew is back in vaudeville, minus Billie Taylor and plus a service flag with a single star, for Bill is now a lieutenant at Camp Dix and the reference his wife made to this from the stage of the Palace brought hearty applause. Miss Mayhew is presenting a turn that comprises a "souse" bit, a couple of songs, a recitation and an encore number. The latter was the weakest. She is opening with the souse, a girl who has her first glass of champagne in a restaurant. It is cleverly done and had the audience in screams of laughter. Next is an Indian number, virtually a burlesque, and then a "coon" song, comedy all the way. The recitation regarding a rooster and the drawing of a comparison with the war and the Kaiser and Uncle Sam was a bid for red-fire applause which it received. This is used to close the act, the encore bringing a popular number not suited to Miss Mayhew, and on which her voice gave out. This song is the only thing in the act that needs to be changed. The earlier part is all laughs and pep. The Palace audience Monday night liked the Mayhew act, giving the comedienne a corking reception. *Prod.*

**"A Harlem Tragedy."**  
13 Mins.; Full Stage.  
Harlem Opera House.

The story of "A Harlem Tragedy" is of two girls who have married and live in adjoining flats so they can watch how each other get along. One married a man who beats her up every Saturday night but comes through with a present after every battle to square himself, and the other girl picked the opposite. The finish is the wife of the quiet boy going back and trying to start something so he'll hand her a few wallops, but he falls for it and even does her washing. There are two women and one man who do fairly well with the lines, some of which are good for laughs. But the sketch can never reach anything important in vaudeville, even though it's an O. Henry story.

**Lane and Smith.**  
Songs, Talk and Dance.  
12 Mins.; One.  
Hamilton.

Lane and Smith, formerly with the Telegraph Trio, have framed a turn suitable for the small time houses, where they should encounter little difficulty in securing a passing score. They strive for comedy and singing honors, although dancing cuts a figure. Individually they endeavor to work direct to the audience, securing a proper standing before really getting down to business, the latter consisting mainly of old "ure-fire" "gags" that never amounted to anything. The singing likewise is reminiscent of the former "barber shop" harmony days. Fortunately the big punch is carried there, for each has a passable voice, although neither display any large knowledge of proper delivery. Dressed in messenger boy's clothes, with the comic in "simp" make-up, there is little reason to believe they should not gain like returns in other houses, and if they do they may easily be voted the hit of the show.

**The Frietches.**  
Comedy Acrobatics.  
9 Mins.; Full Stage.  
23rd Street.

A rather nifty looking brunet girl with a comedian who affects more or less of a Joe Jackson make up, present a fast routine of comedy acrobatics that will carry them over opening any small time bill. The man does a number of falls that get laughs and for a closing punch is using the Bert Melrose swaying tables, four high. The girl doesn't do much except look pretty and fill in the picture. *Prod.*

**"Over Here" (5).**  
Comedy-Drama.  
22 Mins.; Full Stage (Special Set).

"Over Here" is an "exemption" sketch by Samuel Shipman, first called "Exemption," but since renamed. It is the best of that sort vaudeville has seen and is about the only real effort in that line. Mr. Shipman has blended comedy with dramatics, making the former uppermost, put in a tiny bit of philosophy, more of satire on the draft dodgers and inserted a brief but pointed discourse on the war's requirements that stopped the performance when delivered by the chairman of the board, a doctor, played by Ralph Cummings who ran away with the acting, although Harry Fraser as an Irish boy, rejected for physical disability, secures the most favor from the house through the role assigned him. The scene is the room of an Exemption Board, with a doctor and captain present. They are talking of the draft when rushes in pell mell the Irish lad, insisting upon going to the front. He says "physical disability" lost him his sweetheart, who said a fellow not fit to be shot was not fit to be her husband. Another cause for chagrin, mentioned the boy, was that "Jim" (Frank Belfor), a strapping six-footer, who had never been sick a day in his life nor had any family, had been rejected, he told the girl, for "dependents," and she was going to marry him. The board had already sent for Jim. They suspected his examination. He likewise had been disqualified for physical disability. Jim appears with the girl. The Irish boy is held in the room as a witness. They look at Jim's report. On it he has everything from cancer to rheumatism, besides being under weight. He missed nothing, not even consumption. The doctor asked Jim how he did it, to make the examining physician believe the ailments for a single day. Jim said he went into training for it, though admitting he had gained 65 pounds since that date. Ordered under arrest, Jim confesses he perjured himself to remain with the girl, afraid the other boy in his absence would win her. When the Board finally decides both boys can go to war, the girl kisses each good-bye, saying she will marry the one who returns with the best record at the front. There is considerable dialog and much business during the playing. It may be a matter of regret vaudeville has not more writers, who, like Sam Shipman, could couch their thoughts in the expressive English he does. Nothing in the writing sounds like an effort and it's easily believable authoring a playlet is but pastime for Mr. Shipman, who also staged this piece, with an excellent company, one of the best all-around playing organizations vaudeville has had. Josephine Buerimeler did the girl neatly, and even the captain detailed to the board's room lent force, while Mr. Cumming's reposed performance is past the slightest reproach. "Over Here" is a war act with a laugh, a good laugh and a good punch. *Stm.*

**"The Punch" (4).**  
Comedy Drama.  
15 Mins.; Full Stage.  
Audubon.

"The Punch" packs a well-worn theme concerning a theatrical manager's tactics when engaging people. Still the real punch and from whence the title is taken is a mild fistic encounter, after the author, who lacked "The Punch" in his manuscript, delivers a real one to the jaw of the manager upon finding his sweetheart in his embrace. The piece is about as well written as played, giving neither the benefit of the doubt. A woman and three men comprise the cast, with one trying continually to gain a laugh as a comedy office boy. He appeared at home in the role. It is a passable skit for the smaller houses.

**Pauline Saxon and Eddie Clinton (2).**  
Singing, Talking, Piano.  
16 Mins.; One.  
Hippodrome, Chicago.

Eddie Clinton is the only moustached vaudevillian who avoids being mobbed. They forgive the thing because Eddie is so good-looking and pleasant, and because he handles the ivories so fetchingly. Assisted by a comedy easel, he accompanies Pauline Saxon, whose appearance is like unto \$1,000,000. She is so doggone good-looking that she can afford to put on beauty-destroying character makeup, and she does in her first number, that of a country kid. She comes out in short gingham dress, pigtailed and other props. After telling some good stories on her dad, she sings a song about her mother; not a maudlin line in it, hallelujah! Then this female Chic (or chicken?) Sales makes a swift change to a rube and sings a comedy number. In her last number she appears in a wonderful flame-colored gown which reveals her pulchritude in general and in particular her legs. Yes, legs. They're so pretty you can come right out and call them by their right name. During the changes Mr. Clinton makes you forget about the hair-rip by some dandy piano solos. The act came as a surprise in this house, because it has all the goods demanded in big time. *Swing.*

**Marcus and West.**  
Songs and Talk.  
14 Mins.; One.

Marcus and West had an advantageous position which they filled nicely. It is the conventional "bench" turn, slightly changed but not sufficient to extract them from that classification. The male member works on the "nut" order utilizing various bits that closely resemble that done by others. He does not rely entirely upon them, and has a few peculiarities on the non-sensical order that brought returns for his antics, but has not the proper type of a woman opposite. She displays little knowledge in delivery or working up points, besides having no voice to speak of. The couple should find work in the smaller houses.

**Nat Leffingwell and Co. (1).**  
Sketch.  
15 Mins.; Full.  
23rd Street.

Nat Leffingwell has a sketch founded on an aged idea, that of the brow-beaten second husband, who finally turns on the wife and asserts himself. The manner in which it is worked out makes it fairly acceptable for small time. *Prod.*

**"Money or Your Life" (2).**  
Sketch.  
11 Mins.; Full Stage.  
American.

A man and woman are the cast, the man doubling from a butler to a burglar. Corking good dialog in the sketch, but the American didn't seem to know what it was all about. The girl enters and starts to read a manuscript given her by a friend, the players carrying out the action of the story she reads. The turn deserved to do better than it did. The pair work hard and have good material to handle.

**Ballard Trio.**  
Musical.  
11 Mins.; Two.  
Hamilton.

Two men and a woman comprise this turn that runs on the concert order. Its entertaining qualities appear adapted for the better small time houses where it should prove of material aid in lending class to the program. The woman handles three songs in a pleasing manner, possessing a voice of quality and accompanied by the male members on cello and piano. Each offer a solo that gains individual results, with the combination doing exceedingly well throughout.

**Elfie Fay and Eleanor Kent.**  
"The Comedienne and Prima Donna"  
(Comedy and Songs).  
16 Mins.; One.  
23d Street.

Elfie Fay, the same Elfie as of yore, perhaps a little older, but still very much in the ring as an eccentric comedienne. Same red top-knot bunched in the same old way, same funny tricks of facial contortions and the same strident tones she can let loose at will. With her in the present turn is Eleanor Kent, who remains the same great big good-looking girl with a voice. The two have worked out an act rather weak, but with a chance it will whip into shape with working and strengthening. The name of Elfie Fay still has some power to pull and the chances are that the turn when smoothed out a little will be ready for once around the big h uses at least. Very much dressed up in their opening number, they represent the rather up-state prima donna with the hick comedienne and the song has some very good comedy touches. The talk that follows is weak and has a number of puns more or less aged. One is: "Where do you think you will meet Mrs. Fish?" "Why, at the Aquarium," and there are others just as bad. A burlesque on cabarets in the next number does not get over. Then Elfie offers "I'm Going to Follow the Boys," which landed. A novelty touch is given by Miss Kent appearing in the orchestra pit clad as an aviator of the French Army. She leads the musicians while singing "Somewhere in France There's a Lily," at the conclusion of which Elfie returns to the stage as a Highlander in kilts and with Miss Kent coming up out of the trenches the two do "Run, Run, Run, for I'm a Yankee." It is a question whether or not Miss Fay would not have fared about as well as a single, even though Miss Kent sings and looks charming. In a case of this kind isn't it more or less the matter of a name once famous that draws the route? *Prod.*

**"One Summer Day" (2).**  
Acrobatic.  
Full Stage.

"One Summer Day" is an act formerly done by Merle and Delmar, it is said, now being used by a member of that act with a young woman for an assistant. It is an arbor setting, with the girl on a swing inside, while the man does acrobatics atop of it. There is very little actual work even for the meagre time of the turn, six minutes, and the beat about the act just now, plus a fairly attractive scene for a turn of this nature, is the pretty girl. She sings a song but the incidental music could be improved upon. The act will take itself to the small time through not having erected a routine of sufficient work to make the act interesting, unless it remedies this most important defect. *Stm.*

**Chas. Althoff.**  
Violin and Talk;  
12 Mins.; One;  
American.

Chas. Althoff is doing an old rube, recalling that of Al Lydell's, especially Lydell's walk and voice. Most of Mr. Althoff's dialog could not be heard in the rear, the high tone apparently being weak. After kidding around with the string instrument for a few minutes, Althoff really starts to play something, and doing it well, puts himself over at the finish nicely.

**Tokai Japs.**  
9 Mins.; Full Stage.  
American.

A good opening act, except for the tendency to pull the "flag" too often, with pictures of Wilson and Washington. Outside of the red fire, the two men and a girl go through a neat routine, the girl doing the tricks while one of the boys messes about with the barrel and parasol.



**Thos. F. Swift and Mary H. Kelley and Co. (1).**

**"\$3,000" (Comedy).**

**18 Mins.; One, Full Stage and One.**  
A two-act probably written by Thos. F. Swift, who appears in it with Mary H. Kelley. Both have been in vaudeville in a comedy-dramatic playlet. The present turn is different from the other. It's a singing and talking skit with a travesty as a portion, during which Mr. Swift, down near the end of the bill, criticizes the acts appearing ahead. He is a vaudeville author in this turn and walks on the stage as Miss Kelley starts to sing a song, informing her she needs material and he has it. They go into the setting of a previous sketch, afterward shut in by a drop, when Mr. Swift intercepts Miss Kelley as she is about to leave her country home to join a city sweetheart who has promised to make her a Broadway star. She is taking along \$3,000, given the girl that day by her father to pay for an automobile. Swift says he is the auto salesman and obliges her to turn over the money, and then lectures her on believing a city chap. She thanks him and returns home, when he discovers his watch and other valuables have gone with her while the envelope with the money contained only blank paper. The turn is in "one" for a finish with a "Broadway" song. Mr. Swift's singing voice is peculiarly like Jack Norworth's. The Swift-Kelley act will develop, but it is not now a big turn for big time. The "sketch" or travesty portion (if so intended) has been too straightly written and if not so intended, is too familiar for thorough approval. The couple can take care of an act of this nature however. Swift is a juvenile comedian who finds little trouble in getting over and Miss Kelley is not far behind him in that. *Sime.*

**Fave and Jack Smith (2).**  
**Songs, Stories and Dances.**  
**12 Mins.; One.**

**American, Chicago.**  
Jack Smith was formerly of Ed and Jack Smith. Fave is Mrs. Smith. They are young, good-looking, well-costumed and their act is attractive and pleasant. His voice and her piano accompaniment are both of high order. They offer a program of songs, all well rendered, but Smith gets his best on "All the World Will Be Jealous of Me." While Fave is at the piano, Smith does some nifty stepping. They have a novel comedy finish in the nature of a belated mutual recognition, with which they exit. The act should do very well on the time. *Swing.*

**The Three Kanes.**  
**Acrobatic (Perch).**  
**8 Mins.; Full Stage.**  
**Colonial.**

This may be a three-act that had for its original basis the two-act known as the Two Kanes. As a perch act it must be classed with the best. The understander is a great deal more powerful than he looks and in addition is possessed of exceptional skill. The opening stunt won strict attention. A very long perch was employed, which the understander balanced on his forehead, the point of contact being a leather-covered knob. He opened his collar to permit the play of neck muscles, as doubtless was necessary. The next two feats were ladder perches, one of which he balanced on his feet. The second of these feats had a ladder of converging type, the tip resting on the understander's shoulder, to which it was strapped. The top-mounter rapidly revolves on the top rung, with both arms locked to it. The understander grips the ladder with his hands and the jolting he absorbs must be considerable. It's sure some stunt. The act went in on a disappointment, but should find no trouble in getting plenty of opening spot time, for it's good enough for any house. *Thee.*

**Estelle Wentworth.**  
**Songs.**

**15 Mins.; One.**

**Alhambra.**

Possessed of a voice, strong and musically vibrant, Estelle Wentworth, in her song repertoire ranging from the operatic to the lighter form of vocal numbers, registered most favorably for her return visit to vaudeville. Miss Wentworth has a trained voice and knows how to use it. It appeared as though she could tackle anything in grand opera and make a success of it. But it was the easiest thing in the world, apparently, for her to sing "Sunshine of Your Smile," voluminously, flexibly and effectively, taking her high notes with all the ease of the songbird. Miss Wentworth has a commanding appearance, a fine set of teeth and an "at home" posture on the stage that will help her in vaudeville. She is serious and she isn't serious, paradoxically as it may seem, i.e., she just uses that cultured voice as easy as falling off a log and perhaps easier the way she disposes of the stage task at hand. *Mark.*

**Harris and Manion.**  
**Rube Comedy Skit.**  
**12 Mins.; One (Special Drop).**  
**5th Ave.**

Harris and Manion have a new turn with a special drop of a country sheriff's office, holding a safe painted on the drop, lettered above it, "Punk County." Mr. Harris is the rube sheriff, Mr. Manion a city feller. The skit opens with dialog, carried along quite some way with cross fire talk only, then going into songs and abruptly concluding without the original story being completed, the couple exiting on a song. There are some laughs in the conversation, containing for its best laughmakers a couple of familiar vaudeville remarks, and that obliges the song numbers to hold up the turn. Mr. Manion gets something with a ballad and the other two numbers are war songs, one a comic. These boys won't have much trouble in the song section, but should have the opening talk rewritten. Mr. Harris is an excellent rube and Mr. Manion a favorable straight, which leaves only the matter of dialog the defect. *Sime.*

**Stampede Riders (7).**  
**Cowboy Act.**  
**15 Mins.; Full Stage (Special Set).**  
**125th Street.**

Cowboy roughriding and roping act, built on similar lines to several gone before. Six men and one woman, the latter mentioned casually as the champion roper of the New York Stampede show last summer. Several horses, among them two "unridable" buckers and a comedy mule. Plenty of comedy but nothing shown that hasn't been revealed in these parts before. Big, flashy closing turn for a three-a-day show. *Jolo.*

**Rida Varr and Charles Tunis.**  
**Songs and Music.**  
**11 Mins.; One (6); Two (3); One (2).**  
**23rd Street.**

A girl of the soubrette type with a boy who plays violin. The girl possesses a fair voice and puts a number over rather cleverly, but the boy while able to handle a bow, fails to get to his audience. He is built along the Rube Marquard lines and is about as good an actor. The team is using "You've Got to Do It" for an opening number, the girl singing while the boy plays her accompaniment, after which he offers a medley. In "two" the girl sings "Every Little While" as a phone number. This is followed by a "souse" bit with the girl playing the piano and the boy the violin. It is done for comedy but fails to land. There is nothing to the number worth while. A fast number is used to close. It is a very small timey act for an early spot. *Fred.*

**Sisters Melletta.**  
**Songs and Dances.**

**16 Mins.; One.**

**5th Ave.**

The Melletta Sisters are two pretty girls and youthful, with one a brunet, the other a blonde. A too heavy make-up doesn't add to their looks however. In the opening song, the lyric says they are tired of carrying spears in a Broadway show and are out for themselves, so they will show the audience what two chorus girls can do. Whether the truth or intended as a sympathetic appeal, it works against the girls, for it leaves the impression they are merely making an attempt and sounds too much like an amateur night tryout, discounting whatever the sisters thereafter do that is meritorious. The girls change costumes for each of their five numbers, have attractive clothes and sing but twice, thereby confessing their realization of their vocal strength. The other song number is at the closing when they are dressed as gypsies and have a good comic number in what the gypsy fortune tellers predict. After opening in "one" before a house drop they go into "two" surrounded by a special curtain. There is a dance number for Persian costuming, also a military dancing drill to a Sousa march with the girls trying for a bit of flag wig-wagging. They dance the best to fast tempo, dancing somewhat labored in the slower stepping. Their looks and dressing should carry them across as a sister act in an early spot, for they are pleasant working young women, if they will have their turn stage managed somewhat, to help them along, and replace the opening number or omit the appealing chorus line of it. The Mellettes should develop as a cutey dancing couple and seem to have everything for advancement excepting proper instruction. *Sime.*

**Lipton's Monkeys.**  
**10 Mins.; Full Stage.**  
**American.**

A few laughs in this dumb turn, from the two monkey drummers set up in a prop orchestra. The rest of the animals are alone in front of the miniature stage. The house was greatly amused by the efforts of the "jazz band" and without it the act would be lost, as the bits performed in front are not above the average.

**3 Dietrix Bros.**  
**Strong Act.**  
**6 Mins.; Full Stage.**  
**American.**

Three men are doing some good lifting, one holding up numerous poundage. The larger boy has a personality that gets across and it helps materially. It's a good closing turn, only running six minutes, but they are doing a regular act in that short time. The act held the house, closing the show.

**Virginia Grannis,**  
**Harpist.**  
**11 Mins.; One;**  
**American.**

Virginia Grannis has a routine poorly arranged. She tells two or three child stories poorly. Her opening number is a medley of old Southern songs, which badly drag. Miss Grannis could well change her material and also her dress.

**Nick Verga.**  
**Songs and Talk.**  
**12 Mins.; One.**  
**American.**

As an Italian newsboy Nick Verga did well, opening after intermission. He has a voice, but is singing too loudly. Between numbers are stories, about his gal and so forth. They got him a laugh here and there. When taking bows he did some stalling. After returning twice he asked the audience if they wanted more. Mr. Verga is carrying a plugging violinist in a box, something that could and should be done away with.

**Four Harmony Kings.**  
**Colored Quartet.**

**15 Mins.; One.**

**23d Street.**

These four colored men have one of the best singing acts of its kind seen hereabouts in a long, long time. They open by harmonizing off stage and win applause before appearing. Then follow it with a rapid medley of popular stuff that is sure-fire. "Mammy's Angel Child" is sung very well and wins applause. "Old Black Joe," a solo by the bass, is certain and a Hawaiian number used to close sends them away with the audience asking for more. The men dress neatly in evening clothes and do not go in for the usual exaggerated comedy, working quietly and neatly. It is a corking turn that can go into any bill and win out on merit no matter how speedy the company is. *Fred.*

**Conlin and Glass.**  
**"A Fool, a Flirt and Her Father" (Talk and Songs).**

**15 Mins.; One (Special Drop).**  
**23rd Street.**

Jimmie Conlin has worked out a new act with Miss Glass as his partner. He has retained practically all of the falls, piano playing, etc., that were always sure fire for him. The idea of the skit is a cross-fire conversation between Conlin and Miss Glass over asking father to consent to their marriage. It isn't the talk but Conlin's foolery that gets the laughs. Miss Glass looks pretty and although suffering from a severe cold early this week, she put over two numbers effectively. *Fred.*

**Kahn and Boone.**  
**Songs and Talk.**

**14 Mins.; One.**

**Harlem Opera House.**

Kahn and Boone seem a bit shy on songs in melody and quality and this could be looked to at once. Mr. Kahn is depending, and with too much confidence, upon his falls and whistling for laughs. It may get across once or twice, but too much repetition is monotonous. As the act stands it should be able to get along in the smaller houses, but needs some remodeling if it's to be kept in faster company. There are one or two "gags" for the "released" column.

## HAMILTON.

The Hamilton displayed two features as the attraction Monday night, a dancing contest and Eva Tanguay in "The Wild Girl" film. This caused the extraordinary attendance, said to have been the largest within the past year. The bill contained nothing but singing and comedy and ran through in remarkably fast time. The arrangement was ideal, with not a drag nor wait.

War time prices went into effect Monday night. Perhaps that was somewhat responsible for the unexpected showing. It seems an impossibility to duplicate the entertainment offered for the price of admission. The orchestra is now playing an overture prior to the show proper, and Monday night the piece selected was given an ovation. Likewise the score for the feature film was applauded. It is said to have been arranged by W. S. Lawton, general musical director for the circuit.

Tuscano Bros. opened and recorded an unusually good score for that position. The audience was in a receptive mood, and the turns individually encountered little trouble in securing results. The novelty of the Tuscano turn, juggling, bare-footed, proved a source of conversation. Rich and Amore followed with singing and music, turning somewhat toward talk for results. That portion should be given attention, for there is entirely too much concerning the "fliver." They continually harp upon that for comedy and it soon loses its effectiveness. The woman has a likeable style, with a pleasing smile and works like a beaver. Her accordion solo is rather drawn out, but overlooked through her welcome appearance. They upheld the "No. 2" honors nicely.

Byron and Landon appeared before a weekly news pictorial, gaining a consistent run of laughs with their "Dude Detective" skit. The Ballard Trio and Lane and Smith in "New Acts" presented the Amoros Sisters, who have discarded the four girls, now doing their former specialty in the special full stage set. The Amoros kept a full audience intact during their offering that earned a number of curtains at the finish. "The Wild Girl" concluded the evening's entertainment, the majority remaining seated throughout.





BILLS NEXT WEEK.

(Continued from page 17.)

Omaha ORPHEUM (Sunday opening) Sophie Tucker Co Cooper & Richards Frank Westphal Cooper & Robinson Imperial Jiu Jitsu Skating Bear "In the Dark" Ottawa, Can. DOMINION (ubo) (Montreal split) 1st half Bender & Heer 4 Dancing Lemons Margaret Dawson Co Roth & Robinson (One to fill) Pasadena, N. J. PLAYHOUSE (ubo) 2d half (17-18) Edger Berger Barlow & Deerie Princess Masopla Irving & Ward Astoria, Ore. J. J. PATERSON, N. J. MAJESTIC (ubo) 2d half (17-18) Cecile Trio Dillon & Parker Lighmar & Weston Law & Hunting Harris Sisters "The Duke" R. I. SCENIC (ubo) Van Orden & Fellows Honeyrama Troupe Cook & Rotbert "In the Trenches" 2d half Witt & Winter Capt Powers Co Richmond & Crosby Maxwell Quintet Plover, Ill. ORPHEUM (wva) Gabys & Clark Kline & Goodrich Gilmore & Romanoff Richards & Kyle Pauline 2d half Beeman & Anderson "Prosperity" Will Werd & Girls (Two to fill) Philadelphia KEITH'S (ubo) Mme Bernhardt Nonette Bennee & Baird Mme Benson Co Doney & Johnson Weber & Hildman Hawthorne & Anthony McLellan & Carson 3 Escardos GRAND (ubo) Asaki & Girl August & Carline Carlisle & Homer J C Nugent Co Herbert & Dennis Travilla Bros WM PENN (ubo) 2d half (17-18) Stone & Mayoy Conly & Webb Worth Waityng 4 Howard's Ponzies KEYSTONE (ubo) 2d half (17-18) Exposition 4 Morton & Parker Wormwood & Mankys Pittsburgh DAVIS (ubo) Russell Ward Co T Roy Barnes Warren & Templeton Edna Clayton Co Briscoe & Rub Ed Leonard Co (Two to fill) HARRIS (ubo) Monroe Bros Haley Mike & Haley George Murphy Lawson & Clark Musical McLarens Dennett & O'Brien Bollinger & Reynolds (One to fill) SHERIDAN SQ (ubo) (Johnstown split) 1st half Frank Clark Pizano & Bingham Sauti Corcoran & Mack 8 Bartos Pontiac, Mich. OAKLAND (ubo) (Sunday opening) Morton Bros Mildred Hayward Veterans Wallace Galvin Page Hack & Mack Portland, Me. KEITH'S (ubo) The DuVeas Moore & West The Gerald Grey & Byron Dorcas & Cribbles Miller & Lytle Portland, Ore. ORPHEUM 4 Marx Bros Comfort & King Beattie Rempel Co Doc O'Neil McGarr Co "Flva of Clubs"

Calven & Thornton La Vigne Sisters Millard Bros Dave Thuraby Saginaw, Mich. STRAND (ubo) (Sunday opening) 1st half The Van Camps Nip & Tuck Detroit, Mich. Hays Co Denton & Collette Monahan Saxet St. Louis ORPHEUM Submarine "7" Ellinore & Wms Nina Payne Clark & Verdi Santly & Norton Jean Adair Co 3 Naitelle Sta Wander Duo GRAND (wva) The Larneds Lee & Vance 2 Blondys May Killduff Ed Sothers 3 Maida DeLong Mme Bedini Linton & Jungis Girls (One to fill) EMPRESS (wva) Gaston Palmer Cronin & Novelty (Three to fill) 2d half Peerless Trio Creighton Belmont & C (Three to fill) PARK (wva) Tickets Bros Betty LeBon "Temptation" Wm Trainer Co Maxine & Bobby Chas Olcott 2d half Odzone Henry & Adelaide "Circus Days" "Mrs Cockatoos (One to fill) St. Paul ORPHEUM (Sunday opening) Elizabeth Murray Fester Ball Co Phns Co Franklin Co El Weber Girls Cycling Brunettes Sarah Padden Co PALACE (wva) Morenos Ragnation 6 LaJoz Troupe (Two to fill) Hayatake Bros (Four to fill) Salt Lake ORPHEUM (Sunday opening) Harriet Rempel Co Lovelos Willie Weston 3 Stewart Sisters Edwin George Tennessee Ten Williams & Wolfus PANTAGES (p) Hong Kung Mys Frank Bush Van Gray McDermott & Wallace "Revue de Vogue" Martyn & Florence San Antonio, Tex. MAJESTIC (inter) Oakes & Delaur Gaylord & Lantton Kennedy & Burt "America's First" Walter Brown PALACE (wva) Laven & Cross ROYAL (ph) Dumitreacu Dun'm Tr Clay Crouch Chas Mack Co Maxine Parrish "Have You Devils" MAJES CAMP (inter) Allen Clifford & B Weston & Young PALACE (wva) Maryland Singers Gonne & Alberts Princesses Whiteoaker Co San Diego PANTAGES (p) Honey Bee West & Hale Maurice Samuels Co Transfield Sisters Mile Therage Co Flinders & Suther HIPP (adh) Carl & Le Clair Sorrento Quintet Hicks & Hart Chester & Johnson Devlin & Miller Fox & Evans 2d half Barney First Jones & Jones Riva Larsen Tr Xylophonds Pearis & Burns Paul Earl San Francisco ORPHEUM (Sunday opening) Alan Brooks Co Toots Paka Co King & Harvey Mack & Earl Bee Ho Gray Co The Grohs

Joe Howard's Revue Alaska Trip PANTAGES (p) (Sunday opening) Hill & Ackerman Marie LaVarr Burns & Lynn Chauncey Monroe Co Wilson & Whill "Courtroom Girls" CABINO (adh) (Sunday opening) Shanghai Trio Le Volo Bros Bernard & Merrill "Night with Poets" Low Ward HIPP (adh) Kenny & La France Knight Benson & H "Camp in Rockies" Queen Hall Alvers Duo Walsh & Rand Saskatoon, Can. EMPIRE (wva) (21-23) (Same show playing Regina, Regina, Can. 24-26) Seymours Family Cecilia & Bernice Mac O'Neil "Small Town Opry" Neversmab, Ga. BLOU (ubo) (Jacksonville split) 1st half Ajax & Emily Stevens & Brunelle "Motor Boating" Nadji Schenectady, N. Y. PROCTOR'S (ubo) (Syracuse split) 1st half The Flemings Dave Roth Raymond Bond Co "Race of Edges" Deoin's Novelty (One to fill, Schenectady only) Scranton, Pa. POLI'S (ubo) (Wilkes-Barre split) 1st half Francette Sisters Margerite Ford Hudson & Murray Hunter & Potter Cycling Brunettes Sarah Padden Co PALACE (wva) Kirsksmith Sisters ORPHEUM (Sunday opening) Carus & Comer Bernie & Baker Boothby & Everdeen Altruism Claude Roodo Co Selma Braatz Stan Stanley Co PANTAGES (p) "Bachelor Dinner" Minetti & Sedell Musical Keubas Wilkins & Wilkins PAL-HIPP (ab-wva) (20) (Same bill playing Hipp, Portland, Ore. 24-30) LeRoy & Paul "America's First" Frank Rogers Dorothy DeSchelle Co DeForests & Falke Dedic Veldie Co Sioux City, Ia. ORPHEUM (wva) (Sunday opening) The Bimbos Dunlay & Merrill Hipp & Goodrich Mme K Butterfly 2d half Laypo & Benjamin Miller & Lawrence Moran & Wisner Harry Adler "18 Winter Gar Rev" St. Bend, Ind. ORPHEUM (ubo) (Sunday opening) "20th Century Whirl" 2d half Black & O'Donnell "Back to Elmira" Ray Snow World Dancers (One to fill) Sparta, Wis. S. C. HIPP (ubo) (Greenville split) 1st half Lewis Stone Jeanette Childs "Under One Roof" Ned Norworth Co Mankick Troupe PANTAGES (p) Gruber's Animals Song & Dance Revue Hampton & Shriner Owen & Moore Ward Bell & Ward HIPP (ab-wva) (20) (Same bill playing Liberty, Wash-25) 3 Millards Art & Anna Owens

Mantella & Warden Manning Sullivan Co Marston & Manley Kartell Springfield, Ill. MAJESTIC (wva) (Sunday opening) Act Beautiful Swan & Swan Denoyer & Danie Croels Band Chas Young Gen Pizano Co 2d half "Naughty Princess" Springfield, Mass. POLI'S (ubo) The Newmans Regan & Renard Willard & Wilson 3 Rozelles "Forest Fires" 2d half Musical Shirleys Georgia Emmett "It Hap in Arle" Johnny Eckett Co "Forest Fire" BWAY (low) Asahi Duo Clark & Wood Wm Pinkham Co Lew Cooper Co (One to fill) 2d half Grace DeWinters Sherman Was Right" (Three to fill) Springfield, Mo. JEFFERSON (ph) Von Cello Jack Mack Co Willard Cook & Lorenze The Holloways 2d half "Good-Bye B'way" Stockton, Cal. HIPP (adh) Buster & Eddy Skating Venues Jerry Stanford Kelly Wilder Co Zietze & Wilks (One to fill) 2d half Juggling De Lises Leonard & Haley May & Billy Earle Nick Santo Co Surt Draper Grandell Sisten Co Superior, Wis. PALACE (wva) (Same 1st half show playing Lyric, Virginia, Minn. 20-27) Arthur Davis Wilson & Van Colonial Maids (Two to fill) 2d half LaJoz Troupe Tennessee Ten Gray & Graham Clifton & Dale Mme K Butterfly Syracuse, N. Y. GREGENT (ubo) Stanley Gallitt Co Olin Groat Canaria & Cleo Ray Trio 7 Sammls 2d half Stagpoole & Spier Blasett & Scott Fenwick Girls "In Venice" Kuter Clare & Kuter TEMPLE (ubo) (Schenectady split) 1st half Ferry Litzell & Carroll Atwell Hillis Co Hamilton & Barnes Brengk's Models (Fred Allen plays Syracuse 1st half only) Tacoma PANTAGES (p) F & O Walters Senator Murphy Jack Kennedy Co Redriques HIPP (ab-wva) (20) (Same bill playing Peace-Hill, Seattle. 24) Cliff Bailey Duo Davis & Walker Stanley & Gold Mr & Mrs S Payne Blittle Bowan Hong Kong Troupe Terre Haute, Ind. HIPP (wva) (Evansville split) 1st half Broughton & Turner Sextet DeLuxe M Montgomery Sun Pong Lin Tr (One to fill) Toledo KEITH'S (ubo) The McIntyres Kltner Hawkesly & Mc

"FILM WEEK" CIRCUITING.

"Movie Week," as inaugurated at the Harlem Opera House last week, may become a moving attraction over the smaller circuits of the United Booking Offices. The natives of Schenectady, N. Y., will be permitted to have themselves camered there next week on the stage of Proctor's theatre. As at the Harlem house, those pictured may see themselves on the screen the following week. It is expected other theatres will request the extra attraction that holds intimate interest for the natives.

The completed film of last week's experiment at the H. O. H. is being exhibited at every performance in the theatre this week. Fourteen scenes in all were taken last week, with Tom Ward directing. Each scene revolved around a permanent girl character in the film, who had many suitors. Saturday the mothers were invited to bring their children for a special scene. All the Harlem kiddlets let loose their dancing school teaching before the photographer and one young miss attempted to put over a "hula." The completed film requires about twenty minutes to run off. It was excellently photographed under the existing circumstances. Some of the house staff stepped into the picture for comedy, with Sol Devoy and Solly Lee prominent.

Bob O'Donnell, manager of the opera house, worked out his organization of the plan which seems destined to supplant all local special attractions in the pop vaudeville theatres for the time being, the exploitation of the natives to secure desirable film playing talent seemingly striking neighborhoods as an unlooked for opportunity.

Delmore and Lee, the American revolving ladder act, are now in Australia. Billy Mahan, treasurer of the Fulton, New York, resigned last week and has left for Arizona with his health. George Spink will play the piano in the new Blanche Ring act.

OBITUARY

**Junie McCree** died Jan. 13 from apoplexy at his home, 270 Convent avenue, New York, at the age of 52. He was born in Toledo, and his proper name was Gonzalvo Macrillo. Of late years McCree, who legally adopted his professional name, has been writing stage material, mostly for vaudeville and burlesque people, though he tried playwrighting, off and on, writing books for musical comedies, his last attempt at that having been "Good Night, Paul," in which Ralph Herz recently starred for a brief spell this season. McCree's prominence among variety players came principally through his connection with the White Rats, of which he was Big Chief for two terms, although McCree was well known to nearly all of the older variety artists through his Coast playing years ago, having been a member of the Bella Union Theatre company in San Francisco and other Coast organizations of more or less fame of those days. It was there, it is said, McCree worked out the "dope" character he afterward became identified with in eastern theatricals up to the time of his practical retirement from the footlights, and McCree often wrote "dope" stage material for those playing that role. His characterization of a "dope," also a "Westerner," received general commendation from those in the profession most familiar with the subjects. After his term as Big Chief of the Rats expired McCree continued actively in the organization and was closely in touch with the other Rat leaders up to the time of his death, he having appeared but a few days before as a witness in the Goldie Pemberton investigation inquiring into the financial transactions of the White Rats being held before a referee in New York. When the Rats threatened a strike in December, 1916, it is said McCree shortly after virtually assumed the supreme control of the order and, following that, actually directed all the movements of the members involved in the strike proceedings, continuing his direction after the Rats organization had practically passed out of existence, a few of the remaining faithful Rats often assembling at McCree's office in the Columbia theatre building for conferences. A large number of vaudeville acts engaged McCree to furnish them with stage material and his main support came from this source, although he wrote the book for several burlesque shows in recent seasons. Funeral services were held at Campbell's establishment Tuesday morning at 10. The White Rat ritual was read with the services presided over by James Fitz Patrick, Eddie Clark and Harry Mountford. Edward Davis aided. The eulogy was delivered by Mr. Mountford. About 50 people attended the services, most of them being prominent formerly in White Rat activities.

for the past 20 years, spending most of the time since retiring in Rochester. Her death recalls the tragic ending of her son, a sensation of its day, at the Lambs' Club, New York. Irving Bishop was a renowned mind reader. He was subject to cataleptic fits and carried in his pocket a letter requesting that his body be not dissected until conclusively found he was dead, as he might be in a cataleptic state. Called to the Lambs' Club on the evening of May 5, 1889, Bishop was supposed to have passed away during his performance there, and an official inquest was held the same night. No mention at the time was made of the letter. On his tombstone is the word, "Murdered."

**MRS. WILLIAM E. HINES (EARLE REMINGTON)**  
 Extends her heart-felt thanks to the many dear friends who tendered condolences in her darkest hour of sorrow. May we all meet together "Just in the same old way" "Over There" some day.

**Kitty Mitchell**, 54 years of age, died of heart failure at her home in Brooklyn, Jan. 10. Miss Mitchell was said to have been a close relation of the late William "Bill" Mitchell, former manager of the People's, St. Louis, where she gained her early knowledge of theatricals that later proved of advantage in the successful career she led. Miss Mitchell branched out into the early vaudeville field as a "single," one of the most prepossessing of those times, making a reputation for herself through a remarkable negro dialect and confining her efforts to recitative songs, she being the first to introduce those in American vaudeville. She played all of the well-known music halls and appeared in musical comedy productions until about 10 years ago when retiring from the stage. The funeral was held from her home Sunday. Miss Mitchell in private life was Mrs. Kate Samuel.

In Loving Memory of My DEAR FATHER  
**ORREN PHELPS**  
 Who passed away in Chicago Jan. 4th, 1918. May he rest in peace.  
**CARRIE STARR**

**Jack Wells**, composer of "Joan of Arc," among other popular songs, died this week from blood poisoning, resulting from a carbuncle. Wells plucked some hair from the interior of his nostrils and a carbuncle formed, which later developed into blood poisoning. Wells was a New Yorker and was at one time a member of the Mitchell, Wells and Lewis, cabaret act. He first entered amusements as a cabaret singer in Harlem.

**Ellen Bloom Marble**, 69 years of age, died Jan. 14, after a long illness, in the Staten Island Hospital. The deceased had appeared on the stage for half a century before her recent retirement. The body was removed to Campbell's Funeral Church and was buried under the auspices of the Actors' Fund. The veteran actress headed her own company for over 40 years in the middle west, more than 15 seasons with her husband, the late William Marble.

**James Reilly**, 60 years old, died Jan. 14 in Philadelphia hospital. The funeral was taken in charge by the Actor's Fund. Mr. Reilly was in vaudeville some years ago and also starred in "The Broom Maker." For about 15 years he was abroad. The deceased was well known to the older variety artists.

**Katharina Schrott** is reported to have died last week in Vienna. The late Emperor Francis Joseph left her \$250,000 in his will. While still the

leading woman of the Hofburg theatre, she was frequently at court and quietly took an active participation in affairs of state.

**Marie Teresa** died in Seattle, Jan. 10, as the result of internal injuries received when struck by a street car and knocked unconscious, the preceding day. The deceased had been in vaudeville and was also a cabaret entertainer.

**Charles H. Stanley**, age 61, died recently of paralysis at Washington, D. C. Burial was in his home city, Baltimore. The deceased was a well known comedian in the earlier days. About 15 years ago he became an evangelist and achieved much fame.

**Louis Silvo** (Silvo and Sylvia) died Jan. 1 of bronchial pneumonia, age 52, at Boston. He was buried in St. Joseph's Cemetery, Roxbury, Mass.

The father of Helen Carpenter, with "A Heir for a Night," died last week in Philadelphia.

The former wife of Jack Welch, the theatrical manager, died in New York last week.

The father of Ernie Bruce (Adanac Trio), died in Toronto, Jan. 12.

The father of Lew Lane died in Chicago last Thursday, aged 49.

"The Star Bout," with Harry Sullivan, will open on the Moss Circuit, booked by Bob Baker.

Boyle and Brown have dissolved vaudeville partnership.

FIRE DEPT. WATCHFUL.

A number of New York theatres, running low on coal to such an extent that water pipes, sprinklers and stand-pipes were frozen last week during the zero weather, were notified by the new heads of the New York fire commissioner's office that they could not operate until the house was properly guarded against fire.

Among the houses nearest Broadway suffering such a condition was the 14th Street which had frozen pipes last Friday and closed immediately to permit a sprinkling system to be installed. The house was enabled to give Sunday shows and has been operative since.

The reports were afloat that the new city administration, via its new fire commissioner, was giving certain theatres its immediate attention and was ordering certain house alterations, but the commissioner's secretary on Wednesday informed a VARIETY representative the department had done nothing of the sort, but had ordered all the houses having frozen water mains to make the necessary fire protection at once and not to operate until O. K.'d by the department.

CARNIVALS BUYING ENGINES.

Several of the carnival companies are arranging to purchase locomotives for their special trains next season. This would mean that the companies could arrange their own movements with their own rolling stock and pay mileage for the use of the trackage.

Clyde's World At Home and the Leavitt and Taxier shows are both figuring on this step.

Several of the smaller carnivals are arranging for motor truck transportation.

**WANTS, ENGAGEMENTS SALE and EXCHANGE**

\$1 for 25 words. 3 cents for each word over \$1 FOR 15 WORDS, 5 CENTS EACH WORD OVER

**ALLEN SPENCER TENNEY—VAUDEVILLE WRITER**, 1493 B'WAY, NEW YORK, ORIGINAL SURE-FIRE EXCLUSIVE ACTS, SKETCHES, MONOLOGUES A SPECIALTY.

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**GOOD STRAIGHT MAN**, with voice; also light comedian. Can use twenty chorus girls. Thor, 508 Putnam Bld., New York.

**PIANIST—**At liberty. Good accompanist for singers; can also play for pictures. Write, Miss D., Variety, New York.

**SEVERAL MAGIC EFFECTS—**IN VERY GOOD CONDITION. CAN BE SEEN BY APPOINTMENT. PARTY LEAVING TOWN. WRITE AT ONCE. MAGIC, VARIETY, NEW YORK.

**SINGERS—**Experienced teacher building tired voices. Tone production. Coaching. Style. Hearing obtained. Oriska Wornden, 952 Eighth Ave. Telc. 1167 Circle.

**SPLENDID CHANCE OFFERED** to make extra money by handling as side line, high class sheet music from large publishing house. Address Box 999, Variety, New York.

**TO WHOM IT MAY CONCERN—**A VAUDEVILLE AUTHOR-LYRICIST-COMPOSER OF PROVEN ABILITY DESIRES CONNECTION IN OFFICE OF REPUTABLE PRODUCER OR WRITER OF REPUTATION, WHERE CONSISTENT CAPABILITY IS DEMANDED AND APPRECIATED. WORTH, VARIETY, NEW YORK.

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**USED COSTUMES** bought and sold. Will buy several acts of used costumes. Must be suitable for musical comedy or burlesque. Write fully. Ellen Reilly, P. O. Box 171, Cedar Grove, N. J.

**VELVET DROPS, VELOUR DROPS MADE TO ORDER. LOWEST PRICES IN CITY. ALSO RENTED. GRAINGER SCENIC STUDIO, 321 PUTNAM BLDG., NEW YORK.**

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**WANTED—**Rag singers, sister acts and dancers of every variety. BILLY CURTIS, Gayety Theatre Bldg., Room 601, New York.

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IN MEMORY OF  
**"TU TU"**

He was only a little dog, but a truer friend never lived, and who leaves thousands of friends in the profession.

Who died and left us very lonely in his 15th year, Jan. 9, 1918.

Mourned by Mr. and Mrs. Theo.

**THEO and HER DANDIES**

**The Countess Nicholas Alexander**, as the mother of Irving Bishop called herself, died Jan. 12 in a hospital at Rochester, N. Y., about 78 years of age. She was at one time known as "The Florence Nightingale of America." She had not appeared professionally

Vaudeville's Minstrels DeLuxe at Colonial Theatre, New York, This Week (Jan. 14)

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#### STOPPING SPECULATION.

Keith's Palace, New York, took the only step that has ever met with any success in curbing ticket speculation. It was to have two officers at the door of the theatre this week, and as a purchaser of a coupon from a speculator presented the ticket he was informed it could not be accepted for admittance and was advised to return it to the person secured from.

There are several ticket agency officers in connection with other business around the Palace, on either side. Patrons of the house, as they proceed to the theatre, hear men calling from the doorways that they have "choice seats for the Palace to-night" (or "this afternoon"). How these speculators secure their supply is unknown to the theatre management. It could be done through many early purchasers at the box office.

The B. F. Keith Circuit has made several attempts to abate the speculating nuisance in New York. The ticket men make their headquarters near a vaudeville theatre when selling seats for the house. They are altogether another set of specs from the hotel agency men who handle the tickets mainly for the convenience of the guests of the hotels.

During the past month or so, with the Bernhardt and Eltinge engagements bringing overflow audiences, the Palace speculators have been doing a thriving trade.

#### LETTERS

When sending for mail to VARIETY, address Mail Clerk

Where C follows name, letter is in Variety's Chicago Office.

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Advertising or circular letters will not be listed.

P following name indicates postal, advertised once only.

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A  
Archambeau Louis

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Halstenbach Edward  
Hliden Maurice J

L  
Liebler Theodore  
Lewis Percy W

P  
Pierson Chas W  
Plunkett John C

A  
Abbott Arthur

Abdullah Billy

Adair Jean

Adair Stella

Adams Bros (C)

Adams Geo

Alberta Joe

Alden Miss Gene

Allen Ida

Allen Miss Tommy

Altman Chas

Altman David

Amorus Werner Bros

Anderson Carl

Anders Glen

Andrew Duncan

Andrews F W (C)

Andrus Miss Cecil

ANKER Lou

Archer Lillian

Ardine Gretel

Arley Charley

Arline Anna

Arlington Johnnie

Armando Pete

Armstrong Lucille

Armstrong Wm

Arnery Diavolo

Arnold Geo (C)

Arnold & Taylor

Arulle Victoria (C)

Ashley Harry

Athens John

Atkinson John

Atwood Vera

Austin Ralph

B

Bachman Miss G (C)

Baker Anna

Baker Bert

Baker Mildred

Baley & Patsy

Ball Ellinor R

Bamaki J

Banks Geo S

Barclay Don

Barker Bobbie (C)

Barham & Palmer (C)

Barlowe Mae

Barlow Louise

Barnard Murray

Barnes Nona (C)

Barnes Mr & Mrs T R

Barnes Violet (P)

Barthold Jack

Barren & Barron (C)

Barrett & Murray

Barton Chas

Bassett & Bailey (C)

Bates Chas P

Beave Geo (C)

Beck John

Beck Leo

Belgium Trio (C)

Belknap Bernice (P)

Bell Betty

Belman Earl (C)

Belmont Nelson

Beltrami Belle & R

Benjamin Mr

Bennett Chas (C)

Bennett Clarence (C)

Bennett & Richards (C)

Bennett Laura A

Bennett Miss Patsy

Benson Harry C (C)

Berg Helen

Bergman John (C)

Berger Edw

Berman Gus

Bernard Trio

Bernie & Baker

Berry & Nickerson

Berry Ace

Bertrand Dixie

Beverly Sam (P)

Blanco Leo

Blaire Bettie C

Blair Eugenie

Blake Sergt

Bolan Augusta (C)

Bordin Irene

Borremier Louis (C)

Boylan Miss A (C)

Boyle & Brown (C)

Boyne Hazel G

Braase Stella

Bradford & Glen's (C)

Brennan Margaret

Briere & King

Britton Miss A

Brock Virginia (C)

Brokby Alice (C)

Brooke Ralph W

Brower Walter

Brown & Harris

Brown Ada

Brown Billy C (SF)

Brown Florence (C)

Brown Josephine

Brown Lillian W

Brown Morris (C)

Browning Fred (SF)

Brunette Fritzie

Burke Ben

Burke Minnie (C)

Burkhart Murray (C)

C

Call Raymond

Calvert Richard

Calvin & Thornton

Cameron Tudor (C)

Campbell Misses

Camp & Caffery

Campinarr Mr

Cantwell James

Cardo & Noll

Carter Mr & Mrs (C)

Casson Jimmie

Castle Andy (C)

Cavanaugh Earle

Chabot Nona D

Chappelle Yvonne

Charnoff Ivan

Chase Dave

Charlie Gus

Claire Jack C

Claire Sidney

Claire Alice H (C)

Claire Jack (C)

Clare Miss M

Clark Chas D

Clark C K (P)

Clark Frank

Clayton Mr & Mrs J M

Clay Miss Bobby

Cleve Helen

Cleveland Claude & M

Clifford June

Crick & Clayton (C)

Clifford & Wells (C)

Clinton Margaret

Clovers The

Clover Leaf Trio

Coakley Mike "P S"

Coburn J A

Coforth & Doyle

Cole & Wood

College Quintet

Collins Bert

Collins Miss A F (C)

Collins Earl K (C)

Colwyn Peggy

Combine Garfield L

Conlin Ray

Connelly Edwin

Conrad Elizabeth

Constantin C

Conway Mr & Mrs J

Cook Leo

Cornalia Chris

Cornelia A

Cox Florence P

Cowing Charles E (C)

Crews Laura H

Cromwell Billie

Cross Chas

Crowell Mable

Cruikshank Frank

Cullen Frank

Curtis Miss

Cuthbert Mrs R

D

Dalley Robert

Dale Carrie

Daley Eddie (C)

Daniels Mr & Mrs W

Darling Darts

Darling Lee (SF)

Darling Miss Lee (C)

Daughn Dolphine (C)

Davenport Mina

Davidson Mr & Mrs H

Davis Doc Will

Davis Harry

Davis Marion (C)

Dayton Family

Dayton Ethel M

Dean Wanda

De Bolse Dorothy

Deckelmeyer L (C)

De Coursey Alfred

Deeley Ben

Deerle Helen

De Grant Oliver

Dekon Geo (C)

Detany Miss Patsy

Del Lord Glida

Del Rio Mona

De Maco Jack & K

Demarest & Collette

Demons Dancing

DeRemont N (C)

De Rue Mrs Billy

Desmond Bell

DeTrickey Coy (C)

Devereaux The

De Voe Nan

Dickinson Homer

Dierck J & A (C)

Dillworth Lillian

Dingle Tommy

Dix & Dixie (C)

Dixon Harry E

Dolan & Lenhart

Dommar Marion (C)

Donahue Mr & Mrs J

Donahue Wm C (C)

Donaldson Robt T (C)

Donegan Ed (C)

Donegan Thos (C)

Donnelly Mildred E

Douglas Billie (C)

Downard & Downard

Downing Evelyn

Drew Mr & Mrs L B

Dreiscoll Tom

Duffy & Montague

Duffy Babe

Duffy & Davis (C)

Dugan & Raymond

Dunbar Buster (C)

Dunedin Jimmy

Dunham Edwards Trio

Dunlap F (C)

Dunlay & Merrill

Dupont Miss Brownie

E

Earl Bobbie (C)

Edmunds & Lavelle

(C)

Edwards Julia (C)

Egan Geo

Eller's Goats (C)

Elliott "Hat Rack"

Elliott Pearl

Ellis Harry A

Ellis Theda

El



# 3-KANES-3

COLONIAL THEATRE, N. Y.  
This Week (Jan. 14)

Supreme in Pose

Dir., FRED BRANDT  
Casey Office

BURLESQUE MANAGERS LOOK!

AT LIBERTY FOR NEXT SEASON

## TIZOUNE AND EFFIE MACK

COMEDIAN ECCENTRIC DANCER

SOUBRETTE

When in Montreal see us work at Starland Theatre. Regards to our dear friends May Belmont and Mildred Heller. Please write again.

Write or wire. Tizoune and Mack 588 Ave. Chateaubriand, Montreal, Canada.

Florentine Trio  
Fogarty Mr & Mrs F  
Foley Clyde  
Foley & O'Neil (C)  
Follis & LeRoy  
Foo Lee Tung  
Ford Sisters  
Ford Capt B C  
Ford Johnny  
Forbes Nina (G)  
Poster Harry  
Fountain W E  
Fowler Tot (C)  
Fox & Boyd (C)  
Francis & De Mar  
Francis Beverly  
Francis Evelyn (P)  
Frankline Mrs H (C)  
Frederick & Thomas  
Fremont Benton Co (C)  
Friedman Jerry

G  
Gabriel Helen  
Gabriel Master (C)  
Garbell Albert (C)  
Gardiner Jack  
Gardner Louise  
Garfield Frank  
Garland Fred (C)  
Gaylord Bonnie  
Gehan & Spencer  
Gelli Adolfe (C)  
Gentser Edith (C)  
Gerber Sadie (C)  
Gibbons Madeline  
Gibson Alexander  
Gilbert Miss N  
Gilbert & Crago (C)  
Gilmore Frank  
Gilmore Thelma  
Gillon & Brown (C)  
Gillon Earl S (C)  
Givard Frank  
Godfrey Louis  
Gordon Ollie  
Gordon & Rica  
Gordon Bert  
Gordon Mrs Laurence  
Gorman Eugene F  
Gould Venita  
Graham Miss L  
Grant Al  
Graspin Charley  
Gray Roger  
Greaves W B  
Greenstreet Sydney  
Gregory's The (C)  
Gregory Mrs Frank  
Grey Clarice (C)  
Grey Gerald (C)  
Grey Frances V  
Griffin Gerald E (C)  
Griffin Jimmy  
Griffith Marie  
Gruber Sidney  
Guarella F (C)  
Gunn Beulah (C)  
Gwynne & Gossets

H  
Haddon & Norman (C)  
Haley Dan  
Haley Grace  
Hallen & Hunter  
Hall Billy "Swede"  
Hamilton K  
Hamlin & Mack  
Hanlon Bert  
Hanlon Dick  
Harcourt Daisy  
Harcourt C L  
Harcourt Geo  
Harcourt Miss Leslie  
Harding Milton B  
Hardy Adele  
Harkins James  
Harrah Roy  
Harrah Roy (C)  
Harrlo Eunice (C)  
Harris Dancing (C)  
Hanley Mack (C)  
Hark Mark (C)  
Harris Ben  
Harris Ellmore (C)  
Harris Tommy  
Harrison Minnie B  
Harrold Orville  
Hart Hal  
Hart Helen  
Hart Joseph  
Hartford Sisters (C)  
Hartwell Mr & Mrs P  
Harvey Edith (C)  
Hassan All (C)

I  
Ihrmark Tina  
Irwin Flo Co  
J  
Jackson Gladys (C)  
Jackson Harry J  
Jacobs Iona  
Jacquette (C)  
Jameson Davey (C)  
Jameson Edward (C)  
Jardon Dorothy  
Jason Lilly  
Jenpette Marye  
Jerome & Carson  
Johnson David C  
Johnson Harold (C)  
Johns Mrs G L  
Johnson & Arthur  
(C)  
Jolley Edw  
Jolson Mr & Mrs H  
Jones & Greenlee  
Jordan Betty  
Jordan John  
Jordy Josephine (C)  
Jordan Nellie (C)

K  
Kay Kitty  
Kays Kasting  
Keate Harrison E (C)  
Keating Larry (C)  
Keating Miss (C)  
Keach Kelvin (C)  
Keenan Frank  
Kelley Mrs F J (C)  
Kelly Eddie & M (P)  
Kelly Effie (C)  
Kelly Harry  
Kelly Nora (C)  
Kelly Tom (SF)  
Kelly Walter  
Kelso Jim (C)  
Kennedy & Burt  
Kennedy Flo

Kennedy Leo (P)  
Kennedy Dancing (C)  
Keogh Thos J  
Keyes Ralph (C)  
King Hume & Thos (C)  
King Julla (O)  
Kings Four  
Kinson John A  
Kirby Thos  
Kirby Ralph (C)  
Kleb Arthur  
Knetel Beatrice J  
Knight & Ransom  
Knight Rita (P)  
Knowles R M  
Knowles Mrs R  
Kobliner Hannah  
Kosloff Theodore  
Kramp Ben J (C)  
Kress Rose (C)

L  
La Malice Arthur  
Lambert & Bail  
Lambert & Lloyd  
Lambert Nathalie  
Lamont J  
Lamont Frank (C)  
Lane Ted  
Lane Winifred  
Langley Ralph F  
Larue Ethel  
La Rue Evelyn  
LaTosco Phil (C)  
La Tour Babe  
La Toy Harry  
Laughlin Margaret  
Lavall Ella (P)  
La Vail Harry  
Lavers & Coors  
La Velle Harry  
La Vigne Geo  
Lawson W V (C)  
Le Groh Charlotte  
Lehr Lew  
Leighton Chas (SF)  
Lennie Frank  
Lenore Beal  
Leonard & Willard  
Leslie Edna (C)  
Lester Harry J  
Levy Ted (C)  
Lewis & Abbott (C)  
Lewis Andy  
Lewis Gwen  
Lewin Wm (C)  
Libby Len  
Lind A N (C)  
Lindsay Tom (C)  
Linney H J  
Lockhart Rebe M (C)  
London Louis (C)  
Long Leonard C  
Longfether Joe (C)  
Loomis Lew  
Lord Mr & Mrs Ed  
Loretta Gert (C)  
Lorraine Billie (C)  
Lovell & Lovell (SF)  
Lovett Bessie  
Lowndes Geo  
Lowenthal A A (C)  
Lucille & Cockatoo  
Lunette Male  
Lutgens Hugo  
Lydstrom & Emerson  
Lydstrom C (P)  
Lydstrom Syd  
Lyon Dave (C)  
Lyons & Yosco

M  
MacDonald Chas  
MacDonald Gerald (C)  
Mack Betty  
Mack Ernest  
Mack K Mr & Mrs  
Mack Mr & Mrs  
Mankcan Toots (C)  
Manning Doll  
Mann Ben & Hazel  
Mann Doris  
Mansfield & Riddle (O)  
Mantell Marion  
Marcou (C)  
Market Ralph  
Marquo Lucille  
Marquise W (O)  
Marshall Dorothy  
Marshall Lew  
Marshall Selma  
Martell Lillian  
Martin Grace  
Martin Luella (O)  
Mason Mr & Mrs H B  
Mason R P  
Mathews Mrs Don  
May Stella (C)  
Maybelle Snowy (O)  
Mayo Beth  
McDermott Mae  
McDevitt Joe  
McFarland C (C)  
McGarry Gerry  
McLaughlin Jennie  
McGrath Joe  
McGrath & Yeoman (C)  
McKnight Howard W  
McKnight Thos (C)  
McLean Aus (C)  
McLean Gus (C)  
McLenn Josephine (C)  
McMillan & Snow  
McNally Dennis & D  
McNeill Marie  
McRee Sally  
McShane Violet & E  
Meehan Frank A  
Meeker Matt  
Melange Musical  
Melroy Sisters (C)  
Melvern Babe  
Melville Mae  
Melvin Chuck  
Merkel Esther  
Merrill Bessie F  
Merrison Verna (C)  
Moses Helen (C)  
Meyakos Four  
Meyers Irene (P)  
Miller Earle B  
Miller Katherine (C)  
Miller Ray  
Miller Ruby (C)  
Miller Muriel (C)  
Mills & Moulton  
Mills Lillian  
Mills Mrs Phil  
Milton Dave (C)  
Milton Fay (C)  
Misalre Marie  
Montrose Emily  
Montrose Geo  
Moon James (C)  
Moore Marcella  
Moore Thos & S (C)  
Moore Victor  
Moran Florence  
Morehouse D (C)  
Morrison Grace  
Morriss Johnnie  
Morriss Ray  
Morton Jewell Co (C)  
Mortimer R M  
Mott Elisa  
Muller Mrs Gene  
Muller S Della (C)  
Murdock Japs (C)  
Murphy Mrs Geo P  
Murray Elizabeth  
Murray Evangaline  
Murray J A  
Murray Lola (C)  
Myers Julian

N  
Naggyds The  
Nash Bobbie  
National City 4  
Navon John J  
Neill Kathryn (SF)  
Nevis Josie  
Newman Lew & Jeanie (C)  
Newman Mrs W (O)  
Newton Jim  
Noblette Benson (O)  
Nolan Mae  
Noll Agnes  
Nord Leo (O)  
Normand Arthur (O)  
O'Brien Jack  
O'Brien Nell  
O'Brien Mrs W (P)  
O'Connor & Dixon  
O'Connor James  
O'Connor Nora  
O'Gorman Sisters  
Oliver & Oip  
O'Neill & Warmaley  
O'Neill Emma  
Orr Archie Mrs  
Orri Belle  
O'Rourke Bert  
Orth Mr & Mrs F  
Orton Iva M  
Orton Norman  
Osborne Teddy (O)  
P  
Padula Marguerita  
Paka July  
Palmer Frank (O)  
Palmer Betty  
Palmer Miss C R  
Palmer Gaston  
Palmer Sydney  
Palmer Mamie (C)  
Paoli Joe  
Paquin Cecile  
Parker C B  
Parker Pat  
Patten Goldwin  
Paulson Myron  
Pearl Muriel (P)  
Pisano General  
Plough Albert  
Plunkett Cy  
Porter Edw J  
Potter & Hartwell  
Powers & Wilson  
Prince Mrs Geo  
Prince John  
Princeton 5 (C)  
Purvisone Roy  
Q  
Quigley Geo  
Quinn Rosie  
R  
Rader D  
Rafferty Patrick  
Ralton Bert (P)  
Rambeau Stella  
Ramsey Zella  
Randow Eugene  
Raskin's Troupe  
Rath Bros (C)  
Rath Wm  
Ray Johnny & E (P)  
Raymond Jack (C)  
Reade Gracye  
Reavis Ruth  
Reese Len (P)  
Reeves Amy W  
Reiner G Earle

Remly Ben  
Renfra J F (Tel)  
Reynolds Jessie  
Reynolds Joyce  
Rhodes Frank B  
Rial F  
Rice Bros (O)  
Rice Helen C  
Ridnor Marion  
Riggs Mr & Mrs A S  
Roberts Little Lord  
Robinson Gilda M (P)  
Robinson's Elephants (C)  
Roach & Roach (O)  
Rockwell & Wood  
Rodgers Geo  
Romanos Nina  
Rooney Mr & Mrs P  
Rose Badie  
Rosedale Lillian  
Rosenthal M. (SF)  
Ross Cecil (C)  
Ross Eddie  
Rubini & Martina  
Rubi Sisters (O)  
Rustin Mr  
Russell Lew  
Russell Mr & Mrs R  
Ryan & Raymer

S  
Sabolky A  
Sablumsky Pearl  
Sanford Jules J  
Sant Joe  
Sather Al (O)  
Saxon Pauline D  
Saxon Terry  
Sarto Emma  
Savage Mr & Mrs H (C)  
Schuman E F  
Schlotterbeck E T  
Schwartz Mr (Spec)  
Scott Blanche S  
Scott Marie K  
Scott Tom R  
Scott & Wallace (O)  
Seabury & Price (O)  
Seaman John J  
Seaman Marie  
Seldon & Bradford  
Seymour Billy (O)  
Seymour & Williams (C)  
Shale Fred  
Shanley Grace (O)  
Shannon John J  
Sharkey Mrs C E  
Shaw Jane  
Shea Thos E  
Shepard Al  
Shepard Al (C)  
Sherlock Sisters  
Shirley Miss Fay  
Shone Harline  
Shone Madelyn  
Sims H A (C) (Gov't)  
Skipper & Kastrop  
Selvin James  
Sloan Mrs W H  
Smith & Austin  
Smith A Geo (Tel)  
Smith Eddie  
Smith Tom R  
Smythe Wm  
Soma Miss L  
Somers Perrin G  
Spears Fred H  
Specks Two (C)  
Sponner F Ed  
Sprague P  
Stach Mr & Mrs L  
Stael Leopold (SF)  
Stafford Frank  
Stafford J M (C)  
Star Virginia (C)  
Startup Harry (O)  
St Clair Alda De  
Stedman Al & F

Steele & Brinkman  
Sterling Kathryn  
Stewart George (O)  
Stewart Harold (O)  
Stewart Cliff (O)  
Stewart Miss E  
Stewart Miss J  
Stewart Margaret  
Stewart Martha  
Stone & Hayes  
Stone Margaret  
Stopitt James  
Story & Clark (O)  
Stubbs Miss F M  
Sullivan Danny  
Sullivan James F  
Sullivan Mrs M  
Sully Estelle  
Suter Annie  
Sutton & Sutton  
Sutt Howard R (P)  
(Gov't)  
Swain Mrs Arthur (O)  
Swan & Mack  
Swor Bert  
Swor Mr & Mrs J  
Sylvester & Jones  
T  
Tait Otto (O)  
Takaori B S (SF)  
Tara Six Jolly  
Tavaros Virginia (Tel)  
Tecla Olga  
Terry Arthur & G  
Thompson & Berrie

ALWAYS SOMETHING NEW

"You will want to see it all over again" *Wagon*

# Cheer Up!

AT THE  
**HIPPODROME**  
Management CHARLES DILLINGHAM

"The Pageant of 1000 Wonders"  
**BIGGEST SHOW LOWEST PRICES**  
World's Premiere Equestrienne

The Incomparable  
**MAY WIRTH**  
and the famous WIRTH FAMILY

NEW YORK "AMERICAN," JAN. 15, 1918

May Wirth, Circus Rider, Makes Bow in "Cheer Up"

THE many wonders of the current Hippodrome pageant, "Cheer Up!" were enhanced yesterday by the introduction of May Wirth. This dainty equestrienne of Barnum & Bailey fame not only brought the most magnetic personality that has been seen at the Big playhouse since Charlotte's sensational debut two seasons ago, but she brought a real thrilling novelty, which seems destined to make her the heroine of all circus-loving boys and girls of the metropolises.

Miss Wirth makes her appearance in the second scene, following the Bud Snyder Trio. For her offering the management has provided a really novel "Modern Circus."

Her smile is as fascinating as her remarkable somersaulting from the back of one horse to that of another going at top speed. Her forward somersault has never been achieved by any other rider in the world and her backward somersaults aroused the greatest enthusiasm yesterday. She turns flying cartwheels in time with her steed, and leaps on his back, where she poses with all the grace and assurance of a premiere danseuse. As a climax to her act, she appears with huge wicker baskets strapped to her dainty feet, and even with that ungainly encumbrance vaults lightly to the back of her horse as he plunges around the ring.

ALHAMBRA THEATRE, NEW YORK, THIS WEEK (Jan. 14)  
**HARRY FABER AND TAYLOR DOROTHY**  
"GOING NORTH"



TWO SENSATIONAL HITS THIS WEEK AT KEITH'S PALACE, NEW YORK

THE STAR  
**FRANCES KENNEDY**

and THE SONG

**"THERE'S A SERVICE FLAG FLYING AT OUR HOUSE"**

THE PUBLISHER

JOE MORRIS MUSIC CO., 145 W. 45th St., New York City

NOW PLAYING W. V. M. A. TIME

**FAYE and JACK SMITH**

(Formerly Ed. and Jack Smith)

This Week (Jan. 14), Duluth and St. Paul  
Next Week (Jan. 21), Palace, Minneapolis

In SPECIAL SELECTED SONGS, STEPS and STORIES  
With Our Own Hebrew Finish

Direction **Simon Agency**

Thomson Harry  
Tone Tommy (C)  
Tones 3 (C)  
Toney & Norman  
Tonge Lucy  
Toomer Mr & Mrs H  
Top Cornelius (C)  
(Gov't)  
Trenspan Florence  
Turner & Grace  
Tuscano Otis  
Tyler Mr & Mrs H

V  
Valentine & Bell  
Vall Muriel (SF)  
Vall Muriel (C)  
Van Billy B  
Vance Ray (C)  
Vercl & Vercl  
Verhim Eugene (C)  
Vesser Maie  
Victoria Trio  
Vine Dave

W  
Wade John J (C)  
Wadell Mrs Leo  
Wakefield Wanda  
Wakefield Wander (C)  
Waldron & Young (C)  
Wallace Mildred  
Wall Dorothy  
Walsh Alice  
Walters Two  
Ward Geo  
Wardette Estelle  
Warren Mrs Fred T  
Watson Fanny  
Watson Fanny (C)  
Weeks Grace  
Welch Tint (C)  
Weldon Mable (C)  
Wendrick & Dale (C)  
Werle Lillian (C)  
Weston Montague  
Weston Mr (C)

West Mrs Sam  
Wheeler Dick (P)  
(Gov't)  
White & Brown (C)  
(Pkg)  
White Steppers  
White Trio  
White & Haig  
White Geo  
White Rose  
Wide Awake Co  
Wiggins Bert (SF)  
Wigginton Minnie  
Williams Mrs C C  
Williams Tint  
Williamham Mr  
Willie Louise (C)  
Willis Gilbert (C)  
Wilson Miss Billie  
Wilson Billie  
Wilson Ethel  
Wilson Hans  
Wilson Jack  
Wilson Maude  
Wilson & Schneider  
(C)  
Winlock Isabelle  
Winters Irene  
Wolffheim Eugene  
Woodward Fred (SF)  
Woodward & Morris  
Woolfheim E (C)  
Wrothe Mr & Mrs E

Y  
Yammoto Tony (C)  
York & King (C)  
Youde Mamie  
Young & April  
Young Pearl  
Young & Waldron  
(C)  
Yvonne (C)

Z  
Zarrow Zeb (C)

"Broadway Frolics" 21-23 Bastable Syracuse  
24-28 Lumberg Utica 28 Gayety Montreal.  
"Burlesque Revue" 21 Star & Garter Chicago  
28-30 Berchel Des Moines Ia.  
"Burlesque Wonder Show" 21-23 Berchel Des  
Moines Ia 28 Gayety Omaha Neb.  
"Cabaret Girls" Savoy Hamilton Ont 28 Cad-  
illac Detroit.  
"Charming Widows" 21 Majestic Scranton 28-  
29 Binghamton 30 Oneida 31 Oswego 1-2  
Inter Niagara Falls N. Y.  
"Darlings of Paris" 21 Empire Cleveland 28  
Erie 29 Ashtabula Pa 30 Canton 31-2 Park  
Youngstown O.  
"Follies of Day" 21 Peoples Philadelphia 28  
Palace Baltimore Md.  
"Follies of Pleasure" 21 Star Toronto 28 Savoy  
Hamilton Ont.  
"French Frolics" 21 Cadillac Detroit 28 Gay-  
ety Chicago.  
"Forty Thieves" 21 Gayety Brooklyn 28-30  
Warburton Yonkers 31-2 Hudson Schene-  
cady N Y.  
"Gay Morning Glories" 21 Majestic Ft Wayne  
27-28 O H Terre Haute Ind.  
"Girls from Follies" 20-21 O H Terre Haute  
Ind 28 Lyceum Columbus.  
"Girls from Joyland" 21 Engelwood Chicago 28  
Empire Chicago.  
"Golden Crook" 21 Empire Brooklyn 31-2 Park  
Georgetown N Y.  
"Grow-Up Babies" 21-22 New Bristol Bristol  
23-28 Grand Trenton N J 28 Gayety Balti-  
more Md.  
Hastings Harry 21 Gayety Washington D C 28  
Gayety Pittsburgh.  
"Hello America" 21 Gayety Boston 28 Colum-  
bia New York.  
"Hello Girls" 21-22 Binghamton 23 Norwich  
24 Oswego 25-26 Inter Niagara Falls N Y  
28 Garden Buffalo.  
"Hip Hip Hurray" 21 Grand Hartford 28  
Jacques Waterbury.  
Howe Sam 21 Orpheum Paterson 28 Majestic  
Jersey City.  
"Innocent Maids" 21 Star St Paul 28 Lyceum  
Duluth.  
Irwin's "Big Show" 21 Star Cleveland 28 Em-  
pire Toledo.  
"Jolly Girls" 21-22 Holyoke Holyoke 23-26  
Gilmore Springfield Mass 28 Howard Boston.  
"Lady Buccaneers" 21 Empire Hoboken 28  
Star Brooklyn.  
"Liberty Girls" 21 Palace Baltimore Md 28  
Gayety Washington D C.  
"Lid Lifters" 21 Penn Circuit 28-29 New Bristol  
Bristol 30-2 Grand Trenton N J.  
"Maids of America" 21 Gayety Kansas City  
Mo 28 Gayety St Louis.  
"Majestics" 21 Gayety Toronto 28 Gayety Buf-  
falo.  
Marion Dave 21 Gayety Detroit 28 Gayety To-  
ronto Ont.  
"Merry Rounders" 21 Columbia Chicago 28  
Gayety Detroit.  
"Mile a Minute Girls" 21 Howard Boston 28-  
30 Academy Lowell 31-2 Worcester Worcester  
Mass.  
"Military Maids" 21 Trocadero Philadelphia  
28 So Bethlehem 29 Easton 30-2 Majestic  
Wilkes-Barre Pa.  
"Mischief Makers" 21 Gayety Minneapolis 28  
Star St Paul.  
"Million Dollar Dolls" 21 Corinthian Rochester  
28-30 Bastable Syracuse 31-2 Lumberg Utica  
N Y.  
"Monte Carlo Girls" 21 Gayety Milwaukee 28  
Gayety Minneapolis.  
"Oh Girls" 21 Jacques Waterbury 28-30 Poll's  
Meridan 31-2 Cohen's Newburgh.

"Orientals" 21 Lyceum Columbus 28-29 Cort  
Wheeling W Va 30-2 Grand Akron O.  
"Pace Makers" 21 Gayety Philadelphia 28 Ma-  
jestic Scranton.  
"Parisian Flirts" 21-23 Warburton Yonkers 24-  
26 Hudson Schenectady N Y 28-29 Holyoke  
Holyoke 30-2 Gilmore Springfield.  
"Puss Puss" 21 Casino Brooklyn 28 Empire  
Newark.  
"Record Breakers" 21 Century Kansas City  
Mo 28 Standard St Louis.  
Reeves Al 21 Empire Albany 28 Casino Boston.  
"Review of 1918" 21-23 Academy Lowell 24-26  
Worcester Worcester Mass 28 Olympic New  
York.  
"Roseland Girls" 21 Gayety Buffalo 28 Corin-  
thian Rochester.  
Sidman Sam 21 Gayety Montreal 28 Empire  
Albany.  
"Sight Seers" 21 Columbia New York 28 Casi-  
no Brooklyn.  
"Social Follies" 21 Lyceum Duluth 28 Cen-  
tury Kansas City Mo.  
"Social Maids" 21 Gayety St Louis 28 Star &  
Garter Chicago.  
"Some Babies" 21 Standard St Louis 28 Engel-  
wood Chicago.  
"Some Show" 21 L O 28 Orpheum Paterson.  
"Speedway Girls" 21 Erie 22 Ashtabula Pa 23  
Canton 24-26 Park Youngstown O 28 Victo-  
ria Pittsburgh.  
Speigel's Revue 21 Gayety Omaha Neb 28  
Gayety Kansas City Mo.  
"Sporting Widows" 21 Lyric Dayton 28 Olymp-  
ic Cincinnati.  
"Star & Garter" 21 Majestic Jersey City 28  
Peoples Philadelphia.  
"Step Lively Girls" 21-23 Poll's Meridan 24-  
26 Cohen's Newburgh 28 Hurlig & Seamon's  
New York.

Sydell Rose 21 Hurlig & Seamon's New York  
28 Empire Brooklyn.  
"Tempters" 21-22 Cort Wheeling W Va 28-28  
Grand Akron O 28 Empire Cleveland.  
"20th Century Maids" 21 Casino Philadelphia  
28 Miner's Bronx New York.  
Watson Billy 21 Colonial Providence R I 28  
Gayety Boston.  
Welch Ben 21 Empire Newark 28 Casino Phila-  
delphia.  
"Whirly Girly Girls" 21 Star Brooklyn 28  
Gayety Brooklyn.  
White Pat 21 Gayety Baltimore Md 28 Gayety  
Philadelphia.  
Williams Mollie 21 Gayety Pittsburgh 28 Star  
Cleveland.

**INTERNATIONAL CIRCUIT.**  
(Jan. 21)

"A Dangerous Girl" Park Indianapolis.  
"A Little Girl in a Big City" Walnut Phila-  
delphia.  
"After Office Hours" 22-26 Lyceum Paterson.  
"Bringing Up Father" Orpheum Montreal.  
"Hans & Fritz" Imperial Chicago.  
"Lure of the City" Lyceum Pittsburgh.  
"Mutt & Jeff" Southern Columbia.  
"One Girl's Experience" American St. Louis.  
"Peg o' My Heart" National Chicago.  
"Pretty Baby" Gayety Louisville.  
"Story of the Rosary" Shubert Milwaukee.  
"The Girl He Left Behind" Garden Kansas  
City Mo.  
"The Marriage Question" Orpheum Philadel-  
phia.  
"The Smarter Set" Grand O H Youngtown.  
Thurston 22-26 Atlanta Atlanta Ga.  
"Trail of the Lonesome Pine" Prospect Cleve-  
land.  
"Turn Back the Hours" Lyceum Detroit.

**BURLESQUE ROUTES**

(Jan. 21 and Jan. 28)  
"Americans" 21 Empire Chicago 28 Majestic  
Ft. Wayne Ind.  
"Army & Navy Girls" 21 Garden Buffalo 28  
Star Toronto.  
"Auto Girls" 21 Olympic New York 28 Troca-  
dero Philadelphia.  
"Aviators" 21 Victoria Pittsburgh 28 Penn  
Circuit.  
Behman Show 21 Miner's Bronx New York 28  
L O.  
"Best Show in Town" 24-26 Park Bridgeport  
28 Colonial Providence R I.  
"Biff Ring Bang" 21 So Bethlehem 22 Easton  
23-26 Majestic Wilkes-Barre Pa 28 Empire  
Hoboken.  
"Bon Tons" 21 Empire Toledo 28 Lyric Day-  
ton.  
"Bostonians" 21 Casino Boston 28 Grand Hart-  
ford.  
"Bowerys" 21 Olympic Cincinnati 28 Columbia  
Chicago.  
"Broadway Belles" 21 Gayety Chicago 28 Gay-  
ety Milwaukee.

**CHICAGO**

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

James D. Proudlove has joined the Win-  
dinger Bros. stock at Jameville, Wis.  
canceling time, settled their differences and  
are now at Edelweiss Gardens.  
Peggy Worth was added to the Winter Gar-  
den Revue. Ethel Russell will join March 4.  
Whitney Collins, author of all of Bob Sher-  
man's one-night stand shows, has returned to  
Chicago from the Coast.

**CORRESPONDENCE**

Unless otherwise noted, the following reports are for the current week.

Vera Thomas (Adams & Thomas) was  
"touched" by a Chicago pickpocket for \$140  
on a State St. car.  
Marie James last week secured a divorce  
from Fred James in the circuit court of  
Chicago.  
The U. S. Four, sued by W. V. M. A. for  
Because they missed the Dec. 9 matinee  
at the Englewood, the "Darlings of Paris"  
company have filed a claim of \$300 against  
the Chicago and Alton road, alleged respon-  
sible.  
After a run only a couple of weeks shy of  
six months, establishing a record for the







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the ropes. That celebrated firm of Hearts, Throbs & Co. was well represented in Phil DeVoe's sketch, "Twenty Odd Years." It is a rural playlet in which youth puts the customary haymaker on age, while the orchestra beats and flowers tremble. It was sympathetically handled and well liked. Simpson and Dean have a very good character singing

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act; Simpson is ninety per cent. of the act. She's clever; he's skinty. They do a Chinese number before a special drop, then Miss Simpson sings "Says I to Meeself Says I" in a charming green frock, in a charming green fashion. The Bowers' number is also well done. The show closes with the Welse Family, three men and a woman, who have an able and spectacular perch act. *Swing.*

## SAN FRANCISCO

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct).—The current attractions at the Orpheum round into an exceptionally good bill, with the turns individually gaining unusual results. Joseph Howard's Musical Revue was top, the specialty throughout receiving such tremendous results it held up proceedings for several minutes. Ethelyn Clark (not programed) proved an outstanding feature. She has a good voice and personality, besides numerous attractive costume changes. Sylvester and Vance, next to closing, easily got a big score. Holt and Rosedale were an artistic success. Regina Connelli and Ruby Craven had former Washington Square Players' success, entitled "Moondown," clever comedy, with a corking dramatic finish. Kuzawa Boys, opening, went through a routine of risley work, displaying extraordinary ability. Bert Swor (holdover) improved his routine, with the returns according. Anna Chandler eclipsed her previous week's mark, while the Avon Comedy Four fully repeated their first week's success.

PANTAGES.—The Pantages show contains but fair entertaining qualities, and is poorly arranged, the combination proving detrimental to the returns. The Donal Sisters gave a

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demonstration of physical culture that was enjoyed. "A Day at Ocean Beach" is the usual mediocre "girl turn," being a rather poor one of its kind. Other than Billy Batchelor and Donn Adams, who work nicely as a team, the organization is decidedly weak. Frederick Wallace and Dolly Lewis and Co. gained some laughs. Hyal and Early proved the laugh getters of the evening, their individual eccentricities being directly responsible. Bill Pruitt, the cowboy singer, pleased with his repertoire of songs. Nayon's Birds opened successfully. It is a pleasing sight turn.

HIPPODROME.—There is a noticeable lack of comedy in the current Hippodrome program, with the results the layout was really voted fair. Leonard and Haley failed to show. Leonard and Wright opened with a routine of old-time songs, gaining but a passing score throughout. Dolly Bennett and Young (two women and man) were appreciated after completing their specialty that contains music, singing and dancing. Cliff Dean Players offered a comedy playlet entitled "Done in Oil." The comedy portion is too exaggerated to gain its proper standing in other than the smaller houses. Lea Dale and Albert Easdale assisted. Sweeney and Newton closed nicely after presenting a novel opening. Aleva Duo (man and woman), in a comedy singing turn, were liked. The woman in a splendid coon shouter. The Lavine Trio, acrobatics, closed. Billy Brown (colored) was a late addition, and pulled down a hit.

ALCAZAR (Geo. Davis, mgr.).—"Cheating Cheaters" (2d week).

CORT (Homer F. Curran, mgr.).—"Fair and Warm" (2d week).

COLUMBIA (Gottlieb & Marx, mgrs.).—"Turn to the Right" (3d week).

CASINO (Robert Drady, mgr.).—A-H. & W. V. A. vaudeville.

PRINCESS (Bert Levey, lessee & mgr.).—Bert Levey vaudeville.

SAVOY (Harry Davis, mgr.).—Will King Stock Burlesque (4th week).

WIGWAM (Jos. F. Bauer, mgr.).—A-H. & W. V. A. vaudeville.

Geo. D. McKenzie and J. C. Riley, formerly manager and treasurer, respectively, of the Metropolitan theatre, Seattle, are in the city with an original idea. Their attraction, headed by Sergeant ("Doc") Wells of the Canadian forces, consists of recruiting and helping the Red Cross and Liberty Loan drives and then giving lectures at which admission is charged. Official sanction is given by the governor of each state they cover and they are usually fostered by the Chamber of Commerce of the city in which they are appearing.

Musicians' Union No. 6, San Francisco, has elected the following officers: Walter A. Weber, president; A. S. Morey, vice-president; Alfred A. Greenbaum, secretary; Chas. H. King, financial secretary-treasurer; A. S. Lane, sergeant-at-arms; board of directors: James G. Dewey, George Lerond, Michael Fogel, B. Spiller, W. A. Belard and George Price.

Verna Morsereau, classic dancer, now playing the Pantages Circuit, and Frances Young, with the Jim Post Company, Oakland, are to double up for vaudeville.

**MINERS MAKE-UP**  
EST. HENRY C. MINER, Inc.

Chas. Yule, last seen here in a dramatic sketch at the Orpheum, is now with the St. Frances Little Theatre Club at the St. Frances hotel.

For a Christmas card, Shanley and Furness, of the Continental hotels, San Francisco and Los Angeles, sent out a card containing, besides their own pictures, pictures of Thos. Edison, Luther Burbank and Henry Ford. These names were also on the mailing lists of the card and last week Mr. Furness received a letter from Mr. Edison thanking him for his remembrance.

"Bunny" Bunting, well-known newspaper man and agent, is in the city. Mr. Bunting is at present piloting Alaska Jack, lecturer, and a feature film, over the rough spots of the northern part of the state.

Sylvia Yaffe, child singer and dancer, was the added attraction at the Savoy last week and scored the hit of the performance.

Donn Adams arrived from Chicago last Thursday to open with "A Day at Ocean Beach," Pantages circuit.

San Francisco is to be the resting place for the cremated remains of Chas. W. Bennett, the well-known Canadian theatrical manager who died in Jersey City recently. Bennett had spent considerable time in California and, just before his death, had decided to make his home here.

Bob Sandberg returned from Honolulu last week.

Mme. Yakovliff, noted Roumanian singer, is a visitor in the city. She has been doing nurse work in Europe for the past few months, and was wounded in the right arm by an exploding shell. Mme. Yakovliff will sing for the Red Cross while in this country.

During one of their performances at the Orpheum last week, McIntyre and Heath were presented with a "ham tree" containing several real hams by Phil Newman of this city.

## ATLANTIC CITY.

BY CHARLES SCHEUER.

Boardwalk cafes operating cabarets have been confounded by notice from the Federal authorities that they should have been collecting two per cent. war tax on all their sales since last summer, and are wondering just where they get off. A number have been collecting ten per cent. on the same plan as the theatres, while others claim they never knew of such a law and that it was up to the Government to serve them with notice of what they were supposed to do. A visit of a secret service man this week has straightened out the matter somewhat and in the future the extra pennies must be included in the check payments.

Considerable interest has been aroused by the report that several of the large Broadway restaurateurs are to invade the beach-front and have about clinched control of some of the larger eateries. The discouraging business outlook along Broadway with the ten o'clock Government "lights out" order and municipal regulations is said to be the cause.

The promise of a big season here when summer gets under way has made the shore field attractive. Many big conventions that are certain to bring stacks of money to Atlantic City have been booked in addition to the regular trade, among them the national convention of the Elks, which will be held for a week in July.

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The Islesworth Hotel, at Virginia avenue and the Boardwalk, is to be made a strictly theatrical hostelry—the first along the beach-front to be devoted to that purpose. A deal is about consummated whereby one of the large theatrical booking agencies assumes control of the big structure. It will open around Easter under the new management. It is also reported that Bustanoby's will operate the cafe end of the hotel.

Odd ice spectacles along the beach this week enabled a picture company to secure some novel settings for a picture with an Arctic

5



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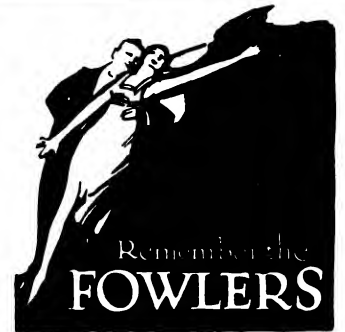
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setting. Tons of ice have been hurled up along the beach for its entire length while the piers and jetties are completely covered with coatings of ice affording a unique background for Northern pictures.

The Steel Pier is now open regularly and will reopen many of its amusements Feb. 1.

The Million Dollar Pier will renew its season shortly. The shortage in coal has prevented original plans to throw open the doors this month, but the management expects to have the establishment open for business about the middle of February.

Another large wrestling carnival has been planned by Fred Moore of the Apollo and Nixon theatres. The bouts are to be staged Jan. 28 at the Nixon. John Killonka, "The Greek Demon," who recently defeated Pinky Gardner, "The Southern Whirlwind," after a terrific battle, is to grapple with Henry Irsliuser, who has recovered the middle-weight wrestling crown by defeating Paul Dlouwer, of Newark, Ohio, who had conquered the best middleweights in the country. Phil Montana, the big Italian who has been trainer for Douglas Fairbanks, and has appeared with him in a number of recent pictures, will also be in the carnival. His probable oppo-



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nent is Gardner. Either George Bothner, the lightweight king, or George Fisher of New York, will referee the bouts. Recent matches have drawn capacity houses here.

BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, U. B. O.).—The show this week is a speedy, snappy and good one. It is well balanced and at the same time they have a star act in Valeska Suratt, who heads in "The Purple Poppy." It did not create as much enthusiasm as one might expect. The opening act is Jack and Cora Williams in acrobatics, well received. Followed by Parish and Peru, also good. Dorothy Regel and Co. in "Playing the Game" have some weak spots. Supporting company fair. Dorothy Brenner gave a singing act, in costume, four numbers. Got over best in the last number. Occupying good place was Loy's dog Toque. As an animal act it ranks with the best here. Robert Emmet Keane has a fairly good act but does not show to the advantage as he has at other times in this city. The big act was Jimmy Duffy and Jack Ingalls in an act that relies on the nerve and the personality of the pair more than their ability, and the audience enjoyed it. Masie King finished in a fairly good dancing act.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—"Fields of Honor," film. Eddie Borden, Marie Lo, Martha Hamilton and Co., Durkin Girls, Verel and Verel.

BLIQU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—"The Silent Man," film. Continuance of "Vengeance and the Woman." Vaudeville. World and Towle, Billy and Edna Hall, Kate Fitzgibbons, Belle and Monte, Rolland Brothers, Gordon Brothers, Dale and Mason.

ST. JAMES (Joseph Brennan, mgr.; agent, Lowey).—Two headliners, Lew Cooper and Co. and Jessie Hayward and Co. Johnson, Howard and Lizette, Maude Tiffany, Wolford's Dogs. "The Widow's Mite," film.

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COLUMBIA CIRCUIT

SHUBERT (E. D. Smith, mgr.).—Second and last week of "What's Your Husband Doing?" found favor here. Coming, Lionel Barrymore in "The Copperhead."

COLONIAL (Charles J. Rich, mgr.).—Opening "The Riviera Girl," received good notices. Show here for two weeks.

PLYMOUTH (E. D. Smith, mgr.).—Willie Collier getting over in "Nothing But the Truth."

WILBUR (E. D. Smith, mgr.).—"The Man Who Came Back" still here.

PARK SQUARE (Fred E. Wright, mgr.).—"Success," new play featuring Brandon Tynan, first time Monday. Good notices. Indefinite engagement.

TREMONT (John B. Schoffel, mgr.).—"The Boomerang" continues.

HOLLIS (Charles J. Rich, mgr.).—"The 13th Chair," going well.

COPLEY (H. W. Pattee, mgr.).—"The Rivals" shown to good house. Here for week. Henry Jewett Players.

CASINO (Charles Waldron, mgr.).—"The Sightseers."

GAYTY (Thomas H. Henry, mgr.).—"Hip, Hip, Hurray Girls."

HOWARD (George E. Lothrop, mgr.).—"Dainty Maids," Vandeville, Black and White, Gray and Graham, Sutter and Burns, Baxter and Virginia, Jim Murry.

### PHILADELPHIA BY SEVERALS

KEITH'S (H. T. Jordan, mgr.).—Elsie Janis appeared here about three years ago and hung up box office receipts pretty close to the record. From the way the people crowded into the theatre Monday afternoon she will top her former mark. Although she was not at her best Monday afternoon, having finished a long roundabout trip from Cleveland, Miss Janis put over a big sized hit.

Miss Janis was rather fortunate in being placed ahead of Conroy and LeMaire instead of following them, for these black face boys were a riot of laughs with "The New Physician." It must be admitted that it would take something of a gag or bit of business to get a big laugh after keeping the audience

in a roar for about 15 minutes, but it must also be admitted, that their finish is woefully weak and a big let down. Still the boys were a big hit and Jodie Heather, with her classy little song act had a difficult task trailing the two comers. Miss Heather has a good selection of songs, changes to meet customer for each and with William Boney, Jr., at the piano and "Bobby" Heather, who helps out in a couple of numbers, the English girl registered nicely. "The Riding School," in the closing spot, with the use of "plants," was an uproar of laughs and, combined with the fancy stunts of the straight riders, furnished the bill with one of the best closing acts seen here in some time. The girl displays a neat figure in a white union-suit. A new sketch in this house was "Remnants," presented by Raymond Bond, once a stock player in Camden. Bond is a clever actor and in the sketch has a character role on the order of William Hodge in "The Man From Home," and handles it well. The sketch is very talky and the lack of action is noticeable for the first ten minutes, but it picks up nicely and finishes with sentimental stuff that is a big help. Elizabeth Shirley is Bond's associate and delivers her lines with a continual rising inflection which develops into a sing-song rhythm, especially when she reveals her life's story to the "man from back home." It's a different sort of a sketch, however, and was

Once upon a time an audience sat in a theatre. They were happy. Not only happy, but disappointed. Not only disappointed, but embarrassed. "Is this vaudeville?" they said. "Is this variety—variety, which means an admixture of different things, a dissimilitude? For, lo and behold! all we have had is singing and dancing, dancing and singing and singing and dancing; and do we pay out our shakles for this and naught else?" Yet they applauded each number, for this was a kind audience and all vaudeville audiences are kind, excepting Youngstown, Ohio. Then O. K. Sato appeared and performed any number of cunning little tricks, both comical and serio-comical, and the audience said, "Ah! I thought it was going to be a vaudeville show and he pulls it is a vaudeville show." And when a vaudeville audience says it's vaudeville, it means a vaudeville, for you cannot fool a vaudeville any more than Kaiser Will and Will's son can fool Wilson.

GLOBE (Frank Meagher, mgr.; agent, Loew).—"Intolerance," film, another week.  
ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—"Melody Land" headline. Bobbe and Nelson, Florence Henry and Co., Grace De Wintres, Murray and Ly., Bob Tip and Co. "Wolves of the Rail," film.  
SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—"Pay Me," film. The Boxing Pony, "Those Four Girls," Hugh Emmett and Co., Mayberry and Marsh, Swiss Song Birds, Deane Bros.  
OLYMPIA (Frank Hookallo, mgr.).—"All-mony," film. Eddie and Lottie Ford, Termini and Saula, Harry Brooks and Co., Imperial Russian Troubadours, Andy Lewis and Co., Melillo Sisters.  
PARK (Thomas D. Soriero, mgr.).—"Du Barry," film.  
MAJESTIC (E. D. Smith, mgr.).—Second week of "Mother Carey's Chickens." Business fair. \$1.50 top.

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very well liked. Fred Heider and Nettie Packer, a local pair, offered a medley of songs, dances and comedy chatter which the program describes as "A Plot Without a Story." There isn't any room for a plot anyway, and the story is that the man does so much the girl is held in the background. What she needs to do first is to secure a good looking dress for the opening. Heider is a handy fellow, doing some good eccentric dancing and acrobatics and with a fast finish they earned liberal applause. Beaumonte and Arnold did very nicely with their sketch, "The Sergeant's new at this house. They combine some snappy talk with a couple of songs and top it all with some clever dancing. The girl is tall of "pau," especially in the dance in which she steps across the stage with one foot at an angle of 90 degrees to hers. The act of Moore and Gerald, a couple of boys, contains plenty of variety. The boys do some clever acrobatics and also use a couple of lines used here by George Mullen. The Four Kings on the tight wire gave the show a good start.

COLONIAL (H. A. Smith, mgr.)—Low Madden & Co. headline Burns & Forman; "Those Five Girls"; El Ray Sisters; Rice, Elmer & Tom, and Jim, "My Little Boy." NIXON (Fred. Leopold, mgr.)—Musette, dancing violinists, tops bill. Stewart & Lewis; Six Stylish Steppers; Swarts & Clifford; Werner-Amoros Trio and Jim, "The Fair Barbarian." ALLEGHANY (Joseph Cohen, mgr.)—Musical tabloid, "Olives" Burns & Frabito; Frank Stafford & Co.; Frances & Rose; Holder & Miles, and Jim, "The Devil Stone." GRAND (W. D. Wagnath, mgr.)—Shattuck & O'Neil; "Little Hip" and "Napoleon";

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**AUSTRALIA.**

BY ERIC N. GARRICK.

Sidney, Dec. 19.

Delmore and Lee opened at the Tivoli Saturday and were a riot. Their work on the revolving ladder was a revelation to theatre-goers here. Rogers, a mimic, was also to the liking of the Tivoli patrons.

American acts (male) coming this way are assured of a good time if they are lucky enough to join the Chasers Club.

Tom Haverley is presenting his tab burlesque on the Fuller Circuit.

J. & N. Tait have secured for early production "De Luxe Annie" and the "Invisible Foe."

Viola Dana in "The Girl Without a Soul" was one of the best liked pictures during the month.

The pictureization of Jules Verne's "Twenty Thousand Leagues Under the Sea" is at the Theatre Royal.

Howard White and Evelyn Scooney are giving their farewell concerts in Melbourne prior to leaving for the States. These artists have been an artistic success in Australia.

The Christmas attraction at the Tivoli will be Ada Reeve in "Winnie Brooke—Widow."

Mike Connors (Connors and Witt), playing the Fuller Circuit, was recently married to Queenie Paul, an Australian actress.

Winifred LaFrance will play principal boy in J. & N. Tait's panto, "Aladdin," in Melbourne.

Harry Stone, the boxer, has a dandy home at St. Kilda, Melbourne. He delights in giving parties to members of the profession.

"Jack and the Beanstalk" will be the Christmas attraction at the Palace theatre.

Muriel Starr will open at Melbourne in "The Bird of Paradise." George Barnum will produce.

Alvin and Williams have received an extended contract over the Tivoli Circuit.

Kathlene McDonnell and Charles Waldron are at present playing in "Cheating Cheaters."

Jack Haskell, over here to produce for J. C. Williamson, Ltd., was in Australia some little time back. He directed the Tivoli "Follies" under the management of Hugh D. McIntosh.

Paramount Pictures have opened its new office here. The ceremony was performed by the Lord Mayor of Sydney.

"Seven Days' Leave," a spy drama, has had a wonderful run at the Grand.

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"Rasputin" was screened at the leading picture houses during the month.

Plays to be produced here in the near future include "The Thirteenth Chair," "The Man Who Came Back" and "The Willow Tree."

Rio and Helmar are on the Fuller Circuit.

John Beck will be included in the cast of J. & N. Tait's pantos, "Alladin." This artist scored a big success in "Very Good Eddie."

Sydney James and his "Royal Strollers" are touring Australia.

Theatre business in Sydney is very good just now, owing to holiday influx of visitors here.

A company of hula hula dancers have been brought specially from Honolulu to appear in "The Bird of Paradise," opening in Melbourne at Christmas.

"White City," Sydney, one time big pleasure park, will not open this season.

The cast for J. & N. Tait's production of "The New Henrietta" will include Walter P. Richardson, John Junior, Stapleton Kent and Lillian Tasker.



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### MONTREAL

BY ARTHUR SCHALEK.

HIS MAJESTY'S (Edwards & Driscoll, mgrs.).—Phyllis Neilson Terry in new comedy, "Maggie." Next week, "Katinka."  
PRINCESS (Fred. C. Row, mgr., agent, U. B. O.).—Sam Mann and Co.; LeMaire and Gallagher; Six American Dancers; John Gelger; Brenk's Models; Eddie Miller Duo; Three Kervilles; Leavitt and Lockwood.  
LOEW'S (Ben. Mills, mgr.).—Gordon-Elldrid and Co.; Smith and Troy; Taylor and Howard; Kremka Bros.; Manetta Duo; Alberto; "The Honeycomb." (film).  
FRANCAIS (Phil. Godel, mgr.).—1st half, Julia and Hawaiian; Pisano and Bingham; Cameron Clements and Co.; Josephine Leouhart; Evelyn and Dolly; Johnson and Crane; 2d half, Hasel Kirk Quintet; The Cavannas; Robb and Robinson; Rubini and Marini; Joe Barton; Josephine Leonhart.  
ORPHEUM (J. H. Alog, mgr.).—"The White Slave." Next, "Bringing Up Father."  
EMPIRE (Paul Cazeneuve, mgr.).—"The Confession," with Paul Cazeneuve in the leading role; company excellent.  
IMPERIAL (H. W. Conover, mgr.).—Marguerite Clark in "The Seven Sins" (film).  
GAYETY (Tom. Conway, mgr.).—Al Reeves Show.  
STARLAND (Joe. Masoure, mgr.).—Tisoune and Mack and Big Girl Revue.  
MOUNT ROYAL (Fred. Lee, mgr.).—Vaudeville and pictures.

### NEW ORLEANS.

BY O. M. SAMUEL.

ORPHEUM (Arthur White, mgr.).—The John Hymer sketch featured currently lacks comprehensiveness, and one marvels there is presented to be shown women and children the electrocution of a mentally inefficient

negro even in dream form and posed in the guise of humor. Merle's Cockatoos opened capably. William Ebbs has ventriloquial novelty. Carmell and Harris should dance more. Rita Boland renders songs capably. Bronson and Baldwin lack the appeal and suavely Orpheum auditors demand. Miss Baldwin scowls stockings. Also Rita Mario's Orchestra, imposing closing turn.

PALACE (Sam Myers, mgr.).—Rather colorless program the last half last week. Ned Norton and Four Joyland Girls, especially carded, might have achieved more with a Pullman as a background. Ned himself could indulge in the regular habillament of a sleeping car porter instead of varying the picture so far as to wear green trousers. Blanche Alfred and assistants started things pleasantly. Weston and Young are gainful in a comedy way. Their "cooch" reference is in bad taste. Tity, Williams and Davis conform to the conventional small time three act. The comedian is a small time "chooser," preferring to take material that is passe when there is so much current matter at hand. Princess White Deer and her two braves compose an excellent closing number for their present classification.

CRESCENT (Walter Kattman, mgr.).—Maude Leone and Co. headlined a diverting bill at the Crescent the latter part of last week. Miss Leone, who was the first Mrs. Willard Mack, appeared in a sketch by the now distinguished Willard, called "Movie Minute." She possesses a certain degree of aptitude. The playlet proved engrossing to the Loew patrons. The Parshleys, who opened, are to be complimented for maintaining a semblance of novelty in their xylophonic interlude. Le Roy and Hart were well received. Bob Carlin has "The Janitor" turn in one, popularized in the better grade houses by Harry Lester Mason, if memory serves me aright. Scanlon and Press, closing, danced diligently.

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STRAND (Maurice Barr, mgr.).—Pictures.

Evan Burrows Fontaine is dancing in "The Cave." Other dancers appearing in the picturesque restaurant are the Glorias and Arya Nadja.

Martin Beck, Mort Singer and Mark Helmann are spending several weeks in New Orleans. They came down to escape the cold.

That Shakespeare is not dead in the South is proved by the present triumphant tour of Robert Mantel. The tragedian is attracting crowded houses to the Tulane, and is to reappear in several towns again under a guarantee. His daughter, Esther Mantel, is appearing with him.

Myra Kelly thinks the barbers of this city are remarkably patriotic because they all seem ready and willing to go over the top.

### PROVIDENCE.

BY KARL K. KLARK.

SHUBERT MAJESTIC (Felix R. Wendtschafer, mgr.).—"Oh, Boy," held over second week, pleasing to capacity.

KEITH'S (Charles Lovenberg, mgr.).—Nonette, remaining for second week. William Gaxton and Co. also well liked on another fine bill this week. Flanagan and Edwards, Prosper and Maret, Athos and Reed, Morria and Campbell, Adeline Francis, Camilla's Birds.

EMERY (Martin Toohy, mgr.).—Col. Patee, his son, Col. Patee, Jr., and two other soldier addlers head first of week bill. William Pinkham and Co., Alice Hanson and Co., Oaski Duo, Hunter and Godfrey, Cardo and Noit. Second half, headed by Lew Cooper



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**OPERA HOUSE** (W. S. Canning, mgr.).—Stock Company in second week, presenting "So Much for So Much." Meeting with hearty reception. Those who predicted that stock is coming back throughout the country may now cite Providence as an example. Matinees every day except Monday.  
**FAY'S** (Edward M. Fay, mgr.).—"The Beauty Parlor," "Those Who Pay," etc., also responsible for patronage. Other acts, "The Old Folks at Home," "The Three Salesmen," "Virten's Buds," Mosher, Hayes and Mosher, Whynot and Vergie.  
**COLONIAL** (J. F. Farr, mgr.).—"Boston Burlesques."

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Carter, Hebrew comedian, provide most of the gaiety. Billie Bingham adds to her popularity with several new songs. Good business.  
**MOORE** (Carl Reiter, mgr.).—Alan Brooks heads new Orpheum vaudeville bill in a sketch, "Dollars and Sense." Clara Howard, pleases; Elsa Ruenger and Co., good; Mack and Earl, hit; the Alaska Trio offer "A Night on the Yukon"; Toots Paka, earned merit; Orpheum travelog and Tiny Burnett's concert orchestra program complete. Capacity business.  
**PALACE HIP** (Joseph A. Muller, mgr.).—An artistic and beautiful attraction is that of "A Night with the Poets," headlining Sunday show. Lew Ward is good; Shanghai Trio are, skilful; Rosalie Asher, vivacious; Wash and Rand, please; Alvarez Duo, novel equilibrist; "The Volunteers" is the feature photoplay offering. Capacity business.  
**PANTAGES** (Edgar O. Milne, mgr.).—A comedy sketch, "Johnny's New Car," heads bill. Rosa Rosaling, featured; Dixie Harris and Variety Four, good; Jarvis and Harrison appear in "Shooting the Shoots." The Florenz have some startling acrobatic innovations. Capacity business.

No more Boston Symphony Orchestra concerts will be given in this city during the present season. Those booked for the coming months have been called off. This is the announcement made by C. A. Ellis of Boston, manager. The reason is said to be the hostility of both the press and the public of the city. Money is being refunded to subscribers this week.

**ELVA GRIEVES**  
 ENJOYING A PLEASANT SEASON LEADING WOMAN WITH  
**BEN WELCH'S BIG SHOW**

The various playhouses here report that since the new year opened business has picked up remarkably well.

**MERLE'S COCKATOOS** This week (Jan. 14)  
**ORPHEUM NEW ORLEANS**

It is understood David E. Dow, manager of the Modern (picture), is soon to relinquish his duties and accept a Government position. His successor has not been named.

last week was made manager of the Providence opera house, now playing stock. When the Sinfonia took over the Majestic and the Emery Amusement Co. transferred its Lew bookings and Manager Toohy to the Emery there was not room for an assistant, and Mr. Canning went to the opera house.

George Farrer joined the new Providence opera house stock this week.

**SEATTLE.**  
 BY WALTER E. BURTON.  
**METROPOLITAN** (George T. Hood, mgr.).

An operatic of "Pagliacci" was given at the Strand last Sunday night by Loyale Phillips Shaws for the benefit of the Providence section of the Council of Jewish Women. Packed house.

William S. Canning, formerly manager of the Colonial, but later associated with Martin Toohy, manager of the Emery and Majestic,

—7-9, John E. Keller and Co. in Shakespearean repertoire to good business. 9 (night), Seattle Philharmonic orchestra concert; 10, John Hunter, in concert.

**WILKES** (Dean B. Worley, mgr.).—Dist week of the Wilkes Stock Co. in Seattle. "Stop Thief" is the attraction for current week. Fine patronage.

**LYRIC**—Vaudeville and musical comedy.  
**GAJETTY** (Ed. Armstrong, mgr.).—Armstrong Folly Co. in "The Bathing Girls." Will Armstrong, as an Alaska miner, and Joe

Harry Bevely has purchased the Lyric theatre in Glasgow, Mont.

A \$15,000 pipe organ has been installed in the Rex theatre, Walla-Walla.

Loring Kelly, editor of the Seattle "Critic," a local theatrical weekly, went over to Tacoma Sunday, and he and his wife played "His Aunt," sketch, as one of the six-act bill made up here to fill in there on account of the non-arrival of the regular show, which was held up by the floods.

"The 13th Chair," billed to open at the Metropolitan Monday night, was held back by the floods and the show did not arrive in Seattle until after 9.30. To set the stage requires nearly two hours, so to hold the

Thank You, Mr. and Mrs. Chicago!

The "Boys" Are Branching Out. Eh, What?

**"ARE YOU FROM HEAVEN?"**

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Singing, Dancing, Comedy, Cycling

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Direction

**KAUFMAN & HYDE**

Broadway Theatre Bldg., New York City

ticket holders the curtain was rung up and they were permitted to see the stage hands get things in readiness behind the foot-lights.

Madame Verina, co-star with Adelina Patti, and first cousin to Kaiser Wilhelm of Germany died here Tuesday at the home of her daughter.

Liberty Park, the government's 100-acre amusement park at American Lake (Wash.) encampment, is getting under way nicely, but the inclement weather of the past three or four weeks has held building back considerably. The water and drainage systems are completed and the contractors are pushing things as fast as possible. At least a portion of this amusement zone will be thrown open to the boys in khaki early this year.

Palace Hip and Orpheum shows making the jump from here to Portland closing here on Saturday and Wednesday nights and opening in the Oregon city next day at the matinee, have been hard hit since the government took over the railroads and took off six of the nine trains that have been operating daily between this city and Portland. The last night train out of here for the south now leaves at 10:30 p. m.; the first morning train so late that acts cannot get to Portland in time for the opening performance.

The Georgian Hotel, a theatrical hostelry, has been sold to A. Peterson for \$25,000.

Earl Bonner, straight man with the Armstrong Folly Co., at the Gaiety theatre, Seattle, opened at the Empress, Butte, Gt. B., with the Willis West musical comedy show.

A nine-pound son was born Tuesday to Mr. and Mrs. Chas. Royal, Empress theatre, Van-

**EDDIE BORDEN**

A JAS. DWYER

Direction, HERMAN WEBER

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Besten—Agala

**ALVINO'S JAZZPHIENDS**

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"THE PARCEL POST MAN"

**CONROY and O'DONNELL**

DIRECTION, JOE MICHAELS

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W. V. M. A.

Direction, WAYNE CHRISTY

couver, B. C. Mr. Royal is managing the stock organization at that house. His wife (Edith Elliott) is leading woman.

Manager Meagher has taken over the lease of the Crystal theatre, Astoria, Ore.

Lloyd Spenser has opened a theatrical display and publicity business office in the Post-Intelligencer building, this city.

The North Pacific Fair Association's annual convention will be held in New Westminster, B. C., 18th and 10th.

The Dave Williams rep show has closed after several months' tour of Washington and Idaho.

**VANCOUVER, B. C.**

By H. P. NEWBERRY.  
EMPRESS (Geo. B. Howard & Chas. E. Royal, mgrs.).—Good production of "The Girl He Couldn't Buy." Excellent patronage. Howard Russell, former stock favorite here, opened his engagement with the Empress Stock Co. in this new play.  
AVENUE (W. Scott, mgr.).—10-12, James

E. Kellard and Co. in Shakespearian roles.  
ORPHEUM (Jas. Pilling, mgr.).—Four Marx Brothers and Co. in "Home Again" headline current bill. Bessie Temple and Co. in "You," good feature. Comfort and King and Moore and Hager were the other two featured attractions. The Boyarr Co., Russian Dancers, good; Doc O'Neil, well liked; Five of Clubs, good. Capacity houses.

PANTAGES (Geo. B. Pantages, mgr.).—"The Bride Shop," with Eddie Vost, an excellent headliner. Tom Kelly featured, very good. Flo and Ollie Walters, good; Jack Kennedy and Co., well liked; Bobby Tremaine, very good; Rodriguez, good. 11th episode of "The Neglected Wife," Business good.  
COLUMBIA (E. H. Mayrand, mgr.).—Caudesville and Pictures. Changes semi-weekly.  
REX (W. P. Dewees, mgr.).—"Liable Burglar," with Marguerite Clarke.

DOMINION (J. Muir, mgr.).—Second week of feature film, "The Daughter of the Gods," starring Annette Kellermann. Fine patronage.  
GLOBE (W. P. Nichols, mgr.).—Mary Pickford featured in "The Little Princess."  
COLONIAL (H. Quaglin, mgr.).—First of the Russian feature film, Vera Colodnoya in "Her Sister's Rival."

The current bill at Pantages has been changed since reaching the coast. Bobby Tremaine in her dancing act has been added to the show, while Tom Kelly has replaced Senator Francis Murphy.

**WASHINGTON.**

By HARDIE MAKIN.

REITH'S (Roland S. Robbins, mgr.).—Lady Huff Gordon, gown, some beautiful, cleverly shown, "Ragtime" Reilly completely stopped everything. James & Monte Thornton a real treat. Eleanor Cochran, fair; Arthur Sullivan in "A Drawing from Life," clever satire; Gallarini Sisters, fair musicals. Everett's Monkey Circus opened big and Margaret Edwards closed to a seated house.

NATIONAL (William Fowler, mgr.).—"Toot-Toot," first attraction sent here by Henry W. Savage in some time, good advance for the week and papers praised show.

RELEASED (L. Stoddard Taylor, mgr.).—William Gillette, always a big favorite here, in "The Successful Calamity."

POLLS (Fred Berger, mgr.).—Musical stock, "Miss Washington, Up to Date," with a masked dancer, who goes about the streets with her mask on, as an added attraction.

GAIETY (Harry Jarboe, mgr.).—Mollie Williams' show.

COSMOS (H. Rybacki, mgr.).—Victor's Musical Melange, Middleton and Spelling, Herbert and Daniels, Leona Guernsey, Cotter and Boudoin; Frear, Daggott and Frear; Marshall and Walton.

LOW'S COLUMBIA (Lawrence Reatus, mgr.).—Week divided in films between Elsie Ferguson in "Rose of the World," and Jack Pickford in "The Spirit of '17."

## JULES OF THE STRONG HEART.

Jules Lemaire.....George Beban  
 Joy Farnsworth.....Helen Eddy  
 Tom Kerr.....Charles Ogle  
 Ted Keenan.....Raymond Hatton  
 Jim Burgess.....Guy Oliver  
 Jack Liggett.....Ernest Joy  
 Louis, the "Red Fox".....H. B. Carpenter  
 Head of the Hudson Bay Trapping Company,  
 Edward Martin

"Jules of the Strong Heart," a Lasky (Paramount) production, was given a press showing in Paramount's projection room last week. It was written by William M. Rouse, scenario by Harvey Thew and Frank X. Finnegan, directed by Donald Crisp and starring George Beban in the title role. Beban has the role of a Canuck and brings to it his excitable, temperamental characterization with which he invests most of his stage and screen portrayals. It is all very entertaining, but in this instance is not a genuine impersonation of a Canuck. As most people know, the polyglot French-Canadian, especially those employed in lumber camps, are a stolid, taciturn lot, never animated. They speak in grunting fashion, very much like the North American Indian, and their countenances are as immobile as the Sphinx. Beban makes of the character of Jules an excitable, animated, gesticulating cross between a Frenchman and a Corsican, whose face voices his almost every thought before it is framed in language. The picture opens with a fade-in showing Jules tramping through the woods carrying an infant in his arms. He seeks employment in a lumber camp but volunteers no information concerning the child. His love for the infant earns for him the good will of the daughter of the camp boss and this arouses the enmity of the "bully," who is endeavoring to press his attentions upon the girl. One day the payroll fails to arrive and the "bully" arouses the men to strike. The boss assures them the money is at the railroad station but cannot be brought over because of the storm, which makes it well-nigh impossible to cross the river. The men do not believe this story and Jules volunteers to go for the money box and is handed an order for it. The "bully" offers to accompany Jules and strikes him down, searches for the order in order to make a getaway with the money. The detail of camp life was undoubtedly secured by repairing to a genuine lumber "location," and the lighting and movement of the boat in the storm reveals some excellent studio work. The villain fails to secure the paper calling for the cash, though he tortures Jules in approved inquisition fashion. While this is going on a stranger comes to the camp in search of Jules, saying he wants his child, which Jules has been caring for. To the girl he tells his story, and in a series of flashbacks it is shown that he and Jules were together in another camp. The stranger had been called home to England and asked Jules to look after his wife and child. The wife dies, begging Jules not to let the State take her baby. Jules has remained true to his trust. Stranger and girl start out in search of the pair who had gone in a sailboat for the money the night before. They rescue Jules from the villain, get the money from the station and arrive just in time to save the girl's father from being lynched on the allegation he had tried to rob the men of their pay. In the end Jules is proposed to by the girl, he not daring to believe she loves him. The mystery of just what the relationship exists between Jules and the child serves to sustain the suspense, and the excitability of the "Canuck," while not true to life, makes for good comedy relief. While there is no member of the supporting cast who calls for individual mention they are uniformly competent and have been intelligently selected for their respective roles. The feature ranks with the successful ones in which Beban has appeared recently for Paramount. *Jolo.*

## MOLLY GO-GET-EM

An American feature with comedy tendencies, starring Margarita Fischer as a mischievous daughter, with the direction by Lloyd Bingham. The picture is aimed to amuse and will do that in the majority, but without much behind it in story nor situations. Molly (Miss Fischer) is the younger of two daughters, with the older sister after a husband. Molly is the worry of her parents' existence and is usually punished by them for her capers by confinement to her room for ten days or less at a time. After Molly has uncovered that a count courting her sister is an impostor and a thief she elopes with Billy, a partner in many of her escapades, and the film ends as they leave in Billy's car. The picture is evenly balanced in its several departments without any particular merit to any unless the direction, which could be credited to many of the laughs. Miss Fischer has a "fat" role, adding for some athletic training, and fits into the part, with a rather pleasing personality, shaded on the brunet, contributing toward the fair success of the feature. *Times.*

## GATES OF GLADNESS.

Beth Leeds.....Madge Evans  
 Myron Leeds (her father).....Niles Welch  
 Roger Leeds (Beth's uncle).....George MacQuarrie  
 Mrs. Myron Leeds.....Rosina Henley  
 Mrs. Colton.....Gerda Holmes  
 "Boy".....Baby Joan  
 Norah.....Mrs. Stuart Robson

The World Film officials overlooked an opportunity when they secured permission to photograph the magnificent estate of George Gould at Lakewood, called Georgian Court. The Gould home in Jersey is one of the finest country estates in this country—if not the very finest. The use of so splendid a location as the background for a high class picture is

of no small value. Yet the World people frittered it away by using it for "Gates of Gladness," story by John H. Clymer and Harry O. Hoyt, scenario by Virginia Tyler Hudson, photographed by Rene Guissart, directed by Harley Knoles. They gathered a first rate company to support little Madge Evans, set up and "dressed" some very elaborate exteriors, in keeping with the Gould exterior locations, and then botched the whole thing with the silliest and most inconsequential story imaginable. The gist of the plot is a wealthy young man loving a young girl. His father objects to the match, saying he has other plans. Boy insists on choosing his own mate, marries the girl and is disowned by father, who eventually dies, leaving nothing to the youth and the entire estate to the elder son. Cast-off tries to earn a living by paint-

ing, has two children and is in poor circumstances. Elder brother marries and has a son, who is drowned while at play, leaving its mother heartbroken. An old family servant brings the little daughter (Madge Evans) of the younger brother to the wealthy home, to console the wife of the elder brother, saying it is her niece. Beth (the child) endears herself to all. Her father, desperate over his ill fortune, determines to rob his brother's home, Beth comes down the steps, is slightly wounded, and all are reconciled, elder brother voluntarily offering to share everything with his brother. A real, classy "drawing room" story, with practically the same cast augmented by well attired extras, photographed in the wonderful Georgian Court grounds, would have made a picture well worth while. *Jolo.*

# Paramount and Artcraft Pictures



THOMAS H. INCE

PRESENTS

## WILLIAMS S. HART

IN

# Wolves of the Rail

By DENISON CLIFT

## "Wolves of the Rail"

All barriers go down before the tremendous popular appeal of William S. Hart

and a story like "Wolves of the Rail"—

A whoop, a mad gallop, a shot in the silent night—

It gets them all—

Sets them all talking—

Brings new ones—

Brings them back.

That's why William S. Hart is more than a star—he's a positive necessity.

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 NEW YORK



# An ARTCRAFT Picture



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 for United States and Foreign Countries

# MOVING PICTURES

## WOLVES OF THE RAIL

"Buck" Andrade.....William S. Hart  
 Faith Lawson.....Vola Vale  
 David Cassidy.....C. Normand Hammond  
 Murray Lemantier.....Melbourne MacDowell  
 Pablo Trilles.....Billy Elmer  
 Pasquale Trilles.....Thomas Kurihara

"A Hart." "Wolves of the Rail" (Art-craft) is all William S. Hart, who directed the picture—Thos. S. Ince supervised, with Denison Clift providing a special scenario for Hart as the star. This Bill Hart is some favorite. An argument may be started almost anywhere by simply inquiring who is the best male film drawing card, Hart or

Fairbanks. Hart always has been a good actor, and it tells on the screen with the other things that Hart has acquired since playing before the camera. And the camera in the "Rail" feature is quite important, because it has made the photography stand out as a feature of the features. The outdoor selections are picturesque and of wide stretches. The landscapes roll away in the distance with rough hills and mountain passes to the fore, giving whatever action is occurring a splendid background. A hidden canyon seemed but a narrow cleft between two towering rocks, as the camera man angled it. The interior scenes were distinct, and in an outside melee at a railroad station calling into play a number of bandits against the defenders of the station, the entire scene was focused with a clearness that did not call for flashes to show sections

of the fight. Hart does a couple of things in this film his admirers will like. One is when he promised his mother to reform, and the other a jump from a running horse onto a moving engine. The horse had to run beside the engine on the narrow footroad along the rails. One bit Hart did open to adverse criticism, especially as he directed, was his supposed jump from a window about fifteen feet from the ground onto a horse standing below. Not alone the break in the film at this juncture tells of an insert but common sense will inform the most dense that a jump of that distance to a sitting position in a saddle is about impossible without injury to the rider if he could make the seat on the leap. Otherwise though the direction carries the story along rapidly for five reels and, while there is no undue tension, there is Hart,

whom you know is going to do something, and he does it, often. The scenario is away from the beaten grounds for a Western picture. It goes back to the single-gauge road with a band of robbers and swiches towns on the Transcontinental railroad, with executive offices in New York. There have been several holdups on the road. The picture opens with one. The band of nearly all Mexicans is led by "Buck" Andrade (Mr. Hart), who became an outlaw for some reason not made plain. But he has a terror round those parts. Back in New York Murray Lemantier (Melbourne MacDowell), president of the road, at the fourth holdup, grows tired of hearing about them and dispatches David Cassidy (C. Normand Hammond), of the road's secret service, to the West with orders to get Buck, dead or alive. About this time in the robbers' rendezvous, after a holdup and as the plunder is about to be divided, Buck, who has just knocked out one of the greasers, Pablo Trilles (Billy Elmer) for having stolen a necklace from a woman (Buck doesn't stand for stealing from ladies), is informed his mother is dying in another county. Buck hastens there on horse, followed by Pablo who had it suggested to him by his brother, Pasquale Trilles (Thomas Kurihara), that the best way to avenge the knockout would be to inform Buck's mother Buck was a bandit before Buck arrived. Pablo chased after Buck, overtaking and wounding him with a long shot, then racing ahead and telling the mother on her deathbed, who, when Buck arrived, walking in, his mother asked Buck if it were true, and upon Buck truthfully replying, made him promise to abandon outlawry. Leaving the town Buck caught a train, on which Cassidy rode, and sat in the same section with him. As they were nearing the Devil's Division, a holdup was attempted by the band, and Pablo as leader, Buck recognized them and got a gun drop on the bunch through leaving the train at the rear end of the last Pullman. Cassidy followed him. Buck drove the gang down the road and told them to go over the border. Cassidy, in the bushes, overheard, also the Mexicans addressing Buck as their former leader. After the gang had gone, Cassidy, coming from concealment with a gun in his hand placed Buck under arrest, he having informed the former outlaw in the Pullman he was West for the purpose of getting Buck Andrade. At the time of his arrest Buck was rolling a cigarette. Blowing the cut tobacco into the face of Cassidy, he grappled with him. During the struggle a shot was fired and Cassidy, wounded, fell to the ground, whereupon Buck searched him, found his letters and credentials and concluded to become Cassidy to clean up the Devil's Division himself. Locking Cassidy in his cabin at the rendezvous, Buck presented himself to the district superintendent, and in impersonating Cassidy, cleaned up the section in three weeks, meanwhile falling in love with Faith Lawson (Vola Vale), who was the feminine operator at the switch tower. Pablo returned with his band, discovered Cassidy, released him, and Cassidy proceeded to the station where he notified everybody who the other "Cassidy" was. At the same time a deserting soldier told Pablo about \$30,000 left at the station to pay the soldiers, and the band went out after it. Buck saw them coming, which stopped all talk about himself, he getting to work to stand off the robbers and save the money which had been entrusted to his care. The bandits knew of an incoming train with a company of soldiers. They sent a wild engine down road to meet and wreck it. But Buck, knowing of a short-cut, rode his horse to catch the wild engine, which he did, jumping aboard, stopping the wild one as the other train came up, and returning with the soldiers to disperse the robbers, which was finished when Buck killed Pablo "with his hands." The president of the road had arrived at the station, saw the fight and Buck, and gave the latter a check payable to Cash for \$5,000, telling him to beat it with Faith, which he did. Miss Vale made an attractive Faith and pined with effect in a couple of scenes. Mr. MacDowell seemed to have grown slighter. He looked the president's part without much else to do. Mr. Hammond was not the secret service man of imagination. He seemed overfed and wore a black moustache. On the train he could easily have been mistaken for another traveling drummer, and it was almost certain Buck would have no trouble with him when Cassidy was first announced. Mr. Elmer made Pablo a tough guy but, being a Mex, there was but one finish for him. Elmer made the role stand up all the way and denoted the treacherous sneaky Greaser nicely. "Wolves of the Rail" is typically a Hart picture and, though the love interest was tacked on, it would have been just as good a film without it, for Hart can play against men; women in his pictures don't seem necessary. He makes a Hart feature with physical prowess and men's tricks, most of which other men can't do, and he appears to thoroughly satisfy by himself, though the women and the picture fans must have their little love bit probably. *Nine.*



WILLIAM A. BRADY,  
 Director-General,  
 WORLD-PICTURES present

## JUNE ELVIDGE

IN  
*"The Strong Way"*  
 WITH  
 JOHN BOWERS

Directed by  
 GEORGE KELSON

### NO MONEY—NO FUN.

A Moon two-reel comedy directed by Tom Ward, who didn't have a difficult problem. The story tells of a nephew out of coin unsuccessfully trying to borrow from his uncle. The uncle leaves town and the boy turns his home into a boarding house with the uncle returning unexpectedly. Most of the scenes are interiors, far from lavish. The photography is about average with no trick stuff. This film may make 'em laugh in the small houses but can hardly expect to pass where they have been showing real laugh-getters.



## MADAME WHO?

Jeanne Beaufort.....Bessie Barriscale  
John Armitage.....Edward Coxen  
Henry Morgan.....Howard Hickman  
Parson John Kennedy.....Joseph J. Dowling  
Allen Crendell.....David M. Hartford

This Bessie Barriscale feature is released via the W. W. Hodkinson service. At the 81st Street, where shown, the audience for some reason had difficulty in making out the sub-titles, the lighting not giving them the clearness desired. But for action, story and all-around animation, it provides corking good film entertainment. At times it reminds one of "The Heart of Maryland," with a fight between the principal woman and the villain, drunk as a lord, proving one of the big climaxes of the script. The photography throughout is splendid, being especially good in sections. The reproduction of the night scenes added to the environment of the story immeasurably. The direction from start to finish is a butler's butler work, and the details and ante-climaxes were worked up admirably. There may be flaws, but the animation, general acting and ensembles are so good that the shortcoming that may be perceived here and there are overshadowed. Miss Barriscale may have done a lot of work before the camera but it is doubtful if she has yet done anything as superb as her playing in "Madame Who?" She typified the character of the woman who would meet death unflinchingly for her country—for her state and for the ideal she held uppermost. She takes a Southern girl who becomes a Confederate spy and outwits some of the shrewdest men in the North. Of course, Parson John Kennedy was excellently portrayed in facial expression and general pantomime and his work throughout was satisfactory. As the man who would stoop to almost anything to gain his ends, Howard Hickman as Henry Morgan, was an acting asset. One of the best bits was allotted to him near the finale, when he makes a splendid brute type something worth watching. In his big scene with Miss Barriscale he met it with credit. Coxen did well as Armitage, while Hartford answered his role creditably. Both exterior and interior scenes were not only well set as a whole but the grouping of the characters and the continuity of animation left little to be desired. "Madame Who?" is full of action. It is a war story but has no blood and thunder of the battlefield until near the close. Then there is enough to make the lover of the thrills sit up. "Madame Who?" will never miss fire in any American city, town, cross-road or hamlet.

Mark.

## A MAN'S MAN.

John Stuart Webster.....J. Warren Kerrigan  
Dolores Ruey.....Lois Wilson  
Billy Geary.....Kenneth Harlan  
John Cafferty.....Ed. Coxen  
Mother Jenks.....Ida Lewis  
Ricardo Ruey.....Harry Von Meter  
Captain Benevido.....Eugene Pallette  
Captain Arredondo.....Ernst Pasque  
Doctor Pacheco.....Arthur Allardt  
President Sarros.....Joseph J. Dowling

The first of the Paralta features to be released, in seven parts, just a little long; but if this picture is an indication of what the Paralta is going to turn out then the company is on the right track. It is a good picture. Not a great, but a corking picture with lots of action and an heroic figure in an appealing role in the lead. The story originally appeared in "The Red Book," written by Peter B. Kyne. Thos. G. Geraghty made the screen adaptation and Oscar Apfel directed. J. Warren Kerrigan, its star, with J. Guy Wilky at the camera. Mr. Kyne's literary effort smacks a little of Richard Harding Davis as to type, but it is with interesting and in picture form carries suspense. In it Kerrigan does his best work. He is a young American returning to civilization after several years in the desert of Arizona. He starts for Central America to join a friend who has staked out a gold mine and becomes involved with the revolutionary party through the tricks of fate. They win and all is smooth for the future. A love interest was apparent from the moment Kerrigan, as John Webster, wallops a masher on a train and saves a girl from an angry mob. Like that, it was a matter of coincidence she should happen to be headed for the same point in Central America that he was later bound for, and also that she was the sister of the head of the revolutionary party. But there are any number of little touches full of action that hinge the threads of the story together and there isn't a minute that the action doesn't carry the earmarks of a lot of attention to detail. Kerrigan was all that could be asked for and Lois Wilson, as Dolores Ruey, was a delight. Several character bits were exceedingly well played, especially those by Ida Lewis and Ed. Coxen. The former, in a character role that pulled sympathy, caught the hearts of the audience, and the latter, as an Irishman with a fondness for a fight or liquor, scored. Kenneth Harlan, playing opposite Kerrigan as his bosom pal, was effective, as were Harry Von Meter, as the heroine's bother, and Eugene Pallette, as a fire-eating captain. Mr. Apfel has evolved a character nature that works along naturally as to story and interests all the while. His battle stuff was well done, but it was his earlier touches that carried the picture. The camera work was excellent, with any number of corking shots, and the photography was uniformly good. "A Man's Man" will stand up with the best of program offerings now on the market.

Fred.

## THE FIGHTING GRIN.

Billy Kennedy.....Franklyn Farnum  
Janice Meredith.....Edith Johnson  
Harold D'Ormonde.....Morris Foster  
Otis Kennedy.....Chas. H. Malles  
Amos Meredith.....Fred Montague

Perhaps the title didn't mean much to this Bluebird feature provided good entertainment for the patrons of the theatre it was seen at. One would imagine from the title the feature was a drama but it isn't. Instead, it is a comedy suggestive of the Douglas Fairbanks' pictures. It should not be said it is a copy of Fairbanks' style, since there cannot be said to be a copyright on the athlete-actor's brand of film performance. Dustin Farnum, who is featured, is not an athlete of Fairbanks' ability but he is a clean-cut young man from the lens and is admirably suited to the story supplied by R. N. Bradbury and F. H. Clark. They wrote a Western love story, the first half of the film being scenes in the well-appointed ranch of the hero's father, the latter part of the latter part of the action taking place on a ranch. Otis Kennedy once was the friend of Ames Meredith but now they are "dearest" enemies. Billy Kennedy (Mr. Farnum), the son of the former, has taken a bet from his dad that he'll marry Janice Meredith, the daughter of his one-time friend. Billy is to do the trick in a week, the bet being for \$10,000. Both fathers are set against the match, with the elder Kennedy going so far as to have Billy kidnapped and sent as freight to the ranch at Silverspur, when he learns that the couple had planned to elope there. But Billy, who has a reputation for "doing everything but make enemies," puts it over on his father by a gin-trick, the bet being for a two-gun man and compelled to change his duds for the bandit outfit. In that guise he gives the town of Silverspur a couple of scares. Then he carries the girl off under her dad's nose and is married by a clergyman, who is minus clothes because he took a bad held up by the trick. The two fathers, however, had been flowing towards friendship, for when they met again they began calling each other names, generally a sign things can be patched up. Mr. Farnum's smile is an excellent asset for him, and is used to good advantage. At one point Farnum wore a mixed grey sack suit the coat of which might have been pressed. That is a detail, of course, Joseph De Grasse's direction otherwise was good. Edith Johnson made a pretty Janice, while Charles H. Malles and Fred Montague were excellent as the fathers. The scenario was by Charles Kenyon, who wrote the drama "Kindling." The titles are brightly and pleasantly worded and form a rather important feature, they should, but often don't. They may have been written by Mr. Clark, who was formerly with Kalem, for they sound like his style. "The Fighting Grin" should find a demand in bookings, and it is a picture that Bluebird can "go to" on publicity copy.

Ibes.

## "HIS ROBE OF HONOR."

Julian Randolph.....Henry B. Walthall  
Roxana Frisbee.....Mary Charleston  
Laura Nelson.....Lois Wilson  
"Boss" Nordhoff.....Noah Beery, Jr.  
Bruce Nelson.....J. J. Dowling  
Robert Partland.....Ray Laidlow  
Mulgrew.....Eugene Pallette  
Clifford Nordhoff.....Eugene Pallette  
"Carrots".....Guy Newhard

In building their theme around a shyster lawyer, the authors of "His Robe of Honor," Ethel and James Dorrance, have hit upon an idea fresh to the films. The story has been rather well worked out, producing a drama of more than ordinary grip. "His Robe of Honor" has unusual interest, since it marks the return of Henry B. Walthall, the little colonel of "The Birth of a Nation," to the screen as a Paralta star. He has been absent since he left Essanay early last year. Walthall plays Julian Randolph, an unscrupulous lawyer who gains the upper hand of a political machine by winning a plea of non-guilt for the boss' brother, on trial for murder. In return, Randolph demands a Supreme Court judgeship. The lawyer, meanwhile, has met the niece of the boss, a young woman of high ideals, and resolves to win her love by becoming upright and honest upon reaching the bench. Temptations beset him on every side, as the political ring tries to force his hand. Finally, Randolph, as judge, proves his determination to be honest by making a costly decision against a corporation controlled by the ring. The former shyster lawyer thus wins his own self-respect and the love of the girl of his hopes. Through the plot is woven the story of Roxana Frisbee, a fascinating adventuress who assists Randolph in his underhand methods through affection for the young lawyer. When the boss' niece wins Randolph's heart she tries to break the romance. But, in turn, she finds new ideals in the love of another and ends by aiding Randolph and his sweetheart. Walthall gives the disreputable lawyer who becomes an upright judge, in the depth of characterization. Perhaps no other actor on the screen could give the part the same shading. He lends force and virility to the character. Another admirable characterization is provided by Miss Charleston, who makes Roxana both a fascinating and a human figure. The direction of Rex Ingram isn't up to the acting. There are one or two glaring weaknesses, such as the presence on a jury of an Italian who understands little or no English. The courtroom scenes are loosely handled in matter of detail. "His Robe of Honor" though is an out of the ordinary, decidedly interesting and admirably played.

## FLAMES OF CHANCE.

Jeanette Contreau.....Margery Wilson  
Harry Ledyard.....Jack Mulhall  
Mrs. Tibbets.....Anna Dodge  
Frederick Armstrong.....Wilbur Higbee  
Character Man.....Percy Challenger  
John Finch.....Ben Lewis  
Antole.....Eugene Corey  
Paul.....Lee Phelps

Jack Mulhall is the bright and particular star of this Triangle feature, which is from the story by Francis Sullivan, prepared for the screen by Harvey Gates and Elizabeth Haas. Raymond Wells is responsible for the direction while Piny Horn was his camera man. The story is one of those war and spy plot things that hold interest at this time, but worked out rather badly. Three young men are in a prison camp in Germany. The Red Cross has a list of prisoners and is securing correspondents for them. The three boys in one but fall to the lot of Jeanette Contreau (Margery Wilson), a New York stenographer. She writes regularly and sends them boxes of necessities. They believe her to be an elderly lady, and she furthers that impression in her letters to them. One of the letters is held over a lamp by accident by Harry Ledyard (Jack Mulhall) and the heat brings to light some secret writing on the reverse side. On his release he returns to America, he having been a member of the Foreign Legion of the French Army, and the Germans exchanged him as one of his arms was useless because of a wound. He looks up the "old lady" who has been sending things to him in Germany. The steno, having been apprized of his home-coming, has donned the clothes of an elderly woman and a grey wig to carry out the deception which she has previously fostered. Just how anyone would be deceived by the make-up she affected is hard to state, but the hero was. He pays her constant attention. Meantime he has tipped off the U. S. Secret Service regarding his discovery while in the German prison camp. A letter which the girl is sending to the two boys remaining in the camp is intercepted and also found to contain secret information. The coppers trail up to the house and are about to arrest the girl when the hero admits he is responsible for the letters. At the chief's office the coppers are bawled out, for the chief knows who furnished the original tip. With the girl eliminated from the plot there is but one other suspect, and that is her employer. He is put on the grill and proves to be the guilty one. Then the discovery on the part of the hero that the old lady is a real sweet girl and the usual ending. As a feature this is a little nearer the Triangle

standard than was "Evidence," shown on the same occasion in the projection room. It holds more pep and the story is better handled from a point of direction than the other. The camera work is also slightly better. Mr. Mulhall carried off the acting honors, while Miss Wilson was pleasing although given to overacting as the old lady. Wilbur Higbee was: too heavy with a moustache of makeup that would never fool anyone. Two clever character bits were handled by Anna Dodge and Percy Challenger. The production has but three interiors that amounted to little and for the greater part the feature did not look in over the \$10,000 cost mark the T has set.

Fred.

## TREASURE ISLAND.

Jim Hawkins.....Francis Carpenter  
Virginia.....Virginia Lee Corbin  
Long John Silver.....Violet Radcliffe

"Treasure Island" is another of the Fox "Kiddie Series" directed by C. M. and S. A. Franklin. Like "Jack and the Bean Stalk," it possesses distinct juvenile appeal, although less successful than the fairy story. Considerable liberties have been taken with Robert Louis Stevenson's famous romance. The story opens at the Benbow Inn, with all of the characters played by grown-ups, except young Jim, taken by tiny Francis Carpenter. Virginia, the squire's little daughter, has been inserted into the story and allotted to little Miss Corbin. After the Stevenson story gets under way with the death of old Bill Bones, the finding of the map of Treasure Island by Jim Hawkins and his mother, and the subsequent attack on the Benbow by the old pirate comrades of Bones, the production switches to the dream of little Jim. In this the subsequent story of Stevenson is told, but with children playing the roles of Long John Silver, Ben Gunn and the rest. Jim's expedition to Treasure Island takes the squire's daughter along, a distinct variation in the Stevenson story, since the original romance was without the feminine note. The Fox kiddie cast is much more successful in playing fairy fantasies, which permit of wide liberties in visualization. The sophisticated villainies of old Fint's pirate crew are beyond the reach of children. Thus, where "Jack and the Bean Stalk" was amusing to grown-ups, "Treasure Island" isn't. Yet it will provide genuine entertainment to children. At the Stanley theatre, children greeted the antics of little Jim Hawkins with shrieks of glee. So "Treasure Island" in its kindergarden form has accomplished its purpose. The kiddie cast does interesting work, particularly little Miss Corbin, who gives a quaint touch to the role of the squire's daughter. The photography is excellent and the direction adequate.

# PARALTA PLAYS

## PICK OF THE PICTURES

The First Paralta Play  
**J. WARREN KERRIGAN** IN  
"A Man's Man"

Directed by OSCAR APFEL      Written by PETER B. KYNE

The Second Paralta Play  
**BESSIE BARRISCALE** IN  
"Madam Who?"

Directed by REGINALD BARKER      Written by HAROLD MacGRATH

# PARALTA PLAYS, Inc.

729 SEVENTH AVENUE      NEW YORK CITY

Distributed by  
W. W. HODKINSON CORPORATION

## FIELDS OF HONOR.

Marie Messereau.....Mae Marsh  
Helen.....Marguerite Marsh  
Paul.....George Cooper  
Hans Grossman.....John Wessel  
Robert Vorhis.....Vernon Steele  
Judge Vorhis.....Neil Moran  
Mrs. Vorhis.....Maud Cooling  
Lawrence Calthrop.....Ned Hay  
Schwartzman.....Ed. Lynch

The latest Goldwyn picture, "Fields of Honor," starring Mae Marsh, is a screen adaptation of a story of the same name by Irvin Cobb that originally appeared in the "Saturday Evening Post." Like all the "series," it is long on description and short on drama. Goldwyn, Director Ralph Ince, and all interested in the production, have evidently endeavored to compensate for the paucity of story by dwelling upon the visualization of military events and working them out with a degree of artistry that will make one forget the absence of the usual device of prolonging the story for five full reels. A little French girl (Mae Marsh) comes to America, "the land of promise," with her brother and sister, as an immigrant. The war breaks out, her brother is called back to the colors of France and her sister is stricken with consumption. On the journey to America a young artist, looking down into the third cabin, sees her and goes down there to make a sketch of her. He doesn't finish it before the journey's end and loses sight of the girl. The young artist's father is a magistrate in a New York City night court. These positions pay, according to the municipal records, \$7,000 a year. How the judge can afford to keep his son in luxury and maintain a house with butler and other servants on that salary is not explained. At least a title should tell her a private fortune. The young artist goes to a Fifth avenue florist to buy some plants for his mother and finds there the little girl of the boat, now a maid. He persuades the girl to come to his home so he can complete the sketch, introduces her to his mother and promptly announces he is going to make her his wife. A cousin of the artist, whose advances she had indignantly rejected, tells the young man's folks she is not a good girl, and Robert (the artist) persuades to accompany his mother to California for a few weeks, the idea of the folks being that he will forget the girl. This is about the end of the first reel and the hero—or lead—is promptly effaced from the picture until the last few hundred feet. But for realism and fine reproduction of French and theatrical scenery, the picture is a trifle. Goldwyn has some effective photography with the details carefully worked out. Marie's brother, in the French army, and her sister's affianced in the German army, have both been killed in battle. Thereupon, her little sister, who knows she is doomed,

turns on the gas and commits suicide. The doctor has told Marie that if she cannot send her sister to the mountains the next best thing is to send her to a charity home for consumptives. Marie runs out to find her home asks directions of several men and is arrested for street-walking. The officer, however, is impressed by the girl's appearance and asks the judge to hold the girl for a brief spell until he can verify her story that she was on an errand of mercy. The judge is the artist's father, but he doesn't recognize the girl. Finding her story true the officer has her released, and when Marie is told of her sister's death, she falls unconscious. The officer lifts her in his arms and carries her to the home of an address he found in her pocket, without knowing whether the address is that of a friend, foe or mere acquaintance. He tells the woman to whom he carries her that the girl has been unconscious for half an hour and suggests a doctor. The woman is a friend, however, and Marie remains there, finally deciding to return to France with the woman friend. She and the other woman are already on shipboard when Robert, who has returned from the Coast, seeks her out and she is sailing in five minutes, arrives in time to drag her off the ship and takes her in his arms. There is nothing to explain where Marie got her fare back to France. Miss Marsh doesn't look at all like a French girl and there is nothing in her gestures or mannerisms, dressing or other atmospheric detail to indicate it. As usual, she expresses her emotions by putting her fingers to her lips—a very pretty trick and most effective in simulating grief, at which she is a screen master. The girl playing the sister is programmed as Marguerite Marsh and, if she is a sister of the better known Mae, it can be set down that with suitable opportunities there will in time be another screen star in the Marsh family. While slightly amateurish at times, Marguerite Marsh did rather well in the few well-chosen scenes in which she appeared. And she is very pretty. The remainder of the picture is mere bits, well enough played, but nothing the rest of the cast was given to do calls for individual comment. "Fields of Honor" is a conventional story elaborately produced and saved from mediocrity through the introduction of the war scenes. The Strand audience Sunday afternoon appeared to like it. Jolo.

## BOGUS UNCLE.

A Moon two-reel farce film that carries a story the title fully explains. The uncle comes to visit his nephew whom he has never seen, with a tramp reciting his wife and beating him to it. The picture tends towards interior motifs, the cast does nothing exceptional and the photography is as usual. George Orth directed and didn't supply any sets worth noticing.

## THE BLIND ADVENTURE.

Geoffrey West.....Edward Earle  
Marion Larned.....Betty Howe  
Congressman Larned.....Frank Norcross  
Lieut. Fraser-Freer.....William Bailey  
Inspector Bray.....Gilbert Rooney  
Colonel Hughes.....C. A. Stevenson  
Countess Sofia De Graf.....Eulalie Jensen  
Walters.....John Sturgeon

"Earl Derr Biggers' "Saturday Evening Post" story, "The Agony Column," has been pictorialized in a two-reel picture, "The Agony Column," which the same author was responsible for, but instead of calling it "The Agony Column" the Vita has named the picture "The Blind Adventure." As a feature it will interest and hold an audience. This was the case when the picture was shown at Loew's New York on a double-feature day, when it was shown in conjunction with the American Mutual in Cleveland. The original story obtained its title from the fact that the personal column in one of the London dailies is oft dubbed the agony column. Geoffrey West, a young American, is in London prior to the outbreak of the war; also Marion Larned, accompanied by her father, a congressman from the West Indies, was wrong on types. The father, mother and daughter at one table and the young man at the adjoining one. A slight eye flirtation and a mental note by both that the other reads the agony column. The young man inserts an ad the next morning and is answered by letter to the effect that he may write seven letters, one day on each day, to follow. It is interesting to know him. Then follows the letters, and when the heroine receives them a brief shot at the writing is given, but for the greater part the story is told in pictorialization. It is thrilling stuff and all about the adventures of the war full of danger and mystery, the cup of suicides and a murder and all the spy and war stuff that one could ask for. Only three or four people confess that they have done the murder, and in the final letter after one man has committed suicide, the hero himself admits the crime. This is the final punch. By this time war has been to get home and secure a reservation, but the daughter is so worked up over the adventures and plight of her young American correspondent she hazards a telephone call before leaving, she being dragged from the phone by her father before finishing the conversation. With the picture there were several cut-ins showing she is sailing and starts in pursuit and just catches the steamer. Explanations follow, the boy confessing the letters were pure fiction. The direction tends to get the full value of the suspense there was in the original story, although the ending will be rather unsatisfactory to the majority of viewers, as the ending is not the stereotyped climax. There is no inquiring whether or not the girl forgives the boy or not. Edward Earle as the boy was very satisfactory in a juvenile lead role and Betty Howe looked and played the girl to perfection. P. D. Standing (one of the long-famed Strand cast) released the picture cutting in some national stuff showing London, but for the greater part the exterior street scenes were cleverly selected to give a touch of London. The interiors were fair. As a feature "The Blind Adventure" is good for a single day showing. Fred.

## EVIDENCE.

Mrs. John Corbin.....Audelle Higgins  
John Corbin.....J. Barney Sherry  
Dr. Richard Hyde.....Howard Davis  
Willis Hyde.....Pauline Starke  
Chief Centon.....Eugene Jones  
Edwin Jobson.....Edwin Jobson

Triangle feature, with story by Jack Cunningham; J. Barney Sherry as star. The story is rather a gruesome one and quite unsatisfactory for screen purposes. It was directed by Walter Edwards and photographed by C. G. Peterson. There is a slight element of suspense in the telling. The story has the theory of a noted lawyer that he could go to his apartment, murder his wife and return to his home, and the worst that would befall him would be a few years in an asylum for the criminal insane. This theory is propounded by him to his friend, a doctor, one evening, and later, when the lawyer returns to his home, he notices a man coming from his wife's bed chamber, making his escape through a window. He enters and accuses her of being unfaithful and stabs her to death and then actually carries out his ideas according to theory. The result is as he predicted. This wife was his second. His first marriage had brought him a very young man at the time of the crime and engaged to the doctor's daughter. The doctor refuses to permit the marriage to be postponed because of the shadow which the young man fears is on his life. On the night the wedding takes place the father walks into the picture and after the young couple had seen a man escape from his wife's room on the fateful night of the crime. There with ends the story. There was contra-interest worked up through a couple of thieving bell boys at the house, who robbed the lawyer's rooms after he had killed his wife, entering

the rooms when the lawyer was taking a stroll along Riverside drive to settle his nerves after having settled the wife. But it was the mystery story that it was intended to be, although the opportunity was there for a corking mystery meller, had the audience been kept entirely in the dark as to who actually committed the crime, letting them suspect the husband because of his announced theories, and also the bell boys, because they had actually committed the crime. As a feature "Evidence" is exceedingly talky, the titles carrying the story for the first two reels before action helps the plot along. From production it is nothing one would rave about. There isn't much of the touch of color to the detail, and whoever picked the two bell boys in West Indiana was wrong on types. The camera work and photography were acceptable, but that is all. The supporting company was a very weak one and inclined to be exceedingly theatrical at all times. This is especially true of Howard Davis as Dr. Hyde, who furnished a series of facial contortions often laughed at. J. Barney Sherry, the attorney murderer, carried conviction in the rather difficult role. Eugene Corey, as his son, was a likable enough juvenile, but Pauline Starke did not land as the girl. "Evidence" is hardly worthy of the Triangle trademark. Fred.

## "MIKADO" AT STRAND.

Nanki-Poo, in love with Yum-Yum, Arthur Aldridge  
Ko-Ko, Lord High Executioner of Titipu, Robert Pitkin  
Yum-Yum.....Irene Audrey  
Piti-Sing.....Alice McComb  
Peep-Bo.....Elsa Mahlatadt

Three Sisters, wards of Ko-Ko.  
Katisha, an elderly lady, in love with Nanki-Poo.  
The second of the series of "condensed opera" now being presented at the Strand is, this week, "The Mikado." Several of the most popular numbers from this tuneful opera are sung in costume and proved as enjoyable as when the work is played in the usual manner. The "kissing duet" between Nanki-Poo and Yum-Yum is sung on amore, and indeed the two artists are both charming singers, their enunciation being particularly good, their voices fresh and sweet. Sunday evening "The Moon and 11" number was taken just a shade too slowly by Yum-Yum. The "Peep-Bo" of the "Three Little Maids" might pay more attention to voice production and the management of her fan, as she was quite out of time with the other two women. The Katisha has a fine contralto voice, and she and Ko-Ko performed a clever bit of fooling in the "Tit Willow" song. The orchestra accompanied the act admirably and contributed towards the half-hour's enjoyment. Jolo.

## BROADWAY LOVE.

Midge O'Hara.....Dorothy Phillips  
Cherry Blow.....Juanita Hansen  
Mrs. Watkins.....Gladys Tenneyson  
Henry Rockwell.....William Stowell  
Elmer Watkins.....Lon Chaney  
Jack Chavay.....Harry Von Meter

Every once in a while the Universal turns out a Bluebird a little better than the usual ones released under that brand. "Broadway Love" is one, but still rather shy of hitting the mark set for high-class feature productions. Dorothy Phillips is starred, with Juanita Hansen and William Stowell as added features. The story is a screen adaptation made by Ida May Park from a tale by W. C. Cokerly which appeared in "Snappy Stories." As a picture of Broadway life it is far from being true to type, but for picture purposes it will do. This is especially true because its title will pull money in the small towns. The story is all about chorus girls. Miss Phillips has the role of a small-town girl who comes to Broadway and gets in the Winter Garden chorus. After a brief time Cherry Blow (Juanita Hansen) invites her to a "party" that Cherry is giving at her flat. Cherry has an aged admirer, evidently a good provider even though he does look as though he was about ready to have the undertaker pageant at the party. It is a good-looking young millionaire from Arizona. Cherry has picked him for the little small-town gal. In real life Cherry would have held him out for herself. The small-town gal gets him, however, and when she decides the party is too rough he takes her home, or at least starts to, he having done it that it is her idea to get him alone and away from the mob. But he is all wrong, as he finds out when she jumps from the fast-moving taxi and injures herself so badly she has to be taken to a hospital. He foots the bills, and when she is able to be about tries to have her go to the sea shore to recuperate, but instead she hides away in a small boarding house, for the show has closed and she is almost broke. He eventually finds her and all ends happily. The picture tells the story rather consistently, and the direction, which was in Miss Park's hands, was all that could be asked. There are some very good touches in the dressing room scene, as one shot at the stage door with a rainstorm pouring is very well handled. The exterior scenes at the beach resort were cleverly selected, and opportunity was made for Miss Hansen to appear in a bathing suit. She was the bathing beauty in a number of Krazy comedies and makes good in abbreviated attire. Miss Phillips played her role rather cleverly, and William Stowell, as the young millionaire, was satisfactory. Lon Chaney was the heavy, playing a rube suitor from the chorus girl's home town and finally turning out to be a very naughty sport. "Broadway Love" will get money on its title alone and, as a whole, it is a pleasing enough program feature. Fred.

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## INNOCENT.

Innocent ..... Fannie Ward  
John Wyndham..... John Milten  
Louis Doucet..... Armand Kalitz  
Peter McCormack..... Frederick Perry

Fannie Ward's first feature to be released on the Pathe program is a screen adaptation of Pauline Frederick's former stage vehicle, "Innocent." The adaptation was made by Guida Bergere and the picture directed by George Fitzmaurice. The screen version is a corker, one of the best things Miss Ward has done since "The Cheat." It is full of action and the production is a marvel. The story opens in China, where Innocent is kept in seclusion by her father, who is addicted to drink. On his death she is turned over to John Wyndham (John Milten), as her guardian. As a child she has always longed for the fashionable apparel worn by the women of the Occident, and after her father's death Wyndham takes her to Paris where her wish is gratified. Then follows her infatuation for Louis Doucet (Armand Kalitz) and the final outcome is the shooting of the latter by Innocent's guardian. The screen production is very cleverly handled in a manner that lends suspense. The opening shows Wyndham on his return to China and his attempt at suicide, the story being related from his diary to show the events leading up to the suicide. After the yarn has been spun, it is revealed Wyndham failed to die but has recovered from his wound and that Innocent has followed him to the Far East, having been thoroughly cured of her love of excitement after her brief stay in Paris. Miss Ward is a far better type for Innocent than Miss Frederick. Miss Ward is charming and plays the role's full value. Mr. Milten was also in the original stage production, and his interpretation of the part a delight. As Doucet Mr. Kalitz was the perfect type. He scored strongly. Frederick Perry played Innocent's father. In production George Fitzmaurice handled the picture in a tremendous way. His sets of scenes in China were works of art and the Parisian atmosphere in Paris was genuine. The lightings were well handled and the camera work without fault. The photography was cleverly tinted to cover weak spots. "Innocent" will fully establish Miss Ward as a new stock of film fans for her. *Fred.*

## THE MENACE.

"The Menace" is a Greater Vitagraph. Two things especially commend it to the filmgoers, its photography and Norinne Griffith. The story appears to be interminably padded and there is a repetition of scenes deemed necessary for explanatory reasons yet could have been rearranged through chopping sections here and there. The theme has been told before in celluloid, novels and magazines. It has to do with the supposed son of a prison-bird, adopted by a well-to-do doctor and given a home, and who falls in love with the daughter of a neighbor only to have the fatherly influence step in and almost wreck his young life. There is hereditary assumption that what is in the blood and bone will tell in the offspring and the film works it up until almost the end when the son asserts himself, and the confession of the father brings to light that the boy is really the doctor's son. There is the groundwork for a scenario that could have been given more screen animation and which could have worked out a better salvation than the one it now represents. None of the players did anything noteworthy excepting Miss Griffith, and the more she appeared the better one liked her. She has youth, also has the knack of doing winsome little things, a courtship at times but done under the blanket of the unsophisticated charm of Innocent that made the role stand out all the way. The direction of the film at times was A-1 but in other sections something seemed amiss. But at no time apparently did the camera fall down, and some of the interiors are worthy examples of the camera art. *Mark.*

## WOMAN AND WIFE.

Jane Eyre..... Alice Brady  
Rochester..... Elliott Dexter  
Theodore..... Helen Green  
Grace Poole..... Helen Lindroth  
Raoul Daquin..... Victor Benoit  
Valerie..... Leonora Morgan

"Woman and Wife" (Select), a five-reel feature founded on the Charlotte Bronte novel, "Jane Eyre," a more or less old-fashioned tale that carries a certain suspense but is more or less stereotyped. This is Miss Brady's second picture to be released by the Select. It was directed by Edward Jose. The novel "Jane Eyre" is rather too-well known to warrant any lengthy outline of the story. Jane, as done by Miss Brady, was an orphan child sent to a charity school by her aunt. Later she obtained a position as governess at the home of a widower who had a young daughter. Eventually he fell in love with her and their engagement was announced. This brings the brother of his former wife on the scene with a mysterious veiled woman, the supposed widower's wife. In the earlier scenes it is planned that the wife's mother has decided to let the wedding with Jane Eyre be carried out as planned. On the night of the ceremony the crazed one escapes from her room and invades the parlor where the event is taking place and, after creating a scene, runs forth into the night. The servants recover her body from a lake, where she has drowned herself. Miss Brady is a rather sympathetic Jane, and Elliott Dexter, her leading man, makes a distinct impression, although the role is rather a subdued one for him. The best work is done by Leonora Morgan as the dipsomaniacal wife. Her expression throughout was remarkable. Helen Green, Helen Lindroth, Victor Benoit, have minor roles and play them for their full value. The scenes for the greater part are interiors without much detailed touch, with the possible exception of the charity school scenes with the little kiddies. The camera work holding nothing extraordinary, and the feature, as a whole, is just a program picture of ordinary value. *Fred.*

## THE GARDEN OF ALLIE.

Allie Smithers..... Ernest Truex  
Mrs. Sally Smithers..... Mrs. Ernest Truex  
The Smithers Kids..... The Truex Kids

This is the first of the American Military Relief Association releases, filmed by the Titan Pictures Corporation. It happens that Ernest Truex, starred in the film, is appearing here as co-star with Richard Bennett in "The Very Idea." Chicago had a chance to see the starg Truex and the film Truex simultaneously, both playing within the loop. Although the picture is only in one reel, Truex demonstrates easily that he has immense picture possibilities. The story has to do with the experiences of Allie as an amateur gardener. The scenario is extremely well written, with plenty of clever sub-titles and although there is no horseplay in the picture, Truex gets plenty of opportunity to use his comedy genius. Mrs. Truex and the delightful Truex kiddies help out in the picture, but Ernest has most of the action. The photography and direction of the picture—the latter by Rex Weber—is of high standard. There is no attempt at plot, the story being only a satirization of the recent gardening fad. This is the principle upon which all the Titan releases for the American Military Relief will be based. The idea is to satirize various follies and topics of the day. Raymond Hitchcock and Joseph Santley are announced in forthcoming releases. *Boing.*

## COAST PICTURE NEWS.

BY GUY PRICE.

Los Angeles, Jan. 12.

Joe Maxwell, for 25 years a vaudeville singer, has come here to produce pictures. He calls his company The Maxwell Production of Hollywood. He has engaged the following players: Vera Sisson, Edward Jobson, Frank Newburg and Kathleen Kirkham.

Charlie Chaplin ushered the old year out with a banquet given his studio staff. Those present were: Charles Relamer, John Jasper, Charles Lapworth, Melville Brown, Frank Crompton, Roland Totheob, Albert Austin, Henry Bergman and Carlyle Robinson.

Oscar Apfel, who recently left the Paralta as director, will go to New York. He has several offers but as yet has accepted none.

J. G. Hawkes, the Inco scenario writer, has returned from San Francisco.

Sid Grauman, managing director of the new million-dollar picture house, at 3d and Broadway, has announced Jan. 19 as the opening date. The theatre will be the most elaborate west of New York.

Lora Sears has resumed her work before the camera at Culver City after a month's vacation in the North.

J. Leroy Drug, the playwright, has been engaged as business manager for the new Grauman theatre.

Nicola Donatelli has been signed by W. H. Clune to direct the Auditorium Symphony Orchestra.

The players brought here recently from Dayton by the Mens Film Co. have returned to that city.

Hedda Nova and J. Franklin Glendon have arrived from New York; they will be cast for a new picture under Vitagraph banner.

William Wolbert has taken his company to the Mojave desert for a week of scene-shooting.

Thomas Mills has arrived on the Coast to direct Earl Williams.

Rea Berger denies the story printed in a recent issue of a Los Angeles paper, in which it was stated "Rea Berger is one of the latest women directors to be engaged by Universal." Mr. Berger is bald-headed and says he has had enough time being a gentleman.

William V. Mong was given a live turkey, but he became so attached to it during the feeding-up process that he couldn't use the axe. Result—the Mongs had roast beef.

Rae Godfrey has returned to the Triangle playing forces.

Picture producers, while not predicting a wonderfully prosperous year, are not complaining. They believe that the present war conditions will right themselves before long.

Robert A. Brunton, production manager for Paralta, may make a business trip to New York next month. Carl Anderson, president of the same firm, has been here for several weeks and will remain till late in the spring.

Los Angeles, Jan. 10.

Edgar Lewis has arrived to do a picture. He brought his wife and daughter along.

Tom Forman has been made a captain in the army. He is now training at Camp Kearny, near San Diego.

Eugene Lowry, erstwhile film man, now in the army, believes in camouflage for both war and persons. He is wearing some on his upper lip.

Harry Leonhardt has been transferred by Goldwyn from western representative to an assignment in New York. His successor here is as yet unnamed.

George Deban did considerable of the directing in his last Lasky picture in addition to playing the star role.

Robert Brunton, director of production for Paralta entertained a party of friends, mostly movie people, at the Athletic Club. The occasion was not made known.

J. A. Berst was host at a dinner to all of Pathe's western representatives and players before his departure for New York.

Mary Miles Minter won first prize in a popularity contest given by Robert G. Camby, editor of "Photoplay Art," a local publication.

Anita King has entered a dental to the report of her recent marriage.

The Grauman will be open about Feb. 1, according to Sid Grauman.

Dave Howard is now with the American.

Bert Glasmer, comedy scenario editor for Triangle, has a new car.

William Smith, late of the "Evening Herald" staff, is now with Triangle's publicity department.

## INCORPORATIONS.

The Mastercraft Photo-Play Corp., capital, \$1,000; directors, Isaac Wolper, Hannah L. Geller, and A. G. Scheer, 149 Broadway.

Bacon-Hacker Film Corp., capital, \$25,000; J. Heberberg, E. Gold, F. L. Devine, 530 East 85th street.

Sonata Film, capital, \$100,000; directors, Florence S. James, Agnes R. May, and M. M. Eisenberg, 3 Rector street.

Motion Pictures, capital, \$1,000; directors, Dr. Leonard Sugden, Carl P. Wither, Joseph R. Miles, 220 West 42d street.

Ideal Screen Magazine, capital, \$1,000; directors, F. W. Brooker, Albert Teitel, and M. H. Ring, 71 West 23d street.

New York Feature Syndicate (Delaware), capital, \$100,000.

Benglar Pictures, Manhattan, \$50,000; S. Garrett, T. F. MacMahon, B. C. Elliott, 1400 Broadway.

Northern Producing Co., Manhattan, pictures; \$10,000; E. Goodman, G. G. Barry, R. Walker, 1476 Broadway.

Motion Picture Story Sales Corp., Manhattan; \$10,000; J. Shelby, P. H. Sloane, C. Glass, 61 Broadway.

Jason Building Co., Manhattan, capital, \$10,000; H. White, M. Kilen, and A. Werner, 62 West 119th street.

S. and M. Palace Theatre Corp., Manhattan, \$5,000; M. Spiro, J. Berdikin, L. Trachtenberg, 66 Chrystie street.

Devry Corp., Manhattan, cameras, \$5,000; L. Covino, G. J. Chrystiakos, and S. F. Frank, 170 Broadway.

Associated Novelists Distributing Corp., Manhattan, \$100,000; J. E. Garrett, J. W. Abbott, and C. A. Weeks, Yorkers.

Blue Sereep Corp., Rochester, \$750,000; M. N. Wethey, A. J. Borget, L. S. Lepard, Rochester.

## SID CHAPLIN'S CO.

Los Angeles, Jan. 16.

Sidney Chaplin has decided to return to the screen and is engaging his own comedy company.

Both Chaplins will make their pictures in the same studio, the new half-million-dollar plant built by Charlie.

## MARGARET MAYO FINISHING.

Margaret Mayo is to shortly finish her work at the Goldwyn studios and end her active connection with picture productions of that company.

That is the general understanding around the Goldwyn offices at present. Miss Mayo is remaining at present, it is said, to instruct Elizabeth Jordan in the duties of the editorship of film stories and productions.

## ORGANIZING MOLLY KING CO.

According to report Mollie King is to be starred in productions released by the First National Exhibitors' Circuit.

The Mollie King company is being organized by C. R. Seeley, former business manager of Pathe. Miss King is a former Pathe star. She is at present in vaudeville.

## WM. RUSSELL'S OWN.

It is definitely stated that William Russell is no longer an American-Mutual star.

Russell recently arrived in New York from the coast and was the guest of honor at a newspaper luncheon given at the Hotel Claridge by Mabel Condon, his representative, recently.

It is said that Russell plans to start a corporation of his own. Just at this moment, however, he is in a private sanitarium in East 63d street, where he is undergoing an operation on his knee cap. Russell injured his leg some weeks ago in a mimic studio fight.

## STEWART CASE UP.

The trial of the action of Anita Stewart against the Vitagraph Company was given a preference on the calendar of the Supreme Court this week, upon the application of O'Brien, Lalevinsky & Driscoll, representing Miss Stewart.

The case is likely to come up for trial early next week.

## DIRECTING PEGGY HYLAND.

O. A. C. Lund is to direct the next William Fox feature in which Peggy Hyland is to appear. The production is to be started next week.

Georgia Gardner has been engaged for the supporting company.

# JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage



# RICHARD STANTON

in New York directing feature films for William Fox.

Current Release: "THE SPY"



## NEWS OF THE FILM WORLD

E. D. Horkheimer is in New York.

Luther Reed, newspaper man and scenario writer, has joined Metro.

Kate Price will support Henry B. Walthall in his second Paralta play, "Humdrum Brown."

Pathe's "The Mysterious Client" will be played by the original cast of "Patria."

Harry Chandler is in charge of Paralta's eastern scenario department.

Peggy Hyland is in Florida working on a feature.

The Broadway theatre is now charging 10-35, instead of 15-50.

George Walsh's next picture will be taken in Cuba.

Hobart Henley has signed to direct Mae Marsh in her next big feature.

W. C. Dowlan, the Metro director, has returned to the coast.

Norman Trevor has been placed under contract by the American-Mutual company for a series of features.

Katherine and Jane Lee are putting the finishing touches on their next picture in Cuba.

Astra-Pathe's next picture featuring Irene Castle will be "Convict 993." William Parker will direct.

A new Fox feature will be June Caprice in "The Heart of Romance," directed by Harry Millarde.

Leon Bories and Murray Beler are with the sales-forces of the U. S. Exhibitors Booking Corp.

The Linden, on Jefferson St., Buffalo, after being dark for some time, will shortly reopen under another management.

The McClure production of "Mother" will be given a week's run at either the Rialto or Rivoli.

Turner & Dahnken, San Francisco picture makers, last week started work on a \$300,000 picture theatre in Richmond, Cal.

Paramount has decided to release "Madame Jealousy," with Pauline Frederick as the star, Feb. 4.

George Periolat, character man with the American, is in New York for his first visit in eight years.

Mr. and Mrs. Sidney Drew are to make their first multiple-reeler. It will be "Pay Day," last year at the Cort and Booth.

Carl Harbough will be George Walsh's new director. He formerly directed Valeska Suratt and Virginia Pearson.

Julia Raucourt, the Belgian actor, is to play opposite Marguerite Clark in the film adaptation of Granville Barker's "Prunella."

In the future the Pathe features will be released one every two weeks, instead of one every week.

Bryant Washburn, owing to the illness of his director, has been acting in the capacity in "Kidder and Ko," in which he plays the leading role.

Ed Hibben, office manager of the Rothacker Film Co., will on Feb. 1 become traveling representative of the firm. His first trip will be east.

"Innocent," the play in which Fannie Ward starred, has been adopted for the film by Pathe. The story will be told by reverse action.

"The German Curse in Russia" is the title of the five reel official war film, soon to be released by Pathe, has been described as a picture every patriotic American should see.

An option has been taken by the Famous Players on "The Hollow of Her Hand," in "Munsey's" prior to being published in novel form.

Reports to the contrary notwithstanding no arrangements have been made by Jos. Galtes for road outfits of "Our Navy" to go out at present.

Within the very near future the First National Exhibitors' Circuit will exploit "All-mony," recently obtained from Paralta. Oscar Apfel directed it.

Pathe Gold Reelster plays, starring Marie Odonne, Gladys Hulette and Creighton Hale, will continue to be released at intervals, in addition to the new star series.

The first four comedies starring Toto, the Hippo comedian, will be "The Movie Dummy," "A One-Night Stand," "The Junk Man" and "Fare Please."

Louise Glaum has engaged with Paralta. Several stories by prominent authors are being written for her, and she will shortly start to be pictured.

Some film studios of late have been going on a half-week's schedule, owing to the shortage of coal. The studio supes are in despair.

The Triangle Film Corp. of Richmond, Va., having a capital of \$5,000,000, and the Majestic Motion Picture Co. of New York City, with a capital of \$120,000, have merged.

Next month General Film will have a new product to offer in semi-monthly single-reel subjects, the product of the Merkel Film Co. of Cincinnati.

"The Agony Column," a story which Earl Derr Biggers wrote for "The Saturday Evening Post" about a year ago, has been filmed by the Vitagraph under the title, "The Blind Adventure."

J. A. Hammell has assumed charge of the New York City sales office of the General Film Co., succeeding P. A. Bloch, who has been assigned to other duties. Hammell has recently been with Pathe.

Rumors said Harry Sherman, the Middle-West film impresario, had contracted for Dustin and William Farum. The Fox offices denied it, claiming William's services are sought it for the new year.

Bronco Billy (G. M. Anderson) will stage his come-back in a five-reel feature to be known as "Naked Hands." His new features will be all "Westerns" and released through the Renowned Pictures Corporation.

It is stated that the newly formed Mastercraft Company, which is to have the Rev. Thos. P. Dixon and Robert Chambers as its leading lights, is to have a studio near Boston. It will be ready in the spring.

Eddie Foy, following the completion of his Orpheum tour in February, will go to Los Angeles where he will produce his own comedies in his own studio. He is backed by New York capital.

Alice Mann, formerly Roscoe Arbuckle's leading woman, has signed a contract with Essanay to appear opposite Taylor Holmes in two pictures, after which she will go with Christie Comedies.

Dave Seymour, the publicity man of the theatre, has taken over the management of the Pontiac, at Saranac Lake. Louis Bernstein, the former manager, retired owing to ill health.

Thomas Costello, chief witness against ex-Chief of Police Healey of Chicago in the sensational graft trial, has announced he will prepare a picture version of his life. To date no producers have leaped to his offer.

Frank C. Bangs, the theatrical photographer, has been engaged by Vitagraph as consulting photographic expert. Henry Houry, of Paris, has been installed as technical adviser at Vita's eastern studio.

Ethel Clayton's contract with the World expires next March, after which she will take a four months' vacation in Japan before joining Paramount, to which concern she is under engagement for 44 weeks.

Metro has taken the Lyric from Fox for four weeks, commencing Sunday, for the showing of the Rita Joliet picture "Let Me Forget." William C. Thompson, of the Fox publicity staff, will remain at the Lyric during the Metro tenancy as press representative.

Mary Garden has gone to Chicago to reappear in opera. She left behind her at the Golden studio a number of her personal belongings, which give rise to the report she will, at the completion of her vocal engagement, do another screen production.

The film exchange employees of San Francisco have organized a union which will be affiliated with the theatrical federation and the Motion Picture Operators' Union. The new union will be open to film inspectors, shippers, poster handlers and bookers.

Leon Trotsky, foreign minister in connection with the Bolshevik, at one time was a picture actor in this country. He appeared with Clara Kimball Young in "My Official Wife." His salary was \$5 per-when he worked.

"The Law of Motion Pictures" is the title of a volume published by Louis D. Frolich and Charles Schwartz, two members of Nathan Burkan's legal staff. The publication has 1,000 pages of invaluable information for the layman.

A company is being organized for the making of a special feature film starring the Dolly Sisters. It is to be financed by the Dollys themselves, Leonore Perret, who will direct the picture, and a business man in films.

Charles Dickson has sold, through the American Play Co., to Jesse L. Lasky, the picture rights to the farce, "Good Night, Paul." It is understood the farce is to be utilized for Constance Talmadge, who is being exploited by the Select Co.

Martin Wohlfarth and A. H. Westfall have entered into the state rights field in New Jersey, under the title of the Atlantic Film Co. Wohlfarth is the owner of the Atlantic theatre, Spring Lake, N. J., and Westfall has been a film salesman for years.

The departure of George Mooser for Russia as the commissioner of war film for the American Clay Co. has been indefinitely delayed. How soon the chaotic conditions in Russia will be adjusted is not known but until they are Mooser will not start.

Director, J. Searle Dawley; Assistant Director, Maurice Tourneur; Technical Director, Charles Carter; Editor, Vincent; Inner Guard, Paul Seardon; Outer Guard, Wally Van; Trustee for three years, Travers Vale, were the officers elected at a recent meeting of the Motion Picture Directors' Association.

Mabel Wagnalls, daughter of A. W. Wagnalls of Funk & Wagnalls, is the author of "Revelation," Nasimova's first starring feature with Metro. The picture is an adaptation of the author's story, "A Rose Bush of a Thousand Years." George D. Baker is the director.

According to Cranston Brenton, chairman of the National Board of Review of Motion Pictures of N. Y. C., the war affected the production of motion pictures in 1917 in two ways, by a marked reduction in the number of pictures made and the number of films which in some way referred to the war.

Goldwyn's scenario staff has been augmented by the addition of Rosalie Ashton and Beatrice Morse. They have collaborated on continuity and original stories for a number of film concerns. Mabel Strouse, late of the World Film Scenario Bureau, has also joined Goldwyn.

Herman Lieb, author of "The Dope," a five-reel feature recently produced by the Big Productions Film, Inc., has started action, through his attorneys, Frederick & Henry J. Goldsmith, for an accounting of royalties due him. It is understood the corporation stated its willingness to submit accounts and further agreed to pay the ascertained balance.

Tom Moore will again work in film harness with Mabel Normand. He will play opposite her in "The Girl in the Red Dress" feature. It was recently reported that Miles Welch would be her leading man. Wally McCutcheon will also be with Miss Normand hereafter, with Mr. Badger, formerly of Keystone, directing.

An action to void the patents of John R. Bray on his processes for making animated cartoons, has been abandoned because of insubstantiality was brought back to life and the following officers elected: M. J. Cohen, Geo. Kleine System, president; L. Hyman, All-Star Features, vice-president; H. H. Hicks, Select Pictures, treasurer; Sam Davis, Davis Bros., secretary.

The defunct Film Board of Trade of San Francisco has been reconstituted. At a meeting last week, at which were present representatives of twenty-three local exchanges, the organization was brought back to life and the following officers elected: M. J. Cohen, Geo. Kleine System, president; L. Hyman, All-Star Features, vice-president; H. H. Hicks, Select Pictures, treasurer; Sam Davis, Davis Bros., secretary.

The switching by Universal of Joe Brandt from general manager to general sales manager was but one of a number of such things. Carl Laemmle is now director-general, as well as president of the corporation. C. H. MacGowan, auditor, is assistant to the director-general. E. H. Goldstein is in charge of the merged New York City exchanges of Universal, Bluebird, Longacre companies. A similar readjustment occurred in Chicago a fortnight ago, designed to save overhead.

## BUFFALO CO. FORMED.

Buffalo, Jan. 16. Amelia Bingham, Edna Goodrich and Tyrone Power are among the stars which Frank L. Talbot, president of the Buffalo Motion Picture Corporation, is negotiating with.

The new organization, recently formed, will make its headquarters in this city. It has already obtained a building for a studio, and will shortly begin its first picture.

It has been about settled that Miss Bingham will star in the initial feature, which will have for its location Niagara Glen and many other picturesque sites surrounding the Falls.

## PUBLICITY RESULTS.

The results obtained in publicity from its wholesale advertising campaign are gratifying to the Paramount, from accounts. The Paramount placed contracts running for a year with a minimum of 20,000 lines each, with 300 papers over the country.

When space is consumed on the contract, the Paramount ad is usually run in conjunction with the theatres in the same town playing Paramount or Artcraft releases, giving the ad extra space with corresponding attention, it pleasing the exhibitors, newspapers and Paramount.

There is displayed in the Paramount's press department a full page from the Philadelphia "Ledger," bordered with about 40 Philadelphia picture theatres, Paramount Artcraft occupying the centre, making a most imposing spread.

The Paramount-Artcraft headquarters staff, about 250 in all, will have a ball tomorrow (Saturday) night, having taken two vacant floors of the adjoining building for the party.

## PICTURE TRADE WARNING.

Chicago, Jan. 16.

The Essanay has sent out a warning to publishers that it holds the rights to the pictures of Broncho Billy (G. M. Anderson), and gives notification none may be used without its consent.

The Essanay says that the name, term, title and character photo of "Broncho Billy" are protected through registration as a trade mark and it also warns against publishing any misrepresentation of ownership.

The notice may have been inspired through the recent announcement G. M. Anderson intended to return to the screen in his original character of "Broncho Billy." George M. Spoor is now the controlling power of the Essanay. Mr. Anderson at one time, when making the "Billy" films, was an equal partner in that concern.

## "TARZAN" AT B'WAY.

"Tarzan of the Apes," an eight-reel picture, of the story of that name, will start at the Broadway beginning Jan. 27, the house having been leased for four weeks, with an option of further time.

The film was produced by the National Film Corporation, of which William Parsons is president. The story, written by Edgar Rice Burroughs, has attracted considerable attention.

Harry Riechenback is press-agenting "Tarzan" and claims to have devised a way of illuminating the outside of the theatre without run foul of the fuel administrators.

## "MARSEILLAISE" FILM.

A film of about seven reels, visualizing the "Marseillaise," may be imported here from France. It is said to be controlled on the other side outside of film circles, and a representative of the owners is now over here.

The picture has many war scenes for the different troublous periods of France's national anthem.

## TALKING EN ROUTE.

Chicago, Jan. 16.

Jesse Lasky, en route from New York to California, had business talks with Richard Bennett and Ernest Truex. All the parties declined to give out the results, if any, but agreed that there were "serious intentions."

Truex has never appeared in pictures except in a one-reel named "The Garden of Allie," released by Titan in Chicago this week, in which he worked as a contribution to a charitable cause.

## Talmadge "Ghosts" Released Jan. 28.

The Norma Talmadge feature, "Ghosts of Yesterday," will be released upon the Select program Jan. 28, in Greater New York. It has been exhibited in some cities outside New York, but through readjustment of the Select release was set forward for the Metropolis until that date.



## PHILADELPHIA WOLFFS NOW IN ON PICTURES AND THEATRICALS

**Wolff Brothers, Bankers, Purchase Lubin Film Plant. Improving at Cost of \$100,000. Have Interests in Legit, Including Theatres and Productions.**

One of the biggest amusement deals of the season concerns the entrance into the picture and theatrical field by the Wolff Brothers, the Philadelphia bankers. This firm has a rating of \$2,500,000 and is headed by Clarence Wolff, a Pennsylvania state senator. Early this season the Wolffs bought in on a quarter interest of "The Eyes of Youth," the success of which is thought to have prompted their entry into theatricals on a large scale.

Within the past few months the Wolffs purchased the entire Lubin Film plant called Bettswood (near Philadelphia), paying a large sum. Bettswood, the former estate of a wealthy brewer, covers 350 acres and on the grounds are the various buildings erected by Lubin but a few years ago. The plant has been idle for two years. The Wolffs have already started improvements entailing an expenditure of \$100,000.

The plan is to start the producing of features this spring. Several offers have been made to one of New York's cleverest stage directors to take over the entire supervision of the plant. Clarence Wolff's idea is not to engage a plant personnel that has been too closely associated with pictures, but rather an individual who knows actors and is expert in directing interior decorating.

Although the staff has not been engaged the first picture has already been selected. It is "Johnny Get Your Gun," with Louis Bannison. The second feature has a Chinese setting and scenario.

The other interests of the Wolffs concern the legitimate stage. Some time ago they bought the Walnut Street theatre, Philadelphia, from the Creston Clarke estate. They now suggest to the New York producer who has been offered the general management of the film plant, that beginning in April he gather a number of new shows for try-out production at the Walnut. Those which look good will be sent to Broadway.

In the film enterprise the Shuberts are interested, the association between the Shuberts and the bankers growing out of the latter's successful venture into "The Eyes of Youth."

### WORKING OUT "DIRECT" PLAN.

C. C. Pettijohn is in New York. He recently packed his books as general manager for the American Exhibitors' Association and moved the main offices of the organization out to Indiana. The A. E. A. is the organization formed in Chicago at the annual convention of the M. P. E. League, when bolting members quit and formed an independent body. Pettijohn is now devoting his personal attention to the "Manufacturer to Exhibitor Direct" plan, approved by the Allied Exhibitors Organizations in convention assembled in Washington the second week in December.

Pettijohn and Louis L. Levine, a member of the National Board of Directors of the M. P. E. L., have been in elbow harmony for a full week working out plans approved at the convention and copies of the "brief" agreed upon by them have been sent to the officers of various exhibitors' organizations throughout the country.

According to Pettijohn this "brief" is the result of hundreds of letters received from exhibitors offering suggestions and objections to the plan indefinitely stated heretofore.

The Washington convention agreed the principle of direct dealing between producer and exhibitor is correct, and it was left to a committee to work out a plan with five producers (independent), who proposed marketing films under the new system.

Eighty-two wires were sent to every state in the union where proper addresses could be obtained and 70 favorable answers were returned to Pettijohn.

Under the plan the companies enlisted will compete with each other but will not divide their profits. The company making a highly successful feature will enjoy alone the producer's profits therefrom.

The plan will have the manufacturers embraced as making and releasing 52 pictures a year, one a week, and they will cost (together with prints) not less than \$25,000 and not more than \$50,000, the cost to be certified by the manufacturer in a sworn statement. To the gross cost the manufacturer shall add a sum equal to 25%, which shall be his guaranteed minimum profit. This will make the gross cost of the films range from \$31,250 to \$62,500. This gross shall be taken up by all the 48 states in proportion to a just division based upon the theatres, number of cities, population, etc.

All revenue derived from distribution in excess of the minimum quota in each state shall be divided between the manufacturer making the picture and the exhibitors in each individual state using that picture, i. e., 50 per cent. to the manufacturer and 50 per cent. to the exhibitors in rebates. In order to make up the gross allotment there must be secured in the U. S. 2,700 days of booking per picture.

### UP FOR CONTEMPT.

Argument was heard before Judge Bijur Wednesday in the case of the Mitchell Mark Realty Co. against the Major Amusement Co., Arthur J. Hirsch, manager, with decision reserved. Hirsch is charged with contempt of court through violating an order of the Appellate Court which forbade him using the name "Strand" theatre in connection with any announcement or advertising of his Harlem picture house until the injunction proceedings against Hirsch were dismissed.

Recently Hirsch opened a Harlem film house and styled it in special advertising as the Harlem Strand. The Mark company obtained a temporary restraining injunction. Hirsch announced that owing to objections his house known as the Harlem Strand would thereafter be known as the Harlem Grand. The contempt action followed.

### METRO OFFICERS.

The annual meetings of the directors of Metro, and the election of officers, was held this week.

Several new directors have been added to the list—H. J. Cohen, Mr. Hulsey, Mr. Stoneman and C. K. Stern. The latter, who has been auditor, has been placed on the board and made an assistant treasurer. The others on the directorate are J. B. Clark, R. A. Rowland, J. W. Engel, John Kunsy, A. S. Bemer.

The officers selected for the coming year are R. A. Rowland, president; J. B. Clark, 1st vice-president; John Kunsy, 2nd vice-president; J. W. Engel, treasurer; J. Robert Rubin, secretary and general counsel.

### AMALGAMATION DETAILS.

There isn't much more to report in the way of progress in the proposed distribution amalgamation since the publication in last week's VARIETY, matters are moving with reasonable speed, having been reduced to the point where those interested are discussing the manner of handling revenues, executive personnel, which of the various exchange offices in the respective cities shall be retained, and so on.

Some slight delay has also been caused by the regular meetings of several of the film concerns involved, such as Metro, which is holding its annual session and selecting officers for the ensuing year, and one or two others.

One of the understandings is that Mutual, which has agreed to produce a certain improved brand of releases, will also enter seriously into the making of serials on a big scale, and which will become part of the pooled issues.

From all sources of information that has leaked out, it seems pretty generally understood that Ricord Granwell, of the World Film Corp., will be general manager of the combined exchanges.

Meantime the so-called "feud" between Paramount, on the one hand, and Metro and Pathe on the other, is "erupting" through a series of advertisements in the trade papers. The latter, especially Metro, seem bent on breaking into Paramount's death grip on the first run houses throughout the country, and more particularly in New York.

Paramount controls about 80 first-run houses which are full-week stands for big features, and until recently Goldwyn had in the neighborhood of 25, some of which have been cancelled. Every time Metro attempted to break in with its list of what they regard as important releases, they have been blocked. It is understood they made a proposition to the Rialto-Rivoli directorate over Manager Director Rothapel's head that if their larger features could be shown in these important metropolitan picture temples the house might practically write its own ticket in the matter of price.

Meantime Paramount is further rivetting its hold on these first-run establishments throughout the country by "buying in" in many instances where such a plan has been deemed expedient.

Word comes from Chicago to the Paramount people have practically closed with the Ascher Brothers and Jones, Linick & Schaefer for the purchase of a substantial interest in the Central Film Co., which would give Paramount control of the service in all the important picture houses in Chicago and adjacent territory. This and similar deals are understood to be in progress in various sections of the country.

Metro has taken a four weeks' lease of the Lvric, New York, commencing Jan. 28, for the showing there of the Rita Jolivet spectacular picture "Lest We Forget."

There is an unconfirmed report that in event the proposed film distribution amalgamation is not consummated, the new Chaplin pictures under the First National Exhibitors' Contract, may continue to be released through the Mutual exchanges, under an arrangement whereby the Mutual Chaplin comedies will not be reissued during the period of such an agreement.

### PARALTA MOVING OFFICES.

The Paralta is to move its offices Feb. 1 from 729 Seventh avenue, taking an entire floor in the new building at 48th street and Fifth avenue.

### Fox Distributing "Mutt and Jeff."

The "Mutt and Jeff" comedies, weekly, will be distributed through Fox, commencing about Feb. 11.

The Joe Schenck agreement with Bud Fisher for these pictures runs for five years.

### POOL FOR RE-ISSUES.

While the numerous meetings leading up to the proposed distribution amalgamation are being held daily, and much in the way of a clearing up of the selling atmosphere is being hoped for, with nothing definite in sight, there has been quietly organized a pool of state-right buyers, with Hiller & Wilk as the brokers, for the purchase of the various Triangle re-issues, embracing the Hart, Fairbanks, Keenan and Talmadge pictures. The deal involves considerably more than \$1,000,000.

This pool is at present closing contracts with its various members for their respective territories. The entire country has been spoken for. The Quality Film Co. of Pittsburgh closed the first contract under the pool arrangement. The territory in their deal is Western Pennsylvania and West Virginia.

The remainder of the country is split up and allotted in the usual state-right subdivisions, as follows: California, Arizona and Nevada; Washington, Idaho and Montana; Colorado, Wyoming, Utah and New Mexico; Minnesota, North and South Dakota and Wisconsin; Illinois and Indiana; Kentucky; Ohio; Michigan; Eastern Pennsylvania and Southern New Jersey; New York and Northern New Jersey; New England; District of Columbia, Maryland and Virginia.

The S. A. Lynch Enterprises, which controls the Triangle Distributing Corp., disposes, through this deal, of about 15 W. S. Harts, 12 Fairbanks, 10 Keenans and 9 Norma Talmadges to a combination of state-right buyers on a weekly delivery basis, the understanding being that the current Hart and Fairbanks rental contracts must be carried out by the respective holders of the territorial franchises, who will exploit the pictures and book new business.

Among the Hart pictures are "The Disciple," "Between Men," "Hell's Hinges," "The Ayrans," "The Primal Lure," "The Captive God," "The Patriot," "The Dawnmaker," "The Apostle of Vengeance," "The Return of Draw Egan," "The Devil's Double," "Truthful Tulliver," "The Gun Fighter," "The Square Deal Man," "The Desert Man," "Wolf Lowry."

The Fairbanks re-issues are "The Lamb," "Double Trouble," "His Picture in the Papers," "The Habit of Happiness," "The Good Bad Man," "Reggie Mixes In," "Flirting With Fate," "The Half Breed," "Manhattan Madness," "American Aristocracy," "The Matrimaniac," "The Americano."

Frank Keenan's features are "The Coward," "Stepping Stones," "The Phantom," "Honor Thy Name," "The Thoroughbred," "Jim Grimsby's Boy," "The Sin Ye Do," "Bride of Hate," "The Crab."

The Norma Talmadge Triangle releases are "Missing Links," "Martha's Vindication," "Children in the House," "Going Straight," "The Devil's Needle," "The Society Secretary," "Fifty-Fifty."

### Chicago's Exhibitors' Distributing Co.

Chicago, Jan. 16.

A couple of weeks ago six local exhibitors incorporated "The Associated Theatres," an organization with paid-up stock, formed to buy and handle moving pictures. Joseph Hopp was elected president; R. C. Miller, vice-president; W. D. Heaney, secretary; W. D. Burford, of Aurora, treasurer, and W. D. Stewart and John Bomberg, directors. "Mother," the first picture to be released by the association, was due to open at the Rose Jan. 17.

Members are assured an exclusive showing of from one to five days of any picture secured from the Associated Theatre. A fee of five per cent. booking commission is charged.

### Crescent, Brooklyn, Dark.

The Crescent, Brooklyn, is closed. It had been playing films.

# VARIETY

## PROPOSED EXPOSITION FEB. 2 PRACTICALLY DECLARED OFF

**Announcement Sent Out Wednesday Calling for Meeting Tonight (Friday). Outlook Under Conditions Not Considered Propitious. Exposition Long Advertised but Everything Interfering for Successful Issue.**

The Motion Picture Exposition is off; it has been practically determined by the members of the National Association of the motion picture industry.

The following wire was sent by Frederick H. Elliott, secretary of the association and general manager of the exposition, Tuesday night:

At a meeting of the motion picture producers and distributors held tonight, representatively attended, it was voted as a sense of the meeting flat, upon patriotic grounds, exposition scheduled for February 2-10 should not be held and that a meeting of the exposition company directors and all parties who have contracted for space should be held 8 o'clock Friday evening, Jan. 18, 806 Times Building, New York, to take final action.

This announcement followed a meeting of about 25 members of the association at the Hotel Claridge. It was the opinion that the exposition should be postponed. They felt the present chaotic condition prevented any possibility of success.

It is admitted little enthusiasm was found for the exposition. This, coupled with the problems of fuel, illumination and the possibilities of special week-day holidays being declared by the Federal Administration, brought about the decision. The members attending the Claridge meeting did not, however, wish to take absolutely final action without first calling a meeting of all members of the association.

Final action will be taken at a special meeting to be held at the offices of the National Association on the eighth floor of the Times Building at 8 o'clock tonight. It is practically certain that the exposition will be definitely called off at this time.

Last summer the National Association voted to hold two expositions yearly, one in the winter and the other in the summer. Last year's single exposition was held in mid-summer. At that time an opinion was expressed that it was inadvisable to attempt two expositions in war time and subsequent events have apparently proven this to be true.

The exposition was to have opened at the Grand Central Palace Feb. 2. It was announced that two special

days had been arranged; Feb. 3, as Pathe Day, and Feb. 5, as Universal Day.

### UNIONISM IN STUDIOS.

Charles C. Shay, president of the International Alliance of Theatrical Stage Employees of the United States and Canada, is at present on the Coast, one of his ultimate stops west being Los Angeles, where he will acquaint himself at first hand with the condition existing there within the jurisdiction of the Los Angeles, Local 33, as it confines itself to union employment in the film studios.

At the executive session of the Alliance directors in Buffalo the president was vested with power to take charge of the Los Angeles situation as well as all studios through the United States and Canada and take whatever action he saw fit. Shay was given the right to alter, amend or cancel any portion or sections of the Alliance's Constitution and Bylaws and create any law so deemed to handle the Coast situation and which will be incorporated in the existing bylaws of the Alliance.

### START ON EMPEY FEATURE.

The Vitagraph has started work on the Sergeant Arthur Guy Empey feature, "Over the Top," based on his book of the same title.

Lois Meredith is to play opposite Empey. Arthur Donaldson and Julia Swayne Gordon have also been cast for the production.

The original script has 425 scenes and the present outlook is that the feature will be an eight-reeler.

### HENLEY DIRECTING MARSH.

Hobart Henley has been engaged by Goldwyn as director for Mae Marsh, replacing George Loane Tucker.

This is in keeping with what is being generally spoken of as "the Goldwyn system of visiting directors."

Miss Marsh holds the record for the number of directors that she has had since with Goldwyn.

Late last week George Loane Tucker was again called back to the Goldwyn plant and made direction of production, succeeding A. M. Kennedy, who formerly held that position.

### HAYAKAWA GOING ALONE.

The contract between Sessue Hayakawa and Paramount expires next June and will not be renewed. The Japanese actor is under agreement to make eight features for Paramount within a year, concluding next spring.

At the end of his Paramount contract, Hayakawa will head a producing organization of his own, to be known as the Master Picture Corporation. No distribution plans have been made as yet for the proposed Hayakawa pictures, but it might be a good guess to couple Pathe with the releasing.

Aubrey M. Kennedy has resigned as manager of productions of Goldwyn and it is understood he has laid his plans to assume the personal direction of the Japanese star. He will devote his intermediate time to preparing for practical screening a number of manuscripts and having everything in readiness for the new company in the spring.

### HENLEY SUING ASTRA.

Hobart Henley, through his attorney, Nathan Burkan, has commenced an action against the Astra Film Co. for \$2,000 claimed to be due on an agreement dated Dec. 10, 1917.

In the complaint the plaintiff alleges he was engaged Oct. 31, 1917, at a weekly salary to direct "Mrs. Slacker," and Dec. 10 was induced to accept an additional offer of \$2,000 to supervise the cutting and assembling. It was completed Dec. 21, 1917. Upon failing to receive his remuneration, Henley immediately started his action.

### AFTER PRETTY FACES.

Vitagraph continues in the market for pretty faces. Grace Darmond, Gladys Leslie, Betty Howe, Corinne Griffith and Florence DeShon are all being given featured prominence in the Vitagraph roster and negotiations are said to be pending with Anna Luther.

Miss Luther, meanwhile, is playing opposite John Mason at the old Biograph studios under the direction of Ivan Abramson in a George Backer production, to be titled "Moral Suicide."

### RAWLINSON LEAVING

"The changes that come with the spring" in the film world are starting earlier than usual this year. Broadway is rife with talk of player shifts.

Herbert Rawlinson, at Universal City recently, is said to be headed for New York. He is finishing his Universal contract and reported looking for another connection.

Rawlinson recently made something of a hit in Bluebird's "Come Through."

### Reid Goes West Again.

Wallace Reid leaves for the Coast again next week after having remained about New York for more than a fortnight. During his stay a number of exterior scenes for his next feature have been made.

### PARAMOUNT'S SERIALS DROPPED.

Paramount has dropped, quietly and without announcement, its serial department.

Paramount entered the serial field some months ago with "Who Is Number One?", manufactured by Balboa with Kathleen Clifford featured. The serial was given wide newspaper advertising but sales reports, it is said, were far from encouraging. The decision to leave the serial field followed.

Rumors have it that "Who Is Number One?" was first manufactured as "Twisted Threads," for Pathe, but that, for various reasons, the production was never accepted.

Paramount was approached by Balboa, it is reported, and Anna Katherine Green, the author of detective stories, was called in, the story revamped and the announcement of "Who Is Number One?" followed.

For a year or two before this Paramount had considered the possibilities of trying serials. At one time a serial with Mary Pickford was rumored contemplated.

### SALARY REDUCTION!

Blanche Sweet is said to be dicker-ing with several producing companies. She has been idle since leaving the Lasky forces nearly a year ago. The price placed upon her services has been considered excessive by producers, it is said, but she recently decided to reduce. This brought about several offers.

### FAIRBANKS' DAY, \$15,000.

Los Angeles, Jan. 16. Douglas Fairbanks' Wild West Day here last Saturday, for the benefit of the Red Cross, netted that organization \$15,000.

Mr. Fairbanks held the affair for one day only and provided a wallop of a time for the large attendance.

### NEWSPAPER DISTRIBUTION.


The Keeley-Handy Syndicate, which has been syndicating the news features of the Chicago Herald, is going into the film distributing business, along rather unique lines. The details have not yet been worked out, but it is understood the plan embraces an original and comprehensive system of film distribution in conjunction with a series of newspapers throughout the country.

### 21 DAYS' RUN AT LOS ANGELES.

Los Angeles, Jan. 16. Goldwyn's feature, "The Cinderella Man," is being shown here at Quinn's Rialto for 21 consecutive days, establishing a record run for a program feature.

### KEENEY'S BIO STUDIO.

Frank A. Keeney has taken the old Biograph studio at a weekly rental of \$500 to start work commencing Jan. 28 on his first feature, which will star Catherine Calvert and be directed by James Kirkwood.



WHAT YOU NEED MR. MANAGER IS NOVELTY. I WOULD ADVISE YOU TO TAKE **PARISH & PERU** TWICE DAILY FOR FORTY WEEKS AS A SURE-FIRE VAUDEVILLE TONIC.

Next Week (Jan. 14)—Alhambra, New York

**"The Pint Size Pair"**  
 FEATURED WITH  
**LAURIE AND BRONSON**  
 "OVER THE TOP"  
 44th STREET THEATRE, NEW YORK  
 The name of their act is **"LET'ERGO"**


Thank you, Mr. Delmar, for my first tour through the South. May it be the forerunner of many more tours. Success to your road show plans. A battle won against odds is a battle doubly won. Here's to the name Keith in the South.

**Edward Marshall**  
 CHALKOLOGIST



OH THOSE BLUES!  
 DIDJA EVER HEAR THAT LIL' OL' KID PLAY THEM BLUES ON HIS UKE? OH BOY!! HE SURE IS THE UKE BABY.  
**BOBBY HENSHAW**  
 CARE OF HIS NURSES ROSE AND CURTIS

**JACK TERRY**  
 Assisted by Mexico Mike  
 World's Champion Sand Swimmer  
 Friars' Club will always reach me



**MAE AUBREY AND ESTELLE RICHE**  
 wish to extend their appreciation to some of their newly made friends who have helped make their Southern trip pleasant: Fred Elliot, Herbert Todd, Dick Tant, Sam Myers, Jack Edwards, Mason Johnson, Edward M. a r s h a l l, Hank Brown, Rev. Frank Gorman, Sylvester Family, Bradley & Ardine, N. H. Harrison.  
 DIRECTION, Lieut. M. S. Bentham  
 Playing United Time




If you meet a friend and he fails to speak, don't be offended. It may be his greetless day.

**Billy Beard**  
 "The Party from the South"  
 Principal Comedians  
 V. G. Fields's Minstrels  
 Eastern Exp. P. F. E. MACK  
 Western Rep. SIMON AGENCY


We will be at the Orpheum, Brooklyn, Feb. 11. Be ready to play pool; be in good practice.

Tom and Stacia Moore, where are you? Write.

**NOLAN and NOLAN**  
 All Chalked Up by NORMAN JEFFERIES  
 This Week (Jan. 14)—Temple, Rochester



**The Original Arleys**  
 Direction: Western, YATES & EARL  
 Eastern, PETE MACK




**FRED DUPREZ**  
 SAYS  
 When dinner began with prayer instead of cocktails, there wasn't much talk about the high cost of living.

American Representative **SAM BAERWITZ** 1480 Broadway New York

To smile when it is easier to frown is a man's size job. Be a man!

**DOLLY GREY AND BERT BYRON**



**POLDI LONG**  
 PRESENTS  
**LONG TACK SAM CO.**  
 The Celestial Wonder Workers  
 Booked Solid

Just a line to our many friends to say the baby is with us again, having entirely recovered from her recent illness, and is lively enough to keep a regiment busy entertaining her. I wish you could see me washing—but what's the use, VARIETY wouldn't print it anyhow; but we will tell you all about it when we see you.

Birthday greetings to Mr. Ralph Davis.

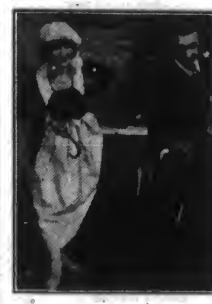
**Jim and Marion HARKINS**  
 Direction, NORMAN JEFFERIES  
 Next Week (Jan. 21)—Keith's, Louisville, Ky.

"It Happened in Brooklyn"  
 An ACTOR Did Not

**PLEAD EXEMPTION**  
 but requested that he be put in the NEXT-TO-CLOSING Trench.  
 Grand, Cleveland  
 Next Week (Jan. 21)  
**FISHER and GILMORE**  
 Direction, MARK LEVY

If a Man Wastes **SUGAR**  
 MR. HOOVER will see that the World hears of it. But if a Man Wastes **COAL and WOOD**  
 —Fuel Know It—  
 By Anne Thracite  
 Pantages Time.  
**ZARA CARMEN TRIO**  
 Direction, MARK LEVY

NEW ACTS  
**CAPT. FINN'S FISH. NOVELTY. 13 MINS.; TANK. AQUARIUM.**  
 At last a real novelty has been discovered that can be placed anywhere and still remain the same. Capt. Finn begins with putting the fish through the paces with the parade scene from Fields' Minstrels. Then the star fish does a fancy dive into a waterless tank, bounding back into the water for the finish. An announcement is made calling attention to the fish swimming in pantomime. A small time big act.  
 (BOKO.)  
**FENTON and GREEN**  
 You can't fool a horsey.



**WM. NEWELL AND ELSA MOST**  
 "TWO BRIGHT SPOTS"  
 Direction, MESSRS. FRANK DOWMELLY and NORMAN JEFFERIES.

**NOTICE**  
 We take this means of informing agents, managers, etc., that the Double Hobo Box Car Act seen around New York over a year ago was a copy from our own original act.  
 That the two boys who did that act at one time worked in this act.  
**Alexander and Fields**  
 The Original Box Car Duo  
 Two Hobos  
 This Week (Jan. 14).  
 Temple-Hamilton (Ont.)  
 Direction, MORRIS & FEIL



**THE WATCHDOG OF THE BACK PAK**  
 I am meeting all corners in Alhambra. I received a challenge from Lotta Fremont's mate, "Ke-no." The letter was quite glossy and to the point. Just like Lol! Got a reputation. Ke-no, then I'll consider you. But, honestly, my folks were mighty pleased to hear from your folks, so we'll have to be friends, because they are. **OSWALD.**  
 P. S.—I am advancing on a first-class supper, so excuse me!

**PESTS No 12**  
 The Falca SUNBERM.  
 —AND THEN WHEN WE OPENED IN NOD YAWK THE WIFE'S TRUNK DIDN'T GET IN, AND EVEN AT THAT WE WERE A PANK YIL THAT BOOB LEADER CRABBED OUR FINISH, AND THE WHOLE 'OFUS WUZ IN TO CATCH US.—OH WELL! THANKS—GIMME A LITTLE BREW.  
**WALTER WEEMS.**  
 NAST WACK, EMPRESS, GRAND RAPP.

**"Sherman Was Right"**  
 A Lightless Night for the Whiteless Way, A Heatless House for the tenants' pay, A Meatless Meal with some Wholesome Bread, A Boozeless Drink and a Sleepless Bed.  
 We tried and tried with all our might To have our names in electric light; Aias it came, and things looked bright Until they started the Lightless Night.  
 Lew Cantor and Jack Fox. "Chicago Bankers": ANY STRANGE Loop-hounds in Chi.? The Canyon is — with 'em.  
**KNAPP AND CORNALLA**  
 "Still in Greater New York"

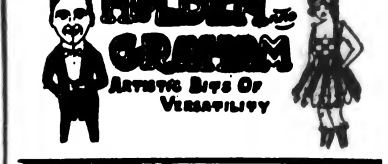


**PAULINE SAXON**  
 SAYS:  
 I fell down on the slippery walk, I almost went clear through it! I have one consolation though, That no one saw me do it.

**BLACKFACE EDDIE ROSS**  
 Featured  
**Neil O'Brien Minstrels**

**BLANCHE ALFRED**  
 and her SYMPHONY GIRLS assisted by "GERANT" Conductor  
 Featuring the RAINBOW GIRL  
 In Novelty Dances  
 Direction: Eastern, Peter Mack; Western, C. W. Nelson. U. B. O.

**H. BART McHUGH Presents EL. BRENDEL and FLO BERT**  
 in  
**"Waiting for Her"**



**HILDEBRAND GRAMM**  
 Artists Bits of Variety  
**ADELE JASON**  
 Featured in PEPPER & GREENWALD'S "ALL GIRL REVUE"  
 Features direction W. T. GREENWALD

VARIETY

Direction, ARTHUR KLEIN



# THEODORE KOSLOFF

who was recently seen in the picture the "WOMAN GOD FORGOT," and who is to make his

**THIRD APPEARANCE AT THE PALACE THEATRE, NEW YORK CITY**

**WITH HIS IMPERIAL RUSSIAN BALLET ON JANUARY 21st**



TEN CENTS

# VARIETY

VOL. XLIX, No. 9

NEW YORK CITY, FRIDAY, JANUARY 25, 1918

PRICE TEN CENTS

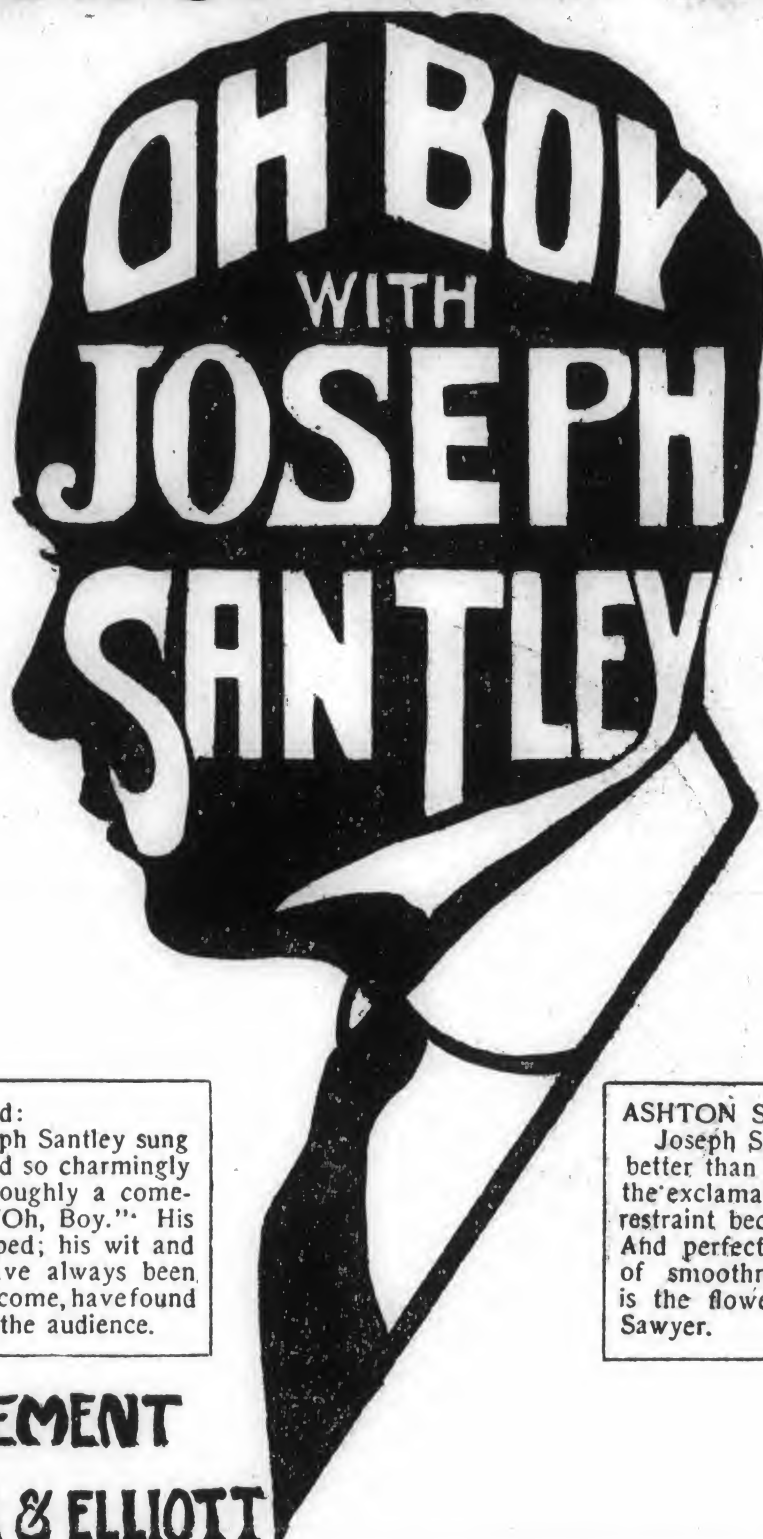
**Pictures**  
Paramount  
Pictures

**Drama**

**Variety**

**Mary Pickford**  
whose latest Artcraft picture is entitled  
"Stella Maris"

# LA SALLE 24th WEEK CHICAGO



**AMY LESLIE Said:**

Never has Joseph Santley sung so agreeably, acted so charmingly and been so thoroughly a comedian as he is in "Oh, Boy." His voice has developed; his wit and humor, which have always been conspicuously welcome, have found broader roads to the audience.

**ASHTON STEVENS Said:**

Joseph Santley never has done better than he does by the lad of the exclamatory title. His natural restraint becomes a golden asset. And perfectly fitting the scheme of smoothness and moderation is the flowerlike heroine of Ivy Sawyer.

**MANAGEMENT**

**COMSTOCK & ELLIOTT**

# VARIETY

VOL. XLIX, No. 9

NEW YORK CITY, FRIDAY, JANUARY 25, 1918

PRICE TEN CENTS

## MONDAY'S HOLIDAY MATINEES DRIVE MANAGERS WIDE APART

**Factional Fight in Legitimate Divides on Opening and Closing Monday. Vaudeville, Burlesque and Shubert Repudiate "Snap Meeting" of Klaw & Erlanger Faction. Terrific Matinee Attendance.**

New York never before saw a theatrical Monday such as occurred on the holiday this week created by Dr. Garfield's order.

The matinee attendance was terrifically overflowing, with the numbers turned away from the box offices at the matinee houses of such volume they could have refilled every big house in New York. The swamp of the afternoon appeared to reduce the demand at night when the theatres held capacity, but without the rush that had been so marked at the matinee. The best reason given at night for the lighter crowds was that the disappointed afternoon seekers for amusement abandoned the quest when unable to secure seats for the matinees. That more theatres were open at night had no effect, according to Broadway showmen.

About the only real instance of a downright flop Monday night in the \$2 houses was "Over the Top" at the 44th Street Roof. Monday afternoon at the special matinee (Shubert show) the "Top" piece held capacity, but in the evening not over 200 people were present.

In the attempted dictation of the Monday performances, tried by the Klaw & Erlanger faction of the United Managers' Protective Association, the K. & E. people were admitted to have received decidedly the worst of their maneuver through omitting the Monday matinee when any theatre could have easily secured a capacity house from the overflow crowds wandering from theatre door to door, looking admittance anywhere.

That the K. & E. faction based their stand upon patriotic grounds was entirely disregarded by those who appeared to understand the underlying motive of the K. & E. resolution passed by the U. M. P. A. There appears to be a fixed conviction along Broadway the \$2 managers, K. & E. represented, concluded a "special matinee" on a manufactured holiday, especially with the confusion from the Garfield orders would result, as has often happened before with these managers on extra holiday matinees, in a very slim attendance, perhaps not sufficient to cover cost of operation inclusive of

the one-eighth salary to legit players who otherwise might have that amount deducted, thereby ensuring a positive saving.

That the error of judgment was a huge one developed when the Monday gross was counted up in the \$2 houses, those of the K. & E. side that gave night performances only. Some of the theatres played to more Monday night than they usually do normally on Monday and Tuesday nights of any week. The Shubert theatres playing matinee and nights benefited accordingly, holding capacity at both shows.

The Shuberts informed the Vaudeville Managers' Protective Association Tuesday they would be bound by any action taken by the U. M. P. A. on salary paying for the lay off Tuesday. The U. M. P. A. decided to pay salaries in full for this week, as reported elsewhere in this issue in connection with the reports of vaudeville and burlesque holiday business.

The U. M. P. A. United Managers' gathering last Saturday, called a "snap meeting," has widened the breach between all theatrical divisions. That meeting passed a resolution declared to have embraced the Shuberts, vaudeville and burlesque, and declaring that no Monday matinees were to be given. The meeting had representatives from each of these theatricals, but each division repudiated the resolution as not binding upon them. The \$2 legitimate managers closing their houses Monday afternoon said they did so in accordance with the resolution.

Immediately following the Saturday meeting vaudeville and burlesque executives got into communication with one another over the phone. E. F. Albee for big time vaudeville, Marcus Loew for the pop time, and J. Herbert Mack for burlesque agreed any meeting held or resolution passed which might affect or change the policy of their theatres, accustomed to playing two or more performances daily, could not be countenanced by them, for business reasons purely if nothing else. The Shuberts decided to open Monday afternoon, and an announcement published by the Vaudeville Managers' Protective Association in the (Continued on page 15.)

### NEW YORK'S MAGIC THEATRE.

An all-magic theatre is planned for Broadway. Harry Houdini is interested in the venture with others, including W. J. Hilliar.

The house, necessarily of new construction, will be along the lines of Maskelyne and Cook's Egyptian Hall, now moved to St. George's Hall, London.

Illusions are an important part of the three-hour show intended, as is the case in the London house.

Playlets, with disappearances and other forms of magic, will be included.

An outline of the plans call for the front of the house entirely automatic, the audience buying its own seats through means of a machine which indicates the seats vacant and gives change similarly to the automatic stamp vending machines. Doors will open automatically at the approach of persons.

In the lobby interior will be a number of automatons, also an automatic chess player, said to be one of the most ingenious contrivances yet made. This "player," it is claimed, can defeat any human opponent.

### SKETCH PLAYED BY FEET

There is in rehearsal for vaudeville a pantomime playlet with the story developed by the feet only of the four principals.

The sketch is called "Some Feat," referring either to the feet or the attempt. It is being booked by the Morris-Casey Agency, with the production branch of that office staging the piece.

After the playlet opens with the drop apparently stuck about two feet from the stage, the action will proceed with nothing visible thereafter excepting feet.

Two unnamed authors collaborated on the writing.

### WAR DRAMA BY CAPT. HUGHES.

Washington, D. C., Jan. 23.

Capt. Rupert Hughes, U. S. A., on duty at the War College here, is writing a drama with a war background, but without a single uniform or the firing of a shot.

### GERMAN SPY PLAY.

A play dealing with the German spy system has been accepted for production by Cohan & Harris. It was written by Anthony Paul Kelley and is at present named "Three Faces East."

### J. J.'s "Night Private Secretary."

William Nitschke, formerly manager of "The Melting of Molly" for Frederick McKay, has been appointed "Night Private Secretary" to J. J. Shubert. He reports at three in the afternoon and works until 1 a. m.

MAY WIRTH at the HIPPODROME

### HISS, ON INSTRUCTIONS.

Boston, Jan. 23.

At some of Boston's theatres since the 10:15 p. m. closing went into effect an observer may witness persons connected with the theatre hissing the show.

This is done when the audience insist on more than the ordinary number of encores.

Shows must close promptly and encores have to be clipped.

### TWO DAYS OUT IN K. C.

Kansas City, Mo., Jan. 23.

Walter Lampkin, County Fuel Administrator, issued orders to all theatres to close each night promptly at 10 p. m. and to remain closed on all Mondays and Tuesdays of each week until further orders.

The local managers believe this order is rather stringent despite the pressing need for fuel in this section, where the blizzard weather has been strongest.

Kansas City is west of the Mississippi and the local order was issued without regard to the general order by Dr. Garfield for all territory east of the river.

Fuel condition had improved sufficiently locally by today for the administrator to permit retail stores to remain open usual hours next Saturday night.

Theatres and other places of amusement probably will be allowed to do business every night next week.

The two day ban may be taken off if the coal supply continues to increase the rest of the week.

### TIME LIMIT IN DETROIT

Detroit, Jan. 23.

The fuel administrator has decreed Detroit theatres may remain open but five hours daily, excepting Tuesday, when they close.

This order was issued following the Garfield allowance of Monday opening. Before that the local administrator had issued an order Detroit houses must be closed Mondays and Tuesdays.

### BERNHARDT MOTORS TO PHILLY.

Philadelphia, Jan. 23.

Mme. Sarah Bernhardt cinched her title of the wonder woman of the age by motoring here from New York last Sunday, appearing at Keith's Monday as the feature of the program.

It's 100 miles by road from New York to this city.

### BERLIN IN THE NAVY.

Irving Berlin is considering the Navy for the duration of the war. The composer is eligible under the draft, but prefers the roll of the ocean as suggestive of new melodies with the swish swash against the sides of the cruiser

## SALARIES IN FULL ORDERED PAID THIS WEEK BY V. M. P. A.

**Big Time Vaudeville Will Try Three Shows Next Monday Holiday. Overflow Attendance in New York. Pop Time Continue Opening First Half Monday.**

At a committee meeting of the Vaudeville Managers' Protective Association held Tuesday noon, it was decided to pay all salaries in the vaudeville theatres represented in the membership of the Association for this week. No provision was made beyond this week through the committee not wishing to commit the members to a ruling that might have new official conditions confronting it before the period of the holiday Mondays is ended. It is understood that in pursuance of that intention, each week with a holiday Monday will be considered by itself in matters pertaining to the managements, acts and working staffs.

At the committee meeting were E. F. Albee, J. J. Murdock, Joseph F. Schenck, William Fox, Walter Vincent and J. Herbert Mack and Sam Scribner, representing burlesque, besides Pat Casey, general representative of the V. M. P. A. It was reported after the meeting Mr. Fox had declared he would bring the matter of the action by the V. M. P. A. to the picture people of New York for their favorable attention.

The burlesque circuits were not bound by the committee, although Messrs. Mack and Scribner were agreed with their conferees. They advised the burlesque managements as reported on the burlesque page of this issue. No decision has been universally reached regarding box office prices for next week. It will be decided by each management. There will likely be a more general extension of the holiday price scale than existed on the first Monday.

All vaudeville theatres gave two shows or more Monday at regular weekday prices to complete capacity. The theatres could not commence to hold the applying crowds for the matinee. Some of the outlying houses are said to have put in a slightly increased scale for the night shows, but few if any installed the holiday scale at any performance Monday.

During Monday afternoon when the reports came in from the big time theatres, telling of the great demand, it was at once decided to give three performances in the two-a-day vaudeville houses next Monday, and notice of that was announced from some of the big time stages during the matinee.

The first performance next Monday, all at the regular week day scale, will commence at one, the second show at four and the third (evening) performance at 8.15, the customary hour. Stage managers will be notified all acts must hold their turns down to its minimum, taking only its legitimate encore or one bow, and all "stalling" will be promptly cut short. This order was deemed necessary to make the time of the various shows.

In the theatres booked by the United Booking Offices, giving three shows daily, the house will open at 12.30, but it had not been decided up to Wednesday whether four shows that Monday are to be played. It is possible three will be given with the intervals filled in with pictures. Last Monday some of the three-a-day of the U. B. O. houses around New York gave four performances.

All of the vaudeville houses without exception at the matinee were sold out before the performance commenced. At night the houses held full capacity with standees, but without as

strong a turnaway as in the afternoon.

Monday in the variety houses is a better business day, almost without exception, than the \$2 theatres which play to light money that day, and while the \$2 houses were figured to have had a 100 per cent. or more increase, it was said the vaudeville theatres averaged between 35 and 40 per cent. on the day above normal takings, although in some instances this percentage may have been largely increased.

The Loew theatres had difficulty in controlling the crowds assembling within and around their lobbies Monday afternoon. Loew's American lobby was congested the entire afternoon, with a double line to the box office always waiting. The crush obliged the opening of the Roof in the afternoon, which was quickly filled.

The Loew theatres will start their first half show as customary, on Monday, giving two days to the first half and four days to the second half.

### Yvonne Granville in the Halls.

Yvonne Granville will shortly appear on the variety stage with a turn arranged by Hartley Milburn, music by H. Hedley.

### Produced Somewhere in France.

"Babes in the Wood," a highly successful pantomime, was presented somewhere in France by the Bing Boys, members of the London Scottish and other regiments.

### American Artists Contribute.

Mooney and Holbein's appeal in behalf of Brinsworth fund, realized \$400 from American artists.



FRANK VAN HOVEN

While in Kenilworth, I had a tankard of good old English ale in the room Sir Walter Scott occupied at the time he wrote the history of Kenilworth. The same furniture is still there and carefully guarded.

But this is what makes a hit with me: When I hopped off the Gus Sun Circuit, a few years ago, and started hitting those dollar-a-day hotels, I noticed at the foot of the bed a little stand gag to put your suitcase on, and I thought what a great new idea that was. Right at the foot of old Sir Walter's bed is one of those things, and it was there 60 years before him, making it in the neighborhood of 150 years old.

### HIS MAJESTY'S SOLD

London, Jan. 23.  
His Majesty's theatre has been purchased by Joseph Benson, a Liverpool merchant, for \$525,000, with a yearly ground rent of \$17,750.

Benson recently purchased the the Shaftesbury. He has let His Majesty's to Grossmith & Laurillard, who take possession at the conclusion of the run of "Chu Chin Chow" there. That show, however, appears to be increasing in popularity.

### ECCENTRIC CLUB MATINEE

London, Jan. 23.  
The Eccentric Club is organizing a matinee at the Empire Feb. 11, under the patronage of the King and Queen, for the benefit of the Minesweepers' Widows and Orphans Fund. A splendid program is promised.

At a dinner given at the club Walter DeFrece sold \$15,000 worth of seats at auction.

The club already supports ten hostels for limbless sailors and soldiers training at polytechnical schools and elsewhere for suitable occupations—a splendid record.

### WOMEN SCARCE

London, Jan. 23.  
Last week's lengthy bill at the Palladium contained but one woman, Ella Shields, a male impersonator.

This week's program includes, besides Miss Shields, Maidie Scott, Ruth Vincent, Marie Dainton, Elsie Ollems. Female cards are scarce.

### THREE SHOWS CLOSING

London, Jan. 23.  
At the Strand "The Happy Family" matinees finish this week; also "Bluebell" at the Alhambra, and "Charley's Aunt" at the St. James.

### TROUPE FROM THE TRENCHES

London, Jan. 23.  
At the Court the Diamond Troupe of the 29th Division, direct from the trenches, is giving a series of performances twice daily in aid of its benevolent fund, under distinguished patronage.

The Pierrots, 25th Division, have done well at the Pavilion.

### LEADING LADIES ILL.

London, Jan. 23.  
There is an epidemic of illness among the leading ladies here.

Nellie Taylor, of the Adelphi, where "The Boy" is being played, is in a nursing home recovering from bronchitis.

Beatrice Lillie, of "Cheep," at the Vaudeville, is suffering from concussion due to a fall from a horse in Rotton Row.

Madge Titheradge, of "Aladdin," at Drury Lane, is making excellent recovery from her recent operation.

### CLEVER DUOLOG.

London, Jan. 23.  
At the Victoria Palace Clara Greet presented a clever duolog, entitled "Two Mothers."

Other features are Margaret Cooper, Les Trombetta, Claude Golden.

### Bransby Williams' Son Is Killed.

London, Jan. 23.  
Bransby Williams' son, long since reported missing, has been officially reported killed in action.

The young man was barely 16 years old when he joined the Royal Flying Corps at the outbreak of the war, against the wishes of his parents, who were, however, unable to keep him back.

### "The Munitionette" for Janis.

The name of the musical production which Albert De Courville has in preparation for presentation in Paris with Elsie Janis in the stellar role in "The Munitionette."

### MARK SHERIDAN SHOT.

London, Jan. 23.  
Mark Sheridan, a popular comedian, was found shot in Kelvin Grove Park, Glasgow, Jan. 15.

He appeared in the leading role at the Coliseum Monday in a revue called "Gay Parce," written and composed by himself and was apparently in no financial difficulties.

### STAFFS AWARDED ALLOWANCE

London, Jan. 23.  
The staffs of the variety theatres have been awarded a substantial increase of salary by the Arbitration Committee appointed by Sir George Askwith, from Sept. 17, and continuing until three months after peace has been declared.

### THREE STARS AT COL.

London, Jan. 23.  
At the Coliseum Monday Lillah McCarthy presented a strong sketch, adapted from the Russian, entitled "The Will."

Also on the bill are Vesta Tilley and Neil Kenyon.

### AUTHOR DECLARED DEAD

London, Jan. 23.  
Justice Coleridge in the High Courts has given permission to presume the death of Hubert Henry Davies, the playwright, who disappeared at Robin Hood Bay Jan. 17.  
His coat and cane were found on a cliff.

### 50TH ANNIVERSARY RECORD

London, Jan. 23.  
Lloyd Clarence and his wife have created a record. Each celebrated the 50th anniversary of professional life and both are still working.

### RISQUE COMEDY

Paris, Jan. 23.  
A comedy entitled "La Dame de Chambre," by Felix Gandera, was produced Jan. 9 at the Theatre de l'Atenee to replace the unfortunate "Marchand d'Estamps" of G. de Porto Riche.

It is an extremely risque modern farce, well played by Charlotte Lyses, Jane Danjou, Messrs. Mauloy and Rozenberg and was fairly well received.

### "BUBBLY" PACKING 'EM.

London, Jan. 23.  
Gwendoline Brogden, with new songs and costumes, has joined Andre Charlot's production of "Bubbly" at the Comedy.

The show is packing them in.

### IMPRISONED IN GERMANY.

London, Jan. 23.  
Ernie White, of Gray and White comedians, is a prisoner in Germany.

### TO STAR ROONEY AND BENT

A proposal was made this week to Rooney & Bent and Lewis & Gordon that Pat Rooney and Marion Bent assume the roles of the Irish lad and his sweetheart in the Sam Shipman empty sketch, "Over Here," Rooney and Bent being starred.

All parties appeared agreeable to the arrangement with nothing in the way but a settlement of terms. Rooney and Bent have been doing their two-act since the opening of the season. They are billed for the Majestic, Chicago, next week.

The original company which showed the act in New York has been routed over the Orpheum Circuit under the title of "Exemption," while the company with Rooney and Bent, to play the eastern time, will do so under the title of "Over Here."

### Dissolving After 12 Years.

After a partnership of 12 years, the Bellboy Trio, composed of Howard, Kibel and Herbert, will dissolve at the end of this season.



## BIG THEATRICAL BUSINESS ALL OVER THE EAST MONDAY

**Holiday Prices Charged in Number of Cities. Many Legit Houses Outside New York Gave Matinees. Penn.'s Fuel Administrator Criticises Philadelphia Managers for Remaining Open Monday Afternoon.**

Chicago, Jan. 23. All houses did practically capacity Monday. The Shubert houses gave extra matinees, with actors and employees on full pay. In the K. & E. houses everybody paid in full.

The Illinois adds Sunday and Monday matinee; Blackstone and Powers add Sunday nights; Colonial, extra Monday matinee, everybody paid; Cohan's Grand, extra matinee Thursday, full pay; La Salle, waiting word from New York office (Comstock & Gest) (meanwhile announces no extra show and in doubt regarding salaries); Playhouse, extra Friday matinee, full pay; Olympic, extra Sunday matinee, full pay; Cort, no extra performance, actors full pay, house employees in doubt unless otherwise instructed from east.

American and Columbia burlesque companies may deduct from troupes and house staffs pro rata.

Orpheum circuit, less than half its houses affected, will pay staffs and acts.

International circuit houses will run Monday, Wednesday, Thursday and Saturday and matinees, everybody paid.

Pop vaudeville houses abiding by orders from V. M. P. A.

Washington, D. C., Jan. 23.

Keith's, this city, a big time vaudeville theater with a two-a-day policy tried three shows on the holiday Monday, all at regular prices. The first performance drew usual Monday matinee attendance, the second show had less than 200 people, and the third performance at night held full seats with no one standing and the upper boxes empty. Keith's will try three shows again this Saturday.

The holiday business expected in general was not realized. The National with "Hitchy Koo" had good houses matinee and night; Belasco, with Clifton Crawford in his new production, light matinee, good night attendance; Poli's, musical stock, fair attendance at both shows; Cosmqs, with Sunday schedule of pictures, very big all day.

Last night (Tuesday) Keith's was packed, with the temperature at 40, to hear the report of the Food Commission just returned from the other side.

Dr. Garfield is silent on his ten Monday holidays, but rumors are around the order may be recalled in three weeks, although the storm starting Monday makes this doubtful.

Philadelphia, Jan. 23.

The first of the "Mondays" brought holiday throngs to the theatres and every house was crowded. All the large business establishments were closed tight. The pop vaudeville houses in the outlying districts caught the thousands of unemployed from the many factories and were crowded to capacity at all three performances.

In an effort to try and make up for the loss of Tuesday, some of the legit houses arranged special matinees for Monday, all well attended, but they brought the forthcoming criticism from local Fuel Administrator Potter, who said:

"Giving two performances instead of one Monday is a violation of the spirit of the law, if not letter, and while we have no power to order these houses closed, we

hope they will not again try to evade the law this way."

Just what action will be taken if the theatres continue to give the extra matinee could not be learned.

Thomas M. Love, representing the Garrick, Forrest and Broad, took strong exception to the Administrator's charge, denying it was the intention of the management of these theatres to "slip something over" on the Government by giving the extra matinees. Mr. Love asserts, as the houses had to be heated for the evening performance no extra coal was used. The theatre managers have not announced their intentions in regard to next Monday. There may be no matinees.

Harry T. Jordan, general manager of B. F. Keith interests, is strictly adhering to the law laid down by the Administrator. Keith's has probably suffered more than any other house in the city through the closing order. But they will play to a turnaway the remaining days of the week with Sarah Bernhardt as the headliner. The daily papers have their photographers at Keith's door taking pictures of the crowds trying to gain admittance and the hundreds being turned away from the box-office.

A modified order on use of lights in front of the theatres was obtained by Manager Jordan last Saturday which is a big help to all the theatres in the city.

Providence, Jan. 23.

The first of the Monday holidays, designed by Fuel Administrator Garfield, brought the best business in years. In most instances the houses were packed to the doors for matinees, and the evening crowds were unusually large for Monday nights. At one of the theatres during the afternoon the police reserves were called out to clear the corridors.

Although there was no general movement on the part of the managers, the majority of the houses charged holiday prices. An additional Monday matinee was put on at the Shubert's Majestic, where "What Is Your Husband Doing" was given. The matinee will about make up for the forced Tuesday night closing. The company played to about \$1,000 matinee house with 75 cents top, a new schedule of prices which went into effect this week.

The Providence opera house, playing stock, made no change in prices and played a matinee to packed house. This company opening three weeks ago, showed an increase last week of over 60 per cent. over the receipts of the previous week. Matinee prices are 25 cents top.

At Keith's regular holiday prices were not in effect and there was no extra charges at the evening performance. At both shows the house was filled to overflowing. The Colonial (burlesque) was sold out at 10 a. m. for both performances. The Strand and Modern, two of the largest picture houses in the city, could not get the people in, although they were charging holiday figures, while the Empire, another first-class film house with its usual tariff played to capacity.

The Emery and Fays', vaudeville, both had S. R. O. signs out at holiday prices. It is rumored next Monday all houses will raise their prices.

The State Fuel Administrator today

ordered all theatres (including picture houses) to close not later than 10.15 nightly and not open before 12.30 p. m. Every night but Saturday is made lightless.

All amusement places are under today's orders, which go into effect next Monday.

Boston, Jan. 23.

Boston theatres have had their first Garfieldian holiday.

And it was a great success. It is estimated that on Monday there were 70,000 persons attended the legitimate, vaudeville, film and burlesque houses in this city and that the total revenue from this patronage was in the neighborhood of \$50,000.

Monday was a big theatrical day. Most of the managers had made arrangements to have their houses close on Monday and the ads. had been sent to the Sunday papers with this in mind. The theatrical pages were broken, a precedent in the newspaper business as far as this page is concerned, and the managers instantly took advantage of the opportunities offered them by the change in the program.

As a result all the film, vaudeville and burlesque houses were open for business during the afternoon and evening. Four of the legitimate theatres had matinees Monday afternoon.

It is now planned to have an extra matinee at the legitimate theatres Friday. With the extra matinee Monday, which may be in effect at all the legitimate theatres by next week unless there is another drastic change in the plans, and the extra Friday matinee, the theatres will more than break even for the closure of Tuesday.

Conditions couldn't have been better here than they were Monday for the theatres. The saloons were closed in the afternoon and the evening and there was nothing going on otherwise in the way of entertainment.

The four-a-day houses reported the best of business. The attendance at every show except the supper show (between four and seven) was above that which would be called a big Saturday. Some of the houses were sold out at every performance.

The rule that the performances at all theatres shall end at 10.15 p. m. is still in effect throughout the state and there does not seem to be any possibility of the State Fuel Administrator, James J. Storrow, changing it. It is believed the rule will hold for the next 60 days, despite that theatres in New York, Philadelphia and Chicago are free from any such ruling.

At the regular evening performances the theatres still show the effects of the early closing. Folks can't seem to make connections to get to the playhouses at 7.45 p. m., when every show in town starts, and fear to miss part of the performance.

Milwaukee, Jan. 23.

Legitimate, vaudeville, burlesque and downtown picture houses did a business unprecedented in the history of the city Monday. The business was fully 50 per cent. better than the average Monday receipts.

At the matinee crowds were turned away and at the night performances all had S. R. O. signs. Tuesday every theatre in the city closed.

Indianapolis, Jan. 23.

The Monday holiday shows drew to the vaudeville and picture theaters about 25 per cent. on the day's gross over the average Monday business at those houses.

Cincinnati, Jan. 23.

Business was slightly better Monday than normally. By giving pop matinees Lyric and Grand (legit) report day's business equalled gross combined receipts Monday and Tuesday nights. Business always bad here on

those nights. Top price at matinees, \$1.

Keith's, Empress and Olympic charged usual prices.

While business was better than usual, did not make up for loss of Tuesday.

Film houses down town did better in the afternoon than at night. Suburban theaters got evening trade.

Lyric theater office building water pipe froze and burst Monday night because of cold furnaces.

Street cars running half schedule hurt picture houses Monday.

Detroit, Jan. 23.

Although originally the State Fuel Administrator ordered theatres to close Monday and Tuesday, he later modified it to conform to the Garfield ruling. Detroit theatres report that Monday they did much better than their usual Monday business, but not quite as good as on Sundays and holidays, as many people were under impression theatres were closed and most of the large industrial plants were working on Government orders employing some 200,000 men. Week day prices prevailed in all the theatres.

The picture houses down town ran continuous as always, while legitimate theatres played at night only.

State Fuel Administrator has limited theatres to five hours per day, but may change this before end of current week. He is now making an investigation into loss of admission tax to Government and the exact amount of fuel that will be conserved.

New Orleans, Jan. 23.

The Monday holiday succeeded in doubling the business at the Palace and Crescent. It added to the patronage at the Orpheum Monday night, there being no show Monday afternoon owing to late arrival of acts. At the Tulane business showed improvement over the average. Manager Campbell has decided to add a Monday matinee hereafter.

Business at the picture houses was doubled and at the Dauphine also.

Buffalo, Jan. 23.

Every house did a record business Monday afternoon and evening. The matinee performances were much larger in comparison than the evening. The same conditions existed with film houses which mostly did enough to make up for the loss Tuesday, when all houses were dark.

At the down town picture houses, the continuous performance system was in operation from 10 a. m. until 11 p. m. with the lobbies crowded all the time. The Teck (Shubert) ran a special holiday matinee, with \$1 top, "Mary's Ankle" was the attraction. Manager Oishei said he had not prepared for such a tremendous business and stated it was the best matinee the house had in a long time. Shea's did a record matinee business, with holiday prices prevailing. All house managers report a Monday business far ahead of that ever experienced for both afternoon and evening.

Local Fuel Administrator McDougal stated that as to future arrangements, he would allow the shows to continue to open Monday until their present supply of coal ran out. But no theatres should be furnished with more fuel until the coal situation generally had improved and local business concerns and households had been supplied. All theatres were closed yesterday.

Memphis, Jan. 23.

After the theatrical managers had inserted half-page ads. in the local papers, announcing their houses open Monday, Tuesday and every other day (although they would burn wood for fuel Tuesday) State Fuel Administrator Meyers telegraphed from Nashville Sunday ordering every theatre and picture house in the state closed Tuesday.

(Continued on page 22.)

# EXPULSION AND CANCELLATION FOR DISORDERLY N. V. A. MEMBERS

Joint Committee of Artists' and Managers' Association Decide on Policy for Infliction of Punishment to Unruly N. V. A.'s in the Clubrooms. One Intent Is to Clean Clubhouse of Undesirables at Any Cost.

At a joint meeting of the executives of the National Vaudeville Artists and the Vaudeville Managers' Protective Association this week it was decided that hereafter stern measures will be taken to uphold the morale of the club insofar as the conduct of its members within the clubhouse was concerned and in the event of violations of the house rules, long-term suspensions are to be meted out to the offenders. In such instances the guilty member or members will be prohibited from procuring engagements at theatres controlled by V. M. P. A. members.

The meeting resulted after a series of complaints had poured in anent the misconduct of prominent members apparently immune from punishment. Instances where members in good standing misbehaved, or where visitors (non-members) were given the privileges of the club rooms through the customary two-week cards or by nightly introductions by members in good standing, and took advantage of the courtesy, hastened the joint committee to a decision that drastic action shall be taken in all such cases and no appeal allowed, when the offender is adjudged guilty.

Since the opening of the club male and female members were forced to assemble together because of the limited space and regardless of the aim at prevention it was impossible to eliminate from entire hearing profane language, etc. This eventually became obnoxious and a number of members were summarily suspended. Many were later restored to good standing, but at present a score or more are debarred from the club rooms and will be kept without indefinitely.

At the meeting it was decided to restore to good standing Edward Richards (Bennett and Richards), who engaged in a wordy row with one of the club officials some weeks back, but the committee members closed all other appeals with a negative answer and from now on the club rules will be strictly adhered to.

Any N. V. A. member vouching for a visitor will be held strictly accountable for the visitor's actions while on the premises and suspension and immediate cancellation will follow any misbehavior.

The Richards referred to forwarded a letter of apology to Secretary Chesterfield, and at that official's recommendation he was lifted from the undesirable list. The letter follows:

Mr. Harry Chesterfield,  
Secretary N. V. A.  
Sir:—

I, Brother Richards, hereby apologize to you and brother members of the club for my misbehavior in the club rooms some few weeks back.

I hope this will be accepted in the same spirit in which it is sent.

Respectfully,  
(Signed) Edward Richards,  
(Bennett and Richards.)

## 10,000 N. V. A'S.

The N. V. A. membership has now passed the 10,000 mark, which figure was hardly hoped for until the new club quarters had been equipped. It is now thought the membership list will go to 15,000.

Work on the club house is progress-

ing, the remodeling first being held up through delay in arrival of structural steel. The plans call for the raising of the building, providing an extra floor. When the White Rats tenanted the building there were six floors, but upon completion of alterations there will be seven.

## RATS INVESTIGATION HEARING

Friday last the fifth session in the investigation into the White Rats' finances, ordered by the Supreme Court, was held before Referee Louis Schuldenfrei. No mention was made as to the death of June McCree. With "Seltzer" (W. W.) Waters recovered and back in the witness chair there were additional revelations anent the financial dealings between the Rats union and the Realty company.

A great deal of the questioning during the three-hour session concerned the obtaining of the lease held for the club house and the \$15,000 used in taking \$15,000 from the Rats for that purpose. It was only at the tail end of the afternoon that Waters was pinned down to anything like real facts. This was when Joseph Meyers, the Rat attorney, cross-examined with such a rapid bombardment of questions the witness had no time for evasion and some results were obtained.

Earlier the Referee and Alvin Sapinsky, attorney for the petitioner, did manage to rouse Waters into declaring:

"I want to forget one thing in my life, and that is the White Rats." The referee remarked he was not interested.

It was after Mr. Meyers' questioning and admonishment had been taken that the interesting, though brief bit of verbal sparring, took place between Harry Mountford and his one-time associate, Harry De Veaux, who is now active in the proceedings of the inquisition. Meyers had attempted to get on the record the manner in which Mountford left the Rats in 1912. Waters had testified Mountford asked to leave. Meyers sought to show he resigned of his own accord. Meyers was a bit peeved the matter had been brought up and declared that he and his client (Mountford) had sought to help in the investigation. Mountford seconded that, and De Veaux asked:

"You mean all that why didn't you expose this thing before? Why wait until now? Why don't you act on the level now?"

"I am," replied Mountford, "how about you and that little thing you have there" (pointing to De Veaux's paper case, containing the mortgage on the club house).

"No," replied De Veaux, "I stole it in court and gave it to me. We'll let the Referee decide who owns it later." This mortgage promises to figure very prominently in the hearing. During the afternoon Mountford asked to see the mortgage and then laid it down with his papers on his chair. But De Veaux refused to let him see his vision and asked Mr. Sapinsky to have Mountford hand it back. This was done, Mountford saying "with pleasure" to the attorney's request.

The session was productive of establishing on the records a number of points showing the receipts of the club house were irregular and the securing of the lease most irregular. It was indicated over \$17,000 had been spent by the Rats on the club building (added to the least cost and furnishings pushes that figure to \$202,000) and it was the opinion of the Referee double that amount had been expended. It was shown that the Rats placed \$100,000 in securities in excess of what the Cramp & Sons, who built the club. One matter relating to loans to Rat directors was cleared up. The books showed payments of \$2,000 or more each to Frank Herbert and James Marco. Mountford explained that Herbert and Marco had loaned money to the union and the loans were repaid when the "Waters" loss of memory was so emphatic at one time the Referee remarked to Sapinsky:

"I am going to get information from this man on the \$15,000 (leasehold deal) if you cannot." After a series of questions Mr. Schuldenfrei observed: "I am satisfied I cannot get it in the course of this case." Towards the close of the afternoon when Meyers was cross-examining, the Referee offered to remain until nine o'clock "if you can promise results."

Constant evasions by Waters brought warnings from the Referee and that official remarked when it seemed hopeless to results, "I hope through the witness stand who authorized the expending of the \$15,000 for the lease." "There seems to have been a large amount of money spent and very few people had anything to say about it."

A sample of Waters' testimony after he had admitted that "as far as I know" there

was no question about the \$15,000 for the lease coming from the Rats, shows the attitude the witness took. (Waters was secretary-treasurer during the time the club house deals were made and signed checks.) Mr. Sapinsky questioned:

"Can you say who authorized the expending of the \$15,000?" A. "No, I cannot."

"The minutes state the \$15,000 item was authorized July 27, 1911, but there is no record in the minutes of a meeting on that date?" A. "I don't know, but can you guess what happened?" The attorney did not press the witness on what he meant by guessing on the proceedings. The questioning was bringing out that the lease had been obtained and paid for before it was taken up in the Rats meetings.

"What did the Realty Co. give the Rats for the lease?" A. "I don't know."

"Who should know?" A. "The records. We kept a very good record of everything we did."

"Were financial statements read at the meeting?" A. "Yes."

"Were any records of the lease deal made in the weekly statement?" A. "No."

"Shouldn't it have been?" A. "I presume so. But we didn't say in detail what investments were made."

"Take this statement book and point out the 'detail' of the \$15,000." A. "I couldn't do that without taking time for it."

"I am willing that you take time." (It was his intention to forget the Rats.) "There is a 'boy' who could tell (meaning Faulhaber). The \$15,000 item is as clear as crystal when it is worked out."

"Who audited the books?" A. "William Climm."

"Where is he?" A. "I don't know."

Mr. De Veaux: "He is in Sing Sing, serving time for highway robbery."

Waters' confession of loss of memory came amid questions concerning the Associated Actresses' funds.

"When did you resign as secretary-treasurer?" A. "Sept. 13, 1913."

"How were A. A. funds obtained?" A. "By dues."

"To whom were they paid?" A. "To the secretary-treasurer of the Rats."

"While you were secretary-treasurer were any funds taken from the A. A. A. account and transferred to the Rats' union?" A. "I don't remember."

"You were a bookkeeper?" A. "Yes." Waters was shown a page in the Realty Co. ledger and an item marked as the A. A. A. account pointed out.

"Can you explain that?" A. "I'd have to go over the books and refresh my memory."

"Did you ever take trouble to look over the books?" A. "No."

"You knew the condition of affairs?" A. "At times."

"And these things have completely passed out of your mind?" A. "Absolutely."

"Have you always had such a poor memory?" A. "In some things, yes."

The witness was shown an officer in the White Rats Publishing Co., but didn't remember if "Variety" had bought that stock or when. Neither did he recall hearing a brief from O'Brien, Malevinsky & Driscoll, read at a meeting in March, 1912, in which the attorneys gave their opinion it was illegal for the Rats to invest in the Realty Co.

Mr. Sapinsky said that he would show Waters had very good reasons for remembering many things he evaded. When the session opened Waters clumsily attempted to dodge responsibility for the "Player" announcement in 1911 that no Rat funds were going into the Realty Co. He explained that although the "Player" editor, Walter Hill, started a system of having reporters for the paper sit in at the meetings, and that it was possible the announcement resulted from the observation of one of those reporters. As soon as he was taxed with questions as to whether the "Player" hadn't repeatedly made such announcements he lost his memory. Waters said his idea of the announcements were that "while they didn't exactly mean that no funds were being used, the idea was that we would prefer not to use Rat funds."

His bad beginning and worse memory got him into a tangle when asked whether there was not much opposition talk against the building of the club. He couldn't remember — it was seven years since then. Asked whether Harry De Veaux and Val Trainor strenuously opposed the club he replied, "he didn't think that was much." He said the records would show if those two men had been expelled, but he lost his opposition. When shown Sapinsky said he had the records, which was why he asked.

Mr. Meyers pinned Waters down to the actual lease transaction, but he, too, failed to show what individuals authorized the deal. It needed a number of questions to make the witness admit he had signed the \$15,000 check, together with John P. Hill. Then Waters was caught in the meshes of his own evasions:

"It was a large check. You signed it?" A. "Yes."

"To whom was it drawn?" A. "I don't remember."

Ed. P. Rush gave over the lease: wasn't it drawn to him?" A. "I think it was."

"Weren't there two checks for \$7,500 each, one coming from the A. A. A.?" A. "I don't know."

"Didn't you say it was one check for \$15,000?" A. "Well, I thought it was the amount you were driving at."

Mr. Meyers worried out of the witness he had ordered the making out of the checks, but Waters failed to recall whether he gave Rush one, two or four checks, and said he didn't know what Rush gave him in return for the checks. Asked what the next transaction was, who he talked with and what he did with the lease, the witness explained: "I acted as a dummy in the transaction." "Well,

we have the title for you in the matter anyhow," said Meyers. The witness testified that Dennis F. O'Brien, the attorney, was present when the lease was purchased from Rush and that he acted on O'Brien's counsel. Meyers continued:

"Now, Mr. Walters, didn't you assign the lease to the Realty Co. on Sept. 20, 1911?" A. "I suppose so." Directly afterwards he "didn't actually recall."

"Was any payment made by the Realty Co.?" A. "I don't remember. I don't believe so."

"You knew the lease was legally in your name?" A. "I don't actually recall."

"Did you discuss with anyone the matter of the lease after you bought it?" A. "I don't know."

"Your memory is a blank after you paid for the lease?" A. "Yes."

But Meyers did show that at the mysterious meeting of July 27, 1911, there was \$2,500 paid Rush as an option on the lease; that the witness had signed that check; that the board of directors ratified the lease transaction after it had been consummated and that there were no minutes to show the actual meeting of July 27.

Points bringing out the facts the lease deals were planned and executed before authorization were proven by the typewriter resolution of Aug. 11, 1911, on the formation of the Realty Co., which resolution was passed in the minute book and referred to by the Referee as "the petitioner's famous exhibit number five."

After adjournment had been taken Mr. Sapinsky took Waters aside and talked privately with him for some time. What the attorney advised the witness was not disclosed but it probably was intended to warn Waters his unwillingness to remember might weigh against him later.

The hearing will be continued Friday, this week.

## LOEW'S ST. LOUIS

Chicago, Jan. 23.

Coinciding with the establishment of Eddie Shayne as an agent in New York comes the announcement that the Empress at St. Louis, for years booked through Shayne by the W. V. M. A., has gone over to the Loew bookings.

With the establishment of a week in St. Louis both the Loew and Pantages offices secure vital pivotal points. The Loew office needs St. Louis to connect the break between Hattiesburg, Miss., and Chicago. Pantages can get unbroken time by means of St. Louis between Waco, Tex., and Chicago.

It is said the Princess, recently abandoned by Tate & Cella, of St. Louis, will come back as opposition to the Empress, under W. V. M. A. bookings.

## CASEY NO MIND READER.

Pat Casey admits he is no mind reader, fortune teller or long distance thought deducer.

Therefore, says the general representative of the Vaudeville Managers' Protective Association, if acts with complaints will give him details when writing or wiring, he will have some knowledge of what they are complaining of.

Mr. Casey has several examples at the V. M. P. A. office, but one which exasperated him the most arrived Tuesday morning, from the wilds of Missouri, signed by an act and reading: "Pat Casey, V. M. P. A., N. Y.:"

"Manager closed us. What are you going to do about it?"

## Cleveland' Grand's New Scale.

Cleveland, Jan. 23.

C. H. Miles' Grand, opening a few weeks ago with vaudeville at 10-20-30, reduced its scale this week to 10-20. It plays six acts. This week Singer's Midgets headline. The act is there for two weeks.

The Miles theatre here, also Miles house, plays the regular Miles show, both theatres booked by Walter F. Keeffe in the Loew agency, New York.

## Four Lukens, Not Four Bards.

Through an error likely occasioned by reason of Ed. Bard managing both acts, the 4 Lukes were canceled for playing in houses not supplied by the United Booking Offices, instead of the 4 Bards, as mentioned last week.

## Full Week Through Garfield.

Grand Rapids, Jan. 23.

Through the theatres remaining closed Tuesday the Columbia, pop vaudeville, split week, announces the same bill will hold over the entire week.

## WAR INCOME TAX

Herewith reproduced is Attorney Paul N. Turner's detailed explanation of the War Income tax in the last issue of the Actors' Equity official organ:

Under the new law every unmarried person whose income exceeds \$1,000 and every married person whose income shall amount to \$2,000 must file an income tax return for 1917.

This return should be filed with the Collector of Internal Revenue of the district in which the tax payer has a legal residence or principal place of business. If his residence is in one place and place of business in another, he may file in either place.

The income tax return for the year 1917 must be filed not later than March 1, 1918, and if there is a failure so to do, a penalty of not less than \$20, or more than \$1,000, may be exacted, and in addition the delinquent is liable to a 50 per cent. additional tax.

An extension of 30 days on account of illness or an absence from home, which prevents the rendering of the report, may be obtained from the Collector of the district in which the report is to be filed. Written request must be made therefor and a reason must be given for requesting the extension.

Any person making a false or fraudulent

return is liable to a fine not to exceed \$2,000 and one year's imprisonment.

other expenses that are incidental to the work. Living expenses, however, are to be excluded. It is important to remember that a deduction may be made for all income received in the shape of dividends of corporations and stock companies who have already paid the Government tax. An exemption of \$200 is allowed for each dependent child under 18 years of age. Gifts to religious, charitable and scientific organizations to the extent of not more than 15 per cent. of the year's taxable net income may be deducted, but gifts made to individuals do not count.

The income from the First Liberty Loan is exempt from both normal and additional tax. The income from the First Liberty Loan of September 24, 1917, is exempt to the extent of the normal tax only.

The above table does not appear to take into consideration Section 209 of the Act of October 3, 1917, which imposes upon persons engaged in professional employment an additional tax of 8 per cent. on all net incomes over \$6,000.

Members of the Association needing additional information should in the first instance inquire of the Collector of Internal Revenue or of their Bank. If satisfactory results are not obtained,

Net Income.	NORMAL TAX		FOR WAR INCOME TAX STORY— SURTAX PERCENTAGES			SURTAX			
	Old Law 2% on Excess of \$1,000†	New Law 2% Additional on Excess of \$2,000‡	Total Normal Tax	Old Law	New Law Additional	Total	Amount Subject to Tax	Installment of Surtax at Each Rate	Total Surtax
\$2,000		\$20	\$20						\$20
4,000	40	40	80						40
5,000	\$30	60	90						80
7,500	70	110	180						205
10,000	120	160	280	1%	2%	3%	\$5,000 to \$7,000	\$25	\$25
12,500	170	210	380	2%	3%	4%	7,500 to 10,000	50	75
15,000	220	260	480	3%	4%	5%	10,000 to 12,500	75	150
20,000	320	360	680	4%	4%	6%	12,500 to 15,000	100	250
40,000	720	760	1,480	5%	5%	8%	15,000 to 20,000	250	500
				6%	7%		20,000 to 40,000	1,600	2,100
									3,580

†Single persons, \$3,000. ‡Single persons, \$1,000. \*Total Surtax is the total of the Install-

ment return is liable to a fine not to exceed \$2,000 and one year's imprisonment.

The rate of taxation for 1917 is computed as follows:

1st. The normal and additional income tax imposed by the Act of September 8, 1916, shall be first ascertained.

2nd. To this the normal and additional uniform tax provided by the Act of October 3, 1917, should be added.

Under the Act of 1916 a normal income tax of 2 per cent. is imposed upon so much of a person's net income, exclusive of that derived from dividends on the capital stock of corporations subject to tax, as exceeds the amount of the exemption allowed by the act. If the net income exceeds \$20,000, then there is an additional graduated percentage rate upward.

The exemption allowed under the Act of 1916 is \$3,000 to an unmarried man and \$4,000 to a married man. If the wife also makes a return, then the additional \$1,000 may not be counted twice. Under the Act of October 3, 1917, the exemptions are \$1,000 to an unmarried man and \$2,000 to a married man. According to figures compiled by a well-known Trust Company, the following computation shows the amount of taxes payable in case of a married person on incomes from \$3,000 to \$40,000:

In computing the net income there may be deducted from the gross income all legitimate professional expenses—that is, anything paid out for clothes, props, transportation, valet or any

then further inquiry may be made at the office of the Association.

Blanks on which returns are made may be obtained in the various districts by writing to the Collector of internal Revenue.

### NO INTERMISSION THIS SEASON.

Notwithstanding the Monday closing order, the big time vaudeville houses in New York, which discontinued the intermission period last week to save time in the running of the performances, will keep the intermission out for the remainder of the season, according to the present plan.

### FOY'S NEW ACT.

El Paso, Texas, Jan. 23.

Eddie Foy and his family opened here Monday in a new act called "Slum Where in New York," written by George V. Hobart and Bugs Baer.

From here Mr. Foy goes to Tulsa, Okla., opening there Feb. 4, then playing over the Interstate time in the South, he having asked for a change in bookings to be within call of Mrs. Foy, who is slowly recovering from her recent operation, performed in this city.

### Elizabeth Brice, With Pianist Only.

With Charles King in the Navy, Elizabeth Brice is about to try out a "single turn," using only a pianist upon the stage for assistance.

The act was known as Brice and King, last appearing at the Century.

### POSSIBLE CHICAGO CHANGE.

Chicago, Jan. 23.

Martin Beck and Mort Singer returned to Chicago from the south this week and immediately went into conference with Judge Trude and Herman Fehr in reference to the directorate of the Western Vaudeville Managers' Association. There is a vacancy on the board through the recent death of George Castle.

It is likely that Mort Singer will succeed Mr. Castle, but the present general manager of the "Association" refused to comment on the report and is rather perturbed over a premature rumor to that effect printed in a local paper.

It is believed the real meeting will be held here Saturday and there seems a likelihood a new position will be created for Mr. Singer, to enable him to combine his present positions with the new appointment. This would possibly give him the title formerly held by the late C. E. Kohl, that of managing director.

An assistant to the new appointee will probably also be chosen at the same gathering. It is said the Castle holdings are pulling for the election of "Tink" Humphrey to that position, and if such a move is made it is not unlikely the "Association" and the Chicago U. B. O. would be merged into a general booking office. This rumor has been in the wind for several years, but the Castle-Kohl holdings prevented such an amalgamation. With Herman Fehr reported to be ready to retire from all active participation in theatricals, and Mort Singer set to succeed him, a combination of the western offices would not only be practical now, but easily handled through Singer and Humphrey in the executive chairs.

### BECK RE-ELECTED.

Chicago, Jan. 23.

Martin Beck was re-elected president of the Western Vaudeville Managers' Association at the regular annual meeting held here this week, with Mrs. Kohl voted vice president. Frank Rivers was elected secretary.

The officers also officially represent in their respective capacities the Monroe Operating Co. and the Olympic Co., the former controlling the Majestic theatre and the latter the Olympic.

### SEMI-STOCK VAUDEVILLE.

Cincinnati, Jan. 23.

Acting on the suggestion of his publicity agent, Lew Heck, Manager J. Rush Bronson, of the Empress, has come out in favor of the idea of semi-stock vaudeville, particularly in respect to playlets.

Bronson thinks that every traveling vaudeville company should carry at least two extra playlets, so that in the event of the actors being held over in a town because of railroad congestion, they can offer the public something new during the following week. J. Edward Lessig and his company at the Empress this week are successfully demonstrating the theory. This is Lessig's third week here.

### DUDLEYS DIVORCED.

Chicago, Jan. 23.

Judge Carpenter has granted a divorce to Mrs. Edgar Dudley (Florence Lorraine), wife of the Chicago agent. Ben Cahane acted as attorney for Dudley, who did not appear to contest the suit. Mrs. Dudley mentioned Ethelyn Clark as correspondent. Miss Clark had previously stated that in the event of her name being mentioned in the bill, she would institute suit against Mrs. Dudley. The name of Delysle Alda, a singer at the Winter Garden, was withdrawn from the case. The matter of alimony will be arranged out of court.

May Ward and eight girls gave an entire private entertainment at the Hotel Baltimore, Wednesday night, receiving \$600 for the one performance.

### STAGE HANDS' PAY.

Although late Wednesday the union stagehands, operators and musicians employed in some of the local houses had not received any definite assurance the management would deduct pay for the Tuesday closing period it was thought in some sections the managers would consent to the payment without further argument.

Tuesday it was decided by the vaudeville managers, burlesque interests as well as the Shuberts that the operators and musicians would be paid for the Tuesday closing, this decision being reached when the interests specified decided to pay artists and players for the time lost on the closing day.

Wednesday morning it was not clear that the Klaw & Erlanger offices, Comstock & Elliott as well as others would make the off-day salary payment for the working crafts, yet there was a feeling among the union heads that the matter would be amicably settled.

The matter rested with the United Managers' Association and word was expected from Attorney Ligon Johnson before Saturday just what stand would be adhered to by the managers.

Comstock & Gest were among the first reported as being opposed to paying the stage crafts and musicians, with the Century employing the biggest number of men thus affected. Charles A. Bird was handling the situation for the managers and endeavoring to straighten it out.

It is a certainty that unless the managers pay for the "week" per the local working contract that the men back and front will refuse to work on the "prescribed holiday" next Monday when the interests affected start their matinees. The musicians, operators and stage crews are under a contract which recognizes seven days as a week excepting when calculating the salary for a fraction of a week, when six days shall constitute the week. This provides for company traveling one day.

The picture houses are not affected as they agreed to follow the suit of the vaudeville theatres, but provided that "extras" would be in force on the "day" allotted for amusements.

According to I. A. T. S. E. officials the road condition will adjust itself, and that there will be no controversy inasmuch as the men were working by the "week" with the "broken time" service bringing any the salary payment up to the customary weekly basis.

Locally the proposed deduction would amount to about \$2 to the man.

Several of the laboring organizations are up in arms over the closing condition as it will exist next month. Under the order as it now stands it means that there will be but 18 actual working days out of 28 in the month. There will be the four Sundays, the four special holidays and then Lincoln's and Washington's birthdays. They point out docking a man who is getting but a minimum salary will mean many cases of actual hardship. Lincoln's Birthday will be lost to the theatres because it falls on Tuesday.

### Blanche Ring Opening in Chicago.

Chicago, Jan. 23.

Blanche Ring, with George Spink, opens at the Majestic next week. It will be her first appearance upon returning to vaudeville.

Louise Dresser as a "single turn" also opens next week at the Hip, Cleveland.

Blanche Ring will first appear at Proctor's, Mt. Vernon, N. Y., for three days before going West.

### ELTINGE, BOSTON'S BIGGEST.

Boston, Jan. 23.

Julian Eltinge, headlining at Keith's this week, is claimed to be the biggest act at the box office ever in the house.

An effort is being made to prolong the engagement next week if shifting of bookings will permit Mr. Eltinge to hold over.

## IN THE SERVICE

An uninformed editorial writer on the St. Louis "Times" recently said in that paper, "nearly every theatrical performance of the larger sort has people who should be serving their country usefully instead of dancing and doing cabaret stunts to jazz music." The editorial said other things. It was headed "The Stage Slackers." Rather remarkable to find a so thoroughly crabbed and ignorant person at an editorial desk on a large and influential daily as the St. Louis "Times" is. Relatively, the theatrical profession has given more enlistments to the Service than any other profession, and as to doing its bit otherwise, that is too well known and admitted. It should have been known to this editorial writer who evidently has been taking his skimpy pleasure in some downstairs rathskeller that he confused with theatricals. But the pity of all these things is that there seems no way to prevent them, for while the editorial in question read like a space filler, the writer, as well as numberless other people, always select the stage for a slam, when they want to slam. The dramatic editor of the St. Louis "Times" no doubt could have furnished the editorial staff with information about the show people and the war. All warring nations have had their theatrical professional ranks greatly thinned through the Service calling. Over here the draft will eventually take thousands of others, in addition to those thousands already called, a large majority voluntarily enlisting. Jimmy Lyons wrote a defense of the profession to "The Times" after the editorial appeared and "The Times" published it without comment. Perhaps by that time it had been discovered what a "bone" that stage slacker editorial was.

Lieut. Billy Taylor was on leave from Camp Dix, N. J., over Sunday. Saturday afternoon he dropped in the Palace to see his wife, Stella Mayhew, do a turn without him. Mr. and Mrs. Taylor went to dinner that evening. When time for Miss Mayhew to appear, about 9.30, they were still eating, causing temporary rearrangement of the program. Miss Mayhew reached the theatre later.

Dion Titheridge, who left "Out There" several months ago to enlist in the English aviation corps, is reported to have died in his training camp of pneumonia. This has not been verified. Jack Gleason of the Friars cabled to London Wednesday for confirmation.

The Greater New York Slide Co. has manufactured a number of slides of popular songs for the cantonment camps. Anyone in the service wishing any of the slides may procure them by having the commandant of the camp address the slide firm.

Eddie Astor, "The Dancing Juggler" (English), is in a French hospital. George Lockart, son of the animal trainer, in French hospital. Joe Hurst, animal impersonator, has left hospital in France. (Reported to Variety from Paris.)

Thos. C. Shiel, in France with Co. M of the 9th Inf., put on a show Christmas Eve with bill recruited from the ranks of the regiment. Shiel was formerly with Werba & Luescher and later with Henry W. Savage.

H. H. "Nobby" Clark (Jewell's Manikins) has been transferred to the Ordnance Dept. of the Royal Engineers, and is with the British Forces in France.

Harry B. Colon, from the music field, is in the U. S. Naval Reserve as a yeoman, in the Coast Inspection Department at the Gas Power Engine Co., Morris Heights, N. Y.

Gordon Laurence is with the Naval Reserve Flying Corps. He was Vita-

graph's Sales Promotion Manager and succeeded in that position by J. Lawton Kendrick.

After making two attempts to enlist in the navy, Walter McGrail, a Vitagraph player, has returned to the Vita studio. McGrail was twice rejected owing to defective eyesight.

The brother of Catherine Powell, who has been in the British service as a dispatch rider for the past three years, has arrived in this country on an extended furlough.

Stanley Ridges, a British subject, has joined the Royal Flying Corps of Canada, having left here Thursday for the Toronto "ground school." He was last in "Eileen."

William T. Murdock has been transferred from Marine Barracks, Port Royal, S. C., to the Marine Barracks at Quantico, Va.

Theodore W. Forrest, an American, and brother to Gerie De Milt, served in the Canadian Army for the past three years.

Benjamin H. Franklin has been transferred to Troop C, 7th Cavalry, Fort Bliss, El Paso, Tex.

Lieut. Walter F. Wanger, former manager of Nazimova, is now attached to the flying corps in Italy.

Theodore Steinberg has been appointed sergeant with the Medical Corp, Fort Slocum, N. Y.

J. Mastorlin is with Co. A, 102d Engineers, Camp Wadsworth, Spartansburg, S. C.

Bruce Duffus is studying manuals, with a prospect of joining the U. S. Navy.

Walter Clark, assistant treasurer of the Palace, Chicago, has enlisted in the aviation corps.

Thomas L. Carter has been appointed sergeant in Motor Truck Company 321, Train 406, at Camp Upton, N. Y.

Richard Melzer, Loew offices, has enlisted in the navy.

Louis C. Kirk has joined the Navy, assigned to the "Iowa."

Victor S. Grandin is with Bat. D, 304th F. A., Camp Upton, L. I.

### DRAFTED.

Louis Mosconi (Mosconi Brothers) exempt, "dancer's heart" (similar to athletic heart) rejoins the Bessie Clayton act in vaudeville. Charles Mosconi, the other brother, is at Camp Meade, Md. A third Mosconi brother may be with Louis in the Clayton turn that had Boyle and Brazil tentatively engaged if both Mosconi boys were accepted.

Arthur Perkoff (Dyer and Perkoff) ordered to report immediately at Newark, N. J., for examination.

Harry Tyler (Tyler and Crollius) accepted. Awaiting call.

### SAN FRANCISCO SAFE.

San Francisco, Jan. 23.

There is little cause or theatrical worry as to local rulings of the Fuel Administration. It cannot affect theatres. Oil is principally used for heating and manufacturing throughout this territory, and consequently the managers look forward to no change.

Washington and Oregon may be affected through the colder northern climate.

### YOUTHFUL ANARCHIST.

Chicago, Jan. 23.

Wasily Audrieff, the boy in the Ruth Howell Trio, a bar act, appearing last week at McVicker's, was arrested in the theatre by Federal authorities and charged with distributing anarchistic literature and seditious propaganda.

He was "put away" by the Secret Service men and the two other members of the act proceeded to Detroit without him.

### TWO THEATRES AT UPTON.

There will be two theatres at Camp Upton, L. I., in the near future—the Liberty and Auditorium. The latter is almost completed, the project having been promoted by the Welfare League of the 367th Infantry, composed of colored troops now in training there.

The League, with the aid of Capt. Williams and Dr. William J. Schiefelin, raised the funds for the theatre. It will be opened with a minstrel show, presented by the members of the regiment.

There are approximately 84,000 colored troops in the National Army at present. 5,800 are at Camp Upton.

### NEWTON IN WANT.

Chicago, Jan. 23.

Harry L. Newton, vaudeville author, is destitute, suffering with a virulent and incurable malady. The agents and others in the Majestic Building collected some money to temporarily provide for him and his wife.

Sympathizing professionals may send contributions to Harry W. Spingold, Majestic Building, Chicago, who is treasurer of the fund.

### LOEW'S 2D IN MONTREAL?

Montreal, Jan. 23.

It is learned on good authority at this end that Marcus Loew has taken over the St. Denis theatre and will shortly present there his regular Loew program of vaudeville and pictures, giving him a second Montreal theatre.

Mr. Loew and Nicholas Schenck were here last Saturday.

Adelaide French has decided to retire from "Lilac Time," under Fred Faulkner's management.

### CANADA AND ALIEN ENEMIES

Chicago, Jan. 23.

In behalf of a number of clients, the Chicago theatrical attorneys, S. L. & F. Rosenthal, addressed a query to W. D. Scott, superintendent of immigration at Ottawa, Can., asking for procedure in the matter of alien enemies touring Canada on Pantages and W. V. M. A. time.

The attorneys declared they stood ready to furnish a bond guaranteeing the immediate return of the acts following the completion of their time. They offered to turn in a daily report to the United States Consul and the British marshal in the cities visited. They vouchsafed a bond guaranteeing property loss and damage.

Notwithstanding all these guarantees, the superintendent of immigration sent back the following reply:

"I beg to state that actors who are enemy subjects cannot be admitted to Canada at the present time. Actors who are of enemy origin must be in possession of their certificates of naturalization or birth certificates. Even though this department were to admit an alien enemy who is a theatrical performer, I am not in a position to guarantee that an enemy subject of this class would not be arrested and interned."

In the matter of traveling permits in the United States for artists of the above classes, the attorney general's office has issued a statement to the effect that no blanket permits will be allowed. In other words it is necessary to make individual applications to the marshal of each district visited, or to the postmaster of each district if there be no marshal.



SYLVIA CLARK

"THAT KLASSY LITTLE KLOWN"

Next Week (Jan. 28) at ALHAMBRA, NEW YORK, and then COLONIAL, NEW YORK (Feb. 4). Booked solid, U. B. O., by JAMES PLUNKETT.



## CABARETS

**Thos. Healy's** 95th street restaurant-rink is over. It got over from the start, against all the predictions of the wisecracks. The former Astor Market on the west side of Broadway between 95th and 96th streets was converted into a restaurant down stairs and an ice rink above it on the street floor by Mr. Healy, who had bought the property. The place immediately fell into favor with the very large set of young people in the neighborhood, who can dance down and skate upstairs. Admission is charged to the rink, 75 cents during the week and one dollar Sunday mornings. The restaurant is finished off in a dull gold and green with a pretty lighting effect. It gives a genial atmosphere and is very attractive at first impression. No entertainment in the restaurant beyond the dance music, nor is there a coveur charge.

A program of unusual merit is holding forth at Solari's, San Francisco. Art Penney, after six months in the "Revue of Revues" at Levey's, Los Angeles, is heading the bill and proving himself by far the best performer seen here recently at this cafe. His work is decidedly different and is going over big with the patrons. The supporting bill is made up of Miss Hayman, a singer with a very pretty voice; Miss Lee, in songs and dances; Miss Mack, classic dancer, and Mr. Van Sickle, tenor. Mr. Ross is amusement manager and, taking his present bill as an example, is making good in that capacity, but his announcements preceding each number could be omitted, as his voice does not carry over the house and announcements are superfluous, anyway.

**A. B. Conkwright** is the first professional ball room dancer to step out with a full set of chinchilla on his face. Conky has started in at Ben Oberall's Balconades room at Healy's with Violet Lobell, her first professional appearance. Conky is also continuing to act in the films with the Larry Seamon comedy company, which he states is the reason for the whiskers. Incidentally, Betty Mudge has become the hostess at Healy's for the afternoon dances, starting Monday. She was formerly at Rector's, Reisenweber's, Martinique and the Moulin Rouge.

**Mrs. Henrietta C. Robinson**, known on the stage as Verobell, and at present a member of the Gordon Walton and Co. act, has filed a suit for \$10,000 damages against T. B. McCormick, proprietor, and Connor Blackwood, manager of the Kellshore Hotel, Chicago. The latter is charged with assault, declared to have grown out of a dispute over Mrs. Robinson's protest the hotel was overcharging her for foodstuffs. The plaintiff alleges the manager knocked her down, then kicked her and knelt on the floor and pounded her.

**Mayor George Buck**, of Buffalo, N. Y., who went into office Jan. 1, has issued an order through the police of that city to the effect there must not be singing or dancing in any liquor licensed place having less than fifty rooms. Places with a music license will be permitted to have music, but the restriction on cabaret entertainment will limit Buffalo's cabaret resorts to not over ten, in the larger hotels. Some such order was expected of the new mayor who represents as the reform element and expressed himself while campaigning.

**The Moulin Rouge Gardens**, Chicago, were made defendants in an involun-

tary petition in bankruptcy by three creditors scheduling claims of \$3,786.85. John M. Kantor, Chicago politician and a close friend of the mayor, is president of the owning company. The petitioners are the Bell Window Shade Co., Michael T. Reddy and Neils Buck, the architect. Buck said his total claims against the Gardens would aggregate \$30,000, mostly due for money advanced to pay for construction.

**The Normandie Hotel**, Chicago, was raided again and many artists, misled by pretenses of this frequently-assailed resort that it is a theatrical hotel, were routed out of their warm beds and dragged to court in patrol wagons. The proprietor of this hotel and other hotels of like character recently confessed in open court he had been paying large sums of graft for protection to remain unmolested in his principal industry, renting rooms to "transients." Since this protection has been withdrawn and raids have been frequent.

Because the orchestra leader at the Hof-Brau, San Francisco, would not play "Over There" when requested, a crowd of sailors started a free-for-all one evening last week. It led to three police riot calls. Peace was declared later when the orchestra played "The Star Spangled Banner" half a dozen times. The Hof-Brau does not pay loyalty to the Authors' and Composers' Association, and gave this as an explanation for failing to play the song requested.

**The College Inn** (125th street) (license revoked about a month ago), has reopened under the management of Frank McManus and N. Horwitz. Herman Landau, entertainer at the Inn before it closed, has been re-engaged to manage the place. Other acts booked for the restaurant through the Fred S. Fenn and Billy Cloonan Agency are Gordon, Ball and Ross, Louise Barlows, Grace Seymour. A five-piece Jazz Band gives the music.

### ILL AND INJURED.

Ernest A. London (formerly 4 Londons) has entered a hospital in Reading, Pa., with rheumatism in the region of the heart, which it is feared will prove fatal. He has been working on a new act at nights and doing plumbing in the daytime. It was through exposure while at the latter occupation that he contracted his present illness. Mr. London's home is 201 N. 3rd street, Reading.

Mrs. Byal (Byal and Early) was out of the bill for two performances at the Pantages in San Francisco, through illness. Mrs. Donn Adams, whose husband is playing the Pantages Circuit in "The Atlantic Revue," has been forced to go to Los Angeles, where she will remain for a year, on account of ill health.

Henry W. Savage had a narrow escape from serious injury if not death in the St. James Hotel, Philadelphia, Sunday. An elevator on which he was a passenger fell two stories and he was unhurt. Several others in the car were slightly injured.

Edna Goodrich, who had intended to return to the legitimate stage, won't play for quite a while. She is resting at present preparatory to undergoing an operation for a growth on her throat.

Lillian Boardman, with "Canary Cottage," who has been in hospitals in Chicago and Detroit for the last six weeks with arthritis, has partially recovered and is now walking around with the aid of crutches.

Harry Green ("The Cherry Tree")

was out of the show on his closing day in San Francisco on account of illness. The act was replaced by Connelli & Craven, who were in the city to play the Orpheum the following day.

Belle Thomas is in the Polyclinic Hospital, New York, having undergone an operation. Miss Willette (Holiday and Willette) is at the Polyclinic Hospital, New York, awaiting to undergo a throatal operation.

Sol Lesser, President of the All-Star Features Company, San Francisco, was operated on at the St. Mary's Hospital, that city, Jan. 14 for appendicitis. At present he is reported well on the way to recovery.

Lydia Sutton (Princess Iona), late of Billy Vale's "Grown Up Babies," met with an accident recently in which she fractured a bone in her foot. She is under the care of Dr. Max Thorek in Chicago.

The four-year-old son of Henry and Adelaide (Mr. and Mrs. Henry) was stricken with chicken pox while playing St. Louis last week and immediately placed in a hospital there. The couple cancelled their vaudeville bookings.

Peter Aramonda, a member of the Big V Comedy (film) Co., while attempting a jump, broke his ankle the other day. Owen Evans is replacing him pending his recovery.

Anna Held is in the Emergency Hospital, Milwaukee, with neuritis and possible complications. Her daughter, Liana Carrere, has assumed her role in "Follow Me."

Marven Morgan (Morgan and Wheeler) is suffering with a severe attack of inflammatory rheumatism. The team was forced to cancel their immediate time.

Morris Gest, recently injured in a motor car collision, left his home Monday, going to the Centruy and Manhattan, though heavily bandaged.

Oscar Hammerstein was removed from the German Hospital Jan. 20 to his home, 949 West End avenue, New York.

Edgar Allen, of the Fox offices, is confined to his apartment uptown but is handling his bookings from his bed. He was somewhat improved Tuesday.

Larry Smith ("Palm Beach Girls") has closed the act, owing to illness. He will be confined to his home for at least four weeks.

Miss Cameron (Cameron and Devitt) was taken ill last week, with the team postponing their Loew opening until Jan. 28.

Guilio Crimi, grand opera tenor, suffered a nervous breakdown this week in Chicago and did not leave for the east with the Campanini organization.

Violet De Vorne is in the American Theatrical Hospital, Chicago, suffering from a fractured hip as a result of a recent fall.

Edward Marshall, the chalkologist, is ill in New Orleans with an attack of grippe. He is confined to his bed at the Monteleone Hotel.

The Chicago Federation of Musicians has sent their member, Leo Triggien, to the American Theatrical Hospital, Chicago, for treatment for rheumatism.

Goldie Lee, known as "Zaza the Dancer," is recovering from a serious operation recently undergone in Chicago.

Harris Sisters were compelled to cancel their engagement at the Majestic, Paterson, owing to one of the sisters suffering from throat trouble.

Elsie Pilcer (Pilcer and Douglas) is quite ill and not expected to resume stage engagements for some time.

Ed Des Champs has left the American Theatrical Hospital, Chicago, fully recovered.

Dorothy Hays cancelled on the Butterfield time due to losing her voice after arriving at Battle Creek.

Dr. Max Thorek, of Chicago, operated last week on Peggy Purdy of the Follies. She is recovering.

C. H. Miles is at his home in Cleveland with the grippe.

### MARRIAGES

Harold Cole, formerly of VARIETY's New York staff, to Edna Michelsen, of Stamford, Conn., where the couple are residing. The groom is connected with a munitions plant.

Lucille Wilson, a ballet girl with Pirinkoff and Rose, to Jack Keyes of "The Barrier" sketch, Jan. 21 at Erie, Pa. The marriage occurred after a week's acquaintance.

Jimmy Conlin to Myrtle Glass (Conlin and Glass) Jan. 22, in New York. The bride is a sister of Naomi Glass (Morton and Glass).

### BIRTHS

Mr. and Mrs. Marty Ward at New York, Jan. 15, son. Mr. Ward is of Russell and Ward. His wife is professionally known as Georgena Nicolls, formerly with the 8 English Cyclone Dancers.

B. H. Gilhooley, on tour in advance of Oliver Morosco's "Upstairs and Down," returned to town about a week ago to have a look at the youngest member of the Gilhooley family, a girl born Dec. 10 while he was on the road.

Mrs. Minnie Palmer, mother of the four Marx Brothers, is a grandmother. Leo Marks, oldest of the brothers, is the father. It's a boy.

Mr. and Mrs. Pero Wilson (Pero and Wilson), at their home in New York, Jan. 17, daughter.

Mr. and Mrs. Bert LaMont, at 72 Post avenue, New York City, Jan. 22, son.

Mr. and Mrs. Chas. E. Taylor, Philadelphia, daughter.

### NEW ACTS.

Dainty Marie is deserting the flying rings for the horizontal bar. She is now playing the Orpheum circuit in Louisville this week, using new songs and talk with the bar.

Margaret Willard, "The Girl Wonderful," in poem readings, selected and arranged by Earle Remington-Hines, under whose management Miss Willard will appear.

Thos. E. Shea is preparing for vaudeville, probably doing one of the big scenes from "The Bells" or "Richelieu." He was planning rehearsals this week.

"Churchill Girls," six principals and chorus of ten, for vaudeville (Charles Cornell).

Shean, Warren and Rogers (Shean and Warren of the former team of that name) (Lewis & Gordon).

After a separation of 13 years Murphy and Nolan have reunited, with a new act.

"The Belle of Toyland," with about 15 people. Marie Hall featured (Gus Edwards).

Tommy Toner in a new girl act entitled "Doctor Foot," 7 people (Herman Becker).

Fay, Two Coleys and Fay, in new act by Blanche Merrill, opening this week.

Captain Huling's Sea Lions, five in number (not the same as Ray Huling and clown seal).

Bertha Kalisch in sketch; Isabelle Irving in sketch, with nine players (Jenie Jacobs).

Lester Sheehan and Pearl Regay, dancing.

Martin and Voss, two Australian girls.

Clyde Dilson and Jeanette Stone, two-act.

Jack Gardner, with Ben Schaeffer as "comedy assistant."

Eva Shirley and Mike Bernard have teamed for vaudeville.

Ben Deeley, whiteface, using hospital scene in "one."

"The Calico Revue," by Joe Burroughs, with 10 people.

Marie Nash, single (formerly known as Nettie Wilson).

Brenan and Davis, from burlesque (Jack Mandel).

McNally and Ashland, reunited.

Nettie Wilson, single (Mark Levy).

Jack Curtis' daughter, single.

## BURLESQUE SALARY PAYING PUT UP TO THE MANAGERS

Only Theatres Operated by Big Circuits Ordered to Pay in Full. No Control Over Independent Companies and Houses but They Are Informed of General Action. Monday's Business Record Breaking.

Following the committee meeting of the Vaudeville Managers' Protective Association Tuesday, attended by J. Herbert Mack and Sam Scribner, representing the burlesque circuits, all theatres of either wheel directly operated by the circuits were ordered by the Columbia or American to pay salaries in full for this week.

Traveling burlesque companies on the wheels were informed by wire of this action and also all theatres playing Columbia or American burlesque, but independently owned, together with the information the V. M. P. A. had voted to pay salaries in full.

The Burlesque Operating Co., which has several shows on the wheels, is reported to at once advised its traveling managers to pay off for the full week to 11 members of the Operating troupes. Other companies had not been heard from up to Wednesday, although the belief around the Columbia Building was that the managers owning shows under franchises would generally follow the lead of the wheel executives unless working under a loss so far this season and now trying to recoup.

The burlesque chiefs of the Columbia and American wheels are acting with the vaudeville men in taking each week of Garfield holiday by itself and allowing the future to decide their course in salaries and other things.

The burlesque business was enormous along with the other houses in New York Monday afternoon at regulation prices. At the Columbia offices it was said that the policy of two performances daily would be strictly adhered to on the Monday holidays.

The Columbia, New York established a box office record for a matinee at the regular scale. The house did 33 per cent. more gross than the average Monday, attracting a packed house also at the night performance. All other burlesque theatres in Greater New York fared accordingly. The 14th Street theatre with a stock burlesque policy played to \$1,000, probably a larger gross on that one day than the house has played to in any one week within the past two years, under its several policies of that time.

In the recriminations between theatrical managers over the Saturday meeting of the United Managers' Protective Association, when a resolution was passed to close the theatres Monday afternoon, it was claimed in a statement from the Klaw & Erlanger side that a burlesque man had been present at the meeting, agreeing to the resolution. R. K. Hynicka, treasurer of the Columbia Amusement Co., attended the meeting for the purpose of reporting to the Columbia offices what the meeting was about. Nothing but the call had been sent out regarding it. Upon Mr. Hynicka relating the gist of the resolution to his associates in the burlesque headquarters, there was some feeling expressed that the legitimate managers had attempted in the manner they did to have the many burlesque houses in New York alter their standard policy of two performances daily to conform with the legit houses (which never give a matinee Monday excepting on a holiday).

A "Monday opening" (afternoon) in burlesque has grown, the same as in vaudeville, to be one of the attractions of the week, a new show opening each

Monday afternoon. The burlesque men lost no time in deciding, after conferring with the vaudeville people, that their houses should continue in the usual way, opening with a Monday matinee, and all the burlesque theatres on the wheels were advised to that effect.

### THE SIGHTSEERS

This James E. ("Blutch") Cooper production, acknowledged one of the best of last season's shows, remains practically the same in general construction with only a few changes in the principal cast noticeable, and those providing an improvement, if anything. The production end is hardly up to last season's standard, however, for if memory serves correctly, the "bit" equipment equaled or topped anything on the wheel, while this season it runs along the average, perhaps being the same outfit only a trifle worse for wear. However it stands up under the comedy department. There is no theme, merely a running succession of "bits," but the present group of principals supply a string of "bit" scenes that measure up with anything the Columbia has offered up to date. The scenes are nicely contrasted too and staged with a speed that partially dazzles, running from broad comedy to the subtle specie and thence

some corking laughs, likewise the lunch room view.

The girls are fairly pretty on the whole, with no striking beauties perceptible from the third row. Nor do they sing as well as one might wish, but these defects are cleverly buried under the redeeming features. Cooper has a good show, a big comedy show and one that should pull and continue pulling at this point of the season. It certainly amused the capacity house at the Columbia on Garfield Monday.

### FORTY THIEVES

Wrestlers have been accused of many "crimes" in the athletic world. Almost everything tinged with "roquefort" has been charged against the boys who take grappling for theirs. And it is the truth that one of the world's cleverest wrestlers right now, said during the tournament at the Manhattan a year or so ago, that not even he knew when a wrestling bout was on the level. He said only the two men on the mat knew it. But among the "wrestlers" there are a lot of good showmen, and apparently good comedians. The management of the Star, Brooklyn, knows that, and it is wise enough to stage bouts after the show every Thursday night. What's more, it is worth while to see some of those boys in action, for they furnish laughs galore.

Last week one such comedian in the person of Joe Bush, "of Montenegro," delivered the goods with a tow-headed chap, Harry Bruce, "the Dangerous Finn." The simulated ferocity of Bush, helped by the man's naturally ferocious "pan," far outshined in comedy results anything Jean Bedini's "Forty Thieves" could do. Joe roughed Harry so much and often that in a minute the house was calling for his blood. Then he pulled so many funny stunts the audience was off on a joy jamboree until it was all over. They howled and booed and laughed to their heart's content. That's the kind of stuff that is packing the Star Thursday nights.

"Forty Thieves" is said to have some of the dialog used in last year's "Puss Puss," and in the first act the lines drew a liberal

### "BIFF, BING, BANG" REVOKED

Convinced "Biff, Bing Bang" on the American Circuit, operated by George Belfrage, had not made alterations and improvements ordered by the censoring heads, Geo. Belfrage's franchise was revoked Monday and given to James E. (Blutch) Cooper.

Cooper has started to organize a new show, which will take up the Belfrage route at the Star, Brooklyn, Feb. 4, the "Biff, Bing, Bang" show playing cut this week in Wilkesbarre and next week in Hoboken.

This is the second American franchise to be taken away from producing managers this season. The first was I. Weingarden's "September Morning Glories." His show failed to maintain the standard desired by the heads of the circuit. Belfrage operates "Hip Hooray Girls" on the Columbia Circuit, to which show he will now devote his entire time.

Cooper has shown on both circuits. His general manager, Billy K. Wells, started to recruit the new people Monday.

### ANOTHER COAST CIRCUIT

Seattle, Jan. 23.

S. Morton Cohn, of Los Angeles; H. S. Friedman, of Portland, and Eugene Levy, of Seattle, have formed the Pacific Musical Review Wheel.

The first attraction will open in Seattle Feb. 3. There will be three companies to alternate between the three cities. The program will consist of musical tabs to be run in conjunction with the regular vaudeville bills.

This makes the second coast organization of that sort formed this season. The first is the Pacific Coast Burlesque Wheel, inaugurated early in November, with six stands, its Seattle spoke being the Gaiety, where Armstrong's Folly Co. has played to capacity at nearly every performance since the opening.

### PINCHED IN "DRY" TOWN.

Toronto, Jan. 23.

John Harris and Edgar Stuart were arrested in Hamilton, Ont., last week in company with Rose Jenkins and Lillian Williams, chorus girls in the "French Frolics." The men were fined \$200 each on the charge of being drunk and disorderly. Both are well known. Harris being manager of a branch bank and Stuart the proprietor of the Balmore Hotel.

The arrests were made in the early morning in the bank building. Ontario is a "dry" province.

### BURLESQUE CHANGES.

Charlotte Worth is now the prima donna with "Liberty Girls," replacing Patricia Baker.

Clark and Pagan, of "Military Maids," will be replaced next week by Guhl and Scott.

Clara Keating, formerly of Goulding and Keating, who has been with "Best Show in Town," has gone to the Coast in pictures with her husband, Chubby Trisdale, formerly in stock in Cleveland, made her debut in the Keating role last week.

Bert Mack has replaced Buddy Walker with the same show.

Al. Lubin, who has been managing "40 Thieves," resigned this week.

### Big Tim's Adopted Daughter's Divorce.

Chicago, Jan. 23.

Aida Sullivan, adopted daughter of the late Timothy (Big Tim) Sullivan, of New York, and a chorus girl playing in "The Follies" here, filed a suit for divorce against William Epstein in the circuit court. Miss Sullivan met Epstein four years ago. He was an electrician in the production in which she was a member of the chorus. In November, 1913, they were married in Butte, separating shortly thereafter. In her suit Miss Sullivan alleges desertion.

## "VARIETY" FREE

### TO THEATRICAL MEN IN THE SERVICE

While the war continues "Variety" will be sent free to any theatrical man in the U. S. service, upon application, with address.

The mailing address should be kept corrected promptly.

to a height of dramatic tension that is almost foreign in burlesque.

The bulk of the work is handled by Will J. Kennedy, Jack Miller and Harry P. Kelly, the trio who shouldered the same duties a year back. Kennedy is a valuable burlesque fixture. His rube type calls for especial ability and naturalness for success, and Kennedy possesses those requirements. Jack Miller, quiet and equally natural "Dutch" role makes an ideal opposite, and to the regular observer it is quite noticeable this couple are working more smoothly this year, perhaps through constant work. This goes likewise for Kelly, the smoothness with which the trio connect scenes being quite perceptible. Kelly, as last year, is the "Jack of all Characters," his collection of types running through a long and consecutive variety. And unlike most character comics, Kelly does them thoroughly. He leaves little room for criticism in either dialect, action or make-up. In fact this is the first show since the war, so far that offers three male principals who deliver up to expectations, apparently striving for team rather than individual honors.

There are others in the male division, including Arthur Delmore, who stands out through the rendition of a song specialty in "one" during the scene changes, so far that acceptable at all times, and the Carrols, a male quartet also "alloed" to a reasonably big hit, the harmony numbers pleasing that clientele which always insures a hit for a quartet. They also aided in various scenes in unimportant roles and on the whole proved a genuine asset to the organization.

The three principal women, Shirley Laurence, Flo Davis and Amette Harper. Miss Davis, a rather tall ingenue, injected an amazing amount of "pep" into her work, leading several numbers to the encore division and gathering hand after hand for her dancing. She favors the right leg in high kicking, but her spry and general work did the trick for Miss Davis.

Miss Laurence has a voice, looks exceptionally good and plays the top role excellently, while Miss Harper, minus a voice, but otherwise capable, filled the principal division. The comedy laugh came with Jack Miller's tumbling, in an exterior in "one," wherein he is pictured being continually ejected from a cafe. His falls are somewhat remarkable for their violence and with the accompanying dialogue provided a great "bit." In the club scene with a dramatic story attached Kelly perhaps oversteps propriety with the mention of the Delty in connection with a particularly dramatic speech. The saloon scene provided

number of laughs. But it was soon evident the comics were working with raw stuff or, rather, using their own brand of it. Leading in that particular mode was Sam Micalis, one of the three featured men (none of the women was featured on the program).

Maybe the "pickpocket" chorus costumes also came from somebody's last year's show; and why they looked it save in several instances.

One of the best bits was a lion done by an unprogrammed person. This "lion" rushed down to the left-hand side of the foot, and a plant in the side-front seats started vamping up the aisle. This drew a youth beside him out on the aisle and it was good for a bit laugh.

There were four women listed, but only three in evidence. May Kearns was the principal woman and made a good appearance, though she did little in the way of numbers. Aside from looks and blonde hair she drew attention by the profuse display of apparatus real "too" on her fingers. Molly O'Hara did well enough with the soubret role while Lillian Lipman, pleasingly plump, fared best with the several musical numbers, of which there wasn't an overplus.

Bert Walton, one of the two straights, and Charlie Mac, were accorded featuring, both doing well enough. Walton seemed to be very naive of voice. Wilson, Franklyn was the other straight. He should watch his wardrobe, especially under the arms. One coat showed the effects of perspiration very badly.

The show included Billy Cumby, billed as burlesque's "black spam." The "act" took care of a few laughs and got something with dancing near the finish. Also there was Madden, the mad juggler, who allowed the audience to throw lemons and oranges at the fork held between his lips. Most of the fruit went wide of the mark and squashed on the scenery.

The shooting bit, once such a funny part of the old Bedini and Arthur act, was done, but it didn't get much in the way of laughs. Maybe some of the chorus costumes might be improved by ceasing. Surely the girls' lights would be. One of the girls had a butterfly tattooed on her left arm; but one of the wrestlers showed more than that on his.

### New Imperial, Chicago, Manager.

Chicago, Jan. 23.

John Bonero has succeeded Will Spink as manager of the local.

# VARIETY

Trade Mark Registered  
Published Weekly by  
Sime Silverman, President  
Times Square New York

Advertising copy for current issues will be accepted at the New York office up to Wednesday night.  
Advertisements sent by mail should be accompanied by remittance.

SUBSCRIPTION  
Annual..... \$4 Foreign..... \$5  
Single copies, 10 cents

Entered as second-class matter December 22, 1905, at the Post Office at New York, New York, under the Act of March 3, 1879.

Vol. XLIX. No. 9

**Mike Scott**, Dublin's Roving Dancing Irishman, opened at the Howard, Boston, Monday, celebrating his 52nd birthday. Mike came into New York last Friday from Chicago, it having taken the dancing Scott 12 weeks to make the metropolis from Chicago, he breaking the jump by frequent engagements en route. Mike said he heard of places on the way where an act receiving \$4 for the day was the headliner of the bill, as all the other turns got \$2. Mike now is using a 17-foot steel pedestal to dance upon, the smallest one known, and Mike has reduced his \$1,000 challenge to any pedestal dancer in the world, to \$100. Mike blames the war for the reduction. Mike is going to be around Boston for two or three weeks, then coming east again to New York, and he wants the agents who know him here to hold out some time, three days at a time if they have no full weeks handy. Mike is particular about this and he knows who can use him. He is doing the best act he ever did, says Mike, a few little novelty songs, all his own, while the dancing always gets him over, so Mike claims he is a sure fire act for any house. Mike also wishes to make known that he dances in evening dress and never yet has worn a shirt that cost less than \$2.50.

All residents of Cleveland, the Camp Sherman Band, composed of 50 men, played an exclusive engagement at Keith's Hippodrome there last week, to capacity every day. Saturday, the last night, the audience was composed of the most prominent persons in the city, including Mrs. Carrie Jacobs Bond. Mrs. Bond has been one of the active workers in supplying the Cleveland boys in camp with comforts. When recognized, she was escorted to the stage by Manager John F. Royal and amid tremendous enthusiasm played and sang "The End of a Perfect Day" written by her. After the song the whole band surrounded her and she was carried off the stage amid scenes which have never before been witnessed in a theatre in that city.

The Far West Travelers' Association, comprised of 250 members, will hold its annual banquet at the Hotel Astor Feb. 4 under somewhat different arrangements than heretofore. Instead of sitting down to the usual elaborate course dinner the plan is to Hooverize and to donate the profits from the sale of "banquet" tickets to four separate charities — Red Cross, Knights of Columbus, Y. M. C. A. and Jewish Relief Drive. The scheme is purely philanthropic and non-sectarian and non-partisan.

**Fred Duprez**, who made his first appearance in pantomime at the Kings, Edinburgh, last month, writing to friends here, says, "Made my debut here as a pantomime comedian and glad to report success. It was a bit of a risk on my part coming into a thing like this, but I got the swing of it and am now a regular baggy pants comedian. Have introduced all the old hokum burlesque gags I can remember and they tear 'em up. And when in doubt

I take a fall and it gets over o. k. Am carrying several splinters now."

A builder of theatres claims he has a piece of property only 150 feet off Times square on which he can erect a 2,500 seat house that will total a rental of but \$36,000 annually. He adds that he has submitted the proposition to a number of managers, but has invariably received the reply that if the property was actually on Broadway they would gladly pay twice the rental asked.

Fifth Avenue is getting the jazz bug, as is evidenced by Earl Fuller receiving requests from that section for "jazz bands." Mr. Fuller has supplied the orchestras for dances given by Stephen Sanford and Harry Payne Whitney. At the dance given by the latter one of the guests asked the director of the orchestra to play "another of those chopped-up one-steps."

Mrs. Douglas Crane, manager of the Cliff House, San Francisco, and formerly a dancer in vaudeville with her husband, is suing for divorce on grounds of mental cruelty. The couple, who have been separated a year, have a one-year-old son. Mrs. Crane expects to resign as manager of the Cliff House and return to the stage as soon as her matrimonial difficulties are straightened out.

No progress has been made on the construction of the new Selwyn theatre for the past two months, and it was expected to resume operations this week. According to the most optimistic figuring there is now not a chance of it being completed before the spring.

Jimmy Europe and his band of 100 colored musicians are with the 15th Regiment on the other side. The Europe band was at Spartanburg before leaving and some of the boys from the Southern camp say they never heard such music as Europe's musicians provided for their entertainment.

The burning of William A. Brady's theatrical storehouse in New York last week resulted in a loss that would be difficult to calculate in dollars and cents. The manager did not have any insurance on it. He has been without any fire to his scenery and properties for 20 years, however.

The cabaret restaurants got in between the amusement orders of the fuel administration. They could not sell liquor Monday, though giving an entertainment and could not give a show Tuesday, when liquor selling was renewed. Nevertheless, the restaurants did business Monday, notwithstanding it was a souseless day.

Gus Hill has turned over to his lawyer one of the half-sheet snipes of the Tom Marks Repertoire Co., announcing the coming to the Opera house, St. Mary's, Can., of "Bringing Up Father." The St. Mary's opera house is on the A. J. small time.

Dick Ferris, after a number of years spent in "promoting" in the downtown financial district of New York, has returned to the stage. He will appear in vaudeville in a sketch by J. B. Totten, entitled "The Fox."

Andy Talbot, general manager of the Great Northern Hippodrome, Chicago, and Bill Jacobs, of Beehler and Jacobs, arrived on Broadway this week for a fortnight stay in search of attractions for the middle-west.

During the coal shortage Harry K. Burton at the 125th Street theatre burned up the accumulation of old seats he found in the cellar, which had been thrown there as replaced since the theatre was erected.

Borgenfeld, N. J., is to have Saturday night vaudeville, seven acts, booked by Pauline Cooke, who also places the Saturday night show at Jenie Jacobs' playhouse in Cloister, N. J. The latter house sees four acts. Both theatres charge 15c-25c.

William L. Wilken, who had been handling the advance for "Eileen," in the Victoria, Dayton, O., fire last week, is in New York. The Victoria fire put the route of the Weber company out of commission.

Harry Mountford is taking care of the late Junie McCree's office, and it is said that Mountford permanently will look after Mrs. McCree's interests. Most of McCree's material was supplied acts on a royalty basis.

A new revue is at Amron's (formerly Vogue) on Broadway Saturday, the entertainment being put on by the Samuels brothers. Those in the show are Lillian McNeill, Shep Klein, Eva Dowling, Vincent Moor, Evelyn Young, Florence Caspar and a chorus of eight.

Max Hart, the agent, accepted \$400 in settlement of his claim for commission against Florence Moore, for placing the latter with A. N. Woods' "Parlor, Bedroom and Bath" at \$400 weekly.

After recruiting and holding rehearsals for a company of "Fair and Warmer" to take to the road, railroad conditions regarded as unfavorable, caused Selwyn & Co. to abandon the project.

The Durkin Girls, booked by Irving Cooper, open on the Loew time Feb. 4 for 15 weeks. Jones and Sylvester started the circuit this week, also Cooper-booked.

Samuel Small Russell, managing the offices of the Actors' Equity Association, has resigned and this week became confidential secretary of the Lambs.

E. S. Bunch, who has been in London for the past year, returned to New York Sunday to spend two weeks on theatrical business before returning to London.

Gus Edwards will produce a new revue at the Hotel Martinique about Feb. 1, retaining nearly all of the present principals in his current production there.

Sig Bosley, formerly with Shapiro-Bernstein Co., is now with Gilbert & Friedland in the latter company's professional department.

Abner Silver, formerly with Waterson, Berlin & Snyder, has connected with the Shapiro, Bernstein publishing firm.

"Gen." Ed. Levine is thinking about building a theatre at Hempstead, L. I., to play legit combinations, and pictures on off nights.

Jimmy Hussey has been obliged to cancel an engagement at the Hippodrome, London, owing to his inability to secure a passport.

"The Love Mill" is due to open at the Casino, New York, Feb. 11. In the cast are George Sydney, Harry Tighe, Emily Lea, Jeanne Gray.

Conn Little, who was back with "Follow the Girl," is now treasurer of the Fulton, made vacant through Billy Mahan's enforced western trip.

"Honor Bright," the Carrol-Sheer revue, designed for the Vanderbilt, New York, will open at Stamford, Conn., Feb. 2.

The 14th Street theatre, after making repairs as ordered by the Fire Department, reopened and is now running.

The annual Actors' Fund benefit will take place Friday afternoon, March 1, at the Century.

Arthur S. Lyons is in the Harry A. Shea office. He was formerly with Mark Levy.

Bessie Wynn is making her return to vaudeville at the Temple in Detroit this week.

Patrick V. Kynne, Murray's Roman Gardens, has been elected first vice-president of the Society of Restaurateurs. J. J. Cavanagh is president.

Joe Drum, publicity promoter for Healy's for a year, has severed his connection there last week.

## TOMMY'S TATTLES.

By Thomas J. Gray.

It has not yet been decided, if an act singing four songs in a spotlight—on a lightless night, is to be considered unpatriotic.

A shortage of coal would not be felt in dressing rooms half as much as a shortage of cold cream.

Manager—You're cancelled, you only took one bow after your act.

Actor—I cut the rest of my bows out to save your coal.

Red Cross needs 40,000 nurses. Seems that we've read over 40,000 press agent stories about actresses who were going to be nurses.

The rush of film players into vaudeville seems to indicate the picture business is still in its infancy.

"Over the Top" is a much-abused expression these days. The next thing some one may use it for the name of a hair tonic.

Ballard MacDonald was down South visiting Sergeant Jimmy Hanley in camp. The snow was six inches deep. A Northern soldier who was doing the best he could to dig a trench in the frozen ground said "Those songs about the Sunny South, magnolia trees and cotton blossoms are all wrong. The only true song ever written about the South was "Massa's in the Cold, Cold Ground."

Chorus girls are going to ask Dr. Garfield if he will allow one bright light to be lit over the stage doors when the show is over. Several girls have taken the wrong Johns of late on the dark nights.

If they ever have "Paradeless" days, it's going to be tough on the News Weeklies.

Feel sorry for "Bench Acts" wearing Palm Beach suits in "Coal Saving" theatres.

It's a good thing most of those Hawaiian Dancers are laying off.

But think of the Posing acts.

Where are you laying off next Tuesday?

It is rumored that some one is going to put a high-class picture theatre somewhere in Times square where they are just going to show pictures. This will probably be contested by the musicians' union.

After cutting down the light on Broadway, Hoover is now going after Henry P. Dixon's voice.

Now for a "Cigaretteless" movie villain. (Send the cigarettes to the soldiers.)

# LEGITIMATE

## LEGIT SHOWS SWITCH DATES BECAUSE OF CLOSING ORDER

**Books in the Air as Local Administrators Make Various Rulings. Two Day Closing Ordered in Michigan. "Furs and Frills" Played One Day in Six.**

With almost every provision of the closing order having been modified in some manner since the mandate became effective legitimate booking men were unable to formulate final plans. Reports from various points indicated that local Fuel Administrators were making their own interpretations, which complicated things more than ever.

Booking men, however, in studying the Garfield stipulations discovered theatres were regulated against and not attractions themselves. Immediately plans were made to keep road attractions going, routing men being aided by the ruling in the several states that houses could close either Monday or Tuesday. Switches were arranged for when possible, sending an attraction into a house Monday where the house had decided on a Tuesday closing and reversing the order where a house picked Monday as the closing day. This could be worked out because a majority of one-nighters do not hold legitimate attractions for every night in the week.

In certain states the rulings by the local fuel officials prevented the plans from becoming settled for the balance of the ten-week period. The Michigan Fuel Administrator ordered a two-day closing for all houses before the Garfield order became effective, but any two days could be selected by the theatres themselves.

In Ohio the efforts of managers to make up the loss by a Monday matinee was frowned upon, the fuel people saying no extra matinees would be allowed since it was an "evasion of the spirit of the order."

One road show ("Furs and Frills") probably suffered more than the others on tour through both natural causes and the arbitrary ruling of the Indiana Fuel Administrator. This show opened in Ohio Monday last week, booked for the Victoria, Dayton, which burned to the ground Tuesday, Jan. 15. The show was taken into Indianapolis, where it was found all theatres were closed for three days. Taking no chances the company kept on to St. Louis, where it opened Monday, receiving but one day's salary for last week. This condition and a possible continuation has led to several members of the cast asking a guarantee of 50 per cent. of their salaries no matter how many performances are lost on the road during the week.

### "KATINKA" MUSICIANS INTERNED.

Through trouble started by a member of the house orchestra at the Royal Alexandria, Toronto, and a misconception of Canadian immigration laws, two musicians with "Katinka" were taken from the theatre last week and interned in Canada for the period of the war. Both musicians had taken out their first papers for naturalization as American citizens, but were picked up, and in addition A. W. Bachelder, manager of the company, was fined \$300 under the Canadian law against "aiding and abetting the enemy."

Before the show crossed the border there had been correspondence over the show's orchestra, and at first the advance agent had advised Bachelder not to bring the men across. Later Walter Solomon, manager of the Royal Alexandria, advised the agent to wire it would be all right. At the border

Bachelder pointed out to the immigration officer there were two "first-paper" men with the show, and the official passed all. During the second week of the show's run a musician in the house orchestra (used in addition to the men carried) reported the presence of the two "first-paper" musicians, and arrests followed immediately.

The musicians' union was appealed to since the affair had been brought about through that source. Had not those men been carried two local men would have been employed in addition to the house orchestra. Union officials in Canada, however, took the stand of not caring to interfere.

Since both men have families here dependent upon them Arthur Hammerstein is attempting to adjust the matter, made more difficult by American immigration officials, who stated they did not wish to accept the men back into the States.

The Canadian who made the complaint is said to have a Teutonic name. Wednesday, at the offices of the American Federation of Musicians, it was stated the organization could do nothing in behalf of the three members interned in Canada. They stated they could not place the organization in the light of assisting aliens.

From another source it was learned that through the arrest of the "Katinka" musicians the entire force of immigration officials along the border has been ordered to exercise extra precaution regarding traveling theatrical people.

Stage people of German parentage, though born in the United States (and even though their parents were naturalized citizens), will be obliged to present birth certificates before permitted to enter Canada. Failure on their part to have birth certificates on hand may lead to considerable annoyance if nothing else.

A number of Canadian managers have been advising managers of companies to "take a chance." This led to the arrest of the three musicians and the fine of the company manager. Special notice is to be taken of burlesque shows jumping into Canadian territory.

### ADVERTISING FOR THE POCKET

Chicago, Jan. 23. There was a time when theatrical advertisements were couched in language which appealed mainly to the imagination. The ad lingo these days appeals principally to the purse.

In their Saturday advertisements, the management of "The Wanderer," which opens Jan. 24 at the Auditorium, displays the following: "Bargain Mat. Every Wednesday—Best Seats \$1; Avoid Speculators. Buy at the Box Office." The Ziegfeld "Follies" in their advertisements featured "Gallery Seats, 50 and 75 cents."

### Tellegen Bound for the Coast.

When "Blind Youth" leaves the 39th Street, Lou Tellegen will take the show to the Coast, it is said, where he will start picture making during the summer months. To obtain a Broadway prestige for the road the star of the piece rented the 39th Street for nine weeks at \$3,000 weekly.

The proposed travel has caused the abandonment of a No. 2 company.

### \$4,000 WEEKLY FOR "JOY."

As a part of their plan to strengthen their side of the fight with the Shuberts, Klaw & Erlanger have leased for \$4,000 weekly "The Lond of Joy" at the Knickerbocker, taking the show over from the Velasco Brothers.

William Morris managed the show during its two weeks' stay at the K & E house, it having moved down from the Park. This Saturday was to have finished its run, when the piece with people was to have been condensed into a vaudeville act, booked by H. B. Marinelli.

Klaw & Erlanger will first send the show around the Subway Circuit, opening at the Montauk, Brooklyn, next week.

The "Joy" production opened promisingly at the Park but an engagement at the Cocoanut Grove appears to have dented its popularity. It is understood the unplayed portion of its 10 weeks' contract on top of the Century was settled for \$6,000.

### REHEARSING REVISED "GIRLS."

Henry Blossom is personally conducting the rehearsals of the new Shubert show, "Follow the Girl," the three-act musical comedy which he wrote, in collaboration with Zoel Parenteau, for Hitchcock & Goetz.

This show will open in Connecticut around Feb. 1, moving to Providence for its first week.

The revised list of players now includes Margaret Romaine, Ernestine Meyers, Mercedes Lorenz, Jobyna Howland, Mabel Stanton, Walter Catlett, Harry Fender, William Danforth, Richard Tabor, Robert O'Connor, Ralph Nairn, G. L. Bickel, Burt Sawyer.

The Shuberts may switch some of the players at the last minute to another production now pending for immediate production at a Shubert house.

### INTERNATIONAL OUT OF LEX.

It is almost a certainty the Lexington O. H., New York, will not be a link in the International Circuit next season. The men in control of the house are thinking of trying a new policy.

It is believed the Chicago circuit connections also will be altered as some of the engagements out there were discouraging to most of the shows.

### SHUBERT SHOW OPENS ALWOODS.

Chicago, Jan. 23. The first authoritative statement regarding the opening of the new Alwoods theatre makes known that Feb. 10 will be the inaugural and "Doing Our Bit" the initial tenant.

### WEDNESDAY'S GOOD MATS.

The matinees Wednesday were big at all of the \$2 houses. This was attributed by the managers as a reaction because the public had no theatrical entertainment Tuesday. The majority of the houses reported that with the extra performance Monday afternoon, and the omission of the Tuesday night show, the gross receipts including the Wednesday mat figures were in excess of the takings for the first three performances of last week.

Although, all the theatres East of the Mississippi were supposed to be closed Tuesday a special permit was granted the Metropolitan Opera Company to give its subscription performance at the Academy of Music, Brooklyn, that night. This performance is, however, the only one that will be permitted. The company will have to make a special arrangement for the balance of its regular Brooklyn Tuesday dates.

Wednesday night continued good in the cut-rate field, Joe Le Blang stating that the sale was big since early morning. The premium brokers reported business off, only two shows, "Going Up" and "Why Marry," getting the call. The houses said things were fair.

### CASTING "BABY MINE."

The musical version of "Baby Mine" by the Selwyns is being cast.

### "ARABIAN NIGHTS" TANGLED.

The proposed spectacular production of "The Arabian Nights" by Charles Hopkins at the Punch and Judy theatre, which will not be done until next season, may have a new author unless Hopkins and Owen Davis get together.

Hopkins retained Davis to work in collaboration with him on a version of the spectacle, originally designed to open the current season. The date set for its premiere was at that time rather imminent, and Davis was compelled to pass up other work in order to complete the piece on time. He even had to return a \$1,500 advance royalty retainer through being busy on the Hopkins' script.

With the postponement of the production until more favorable theatrical conditions, Davis feels he suffered a financial loss, due to no fault of his own and traceable only to the Hopkins change of heart.

There is a possibility that Davis will sell his rights in the script for a lump sum to Hopkins—something in the neighborhood of six or seven thousand dollars—in which event all concerned will feel satisfied.

### CRITIC REPORTS FIRST.

Detroit, Jan. 23.

George P. Goodale, dramatic critic of the "Free Press," was the first Detroit to file his income tax report.

### "WORDS AND MUSIC" IN STORAGE.

"Words and Music" will not go on the scheduled road tour, but instead will be sent to the warehouse. Several of the principals engaged with other producing concerns before apprised of the idea to send the troupe west.

Richard Carle engaged with Max Spiegel, Billy Van with Klaw & Erlanger. Duke Cross entered vaudeville and some of the others also took vaudeville dates. The cast was so much depleted Hitchcock & Goetz decided to shelve the piece.

### REWRITING "DADDY."

"Some Daddy," which had its premiere last week in Atlantic City, is in New York, with the second act being rewritten.

The show was about 25 minutes short of production when given in Atlantic City.

William Morris, one of the principals, and Alexander Leftwich, producer, are fixing up the second act and the show is expected to be tried again out of town within the fortnight.

### HOFFMAN, CO-AUTHOR.

Aaron Hoffman is a full co-author with Sam Shipman in the Louis Mann-Sam Bernard play called "Our Friendly Enemies," which A. H. Woods is to produce.

It was first reported Mr. Hoffman had been called in to write special dialog for Mr. Bernard, but the two writers have been in collaboration from the inception of the play and will also jointly share in all royalties.

### Boston Ideals Lasted a Month.

Chicago, Jan. 23.

Attracted by the alluring reports of the successful ten weeks' run in Chicago of Joseph Sheehan's English Opera company at the Strand, an organization known as the Boston Ideal English Opera company hit the town about a month ago. There were no wide open doors in Chicago, so the manager of the troupe, Louis La Ville, took the singers to Oak Park, an adjoining village. There they found domicile in the Warrington theatre. They got out their paper, opened the box office and prepared to sing their way into a lot of dough.

But the Oak Parkers were as oak in their determination to stay away. The outfit lingered. The storm came. After four weeks the company departed from Oak Park.



## UNDESIRABLE MANAGERS' LIST COMPILED BY EQUITY ASS'N

**Organization of Legitimate Players Will Maintain "List" Naming Managers Failing in Their Obligations to Actors' Equity Association or Members. A. E. A. Warns Members Not to Rehearse Without Contract.**

Steps are under way by the Actors' Equity Association whereby a "list" will be maintained by the organization whereby the A. E. A. will thus make known publicly all persons delinquent in their obligations to actors. The move has the sanction of the Equity Council.

All members desiring information on certain corporations and persons who have not paid salaries to players may obtain it from the Equity office through the proper application, when the list has been gotten up.

The Equity has discussed the matter with its legal department and has been advised it is lawful to establish such a procedure.

The A. E. A. has proven the case that notwithstanding a number of claims against organizations duly qualified to be on the list that other members have been engaged and have gone to work for the very same firms with claims pending for unpaid salaries. This condition the Equity seeks to eradicate.

The Association has issued a warning to its members not to rehearse without a contract. The warning says, "As a result of numerous oral misunderstandings arising in this connection, the A. E. A. council has practically decided not to give consideration to complaints of members arising from this cause. Actors should ask for a contract and see that they get it before they begin rehearsals. Under the Standard Contract they cannot be discharged after 10 days' rehearsal without being paid two weeks' salary."

The Equity is also continuing its fight against unclean dressing rooms and is asking the cooperation of all its traveling members to help the work of eliminating the "filthy dressing room."

### FRED NIBLO MARRYING.

Los Angeles, Jan. 23.

En route to Australia and while here Fred Niblo obtained a license to wed Enid Bennett, the picture star, formerly on the Australian stage. The wedding is scheduled to occur the latter part of this week.

Mr. Niblo's first wife was Josephine Cohan, who died about 18 months ago. His last appearance was listed for the new play in the east, "Sick Abed," but he withdrew from the cast while the piece was in rehearsal. When in Australia last, with Miss Cohan, both were tremendous favorites, taking the leads in many Broadway successes and remaining in the Antipodes over two years.

Before entering pictures Miss Bennett was a member of Otis Skinner's company for one season. She is said to have made her first appearance on the stage as a member of the Fred Niblo-Josephine Cohan company in Australia.

Miss Bennett is now in pictures at the Ince studios on the coast. Her sister, Majorie, has been with her for some time, and recently she brought her mother and a younger brother and sister to this country.

### LORRAINE IN AND OUT.

A couple of surprises with the "Odds and End" show at the Bijou late last

week was the retirement of Lillian Lorraine from that organization Wednesday night and her return two days afterward.

While Miss Lorraine was absent Dolly Connolly was engaged to take her role and upon Miss Lorraine's return, Miss Connolly was assigned to another part, remaining with the production.

There doesn't seem to be any particular "inside story" to it, excepting Miss Lorraine gave a very careless performance Wednesday evening, acknowledging it later, and the admission secured her restoration.

Paul Frawley is leaving the show, with no successor chosen up to Wednesday.

The Jack Norworth piece moves to the Norworth theatre next week, opening that house.

The Monday holidays has necessitated the postponement of the premiere of Tong Sarg's Marionettes at the Norworth until Feb. 1.

### "TOOT TOOT" SONG HIT.

Philadelphia, Jan. 23.

H. W. Savage's musical production, "Toot Toot," is laying off here rehearsing, due to open at the Forrest Feb. 4. There has been some cast changing, and the last act is being rewritten by Edgar Allan Wolff. There is considerable of the military in the new show, it being said to be the first musical piece of that character. The finale of the first act has an excellent set, showing the interior of the Grand Central Station, with soldiers about to depart for action. In this scene what looks like the song hit is placed, called "The Last Long Mile," by Emil Breitenfelt, who attracted attention in the fall by his song writings when at the Plattsburg training camp. Since the show has been out the Breitenfelt song has proven the biggest seller, song book boys running short repeatedly. The balance of the score is by Jerome Kern.

No house has been settled on for the show's New York debut.

### WAR DRAMA AT MANHATTAN

"Under Fire," which the Selwyns produced at the Hudson a year ago, may be revived on an elaborate scale with a few spectacular thrills added at the Manhattan, as the successor to "Experience." If it goes through the revival will be called "Under Fire Over There."

The idea is to add several American characters to the cast with the play somewhat rewritten by Roi Cooper Megrue, and the introduction of several spectacular battle scenes with a tank, etc., which may be worked out by Arthur Voegtlin.

The \$1 top scale would be inaugurated with this show.

### DILLINGHAM'S REVUE.

Charles Dillingham will produce next summer, at the Globe, a revue succeeding the Fred Stone show, which is expected to run there until time for the star to go to the coast for his eight weeks' picture engagement.

The revue is being written by an American librettist who has never even seen a foreign production of that calibre.

### GLOBE'S THIRD BUY

The third "buy" for the Fred Stone show at the Globe was completed this week and tickets delivered to the brokers for eight weeks beginning Feb. 4. This buy is of the same proportion as the two previous ones, the brokers taking all of the lower floor with the exception of the last two rows, making a total of about 450 seats nightly. This makes the buy for the Stone show run exactly six months, each of the earlier buys also been for eight weeks each. The Globe scale is \$3.

This week there were but six other buys running in New York, the total of 10 last week having dropped to seven. Those still in force are "Why Marry?" (Astor); "Lord and Lady Algy" (Broadhurst); "The Tailor-Made Man" (C. & H.); "Over the Top" (44th Roof); "Jack o' Lantern" (Globe); "Going Up" (Liberty); Cohan Revue (Amsterdam).

"Going Up" was the surprise to the agencies last week when on the final three days the business for the Liberty show took a tremendous leap with the advance sale at the agencies was holding up to the tail end of last week. The show is now pronounced the biggest hit in New York in five years.

The money capacity of the Globe, New York, where Fred Stone is playing in "Jack o' Lantern," is around \$22,000, at the present admission scale, \$3.

This was the amount drawn into the box office of the Globe week before last instead of \$18,700 as reported in VARIETY's estimate last week, that estimate having been based on what was supposed to be the money capacity of the theatre.

### CRAIG'S AT THE TRENCHES.

Boston, Jan. 23.

Unless present plans miscarry Mary and John Craig will sail for France in the course of a few weeks to give performances inside the battle lines. Mary Craig is known to theatre-goers as Mary Young, and her husband for years operated the Castle Square Stock Company in this city.

It is planned to take a company of eight players abroad, and performances of show successes with the stock company will be given. All the camps will be visited, and the performances will be under the direction of the Y. M. C. A.

Both Mr. and Mrs. Craig have a personal interest in the boys in the trenches, as their son Harmon was killed in France last July while serving under the French flag.

### SLIPPED OUT OF HUDSON.

Without any announcement in the advertisements in the daily afternoon papers last Saturday "The Pipes of Pan" packed its belongings after the Saturday night show at the Hudson and moved to the Montauk, Brooklyn, taking up the week originally held at that house for Joe Weber's "Her Regiment."

The Hudson is dark this week, and up to Wednesday no attraction was announced to succeed "The Pipes of Pan."

"The Pipes of Pan" closes Saturday. The piece was originally produced by the Selwyns, who soon after the premiere sold it to Mrs. Henry B. Harris. The latter made arrangements to continue the play by gaining consent of the cast to a salary cut until the holidays.

### NEW "RAINBOW" CAST.

"The Rainbow Girl" reopens Monday in Baltimore. The show has practically been recast, excepting Billy Van, returning after one week in "Words and Music."

The new "Rainbow" cast has Beth Lydy, Jack Henderson, Margaret Haney, Sydney Greenstreet, Robert Pitkin, Harry Delf, Leonore Novassie, Dorothy Plowden.

### DALE BARRED AT HIS OWN PLAY.

Alan Dale is barred from the Broadhurst theatre, an edict long since issued against the dramatic critic by George Broadhurst.

The ban may prevent Mr. Dale from being present at the premiere of his own play, "The Madonna of the Future," to open at the Broadhurst next Monday, or at any other time while the piece runs in Mr. Broadhurst's house, according to the present intention of the theatre's director.

Oliver Morosco, who is producing the Dale play, does not appear to be perturbed over the effect of the order upon the author, for, according to all accounts, critics like the Hattons, Alan Dale, Ashton Stevens and Jack Lait are just "playwrights" when they reach the Morosco office. It is reported Morosco has said they may all come to him with their plays, one at a time or in a bunch (the critics or the plays), as he has been up against so many things in his time he minds nothing now.

There is a story around the reviewers on the New York dailies are out "to slip it to Dale," but Dale has "slipped it" to so many he has already discounted their reported efforts through lightly treating his own dramatic composition in personal conversation since it was announced to be produced by Morosco.

Out-of-town reports say "The Madonna of the Future" has a good even chance on Broadway, and that the brilliancy of the dialogue will do much to carry it over, if it gets over.

### FOUR NOW DARK.

Four Broadway houses are dark this week—the Hudson, Princess 48th street and 44th street. Only one of the quartette had secured an attraction for next week up to Wednesday.

"Oh, Lady, Lady" is planned for a premiere at the Princess sometime during next week. "The Copperhead," with Lionel Barrymore, is a possibility for the Hudson. "Success" was a late booking for the Harris, succeeding "The Naughty Wife," which moves Saturday.

A play shortage continues, and one manager stated he would rather keep his house dark than accept an attraction which did not look good.

### BROADWAY-SAVAGE'S?

A report about says the Broadway theatre, after its four weeks of the "Tarzan" film, opening this Sunday, may be taken over by Henry W. Savage for a musical comedy production.

The house under lease to the Universal, has but about 16 months left for the U to dispose of, it then reverting back to its Philadelphia owners. The length of time now obtainable has not been thought worth the rental asked for the Broadway, around \$70,000 annually, by the U.

### K. & E. EXPECTANT.

According to report this week Klaw & Erlanger were quite expectant that in their present and renewed theatrical fight with the Shuberts, they would shortly draw to their side a theatrical producing firm of prominence and heretofore looked upon as a Shubert ally.

The manner in which K. & E. expected to accomplish it was traced out with detail in the rumor and the "dope" sounded reasonable.

### NO. 2 HOTEL SUITE PLAY.

A. H. Woods is contemplating the organization of a No. 2 "Parlor, Bedroom and Bath."

### TOO MUCH CHANCE.

George Broadhurst will not produce "The Scarlet Service" until next fall, he preferring to take no chances with the fluctuating season. He recently obtained the American rights to the piece, originally done abroad.

## NEWS FROM THE DAILIES

(Below is news matter not collected by VARIETY but rewritten in condensed form from the items relating to theatricals appearing in the New York daily newspapers between the dates of VARIETY'S weekly issues.)

"Girl o' Mine" will open at the Bijou Jan. 28.

Ethel Clifton's comedy, "Baby Clothes," will be produced in New York this spring.

"Sick-a-Bed," which left New York last week, opened in Pittsburgh Tuesday.

All the royal theatres in Germany are to be closed to save coal.

Another benefit for the wounded French soldiers will be given at the Fulton on Feb. 8.

Blizzard checks are being issued at the theatres in Chicago.

Edward Emery, with "Billeted," will leave Jan. 26.

The engagement of Ina Claire to Lieut. Lawrence Townsend, Jr., has been broken off.

John Orden has composed the incidental music for "Josephine."

Last week, Jennie A. Eustace, in "Blind Youth," celebrated the 25th anniversary of her stage debut.

"A Trench Fantasy" a one-act play by Percival Knight, has been added at the Plymouth as an after-piece to "The Gypsy Trail."

Lionel Barrymore is to have a leading part in Augustus Thomas' new drama, "The Copperhead," now in rehearsal.

Additional matinee of both "Folly With a Pair" and "Tiger Roar" will be given this afternoon (Friday).

The annual performance in aid of the Actors' Fund will be given at the Century, Friday afternoon, March 1.

"Mary's Way Out," written by Ashton Stevens, is being produced for the first time on any stage, at Los Angeles, this week.

"The Love Mill," a musical comedy by Alfred Francis and Earl Carroll, will reopen in New Haven, Jan. 29.

"Pals First" will be seen in Paris, the French rights having been secured by Oscar Osso, agent for the French Society of Authors.

Isaac F. Marcossou will lecture tonight (Friday) at Carnegie Hall on "The Business of War." The proceeds will go to the Red Cross.

Chauncey Olcott began his annual engagement in New York Jan. 21 at the Standard, appearing in a new Irish romance, "Once Upon a Time."

Margaret Anglin has engaged Florence Wollerson for the part of Clytemnestra in her forthcoming production of "Electra" at Carnegie Hall.

John H. Blackwood, a theatrical manager of Los Angeles, last week filed a petition in bankruptcy, placing his liabilities at \$20,182, assets, \$140.

Over \$5,000 was realized on Jan. 18 by the auction sales of seats for the professional matinee of "General Post," to be held at the Gaity Jan. 28.

The Shuberts have arranged with Eugene Walter to put into rehearsal at once his play, "The Little Shepherd of Kingdom Come," dramatized from John Fox, Jr.'s, novel.

Should the emergency arise, 1,000 men from the various theatrical clubs and agencies have volunteered their services to shovel coal.

"Love Forbidden," being the problem of tuberculosis presented in the form of a play, is to be produced soon in New York with Robert Edson.

"Success," a melodramatic comedy by Adeline Leltzbach and Theodore Liebler, Jr., will be produced at the Harris next Monday night, replacing the "Naughty Wife."

A. H. Woods has acquired Channing Pollock's latest play, suggested by O. Henry's story, "Roads of Destiny." It will be produced in the early spring.

"Les Freres Karamazov," by Copeau and Croue and founded on a novel of family life in Russia, is at the Theatre de Vieux Colombier.

The Shuberts have taken over "Follow the Girl," a musical comedy, which will be seen in New York in a few weeks. Heading the cast will be Margaret Romain, Walter Catlett and William Danforth.

"Harvest," by Lennox Robinson, and "The

Moonlit Way," a one-act play by Sada Cowan, will be given by the students of the American Academy of Dramatic Arts at the Lyceum tonight (Friday).

The fifth annual series of drama readings given by Miss J. Mannheim for the Waldorf Drama Circle will close Jan. 25, when Ibsen's interesting play, "An Enemy of the People," will be read.

Captain Ugo d'Annunzio, son of the Italian poet, is now on Long Island as an instructor in aviation. He has been in the Italian army for three years and made an enviable record as a flyer.

In the interest of food conservation, also the health of the men, the Council of National Defense is requesting all those who are interested in the soldiers in camp and also abroad, not to send them any sort of food.

Mme. Elena Teodorina, an opera singer known in the United States, was removed from a ship near Cadiz by a British warship. She had a key to a series of peculiar hieroglyphic writings inscribed on her shoulders in invisible ink.

Clare Tree Major, made her American debut in "Suppressed Desires and Habits" at the Comedy last week. Mrs. Major is the director of the Washington Square Players School of the theatre. She was formerly an actress in London.

A member of the famous Russian "Battalion of Death," or woman's regiment, Eva Zaitz, who recently arrived in New York, has been invited to inaugurate Sunday the women's work in war-time week at the Broadway theatre.

Through an error in the interpretation of the theatre war tax as affecting tickets placed with agencies by managers, it appears that the Government expects to collect an additional \$12,000 from the sale of theatre tickets in New York for November and many other thousands for the following months.

Because of the extension of the "war zone" by the German Government, Secretary McAdoo has issued an order making mandatory the insurance of masters, officers and crews of American merchant vessels, against loss of life and personal injury by the risks of war and for compensation during detention by an enemy.

## CRITICISMS.

## Seven Days' Leave.

A military melodrama in four acts and seven scenes by Walter Howard, at the Park, Jan. 17.

"Seven Days' Leave" had all the elements of the successful military thriller. An its military background pleased the military foreground before the proscenium beyond the shadow of a doubt.—*Herald*.

"Seven Days' Leave" has all the popular stuffings of really truly melodrama.—*Tribune*.

## Seventeen.

A comedy in four acts, by Hugh Stanislaus Sange and Stannard Mears, based on Booth Tarkington's stories, presented by Stuart Walker at the Booth, Jan. 21.

Besides being unbackneyed, and a capital juvenile story, it has the kind of sentimental appeal that finds the heart of the public.—*Tribune*.

To see it is to laugh from the heart, heartily.—*Herald*.

## JUDGMENTS

Judgments filed in the County Clerk's office. The first name is that of the judgment debtor, the second the judgment creditor, and the amount of judgment.

Chas. K. Harris—E. F. Hutton et al., \$89.25. Amalgamated Film Distributors, Inc.—L. C. Smith & Bros., Typewriter Co., \$71.70. Atlas Photo Play Co., Inc.—N. Y. Tel. Co., \$47.83.

Overland Films Co., Inc.—Exhibitors' Review, Inc., \$529.20.

## Satisfied Judgments.

Edward F. Rush—Boston Ins. Co., \$430.20 (costs). (Feb. 9, 1915.) Pat Rooney and Marion Rooney—L. Jaeger et al., \$184.54 (Dec. 12, 1915).

## ENGAGEMENTS

Neil Hickey, Bob Given's stock in Iowa, leads.

Edward Powers, by Fox Theater Players at Joliet, Ill.

Tommy Ray and Eddie Menlove, Harry Holman's vaudeville act, "Selling Out."

Carl Brickert succeeded Byron Beasty in "Yes and No."

Sybil Vane, Hippodrome.

Fred Eric replaces Edward Emery in "Billeted."

## "LITTLE TEACHER" TOO "SWEET"

Atlantic City, Jan. 23.

"The Little Teacher," which Cohan & Harris presented at the Apollo last Thursday, has Mary Ryan, a city girl, as the teacher in a backwoods country school, who with nothing but unrespected memories of her father's early life in the same vicinity, gradually charms everyone who comes in contact with her.

Miss Ryan's winsome manners captivated the audience before the curtain dropped on the first act and each succeeding act added to her personal triumph.

Many in the supporting cast ably interpreted character parts, mostly country villagers. Viola Leach in a few moments in the last act accomplished a wealth of trying artistry that few could have filled.

The "Little Teacher" is a long way from a perfect play. When half an hour or more of superfluous and tiresome sugar-sweets have been removed from its four acts; Miss Ryan will have better opportunities and the public will have a play to laugh and cry over.

## SHUBERT'S REDUCED SCALE

Providence, R. I., Jan. 23.

The first playhouse in this city to announce a radical reduction in prices is the new Shubert Majestic playing legitimate. The prices went into effect this week when "What's Your Husband Doing?" opened there.

The new schedule, which is called the "Hooverized Price List," is as follows: 400 seats at 25 cents, 350 at 50 cents, 350 seats at 35 cents, 500 seats at 75 cents and 400 seats at \$1. Matinees Monday, Wednesday and Saturday, best seats 75 cents.

This reduction is made more marked just now through the Majestic being the only house playing legitimate combinations here.

It was reported this week that after Klaw & Erlanger had failed to secure the Modern, a picture theatre, they were in negotiation for the Strand, another large film house centrally located and which could play a regular show.

## CRESCENT, STOCK.

The Crescent, Brooklyn, playing pictures and lately relinquished by Fred McClellan, will have a stock policy with the first show planned for Saturday of next week.

The opening play will be "Broken Threads," company managed by William Dehman, who, with associates, has been running stock in Hoboken.

## "OH LADY" IN FEBRUARY.

The fifth annual Princess theatre production made by Comstock & Gest, entitled "Oh, Lady, Lady," now on tour for a preliminary try-out, comes to the Playhouse early in February.

It is by Wodehouse and Kern. The cast includes Carl Randall, Carroll MacComas, Vivienne Segal, Margaret Gale, Florence Shirley, Edward Abeles.

## ANGLIN REMAINING INDEF.

Margaret Anglin in "Billeted" is to remain at the Fulton indefinitely according to James A. Shesgreen, her manager. Last week it was generally rumored the piece was to leave. Shesgreen says there is no chance of this happening at present.

## DUBINSKYS SELL STOCK CO.

Kansas City, Jan. 23.

The Dubinsky Brothers have sold their stock company to the Kansas City Amusement Co. J. B. Symonds has been installed as manager. All the members of the company remain with the new owners.

## SCENARIO A PLAY.

David Belasco has accepted a play by George Scarborough and Tex O'Reilly. The piece is unnamed as yet and was originally written by O'Reilly as a picture scenario.

## SHOWS IN CHICAGO.

Chicago, Jan. 23.

To the great surprise of the rialto gang, it was quietly made known on five days' notice that "The Brat," the Maude Fulton piece at the Colonial, regarded as doing wonderfully well, goes out Sunday and "Cheating Cheaters" follows.

"The Gipsy Trail" has reduced its prices to \$1.50 top to save the stay at the Cort, where business was tantalizingly good, but not satisfactorily big. Kolb and Dill have developed to an unforeseen hit, drawing around \$12,000 a week despite the weather with "High Cost of Loving." "Maytime" is little heard of. "The Very Idea" is drawing heavily.

"Leave It to Jane" succeeds the long-lived "Oh Boy" at the La Salle Jan. 30. "The Follies" is playing capacity every show in spite of the confusion of dates changed half a dozen times in the ads as the administration switched its mind. That same condition did not interfere with full houses for the openings of David Warfield and Mrs. Fiske.

## SHOWS IN PHILLY.

Philadelphia, Jan. 23.

Owing to the non-arrival of scenery and baggage "Have a Heart" did not open at the special matinee Monday at the Forrest, but played to capacity in the evening. The company is not as good as when the show played here the last time.

"A Successful Calamity," with William Gillette, opened big at the Adelphi. Well acted and looks like a successful run.

"Hamilton" opened well at the Broad. The story is laid in Philadelphia, and it should do well here.

"The Passing Show of 1917" continues to play to big houses, averaging almost capacity at each performance. Seeing a Winter Garden show in Philadelphia at \$1.50 catches the crowd, although there are a few front seats at \$2.50.

In its sixth week "Turn to the Right" is still doing big at the Garrick. These two shows gave special matinees on Monday to filled houses, the former doing capacity of \$2.00.

"Have a Heart" opened here after traveling three days from Marshalltown Ia., in a sleeper.

## SHOWS IN FRISCO.

San Francisco, Jan. 23.

"Turn to the Right," in its fourth (final) week at the Columbia, continues to draw, with business throughout the engagement unusually big.

"The Bird of Paradise," considering fourth return engagement, is drawing well.

Evelyn Vaughn in "Just a Woman" stock, light returns at the Alcazar.

The Will King Musical Comedy Co. at the Savoy continues to bring results.

## SHOWS IN LOS ANGELES.

Los Angeles, Jan. 23.

The Mason is dark for this week and next, reopening Feb. 4 with "Turn to the Right."

With the \$2 field to himself Harry Lauder at the Auditorium is "cleaning up" on his farewell appearance. He will give 10 performances, six night shows and four matinees, besides four Red Cross and Y. M. C. A. affairs he is listed for in between.

## SHOWS IN NEW ORLEANS.

New Orleans, Jan. 23.

Neil O'Brien's Minstrels opened to capacity at the Tulane Sunday. The show was received rather coldly save in the instance of Blackface Eddie Ross, who rose superior to the remainder of the organization.

Stock burlesque at the Dauphine is having its best week of the season.

## MONDAY'S HOLIDAY MATINEE.

(Continued from page 3.)

Monday morning papers announced their houses open that afternoon, as well as the picture theatres, besides vaudeville and burlesque.

Statements were given to the dailies by both sides of the Monday matinee controversy and much feeling was engendered, no bones being made by the variety side a direct threat on Sunday performances had been made at the Saturday meeting. The "Sunday" threat, however, was likely intended as a "rap" at the Shuberts' Winter Garden, which gives a Sunday concert and has always been noted by K. & E., the Winter Garden Sunday shows giving a gross on the season to the Shuberts of between \$120,000 and \$150,000, exclusive of the week day receipts of the attractions there.

With the Shuberts paying salaries for Tuesday, the K. & E. side took the opposite position up to Wednesday, with the managements remaining closed Monday afternoon preparing to deduct one-eighth from the players' envelopes, although some of the \$2 houses giving an extra matinee later this week may pay in full. The deduction of the salary by the K. & E. faction may bring a protest from players, as the contracts given out early in the season (before the Actors' Equity Association form was agreed upon) read that salary is by the week for the run of the production. It is doubtful if a deduction may be legally made under that agreement.

The \$2 managements intending to deduct from players will probably be guided in their proposed payment of salaries of stage crews and musicians by the decision of the stage hands and musical unions. The working staff's contracts carry a provision calling for a full seven days' pay, to be figured upon a six-day basis when playing six days or less.

It is highly probable that all theatres in New York City, of every nature, will give two or more performances next Monday. In that event it will be accepted the "patriotic" stand of the K. & E. faction purporting to be the cause of the first Monday's omission, is open to debate.

That the theatres Monday drew so enormously bore out the contention of theatrical men a holiday meant with the theatres closed that the people thrown upon the street would have no place to go. The fine sunshine of Monday brought out the largest crowd Broadway has seen in years.

The brightest gleam of the holiday contest and throughout the entire proceedings resulting from the Garfield orders was the benefit and thoroughness of proper organization, represented in the Vaudeville Managers' Protective Association. All managements connected with it worked smoothly and relied upon their Association for guidance as to steps which would be taken or protective measures necessary. It is said the picture exhibitors watched with much envy the workings of the V. M. P. A. and in many instances expressed a wish the scope of it might be extended to envelop them. The disorganization of the \$2 managers was painfully obvious from the beginning of the holiday rumors.

Upon the official bulletin being issued Saturday morning by Dr. Garfield, the United Managers' Association of New York, composed mostly of the legitimate producing managers called a meeting for that afternoon. It was addressed by A. L. Erlanger.

All theatres giving two shows Monday at once had boards painted and placed in the lobbies announcing the two performances, to avoid confusion over the different statements in the various advertisements.

The \$2 theatres not giving a matinee Monday were the Liberty ("Going Up"), Harris ("Naughty Wife"), Repub-

lic ("Parlor, Bedroom and Bath"), Empire (Ethel Barrymore), Cohan & Harris ("Tailor Made Man"), Lyceum ("Tiger Rose"), Belasco ("Polly With a Past"), Amsterdam ("Cohan Revue"), Fulton ("Billeted"), Century ("Chu Chin Chow"), Gaiety ("General Post"), Cohan ("The King"), Knickerbocker ("Land of Joy"), Eltinge ("Business Before Pleasure"), Globe ("Jack o' Lantern"), Park ("Seven Days' Leave"), Longacre ("Yes or No"—moving to that theatre Monday), Cort ("Flo Flo"), Booth ("Seventeen"—opening Monday night).

The Washington Square Players postponed the opening of its new sketches from Monday to Wednesday evening, owing to the confusion resulting from the change in orders.

The Standard, with Chauncey Olcott in "Once Upon a Time," opened Monday evening, while Loew's 7th Avenue with Emma Dunn in "Old Lady 31" gave a Monday matinee.

The Hippodrome, under Charles Dillingham's management gave a Monday matinee, although the Globe, with Fred Stone, also Dillingham's, skipped the afternoon performance.

The New York "World" in its Saturday morning issue made an authentic announcement of the proposed change, but it was not official, although the "World" is said to have had full information of the impending move. The "Herald" and the "American" also carried a similar story in their Saturday edition, but not as complete as the "World." The "World" Sunday rather directly intimated the change in the theatre day was due to Joseph Tumulty, private secretary to the President. The President sent a letter to Dr. Garfield, suggesting if the change should not interfere with the plans of the Fuel Administration, it would be desirable through the horde of persons on the enforced holiday having no place to go on the special Mondays.

At the first issuance of the Garfield order some theatre managers were of the opinion a house could be held open if no heat should be furnished it, warmth being secured through the number of humans present, but this was deemed to be technical evasion, and was naturally dismissed upon the altered ruling being made public, which also forbade that theatres be lighted Tuesdays during the period of closings.

A committee of New York theatrical managers saw the President Thursday afternoon, last week, by appointment, but none of the members was aware of the five-day and Monday closing order by Dr. Garfield until they arrived in Washington. The President is reported to have informed them the sacrifices of men of the nation, of all classes, at the front and at home, together with the situation as officially seen, demanded that all interests work in hand and hand. The managers are said to have left the White House convinced through their interview that implicit obedience to the Garfield order would be their best and patriotic move. The later change from Monday to Tuesday was as complete a surprise to them as to the public, and seemed to have been based upon the quite simple reason given by the President, that there would be no place for the people to go on a holiday if the theatres were closed.

The Shuberts stole a march on the other legit managers on Monday by giving matinees at all of their houses with the exception of the Casino. By noon they had a corking sale at all of the theatres. The sale for Monday night was extra heavy at all the outside agencies, and there were not enough tickets to be had by the brokers to fill the demand.

The ticket brokers remained open Monday classifying themselves with the theatre, although in the majority of places they were forced to work without the usual heat or lights. The Joe LeBlanc offices were jammed for the Monday matinee performance and

the seats for Monday night performances were sold out before three o'clock.

The Chicago Grand Opera Company was particularly hard hit by the open Monday and close Tuesday order. The company was to open at the Lexington Tuesday night with Mary Garden as the prima donna of "Monna Vanna." The subscription sale was for that performance. When the Tuesday closing order was promulgated the opening performance was switched to Wednesday night and the seats sold for the regular performance on that night were to hold good. This made the opening night sale void. The management on Monday had no clear way out of the mix up.

The papers Monday carried an announcement signed by Pat Casey as the General Representative of the Vaudeville Managers' Protective Association, saying:

"All vaudeville, motion picture and burlesque houses, also the Shubert theatres in Greater New York will be open as usual today (Monday) matinee and night, with big holiday programs."

The V. M. P. A. sent the following wire, signed by E. F. Albee, as chairman, to the President:

"I am directed to convey to you the thanks of the vaudeville managers of the country for your far-sighted action, which the association believes will better serve the interests of the Government as well as the public than the closing on Monday, by reason of the fact that on their day of general unemployment the public will find recreation and amusement in the theatre, thus keeping the people cheerful and buoyant and affording them relief from the stress they might otherwise feel, and thus strengthening the morale of the people."

The message to Washington sent by the United Managers' Association, signed by Marc Klaw, was:

"At one of the largest attended meetings of the United Managers' Protective Association ever held in its rooms it was unanimously resolved this afternoon that a vote of thanks be telegraphed to the President of the United States for his great sympathetic interest evinced in making the closing night of theatres Tuesday instead of Monday. In appreciation of this order and as a mark of respect it was further unanimously decided as the sense of this meeting that in order to preserve intact the spirit of Dr. Garfield's order for the five days' conservation of fuel the theatres in the city of New York forego any matinee until Monday a week, which would be after the five day limit called for by the Fuel Administrator's original order."

## CONVENIENT FOR JUMPS

About the only thing the theatrical people were willing to concede in favor of the Monday closing was that it will permit jumps to be made promptly during the existing state of traffic congestion.

## "WHAT NEXT" IN N. Y.

Oliver Morosco will revive his piece "What Next" for a showing in New York. The piece is to be placed into rehearsal immediately after the opening of "The Madonna of the Future" next week. There is a possibility Bonita and Lew Hearn will be seen in the roles originally played by Blanche Ring and Charles Winniger.

## Doris Moore Thinks of Returning.

Detroit, Jan. 23.  
Doris Moore, formerly of "Peg O' My Heart," who some months ago married Dr. Leo J. Dretzka of Detroit, may return to the stage, as her husband is in Philadelphia with other medical specialists training for overseas work.

## COPYRIGHT DECISION.

Judges Ward, Rogers and Hough have handed down an opinion in a copyright suit instituted by Jos. W. Stern & Co. against Shepard N. Edmonds, a song writer. Edmonds transferred his song, "You Can't Fool All the People All the Time," to the Stern firm, authorizing it to make orchestrations free of royalty. The Stern firm published the song with words, copyrighted it and separately copyrighted the various orchestra and other arrangements from which the words were omitted.

In 1907 Stern re-assigned the copyright to Edmonds. In 1916 Edmonds, who had in nine years made no practical use of the copyright, recorded the assignment. Various persons then purchased one or two copies of the orchestration and Edmonds instituted a copyright infringement suit against Stern, in which he claimed the sale of these copies constituted an infringement of his song.

The Circuit Court of Appeals has rendered a decision the copyright of the orchestra arrangement was a separate property from the copyright of the song and was not included in the re-assignment to Edmonds.

The court accordingly ruled against the writer and under the decision Edmonds is entitled to no relief. Stern was represented by Theo. B. Richter.

## ODD SUITS BY ACROBATS

Some very odd damage actions were heard before Judge Jacob Panken, the only socialist jurist, in the Third Municipal Court lately, concerning the Damascus Troupe and the M. R. Sheedy Agency. There are five acrobats in the troupe headed by Abraham Hamud. It appears a picture of the troupe was outside the Grand opera house, Brooklyn, for a Sunday show in which the men did not appear and they say they were not booked there. Claiming damages for the use of the photo, five actions for \$1,000 each were instituted.

Upon examination by August Dreyer, attorney for Sheedy, it was shown one of the men never knew anything about the suit. This plaintiff further said he did not ask for damages and had not been with the act for a year. It developed a second plaintiff named had been away from the troupe for a similar period and is in the army. Hamud it was shown had threatened to "get" Sheedy.

Briefs were asked for in the other three cases and decision reserved.

## "LIGHTIN'" OPENING.

"Lightin'" will open next week at Washington, D. C. The National will be the scene of the first performance. It is a Smith & Golden production written by Frank Beacon and Winchell Smith.

The producers will witness the opening performance and then hie themselves to Palm Beach for a three weeks' vacation.

## MELODRAMA OFF.

William Harris, Jr.'s proposed production of the new Bayard Veiller melodrama, scheduled to go into rehearsal this week, was called off for the present, pending a more stable condition.

This throws out of employment some 40 people. The show calls for a cast of 32, with a large working crew.

## POLI'S IN NEW HAVEN REOPENS

New Haven, Jan. 23.

The new Poli's will resume vaudeville Monday. The rebuilt house, seating capacity of 3,200, opened Nov. 17, but after the first day the authorities ordered the house closed. The officers claimed the entrance was too narrow. Since then the policy has been pictures.

It was lately discovered an extra exit door could be made available. That was satisfactory and the ban was lifted.



# BILLS NEXT WEEK (JANUARY 28)

## In Vaudeville Theatres

(All houses open for the week with Monday matinee, when not otherwise indicated.)  
Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit.  
Agencies booking the houses are noted by simple name or initials, such as "Orph." Orpheum Circuit; "U B O." United Booking Offices; "W V M A." Western Vaudeville Managers' Association (Chicago); "P." Pantages Circuit; "Loew," Marcus Loew Circuit; "Inter," Interstate Circuit (booking through W. V. M. A.); "Sun," Sun Circuit; "A. H." Ackerman & Harris (San Francisco); "P. H." Pantages and Hodkins (Chicago).  
SPECIAL NOTICE—The manner in which these bills are printed does not indicate the relative importance of acts nor their program positions.

**New York**  
PALACE (orph)  
Annette Kollermann Co  
Edwin Arden Co  
Courtney Sisters  
Swor & Avey  
Mullen & Coogan  
Diero  
Galletti's Monkeys  
(Two to fill)  
ALHAMBRA (ubo)  
"Bonfire Old Empire"  
Dooley & Sales  
Sylvia Clark  
Dewolf Girls  
Flanagan & Edwards  
Burns & Frabita  
Parish & Peru  
Maximilian's Dogs  
COLONY (ubo)  
Three Dookeys  
Cameron Sisters  
Millership & Gerard  
Dorothy Toye  
Bert Melrose  
Austin Webb Co  
Raymond & O'Connor  
Juno Salmo  
Jan J. Morton  
RIVERSIDE (ubo)  
Laura Hope Crews Co  
Emmett Corigan Co  
Mehlinger & Myers  
Orth & Cody  
Alfred Bergen  
Jac C. Morton  
McMahon D & C  
Mme Croulin's Novelty  
4 Boises  
ROYAL (ubo)  
Robt Haines Co  
Van & Schenck  
Eob Matthews Co  
Joe E. Bernard Co  
Ragtime Rellly  
Dorothy Brenner  
Wilson Aubrey Co  
(One to fill)  
H O H (ubo)  
2d half (24-27)  
Taylor Triplets  
Mackemons & LeCoste  
"Buddy's Xmas"  
Herz & Fairman  
Conlin & Glass  
Jimmy Britt  
Galletti's Monkeys  
1st half (28-30)  
Alvaretta Rego & B  
H & A Turpin  
Chas F Semon  
Mises Parker  
Heider & Facker  
Queenie Dunedin  
(One to fill)  
125TH ST (ubo)  
2d half (24-27)  
Snowflake  
Lee & Cranston  
Roy & Wilson  
Man Ice Wagon  
"Beauty Fountain"  
4 Harmony Kings  
Dogany Tr  
1st half (28-30)  
Patten & White  
E & C Barry  
Dooley & Nelson  
Perla Sextet  
(Three to fill)  
57th Ave (ubo)  
2d half (24-27)  
5 Musical Girls  
Arthur Plicks Co  
Olmes & Levere  
John Dunsmore  
Julie Ring Co  
"Clubmates"  
Bonita & Hearn  
Roy & Arthur  
(One to fill)  
1st half (28-30)  
Berk & Broderick  
Chas Morati Co  
Charlotte Parry Co  
Yates & Reed  
Lander Bros  
Kirksmith Sls  
(Two to fill)  
23D ST (ubo)  
2d half (24-27)  
Eldora Co  
Terry & Sheffield  
"Hotel Topsy Turvy"  
Frank Dobson  
E & C Barry  
Weston & Wheeler  
Bob Hall  
LaVan & Dobbs  
1st half (28-30)  
Lighting Wagon  
Jason & Noyes  
O'Donnell & Blair  
Man Ice Wagon  
Eddie Carr Co  
Linton & Parker  
(One to fill)  
AMERICAN (loew)  
Sprague & McNeese  
Santon & Press  
Jones & Sylvester  
"Melody Land"  
Davies & Mann

Regal & Mack  
Willie Bolar  
Alvaretta-Rigo S  
(One to fill)  
Rowley & Tointon  
Gorgallis Trio  
Eddie & Dennis  
Cardo & Noll  
Doris Vernon  
Wm Pinkham Co  
(Three to fill)  
VICTORIA (loew)  
Irene Trette  
Taylor & Howard  
Cameron DeWitt Co  
Luisa  
Bell & Caron  
(One to fill)  
2d half  
The Arleys  
Gillon & DeMont  
Jones & Sylvester  
"Money or Your Life"  
Willie Solar  
"Melody Land"  
GREELEY (loew)  
Rowley & Tointon  
Rae Marvin  
Donovan & Murray  
Clark & Francis  
Vernon  
2d half  
Sprague & McNeese  
Harry Hoch  
Tracey & McBride  
"Women"  
Bobbe & Nelson  
Breen Family  
(One to fill)  
ORPHEUM (loew)  
The Concert  
Hunter & Godfrey  
Doris Vernon  
"Women"  
Ward & Cullen  
Phunphlends  
2d half  
Alvin Bros  
Taylor & Howard  
Regal & Mack  
University 4  
Gleasons & O'Houlihan  
(One to fill)  
NATIONAL (loew)  
Alvin Bros  
Fennell & Tyson  
Wm Pinkham Co  
Lew Cooper Co  
Gutting O'Mearas  
Sutter & Dell  
Jeanne  
Francis & Kennedy  
Donovan & Murray  
Down Home Ten  
BOULEVARD (loew)  
The Renlias  
"Excess Baggage"  
Browning & Dawson  
DePace Opera Co  
2d half  
Brown & Carstens  
Loew & Sperling Sls  
"The Job"  
Gorman Bros  
Johnson Howard L  
LINDOLN (loew)  
Mahoney & Auburn  
Sutter & Dell  
Ferguson & Sunderd  
"The Mollodycodd"  
Jarow  
Old Soldier Fldiers  
Hubert Dyer Co  
Irene Trette  
Fennell & Tyson  
Phunphlends  
(One to fill)  
WARWICK (loew)  
Savannah & Georgia  
Leonard & Dempsey  
"Have a Heart"  
Peggy Bromen & Bro  
(One to fill)  
2d half  
Nat Burns  
Robinson & Dewey  
Florence Randall Co  
Z Jordan & Zeno  
(One to fill)  
PALACE (loew)  
Papino & Perry  
Harry Brooks Co  
Rajahs  
(Two to fill)  
2d half  
Tokal Japs  
Nelson Sisters  
Walter Percival Co  
Grey & Old Rose  
(One to fill)  
Aberdeen, S. D.  
RIALTO (abc)  
Herman the Great  
R Scotch Entertain's  
Herbert's Seals

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# CONTINENTAL HOTEL

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Down Home Ten  
Grace DeWinters  
Schepp's Circus  
2d half  
Mahoney & Auburn  
Daley Leon  
Bernard & Meyers  
Florence Henry Co  
"New Turney"  
Scanlon & Press  
BIJOU (loew)  
Doan & Doan  
Loew & Sperling Sls  
C & R Simpson  
Bell Boy Trio  
Gleasons & O'Houlihan  
(One to fill)  
2d half  
Brennan & Davis  
Hunter & Godfrey  
Cameron & DeWitt Co  
Ward & Cullen  
Bell & Caron  
(One to fill)  
FULTON (loew)  
Sutter & Dell  
Ferguson & Sunderd  
"The Mollodycodd"  
Jarow  
Old Soldier Fldiers  
Hubert Dyer Co  
Irene Trette  
Fennell & Tyson  
Phunphlends  
(One to fill)  
WARWICK (loew)  
Savannah & Georgia  
Leonard & Dempsey  
"Have a Heart"  
Peggy Bromen & Bro  
(One to fill)  
2d half  
Nat Burns  
Robinson & Dewey  
Florence Randall Co  
Z Jordan & Zeno  
(One to fill)  
PALACE (loew)  
Papino & Perry  
Harry Brooks Co  
Rajahs  
(Two to fill)  
2d half  
Tokal Japs  
Nelson Sisters  
Walter Percival Co  
Grey & Old Rose  
(One to fill)  
Aberdeen, S. D.  
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2d half  
Boiger Bros  
Rae & Wynn  
Sexton & Farrell  
Murray, Bennett  
Loew Tack Sam Co  
Bakersfield, Cal.  
HIPP (ash)  
(27-29)  
Jere Sanford  
Kelly & Wilder  
3 Regals  
(30-31)  
Triller  
Violet & Charles  
Marshal & Covert  
(1-2)  
Cliff Dean Players  
Swain's Cockatoos  
Kilbee & Geneva  
Baltimore  
MARYLAND (ubo)  
Mme Bernhart  
Robt E Keane  
Nonette  
Abbott & White  
Mazama Japs  
Eddy Duo  
Miller & Capman  
HIPP (loew)  
Bennington & Scott  
Conroy & O'Donnell  
Conrad & Jeanne  
Geo M Rosener  
Penn Trio  
(One to fill)  
Battle Creek, Mich.  
BIJOU (ubo)  
(Sunday opening)  
(Kalamazoo split)  
1st half  
Julia Edwards  
Davis & Moore  
Fre Benton Players  
Steland Bros  
"Movie Girl"  
Belleville, Ill.  
WASH (wva)  
Clarence Wilbur  
Jolly Wild Co  
The Dezarrs  
2d half  
Maidie DeLong  
The Risks  
(One to fill)  
Billings, Mont.  
MABCOCK (ah-wva)  
Neville & Brock  
Cecile & Bernice  
Mac O'Neil  
Florence Bell Co  
Binghamton, N. Y.  
STONE O H (ubo)  
Boyle & Patsy  
Frosini  
"In Venice"  
2d half  
Stanley Galini Co  
Troy's Review  
(One to fill)  
Birmingham, Ala.  
LYRIC (ubo)  
(Atlanta split)  
(One to fill)  
1st half  
Lohse & Sterling  
Ernest Rackitt  
Wm Morrow Co  
Carroll & Flynn  
"Rubeville" (full wk)  
BIJOU (loew)  
Avoines  
Jim Reynolds  
3 Tivoli Girls  
C & M Cleveland  
Work & Ower  
2d half  
4 Roses  
Monti & Belle  
"Oh! Doctor"  
Demarest & Doll  
Luts Bros  
Bloomington, Ill.  
MAJESTIC (wva)  
Novel Bros  
Cook & Oatman  
Vanderbert Co  
Olympia Des Vall  
(One to fill)  
2d half  
"Naughty Princess"  
Houston  
KEITH'S (ubo)  
"Liberty Affaire"  
Adels Rowland  
Mason Kelly Co  
Beatrice Herford  
Eleanor Cochran  
3 Chums  
Stanley & Birnes  
Potter & Hartwell  
ORPHEUM (loew)  
Lillian Watson  
Shannon & Annis  
Flaids & Halliday  
Ishikawa Bros  
(Two to fill)  
2d half  
Anger & King Sls  
Clayton Maclyn Co  
Frank Mullane  
Knapp & Cornelia  
(Two to fill)  
ST JAMES (loew)  
Wm Morris  
Bayer & England  
"The Right Man"  
Sherman Van & Hy  
"Sherman Was Right"  
2d half  
A & D LeRoy  
Hobbs & Henty  
Lillian Kingburg Co  
Will & Mary Rogers  
Broslus & Brown  
Bridgeport, Conn.  
POL'S (ubo)  
Walsh & Ingram

E E Clive Co  
Jay Raymond  
Pauline's Leopards  
2d half  
CHIF Green  
Halligan & Sykes  
Three Roselias  
Color of Gems  
PLAZA (ubo)  
Francetti Sisters  
Glendower & Manion  
Noodles Fagan Co  
Susanne Rocamora Co  
2d half  
Stone & Adelaide  
Helen Harrington  
Hall & Dixie 4  
Kendall & Mill Mises  
Buffalo, N. Y.  
SHEA'S (ubo)  
Sallie Fisher  
LaMont & Gallagher  
Stewart & Donahue  
Regny Florigny  
Moss & Frye  
Skelly & Sauvain  
Prosper & Maret  
(One to fill)  
OLYMPIC (sun)  
Reckless Trio  
Begley & Meredith  
Mrs Reiner Co  
Friend & Downing  
Frankie Fay & Boys  
LYRIC (sun)  
Wilbur & Lyne  
Dupree & Judge  
Dot Marcelle  
Arthur Devoy Co  
Pal Hall & Brown  
Butte, Mont.  
PANTAGE'S (p)  
(1-6)  
"Girl at Sign Stand"  
Francis & Nord  
Homer & Dubard  
Winston's Seals  
Canfield & Cohen  
PEOPLE'S-HIPP  
(ah-wva)  
(27)  
(Same bill playing  
Bluebird, Anaconda,  
30; Grand, Wallace,  
Id, Feb 1)  
Gibson & Hall  
Olive Severn 3  
Paul Kell  
Mecelle Moore  
"Mayor & Manicure"  
Hodge & Lowell  
Calgary  
ORPHEUM  
G Hoffmann Co  
Leo Beers  
Edward Esmonde Co  
Kelly & Galvin  
Eliida Morris  
Roubie Sims  
PANTAGE'S (p)  
Anderson's Revue  
Topsy Equestrians  
John & Mae Burke  
Silver & Duval  
The Lelands  
Camden, N. J.  
TOWER'S (ubo)  
2d half (24-26)  
J & V White  
Mason & Gwynne  
R H Hedge Co  
Harvey & Francis  
"An Arabian Night"  
Canton, O.  
LYCEUM (ubo)  
Rawson & Clare  
Sam Mann Co  
Pistel & Cushing  
Bollinger & Reynolds  
(One to fill)  
Cedar Rapids, Ia.  
MAJESTIC (wva)  
(Sunday opening)  
Lucky & Yost  
Roth & Roberts  
Whitfield Ireland Co  
Tabor & Green  
Pauline  
(One to fill)  
2d half  
Seibin & Grovini  
Wolf & Stewart  
Gardner & Revere  
Ellis Knowlin Tr  
(Two to fill)  
Champaign, Ill.  
ORPHEUM (wva)  
(Sunday opening)  
Paul Kliest Co  
Jimmy Dunn  
Sextet De Luxe  
Holden & Herron  
Sun Fong Lin Tr  
Tasmaion Trio  
Simpson & Dean  
Richards & Kyle  
Hugo Lutgens  
Folles DeVogue  
Charleston, S. C.  
ACADEMY (ubo)  
(Columbia split)  
1st half  
Kaplan Bros  
Jennette Child  
Elsie Williams Co  
Kenny & Nobudy  
Manklick Tr  
Charlotte, N. C.  
ACADEMY (ubo)  
Roanoke split)  
1st half  
Marvel  
Stone & Hayes  
Eva Taylor Co  
Joe Cook  
Margt Edwards Co

# HOTEL APPLETON

SAN FRANCISCO  
(Next to Alcazar Theatre)  
The New Home of the Theatrical Profession

Chattanooga  
RIALTO (ubo)  
(Knoxville split)  
Nad Norton Girls  
Harry Batchelor  
Bruce Duffett Co  
Lew Hawkins  
Blanch Alfred Co  
LYRIC (loew)  
4 Roses  
Monti & Belle  
"Oh! Doctor"  
Demarest & Doll  
Luts Bros  
Yalto Duo  
Paul & Hall  
Swede Hall Co  
Art Smith  
Dura & Feeley  
Chicago  
MAJESTIC (orph)  
Blanche Ring Co  
Milo  
"Peacock Alley"  
Alfred De Manby  
Fox & Ward  
4 Bards  
Towers Darrell  
Gordon & Rica  
PALACE (orph)  
Adelaide & Hughes  
Rooney & Bent  
Aveling & Lloyd  
Johnny Johnston Co  
Frankie Heath Co  
Santly Norton  
Rath Bros  
3 Natalie Sls  
3 Bobs  
AMERICAN (wva)  
"The Fixer"  
Ward & Lorraine  
College Girls' Frolic  
(Three to fill)  
2d half  
Dan Shermans Co  
(Five to fill)  
KEDZIE (wva)  
M. Francis & Part  
Henry Moore  
4 Georgia Blossoms  
Moore & Rose  
(One to fill)  
Cleveland  
KEITH'S (ubo)  
Van & Belle  
Holmes & Buchanan  
Schwarz Bros Co  
Santos & Hayes  
Seymour Brown Co  
Louise Dresser Co  
Kit Hawkesley & Mo  
Ford Sls Co  
4 Mortons  
Sports in Alps  
(One to fill)  
MILES (miles)  
Abearn Troupe  
Quigley & Fitzgerald  
Keane & White  
4 Arvols  
Ruth Howell 3  
Daisy Harcourt  
GRAND (miles)  
Snookale Taylor  
Skelly & Helt  
Alice DeGarmo  
Townsend Willar Co  
FRISCELLA (sun)  
De Peron Trio  
Walmesley & Layton  
Reams & Aeria  
Merritt & Bridewell  
Ling & Long  
6 Colonial Belles  
Columbia, S. C.  
PASTIME (ubo)  
(Charleston split)  
1st half  
3 Angel Sisters  
Joe Daniels  
John T Doyle Co  
Skipper & Kistrup  
Jack & Foris  
Columbus  
KEITH'S (ubo)  
Chink & Kaufman  
Horn & Ferris  
Mr & Mrs J Barry  
7 Bracks  
Edith Clapp Co  
Chas Griffewin Co  
Whiting & Burt  
Merrill's Dogs  
BROADWAY (sun)  
Musical Prampens  
Hall & Beck  
"Inbad the Sailor"

**REISENWEBER'S**  
SEA GRILL and CAFETERIA  
For Ladies and Gentlemen  
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NO CIGARETTES—NO DANCING  
Delicious Food in Ample Portions  
AT REASONABLE PRICES  
Cape Cod, Bacon, Soup, 15c  
English Chop, Steak and Baked Potato, 50c  
Coffee, 5c. Tea, 5c. Beer, 5c.  
OPEN DAILY AND SUNDAY  
From 6:30 A. M. to 1:00 A. M.

2d half  
Miller Scott & Fuller  
Three Roselias  
Dallas  
JEFFERSON (hip)  
4 Erils  
Georgia Howard  
Tom Edwards  
Alleen Stanley  
"Count & Maid"  
MAJESTIC (inter)  
Mack & Williams  
Shaw & Campbell  
"Our Family"  
Joe Towle  
Ruth St Denis Co  
Chas Howard Co  
Jordan Girls  
Danville, Ill.  
PALACE (wva)  
"Mimic World"  
2d half  
Beeman & Anderson  
Hallen & Goss  
"Tango Shoes"  
Rucker & Winnifred  
Page Hack & Mack  
Dayverport, Ia.  
COLLETTA (wva)  
The Zirras  
Hiatt & Gear  
Cal Dean & Girls  
Vera Berliner  
Eliie Knowlin Tr  
2d half  
Eddie Leonard Co  
Great Leon  
EMPRESS (abc)  
Military 4  
Melnotte LaNole Tr  
Jerome & Mack  
Earl & Sunshine  
Sam Otto  
(One to fill)  
Cincinnati  
KEITH'S (ubo)  
Russett Ward Co  
Mr & Mrs G Wilde  
Burns & Klesen  
Una Clayton Co  
Briscos & Rauh  
Eddie Leonard Co  
2d half  
Herberta Ben  
Henry & Moore  
"The Un-Expected"  
Creole Band  
(One to fill)  
Dayton, O.  
KEITH'S (ubo)  
Pierlot & Scofield

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# AMONG THE WOMEN

BY "PATSY" SMITH

Lady Duff-Gordon's pink hair was accentuated at the Riverside Monday night by a rather ugly gown of honey bird blue mousseline de soie, and huge earrings looking like chandeliers. In her introductory announcement preceding "Fleurettes Dream" she told the audience she was no longer afraid to talk to them, at the same time wringing her hands behind her back in the most amateurish fashion. Madame has lost her "poise" somewhere en route, since playing the Palace. Her "Washington cocktail" story was most indelicate to say the least. Her playful fall on the cushions in the "Afternoon Tea" exhibit, and flinging of her goblet under the dancer's feet would seem to corroborate her statement she was celebrating her return to the Home of Cocktails. She made two statements, not original to be sure, but worth repetition. The definition of a well-dressed woman—"One who is correctly dressed on all occasions." And, "A woman may travel around the world with a smart three-piece blue serge suit and a black charmeuse dinner gown." Some of the gowns have been replaced and the act lacks the original punch for some reason. The regal display of fur and satin wraps, silver and gold trimmed was there and the spectacular oriental creations. The holiday Harlemites did not take friendly to Madame's extreme models and laughed at them instead of absorbing their artistic value.

Josie Heather in a fine display of gowns that lost no lustre through their close proximity to the famous Lucille's bizarre creations, showed a noteworthy tendency to originality. She effected large, brilliant and painted miniature brooches, as bodice garnitures and most of her frocks had the skirts drawn up in front or lifted all the way around showing lace flouncing beneath. An especially beautiful costume had its orchid satin skirt heavily appliqued with pansies. A parasol to match the skirt, its "ribs" sparkling with a solid row of brilliants, a light-blue velvet bodice, blue capeline and sheer lace cape sleeves, were most becoming to the fair comedienne who happens to be quite as English as Lucille, herself. Bobby Heather's fine boy makeup and stepping received due appreciation. Ninita Bristow, of "Who Is She," looked well in pink satin brocade and Elsy Faye wore side panels of net, and blue and silver taffeta over silk lace. Her girdle bodice was held up with silver ribbons. Miss Faye, who sings terribly off key, is the type of girl described as "not very clever but cute." Sylvia Loyal's setting puts the stamp of approval on the act.

Florence Tempest demonstrated to the great Palace audience Monday she was as clever a "girl" as she was a "boy"—Stella Mayhew that she was just as "cheery" and Mollie King that she was just as pretty in real life as in pictures. Marjorie Sheldon is a cutie steno in Franklyn Ardell's act wearing a brown panne velvet jacket and tailored tan skirt—not forgetting the becoming brown and tan mushroom high crown hat. Miss Boise (4 Boises) is graceful and pretty and could improve the entire act by dressing them up a bit. Maslovas may go and Maslovas may come and still Theodore Kosloff, if he has Vera Fredowa and Natacha Rambova, can go on in vaudeville. Fredowa and Rambova are of inestimable value because of the various types they can portray. It's a shame the little lady who is called Marie Maslova, and who is exceptionally graceful and clever in the classical variations she does with Kosloff, should have to mask her individual success behind the name made popular by Vlasta Maslova. It is a compliment, nevertheless, that Theodore Kosloff values Maslova's name so

highly he is afraid to take it out of his program. The "American Fantasy," a new number, was an artistic conception, Rambova, resplendent in white net and brilliants. That splendid artist, Vera Fredowa, opened the act with a skating number (on her toes, of course), entitled "Romance of Russian Winter," wearing a white chiffony costume enhanced with fluffy white fur.

At the Fifth Ave. the last half last week the Three Romanos opened, dancing classical numbers decked in appropriate flimsy array. Then Miss Weber (Weber and Ridnor) dancing, looked best in a black velvet jacket effect with long oriental trousers. Miss Arline (with Jimmy Kelso), looked sweetly girlish in a simple yellow silk, but spoiled the effect of her last pretty dress (black net, jet and brilliants) by an ordinary cerise velvet hat. The 7 White Kuhns include three versatile women—a big flash for just what it is—a cabaret act. They wore fresh becoming gowns. The three Kashner Girls at the American last half last week were young with short dark curls. Their dressing was neat and fresh looking. "A Sanitarium Scandal" had well shaped young women in one-piece bathing suits. Peggy Pearce wore a stunning black satin peignoir lined with white. Miss Simmons (Simmons and Simmons) appeared in a "Suede" character makeup, but lost out when in modern evening dress. Miss Caron (Caron and Bell) opened in a white and green tailored dress and danced in a white net and opalesque frock. The Beatrice Morelle Sextette still retain their Royal blue, with white wigs, blue and jet and gold gowns.

Jean Bedini's "Puss Puss" show has the best collective bunch of really funny comedians seen in the burlesque this season. The show starts out right too, by sending its prettiest girl before the cretonne drop to speak the prolog. Just the daintiest soubret seen at the Columbia this season is Marie Sabbott! As the prolog girl in black velvet (white leather trimmed) as a pink and silver cupid, and in her silver brocade and blue ostrich feather dancing frocks she was perfection in every detail. Helen Lorraine is also a pretty principal and May Myers made a particularly attractive kid, looking better in a simple lemon colored linen frock and big black hair bow, than in anything else she wore. La Emma stripped to blue tunic and tights on a trapeze, furnishing a reason for five "aerial dolls" to pull the old undressing bit, and five of the men to pull some comedy burlesquing them. The dressing of the chorus was always neat, leaning to musical comedy style rather than burlesque. One particularly attractive set of costumes worn by the "kittens" had blue, orange and violet corset bodices atop scalloped flowered silk skirt of yellows, pinks and lavenders. Plain satin bloomers the same color as bodices showed just beneath the skirts. Large crownless capelines of net completed an effective tout ensemble. A burlesque of Russian dancers called the Mischka Pipik Troupe with ten of the company taking part, including the genial Jean himself, was a fitting laughing finale for the good show.

"The Charming Widows" are a good looking bunch, remarkable for their sizing up in principals and chorus alike, roticable at the finale of both acts, where they do a sort of lock step. Gussie White, soubret, is the smallest girl on the stage and there is one chorus girl a trifle larger. The rest are all tall, like the principals. Ada Lum wore some good looking frocks, including an orange velvet and silver lace skirt, silver lace hat and blue

## ARTISTS' FORUM

Confine letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be again permitted the privilege of it.

Denver, Jan. 11.

Editor VARIETY:

As you know, our profession is bearing more than its share of the war burden already. In addition to the additional taxes already imposed on railroad and sleeper tickets, the increased excess baggage rates, the increased cost of baggage transfer, the increase in hotel and restaurant charges and also the unjust income rating which they have placed on us, the proposed railroad fare increase would do a great harm to the profession in general.

I realize that the purpose of this increase is to cut down unnecessary travel, but, in addition to cutting down that travel, I am afraid it would seriously harm the necessary. You know as well as I do that it would absolutely chase a lot of the smaller acts out of the show business.

Don't you think that some action should be taken by the N. V. A.'s to secure what the "pros" in England did, namely, a rate on railroad fares? When the increased railroad fares went into effect there the profession was allowed a three-quarter rate instead of the full fare.

It seems funny the minute there is a need for funds of any kind we are the first ones to contribute our services, theatres, etc., gratis, and we always are up near the top when the final amounts are counted. We have done our share with the Liberty Loan, the Red Cross, the Tobacco funds and all of the other various organizations which called for contributions, and in return for it they are hitting us harder than any other profession.

Sophie Tucker.

Chicago, Jan. 10.

Editor VARIETY:

Through VARIETY please let us thank most sincerely the following people for the beautiful expressions of sympathy and floral pieces sent to us during our recent bereavement caused by the death of our dear mother at 518 Drake avenue, Chicago:

The "Boys of the United Booking Offices, New York," "The Vaudeville Agents, Majestic Theatre Building, Chicago," Gus Sun, of Springfield, O., and "The Radium Models" and Mrs. Hermes.

We beg to assure you the spirit of real kindness shown to us by the members of the theatrical profession will

bodice. She walked through the show with such perfect nonchalance one wondered whether she was being paid for her name or ability. Connie Fuller had a cold, but even that did not excuse her for wearing a hideous salmon pink velvet wrap, specially with a scarlet hat. Rena Vivienne had the show voice of the company and the burden of the work. There was a wild assortment of bare knees in a couple of the numbers. Some of the girls must have used Dutch cleanser on theirs. They were as red as peonies. Harry Peterson, who shouts instead of sings, led the two best numbers, the "Candy Girls" and the "Beauties of B'way." "Ruby of the Movies" and "The Gaiety Girl" stood out as particularly pretty girls. The entire company should be complimented on their clean, natural makeups. There is not enough variety in the show and none of the women principals exhibit any personality or pep. Perhaps it was indifference to the 14th street audience.

always be remembered by us as one of the things done to assist us in our hour of sorrow.

John L. McNamara and Family.  
(Mr. McNamara is a brother of Pete Mack.)

Terre Haute, Jan. 18.

Editor VARIETY:

Will you kindly enlighten us through VARIETY just what deductions an artist may make in filling out his Income Tax statement. May we deduct railroad fares and agency commissions, or are we to pay two per cent. on the actual contract salary on the actual number of weeks worked?

Also where are we to pay when far away from home; or may we make our sworn statement in any town and send the amount to our district by mail?

These questions concern all of us on the road and I have asked them of managers and artists, but no one seems to know anything about it.

Hugo Lutgens.

The following information regarding the above questions was secured from the office of the Collector of Internal Revenue for the 3rd District of New York. In answer to the first question it was stated all artists are permitted to deduct railroad transportation and transfer charges as well as commissions in making their return. All legitimate expense, other than actual living expenses, are to be deducted from the gross income and the tax is to be paid on the net income only. In the event of a two-act, where the parties are man and wife, \$2,000 exemption may also be claimed after the net figure has been arrived at. In the event there are children (under 18 years), \$200 additional exemption may be claimed for each child. Both of the exemptions claimed are to be deducted from the net income and the tax paid on the remaining amount.

If an income was less than \$3,000 for 1917, use form No. 1040-A. If in excess of that amount, use form No. 1040. Any bank, post office or office of Internal Revenue will supply the blanks. The affidavit accompanying the blank may be sworn to free of charge before any Collector or Deputy Collector of Internal Revenue.

Send the return to the Collector of Internal Revenue in the district where you have permanent home so that it will reach him by March 1. If not knowing the address of the Collector, any post office should be able to furnish it.

The tax itself must be paid on or before June 15, next.

Editor VARIETY:

The Josephine Le Roy, of the chorus of the act "Ocean Bound," who was operated upon at the Pottsville Hospital, Pottsville, Pa., referred to in VARIETY of Jan. 18 is not the Josephine Le Roy known to vaudeville for the past twelve years as a single act.

Josephine Le Roy,  
"The Dainty Purple Girl."

France, Jan. 2.

Editor VARIETY:

Will you kindly ask readers who have old monologs, dialogs, books of shows and music, to send them over to me. I would be able to furnish lots of good fun for the boys at the Y. M. C. A., at the same time it would help us along when we are just a wee bit homesick.

Irving Rosen,  
Co. B, 501 Engineers, Amer. Exped. Force, France.

## NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York

Annette Kellerman and Co., Palace.  
Edwin Arden and Co. (Palace).

Theodore Kosloff and Co.  
Ballet.  
29 Mins.; Full Stage (Special Set).  
Palace.

There are said to be 43 people on the stage in this newest Theodore Kosloff Russian ballet number for vaudeville. There are about 10 principals. Kosloff carries his own orchestra of 25 pieces, it is claimed. All can not be seen. Rodian Mendelevitch is the musical director and takes a bow with the star at the finale. Grayce Bernard is programmed as the pianist. She is in view, the musicians being seated behind a portion of the set, upstage. The billing mentions Kosloff's Imperial Russian Ballet. Besides Kosloff are Maria Maslova, Vera Fredova, Natacha Rambova, Ivonne Verlainova, Alex. Ivanoff of the dancers. It is only last summer Kosloff gave to vaudeville a classical dancing turn which in the houses which could afford it remained for two weeks. The Orpheum, San Francisco, held it three weeks. It had a run at the Palace, New York, before starting for the road. Yet here is Kosloff back again at the Palace, with another act of the same character, newly mounted and with an orchestra added and more widely contrasted dancing. Kosloff, who is most prominent and important in his turn, does not program himself as the stager, but he likely put on the act, for he has given the stage over here several meritoriously staged ballets since reaching America. In vaudeville he has the knack of preserving and serving class in classical while making an audience like it, probably the most difficult task that could be set before a producer, for vaudeville has always shied at the classical ballet. Not alone is Kosloff entitled to acknowledgment for his share in the education of the twice-daily, but he is largely concerned in the greater favor with which this side in past years has inclined more to the acceptance of the ballet as a standard attraction, outside of grand opera. Six distinct numbers are programmed with three interpolations in the new Kosloff production. The act moves along smoothly and to accumulative effect. There is a mixture of all ballet and Russian work. It is all very entertaining, the sight portion in setting and costuming is most pleasing, the artists are real, and the tone is substantial. Many will say this Kosloff act surpasses his previous one. If so all the more credit to him. It is at the very least every bit as good, which means much since he is following himself only. Kosloff should often repeat. He is always welcome for he is genuine.

Weston and Wheeler.  
Songs and Dances.  
16 Mins.; One.  
Harlem O. H.

Sammy Weston was formerly of Weston and Clare and earlier in the season with one of Wm. B. Friedlander's acts. Betty Wheeler was of Bert and Betty Wheeler. After a double song number, "Give Me the Right to Love You," both appear in singles. Weston handles a topical lyric on coal, finishing off with a dance bit. Miss Wheeler follows with a kid number, "There's Nothing I Miss." Another double number gives the girl a chance to show several costumes, one a pretty shimmering crystal affair, the excuse being a style song by Weston. They encored with a dance. On appearance they shape up well. Weston particularly looking sleek. It might be worth his while to work up his dancing more.

Gwen Lewis.  
Pianolog.  
Majestic, Chicago.

Chicago, Jan. 22.  
In a theatre as critical in the personnel of its audiences as any, with the matinee curtains rising at 2, this Australian girl was assigned to open the show for her American debut, scarcely the way to treat a sister and an ally. Hundreds were streaming in when she entered and seated herself at the piano, a young woman of average charms on sight, her hair down her back and clad in a lingerie party dress. She went at the heart-breaking job pluckily. Her first song was lost entirely in the shuffling of feet and the rustling of programs. Her second was a poor number and collared the attention of few. Her third got down to business in "One Never Knows," a typical music hall ditty, slightly blue, but not punchy. It sounded as though it might have a tail of encore verses if indications came that such were demanded. But instead Miss Lewis made exit and came back with the accustomed coat and cap of the coster, in which she sang a White-chapel idea of "I Don't Want to Get Well," which turned out to be about the same as any other idea of that lilt and lyric. For this one she abandoned her piano and worked with the orchestra. She shed the coat and retained the hat for another coster ballad, back at the piano. It was something about a poor devil who had been exempted because he wasn't physically fit to fight, and it sang about as thrillingly as that reads. With all these handicaps the little lady naturally declared peace without victory and withdrew her forces. What she might have done or might do in a more favorable spot can scarcely be judged from the showing, as her material all seemed light and not wisely chosen for American audiences at least. That she will never be a sensation she fully demonstrated. But, with encouragement, with new songs and a Christian spot on the average bill, she should do about as well as the average pianologuing single.

Weber and Ridnor.  
Songs and Dances.  
14 Mins.; One.  
5th Avenue.

A cute little singing and dancing team, long on appearance and style with fast routine. The boy is a rattling good dancer and the girl looks pretty and dresses becomingly while having the ability to put over a song. She handles "Follow the Boys" for applause. The boy has a corking routine in his solo stepping and the double jazz finish sent them away in great shape. It is good enough for No. 2 anywhere.

Baldwin Blair and Co. (3).  
"The Petticoat Man" (Comedy).  
12 Mins.; Full Stage.

For the smaller circuits should prove acceptable. It contains numerous laughable situations, with the theme (somewhat passe) causing immediate results. The story relates of a young miss in a hotel having a man enter her room unbeknown to both parties. Presented by two women and a man.

Zermain and Vallal.  
Classical Dancing.  
10 Mins.; Full Stage (Curtain).  
5th Avenue.

Boy and girl in classical dancing, opening the show at the 5th Ave., that made the turn look of lesser value than it really is, but at that the couple must be content with small time, if any at all, until they may compete with the more pretentious acts of the same sort in the bigger houses. As dancers the boy is more at ease, the girl dancing seemingly with effort and under a strain, possibly through nervousness or inexperience, but she looks well and that atones for a lot in these acts.

Edwin Stevens and Tiny Marshall.  
"Dolliver's Birthday" (Comedy).  
23 Mins.; One, Full Stage, One.  
5th Avenue.

Edwin Stevens has constructed an oddly pleasing framework for vaudeville, for himself and Tiny Marshall to play. Perhaps without sensing that exact thing, Mr. Stevens in his 23 minutes has hit upon a vaudeville sketch series idea. He and others might call the turn characterizations, and his roles are, but in reality they are giving three sketches within their time, as a regulation company might present three playlets within two and one-half hours. Even though the first two of the Stevens characters are joined together with Miss Marshall holding the same role, it still suggests the possibilities and Mr. Stevens can carry this load. He is not doing "protean" work. Miss Marshall at the opening in "one" announces a prolog, but in the confusion of moving people in the big house Monday night that was lost. Immediately into a parlor and there is a grouchy old grandfather of Miss Marshall as a young girl about to be wed against the opposition of her grandparents. She wins them over, two old men, one at a time, by telling each the other objects. Lifelong enemies, both snarl when hearing it and reverses his own decision. Mr. Stevens also takes the other old man's role, a southerner. He makes both completely distinct, giving the southerner the necessary touch in bearing and accent, while the opposite, that of a rheumatic grouch, is a neat and fine bit of character playing. This portion is in 12 minutes, with the scene going back to "one," where Mr. Stevens is a strolling player who has just given his landlady a check for \$25 to cash, out of which she holds \$10 for his board. Miss Marshall as a slavey comes to him with the remainder. He talks to the girl, in his high brow way and his low down clothes. She replies of her kind, tells of an ambition to become a classical dancer and does a travesty dance with a lemon (for a rose), as he lums the air. This section is almost a "bench act." The two players are on a bench, with Mr. Stevens singing, besides the dancing. It better could have gone also into the parlor set, for the appearance in "one" with the material and characters made the bit too cold. The same parlor set would have sufficed. Miss Marshall as the little slavey girl did the best, though she was winsome in both roles. Her recitation of "Two Souls" with sheets of paper and scissors in the first part might have read very well in the script, but the action was too rapid for it in the telling. Her "Holding Hands" comic verse later was a well considered laugh supplier. Mr. Stevens is doing some distinctive character work in this sketch. It will do easily when trimmed down a trifle with such other applications either way as may suggest themselves to the experience of Mr. Stevens.

Resine and Co. (2).  
Magician.  
19 Mins.; Full Stage (Special).  
81st Street.

Resine is a magician who also depends on a number of illusions to help him out. His Co. includes two feminine assistants, handing him the articles and set the stage with cabinets and things. He brings nothing new to the stage. Resine worked up two tricks effectively and made more of them than any other section of his act. That was the passing of the three rings through the tied thumbs of Resine by a young man who was invited on the stage. The other was the glass clock manipulation. Resine should get plenty of time in the pop houses. He works neatly, nicely and advantageously. His routine has been used by the topnotchers in the bigger houses.

## NEW SHOWS NEXT WEEK

"The Madonna of the Future," Broadhurst (Jan. 28).  
"Girl o' Mine," Bijou (Jan. 28).  
"Josephine," Knickerbocker (Jan. 28).

Joseph Byron Totten and Co. (3).  
"Just a Thief" (Comedy Drama).  
17 Mins.; Special Settings.

Joseph Byron Totten, erstwhile author, legitimate, stock and picture actor, stock and film director, after trying everything else, has gone into vaudeville with a sketch written by himself. Knowing himself and being able to direct himself, he has written a sketch to fit himself, and with such an advantage over the majority, it is small wonder he has a vehicle suitable to his talents. Act opens in "one" with a special drop to indicate the outside of a Connecticut farmhouse. A couple of slangy crooks are seeking a hand-out. They decide the place looks promising and start off for the entrance. Drop opens in the centre, revealing the interior, or living room, of the house. The crooks enter, meet there an elderly woman, who turns out to be the mother of their jail pal out west. Her boy is doing life for having killed a man. It is Christmas morning. She tells them she hasn't heard from her boy in some time and there is due that day a mortgage for \$300, and a skinflint justice of the peace has the mortgage. He will shortly arrive. They tell her they are friends of her boy who is employed by the government and cannot get away, but had sent them. In due time enter the judge with "the papers." They stick him up for the three hundred, one takes it in to the old lady. She pays the judge with his own money, gets a receipt, and then they stick him up again for the same three hundred. At the finish they leave the money in a stocking for the old lady and go their way, determined to lead better lives in the future. In the short space of time in which the sketch is played there are dozens of healthy laughs and just enough "heart interest" to make a neat plot.

Larry Simpson and Co. (4).  
"The Road to Reno" (Comedy).  
19 Mins.; Interior (Special Set).

Nothing original in this rube comedy sketch "The Road to Reno." It opens with one of the characters hiding a whiskey flask in an ice cooler, having it break and others drinking from the cooler, and numerous other "bits" of equal vintage. Seldom has there been assembled such a collection of old sure-fire material. And it's badly played.

Duncan and Holt.  
Blackface.  
16 Mins.; One.  
Lincoln Square.

Two ordinary blackface entertainers with a rather well worn routine of talk. Runs about 13 minutes. A "Dixie" is sung just before the finish, which closes with dancing. In pop houses the boys will make 'em laugh.

Mertens and Arena.  
Acrobatic Comedy.  
7 Mins.; Full Stage.  
58th Street.

Two men, straight (top mounter and tumbler) and red nosed comic understander. Finish in "one" with dog porpoise stuff. Good small time opening turn.

Three Kashner Girls.  
Songs and Dances.  
9 Mins.; One.  
American Roof.

One girl handles most of the vocal work while the other two essay most of the dancing. Fairly well received, dancing proving their best.



**Seven White Kuhns.**  
Musical Melange.  
23 Min.; Two.  
5th Avenue.

After having been in vaudeville for years as the Three White Kuhns, the original trio have added four members to the act and blossomed forth as the Seven White Kuhns, in a corking turn that is a happy conglomeration of music, song and dances. The additions are the Misses Buford, Bennett and Buford and Harry Nossokoff, the latter playing the piano, while the three girls handle the vocal end and the Kuhns lend both vocal and musical aid with their voices and the stringed instruments. Lately the combination has been appearing in cabaret in New York. At the Fifth Avenue they were one of the solid hits, stopping the show completely. Opening with "The Land of the Yama Yama," the four men start nicely, followed by a Hawaiian medley and the girls arrive on the scene with the third number "Hello America," the entire groupe putting the song over effectively. Then each of the girls comes in for a solo number, Lola Buford delivering "Sweet Little Butterfly"; Ina Buford her whistling specialty with piano accompaniment, and Blanche Bennett sings "Dixie's Like Heaven to Me," each number getting over. Mr. Nossokoff's specialty with his playing of "Tipperary" with the tip of his nose also won applause. For a finale they are using operatic stuff set to syncopated time that makes an encore necessary. One of the Kuhns did a recitation entitled "The World's War in Baseball," full of red fire stuff and pulls strong. It is timely, understandable to the masses and clever. For the closing they make a production bit of the chorus of the old "W-I-L-S-O-N" number that is another sure-fire winner. The act is there for any program.

Fred.

**Russell Levan and Sully.**  
Acrobatic.  
8 Mins.; One and Two.

Russell Levan and Sully (three men) are a conventional acrobatic turn with comedy. Opening in "one" they undertake a song and dance, neither of value. The blackface comic is mainly responsible for any results, the partners merely doing minor stunts and proving of assistance for his comedy points. The routine appeared rather rough, which gives the impression they have been together but a short time, and consequently oodles of work will be needed before the trio are properly set to even open some of the smaller programs.

**Adlon and Co. (1).**  
Comedy Tramp Juggler.  
13 Mins.; Full Stage.  
81st Street.

Adlon is both adept and funny. In a raggedy, trampish makeup, with the employment of facial expressions a la Joe Jackson, Adlon goes after his juggling routine for results. The Co. includes an assistant, uniformed. Adlon has a prop tea-wagon, which holds his juggling articles and is also used for comedy. He had "bits" somewhat similar to those used by Ed. Lavine, but some may be original with Adlon and these are also used effectively. Adlon is a good juggler, works quietly and never overdoes, which is in his favor. The 81st Street voted it worth while.

Mark.

**Simmons and Simmons.**  
Talk and Songs.  
13 Mins.; One.  
American Roof.

Man and woman. Latter opens with comedy effort. Man starts song. Interruption by woman as scrubwoman. Followed by talk between the two that did fairly well in spots. Then follows songs, with the woman changing to conventional attire. Act best for small time.

Mark.

**E. E. Clive and Co. (3).**  
Comedy-Drama.  
28 Mins.; Full Stage (Parlor).  
Columbia (Jan. 29).

E. E. Clive, Englishman, played the Friars' Frolic sketch (called "The Poor Stiff" on that program) at the Columbia Sunday, as a vaudeville act. It contained a new cast excepting Mr. Clive, he having the same role created by him. The playlet is comedy and drama, with even the drama bringing a laugh, but withal the subject is a corpse, over which a wager has been made. In a doctor's apartment three physicians wager with a stock broker (Mr. Clive) the latter hasn't the nerve to sit up and remain awake an entire night alone, with a dead body. The bet is made and to be decided the same night. The three men go forth to secure a body from the morgue next door. Two return bringing a white clothed figure with them, placing it on the lounge, putting all lights out excepting two candles on a table at the head of the sofa. The stock broker is alone with the body. He has been drinking and continues to drink. While he is gazing into the fireplace the "corpse" sits erect then stands up. The stockbroker apparently becomes mad at the sight. He says he can see blood on the throat of the dead one and reaches for a knife to finish the job. He was informed by the physicians the dead man had died from delirium tremens during which he cut his throat. The "corpse" attempts to make the crazed better understand he isn't dead; that he was the third of the physicians; that it is just a joke, and calling his two friends re-enters. They see the consequences of the practical joke and endeavor to quiet the insane fellow. As they about despair of doing so, he laughingly remarks the bet has been won by him, as he was joking himself, having smelled iodoform on the clothes of the "corpse," which revealed to the stock broker the "dead one" was a doctor concerned in the wager. Admitting there are plenty of laughs, that the piece is well played, especially by Mr. Clive, and almost as well generally as the original cast did it at the Friars, that it is really more of a comedy, there remains the gruesome dialog, together with the subject matter and the mental picture raised, to consider whether a relaxed vaudeville audience containing women and children would or should have this sort of comedy placed before them. Men will find humor in it. Still it's a "comedy act" without a question and if the booking men prefer their audiences decide the point, they may be certain of one thing in connection with that—that their audiences will laugh at this sketch. About the only present corrections to be made are the removals of the hells and damns.

Stine.

**Myers and Mulvey.**  
Singing, Dancing, Crossfire.  
15 Mins.; One.

A Miss Myers replacing the Miss Amoros in a singing, dancing and crossfire skit. The substitution depreciates the value of the offering 50 per cent, and destroys whatever chances it may have had to qualify for big time. Miss Amoros had the requisite "class." The present combination is a good small time act.

Jolo.

**Taylor Trio.**  
Wire.  
6 Mins.; Full Stage.

A corking good opening turn, employing two girls and a boy who work fast and do some nice tricks on the wire. If anything, the act is running a little too short and could be lengthened by having the trio stall here and there. The girls have a nice appearance; the boy also looks well, and it goes to make up an act that can hold its own with any in its class.

## PALACE

The boardwalk along Broadway in the theatre district Monday afternoon was carrying weight for age. It looked as though New York never had a holiday before, and if the unexpected or the unsuspected is the best, then that may account for the mob. They were all headed for the theatre—the theatres that were open—and the gloom boys of the \$2 field who guessed wrong must have remained in bed all day.

At the Palace the box office was clean before two, the ropes were up at 2.05 and selling stopped for the matinee a few moments afterwards, with the biggest crowd of attendees the Palace could hold. Regular week-day admission was charged. By 3.30 the advance sale for the night show had again about cleared the rack, with the Palace turnaway for the matinee sufficient to fill any other house around, although all were sold out at about the same time.

It was a funny holiday audience in that it seemed to be a wise one. The Palace bunch wouldn't laugh or applaud without reason, much to the sorrow of a couple of early turns. Mollie King and Theodore Kosloff and Co. were joint headliners on the billing, but the Kosloffs had really run ahead of its top-place position in the play, although Mollie King could allege a handicap through having to follow Florence Tempest, without the program having an intermission.

Both the single-women acts carried a pianist, and both wore elaborate clothes, also cloaks; but Miss Tempest, on third, opened in more dressy than in military uniform. Miss King was No. 7.

Another single-woman act was Stella Mayhew, second week, and she cleaned on both of the others as far as appreciation was concerned for either. Miss Mayhew was No. 5, starting off with her "smoking" (pipe) number, then verse walling about Bill going into the hall to get a drink after some of the awful battles they had had at home, then doing a coon ditty, with the "Souise" bit following, and "Devil's Tune" closing. They laughed at and applauded Miss Mayhew, all by herself, and it's not saying a word against Bill, who is voluntarily doing his very fine bit all along, that his wife came through so big without his always being able to aid.

The first real wallop came along No. 4, when Franklin Ardell with his "Wife Saver" sketch, and his wife, started the house going. Mr. Ardell pushed in some locals, ad libbed when the chance showed and carried the whole thing along so nicely that even if the turn didn't close with much applause everyone knew he had gotten over.

Joe Jackson, opening after that would have been interlud. If there had been one, got his customary quota of laughs with the piano-cycle comedy, followed by the Kosloff turn (New Acts) that held everyone in for Duffy and Inella, closing the show to commence work upon these two acts that were able to hold until they overdid it with the final encore, but that being new the boys probably wanted to show it. Their line of nut stuff is more legitimate in its way than many of the others. Their foolery has been built for both brows. It was a hard position but they got away from it, and they may have got a better record by quitting before they did. A Heart-Pathé weekly opened and ended the performance.

The first act were the Four Boises, aerial casting, going to an applause finish, without any new tricks in that line excepting a comedy catch or two by the comedian who drew laughs whenever he went after them. It made a first rate acrobatic opening turn. The acts were Morton and Clare, doubling at the Royal, which may have accounted for the No. 2 spot downtown. They couldn't get started until the encore with the Yiddish exclamatory argument that gave them a satisfactory laughing conclusion. While that is holding them up they had better not have got a better record by quitting before they did. A Heart-Pathé weekly opened and ended the performance.

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Miss Tempest was disappointing. Her turn does not appear to have been framed by an expert. It drags; there are long waits between changes which the pianist (George Harris) fills in, and the really best number is the double number, in which Mr. Harris joins at the finale. Carelessness is further evidenced in the military song, where Miss Tempest, in khaki, stands slouchily, not as a soldier should, erect and heels clicking; but the act may depend upon the salmon-colored cloak. It's some a sh.

The most lovable Boy and Vaudeville's "Daintiest Girl" had to stand the acid of Miss King a few steps later on. As Miss Tempest started no riot, neither did Miss King, although the King girl got the better of the competition, possibly by her later position. Miss King's imitations, though, had some of the best of the four; so also the Tempest recitation, about a lily and a rose in the back yard—very sad.

Frederick E. Daab, the house orchestra leader, appropriately selected for an exit march, "Au Revoir but Not Good-Bye," which may have been a Palace wish for next Monday and all the Garfield Mondays after that.

Stine.

## RIVERSIDE

Monday afternoon the Riverside could have sold out for a second time had there been seats enough to accommodate the crowd. There were about 200 standees on the floor when the curtain went up on the initial act, and at that time there was a jam in the lobby trying to get either seats or standing room.

The bill was pleasing, with the show stopped twice in the early section, the applause hit going to W. J. Kelly in the fourth act, and cleaning up for the bill. Lew Dockstader

was the laugh hit, next to closing, and worked against odds with a quarter of the audience on its feet and walking for the door. But he made those who remained laugh and laugh hard.

Sylvia Loyal and Her Pierrot opened, getting a full applause return. The birds late in the act made particular appeal. Farish and Peru, in the second spot, had the audience all the way when they started their acrobatics and barrel-jumping.

Paul McCarthy and Elsie Faye almost stopped the show when they started, even though both were inclined to go flat in their numbers, but they kidded it and turned it to a comedy advantage. Reilly, who followed, offered six songs and "Over There" for an encore, and then the audience forced him to a speech. That sailor boy can certainly put one through, and there are a lot of folks on the stage regularly who might take heed of his style and delivery. Jos. E. Bernard, in "Who is She?," was a laugh from start to finish, the life-story making an especial appeal to the Riverside audience. Josie Heather was another of the big hits. The little English comedienne was forced to do a double encore, before she was permitted to get away. Two war songs, both English, were the hits of her repertoire. They were "Till the Boys Come Marching Home" and "Say a Prayer for the Boys Out There."

Lady Duff Gordon and her fashion show were the headliners. Lady Duff had to pan the audience, a few times, her preliminary speech and she did so with exactly the tact that one would expect from a titian-haired lady. While she was speaking someone in the audience sneezed and a titter went through the house. She paused, and after the noise had subsided, said "I am trying to tell you a true story, and it is part of my agreement with you to be exact, but I don't want to place you that I would rather be at my own place with my eight dogs than here." This brought her some applause. The act, however, did not seem to have sufficient rehearsal with the house staff, for the lights and music were all wrong at the Monday matinee. The turn, however, may have been on the bill's drawing card, for there were a number of walkouts immediately after it finished. Dockstader followed.

Closing the bill Prosper and Maret worked a quarter of a house but pulled all sorts of applause. They have a hand-to-hand balancing act, that has so many new tricks applause is sure-fire for them anywhere. The show closed at 5.15.

Fred.

## COLONIAL

At two o'clock the first of the fuel-Monday holidays there was nothing but standing room left, and the box office line extended well out on the pavement. Standees—two and three deep—are something of a rarity of late for the Colonial.

The show went over excellently—ten acts—with the news weekly closing. It really took Flanagan and Edwards, on third, to make the house forget Dr. Garfield. The laughs came freely, and the encore bit on the origin of "tap" danced with its reference to the cold weather, was enjoyed.

The Watson Sisters followed and came near stopping the show. The fine duds and their kind of likeable kidding classes their turn with the best of sister acts. The presence of "Mysterious Rag" in their repertoire makes little difference in results, for they half-part of the lyrics of many of the numbers. However, "chase me," Fannie is a jolly person and her dainty sister, Kitty, counterbalances. Dooley and Sales was the other act to score a clear hit, they about equalling the Watsons' mark. They dalled on next to closing for 28 minutes, which exceeded the Watsons' stay just four minutes. The act may have evolved a few new gags or what sounded like new. A song from the other side maybe has a lyric written for the "Tommyes" and called "Blighty is the Place for Me." After the pair were through Miss Sales announced that next Monday there would be two performances in the afternoon at the Colonial, the first starting at 1.45 and the second at 5 o'clock.

Gladya Hanson, in the role created by Julia Arthur, appeared in "Liberty Affaire," fifth. Miss Hanson was an excellent choice as Miss Arthur's successor. She is a splendid elocutionist and delivered her oration with a power and feeling that struck responsively.

The Cameron Sisters fitted in very nicely. Surely a classy pair, with Burton Danley quite an asset at the piano. They are doing a new finish number on their toes and it is patriotic. The girls wear short dresses of red, with blue socks, the white being added by little flat head-dresses and a very liberal show of bare skin, which the Camerons have never been stingy about. Fannie is credited for the direction of the dances.

Halien and Fuller found enough favor with their "Corridor of Time," the dancing of Halien being liked, and also the novelty finish. Henri Kublick went fairly well second with his odd violin playing. Kublick's voice sounds good enough for him to use it more. Jack and Cora Williams' (New Acts) opened the show, while the Mystic Hanson Trio (New Acts) closed.

Thos.

## ALHAMBRA

It is a rather unwieldy show at the Alhambra this week. There are nine acts and a piano accompanist, which makes it difficult to select an opening turn. As a result, the act fell to the lot of Renee Florigny, a classical pianist. It is not the kind of act usually regarded as suitable for opening a vaudeville bill. Miss Florigny, artist that she is, put as much soul in her legitimate first selection as if she had the best position on the bill. She scored with playing excerpts from "Lucia" with her left hand only. For an



score she rendered Paderewski's minuet. It is purely a concert act and, as such, should be surrounded by vaudeville, not lead it off.

Leater, fourth, has too long an act for so little action. There is no necessity for the stretching out of the dial leading up to the point of his story. It takes something besides ventriloquism to hold an audience. Jones and Greenlee have a very smart man and woman lot of crossfire, seated on suitcases, of the domestic bickering variety. The man has a very "funny" face and doesn't hesitate to make capital of it, the woman forcing him to good results. It's corking team work.

Mary Marble and Co. in new musical comedy get over.

Robert T. Haines and Co., in "The One Way Out," a "serious" sketch, runs 22 minutes, but it seems an hour. There are three people in it—two men and a woman. They talk and talk and talk. Then they get tired of standing and sit down resuming talk. Nothing happens excepting that the husband who returned and found his wife about to go away with another man seats himself in a large chair with his back to the audience, and when they turn it around he's not there and the wife declares he wasn't there at all and that the whole thing was just a warning to her not to fly with her lover until her husband, who has just been killed in the war, is decently buried and a suitable lapse of time has ensued. The audience shifted uneasily, not quite understanding, and when it was all over applauded politely. Mr. Haines, in a speech, thanked the audience and it was his greatest success, or something of that sort. New York audiences are really quite good-natured.

Little Billy, the diminutive entertainer, fared well with his new routine. He is very graceful and easy and speaks so distinctly for a little chap; he is in a class by himself. But it is a pity that he is wearing a ring number, dressed as a full-sized man and adheres to the "kid" stuff, never once giving the audience the impression he is a matured individual. It might enhance his infantile numbers considerably.

Clark and Hamilton, the closing turn, began close to eleven o'clock, but received big applause as they came on still going strong at 11.15, with the act about half through. The new Miss Hamilton is much improved since last week. She has more repose and also more abandon—in other words, is working much easier. That Clark chap can time a laugh as closely as anyone on the stage. *Jojo.*

## AMERICAN.

The bill last half was a sort of a cross between quality and quantity, giving apparent satisfaction Thursday night to the folks who occupied almost every bit of sitting room upstairs and down.

Magee and Anita (New Acts) opened, followed by the Three Kasner Girls (New Acts). When the name of Bell and Carson was flashed there was applause in sections of the house. It was Johnny Bell's return to the stage. The turn did very well.

Simmons and Simmons (New Acts) were followed by Beatrice Morrell Sextette, which made an emphatic hit. Act looked classy for the Roof. After intermission appeared Johnny Dore, a more serious audience seemed to like his style very much. The laughter resultant from the John G. Sparks turn sustained the booking. The farcical theme was easily followed and played just right by Sparks and cast for the pop audiences.

The Bell Boy Trio mixed comedy with songs. Surefire. The audience didn't seem to care as long as the songs were being sung throughout the evening, but applauded vigorously for more from the trio. Dainty Irma and Lyle Connor held attention in the closing spot with their wire turn. *Mark.*

## ROYAL

The initial "Garfield Monday" brought to the Royal, in the Bronx, its first capacity matinee in several months, the S. R. O. sign adorning the box office window as early as 1 o'clock and, after several thousands had displayed their disappointment by walking away, there was a rush to get in to see what to represent at least 10 rows of standees.

The mid-winter carnival bill, of course, added some box office value and made the draw more certain, but the "holiday" was undoubtedly the cause of the heavy overflow. During the performance Manager Egan announced from the stage that hereafter, as long as the Garfield matinee, the Royal would give an additional Monday show, commencing at 5 P. M. This will make the performances practically continual at the Bronx house.

The bill ran throughout rather smoothly with no visible confusions, carrying 11 specialties in all, counting the Hearst-Pathe pictorial which was utilized as an opener. The vaudeville section proper began with the entrance of Juno Salmo and closed with the Misses Chalfonte, the final curtain touching the stage a short time after five, but that immense gathering stuck for the very exit march, a silent boost for the show itself. Salmo has a rather unique novelty around his contortion work, characterized by a "rod" in a setting of Hades. It is impressive, and with it Salmo did some excellent stunts, particularly on the single rod. His closing twists gave him the expected returns and he closed a safe hit.

The second spot was held by Vaughn and Dreams (New Acts), a piano and singing affair that marked up a reasonable good score. Then came the Hayward-Stafford Co. sketch, "A Perfect Day," considerably improved since its original showing around here. The turn has innumerable comedy situations, all well handled, and the finale gives it a neat twist

and winds it up in a sensible manner. It corralled continuous laughs and looks like big-time timber as it stands now.

Duffy and Ingils were replaced by Bert and Harry Gordon, and this combination was a natural hit. Because of their speckle of comedy, it was to be expected at this house. The "straight" act was a "feeding" or "brace or learn to stand erect when 'feeding'" the comic. His "droop" is neither natural nor picturesque and from the front looks all wrong.

Kimberly and Arnold were an immense hit, but they overworked. An act of this style near should run beyond 10 minutes, but this couple stretched their affair out to 21. It sagged somewhat in the center and opening, but the finale in "one" ran along to sure-fire laughs. With several minutes eliminated the turn should answer.

Swift and Kelly in "\$3,000" (apparently written by Swift) have speeded up their little skit and it seems salable for a time right now. Swift should eliminate the sentence containing the word "punk," for it is not only impolite but it is unfunny. Besides it earns a shudder rather than a laugh. The turn carries any number of good comedy angles and some great dialog and this young chap knows how to handle it. The girl is of that type that appeals to the word "sweet." At the Royal the couple earned the second honors, rightly deserved.

Morton and Clare, with much of the former Kramer and Morton routine, started off a bit flat, but came to their speed at the center, and with the finale had the house in laughing hysterics. Then came the Laura Hope Crews presentation, "Dorotoma," as formerly done in vaudeville by Alexander, Kelly and Co.; carrying a cast of six, it ran somewhat high for the Bronx audience, but carries everything essential for big-time presentation. Miss Crews was perfect in the stellar role, and Frank Connor, opposite, was excellent, but Harry Redding didn't quite get the value contained in the role of a lover. With some more playing Redding may improve. But right now the skit can claim attention from the big-time bookers.

Van and Schenck were next to closing and put a broadside punch over with their songs, some new and others held over from their former vaudeville specialty. The combination is undoubted first class for the Bronx favorites. They took down all honors and scored a hit second to none they ever registered at this house. In the closing spot the Misses Chalfonte held them in. *Wynn.*

## 5TH AVENUE

The 5th Avenue gave four shows Garfield's day. It had to keep the crowd moving, though the night attendance did not come up to the avalanche of the mid-day applications for seats. The third show ended around 8.10.

Manager Bill Quaid, of the 5th Avenue, is a live one. His staff had the crowd in hand like the discipline of a military company, and while the overflow was ready to swamp the aisles all the time, they were held in strict order. And when about 9:30 the end of the rush was all over with a probable thinning out of the crowd that had overstayed from the centre or end of the third performance, Mr. Quaid had a slide projected saying the Courtney Sisters and Rooney and Best would change their acts for the final performance, suggesting those having seen them in the previous show remain, which kept the house almost full right to the finish of the evening.

The house was good natured. Rooney and Best had not a doubt but that they had at any time, doing their "Uptown" act. Whether the fourth show got the Courtney Sisters' regular turn on their reappearance is unknown. It didn't sound so from the songs, several old ones being in the repertoire that contained among others a revival of that before-the-war popular number about "Get-your-guns-give-me-a-slice-project-saying the boys did so well, when the number was at its height some years ago. The Courtneys also had "For You a Rose" getting about the most for them, while Fay Courtney did two singles, Florence only getting in the double numbers. They were recognized by the audience when opening, and got applause then.

Another act of importance was Edwin Stevens and Tiny Marshall (New Acts), showing their new sketch layout. Zerman and Vallal (New Acts) opened, with the Kaufman Brothers second. The Kaufmans have a couple of new songs, both "Dixies," but their talk remains unchanged in any appreciable degree. No. 2 at the 5th Avenue should warn these bookers to change necessary to prolong or advance them on big time.

After the sketch was the Man on the Ice Wagon (New Acts), who would have been better off No. 2, if there at all, and Green and Parker were No. 5, with the rather well written blackface turn the man carries so well. He is a real good comic in cork, and his partner, probably Mrs. Parker, has greatly improved since the act was at the 23rd Street. They close with an appropriate number, and were very strong in favor at the finish.

Just before them "My Sweetie" was sung by Mabel Burke to an animated sheet, especially posed under the direction of Harry Cohen with a couple of Bluebird stars, the principals of the picturized lyric. It made a nice, lively background for the singer, and the moving action is kept up to the very last, even on the encore, by the story being pictured beneath the chorus of the song on the sheet, a trick first done in this line by Mr. Cohen. The song could have taken another encore.

After the Courtneys, with the Rooney-Bent turn next to closing, the Two Arleys closed, doing some perch work from a shoulder balance by the understander that brought a

tremor with its final trick, a clean headstand on the perch about 15 feet off the ground, with the balancer up there playing a guitar. *Bims.*

## HAMILTON

It looked as though some of the Heights people were affected by the fuel-less day from the way they raced to the house. At 8 the S. R. O. sign was over the box office window, but the uptown patrons kept on crowding in until a ralling had to be put up.

The show was opened by The Randells in their sharp-shooting, and it held attention. Marcella Johnson scored with her high-class singing. The act is programmed as Marcella Johnson and Co. but would look better with her billed as a single and the name of her grey-haired accompanist mentioned also. He is a good pianist, playing her numbers; also his own selection, coming in for a good bit of applause. Miss Johnson opens with an operatic, following with a rag and a ballad. All were liked and she returned for an encore with a waltz. The Six International Tourists, third, went big with their harmony singing and slap-stick comedy. All six boys take a hand at the comedy with Hebrew and Italian doing the most of it. With a little more jazz to the singing and the comedy smoothed down in spots this turn will make a corking good show. The Hearst-Pathe News Pictorial split the bill and gave some of the overflow a chance to get a seat left vacant by those who had seen half of the earlier show. Saxon and Farrell followed in their same act but with a new drop, and passed. Foley and O'Neil, next to closing, scored the biggest hit. They are some stappers and cavaliere. The talk is a little weak, but with the singing and eccentric dancing the team won't have to worry. Burns and Jose closed the show with some clever classical dancing.

## 81ST STREET

Takes a holiday to fill the 81st St. Ordinarily the business fluctuates like a stock market. Monday night saw everything disposed of. The latest Fairbanks feature is there for the week and that was a headliner not to be denied.

Adlon and Co. (New Acts) opened. Edwin House followed. This splendid singer took his stage time to the manner born and registered with each number. At the piano was Mike Peay, who attended strictly to the accompanying of House's songs and made no play for any audience approval. House has music in his voice and he knows how to use it. Routine may not be the best imaginable for vaudeville, yet several of the selections were enthusiastically applauded. The latter part of his program ran to light numbers, with a number of songs. "On the Road to Mandalay" with orchestra, bringing out the full value of his finely-trained voice.

Wilfred Clark and Co. got away slowly but soon had 'em laughing vigorously. At times some of the words slipped under the seats, owing to the bigness of the house and the speed the act was worked. Kello and his line made good impression. Keane and his line and Miss Arline's attractiveness in attractive wardrobe helping their general average. Rosine and Co. (New Acts) closed.

One of the biggest laugh-getters of the night was the Arthur (Bugs) Baer sayings on the screen.

## 23RD STREET

No klick at the 23d Street Garfield Day as to the heat. In fact, the crowd kept coming as fast as Manager Jeff Callina could sweep them out. Monday night saw everything disposed of. There was plenty of comedy in the turns offered, and as the folks were ripe for that line of stage fodder, the answer was certain. At the Monday mat. the line of standees formed early.

The show opened with Selbini and Co. in a mixture of juggling and acrobatics, while light music and routine found favor. Grant Gardner has worked his musical and monologistic talents up on a new plane by first appearing as the toastmaster at a supposed banquet table, a setting and curtained drop being used to further this impression. The master of ceremonies then introduces the speaker of the day, Dr. Grant Gardner, the toastmaster reappearing without any change in immaculate attire. Gardner reels off a score of 2 in 1 monolog, much of it obtaining results at the 23rd Street. Then he goes into his musical routine, using a brass instrument as the piece de resistance of the latter half. Gardner got a heap out of his closing "hit" with the silver hair turning out to be a hat set. Idea not bad and serves well. Mr. Gardner eschews the piano altogether in this turn.

Kahn and Boone accomplished more with their singing, Kahn showing versatility as a singer and whistler. He has a voice and his solo a la McCormack was well received. Blanche Boone was devoted from their former routine by showing what is supposed to be a dressing room off-stage where the brothers make up for the different numbers. There are songs and talk, with the men doing a bit of their old German exchange of patter. There is travesty at the finish, with one brother affecting the form "takeoff," and this rousing up a comedy spot. The brothers roughed up a bit and use some old stage methods that ought to carry them through the pop houses. McDevitt, Kelly and Lucy made the big hit. The dancing and comedy

were sure-fire with that holiday crowd. George Yeoman also carried a special stage arrangement to bring his monologistic wares up to date. Yeoman deserves credit for the way he strives to keep abreast of the times and is one of the stage's few vaudevillians who keep even with current events and makes the best of them. Yeoman did not suffer through Gardner being on the same bill, as his style of joking was delivered in a different manner. Yeoman should get a lot of work with his new vehicle that has a number of sure-shot war songs. The Cyclone Baby McNeill, who showed to be a creation in brown and was used only at the close for a "bit" when the law permitted, is now riding a wheel and putting over stuff worthy of a vet. This kid is a bona-fide stage child and takes to the work readily. She was a bit from her opening song. *Mark.*

## 58TH STREET

At 1:30 Monday afternoon the 58th St. wasn't wholly filled, but around two o'clock they began to pile in until there was no more standing room. Mertens and Arena (New Acts) opened. Nora Kelly, plump and well-gowned, scored well with good songs, and ably assisted by her pianist. Her first number, "Don't Do That," is probably the most effective, and while it properly belongs as an opener, the others are as strong for their respective spots, unless it be "Oh Mama, Wasn't I Scared," sung third. She registered a healthy hit.

B. B. Cline and Co. in "The Poor Stuff" has a sketch built for uproarious farcical purposes, excepting for one brief minute in which he apparently loses his mind, but this is so momentary it hasn't time to become gruesome. Olive's performance of the inebriated man who wagers he can sit up all night with a corpse in a wall characterized by his entries shortly after the rise of the curtain, slightly intoxicated. In the succeeding 15 minutes he takes half a dozen more drinks of "liquor," and at the finish becomes "cold sober" to render the tag line. It would be much more consistent if he read the final speech like a man with a "brew'd" jag—the kind who become wiser and wiser as they imbibe.

Lambert and Fredericks, man and woman singing, dancing and crocstail, are indefinitely "classy." They do nothing out of the ordinary, so it must be the way they do it. The young man seems to be accustomed to wearing evening dress suit and the young woman stunningly distinct without being bold. Their dancing is neat and nifty. The audience seemed to feel it.

Conlin and Glass were liked. International Four, young men in dress suits, do some harmonizing, one at the piano, with amateurish comedy. For an encore they sang a Hawaiian number with ukuleles. White's Comedy Circus closed the show very neatly. *Jojo.*

## LINCOLN SQUARE

The first half at the Lincoln Square was a perfectly acceptable holiday show, particularly strong from the picture plot of the week the latest Douglas Fairbanks release. Monday night, with the regulation scale in effect, the house held capacity at 7.45. By 8 there was a string of standees across the back of the lower floor. In addition to the film were six acts, a single-reel drama, news weekly and an ill song.

It was the hit song that started the show at 8. Heretofore, as far as known, the song plunger with an ill song is supposed to pound home the lyric as well as the melody in the minds of an audience, but whoever the singer was that Gilbert & Friedland had on the job Monday night, the last thing he thought of was the lyric. Half way back in the house it was impossible to understand him. The majority of publishers should go around to a few houses and see how the audiences take the stiffs on the screen. The set with the "Are You from Heaven" song is about as much suited to it as a series of comic cartoons would be, and the laughs that the audience had at them were as big as anything else in the show.

Following the song Brown and Carstens, xylophonists, filled in for 10 minutes, opening slow with an operatic selection but finishing strong with a medley of popular ones, with the man synopating the melodies. Low and the Sterling Sisters presenting a rather novel three-act held the noble spot and secured the opening. It was a couple of lines from recent pop songs fitted together so as to tell a story with all three members working in the number, is novel. Leo Beers has been using an idea that is similar, but not just in the same way, and on the strength of the manner in which this trio is putting it over they are good enough for the smaller legitimate houses in an early spot. Low manages to put over "Meet Me at the Station," and the girl follows it with a double version of "Follow the Boys" that wins out. The later numbers in the act might be replaced as they do not hold the speed. The current Hearst-Pathe split the bill here.

After the picture, Duncan and Holt (New Acts) then "The Molliecoddle," an old idea, rather well played for pop houses. The sketch was followed by a single-reel U. drama.

Willie Solar, next to closing, was the bit of the show with three numbers. He is using a slide announcing that he is direct from the Cocomat Grove, Century theatre, and Ziegfeld Follies. It is meant to plant him with the audience. The Stephen Sisters, three, with an aerial offering, principally mull holds, closed the show, their work pulling several rounds of applause. Fairbanks was the finishing touch. *Fred.*

BILLS.

(Continued from page 17.) Pawtucket, R. I. SCENIC (ubo) Nolan & Nolan 8 Eddy Sisters Warren & Frost "Intelligence" 2d half Morlia Morlia Sisters Brown & Jackson Dining Car Minstrel: Peoria, Ill. ORPHEUM (wva) Cummlin & Seehom Granville & Mack "The Un-Expected" "Betting Bettys" (One to fill) 2d half Novel Bros Saxon & Clinton Sam Liebert Co Smith & Kaufman Olympia Des Val Philadelphia KEITH'S (ubo) Edwards Song Revue Leroy Talma & B Cummings & Mitchell Nella Allen Cole-Russell & Davis Makers of History Idania Troupe GRAND (ubo) De Winters & Rose Mahoney Bros Lew Madden Co Mr & Mrs Connelly Green & Parker Adion & Co LLEGHENY (ubo) Cornell's Dogs Kleiss & Co Swan & Mack "On High Seas" (One to fill) WM PENN (ubo) 2d half (24-26) Seaside Exposition 4 Morgan & Parker L Reilly Co Pittsburgh DAVIS (ubo) Red & Blondy Ed Morton Gould & Lewis Cecil Cunningham McKay & Ardine Walter C Kelly Danc Girl of Delhi HARRIS (ubo) Cameron Clemons Co Diamond & Pasquale Tieber's Seals Texas Comedy 4 Trunelle SG SHERIDAN SQ (ubo) (Johnston split) 1st half Lew H Mann H & G Ellsworth Conley & Webb Nardini Lipton's Monks Portland, Me. KEITH'S (ubo) Nestor & Vincent Lydell & Eva J & W Hennings Chas Kenna Beaumont & Arnold Belle Baker Portland, Ore. ORPHEUM Carus & Comer Bernie & Baker Boothby & Everdeen Altruism Selma Braatz Claude Roudo Co Stan Stanley Co PANTAGES (p) "Bride Shop" F & O Walters Bobby Tremaine Tom Kelly Senator Murphy Jack Kennedy Co Rediquier HIPP (ah-wva) (27) Cliff Bailey Duo Davis & Walker Stanley & Gold Mr & Mrs S Payne Billie Bowen Edith King Tr Provide, R. I. KEITH'S (ubo) Valeska Suratt Co Frances Kennedy Wright & Dietrich Helen Gleason J & Ethel Droney O'Neil & Wamsley Steve Froda DeWitt Young Co MAJESTIC (loww) A & D LeRoy Hobson & Beatty Will & Mary Rogers Lillian Kingsbury Co Lee Walton & Henry Brostus & Brown 2d half Wm Morris Eaves & Ensland "The Rich Man" Sherman Van & Ivy "Sherman Was Right" (One to fill) Quincy, Ill. ORPHEUM (wva) Pritch Cooper

Lucille & "Cockie" Bert Baker Co Varion & Perry Hilton & Clifton Kalmar & Brown Salt Lake ORPHEUM (Sunday opening) Montgomery & Perry Sylvester & Vance Mercedes Travers & Douglas Tyler & Clor Ho Ho Gray Co Fanchon & Marco PANTAGE'S (p) "Honey Bees" West & Hale Verna Mersereau Co. Finley & Dorothy Maurice Samuel Co Transfield Sisters Mae Therese Co San Antonio, Tex. MAJESTIC (inter) Darto & Silva Huford & Chain Georgia Earle Co Julietta Dixie Warren & Storey CAMP MAJESTIC (inter) Oneill Twins Hendrix & Padula "Jazz Nightmar" Helen Eley Cunningham & Marlon San Diego PANTAGE'S (p) Joe Roberts Jos K Watson Mumford & Thompson Herbert Brooks Co 4 Readings Arlova's Dancers Zira's Leopards HIPP (a&h) 3 Melody Girls Dudley Trio Skating Venues Lorraine & Mitchell Follette & Wicks Doranto 2d half "Pool Room" Jere Sanford Kelly & Wilder 3 Regals Hult & Rosedale Great Clayton Handy Models (One to fill) PRINCESS (abc) Brandt & Audrey Holland & Pelletier F & C LaTour (Two to fill) 2d half Picard Trio Corse Payton Co (Three to fill) St. Louis, Mo. S. D. ORPHEUM (abc) Herbert's Seal Norton & Christy R Scotch Enters the Herman the Great The LaTour Brandt & Aubrey The Valdos (One to fill) South Bend, Ind. ORPHEUM (wva) Walker & Texas Nip & Tuck Dan Sherman Co Rucker & Winfield Thalericus Circus 2d half Van Camps Krantz & LaSalle Master J C Lewis Co Walter Weber Royal Gascolnes Sparta, N. C. HARRIS (ubo) (Greenville split) 1st half Wheeler & Potter Dave Glaber Benny & Wood Kramer & Kent Art Impressions Spokane PANTAGE'S (p) Steiner 3 Countess Verona Mlle Fleury Lawrence Johnston C Hilton & Lazar Billy King Co HIPP (ah-wva) (27) (Same bill playing Liberty, Walla-Walla, Id.) Irving & Montrose Stanlen & Lea Llewellyn & Stanley Belson Ban & Del M R Kelly Forrest 3 Halga Springfield, Ill. MAJESTIC (wva) (Sunday opening) Fred's Pipes Tasmanton Trio Lamey & Pearson Kingsbury & Munson Hugo Lutgens Zig-Zag Rev 2d half Bruce Moran & B Jimmy Dunn Mrs G Hughes Co Holden & Herron Son Fong Lin Tr (One to fill) Springfield, Mass. POLI'S (ubo) Howard & Scott Olga

Ben Harney Co "Mar Via Wireless" 3reat Letter Cammilla's Birds 2d half Diaz's Monkeys Grace Hazard George Fisher Co John T Ray Co Shrapnel Dodgers Scranton, Pa. POLI'S (ubo) (Wilkes-Barre split) 1st half Loston Van Orden & Follows Brown & Fields Arthur Whitelaw Fred J Ardath Co Seattle ORPHEUM (Sunday opening) Hyams & McIntyre Bernard & Janis Harry Beresford Co Stuart Barnes Varnova's Gypsies Ruth Royce Appale's Animals GRUBER'S ANIMALS Song & Dance Revue Nancy Fair Hampton & Shriner Owen & Moore Ward Hell & Ward PAL-HIPP (ah-wva) (27) (Same bill playing Hipp. Portland, 31) Jess & Dell Billy Kelgader Roysl Italian 6 Del Vecchio Co Downs & Gomez 3 Alexas Slough City, Ia. ORPHEUM (wva) (Sunday opening) "Tick Tock Girl" 2d half Zeno & Mandell Baker & Mag Girls Jas Lichter Dian's Models (One to fill) PRINCESS (abc) Brandt & Audrey Holland & Pelletier F & C LaTour (Two to fill) 2d half Picard Trio Corse Payton Co (Three to fill) St. Louis, Mo. S. D. ORPHEUM (abc) Herbert's Seal Norton & Christy R Scotch Enters the Herman the Great The LaTour Brandt & Aubrey The Valdos (One to fill) South Bend, Ind. ORPHEUM (wva) Walker & Texas Nip & Tuck Dan Sherman Co Rucker & Winfield Thalericus Circus 2d half Van Camps Krantz & LaSalle Master J C Lewis Co Walter Weber Royal Gascolnes Sparta, N. C. HARRIS (ubo) (Greenville split) 1st half Wheeler & Potter Dave Glaber Benny & Wood Kramer & Kent Art Impressions Spokane PANTAGE'S (p) Steiner 3 Countess Verona Mlle Fleury Lawrence Johnston C Hilton & Lazar Billy King Co HIPP (ah-wva) (27) (Same bill playing Liberty, Walla-Walla, Id.) Irving & Montrose Stanlen & Lea Llewellyn & Stanley Belson Ban & Del M R Kelly Forrest 3 Halga Springfield, Ill. MAJESTIC (wva) (Sunday opening) Fred's Pipes Tasmanton Trio Lamey & Pearson Kingsbury & Munson Hugo Lutgens Zig-Zag Rev 2d half Bruce Moran & B Jimmy Dunn Mrs G Hughes Co Holden & Herron Son Fong Lin Tr (One to fill) Springfield, Mass. POLI'S (ubo) Howard & Scott Olga

"When Man Marries" Tom & Stasia Moore Bradna & Derrick 2d half Australian Creightons Lottie Grooper Maxwell Quintet Alf Grant Ernest Evans Co BWAY (ibow) The Arleys Francis & Kennedy Bobbe & Nelson (One to fill) 2d half Florens Duo Clifton & Kramer Chas W Dingle Co Lee Walton & Henry (One to fill) Springfield, Mo. JEFFERSON (ph) (Joplin split) 1st half The Youngers Claude Coleman "All Wrong" Goldberg & Wayne "Dream of Orient" Springfield, O. PANTAGE'S (p) O & J Vanis Janis & West Belmont's Birds Two Leightons Nancy Boyer Co Joe Dealy Girls May & Kilduff Harry Rose Royal Hawaiians Stockton, Cal HIPP (a&h) 2d half Sweeney & Newton Aleva Duo Adanac Trio Kelly & Davis LaVine Trio (One to fill) Superior, Wis. PALACE (wva) Willison & Sherwood Tom Davies Co (Two to fill) 2d half Leach LaQuinlan 3 Marion Gibney Chas Rogers Co E Ray & Elkins BROADWAY (abc) Dixie "You Shall Not Kill" Morrell's Toy Shop Prof Andrews (One to fill) 2d half Burkhardt & Grace Dot & Art Rexell (Three to fill) Syracuse, N. Y. FRIPLE (ubo) 2 Arleys Force & Williams Grace Hazard Shrapnel Dodgers John T Ray Co Diaz's Monkeys 2d half Nelusco & Herley Ben Harney Co Julia Ring Co "Mar Via Wireless" Great Lester Cammilla's Birds PRINCESS (ubo) Chief Tendeocha Lamont & Wright Morgan & Gray Local (musical) "Danse D'Art" 2d half Marie Sparrow "Hunting a Wife" Robb & Romaine (Others to fill) Tacoma PANTAGE'S (p) Rosalind The Langsons Jarvis & Harrison T & G Frens D Harris & Variety 4 Cortez Trio HIPP (ah-wva) 1st half (Same bill playing Palace, Hipp, Seattle, 31) G & L LeFevre Burns Sis & Lou O L Goodhue M LeClaire Co Fred & Mae Waddell Carson Bros Terre Haute, Ind. HIPP (wva) (Evansville split) 1st half "20th Cen. Whirl" Toledo KEITH'S (ubo) C & A Glocker Alex O'Neil & Scott Marie Fitzlubbons Claire Vincent Co Pietro Nobile & O'Neil Mlle Collins 3 Apollus Toronto SHEA'S (ubo) Lambert & Ball Conroy & LeMaire Wm Gaxton Co Jimmy Lucas Co "Orline of Movies" Kenny Mason & S

Jennie Middleton Chlyo & Chlyo HIPP (ubo) Fenwick Girls "Modiste Review" Demons Dennett & O'Brien Monroe Bros John Geiger YONGE (loww) The Skatelles Addie & Stewart Welch Mealy Mon dele Oswald "The Holy Ruth" Con Conrad "New Producer" Trenton, N. J. TAYLOR (ubo) 2d half (24-26) Jas Howard Marcus & West Hayes & Latham J E Fottan Co Miller P & Sels Wilson Aubrey 3 Troy, N. Y. PROCTOR'S (ubo) (Albany split) 1st half Ferry K & G Bennett Eric Allard George Fisher Co Hudler Stein & Phil The Duttons Union Hill, N. J. HUDSON (ubo) 2d half (24-26) Alva & Partner Chick Family Muley & Meyers Kaufman & Lillian Gilmore & Castle Jazzland Utica, N. Y. COLONIAL (ubo) 2d half Force & Williams Byron Lloys Co Mark Sparrow Hardeen Martha Russell Co Strand (wva) Sena & Weber Berry & Nickerson (Two to fill) 2d half Arthur Davis Wilson & Van (Two to fill) Woonsocket, R. I. BIJOU (ubo) Morlia Brown & Jackson Dining Car Minstrel 2d half Nolan & Nolan Warren & Frost "Intelligence" Worcester, Mass. POLI'S (ubo) Alvin & Kennedy Lottie Grooper "Cranberries" Frank Dobson Ernest Evans Co Monarok Comedy 4 Fantasia Tom & Stasia Moore Les Kellors PLAZA (ubo) Newport & Strik Maxwell Quintet Al Grant Four Kings 2d half Grace Cameron Coyle & Morrill Faber & Taylor Art Studio Yonkers, N. Y. PROCTOR'S (ubo) Goss of Art Stanley & Birnes Watson Sisters Bogany Troupe Herman Himberg Frolic Revue 2d half 2 Arleys "Race of Edge" Kilkenny Four Louis Simons Co Pereira 6 Elizabeth Brice O H (ubo) The Shattucks Rowley & Young Shattuck & O'Neil "Somewhere in Fr" (One to fill) 2d half Morgan & Parker Frances Dyer Co "Hello Japan" (One to fill) Youngstown, O. KEITH'S (ubo) Prevost & Brown Vera Lita Goud Bert Levy Bailey & Cowan Billy McDermott McConnell & Simpson Moore & Whitesad Maria's Orchestra

BIG THEATRICAL BUSINESS.

(Continued from page 5.) All the managers immediately went into conference and decided there was no possible way of getting out of it. So they abided by the Administrator's edict and kept closed on Tuesday. However, Monday's business, both afternoon and evening, was unusually large. Dallas, Tex., Jan. 23. All the theatres here were open Monday and Tuesday and did capacity business. The fuel restrictions are not effective in this state. New Haven, Jan. 23. Monday all the houses here did a record business at afternoon and night. Prices were raised slightly, but not up to the regular holiday limit. Most of the theatres ran a continuous performance and it proved successful. The plan will be followed for the remaining Monday holidays. Portland, Me., Jan. 23. Keith's played two shows Monday, at which holiday prices prevailed, with business a little above the average. Loew's New Portland, usually three-a-day, was practically a continuous performance and did a big business. The Greeley's dramatic stock gave the night performance and showed a slight increase at the regular prices. All the picture houses, now opening at noon instead of 10.30 a. m., and closing at 10 p. m., did a big business. Every house in the city was dark Tuesday. Extra firemen were placed at all amusement places yesterday, as a result of a conference held between Inspector of Buildings C. A. Hanson and Fire Chief A. D. Butler. The firemen were all sworn in, given badges and have the same authority as policemen. This new regulation will continue for the next ten Monday holidays. The Bijou, at Lisbon Falls, has been ordered closed for the next ten consecutive Sundays by Deputy Sheriff Chas. A. Gordon, on complaint of two local pastors.

**OBITUARY.**

**Maylin J. Pickering**, formerly an actor, later a traveling man and for the past 25 years the Philadelphia representative of the Actors' Fund, aged 65 years, dropped dead in the Bank of Commerce, Philadelphia, Jan. 15. A widow survives. The same day Pickering was arranging for the funeral of James Reilly, a veteran actor, whose obsequies were taken care of by the Fund. Charles B. Wells, a lifelong friend of Pickering's, went from New York for the funeral last Saturday. Pickering was widely known and prominent in Philadelphia politics, being president of the Young Men's Republican Club.

**Arthur Lotto**, manager of the Hippodrome, Tacoma, died last week from pneumonia, after an illness of two days. He was 50 years of age. The deceased came to Tacoma from Los Angeles six months ago to manage the theatre. Previous to that he was advance man for Florence Roberts and other coast attractions.

The wife of **Frank Maxwell** died Jan. 6 in Philadelphia. She retired from the stage 10 years ago, and was known professionally as **Minnie E. Ruggles**, a cornetist. Her husband is a theatrical decorator, with business headquarters in Philadelphia.

**Mollie Thompson-Garvie**, wife of Eddie Garvie, died at her home in Mt. Vernon Jan. 21, succumbing to pneumonia. She was formerly in vaudeville, gaining a name as a cornetist.

**Elbert D. Wayburn**, father of Ned Wayburn, died in New York Jan. 23. He was taken ill after his son had sailed for the other side about 10 days ago.

**Orren Phelps** (formerly Orren and Millie Phelps), died Jan. 4 in Chicago. The deceased was buried Jan. 7 from Englewood Masonic Temple, Chicago.

The mother of **Harrison Rhodes**, playwright and author, died at the home of her son in New York Jan. 16. The deceased was 76 years of age.

The mother of **Harry Lester Mason** died in Philadelphia Jan. 20, of pneumonia.

The father of **Joe Barton**, 59 years of age, died at his home in the Bronx, New York, Jan. 11.

The mother of **James Mitchell** (Aerial Mitchells) died Jan. 4 in Birmingham, Ala.

**Arthur Lotto**, manager of the Hippodrome, Tacoma, died suddenly Jan. 20 after illness of four days.

The father of **Ernest Bruce** (Adanac Trio) died in Toronto Jan. 11.

The mother of **Bob White**, the whistler, died in Chicago this week.

**TUMULTUOUS TRIP.**

Chicago, Jan. 23.

**Tink Humphrey** and **Harry Weber**, the New York agent, made a tour of the west this week, traveling across the Mojave Desert to Los Angeles.

Upon their arrival at Nogales, Ariz., the mayor of the city met them with a delegation at the depot and presented them with the key to the city. They were also officially greeted at El Paso, Tex., and upon their arrival at Los Angeles the mayor, accompanied by the Tennessee Ten band, met them and officially greeted and serenaded them.

All this weird stuff was fixed by a number of "kidders" in Chicago, who arranged by wire and phone with the different house managers in the western cities.

**NED NORWORTH'S IDEAS.**

Ned Norworth of Ned Norworth and Co., a vaudeville act, got a succession of ideas late last week and early this week.

The act was at Roanoke when Mr. Norworth heard the theatres would close Monday or Tuesday. He says he wired his agent, Arthur Klein, in New York, asking if acts would have salary deducted for the blank theatre day, and not receiving an answer left Roanoke for New York instead of Savannah, where he was to have opened Monday.

Reaching New York Mr. Norworth was advised by Mr. Klein no message had been received, and also informed by Jule Delmar, who books the time he was on, that the matter had been placed with the Vaudeville Managers' Protective Association, whereupon Mr. Norworth and his company were reported boarding a train bound for Jacksonville, Fla., where he was to have opened yesterday (Thursday), missing the three days at Savannah, besides helping the railroads.

The Caplan Brothers, laying off in the south, were given the Savannah date.

**ST. LOUIS CLOSING AT 10**

St. Louis, Jan. 23.

Theatres, picture houses and cabarets in St. Louis and throughout Missouri were ordered closed at 10 o'clock each night until further notice by order of State Fuel Administrator Cross-

ley, his order coming Friday, Jan. 18.

Most local managers have arranged to open at 7 and 7.30 p. m. to conform with the order.

Manager Sullivan of the Orpheum has ordered all artists to take but one bow and eliminate all stalling, figuring in that way to save sufficient time to allow an 8 o'clock opening. He believes in this he can save fully one-half hour. The Orpheum bill has been cut down one act.

Burlesque houses will shorten intermissions and speed all performances materially.

This city is on the west bank of the Mississippi and not included in the Dr. Garfield general closing edict.

Theatre managers report early closing and consequent early opening has affected attendance but little. Two local houses report unusually good week.

Fuel Administrator Crossley of Missouri is considering making an exception to the closing rule for Saturday nights in theatres. The situation is improved, he says, and the first relief will be in the direction of the theatres.

The "Show of Wonders," which opened the Jefferson under the Shubert management Monday night, was late in arriving, and in consequence overplayed the time for closing an hour and forty-five minutes. The delay was overlooked in view of the circumstances.

**Three Weeks on Gruber Time.**

Chicago, Jan. 23.

**Lew Rosenthal**, general manager of the Consolidated Booking Offices, Kansas City, affiliated with the W. V. M. A., announces the addition of the Gruber Theatre Circuit to his present circuit of six weeks. This gives the Consolidated nine weeks.

The additional towns are St. Joe, Springfield, Joplin and Kansas City.

**CLARK DANCE JAN. 31.**

Jan. 31 is the date selected by Dave Clark's guardians to stage the second annual entertainment and dance of the David J. Clark Association, at the New Amsterdam Hall on West 44th street.

Dave Clark is a Broadway character, the author of several old time song hits. Friends and associates of former years, led by E. Ray Goetz, have staged a dance to procure sufficient funds to look after Dave for the year. The seats and admission will be \$5 this year.

**Pantages Buying K. C. House.**

Kansas City Jan. 23.

Alexander Pantages will probably purchase the local Empress.

**BURLESQUE ROUTES**

(Jan. 28 and Feb. 4)

- "Americans" 28 Majestic Ft Wayne 3-4 O H Terre Haute Ind.
- "Army & Navy Girls" 28 Star Toronto 4 Savoy Hamilton Ont.
- "Auto Girls" 28 Troadero Philadelphia 4 Majestic Scranton.
- "Aviators" 28 Penn Circuit 4-5 New Bristol Bristol 6-9 Grand Trenton N J.
- Behman Show 28 L O 4 Orpheum Paterson.
- "Best Show in Town" 28 Colonial Providence R I 4 Casino Boston.
- "Bill Ding Bang" 28 Empire Hoboken 4 Star Brooklyn.
- "Bon Tom" 28 Lyric Dayton 4 Olympic Cincinnati.
- "Bostonians" 28 Grand Hartford 4 Jacques Waterbury.
- "Bowers" 28 Columbus Chicago 4-6 Berchel Des Moines Ia.
- "Broadway Belles" 28 Gayety Milwaukee 4 Gayety Minneapolis.
- "Broadway Frolics" 28 Gayety Montreal 4 Empire Albany.
- "Burlesque Revue" 28-30 Berchel Des Moines Ia 4 Gayety Omaha Neb.
- "Burlesque Wonder Show" 28 Gayety Omaha 4 Gayety Kansas City Mo.
- "Cabaret Girls" 28 Cadillac Detroit 4 Gayety Chicago.
- "Charming Widows" 28-20 Binghamton 30 Oneida 31 Oswego 1-2 Inter Niagara Falls N Y 4 Garden Buffalo.
- "Darlings of Paris" 28 Erie 20 Ashtabula Pa 30 Canton 31-2 Park Youngstown O 4 Victoria Pittsburgh.
- "Follies of Day" 28 Palace Baltimore Md 4 Gayety Washington D C.
- "Follies of Pleasure" 28 Savoy Hamilton Ont 4 Cadillac Detroit.
- "French Frolics" 28 Gayety Chicago 4 Gayety Milwaukee.
- "Frolics" 28-30 Warburton Yonkers 31-2 Hudson Schenectady N Y 4-5 Holyoke Holyoke 6-9 Gilmore Springfield Mass.
- "Gay Morning Glories" 27-28 O H Terre Haute Ind 4 Lyceum Columbus O.
- "Girls from Follies" 28 Lyceum Columbus 4-5 Cort Wheeling W Va 6-9 Grand Akron O.
- "Girls from Joyland" 28 Empire Chicago 4 Majestic Ft Wayne Ind.
- "Golden Crook" 31-2 Park Bridgeport 4 Colonial Providence R I.
- "Grown Up Babies" 28 Gayety Baltimore 4 Troadero Philadelphia.
- Insulting Harry 28 Gayety Pittsburgh 4 Star Cleveland.
- "Hello America" 28 Columbia New York 4 Casino Brooklyn.
- "Hello Girls" 28 Garden Buffalo 4 Star Toronto Ont.
- "Hip Hip Hurray" 28 Jacques Waterbury 4-6 Poll's Meriden 7-9 Cohen's Newburgh N Y.
- Howl Sun 28 Majestic Jersey City 4 Peoples Philadelphia.
- "Innocent Maids" 28 Lyceum Duluth 4 Century Kansas City Mo.
- Irwin's "Hit Show" 28 Empire Toledo 4 Lyric Dayton.
- "Jolly Girls" 28 Howard Boston 4-6 Academy Worcester Worcester Mass.
- "Lady Buccaneers" 28 Star Brooklyn 4 Gayety Brooklyn.
- "Liberty Girls" 28 Gayety Washington D C 4 Gayety Pittsburgh.
- "Lid Lifters" 28-29 New Bristol Bristol 30-2 Grand Trenton N J 4 Gayety Baltimore Md.
- "Mads of America" 28 Gayety St Louis 4 Star & Garter Chicago.
- "Majestics" 28 Gayety Buffalo 4 Corinthian Rochester.
- Marion Dave 28 Gayety Toronto 4 Gayety Buffalo.
- "Merry Rounders" 28 Gayety Detroit 4 Gayety Toronto.
- "Miss Minto Girls" 28-30 Academy Lowell 31-2 Worcester Worcester Mass 4 Olympic New York.
- 30-2 Majestic Wilkes-Barre Pa 4 Empire "Military Maids" 28 So Bethlehem 20 Easton Hoboken.

**WANTS, ENGAGEMENTS SALE and EXCHANGE**

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**ALLEN SPENCER TENNEY-VAUDEVILLE WRITER**, 149 E'WAY, NEW YORK, ORIGINAL SURE-FIRE, EXCLUSIVE ACTS, SKETCHES, MONOLOGUES A SPECIALTY.

**ARENA MUSICAL BUREAU**, Strand Theatre Bldg., Room 213, Bryant 2500. Let us write your songs and get an artistic, effective orchestration with it free of charge. Orchestras "simply go wild" over our orchestrations.

**AT LIBERTY-BERT LA MONT'S REHEARSAL HALL**, TWO AND ONE-HALF HOURS, \$1. SPECIAL RATES LONGER PERIODS. PIANO (IN TUNE). BERT LA MONTE (ACT DOCTOR), 506 PUTNAM BUILDING, BRYANT 6463.

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**FOR SALE-Set of Maryland's Patent Arch Chime Bells**, with Trunk. Also Kangaroo Skin with Jungle drop. All in good condition. Reasonable. Address, Richardus, 2075 8th Ave.

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**PIANIST-At liberty**. Good accompanist for singers; can also play for pictures. Write, Miss D., Variety, New York.

**SCENERY**. New process, non-cracking drops. Get my low prices. Models submitted. A. Lyster, 77 West 47th St., New York.

**SEVERAL MAGIC EFFECTS-IN VERY GOOD CONDITION**. CAN BE SEEN BY APPOINTMENT. PARTY LEAVING TOWN. WRITE AT ONCE. MAGIC, VARIETY, NEW YORK.

**SINGERS!**-Experienced teacher building tired voices. Tone production. Coaching. Style. Hearing obtained. Oriska Worrden, 952 Eighth Ave. Tele. 1167 Circle.

**SINGING AND DANCING SISTER ACT**-WILL JOIN PARTNER OR BIG TIME GIRL ACT. ADDRESS, S. A., VARIETY, NEW YORK.

**TO WHOM IT MAY CONCERN-A VAUDEVILLE AUTHOR-LYRICIST-COMPOSER OF PROVEN ABILITY DESIRES CONNECTION IN OFFICE OF REPUTABLE PRODUCERS OR WRITER OF REPUTATION**, WHERE CONSISTENT CAPABILITY IS DEMANDED AND APPRECIATED. WORTH, VARIETY, NEW YORK.

**TWENTY COSTUMES** IN GIRL ACT, USED TWO MONTHS. WILL SELL AT A SACRIFICE. COSTUMES, VARIETY, NEW YORK.

**UNDERWOOD TYPEWRITER**, OLD MODEL, VERY GOOD CONDITION, CAN BE SEEN BY APPOINTMENT. GORDON, VARIETY, NEW YORK.

**VELVET DROPS, VELOUR DROPS MADE TO ORDER**. LOWEST PRICES IN CITY. ALSO RENTED. GRAINGER SCENIC STUDIO, 321 PUTNAM BLDG., NEW YORK.

**VICTROLA AND RECORDS**. LARGE OAK CABINET. WILL SELL AT ONCE. PARTY LEAVING TOWN. CANNOT CARRY SAME. MAKE OFFER. JEAN, VARIETY, NEW YORK.

**VIRGINIA B. NICHOLS**-Special songs. Exclusive 2-acts on hand. Now using my songs, Eddie Foy and "Hitchy-Koo". Strand Theatre Building, Suite 321. Phone 4649 Bryant.

**WANTED-A GENTLEMAN'S WARDROBE TRUNK**; MUST BE IN GOOD CONDITION AND REASONABLE. IMMEDIATELY. TRUNK, VARIETY, NEW YORK.

**WANTED-JUVENILE**. MUST HAVE GOOD VOICE. ALSO CHORUS GIRLS. IMMEDIATELY. THOR, 508 PUTNAM BLDG.

**WANTED - PARTNER**, RECOGNIZED COMEDIAN, TO PLAY AN ENGLISH JOINT. MUST SING AND DANCE. MISS A., VARIETY, NEW YORK.

**WANTED-RAG SINGERS, SISTER ACTS AND DANCERS OF EVERY VARIETY**. BILLY CURTIS, 601 GAIETY THEATRE BLDG.

**WANTED**-A tall, slender man to play dope part in comedy sketch. Must be able to sing. Address J. J., Variety, New York.

**YOUNG LADY** THOROUGHLY EXPERIENCED IN VAUDEVILLE BOOKING OFFICE. CAN TAKE CHARGE OF OFFICE AND BOOK ACTS. WISLIE'S POSITION. ALSO STENOGRAPHER. MISS E. J. CARE, VARIETY, NEW YORK.

**YOUNG LADY** wanted as partner in vaudeville act. Must have good voice and be good performer. Carson, Variety, New York.

**YOUR WANTS SUPPLIED**. Rehearsal studio 2 1/2 hours, \$1. Talent supplied. Expert on required and staging faulty acts. Opening secured. Professional coach. Louis Hallett, Room 422, Putnam Bldg., Phone 142 Bryant.



# BILLY CRIPPS Says: "SWEET LITTLE BUTTERCUP"

is the best ballad I have heard in years"

BILLY and his associates, FRED LYON, JACK HESS and GEORGE MADISON, are featuring the song in their act, "CLUBMATES," at the FIFTH AVENUE THEATRE this week.

PUBLISHED BY

## JEROME H. REMICK & COMPANY

"Million Dollar Dolls" 28-30 Bastable Syracuse 31-2 Lumber Utica N Y 4 Gayety Montreal.  
"Mischievous Makers" 28 Star St Paul 4 Lyceum Duluth.  
"Monte Carlo Girls" 28 Gayety Minneapolis 4 Star St Paul.  
"Oh Girls" 28-30 Poll's Meriden 31-2 Cohen's Newburgh N Y 4 Miner's Bronx New York.  
"Orientals" 28-29 Cort Wheeling W Va 30-2 Grand Akron O 4 Empire Cleveland.  
"Pace Makers" 28 Majestic Scranton 4-5 Binghamton 6 Norwich 7 Oswego 8-9 Inter Niagara Falls N Y.  
"Parisian Flirts" 28-29 Holyoke Holyoke 30-2 Gilmore Springfield Mass 4 Howard Boston.  
"Puss Puss" Empire Newark 4 Casino Philadelphia.  
"Record Breakers" 28 Standard St Louis 4 Englewood Chicago.  
Reeves Al 28 Casino Boston 4 Columbus New York.

"Star & Garter" 28 Peoples Philadelphia 4 Palace Baltimore Md.  
"Step Lively Girls" 28 Hurtig & Seamon's New York 4 L O.  
Sydell Rose 28 Empire Brooklyn 7-9 Park Bridgeport.  
"Tempters" 28 Empire Cleveland 4 Erie 5 Ashtabula Pa 6 Canton 7-9 Park Youngstown.  
"20th Century Maids" 28 Miner's Bronx, New York 4 Empire Brooklyn.  
Watson Billy 28 Gayety Boston 4 Grand Hartford.  
Welch Ben 28 Casino Philadelphia 4 Hurtig & Seamon's New York.  
"Whirly Girty Girls" 28 Gayety Brooklyn 4-6 Warburton Yonkers 7-9 Hudson Schenectady N Y.  
White Pat 28 Gayety Philadelphia 4 So Bethlehem 5 Easton 6-9 Majestic Wilkes-Barre Pa.

### LETTERS

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#### QUESTIONAIRES

A  
Archaubeau Louis

Adams Bros (C)  
Alberts Jo  
Albert Nat & Flo

Armstrong Wm  
Arny Diavolo  
Arnold Geo (C)  
Arnold & Taylor  
Artois Mrs W  
Arullie Victoria (C)  
Asbury Billie  
Ashley Harry  
Athena  
Atkinson John  
Atwood Vera  
Aubrey Helen  
Austin Ralph

Belmont Nelson  
Benjamin Mr  
Bennett Chas (C)  
Bennett Chas (SF)  
Bennett Clarence (C)  
Bennett Hughie  
Bennett Katherine  
Bennett Laura A  
Bennett Miss Patsy  
Bennett Sidney  
Benson Miss Bennie  
Benson Harry C (C)  
Berg Helen  
Berger Edw

B  
Bachman Miss G (C)  
Baker Ana  
Baker Bert  
Baker Lottie  
Baker Mildred  
Baley & Patsy

Bergmasco John (C)  
Berline Bros  
Berman Gus  
Bernard Trio  
Bernie & Baker  
Berry Ace  
Bestry Harry

## MABEL CAMERON and ALAN DEVITT

FARCEURS

DIRECTION—MARK LEVY

"Review of 1918" 28 Olympic New York 4 Gayety Philadelphia.  
"Roseland Girls" 28 Corinthian Rochester 4-6 Bausible Syracuse 7-9 Lumber Utica N Y.  
Sidman Sam 28 Empire Albany 4 Gayety Boston.  
"Sight Seers" 28 Casino Brooklyn 4 Empire Newark.  
"Social Follies" 28 Century Kansas City Mo 4 Standard St Louis.  
"Social Maids" 28 Star & Garter Chicago 4 Gayety Detroit.  
"Some Babies" 28 Englewood Chicago 4 Empire Chicago.  
"Some Show" 28 Orpheum Paterson 4 Majestic Jersey City.  
"Speedway Girls" 28 Victoria Pittsburgh 4 Penn Circuit.  
Spiegel's Revue 28 Gayety Kansas City Mo 4 Gayety St Louis.  
"Sporting Widows" 28 Olympic Cincinnati 4 Columbia Chicago.

Williams Mollie 28 Star Cleveland 4 Empire Toledo.

### INTERNATIONAL CIRCUIT

(Jan. 28)

"A Dangerous Girl" American St Louis.  
Busby's Minstrels Imperial Chicago.  
"Girl Without a Chance" Lyceum Pittsburgh.  
"Hans & Fritz" Shubert Milwaukee.  
"Little Girl in a Big City" Orpheum Philadelphia.  
"Mutt & Jeff" Gayety Louisville.  
"One Girl's Experience" Orpheum Nashville.  
"Peg o' My Heart" Grand O H Youngstown O.  
"Story of the Rosary" National Chicago.  
"The Marriage Question" Park Indianapolis.  
"The Smarter Set" Prospect Cleveland.  
Thurston Bijou Birmingham.  
"Trail of the Lonesome Pine" Lyceum Detroit.

C  
Chijo George

G  
Griffith Jos A

H  
Halstenbach Edw A  
Hidden Maurice J  
Homberg Albert H

L  
Liebler Theodore

P  
Paskay Robt

V  
Vanfeer Arnold

A  
Abbott Arthur

Alden Miss Gene  
Alden Laurel M  
Aleva Duo  
All Ambarck (P)  
Allen Leroy  
Allman Chas  
Almond Mrs T  
Andre Anthony  
Andrew Duncan  
Andrews F W (C)  
Andrus Miss Cecil  
Anelika Julia  
Anger Harry  
Anger Lou  
Archer & Belford  
Archer Illian  
Ardine Greti  
Arlington Johnnie  
Armando Pote  
Armin Walter  
Armstrong Arthur  
Armstrong Doc

Ball Elnor R  
Ball Ernest R  
Bamaki J  
Banks Geo S  
Banta Geo W  
Barclay Don  
Barker & Palmer (C)  
Barnes Coralyn  
Barnes Nona (C)  
Barnhold Jack  
Barren & Barron (C)  
Barrett & Murray  
Barrett Joe (P)  
Barry Lydia  
Bartlett Guy  
Batchelor Harry  
Beave Geo (C)  
Beck John  
Becker Leo  
Belgium Trio (C)  
Belman Earl (C)  
Belmar Ruth

Bird Peg  
Bison City Four  
Blaire Bettie C  
Boggs Martha  
Bohan Augusta (C)  
Bordini Irene  
Borremmer Louis (C)  
Bowen Chas M  
Boylan Miss A (C)  
Boyle & Brown (C)  
Boyne Hazel G  
Brace Stella  
Bradford & Glen'y (C)  
Breen Nellie  
Brennan Margaret  
Britton Miss A (C)  
Brock Virginia (C)  
Brokby Alice (C)  
Brooke Miss Montie  
Brooks Ralph W  
Brown A (P)  
Brown Ada

FIRST TIME IN NEW YORK

## UNIVERSITY FOUR

SCORING A TREMENDOUS SUCCESS AT LOEW'S AMERICAN  
WITH THE BIG SONG HIT

# "THERE'S A SERVICE FLAG FLYING AT OUR HOUSE"

Published by JOE MORRIS MUSIC CO., 145 West 45th Street, New York City



# A GARFIELD TEA-SE!

EVERYBODY'S RAVING ABOUT MY NEW  
COMEDY SHOW-STOPPER

# KEEP COOL THE COUNTRY'S SAVING FUEL

(I HAD TO COME HOME IN THE DARK)

Words and Music by CHARLES R. McCARRON

EVERY LINE A LAUGH—EVERY LAUGH A SCREAM

## ASK

- DUFFY and INGLIS
- SANTLY and NORTON
- HARRY HINES
- ADELINE FRANCES
- STANLEY and BURNS

- ELIZABETH MURRAY
- HENRY LEWIS
- WESTON and WHEELER
- WHITING and BURT
- EVELYN CUNNINGHAM

- BRONSON and BALDWIN
- ABBOTT and WHITE
- BOB CARLIN
- JACK ROSE
- RAGTIME REILLY

**GREAT  
DOUBLE  
VERSION**

**XTRA!  
WONDERFUL  
CATCH-LINES**

### VERSE

A married man was Pat McCann who loved to stay out late,  
And with a stout goad "Bawlin' Out" for him his wife would wait;  
No more would she accept his plea of being at the "Lodge,"  
And so last night he came home tight and pulled this camouflage:

### CHORUS

Dear, keep cool, the country's saving fuel,  
And I had to come home in the dark.  
Wife of mine, I started home at nine,  
But the streets were all so foggy  
I walked 'round till I got groggy,  
In the gleaming, I kept reaming,  
All the lights were out what could I do?  
I knew that you would sit up,  
So darlin' I get lit up  
To find my way back home to you.

Copyright, 1918, by Chas. R. McCarron

**Better Than  
"GREEN  
RIVER"**

**Here It Is in  
"Black and  
White"**

**CHAS. R. McCARRON**

1556  
Broadway  
New York

→ WIRE TO  
→ WRITE TO  
→ CALL ON

# THE MASTER BALLAD OF THE AGE

## A Thrill In Every Line

Lyrics by  
SAM M. LEWIS and JOE YOUNG

Music by  
MOE KRAUS

# "JUST A BABY'S PRAYER AT TWILIGHT"

(For Her Daddy Over There)

The greatest constructed song ever published. You hold an audience spellbound until the very last word. A song with an "O. Henry twist." The lyric is only complete with the last note. The big surprise is in the last word of the song.

## READ IT

### VERSE

I've heard the prayers of mothers,  
Some of them old and gray;  
I've heard the prayers of others  
For those who went away;  
Oftimes a prayer will teach one  
The meaning of good-bye.  
I felt the pain of each one,  
But this one made me cry.

### CHORUS

Just a baby's prayer at twilight,  
When lights are low;  
Her baby years are filled with tears,  
There's a mother there at twilight  
Who's proud to know  
Her precious little tot is Dad's forget-me-not;  
After saying Goodnight, Mamma,  
She climbs up-stairs, quite unawares,  
And says her prayers:  
"Oh, kindly tell my Daddy that he must take care."  
That's a baby's prayer at twilight  
For her Daddy—over there.

(Copyright, 1917, by Waterson, Berlin & Snyder)

Wire, write, 'phone or call for orchestrations. Don't wait.

# WATERSON, BERLIN & SNYDER

CHICAGO  
FRANK CLARK  
81 W. Randolph St.

BOSTON  
DON RAMSAY  
220 Tremont St.

PHILADELPHIA  
RENNIE CORMACK  
Globe Theatre Bldg.

ST. LOUIS  
JOHN CONRAD  
718 Navarre Bldg.

# 7- LUCKY NUMBERS -7

Every one a natural hit. You have had meatless days and heatless days, but the hitless day is a thing of the past. Mr. Hoover can't stop us from giving you hits. Neither can Mr. Garfield.

Lucky No. 1

A word to the wise: "Grab this quick."

## "I HATE TO LOSE YOU"

(I'm So Used to You Now)

Another "You Made Me Love You." We are banking on it. The double version is a classic. Nothing like it has been attempted in years. Don't wait

Lucky No. 2 Some applause getter.

### "DIXIE VOLUNTEERS"

The public's friend. You don't have to ask them to join it. The song is an invitation in itself. Now is the time.

Lucky No. 3 Another "Yaka Hula"

### "IN SAN DOMINGO"

A double version that is a riot. You can bank on this being a lucky number. It has never failed us yet. You're wise.

Lucky No. 4

The sweetest song on the market today

## "MY SWEETIE"

There's a lump of sugar in every line. You can see where this song means a fortune to you. The business of the new double version is so cute and cunnin' you don't need coal, either. Some song!

Lucky No. 5 This is a bird of a song!

### "BLUE BIRD"

This is a high class song that really makes a hit. You can understand the words because they mean something. So does the melody.

Lucky No. 6 Gosh what a song!

### "MEET ME AT THE STATION"

We're lucky to have this song to give to you. You're lucky to get it because it's a lucky song. Doubles find more business in it than you can shake a stick at.

Lucky No. 7 The luckiest number of them all

## "SOMEONE ELSE MAY BE THERE"

(While I'm Gone)

To hear this song means to remember it. The melody haunts you. The lyric will get you laughs. It's not a comedy song and it's not a ballad. What is it? It's a wonderful song, that's all.

**O., Inc. Strand Theatre Building, New York**

MAX WINSLOW,  
Professional Manager

PITTSBURGH  
JOS. HILLER  
405 Cameraphone Bldg.

SAN FRANCISCO  
MORT HARRIS  
Pantages Theatre Bldg.

MINNEAPOLIS  
FRANK BRZINSKY  
235 Loeb Arcade

# SAILOR WM. J. REILLY

Is scoring a sensation hit THIS WEEK (Jan. 21) at

## Keith's Riverside Theatre

Featuring the sweetest melody of all patriotic tunes.  
Not a red fire lyric. No guns. No flags. No wishy-washy appeal.  
Just a wonderful, wonderful, wonderful song.

# "When the Yanks Come Marching Home"

Published by WILLIAM JEROME, Strand Theatre Building, New York City

- Brown Florence (C)
- Brown James (C)
- Brown Morris (C)
- Browne Josephine
- Browne Lillian W
- Browning Billy
- Brown & Harris
- Burke & Harris
- Burns Minnie (C)
- Burnhart Murray (C)
- Burnadette Meriam
- Burnam Eunice
- Burnette Evelyn
- Burns & Jose
- Burns & Kissen
- Burns Cora Z
- Burns Peter (P)
- Burns Irene
- Bush Al K
- Buzzell Walter
- C**
- Call Raymond
- Calvert Richard
- Calvin & Thornton
- C**
- Cameron Tudor (C)
- Campbell Mr
- Cantwell James
- Carbey Mrs John F
- Cardo & Nol
- Carey James T
- Carlson Mae
- Carter Mr & Mrs (C)
- Cassadon Robt (C)
- Casson Jimmie
- Castle Andy (C)
- Cavalline Marie J
- Chapman Earle
- Chandler Marie
- Charhoff Ivan
- Chase Howard
- Checkerman M
- Chick Frank J
- Chisholm Mrs Chris
- Cole Bert
- Collins Bert
- Collins Miss A F (C)
- Collins Earl K (C)
- Colon Harry
- Combine G L
- Conrad Eddy
- Conrad Elizabeth
- Constantin C
- Conway Chas E
- Conway Mr & Mrs J
- Cortelli A
- Craig Jean
- Cresighton Arnette
- Craig Kenneth
- Curran Thos A
- Curtiss Julia (C)
- Curtis Miss
- Cuthbert Mrs R
- D**
- Daily & Parks
- Dale Frederick (C)
- Daley Eddie (C)
- Dalton Robert (P)
- Dancourt Leah D
- Daniel Maude
- Daniels Burton
- Darcy Mrs Harry
- Darling Sisters (P)
- Darling Miss Lee (SF)
- Darling Miss Lee (C)
- Daughn Dolphine (C)
- Davis Marion (C)
- Davis Doc Will
- Davis Harry
- Davis Vivian
- Davis Warren (C)
- Dean Wanda
- Deckelmeyer L (C)
- De Courcy Alfred
- Deeley Ben
- De Grant Oliver
- Dekos Gene (C)
- Deimer Harry
- De Long Maudie
- Del Rio Mona
- De Vere Eleanor
- Deozo Mrs Wm
- DeRemont N (C)
- Desmond Bell
- DeTrickey Coy (C)
- Detty Haud
- Devaney Edw
- De Vere Eleanor
- Devos Emmet
- De Voe Nan
- DeWitt Young & S
- Diaz Virginia
- D**
- Dierick J & A (C)
- Dingie Tommy
- Dix & Dixie (C)
- Dommar Marion (C)
- Donahue Mr & Mrs J
- Donahue Wm C (C)
- Donaldson Robt T (C)
- Donegan Ed (C)
- Donegan Thos (C)
- Douglas Billie (C)
- Douglas & Coleman
- Downing Evelyn
- Downing Harry
- Drum Mr & Mrs L B
- Driscoll Geo R
- Driscoll Tom
- Duffy & Davis (C)
- Duffy & Montague
- Dunbar Buster (C)
- Dunham Billy
- Duncan Miss L (P)
- Dunedin Jimmy
- Dunedin Queenie (C)
- Dunham Billy
- Dunlap E F (C)
- Duprez Manuel
- Du Vea Jas & Agnes
- E**
- Eary & Eary (P)
- Edison Pearl
- Edwards Miss E
- Edwards Jos
- Egan Geo
- Elliott Goat (C)
- Ellis Grace
- Ellis Marie
- Elliott Billy "Hat Rack"
- Ellis Theda
- Ellis Harry A
- Elmista Mile
- Elray & Elray (C)
- Emerson Maude (C)
- Essell Frank
- Everette Florence
- Everett Marie
- F**
- Faber Harry (C)
- Fagan Noodles
- Falonus Margie (C)
- Fargo Joy (C)
- Farrington Nevada
- Fay Billie (C)
- Fay 2 Coleys & F
- Fay Eva
- Fay Marie R
- Faye Kitty
- Fees Wm J (P)
- Fellows Eme
- Ferriss W L
- Flebach Frances
- Flelds Willie
- Finn A G
- Fisher Jessie
- Fisher John C (C)
- Fitzgerald J (C)
- Fitzgibbon Lew (C)
- Fleeson Neville
- Florence Nell
- Fogarty Mr & Mrs F
- Foley Phillip A
- Foley & O'Neil (C)
- Foe Lee T
- Forbes Marion
- Forbes Nina (C)
- Ford Sisters
- Ford Capt B C
- Ford Mrs M
- Forrester Mrs R
- Foster Harry
- Fountain W E
- Fowler Tot (C)
- Fox & Boyd (C)
- Francis Milton J
- Franklin Sidney A
- Frederick & Thomas
- Fremont Benton Co
- French Kathleen
- Fry Will
- G**
- Gabriel Helen
- Gabriel Master (C)
- Gallagher Ed
- Garbell Albert (C)
- Garland Fred (C)
- Gaylor Bonnie
- Gaylor Bobby
- Gehrue Mayme (P)
- Gelli Adolfo (C)
- Gentser Edith (C)
- Gerber Sadie (C)
- Gibbons Madeline
- Gibbs Eliza
- Gibson Scott
- Gilbert & LaCrago (C)
- Gillette Helen M
- Gillmore Thelma
- Gilson & Brown (C)
- Gilman Ed (C)
- Golden Morris
- Grant Fannie
- Gray Fred
- Gregory Frank Mrs
- Gregory's The (C)
- Grey Clarice (C)
- Gray Frances V
- Guarelia F (C)
- Guest Alfred
- Gunn Beugia (C)
- H**
- Haddon & Norman (C)
- Hall Anna
- Hall Irving
- Hallen & Hunter
- Halls Dancing (C)
- Hanley Mack (C)
- Hanson & Markee
- Harcourt C L
- Harcourt Daisy
- Hark Mark (C)
- Harney Ben
- Harrab Roy
- Harrab Roy (C)
- Harrison C A
- Harris Myrtle
- Hart Hal
- Hart Joseph
- Hartford Sisters (C)
- Hartley F
- Hartman Marie (C)
- Harvey Edith (C)
- Haakill Loney (C)
- Haslam Haseel
- Hassan Ali (C)
- Hayden Maurice (P)
- Hays Dorothy
- Hearn Miss J
- Henderson C (C)
- Hennequey Helene
- Herbert & Dare (C)
- Herman Johnny
- Hermann Mary
- Hermann Adelaide
- Herrick Howard
- Hickey W H
- Hicks & Seymour (C)
- Hicks Trize & L
- Hilgh Earl (C)
- Hidden Sylvia (C)
- Hilton Dora
- Hinston Al
- Hobson Florence
- Hoffman Law (C)
- Hogan Mrs C D
- Holmes W J
- Holt Ada
- Homburg & Lee
- Hooks Tom C (C)
- Hopkins Edith (C)
- Houghton Miss M
- Howard Great
- Howard & Allen
- Howard & Fields
- Howard Harry
- Howard May (C)
- Howe Bert
- Howe Dorothy
- Hughes John
- Hunter Mrs Kenneth
- Hussey Jimmie
- Hymer John B
- I**
- Ihrmark Tina
- Irving Neil
- J**
- Jackson Gladys (C)
- Jacques Cecelia H
- Jacquette (C)
- Jameson Geo W
- James Freddy
- Jean & June
- Jennetta Mary
- Jessup Wilfred
- Johnson David C
- Jordan Mrs G L
- Johnston & Arthur (C)
- Johnstone Lamar
- Johnson Mr & Mrs H
- Jones Johnny
- Jordan Betty
- Jordan Mrs G L
- Jordon Josephine (C)
- Jordan Nellie (C)
- Judge & Dura
- K**
- Keating Larry (C)
- Keating Miss (C)
- Keach Kevin (C)
- Keenan Frank
- Keley Sisters
- Kelley Andrew F
- Kelley Eugene
- Kelley Mrs F J (C)
- Kelly Eme (C)
- Kelly Nora (C)
- Kelly Tom (SF)
- Keiso Jim (C)
- Kennedy & Burt
- Kennedy Burt
- Kennedy James
- Kennedy Dancing (C)
- Kennis Mae
- Keno & Greene
- Keyes Ralph (C)
- King Hume & Thos
- King Julia (C)
- King Mrs L
- King Maud
- Kings Four
- Kingston Chester
- Kinson John A
- Kirby Thos
- Kirk Ralph (C)
- Kieb Arthur
- Knielot Beatrice J
- Knight & Ransom
- Knowles R M
- Kress Ben J (C)
- Kress Rose (C)
- L**
- Lambert Nathalie
- Lamont Frank (C)
- LaMont Lloyd L (P)
- (Govt)
- Lane Eve
- Lane Ted
- Lang Beth
- Langton Hal
- Largay & Snees (P)
- Larsen Antoinette (C)
- La Rue Evelyn
- LaTosca Phil (C)
- La Toy Harry
- Laughlin Margaret
- Lauren Benny A (P)
- Lawson (C)
- Lavall Ella (P)
- Lawrence & Edwards
- Lawson W V (C)
- Le Clair Maggie
- Leighton Chas (SF)
- Lenore Del
- Leonard & Willard
- Leonard Eddie
- Leslie Edna (C)
- Levy Ted (C)
- Lewis Gwen
- Lewis Virginia
- Lewis & Abbott (C)
- Leyle Wm (C)
- Libby Len
- Lind A N (C)
- Lindsay Tom (C)
- Linney H J
- Lockhart Rebe M (C)
- London Louis (C)
- Long Tack Sam
- Long Leonard C
- Longfeather Joe (C)
- Longfeather Joe (SF)
- Loomis Lew
- Lorenz Myrtle
- Loretta Gert (C)
- Lorimer Miss M
- Lorraine Miss Billie
- Lorraine Billie (C)
- Lorraine Dolly (P)
- Lorraine Peggy
- Lovell & Lovell (SF)
- Lovett Bessie
- Lovett Geo
- Low Alice
- Lowenthal A A (C)
- Lutz Howard R (P)
- (Govt)
- Lowe James
- Lyon Dave (C)
- Lyons & Yosco
- Lyster Mr & Mrs A
- M**
- MacDonald Gerald (C)
- Mack Chas E
- Magalis Marie
- Major Carl
- Mallory Burton
- Malvern Jake
- Mangean Toots (C)
- Manny Mrs Joe (Tel)
- Mansfield & Riddle (C)
- Marcou (C)
- Mareena Mike (C)
- Marque Lucille
- Marquis Wm (C)
- Marschaick Evangel-ine
- Marshall Lew
- Martin Grace
- Martin Luella (C)
- Mason R P
- Mathews Mrs D D
- Mathews Mrs Don (C)
- Mauser Clarence
- May Stella (C)
- Maybelle Snowy (C)
- Mayo Beth
- Mays W R
- May Evelyn C
- McClure & Dolly
- McClure C (C)
- McGarry Garry
- McGrath Joe
- McGrath & Yeoman (C)
- McKay Evelyn F
- McKnight Howard
- McKnight Thos (C)
- McLean Josephine (C)
- McNally & Ashton
- McNeece Nellie
- McShane Violet & E
- Meehan Frank A
- Melange Musical
- Mell Vassar N
- Meiroy Sisters (C)
- Melvyn Babe
- Melvin Chuck
- Mendoza Isabel
- Mercer Vera
- Meredith Mr & Mrs L
- E**
- Meredith Maggie
- Merkel Esther
- Merlie's Cockatoos
- Merrill Bessie F
- Merritt Thos (C)
- Messie Helen (C)
- Messier Marie
- Meyakos Four
- Meyer Earle B
- Miller Gerorgette
- Miller Katherine (C)
- Miller Musical (C)
- Miller Ruby (C)
- Millis & Moulton
- Millis Mrs Phil
- Millis Fay (C)
- Milton Walter V
- Mohr Jeanette
- Montague Helen
- Montgomery Victoria
- Montrose & Allen
- Montrose Geo
- Moon James (C)
- Moore & St Clair
- Moore Geo A
- Moore Marcella
- Moore Thos & S (C)
- Moran Tom
- Morehouse D (C)
- Morris Johnny
- Morse Phil R
- Mull Eva
- Muller S Della (C)
- Murray Laura (C)
- Murphy Geo P
- Murphy J A
- Murphy Mr & Mrs P
- Murray Elizabeth
- Murray Evangeline
- Murray Laura (C)
- Murray Lois (C)
- N**
- Namias Geo
- Naven John J
- Neil Kathryn (SF)
- Nelson Carolyn
- Nevels Josie
- Newhoff & Phelps
- Newman Lew & J (C)
- Newman Mrs W (C)
- Noblette Benson (C)
- Nolans Emma
- Nolan Louis
- Nord Leo (C)
- Norman Fred (C)
- Normand Arthur (C)
- O**
- Oakland Dagmar (P)
- Obell Mabel
- O'Brien Jack
- O'Brien Mrs W (P)
- O'Connor & Dixon
- Oliver & Oip
- Oliver Billy J
- Oliver Janly
- Olson Howard
- O'Neil Emma
- O'Neil Dixie
- Onri Belle
- Ortman Grace
- Orton Norman
- Osborn Lynn
- Osborn Lynn (C)
- Osborne Pearl
- Osborne Miss Teddy (C)
- P**
- Padula Marguerite
- Palmer Frank (C)
- Palmer Mamie (C)
- Palka July
- Faquin Cecile
- Palmeriana C (C)
- Pates Peggy
- Paul Marie
- Paulson Myron
- Pearson Chas J
- Penabere James
- Perry Maude
- Peterson Betty (C)
- Phelps Frank (C)
- Phillip Margaret
- Pleiert & Scofield
- Pinckney Florence
- Pinkey Dick
- Pizzaf & Paul
- Pisano General
- Plough Albert
- Poll Joe
- Poltski Jack
- Porter Edw J
- Porter & Hartwell
- Preston Robt H
- Princeton S (C)
- Purviance Roy
- Q**
- Quealy The
- Quinn Rosie
- R**
- Rader D S
- Rambeaux Zella
- Ramey Stella
- Rankin Walter (C)
- Raskin's Troupe
- Rath Bros (C)
- Rauch Eugene
- Rawlinson Herbert
- Rayfield Dolly
- Raymond Jack (C)
- Raynor Edythe
- Reaves Ruth
- Reeves Amy W
- Reid Sam
- Reiff Geo
- Remly Ben
- Renfra J F (Tel)
- Reynolds Edna G
- Rhoads Florence C
- Rhodes Frank B
- Rial F
- Rice Bros (C)
- Riggs Mr & Mrs A S
- Ring Harry (C)
- Ritter Nora (P)
- Rivers Dolie (C)
- Ronch & Ronch (C)
- Roberts Little Lord
- Robinson's Elephants (C)
- Rockwell & Wood
- Romanos Nina
- Ronger Teddie Miss
- Roney Mr & Mrs P
- Rosedale Lillian
- Rose Sadie
- Rosenber Geo
- Ross Cecil (C)
- Ross Eddie
- Ross Three (P)
- Rubini & Martina
- Ruby Sisters (C)
- Ruskin Mr
- Russell Lew
- S**
- Sablosky A
- Samuels Pearl
- Sant Joe
- Sather Al (C)
- Savage Mr & Mrs H
- (C)
- Saxon Pauline
- Saxon Terry
- Schepp Chas
- Schiman E F
- Schlottbeck Emil T
- Schwartz Mr (Spec)
- Scott Miss J
- Scott Marie K
- Scott Maie
- Scott Sylvia
- Scott & Wallace (C)
- Seabury & Price (C)
- Seaman Marie
- Selbert Bertha
- Seymour Billy (C)
- Seymour & Williams (C)
- Shale Fred
- Shanley Grace (C)
- Shaw Allen
- Shayne Edw Mrs
- Shea Thos E
- Shean Billy
- Sheldon Arthur
- Shepard Al (C)
- Shellock Billie
- Shone Madelyn
- Sidney O T
- Simpson Nancy
- Sims H A (C) (Govt)
- Slocum Dorothy R
- Smith J Austin
- Smith A Geo (Tel)
- Smythe Wm
- Solar Mr & Mrs W
- Soma Miss Leslie
- Somers Perrin G
- Spaeder Fred & Spaulding
- Spaulding Leo
- Sparks Mr & Mrs J
- Spear Fred H
- Specks Two (C)
- Spooner F Ed
- Sprague Paul
- Springer Hal
- Stach Mr & Mrs L
- Stael Leopold (SF)
- Stafford Frank
- Stanford J M (C)
- Stanley & Lea
- Star Virginia (C)
- Startup Harry (C)
- St Clair Alda de
- St Clair Mae
- Steadman Al & F
- Stephen Murray
- Stephens & Bordeau
- Stewart Chas (C)
- Stewart George (C)
- Stewart Harold (C)
- Stewart Miss E
- Stewart Miss J
- Stone & Hayes
- Stone Margaret
- Storey Belle
- Story R
- Story & Clark (C)
- Strength Bros
- Stuart Austin
- Stubbs Miss F M
- Styles Harry
- Sullivan & Mason
- Sullivan John F
- Sully Estelle
- Summer Frederic
- Sutton & Sutton
- Swain Mrs Arthur (C)
- Swift Fred
- Sylvester & Jones
- T**
- Takaori B S (SF)
- Tanner Harry
- Tars Jolly Six
- Taylor Margaret E
- Templeton L A
- Terry Frank
- Thompson Berrie
- Top Cornelius (C)
- (Govt)
- Troutman Mabel
- Troy A
- Turner & Grace
- Turner Beatrice
- Tyler Mr & Mrs H
- V**
- Valdare La Zelle
- Vaill Muriel (SF)
- Vaill Muriel (C)
- Vaill Thos (SF)
- Van Billy Empey (SF)
- Vance Ray (C)
- Vedder LeRoy (P)
- Verlim Eugene (C)
- Victoria Trio
- Vincent Elaine
- Vicini
- Virlden Lew
- W**
- Wade John J (C)
- Wagner Emma
- Wakeland Wanda (C)
- Waldron & Young (C)
- Walsh Alice
- Walsh E R
- Ward Arthur F
- Watson Fanny (C)
- Webb Thos (C)
- Weldon Mabel (C)
- Wendrick & Dale (C)
- Werle Lillian (C)
- Weston Montague
- Weston Mr (C)
- West Sadie
- West Mrs
- Wheeler Elsie
- White Deer Princess
- White Mrs Bob
- Whiting Marlon
- Whitmore Miss Bobby
- Wide Awake Co
- Wiggins Bert (SF)
- Wiggins Burt (C)
- Williams Mrs C C
- Williams Mr & Mrs L
- Williams Tint
- Willingham Mr
- Willis Louise (C)
- Wilson & Mack (P)
- Wilson Billie
- Wilson Ethel
- Wilson Miss Frankie
- Wilson Jack
- Wilson Maud
- Wilson & Schneider (C)
- Wise Micaela
- Wise Tony
- Woolfheim E (C)
- Woodward Fred
- Woodward Fred (SF)
- Works & Percival
- Wright Ward N
- Wyer Forrest G
- Y**
- Yammoto Tony (C)
- York & King (C)
- Yost Harry
- Young & April
- Young Ollie
- Young Pearl
- Young R C
- Young Wilfred
- Z**
- Zarrow Zeb (C)

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# FINALLY!!

You've been waiting, eh? So have we. We turned down exactly eighty-four numbers, preferring to wait for the real thing.

# We've Got It Now!!

Howard Rogers, the season's find in lyricists, is with us and—well, just look over his first two.

A Ballad and a Comedy Song

The titles say enough and enough IS enough.

Write, wire or call for orchestrations, but don't miss 'em.

## "When the Flowers Bloom On No Man's Land

What a Wonderful Day That Will Be"

Words by HOWARD E. ROGERS  
Music by ARCHIE GOTTLER

### VERSE

There's a vision always haunts me,  
Of a day I long to see,  
When hearts that are sad, all will be glad;  
On this wonderful day to be,  
When joys take the place of fears,  
And smiles take the place of tears.

### CHORUS

When the flowers bloom on No Man's Land,  
Bringing a message of Peace and Love,  
And the cannon's roar is heard no more,  
What a blessing from above:  
When the sun shines thru the clouds of war,  
When peace covers all of the earth and sea,  
And when each mother's son has laid down his gun,  
What a wonderful day that will be.

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## "HUNTING THE HUN"

Words by HOWARD E. ROGERS

Music by ARCHIE GOTTLER

### VERSE

Over in France there's a game that's played  
By all the soldier boys in each brigade;  
It's called Hunting the Hun;  
This is how it is done:

### CHORUS

First you go get a gun,  
Then you look for a Hun,  
Then you start on a run  
For the son-of-a-gun;  
You can capture them with ease,  
All you need is just a little limburger cheese.  
Give 'em one little smell,  
They come out with a yell,  
Then your work is done;  
When they start to advance  
Shoot 'em in the pants,  
That's the game called Hunting the Hun.

### SECOND CHORUS

First you go get a gun,  
Then you look for a Hun,  
Then you start on a run  
For the son-of-a-gun;  
You can always coax them near,  
All you need is just a little Pilsener beer.  
Give 'em one little drop,  
They come over the top;  
Then your work is done;  
Grab their helmet and vest,  
To hell mit all the rest,  
That's the game called Hunting the Hun.

### THIRD CHORUS

If you want to bring them out,  
Offer them a little bit of hot sauerkraut;  
They come over the top  
With a skip and a hop,  
Then your work is done;  
When they start in to eat  
Cut off their retreat,  
That's the game called Hunting the Hun.

### FOURTH CHORUS

You can always make them tame,  
Let 'em know there's goin' to be a pinochle game.  
They come over the top  
With a skip and a hop,  
Then your work is done;  
When they first show their face  
Trump 'em with an ace,  
That's the game called Hunting the Hun.

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# KALMAR, PUCK & ABRAHAM'S, CONSOLIDATED

MACK STARK, Gen. Mgr.

MAURICE ABRAHAM'S, Prof. Mgr.

STRAND THEATRE BUILDING,

47TH STREET AND BROADWAY

## WHAT SAN FRANCISCO CRITICS

THINK OF

JOSEPH E.  
HOWARD

AND HIS

## "MUSICAL WORLD REVUE."

"EXAMINER"

"UNKNOWN"  
IS STAR AT  
ORPHEUM

Joe Howard's Musical Act Enhanced  
by Mystery Surrounding Clever  
Beauty, With Pretty Voice,  
Whose Name is Unknown

San Francisco, January 13, 1918

MR. JOSEPH E. HOWARD,  
Orpheum Theatre,  
San Francisco, Cal.

My dear Joe: Your musical revue is all right, but why do you omit the name of the girl? In your printed list of the singers you refer to her merely as "The Unknown." Why, Joe? Why?

She's the star of your act, except, of course, the author of your songs, perhaps, and she deserves the publicity which I am unable to give, as her identity remains concealed.

Even through all her changes of costume, some of them beautifully ethereal, you permit no revelation of her identity, Joe.

As a creative genius, Joseph, you know that something must be left to the imagination, and so her name you keep from us.

She has a pretty voice, and she is a beautiful girl. Besides, she acts very cleverly. I would like to give her credit for these things, but what can I do? I don't know her name.

When she came out and spoke the prologue, we saw at once that your part of the show was going to be good. And all that she said about the four scenes proved true.

The Mississippi river levee, with the colored folks singing and dancing, seemed strikingly realistic; much more so than the Chinatown scene, with which we San Franciscans are more familiar. Opium-den scenes are mostly bunk, Joseph; mostly bunk. Watch them and see.

And when you and the unknown got lost out in the woods, and climbed a tree, to sing in the spotlight, just as the dry spell was broken by a sure-enough thunder shower that was powerfully effective, too.

Of all the new songs written and sung by you, Joe, I think that "Way Down Upon the Suwanee River" is still the best. It contains elements of abiding popularity, Joe. It surely does.

Please give my compliments to the girl. I wonder if you know her name. Perhaps she has concealed it from you. Girls are so queer.

Ever faithfully yours,  
THOMAS NUNAN.

## "THE MUSICAL WORLD REVUE"

IS THE BIGGEST ACT OF ITS KIND  
IN VAUDEVILLE

## "SOMEWHERE IN FRANCE IS THE LILY"

STOPPING THE SHOW EVERYWHERE ON THE ORPHEUM  
CIRCUIT

"CALL"

JOE HOWARD BIG  
HIT AT ORPHEUM

Joe Howard can always be sure of a welcome to San Francisco, but he takes no chances on this visit of receiving a cordial greeting based on past achievements instead of enthusiasm for his current effort. Joe is not contented with applause unless its vibrations shake some of the gold leaf off the proscenium arch. That is the kind he received. He is the big feature of the new Orpheum show—he and numerous assistants, particularly one who is, perforce, nameless because the program calls her The Unknown.

Howard is presenting what he entitles "A World Musical Revue." It is lavish as to scenery, in high gear as to speed, and peopled by folks who dance and sing with a spontaneous spirit and much talent.

Clever "Unknown"

The act is pervaded by the personality of the demurely clever, easy to look at "Unknown." This trick of programing arouses the comment it evidently aims to achieve, but it is a pity that so much ability should be required to go nameless.

"CHRONICLE"

There is enough material and nearly enough quality to furnish forth two vaudeville shows at the Orpheum this week. The performance wasn't over last night until 11:30. Criticism of that fact should be accompanied by the statement that I didn't see anybody leaving until it was all over.

Some of the quality that provides the Orpheum bill with merit is retained from last week, but there are three acts among the newcomers that "belong," and one of them is Joseph E. Howard's "mastodonic production," called "A Musical World Revue." In it, amid appropriate setting, Howard and his big troupe bring back the melodies of long ago and introduce melodies of the immediate present. Among the latter is Howard's song, "Somewhere in France There's a Lily," has every element of popularity, and some elements that will tend to make it live. The tune is, like all of Howard's tunes, at their best, a most singable affair, and there is neatly expressed poetry in the stanzas such as few popular songs can boast.

A Hot Rival

It will run "Join of Arc" a close race for popularity, and should win, because it is a better and more tunable song. The leading woman with Howard would have a mention, only she isn't named on the programme. She hides her patronymic, but reveals a pretty personality, a crisp and nifty taste for comedy, and she is attractive to look upon.—WALTER ANTHONY.

EDDIE FOY  
AND  
FAMILY

in

22 Minutes of Laugh and Applause  
by Those Two Boys

GEO. V. HOBART and "BUGS" BAER

entitled

"Slum Where In New York"

AGENT HARRY FITZGERALD

## CHICAGO

VARIETY'S CHICAGO OFFICE, Majestic Theatre Bldg.

Monday will mark the first anniversary of Jones, Linick & Schaeffer, a Rialto continuous vaudeville house.

E. T. Beatty, of the Englewood theatre, was advised by his doctors last week that he needed a rest. He has gone to Hot Springs to recuperate.

Mary Peltier was granted a divorce by Judge Brothorn in the circuit court last week from Howard Peltier, with alimony. The plea was drunkenness.

Joe Manny and Helen Brundage (Mr. and Mrs. Joe Manny), formerly with "The Aviators," have forsaken burlesque for vaudeville, with a new act.

company, Galli Curci had preceded the company to New York. She was the only member not on the trains.

Carl Hunt, manager of "Very Good Eddie," left the troupe at Mattoon, Ill., to take over the management of the Chicago "Oh, Boy!" company, succeeding Miss May Dowling. Miss Dowling has gone to Detroit ahead of "Oh, Boy!" Hunt was succeeded as manager of "Eddie" by Clay Vance.

May Dowling, manager and press representative of "Oh, Boy!" has left Chicago for Detroit ahead of the show, which leaves Chicago next week to make room for "Leave it to Jane." Miss Dowling has been in Chicago for six months with the Joe Santley show,

## CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

Edward Douglas has succeeded Alexander Onslow in the spy-catcher role in "The Man Who Stayed at Home" at the Playhouse. Flora Sheffield succeeded Auriol Lee.

Owing to mechanical difficulties presented, the engagement of "The Wanderer," due at the Auditorium, Jan. 24, has been postponed to Jan. 29, to allow for completion of the special stage necessary.

The week of New Year's the Columbia in Chicago stood second in amount of business done on the Columbia Burlesque wheel, with a total of over \$8,000. New York was second and Washington third in the list.

Lilne's Dancing Ballet was attached at the Miller theatre, Milwaukee, last week, by Maryann Gygi, of the vaudeville team of Mile. Vadic and Otto Gygi. The attachment was for \$250, alleged due on contract. A settlement was made out of court.

Two trains, comprising 26 cars, left Chicago Sunday with Cleofonte Campanini and his Chicago Grand Opera company. The trains carried a total of 331 members of the musical, managerial and mechanical departments of the

## WM. FRED'K PETERS

Composer of "The Mayor of Tokio," "The Purple Road," "The Passing Show of 1915," "Flying Colours." London Hippodrome, England, will furnish to Vaudeville Artists and Acts unpublished songs, incidental music—in fact, anything pertaining to music. Orchestration a specialty. Terms reasonable. Write VARIETY, New York. Phone 191-W Englewood, N. Y.

and became a great favorite with the local dramatic critics.

William Skidmore, Chicago manager for Stern, was arrested last week, charged with contributing to the delinquency of 17-year-old Leah Mortensen, a cabaret singer. He secured his liberty on \$1,000 bail and the trial was set for Jan. 23. The arrest was made on complaint of Martin Mortensen, violinist at the Green Mill Gardens, who found his sister in Skidmore's room in a North Clark street hotel.

Comstock-Elliott-Gest have two shows opening here next week. "Leave it to Jane" succeeds "Oh, Boy!" at the La Salle, Jan. 28, and "The Wanderer" goes to the Auditorium Jan. 29. The latter show has three press men on the job, and they are putting some wonderful publicity stunts over. The three agents are William Page, general press repre-

## TIZOUNE

AND

## EFFIE MACK

Starland Theatre, Montreal, Canada

## D'LEIR

Booked Solid W. V. M. A.  
Eastern Rep., NORMAN JEFFERIES  
Western Rep., EARL & YATES

## Jazz Trombone Player Wanted At Once

Play on stage in act. Must have stage experience and be exempt. Real smoo jazz; no amateur wanted. Rusty Benson, wire me. State all.

CHAS. AHEARN, Next Week (Jan. 27), Miles Theatre, Cleveland, O.

BEST PLACES TO DINE AT

SEE  
**"The Apache"**  
 (ON SKATES)  
 Vividly Skated by  
**Elsie and Paulsen**  
 Also  
 The World's Best Skaters  
 Interspersed with  
 The Poppy Musical Comedy  
**"On the Carpet"**  
 With  
**HELEN HARDICK**  
 and  
**The White Huzzars**

AT THE  
**GOLDEN GLADES**  
 NEW  
**WINTER ICE SHOW**  
 Every Night  
 That 20-2000  
**DINNER SHOW at 7:15**  
 That Sassy  
 Midnight Parade  
 at 11:30

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 The  
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 Satisfy  
 with Dancing  
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 Male Restaurant

Reserve Tables Now  
**Thomas Healy's**  
 Broadway at 46th St. N. Y.  
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representative of C. E. & G., W. J. Riley and Willard Holcomb.

The Garfield ruling caused a hurrying, scurrying and hurrying of theatre managers here unencumbered by any previous disturbance in years. There was a rush for conference the afternoon the first wild reports began to spread. The general impression then was that closing the theatres Monday could not possibly be an actuality. All managers decided to sell tickets for the Monday shows, regardless of first reports of the order, believing there would be a revocation or change. By night the bulletin editions of the papers came out with the news that the Monday closing of theatres was an absolute, rigid fact. The next morning a long list of Loop theatres announced there would be no Monday show. Practically every important house in the city was included in this number. The only exceptions were the Jones, Linick & Schaeffer continuous houses. Ralph Kettering declared for J. L. & S. the theatres would be open Monday without heed. Announcements were made in the newspaper advertisements that the David Warfield opening at the Powers, in "The Music Master," and Mrs. Fiske at the Blackstone in "Madame Sand," would be switched from Monday to Tuesday. It was added that during the ten weeks' period Powers' theatre would play Sunday nights, omitting the usual Monday performances. Then came the news that there might be a revocation of the order. At the Illinois, playing Ziegfeld's "Polles," the Garfield, playing "The Vagabond," the Studebaker, playing "Maytime," it was decided to take no chances. Extra size advertisements were issued declaring that there would be extra matinees on Tuesday to make up for the lost Monday shows. Then came the final and authoritative order the theatres could stay open Monday, but would have to close Tuesday. There was another rush to cover. Ads were hurriedly changed to apply to the revised ruling. Harried and breathless, the managers were consoled with the knowledge that the Monday business, on account of Monday being virtually a legal holiday, would practically compensate for the loss of the Tuesday attendance.

- AUDITORIUM (H. M. Johnson, mgr.)—  
 "Duke for a few days, pending the arrival of  
 "The Wanderer" (Jan. 2).  
 BLACKSTONE (Ed. Wappler, mgr.)—Mrs.  
 Fiske in "Madame Sam" (1st week).  
 COHAN'S GRAND (Harry J. Riddings, mgr.)—  
 Jane Cow in "Lilac Time" hit (5th week).  
 COLONIAL (Norman Field, mgr.)—"The  
 Brat" with Maude Fulton, triumph for play  
 and star (6th week).  
 COLUMBIA (Frank G. Parry, mgr.)—"Merry  
 Rounders."  
 CORT (U. J. Hermann, mgr.)—"The Gipsy  
 Trail" (5th week).  
 CROWN (Ed. J. Rowland, mgr.) stock.  
 "Life's Snow Window."  
 ENGLEWOOD (J. D. Whitehead, mgr.)—"The  
 Girls from Joyland."  
 EMPIRE (Art Moeller, mgr.)—"The American  
 Burlesquers."  
 GARRICK (William Currie, mgr.)—"The  
 Very Idea," with Ernest Truax and Richard  
 Bennett, winner (2d week).  
 GAYETY (Robert Sposacher, mgr.)—"Broadway  
 Belles."  
 ILLINOIS (R. Timponi, mgr.)—Ziegfeld  
 "Polles" (5th week).  
 IMPERIAL (Will Spink, mgr.)—"Hans &  
 Fritz."  
 L. A. SALLE (Nat. Rosster, mgr.)—"Oh,  
 Boy," with Joseph Santley, closes its record  
 run of 23 weeks. "Leave It to Jane" (Jan. 28).  
 NATIONAL (John Barrett, mgr.)—"Peg o'  
 My Heart."

- OLYMPIC (Abe Jacobs, mgr.)—Kolb and  
 Dill in "High Cost of Loving" (5th week).  
 PLAYHOUSE—"The Man Who Stayed at  
 Home" (5th week).  
 PRINCESS (Will Singer, mgr.)—"The Man  
 Who Came Back," with Mary Nash, coming to  
 the end of its sensational run (18th week).  
 "Merry Ankie" (Feb. 3).  
 POWERS (Harry Powers, mgr.)—David  
 Warfield in "The Music Master" (1st week).  
 STAR AND GARTER (Wm. Roche, mgr.)—"Burlesque  
 Revue."  
 STUDEBAKER (Louis Judah, mgr.)—"May-  
 time" (3d week).  
 MAJESTIC (Fred C. Eberts, mgr.; Or-  
 pheum; rehearsal 9:30)—For the first time  
 in three weeks the full show appeared at a  
 Monday matinee. (Miss) Gwen Lewis (New  
 Acts) opened. Arthur Havel and Co. in  
 "Playmates" found every seat filled. Havel,  
 it was the "say" in the act, is an unusual  
 performer in that he can't refrain to let a  
 supporting actor have some fat stuff. In this  
 instance, at that, it is a relation, for Morton  
 Havel, as the delicate youth who isn't so soft  
 as he looks, skims the cream of the lines.  
 "Skeet" Gallagher, light weight of avordupois  
 but heavy enough for No. 3, with the assistance  
 of ingenue Irene Martin, skipped and  
 joked like a daffy-down-dilly through some  
 minutes of nothing multiplied by less. The  
 act has juvenility and sartorial class. Miss  
 Martin has a true "chicken" voice that sounds  
 like about 11 years old, and her bobbing hair  
 helps the illusion. She ought to go strong  
 with first nighters at the revues on her imma-  
 ture charms. She went all right at the Ma-  
 jestic, too.  
 Albertina Rasch and the beautiful Con-  
 stantin Kobeloff, billed as from the Petrograd  
 Imperial Ballet, surrounded by eight agile  
 girls, went with more zip than most classical  
 girls, with their neat trick of starting a  
 burlesque on their knees, and then doing  
 the stuff about the fleetest and most baffling  
 of all the acts, including those that take the  
 stuff seriously, tore it off to a hoost uproar  
 as they left.  
 The headliners, Cecil Lean and Cleo May-  
 field, had a good deal of singing to follow,  
 but they are good followers and they have  
 some following, too. In Chicago, where Miss  
 Mayfield got her professional birth and where  
 Lean was professionally adopted, Miss May-  
 field's development from a skinny, afraid  
 corymb with piping notes and angular mo-  
 tions, into a full-budded comedienne of adult  
 grace, with a mind, reasoning and marvelous  
 voice and intelligent rendition, was a  
 contemplation. The smooth Lean, with the  
 dimpled smile to start him in and the rich,  
 homey voice to put him across, never strained  
 a fibre, but just sailed through. The ma-  
 ternity is above vaudeville; pat, and the deli-  
 very is extraordinarily subtle, convincing  
 and classy.  
 Roland Travers closed with his stage full  
 of fullstage magic, mostly the apparatus kind.  
 He held them in to the end. Preceding him  
 Al Herman did his accustomed routine of  
 scattered gags, mouth acrobatics and his com-  
 ments on the rest of the cast. Herman got  
 the applause hit of the afternoon, he has  
 irresistible comedy methods. But these are no

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sanctification for jokes, which are not even "blue"—they are dirty. He says his cigar tastes like an old pair of socks; he says he and his girl chew each other's gum, and once he rang in chewing tobacco; and the most indecent of all comes when he alleges, with much intimate detail to boot, that he eaves-dropped through the keyhole into his married sister's bedroom. Ten times the laughs could scarcely compensate for such stomach-turning vulgarity.

PALACE (Earl T. Steward, mgr.; Orpheum)—Chinko and Co., juggling, hits and songs, open. Libonati and his xylophone defy early positions and cop the applause of a headliner. Libonati displayed a flash of temper when the electrician committed the heinous felony of putting a wink into the snapping of the foot as Libonati prepared to go into his "Rosary" number. The player looked daggers offstage and audibly observed "About time!" Temperamental xylophonists with long hair, though, seem to be what vaudeville audiences want, for Lih made the rooming. He certainly can tickle, batter, tease and bam the tipped table. Whitehead and Moore have added a vest-pocket dog, the sickle and most foolish looking insect that ever crossed a stage, for an exit laugh, Whitehead using the monster to illustrate a planted request for "Walkin' the Dog."

"In the Zone," the Washington Square burb by Eugene O'Neil, which held the stage dark for about 30 minutes of inaudible twaddle, was broken up by laughter, coughing and general annoyance on the part of the audience. This sort of matter is not vaudeville. It was well enough played and all that, but it was never there to begin with. The end was especially vapid and meaningless, and some six people applauded faintly as the curtain slowly descended. An effort to rouse the house by having the actors come before the drop, old-fashioned stock-company style, yielded a zero in demonstration.

L. Wolfe Gilbert and Anatole Friedland, popular for their songs rather than for their stage work, had some numbers of the day, including "Somebody's Gonna Get You," "Camouflage" and "Are You from Heaven?" the last of which was ably and loudly assisted by Flo Jacobson, one of our foremost song promoters hereabouts, known to every newsboy and cabaretier in the village. Then Wolfy did the old one that belongs to the teach and reach one's hand. The act closed with "Lily of the Valley," strong.

Inhof, Conn and Corene had them rolling on the floor before the end of "A Pest House," the best of the great comedy vehicles that this incomparable trio of homely and understanding humans has produced. The way the hold-up boys worked under Wilson's management before, when she supported Kitty Gordon. She has lost nothing of value since then except her name. Her singing redeemed the act.

Mabel and Dora Ford, like Ziegfeld's "Polles," "a national institution," went on at 10:35. The current troupe was forthcoming when they revealed Old Glory in the flimsy of their satin cloaks, and after that the dancing followed the flag to the hard-sole finale, which, at 11:20, with two girls and a pianist on, was holding 90 per cent. of the crowd seated. The spot was an apparently unjustly harshly on the girls, and the necessity for three changes, crowing with Harry Akst planned, lost them the few who left to catch suburban trains. Akst did very well, but who can get away with piano solos at 11:15? The girls' costumes are aridescent, tasteful and spectacular, and if these are Fords, a hull of Puckards all dressed up would go some.

HIPPODROME (Andy Talbot, mgr.; agent, W. V. M. A.)—At no time during the day could this house possibly take care of the hordes who swept down to see the show. The theatre has two entrances. All day long they have waited outside. At one time there were a thousand or more clamoring for ad-

mission. Those who got in saw a good show. Long Tack Sam & Co., with his Oriental bag of tricks, topped the hit. The sensational entertainer offered all the mystery of Oriental atmosphere with a lot of comedy to relieve it. Sam and his troupe do a little bit of everything, and do it well. The act was applauded from start to finish. Sam does most everything himself; he would make a whirlwind single. Carson & Willard delivered snappy patter and songs before special drop, showing "Chicago as it will be a hundred years from now." This is the basis of their talk, mainly. They sing a song entitled, "One Hundred Years from Now," with some clever verses, and follow with a rather silly thing, entitled "In the Land of Yama Yama." Their closing number is "Can't You Be This is the best of their songs. Olivotti, Moffett & Clare have a typical variety act. Olivotti and one of the boys dance; the other two harmoniously with the steel banjo. Olivotti need apologize to nobody when it comes to swift footwork. She works in perfect union with her partner, there isn't a second in the act which is slow, bang, bang, finish. Big applause. Swain's Pets followed. These particular pets are cats and rats. They fraternize like Russian and German soldiers. The oddity of the offering is its chief value. There is one part of the act which is probably the most unusual stunt in its kind in vaudeville. It's a three and four act match in a miniature ring, between two cats. They actually put up their mitts, feint, uppercut, wallop, and one cat goes down for the count. Johnson Brothers and Johnson are a minstrel trio. Two work in blackface as tambo and bone. They know how to sing, dance and deliver the usual run of minstrel songs, so they get by very well. Booth Leader pleased with their comedy cycle act. They were followed by Amanda Gray and Boys. Amanda sings, and the boys sing. They finish strong with Irving Berlin's ragtime "Sixteen from Lucia."

WILSON AVENUE (M. Licalsi, mgr.; W. V. M. A.)—Sidney Falk, comic song tenor, has the voice and the personality for a big-time performance. He stopped the bill after he had done five songs, and it was the first day that he had ever seen his name on a Chicago sheet of paper or electric sign. Melting Brothers, fine tumblers, clogged their turn up with a miscellany of stunts, comical, forced, witless and not characteristic of themselves or their work. It was a pronounced instance of the general mania on the part of naturally silent acts to attempt to do lines and comedy; some can, but most should not be allowed to go on with it after one exhibition which shows these able chitlers gave here. They cannot either pick nor deliver humor. The manual and physical efforts were par excellence. Sam Liebert, who used to a local fav, returned in "The Shattered Idol," by Addison Burkhardt. Vera Gordon, also playing a broad Hebrew character, supported him with plenty of vocal volume and a very apt interpretation of the role a middle-aged Jewess. The act, headlining, held its own. Charlie Wilson, with his nut stuff, followed, and Gardner Trio, in a variety of dances, closed to a crash of appreciation. *Lat.*

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ORPHEUM (Fred Henderson, gen. rep.; agent, direct). The current Orpheum program somewhat below the general average, a passing business holding up nicely. Alan Brooks in "Dollars and Sense" marked up big score with aid of supporting company. Toots Paka's turn consists mostly of string selections by the assistants with the principal offering but one dance. The net results attained were rather light. King and Harvey brought a passing score. Mack and Earl did fairly well. Jess Ho Gray, assisted by Ada Summerville, roped their way to success in the opening position. The L-Grobs closed exceptionally well with remarkable contortions. Rice and Werner presented "On the Scaffold" by Blanche Merrill, and easily galloped the couple the laughing honors of the bill. Joseph E. Howard and Co. repeated in the "Musical World Revue."

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Pantages' shows over the circuit in some time. "The Courtroom Girls," a George Chooz production, featuring Robert Milliken, Ruth Francis and Herbert Broske, were given the headline honors, and in the closing position easily upheld it. "A Business Proposal," presented by Chauncey Monroe and Co., laughing success. Marie LaVarre had numbers that could be somewhat better from a selection standpoint. Burns and Lynn garnered the applause hit with dancing next to closing. Jackson and Wahl proved likeable, doing exceedingly well with their piano specialty and songs. Hill and Ackerman opened, gaining results through the novelty of their acrobatic specialty that contains laughing situations and further aided by a female plant in the audience.

HIPPODROME.—While rounding into a pleasing small time program, the current Hippodrome show is noticeably lacking in the comedy department, and while not proving much of a hindrance, nevertheless it is too conspicuous to overlook. The Brads (recently at the Casino) opened nicely with contortion, tumbling and gymnastic work. Kenny and LaFrance did well with dances. Knight Benson and Rolling were unable to appear the early part of the week through one of the members suddenly being taken ill. George F. Hull told a number of stories, recited and sang, all to aid in gaining for himself the laughing honors. Alvarez Duo (man and woman) were appreciated throughout their routine that contains equilibristic stunts and

work upon the trapeze. Walsh and Rand offered a number of grand opera selections. They gained the applause hit.

ALCAZAR (Geo. Davis, mgr.).—Evelyn Vaughan in "Just a Woman" (1st week).

CORT (Homer F. Curran, mgr.).—"The Bird of Paradise" (1st week).

COLUMBIA (Gottlob & Marx, mgrs.).—"Turn to the Right" (4th week).

CASINO (Lester Fountain, mgr.).—A-H & W. V. A. vaudeville.

PRINCESS (Bert Levey, lessee & mgr.).—Bert Levey vaudeville.

SAVOY (Harry Davis, mgr.).—Will King Stock Burlesque (5th week).

WIGWAM (Jos. F. Bauer, mgr.).—A-H & W. V. A. vaudeville.

CASINO.—Week 13, one of the best bills seen here recently was presented this week.

Violet and Charles open with an acrobatic novelty. One of the best bits in this turn is the Alligator Tango, in which the man dances across stage on his hands. Laughs are secured with some very good falls by the man, who does his drunk character without getting coarse. The Adnanic Trio, three neatly dressed young men, get over nicely with novelty instrument work. May Woods, local girl, went very good singing one classic and two popular songs. Kelly and Davis, colored, did well with some singing and a few gags. Jean Dawn and Jack Allen are the headliners, with a new idea in mental tele-

pathy. The operator works in the audience with a noiseless telegraph key and transmits notes that are answered by Miss Dawn from the stage. They finish with Miss Dawn singing "A Perfect Day" and the operator playing piano by wireless. Herbert Dreis and Billy Zuhn are next to closing, with a routine of "nut" patter. They earned the laughing honors of the bill. Swain's Cockatoos close the show. Irving Cummings in "Man's Law" and Hearst-Pathe Weekly are the film attractions.

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Mort Harris journeyed south to Los Angeles last week in the interests of Waterson, Berlin and Snyder, leaving Eddie Magill in charge here.

Sol Kraus is now connected with the Bert Levey offices.

Freddie Lee, fourteen-year old local boy, has been in the habit of singing songs from the Orpheum gallery every Monday before the matinee. Last week he sang "Somewhere in France is the Lily" during Joseph E. Howard's act at Howard's request for the audience to join in on the chorus, and proved such a sensation that Howard announced from the stage that he would like to sign the boy up if he

would come to his dressing room. Immediately after the act young Lee called on Howard, and was signed up for five years with the composer.

Lester Fountain, late manager of the Hippodrome, Los Angeles, is now in charge at the Casino, this city.

Billy Brown, colored entertainer, was added to the regular road show at the Hippodrome last week.

The Players Club gave a benefit for the Stanford free clinics at the Lane Hospital, Friday evening, Jan. 14, at the Scottish Rite Auditorium. Four one-act plays were presented.

Alice Hamilton was jumped from the

Pantages, Portland, and added to last week's local bill to strengthen the show.

Contracts were signed last week by Ackerman and Harris for the construction of a Hippodrome theatre in Modesto, Cal., which will add a half week to their circuit. Hanford will also be booked by this office on completion of the Modesto house.

The Latin Quarter Opera Co., which is producing grand opera at popular prices, presented "The Barber of Seville," "Carmen," "Faust," and "La Favorita" at the Washington Square theatre last week.

Robert Mantell will be seen at the Cort theatre in the near future in "King Lear," "Richard III," "Othello," "The Merchant of Venice," "Julius Caesar," and "King John."

Melville, the orchestral conductor, opened at the Alhambra, Jan. 20.

Low Gordon has joined the Will King Co. at the Savoy.

Harry Plimmer, dramatic leading man, who arrived on the "Ventura" from Australia, has gone to Los Angeles to look over the picture field.

A recent deal for the sale of the Strand, a picture house, has fallen through. It even went so far this time that George Davis, owner of the Alcazar, placed a deposit, later



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withdrawn. The Strand was formerly the local S-C house and called Empress.

Jack Goldberg is in San Francisco. Mr. Goldberg says he is here in the interests of the Loew Circuit and on personal business.

Maurice Oppenheim, part owner of the Hip-

## NOTICE FOR EUROPE

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podrome, Spokane, was in the city last week conferring with Ackerman & Harris.

Chas. Shea, president of the I. A. T. S. E., was in the city last week en route to Los Angeles, where he will officiate at the new International office opening.

"The Bird of Paradise" opened a two weeks' engagement at the Cort Jan. 20.

Phil Bishop and Mabel Burt, with "Turn to the Right," visited their home town, San Francisco, the first time in several years.

Adolph Doering is the new property man at the Orpheum.

After nine years as stage manager at the Pantages, Roy Stevenson leaves to take charge of the newly opened I. A. T. S. E. office in Los Angeles. He will be succeeded by George Long, flyman in the same house for several years, who in turn will be succeeded by Henry Landers, in the Casino.

Tom Kane, ahead of "Turn to the Right," is making his first trip to Coast. G. A. Kingsbury, back with the show, is out here for the first time in 15 years.

Carrie Goebel Weston, daughter of Mrs. Ella Herbert Weston, an accomplished violinist, gave a private hearing for Maud Powell recently.

Gus and Conrad Temps, theatrical transfer men in San Francisco, and Joseph Crossens, for years porter at the Continental Hotel, are implicated in a raid recently made on smugglers who have been taking liquor into Oregon. All three were confined in the city by file from Saturday until Monday, when orders were issued by the Federal authorities for their release on bail. Irving Ackerman is defending the Temps brothers. The case, in all probabilities, will be tried in Oregon.

Mrs. J. C. Brennan, wife of the Australian vaudeville manager, and her son, arrived on

the "Ventura" and will spend the winter in Los Angeles.

Missouri Millionaire to Meddle in Minstrelsy. That's the title of the story that is going the rounds here, and how it got out no one seems to know, but the principals "admit" that it is true. It seems that a Springfield, Mo., millionaire is to back a minstrel organization headed by Harry Van Fossen and Bert Swor. Seventy-five people are supposed to be in the troupe and they are to play nothing but \$2 houses.

The Alhambra is running song-pluggers' week. Al Browne, of the Witmark office, was the "added attraction" week Jan. 13; Eddie Magill, of Waterson, Berlin & Snyder, last week, and Jack LaFollette, of Forster's local office, is singing his firm's songs this week. The singing girl ushers join in on the chorus of each number.

Jesse Crawford, organist at the Strand, resigned last week to take a similar berth at the new Imperial, Los Angeles. He is succeeded at the Strand by William H. MacClymonts.

Jewell Floyd and Nina Gilbert were given a showing at Pantages Monday last week in their singing and talking turn.

Denyse Daltaine, of Paris, was among the artists included in the program offered at the St. Francis Hotel last Friday evening for the Guatemala benefit.

Encouraged by the success of his first four weeks at the Savoy, Will King has taken a year's lease on the theatre.

"The Better Way," by Eugene Walter, a failure in the East two years ago, is at the Alcazar with the new title "Only a Woman."

Koseak Yagmuda, distinguished Japanese composer and organizer of the Tokio Philharmonic Orchestra, is a visitor in the city.

Harry Lauder follows "The Bird of Paradise" at the Cort.

Lou Jacobs, musical comedy producer, has entered suit against the management of the Columbia, Oakland, for breach of contract, alleging that he was engaged for four weeks, but after two weeks was let out without notice. Mr. Jacobs is now producing a musical "tab" which will open at the Casino Jan. 27. The piece is called "This Way Inn," and will carry six principals and eight girls.

While playing Vancouver, B. C., Joseph Howard took advantage of an opportunity to purchase some beautiful Chinese costumes for his "Musical World Revue."

The Broadway Music Corporation has opened offices in the Pantages Theatre Bldg., with H. L. Phillips in charge.

John E. Kellard follows "Turn to the Right" at the Columbia in Shakespearean repertoire.

**MINERS MAKE-UP**  
EST. HENRY C. MINER, Inc.

The train schedule between Portland and San Francisco has been changed, trains leaving Portland at midnight. This allows for an extra show at the Orpheum in Portland, as heretofore acts playing Portland were compelled to close with a matinee, giving them only seven shows in Portland.

Mrs. Betty Gerke Irving, formerly in vaudeville (Betty Gerke), is being sued for divorce by her husband, Livingston Gilson Irving, son of the mayor of Berkeley. In turn, Mrs. Irving has entered a \$50,000 damage suit against her husband's parents for the alienation of his affections.

The explanation given for the failure of Harry Davis, owner of the Alcazar, to purchase the Strand gives out the information the present owners of the Strand refused to pay the war tax for 1917, whereupon Mr. Davis withdrew his deposit on the house.

## ATLANTIC CITY.

BY CHARLES SCHEUER.

The Atlantic City Amusement Association inaugurated semi-monthly luncheons and business sessions this week, holding their initial affair at the Hotel Bothwell. The change in the closing regulations which enabled the amusement places to remain open on Monday brought a record business to the shore theatres.

Plans have been completed for the annual automobile show to be held Easter week on the Garden Pier. The show last winter was a success and, despite the war conditions now confronting the manufacturers, the reservations at this early date give promise of surpassing the show of last season. Samuel W. McKill, manager of the Garden Pier, is handling the arrangements and will be in full charge of the show.

Another large wrestling carnival has been planned by Fred Moore, joint manager of the Apollo and Nixon. The show is to be staged at the Nixon Monday.

William A. Brady is here staging a chapter of his new film, "Sealed Orders," in which a \$15,000 balloon is destroyed, along with a few bridges and other "odds and ends" that happen to be in the route of the principals during their stunts.

The chances are that one of the prominent military bands will play here on one of the piers during the summer season.

## BOSTON.

BY LEN LIBBEY.

KEITH'S (Robert G. Larsen, mgr.; agent, L. B. O.).—There wasn't a chance of getting another person into the house at the afternoon and evening performances at this house Monday. Capacity audiences and then some. John Eltinge is the headliner and his act is the best on a bill exceptional in value. He has four songs, two well known to Bostonians and the other two new, and he "knocks them dead" with his costumes. His act is one of the best ever seen in vaudeville and he got the house at the start. The opening is Kiny and Belle, billed as "A Vaudeville Confession," and is a good dancing turn of four numbers. Hickey Bros., three, in an acrobatic act have a good place and demonstrate their claim to it. It would be a bit better if they eliminated some of their comedy, but their acrobatic comedy is good. Harry Clarke is next and did fairly well. Helen

Keith's COLONIAL, NEW YORK, THIS WEEK (Jan. 21)

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Gleason & Co. are seen in "The Submarine Attack," an entertaining skit. Splendid stage business. Fred Helder and Nettie Packer have a good dancing act. Arthur McWaters and Grace Tyson scored in "Eyes of Vaudeville," which consists mainly of impersonations. The show is closed by James Dutton and Co. Well worth while.

BOSTON (Charles Harris, mgr.; agent, U. B. O.).—Taylor Holmes in "Uneasy Money," film feature; "A Mile a Minute"; Mitchell and Smith; Bessie and Zena Morin; Frank Shields; Newhoff and Phelps.

BIJOU (Ralph Gilman, mgr.; agent, U. B. O.).—Pictures.

BOWDOIN (Al Somerbee, mgr.; agent, U. B. O.).—Geri line Farrar in "The Devil Stone," film; Alanson; Parlee Duo; Honey Johnson; Shepard and Ott; Robert Mills; George Bannon.

ST. JAMES (Joseph Brennan, mgr.; agent, Loew).—"The Notorious Delphine"; Alice Hanson; Gliding O'Mearas; Bernard and Meyers; Francis and Kennedy; Fairbanks, film feature.

GLOBE (Frank Meagher, mgr.; agent, Loew).—"Intolerance" continues to big business.

ORPHEUM (Victor J. Morris, mgr.; agent, Loew).—"Sherman was Right"; Sherman, Van

and Hyman; Bayes and England; Will Morris; "The Right Man"; Will and Mary Rogers. SCOLLAY OLYMPIA (James J. McGuinness, mgr.).—Fairbanks, film feature; Unceas Girl; Hardy and Manchester; Patten and White; Nellie Fillmore and Co.; Whynot and Vergie; Four Kings. GORDON'S OLYMPIA (Frank Hookallo, mgr.).—"Belgian," film; "O, the Women"; Helene Davis; Bonner Powers; Walter Moulough; Ziaka and King. PARK (Thomas D. Soriero, mgr.).—Film, "The Eyes of Mystery"; also Fairbanks in "Reggie Mixes In." MAJESTIC (E. D. Smith, mgr.).—Last week of "Mother Carey's Chickens." Busi-



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SHUBERT (E. D. Smith, mgr.).—Opening of "The Copperhead," with Lionel Barrymore. Show got over and should do excellent business. Here for two weeks.

COLONIAL (Charles J. Rich, mgr.).—Last week of "The Riviera Girl," big houses. Raymond Hitchcock in "Hitchy-Koo" next.

PLYMOUTH (E. D. Smith, mgr.).—Fourth week, William Collier in "Nothing but the Truth."

WILBUR (E. D. Smith, mgr.).—"The Man Who Came Back." Good audiences. PARK SQUARE (Fred E. Wright, mgr.).—

Last week of the new play, "Success," opened here last week with Brandon Tynan leading. "The Naughty Wife" billed in.

TREMONT (John B. Schoffel, mgr.).—"The Boomerang" going well. Has been here several weeks; will probably stay for some time to come.

HOLLIS (Charles J. Rich, mgr.).—Another week of big business for "The 13th Chair."

COPLEY (H. W. Pattee, mgr.).—"Inside the Lines," drama of present war by Earl Derr Biggers. Opening performance Monday. Attracting good houses. A clientele for this kind of show was built in the long run of "The Man Who Stayed at Home."

CASINO (Charles Waldron, mgr.).—"Bostonians," headed by Frank Finney.

GAYETY (Thomas H. Henry, mgr.).—"Hello America."

HOWARD (George E. Lothrop, mgr.).—"The Mile a Minute Girls." Vaudeville: Valentine and Bell; Barry and Layton; Murray and Rock; O'Neil and Mack; Mike Scott; Lightning Weston.

Ethel Barrymore is booked for the Hollis later in the season in "The Lady of the Camellias."

Julian Eltinge, who is heading the bill at Keith's vaudeville house this week, made a

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**DETROIT.**  
 BY JACOB SMITH.  
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 MILES (James Rutherford, mgr.).—"The Evil Hour," sketch; Casad Irwin & Casad; Leightons and Kennedy; Parker and Harrison; Lale and Weber.  
 ORPHEUM (Rod Waggoner, mgr.).—"Echoes of Broadway," musical tab; Daisy Harcourt; Edward Farrell & Co.; four other acts.  
 REGENT (Tom Cahand, mgr.).—"Cheyenne Days"; Lambert; Quisley and Fitzgerald; four other acts.  
 GARRICK.—Dark, equipment "Eileen" destroyed in Dayton fire. Next, "Oh, Boy."  
 OPERA HOUSE (Harry Parent, mgr.).—"Under Pressure."

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LYCEUM (Al A. Warner, mgr.).—"Turn Back the Hours." Next, "Trail Lonesome Pine."  
 ADAMS.—Glaser Stock Co. in "Pals First." Next, "Pair of Sixes."  
 GAYETY (J. M. Ward, mgr.).—Dave Marlon. Next, "Merry Rounders."  
 CADILLAC (Sam Levey, mgr.).—"French Frolics." Next, "Cabaret Girls."

At the leading picture week-end theatres: "Birth of a Nation" at both Washington and Madison; Broadway-Strand, "Wolves of the Rail"; Liberty, "Avenge Trail"; Colonial, "Raffles"; Majestic, "His Mother's Boy."

**MEMPHIS**  
 By KENNETH L. EAGON.  
 The entire south was virtually paralyzed by a series of unprecedented blizzards, sleet, storms, tornadoes and cold waves. Never in Tennessee has such low temperature been experienced nor such terrific snowstorms. The mercury dropped to 12 below zero here in the wake of a snowstorm that stopped everything and closed all business places. A dozen acts and three or four companies were forced to either cancel their engagements in Memphis and surrounding territory, or open a day or two later than scheduled.

The Misses Campbell headlined the bill last week at the Orpheum. The girls, well known in Memphis and the south, stopped the show. Marck's "Wild Guardians" is an animal act new to vaudeville that can be classed among the best. Hyde and Van Dyke, with the Seven Honey Boys, Nelson, a juggler, D'Arignau's Imperial Duo, A. Robins and "Gowns" made up a well balanced bill. Attendance, despite the bad weather, was better than fair.

Eddie Foyer easily got away with the honors at Loew's Lyceum the first half of last week. Other were the Four Renee Girls, Howard and Sandler, Conrad and Jenne. Last half, Heron and Arnsman, Jencks and Allen, Helen Morlettl, Penn Trio. This house did big business all week, although Monday and Tuesday nights a terrific blizzard was raging and the temperature was hovering about zero.

The picture houses suffered greatly during the bad weather. Only the biggest, including Loew's Princess (the only Memphis house playing first run big time films at 10 cents) did well. The two Majestics and other houses playing first run features lost money.

There is talk of bringing burlesque to the south. The question is whether it will be stock stands, hanging every few weeks, or a regular circuit.

**MILWAUKEE.**  
 BY P. G. MORGAN.  
 DAVIDSON (Sherman Brown, mgr.).—Ruth Chatterton; "Come Out of the Kitchen," to good opening; 27, "Good Gracious Annabelle."  
 MAJESTIC (William G. Tisdale, mgr.; agent, Orph.).—Louis Mann, Milo; 27, Aveling and Lloyd; Frankie Heath; Burdella Patterson; Three Bobs; Johnny Johnson & Co.

PALACE (Harry E. Billings, mgr.; agent, W. V. M. A.).—"1918 Winter Garden Revue"; Kate Watson; Electrical Venus; Adams and Thomas; Henry and Moore; Willie Misseam & Co.; last half, "Merry Go Round"; Nell McKinley; Curtis Comedy Canines.  
 MILLER (Jack Yeo, mgr.; agent, Loew).—Tetsuaki Japs; "The Lady Bugs"; La Dolne; Wood's Animal Actors; Bert McGarvey; Two Sternards; Jack Reddy; Davis and Pollard; Edmunds and La Velle.  
 SHUBERT (B. Niggemeyer, mgr.; agent, Inter.).—"The Story of the Rosary"; 27, "Hans and Fritz."  
 PABST (Ludwig Kreis, mgr.).—Pabst German Stock Co., "Die Spanische Fleige"; 23, "Helmut."  
 GAYETY (Charles J. Fox, mgr.; agent, American).—"Monte Carlo Girls"; 27, Broadway Bellea.  
 EMPRESS (Walter C. Scott, mgr.).—Stock burlesque. Eddie Collins & Co.

Openings last week were quite indefinite for a time. The "Peg" company missed Sunday matinee and night, but got in for Monday night, while the "Mischief Makers" did not show at the Gayety until Tuesday night instead of Sunday matinee, the "Innocent Maids" continuing their show through the forced hold-over. The Majestic was three new Orpheum turns shy for several days, and the Palace had several missing for its Sunday opening. Anna Held and the "Follow Me" Co. made the Davidson by Sunday night, coming from Minneapolis in a special train.

January 18, the first day of closed industrial business under the fuel order, gave practically all of the theatres a generous business, particularly the burlesque houses.  
**NEW ORLEANS**  
 BY O. M. SAMUEL.  
 ORPHEUM (Arthur White, mgr.).—Impressive bill, averaging best in several weeks. Marck's Lions appealed as the foremost animal act here since Orford's Elephants. Juggler's new opening, doing well. Davigneau Duo pleased. Mrs. Gene Hughes held interest. Misses Campbell splendid. Seven Honey Boys, mildly received.  
 CRESCENT (Walter Kattman, mgr.).—Neat show first half. A Scotch magician deputized for two Walters, train-bound. Helen Morett sings pleasantly. Herron and Armenden, hearty laughter; Jencks and Allen cornered the honors; Penn trio closed with capital parallel bar work.  
 PALACE (Sam Myers, mgr.).—Lew Hawkins just "jazzed" and "hoked" them out of their seats Monday afternoon, perorning the show. George P. Murphy, with pleasing complement of girls, ran close second. Peter Brown (Porter J. White), excelling in "The Strangler." Willink and Jordan pleased. Josephine DeKos Co. prompted unrestrained admiration, opening show.  
 TULANE (T. C. Campbell, mgr.).—Neil O'Brien's Minstrels.  
 ST. RICHARD (Maurice Barr, mgr.).—Pictures.  
 DAUPHINE (Lew Rose, mgr.).—Stock burlesque.

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"Everywoman" comes to the Tulane next week.  
 Patricola will be an added attraction at the Strand for several weeks, opening her engagement in the early part of February.  
 Howard Gale has returned to this city after an absence of several months. Gale is exploiting "The Warrior" and "Mother," two feature pictures.

**PHILADELPHIA.**  
 BY JUVENILE.  
 KEITH'S (H. T. Jordan, mgr.).—It was only natural the presence of Mme. Bernhardt overshadowed everything else, but the regular patrons who squeezed their way into the house jammed from pit to dome, enjoyed a well-balanced and even-running show. The absence of Violet Benson's sketch, "High Cost of Living," omitted at the matinee owing to the members of the company being snow-bound from Toronto, caused a break in the running. The sketch, high-class satire, splendidly played and containing good laughing material, fitted in splendidly at the night performance. It is a colorful bit of work, oddly constructed and very pleasing. Those who could understand Mme. Bernhardt's French playlet, "Du Theatre Au Champ D'Honneur," enjoyed her splendid playing while those who could not followed the thread from the description given in English as a sort of prologue. The wonderful woman was given a great welcome, the reception lasting a full minute, and there were little bursts of applause from those who could follow her lines. At the finish Mrs. Bernhardt was forced to answer several curtain calls, but attempted no speech. She was much fatigued from her motor ride from New York, not arriving at the theatre until almost time to appear on the stage, but she was delightfully gracious and smiling. A Red Cross dog and



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American Ambulance Corps have been written into the piece since she presented the play on her last appearance in this city at the Metropolitan opera house. There were several other applause hits on the bill, a liberal margin going to Nonette, the vivacious violinist-vocaliste who has surrounded herself with a regular production and has Jimmy Jarnagin as pianist. The brilliant setting and costuming have improved Nonette's offering considerably and she was a tremendous hit. Dooley and Nelson slipped over one of the big comedy hits. The boys did very nicely with a variety of stuff which averaged good, but the burlesque bit of Arab dancing took them off to a riot of applause and laughs. It is one of the very best dancing bits seen in many days and alone will hold these lads in. Eddie Weber and Marion Ridnor did well in their early spot, the young fellow injecting some comedy into his stepping which gave it a boost. Bensee and Baird worked the matinee show in street clothes and got away with the handicap in good shape, but they missed fire on their finish. The girl is a clever comedienne and her grimacing is good for solid laughs. Hawthorne and Anthony managed to wake things up following

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## A HIT

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the long dialog in the Bernhardt sketch, but soon had the house in a humorous mood. They died away somewhat toward the finish, but made their exit to the accompaniment of warm applause. McLallen and Carson gave the show an excellent closing act. Their variety of dancing and fancy figure work on rollers being warmly appreciated. The Three Escardos opened nicely with their hand-band tricks.

COLONIAL (H. A. Smith, mgr.).—Musette; Brown & Burrows; Murray Livingston; Basketball Five; Four Kings. Film, "Today."  
NIXON (Fred Leopold, mgr.).—Odiva and Her Seals; Rehn & Fitch; Maurice Freeman & Co.; Frances & Rose. Film, "My Little Boy."

GRAND (W. D. Wegfarth, mgr.).—Travilla Bros.; Carlisle & Romer; Asaki & Girile; J. C. Nugent & Co.; Herbert & Dennis; Guest & Newlin; pictures.

ALLEGHENY (Joseph Cohen, mgr.).—"The

Birth of a National," film, entire bill.  
KEYSTONE (M. W. Taylor, mgr.).—"Too Many Sweethearts," with well-known Philadelphia entertainers; Willie Brothers; William Dicks; pictures.

GLOBE (Sabloskey & McGuirk, mgrs.).—"Olives"; "The Girl from Holland"; O'Connor & Dickson; Phyllis Gilmore & Co.; Laurie Ordway; Davis & Stafford; Raymond Knox; International Girl; Dancing Kennedys.  
WILLIAM PENN (G. W. Metsel, mgr.).—First half: Jonia; Joseph Byron; Totten Co.; Swor & Mack; Miller, Packer & Seiz; pictures.

BROADWAY (Chas. Shisler, mgr.).—First half: Stephen D. O'Rourke; "U-13"; Larry Harkins & Co.; Antrim & Vale; McNally & Ashton.

CROSS KEYS (Sabloskey & McGuirk, mgrs.).—First half: G. W. Barbier & Carrie Thatcher; "The Mid-winter Revue"; Stone & Boyle; Four Seasons; Rose & Bills.

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## PROVIDENCE

SHUBERT MAJESTIC (Col. Felix R. Wendischauer, mgr.).—"What's Your Husband Doing?" to capacity houses and well liked. New act curtain displayed for first time at Monday performance after recitation of original verses by George Vivian of the company. Curtain is made wholly of the American flag, in silk, filling up the 40x25 space. Reduction in prices, with matinees Monday, Wednesday and Saturday, brought better houses than for some time to legitimate in Providence.

OPERA HOUSE (William S. Canning, mgr.).—Providence Opera House Stock presented "Within the Law" before exceptionally fine houses. Stock is going big. Matinees daily. "Her Child" next.

KEITH'S (Charles Lovenberg, mgr.).—"The Bonfires of Old Empires," headline, went big before crowded houses on the holiday. Under the supervision of Holbrook Binn this sketch promises to go well elsewhere. Mazie King and E. E. Marini, Jack Donahue and Alice Marian Stewart, Dorothy Brenner, the Farrell-Taylor Co., Billy Abbott and Elmore White, Maximilian's canines, pictures.

EMERY (Martin Tooney, mgr.).—Bill shows improvement over those in the past few weeks headed by the Florence Henry Co. in "The Scout." Bobbe and Nelson, Philbrick and

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"LEST WE FORGET"

# EDWARD SHAYNE

Announcements Later

Now Red Bank, N. J.

I take this method of conveying thanks to all my friends in the Majestic Theatre Building, Chicago, and the managers through-

out the middle west for their kindly expressions at the farewell dinner tendered to me on the eve of my departure from Chicago.



DeVoe, "Melody Land," The Arleys, Grace DeWinters. Second half: "The Notorious Delphine," Bernard and Meyers, Gliding O'Merras, Francis and Kennedy. —Billy Watson's "Beef Trust." Good houses. Watson has very little new.

FAY'S (Edward M. Fay, mgr.).—Village Octet heads well balanced bill twice daily. "Melody Five," "Four Belgians," Al Jones, May Marlowe, "Spic and Span," pictures. STRAND (Arthur B. Williams, mgr.).—Pictures, Mary Pickford in "Stella Maris." Effect of war tax has apparently been forgotten and a large increase in business over that when tax became effective is noted.

Since the break between the Shuberts and Klaw & Erlanger, and even before that, Klaw & Erlanger have been seeking a house in this city suitable for their needs to present legitimate to compete with their rivals. At first the Modern was sought, but this deal fell through. Now rumor has it that the firm is after the Strand, another big picture house here in a central location and fitted for legitimate. Rumor has it that a lease has already been signed, but this cannot be confirmed. At



Three Dashing Young Maids and a Real Comedian  
Singing, Dancing, Comedy, Cycling  
United Time Direction Booked Solid  
KAUFMAN & HYDE  
Broadway Theatre Bldg., New York City

HAS ANYBODY BEEN LOOKING FOR ME?

If so, my address for the next three months is

## FRANK TERRY

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Orders for Songs, Acts and all kinds of material taken.

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MILLIE

JOHN DOUGH

PRESENT

"A DARKTOWN CABARET"

Now playing W. V. A.

present the Shubert Majestic is the only house playing legitimate here.

The Musicians' Protective Association, Local 198, A. F. of L., has elected and installed officers as follows: President, A. O. Jaubert; first vice-president, H. I. Stoddard; second vice-president, F. A. Caniff; recording secretary, P. A. Kearns; financial secretary and treasurer, William Gamble; sergeant-at-arms, C. S. Hood; executive board, R. Gray, Jr., H. J. Langevin, F. G. German, J. S. Dalley, C. Simonetti and V. Castronovo; trustees, C. A. Hawes, C. J. Everts and C. A. Duggan.

SEATTLE.

BY WALTER E. BURTON.

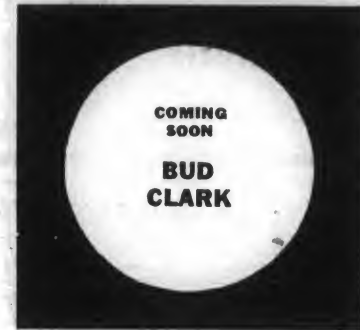
Mrs. Harrington (Lane and Harrington)

had to undergo an operation while playing Vancouver. She is convalescing at the home of friends, this city, and will be able to resume in a couple of weeks.

Eddie Berg, former manager of the Mission, Seattle, is appearing at the Gianetti cafe on Second avenue.

Jone O'Rourke, here in stock at the old Seattle theatre, was adjudged bankrupt in a California federal court recently.

After a two weeks' period of practical isolation, so far as railway communication with the outside was concerned, transportation lines are again getting their trains through on



something like schedule time. Local booking agencies are now able to somewhat relax from the strain of trying to fill the bills on their route sheet when the acts were "somewhere enroute" in Washington. Wednesday was the first time the complete bill at the Orpheum made it here in time for the opening performance in about three weeks.

Fred Mercy, owner and operator of all the theatres in North Yakima, was here consulting with the Kelle-Burns Booking management relative to acts for his Empire theatre. To make the jump from Walla Walla to Tacoma, the Hip road shows have had to skip the North Yakima dates Friday and Saturday each week.

J. Anthony Smythe joined the Harry Carson Clark company, Alcazar theatre, San Francisco, this week.

Mrs. Carrie Winchell Hayes has opened a school of dancing in Aberdeen (Wash.).

At Onken is managing the Burbank, Los Angeles.

Experience I have had!  
Talent I have!  
Modesty I must acquire!

## O. K. SATO

(Oh! say can you see O. K. Sato's act:  
He's a come-me-de-ann.  
And he keeps them a-screaming.  
He has made lots of hits.  
More than Ty Cobb admits;  
He keeps them awake.  
There's no chance for their dreaming.  
When this act I rehearsed  
In America first.  
It proved to the crowd  
That they all had a thirst.  
Oh! say does that old O. K. Sato still rave  
O'er the land of the free and the home of  
the brave?

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One of the HITS OF THE BILL at KEITH'S ALHAMBRA THIS WEEK (Jan. 21).

JOHNNY

MARION

# JONES and GREENLEE

Presenting

"WHAT DID YOU DO"

DIRECTION, H. BART McHUGH



The  
Surprise  
of  
the  
Season

FRANK  
**ORTH**  
and  
ANNE  
**CODY**

"Let's  
Take a  
Walk"

A BRAND NEW ACT, UP TO THE MINUTE

Keith's Riverside, New York

Next Week (Jan. 28)

Booked Solid, U. B. O. by

**H. BART  
McHUGH**

**FRED THE BRADS** NITA

Marshall Agency, 1425 Broadway, N. Y. C.

**THE FAYNES**

Presenting  
"IN A COUNTRY VANTAGE"

Billy Defty has joined the Willis West and Johnny O'Brien show at the Empress, Butte.

Bob Hamilton is a new member of the Monte Carter Company.

Gordon & Ellis have accepted an engagement in a cabaret in Edmonton, Canada.

Sam Harris has advised acts on the Hippodrome circuit Ackerman & Harris will arrange so all acts caught in the northwestern floods will not suffer money loss.

Erman Seavey is now a member of the Wilkes' Players, Seattle.

Property man Dave Davidson at the Orpheum theatre, left Saturday to accept a position in one of the film studios in Los Angeles. Morris Carberry, prop man at the Pan until recently, has succeeded him.

A combination of vaudeville and musical tabs manage to keep doors open at the Lyric, but the patronage is very light except Saturday and Sunday. The house is located "below the line" and is patronized only by the habitués of that end of town.

**VANCOUVER, B. C.**

BY H. P. NEWHERRY.  
EMPRESS (Geo. Howard and Chas. Royal, mgrs.).—Big production of "Rebecca of Sunnybrook Farm." Receiving fine patronage. 26th week of the Empress Stock Company.  
AVENUE (W. Scott, mgr.).—21, "The Yeoman of the Guard."

ORPHEUM (Jas. Pilling, mgr.). Carus and Comer headline current Orpheum bill, and



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**LEONA EARL**

(MRS. HARRY SHAPIRO)

**BEN WELCH SHOW**

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**Ze HUNTER and De GODFREY**

Blackface Comedians, in their novelty act, "WITHOUT GAS." Using their original Winter scene in a Minorsine tearing car to explain the story. Class, laughs and so different. Believe us. Address VARIETY, New York

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**FRANK DOBSON**

BOOKED SOLID

U. B. O.

**EDDIE BORDEN**

& JAS. DWYER

Direction, HERMAN WEBER

Author Double

**ELVA GRIEVES**

ENJOYING A PLEASANT SEASON

LEADING WOMAN WITH

**BEN WELCH'S BIG SHOW**

**Crossman's 7 Entertainers**

DIRECTION, ARTHUR KLEIN and JACK LEWIS

were given an excellent reception. Stan Stanley and his relatives are a featured attraction. The Washington Square Players sketch, "Love Thy Neighbor," also featured good. Boothby and Everdean, very well liked. Bernie and Balm, hit. Selma Braatz, very good. Claude M. Roode Co., popular. Capacity business.

PANTAGES (Geo. Pantages, mgr.).—Harry Langdon Co., good headline attraction. Rosa Rosalind, featured, good act. Dixie Harris and Variety Four, also featured in good singing act. The Cortes Trio, hit. Tony and

George Florenz, well liked. Jarvis and Harrison, good. Splendid business.

COLUMBIA (J. H. Mayrand, mgr.).—Trans-continental vaudeville road shows and feature pictures. Semi-weekly change.

REX (W. P. DeWoe, mgr.).—Wm. S. Hart starred in "Wolf Lowry."

DOMINION (J. Muir, mgr.).—Mary Garden featured in "Thais."

COLONIAL (H. Zuaghtott, mgr.).—Edna Goodrich in "A Daughter of Maryland."

GLOBE (W. P. Nichols, mgr.).—Anita Stewart in "The Combat."

THE CHINESE PUZZLE

**Chester A. Kingston**

474 Bainbridge St., Brooklyn, N. Y.

Personal Representative

**JIMMY PLUNKETT**

W. Hager, formerly on the staff of the local Pantages house, is now employed in Seattle.

**WASHINGTON.**

BY HARDIE MEAKIN.

KEITH'S (Roland S. Robbins, mgr.).—Elsie Janis completely won the capacity audience; George Bancroft and Octavia Broske, in "Get Off My Carpet," best two-act in years; Bob Mathews & Co., in "The Rounder of Old Broadway," different; big hit; Eddie Dowling worked hard and won; Jane Connelly & Co., in "Betty's Courtship," light; Virginia Lewis and May White, fair; Four Idanias, quiet opening; Dong Fong Gue and Harry How, billed to close, did not appear.

NATIONAL (William Fowler, mgr.).—Raymond Hitchcock in "Fitchy-Koo."

BELASCO (L. Stoddard Taylor, mgr.).—Clifford Crawford in "Fancy Free."

POLI'S (Fred Berger, mgr.).—The musical stock in "The Soul Kiss."

GAYETY (Harry Jarboe, mgr.).—Harry Hastings' Show.

COSMOS (B. Brylawski, mgr.).—"The Isle of Innocence"; Piquo and Co.; Felber and Felber; Williams and Mitchell; Tom Mahoney;

McGowan Gordon, Monday and Wednesday will run on the Sunday schedule.

LOEW'S COLUMBIA (Lawrence Beatus, mgr.).—Wm. S. Hart in "Wolves of the Rail," film; here for entire week.

Henry W. Savage's "Toot-Toot" closed at the National Saturday. Co. to be reorganized with a possible reopening at the Forest in Philadelphia.



**ALBOLENE**

The ideal make-up remover; keeps the skin smooth, clear and free from irritation, and permits you to enjoy off stage the admiration given to a good complexion.

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Write for sample.  
**McKESSON & ROBBINS**  
Incorporated  
91 Fulton Street New York





## STELLA MARIS

Stella Maris  
 Unity Blake ..... Mary Pickford  
 John Risca ..... Conway Tearle  
 Louise Risca ..... Camille Ankewich  
 Lady Blount ..... Ida Waterman  
 Sir Blount ..... Herbert Standing

In "Stella Maris" a screen adaptation of the novel of the same title, originally written by William J. Locke, and pictured by Frances Marion, Mary Pickford is given an opportunity to act and in the manner in which she grasped it will prove a revelation to her many followers. At one fell swoop Miss Pickford in this picture puts to rout all those who have derided her histrionic abilities for the greater part with the expression "Well, if you've seen Pickford in one you've seen her in all." For in this film she acts and does as fine a bit of character work as has been screened in many a long day. There are two characters in Mr. Locke's story of great importance. One was Stella Maris and the other Unity Blake. Miss Pickford plays them both. In the former she is the sweet ingenue type one expects her to be, but in the latter she is a deformed little slatternly slavey that will make you rub your eyes and look twice to assure yourself it is Pickford. As a picture "Stella Maris" is as big a feature as was "Tess of the Storm Country." Stella Maris is a sweet child, an orphan, crippled in her nether limbs from birth. Her parents were wealthy and left her well provided for. At the home of an uncle and aunt where she is being reared, every precaution is taken to lead her to believe the world contains naught but happiness for all. As Unity Blake she sees nothing but the harder side of the world's face, for Unity is also an orphan and the inmate of a home. John Risca (Conway Tearle) is the hero. Of good family he makes the mistake of marrying one of the women of the masses. She is addicted to drugs and alcoholics and he finally is forced to leave her. She then secures Unity from the orphanage, and because of her mistreatment of the child is arrested and sent to jail for three years. The husband to repay the child for the wrong adopts her and she in return gives him a full measure of her devotion and love, for he is the first being in her life displaying the slightest consideration for her welfare. Later with the release of the wife a complication arises, for while she was away, the hero returned to his own social set and has fallen in love with Stella Maris, who through an operation has obtained the use of her limbs. She loves him in return, but she has yet to learn of the hard sharp corner the world contains. Finally she comes to a realization of the true state of affairs regarding her knight errant and is broken-hearted. This is where Unity steps in and delivers her sacrifice. She too loves John, loves him so much she is willing to die for him, and she does exactly this. Realizing the happiness of he and Stella depends upon the elimination of the drug fiend wife she commits murder and follows it by taking her own life. With the shadow removed happiness follows for the lovers. This feature is an unusual one from a great many angles. It is a whale of a Pickford release. It is a production for which the director, Marshall Neilan, must receive unstinted credit. It is a revelation in exterior locations and interior settings and the titling is exceedingly clever. The supporting cast has a remarkable character woman in Camille Ankewich as the drug addicted wife; an altogether capable leading man in Conway Tearle, while Herbert Standing delivers as the uncle of the crippled Stella. In direction Neilan has achieved several exceeding animal touches through two dogs. "Stella Maris" will mark a new place for Mary Pickford in the picture hall of fame, and is going to prove a great money getter.

Fred.

## THE SPIRIT OF '17.

Davy Glidden ..... Jack Pickford  
 Adjt. Glidden ..... G. H. Geldert  
 Mrs. Glidden ..... Eddy the Chapman  
 Capt. Jerico Norton ..... L. N. Wolf  
 John Edwards ..... Charles Arling  
 Mrs. Edwards ..... Virginia Ware  
 Flora Edwards ..... Katherine McDonald  
 Carl Bender ..... James Farley  
 Frank Schmale ..... Seymour Hastings  
 Tom Brand ..... William Chester  
 Susan Brand ..... Helen Eddy  
 Thomas Lee ..... John Burton  
 Randall Lee ..... Ashton Dearholt

With a good cast, able direction by William Taylor, scenario by Julla Ivers, story by Judge Willis Brown, Jack Pickford's newest picture, "The Spirit of '17," is a Paramount

production of timeliness and calculated to arouse any latent patriotism that may exist in the breast of the youth of America. While there is plenty of action, it is so divided throughout the five reels and the story so disjointedly and disconnectedly "told," that one has more or less difficulty in gathering a clear idea of what it is all about. The main plot isn't absolutely planted until practically the end of the fourth reel, and when finally it is set, it is the sort of tale usually devoured by 12-year-old boys anxious to accomplish heroic deeds. The plot has to do with a couple of German aliens who plot with the representative of their native land to create dissatisfaction between the miners and have the works blown up, thereby contributing to the general plan of crippling production throughout the U. S. The boy (Mr. Pickford) overhears

this, enlists the aid of the inmates of the local old soldiers' home, captures the conspirators and saves the day. There are half a dozen subsidiary plots, all equally elemental, and while such things may be entertaining to the immature mind, it is doubtful if any but the most undeveloped mentality can see more than elemental suspensive interest in it for a feature film. A genuine working mine has been utilized for locations and the acting throughout is in the hands of competent people. The star has been very happily cast for the romantic role of the boy scout who is fortunate enough to be the direct medium for the exposing of an alien plot. It is exactly in his line, that of a winsome youth fired with the spirit of patriotism. When he affects that far-away expression he resembles more than at any time his famous sister.

Jelo.



Thomas H. Ince presents

# Enid Bennett

## in "The Keys of the Righteous"

By C. Gardner Sullivan

Directed by Jerome Storm

Personality, rare beauty and real histrionic ability are Enid Bennett's—the essence of box-office value.

Her first picture for Paramount raises her drawing power to the nth degree.

A picture of the wild and primitive North Country where brawny men and fair women were shuttled as balls in the bagatelle of Fate and when life was at a bargain price.

A star and a picture backed by the prestige of the unrivalled Paramount organization.

Paramount Pictures Corporation  
 FOUR EIGHTY FIVE 5TH AVENUE  
 NEW YORK, N. Y. AT FORTY FIRST ST

## THE EYES OF MYSTERY

Carma Carmichael ..... Edith Storey  
 Jack Carrington ..... Bradley Barker  
 Roger Carmichael ..... Harry S. Northrup  
 Quincy Carmichael ..... Frank Andrews  
 Steve Graham ..... Kempton Greene  
 Seth Megget ..... Frank Fisher Bennett  
 Brad Tilton ..... Louis R. Wolheim

Edith Storey's first Metro production isn't impressive. "The Eyes of Mystery" suffers from a bad adaptation to the screen and from clumsy handling. The director, Tod Browning, has failed in this production. It tells an involved story, a bit suggestive of "The House of a Thousand Candles." Miss Storey plays Carma Carmichael, who believes herself the daughter of a mountaineer, Royal Carmichael. When this man forcibly takes her from her uncle's home, she submits, believing it her duty. The uncle, meanwhile, goes into hiding and has his death announced. Incidentally he sends a young chap, Jack Carrington, to investigate his niece's disappearance. The young fellow, with a chum, goes to the old ancestral Carmichael home, where Roger and his followers plan to eliminate him at any cost. Then follows a lot of gunplay, dashes through secret panels, eyes peering through slits in a painting, etc. finally culminating in a battle in which the hero, his chum and the girl, who has now discovered that her supposed father is an impostor, fight off Roger and his gang until a sheriff's posse arrives. Miss Storey is capable of far better roles than the one allotted her in "Eyes of Mystery." The exceedingly inferior, save for Harry S. Northrup's mountaineer. But the real fault lies in the weakness of the screen story. The most primitive form of furthering the plot in melodrama is to have one character overhear the conversation of another. This is an obvious indication of a lack of imagination in devising an adroit plot. "The Eyes of Mystery" has three instances where one person overhears the scheme of another.

A Paramount Picture



# MOVING PICTURES

## MY OWN UNITED STATES.

Lieut. Philip Nolan, U. S. A. }  
 Lieut. Philip Nolan, 8d, U. C. } Arnold Daly  
 Philip Nolan  
 Colonel Aaron Burr.....Charles E. Graham  
 General Alexander Hamilton...Duncan McRae  
 Captain Rene Gautier.....Sydney Bracey  
 President Thomas Jefferson...P. R. Scammon  
 Gen. George Churchill.....Thomas Donnelly  
 Justice Col. George Morgan...James Levering  
 General Wilkin.....Edward Dunn  
 William Bayar.....Claude Cooper  
 Mr. Van Ness.....William V. Miller  
 Mr. Pendleton.....Frederick Traudslé  
 Andrew Jackson.....F. C. Earle  
 Lieutenant Gaines.....Jack Hamilton  
 Dr. Hossack.....Richard Wongemann  
 Admiral Stephen Decatur...Frederick Herzog

General U. S. Grant.....Frank Murray  
 President Abraham Lincoln.....Gerald Day  
 The Prosecutor.....Jack Burns  
 Agnes Churchill.....Anna Lehr  
 Natalie Somers.....Marie Du Chette  
 Theodosio Burr.....Helen Muholland  
 Mrs. Nolan.....Allen Walker  
 Mrs. Alexander Hamilton...Mary Kennison Carr  
 Baby Hamilton....."Baby" Carr  
 This seven-reel pictorial history of the Alexander Hamilton-Aaron Burr duel, its aftermath and its causes, goes back in the historian's narrative of the United States to 1804, when Hamilton was killed by Burr. In the earlier reels the period is clung to, thereafter leaping to Civil War time, the screen meanwhile and continuously bringing into sight impersonations of the nation's famous men, from Thomas Jefferson to Andrew

Jackson, Admiral Decatur, General Grant, Abraham Lincoln, the two principals, the Bag (often) and starts off with President Wilson delivering his Democracy declaration to Congress. In the seven reels there are 70 reasons to applaud, all patriotic ones that could not be overlooked, and they will be applauded. "My Own United States" is an applause hit before it is shown. But this does not remove one whit of credit from the author, Anthony Paul Kelly, who has skillfully drawn his scenario for picturized results, and while of a necessity being somewhat limited through confined to authenticity in the important points and scenes of the film tale, he has, nevertheless, with the hand of a craftsman etched the picture as an adjunct to a story that, with patriotic gulps, blends heart interest. The Frohman Amusement Co. produced the film,

with John W. Noble directing, W. Bruce Bradley, art director, and Herbert O. Carlton as the cameraman. Mr. Noble was busy himself. Arnold Daly is the star of this film. Mr. Daly played three roles, all Philip Nolans, of one kind or another at some age or other. The Arnold Daly name won't keep anyone away from a theatre the film exhibits at and, granting his performance is satisfying without venturing whether the public could have been pleased or lowered by others there is no star who could surmount the red fire of "My Own United States" in the favor of an audience. The story is actually of a man without a country and has been done as far as the Hamilton-Burr duel is concerned under some title similar to that. After leaving the duel period, the film follows Lieut. Philip Nolan, an admirer of Burr, lured by that dark shade of early American politics into intrigue. Upon the arrest of Burr papers incriminating Nolan were found and Nolan arrested the morning after his marriage to Agnes Churchill (Anna Lehr), daughter of General George Churchill (Thomas Donnelly). Nolan was tried for treason and at the conclusion of it, when cursing the country of his nativity, he was found guilty and sentenced to life on ship-board, stripped of his rank and buttons, to hear nothing, know nothing and read nothing of the U. S. A. Thus does Nolan pass the remainder of his life, grieving, seeing stars added to the bag and not knowing why, uninformed of the birth of a son to his wife and dying aboard ship with the American flag on his chest, while his son, Lieutenant Philip Nolan, 8d, at the same time is wounded when leading a cavalry charge in the Union uniform in '63 or thereabouts. There are two big scenes, a battle boarding ship between a U. S. man of war and a pirate crew and a snap of the Civil War action. The program states the ship were taken on the U. S. Frigate "Constitution" with sailors and marines by courtesy of the Government, but the pirate battle seemed to be manufactured. It was realistic only in a way, too set in fact and too smooth in action. During this battle, though, Nolan partially retrieved himself with the sailors at least, through defending the ship's magazine against two of the pirates, killing both and being wounded himself, after the pirates in a slow running sword fight that was moving only in the persons, had been waged as a side issue. The Civil War affair needed a super imagination for a illusion of any immensity of battle. Mr. Noble had the judge at the trial addressing the jury in its closed room instead of from the bench, the court also trying a U. S. Army officer for treason rather than at a court martial, although possibly these were of the times indicated. For playing Miss Lehr is entitled to the honors. Miss Lehr, however, when a grandmother in '63, seemed to find it difficult to give the necessary age to her appearance. Her sweet appealing face could have retained its charm until old age and there's hope that it will. The impersonations were all well done. F. C. Earle as Andrew Jackson suggested in the most artistic of the brief bits the reserve power of that statesman. Marie Du Chette as Natalie Somers was in a few scenes with a walking role of no consequence. The important male characters were all strongly taken. Duncan McRae as Hamilton, excellent; Charles E. Graham as Burr, no less so, perhaps even more so, with Justice Colonel George Morgan making that role stand up and Sydney Bracey as Captain Rene Gautier, in love with Agnes, causing some sympathy for his loyalty and forgiveness as he created the part. It's a long and admirable list of principals. The production harking back to a period did not call for elaborateness, but the interiors were reminiscent of the antique as they should have been, though the interiors aboard ship were questionable, especially the quarters given the drummed out Lieutenant, for, if he were permitted to mess with the officers he might have been given officers' quarters. But what do we know in 1918 what a ship looked like below decks in 1804? A big, interesting and enlightening feature of this film are the well written and instructive captions, some of considerable length. They tell much of a historical and knowledge nature. The drama, shown to an invitation audience at the Rivoli one morning recently (drawing a capacity crowd), must depend upon its patriotic and timely side. It does and it will. That may be relied upon, for, with Mr. Kelly's thorough story, even granting it was a bit padded out and that the camera switched around too much, though otherwise creditable, here is a man without a country feature that's got to get over if there's an American in the house. *Time.*

## SELECT PICTURES



# ALICE BRADY

re-creates one of the famous characters of fiction in the new production which she has recently finished for SELECT PICTURES. With wonderful sympathy and meticulous fidelity to type she has brought to the screen in

## "WOMAN and WIFE"

a living, moving, feeling portrayal of Charlotte Bronte's immortal

## "JANE EYRE"



beloved heroine in the deathless romance of the same name. It is Alice Brady's finest achievement on the screen, and Select Pictures Corporation is proud to present it. The adaptation is by Paul West; the direction by Edward José.

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### OUT WEST

"Out West" is the newest Fatty Arbuckle comedy and hits a better comedy tempo than any of his recent productions. "Out West" is really a satire on the typical western photodrama with its lively cafe dance halls, gun play, etc. Fatty is dropped from a freight by an irate train crew and lands in Mad Dog Gulch, "the toughest town in the movies." Just as Heartless Bill (Al St. John) is holding up the place. Fatty crashes through the cafe door of the Last Chance at top speed with three Indians in pursuit and thereby upsets the bandit, posed jauntily just within the swinging doors. Aided by Bill Bullhum (Buster Keaton), a near-cool (almost) emotionless gambler who is continually getting the worst of a series of comedy tumbles, and fascinated by Salvation Sue (Alice Lake), the heroine, Fatty has a series of startling adventures with Heartless Bill until he discovers the villain's one weakness. By the simple expedient of tickling the bandit, Fatty easily puts Heartless Bill out of the way. Good camera work aids the comedy.

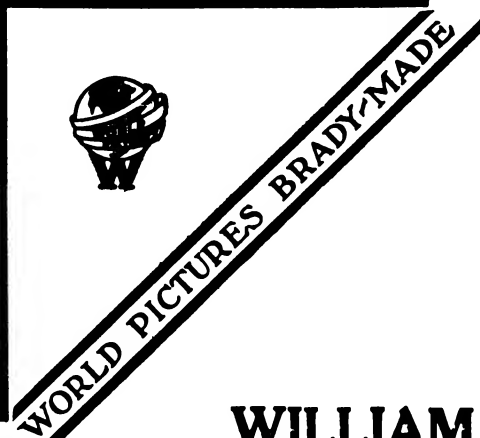
## THE IMPOSTOR.

"The Impostor," an Empire (Mutual) feature starring Ann Murdock, was adapted from a play by Michael Morton, directed by Hendon. It is a cross between very conventional story and an altogether original one and, as developed, cannot be designated as either. What might have been accomplished with the plot if handled by a director who had carte blanche to work out some exceptional bits of detail and the leading role given to a screen star capable of expressing the deeper emotions, it is not easy to surmise. A young girl lives with her aunt in Melford, Mass., and sings in the church choir. Passing through the town is a fake impresario who gives her his card and tells her that with six months' tuition at his vocal school she would be fitted for an operatic career. She takes her savings and comes to New York only to find the school had been closed by the police. Then she goes through the hardships of seeking work in theatrical employment agencies until, after her small hoard has been stolen, she is seated, penniless, in the park, friendless and disillusioned. A man living at the Savoy Hotel, facing the park, "makes" her sympathetic inquiry and when she confesses she is without funds he suggests she come to his rooms in the hotel as he hasn't his purse with him. There she resents his overtures and the door being open a friend of his wife's enters, thinking the man is entertaining his spouse. He is compelled to introduce her and does so as his wife's sister. A family of social climbers and also seeking financial backing for a scheme, insists on taking her to their country home, hoping thereby to win her "father's" interest in their venture. They have a son and when the denouncement comes he takes her for his bride. Sumptuous interior settings, but few and very far apart for the star, as she does not seem to shine very strongly in front of the camera. An interesting layout for a scenario not fully taken advantage of. Jolo.

1918 melodrama with a powerful message." Furthermore, "Cheating the Public" is declared to offer "the greedy dragon of food monopoly startlingly exposed." The "message" is little more than camouflage for all the old melodramatic situations and characters. The central figure is a cutie in gingham and curls who, when mother dies of want, is left with three kiddies dependent upon her. The heroine works in a factory where everybody is brutally treated. The factory owner not only treats his employees cruelly, but, controlling the whole town, he is a heartless food profiteer as well. The magnate reduces salaries and raises prices, with the result that a big strike occurs. The little mother in gingham and curls goes to the magnate's home in an endeavor to show that gentleman the evil of his way. What does the scoundrel do? He actually

seizes the girl and tries to imprint a kiss upon her chaste lips. With which the cutie pulls a revolver from her gingham pocket and fires. Mr. Magnate dies. The girl goes to trial for murder, and is convicted, a thing that wouldn't have occurred in real life. So the little mother is sentenced to the electric chair, and the dawn of the day of execution comes. Meanwhile a discharged employee confesses to the murder. He shot from outside a window just as the heroine fired, but his bullet did the work. (He probably had a tracer follow it.) Then follows a race between an automobile and a railway train to overtake the governor, and another race to the prison with the pardon. But the scoundrelly magnate had an honest and upright son who loved the little mother from afar. So there is a happy little tableau just outside the

death chamber. "Cheating the Public" is, of course, just a bundle of old claptrap melodramatic tricks. To present it as a production with a message is absurd. Its field of appeal will be wholly with audiences liking the cruder sort of melodrama. The automobile race to prevent the execution of an innocent person is bound to suggest the race in the modern story of "Intolerance." The direction is not in any way distinguished. Richard Stanton, who produced the film, has been guilty of overuse of artificial tears. Enid Markey is the heroine, and, despite an impossible story and loose direction, is quite effective. Bertram Grassy is the magnate's son, while Ralph Lewis is guilty of overplaying the unscrupulous factory owner-profiteer. Tom Wilson makes the hulking brute, "Bull" Thompson, stand out.



**WILLIAM A. BRADY,**  
Director General.

**WORLD-PICTURES**  
Present

**CARLYLE BLACKWELL**  
**JUNE ELVIDGE**  
**EVELYN GREELEY**  
**ARTHUR ASHLEY**

In  
**"THE BEAUTIFUL MRS. REYNOLDS"**

Story by **SAMUEL M. WELLER**  
Directed by **ARTHUR ASHLEY**  
The Story of **HAMILTON** and **BURR**

## THE DIVINE SACRIFICE

Madeline Spencer.....Kitty Gordon  
Helen Carewe.....Celene Johnson  
David Carewe.....Jean Angelo  
Rupert Spencer.....Frank Goldsmith  
Dr. Merwin.....Charles Dungan  
Linda.....Mildred Beckwith  
June.....Vera Beresford  
Timmie.....Ethel Barber  
Alma Speer Benzling's story. "The Divine Sacrifice," provides Kitty Gordon with her monthly World Film sacrifice. The present Gordon vehicle isn't convincing. Doctor David Carewe, who lives unhappily with his wife, a selfish woman engrossed in society, chances to meet Mrs. Madeline Spencer, the wife of a notorious gambler, Dr. Carewe's wife is centered in a babies' hospital, and, as Mrs. Spencer's sole interest is children, the two grow to care for each other. About this time, Mrs. Spencer goes away to Europe, where she secretly meets Robert Spencer, the gambler, and poses as his wife. Spencer is killed in a fire in Algiers, and Mrs. Carewe returns to America. News dispatches have carried the information that Robert Spencer and his supposed wife have died in the accident. Consequently, Dr. Carewe and Mrs. Spencer marry. The return of Mrs. Carewe finds Mrs. Spencer, now Mrs. Carewe No. 2, about to give birth to a baby. Carewe renounces his first wife, and declares his intention of living with the woman who really loves him. Eighteen years pass. The Carewe daughter, June, has grown to womanhood. A chance visitor at the Carewe mountain lodge falls in love with June. Later developments show this young man to be a son of Robert Spencer by his first wife. The second Carewe marriage is, of course, not legal, as the first wife is still living. June is consequently nameless. Rather than wreck the romance of the young people, Mrs. Spencer goes to Mrs. Carewe No. 1 and asks her to pose as June's mother, thus providing the girl with an honorable name. This is the "divine sacrifice" of the title, and the film ends with the fashionable wedding of June and young Spencer. The long arm of coincidence is badly wrenched, and the whole fails to ring true. Just why Miss Gordon is continually allotted the roles of self-sacrificing mothers isn't clear. She isn't fitted temperamentally for this sort of part. Jean Angelo is decidedly actory as Dr. Carewe. The feature has a certain unusual interest through the appearance of Miss Gordon's daughter, Vera Beresford, as the grown-up June. Miss Beresford isn't yet at home before the camera, but her performance isn't bad by any manner of means. The direction of George Archambaud is fairly adequate, and the photography excellent.

## CHEATING THE PUBLIC

John Dowling.....Ralph Lewis  
Chester Dowling.....Bertram Grassy  
"Bull" Thompson.....Tom Wilson  
Marta.....Charles Edler  
Grace Martin.....Wanda Pettit  
Mary Garvin.....Enid Markey  
Her Mother.....Fanny Migsley  
Frankie Garvin.....Frankie Lee  
Bobby.....Barbara Conley  
The Baby Brother.....Baby Cohen  
Mrs. O'Toole.....Carry Clark Ward  
The Judge.....James Tiltus  
The District Attorney.....Henry Peal  
Mary's Attorney.....Edward Peil  
The Twelfth Juror.....Joseph Hartley  
Warden.....James Morgan  
The Governor.....Arthur Glynn  
Factory Inspector.....Count von Hardsburg  
Dowling's Butler.....James McNeil  
Dowling's Secretary.....Arthur Shilling  
Fox calls his "Cheating the Public," presented for a special run at the Lyric, "the

## MOVING PICTURES

## THE GRAIN OF DUST

"The Grain of Dust".....Lillian Walker  
 Frederick Norman.....Ramsey Wallace  
 James Galloway.....Ralph Delmore  
 Tolow.....James O'Neill  
 Ursula Norman.....Corene Uzzell  
 Josephine Burroughs.....Edith Day  
 John Hallowell.....Richard Wangerman  
 Prince Boris.....Jacques Tyrol  
 New Minister.....Cecil Fletcher  
 Emily Howe.....Elizabeth Ferris  
 and others, for the last character listed (and called "The Belle of Milledgeville") recalls most vividly the best-placed scene in this film version of the late David Graham Phillips' well-known story, "The Grain of Dust." That scene is a country birthday party on the lawn, with Emily Howe (Elizabeth Ferris) the victim of her parents' generosity. There is ice cream, the village gang of the best society, the new minister (Cecil Fletcher) and "The Grain of Dust" (Lillian Walker), otherwise known as Dorothy Hallowell, a poor, but honest, and not so proud stenographer. It wasn't Dorothy's fault she got wished onto that party of elastic necks. It was the minister. The minister fell for Dorothy. Everybody in the picture seems to fall for her, and she almost falls herself a couple of times, but at the ending—but the party! The minister crashed right in with his sweetie, who was Dorothy. Dorothy went to Milledgeville to work in a country lawyer's office. The minister, the kind they wear at Rectors', upstairs, when the John is worth dressing for. The rubes had to rub their eyes to see if Dorothy was coming or going. She was a revelation—back, front, and sideways—to the birthdayers with her low-cut silver "gown," and the sort of sensation that caused Emily's mother to warn Emily's father to chase that husky off the lot. Emily's father was there. Some old guy. He walked over to the table where Dorothy was eating ice cream with a spoon, not even looking at the minister, and said Emily's father, said he, "Take that scarlet woman out of here." For that he got a punch in the nose from the minister, which broke up the party, but no one had to lead Dorothy out. She took it on the run and the next morning the wife of the village squire showed up at the office, and we next find our heroine at the station waiting for the train back to New York. The types at the party were fine, and it's the one comedy scene in this rather long drama

of upper and lower city life that was adapted for the screen by someone not named, and directed by Harry Revier. It is a Crest-distributed picture, made by the Ogen, and is notable as the prospectus intimates for its cast. Dorothy had a hard time; from two months after she found a job in a big law firm in New York. Two months after she opened that engagement, Frederick Norman (Ramsey Wallace) saw her, he claimed, for the first time. There was no peace then for Dorothy, for Frederick went right after her the way the captions said he did with his deals. But Frederick was engaged to Josephine Burroughs (Edith Day), and the old adage about getting rid of one before you tack on another still holds good. For, if Fred had closed up that little affair of an engagement with Josephine, it looked as though he might have gotten away with his most terrible idea of overcoming Dorothy in his apartments. There's a great deal to the story or else it wouldn't run six reels; but the main point is that when Frederick failed of accomplishing his awful plot against Dorothy, that young woman, instead of going to work went to Milledgeville, and Frederick, instead of looking for another blonde, tried to booze several times daily—so often, they placed him in a sanitarium where he recovered, just about the time Dorothy got the air in the village. So Dorothy and Frederick met again, when Frederick was once again the big lawyer, and as Dorothy was about to jump in the river right after having turned down a Russian prince or something in his apartment, Dorothy was a great girl for getting into apartments and out of them, with nothing excepting a scrap or so happening. Frederick led her from the river to his home, with Dorothy wearing the same evening gown. He didn't treat her, roughly then, so after a couple of days hanging around regular meals Dorothy concluded she loved Frederick and married him. Outside of the Phillips' name there is no particular body to this story, but Phillips' name may be enough in many communities. The way the story unrolls will please in that steady, to-be-expected way, and it likely reads as a novel with far more interest than it plays as a film, possibly because so many other features of the same general outline at least have gone before. The camera man did quite well, especially on close-ups. There are too many of these, but many of those really attractive in their fullness. Miss Walker is often to the fore that way, which goes to prove that makeup is makeup, for she seemed to be carrying an extra supply right on her face. In other ways Miss Walker was quite satisfactory. She played with restraint, put up a couple of good fights against bad men and has a pair of eyes that couldn't be secreted by the makeup around

them. Mr. Wallace gave an excellent performance, also Ralph Delmore, and Miss Day (now in "Going Up") was a natural beauty. The feature shows some excellent interior sets, for it dabbles with the rich as well as the poor. There are many captions, some necessary, and there are other places where a caption wouldn't harm, such as when Dorothy, after being saved from the river, returns with Frederick once again, to his instead of her home; but, as before mentioned, Dorothy seemed a bear for apartments not her own. It looks as though "The Grain of Dust" could be counted upon to hold interest, particularly for women and girls. They must dote upon pictures of this sort, and the successful battler of the female tale will never grow old to them. For there still remains the bare chance that some day, after we have all passed away, one of these stories won't turn out the way you know it will. And even the men will relish Dorothy's double fight for honor. The second time she had so little on her it was an added attraction taken advantage of later by the director, who did his best in these "ravanaging" scenes. *Sime.*

## RIMROCK JONES

This picture marks the advent of the latest Paramount star, Wallace Reid, a dashing handsome leading man with much personality, long leading man with some of the best of the Paramount women stars. For his debut as a contender for stellar honors a western story was selected. The story is "Rimrock Jones," written by Dane Coolidge and adapted for the screen by Harvey F. Thew and Frank X. Finnegan. The direction was in the hands of Donald Crisp, who turned out a fast moving picturization that abounds in action. The scene of the story is divided between the copper mines of Arizona and New York. Rimrock is the best liked man in one of the copper camps; a hale fellow well met, and even though he was bilked out of a copper producing hole through the medium of the law and filing of an apex claim which topped his location he is still cheery and wise to the extent that when he manages to strike pay dirt again he is on the lookout for all schemers who want to best him. When he and an old Mexican, his man Friday, finally "locate," they haven't the money with which to develop, and when Rimrock tries to obtain a loan from either friends or enemies he is unsuccessful until the little girl who is conducting a public stenographer's office offers to buy in and furnishes the roll with which to work the property. Later when the future of the mine is assured and Rimrock tries to pay off his debts, he is reminded by the girl that hers was not a loan but a bid for partnership, and

he accepts it in that light. However the promoters are after his property, and while he held out for 51 per cent. of the stock they are scheming to trim him in the long run. They plant a vamp for his benefit and she does get him cornered. He goes to New York to settle the details of the promotion of the company which is to develop the mine, and while there is led into the stock market, but although hooked and in debt refuses to part with his stock. In the meanwhile the schemers in the west are framing and they believe they have just about got him beat when the girl partner goes to the rescue and saves the day. The vamp is then ditched and the star and steno are found clasped in each other's arms for the final flash. "Rimrock Jones" is a good feature for the Paramount program, and Reid will win many friends in the title role. Heretofore he has been featured in "Nan of Music Mountain" and "The Hostage," but "Rimrock" is his first bid on honor. The second time she had so little on her it was an added attraction taken advantage of later by the director, who did his best in these "ravanaging" scenes. *Sime.*

## LAW'S OUTLAW.

Triangle's feature, "Law's Outlaw," starring Roy Stewart, is a rambling sort of affair very difficult to "decipher." As near as can be gleaned from a view of it at the New York theatre, the story is about a young western ranchman (Stewart) running for the office of sheriff and defeated through the machinations of a wealthy politician who "frames" him to prevent his marrying the politician's daughter. The candidate who is elected is an eastern man and when the politician has been attacked in his own home and robbed and left for dead, the girl pleads with the ranchman to aid in discovering the culprits. While out on the trail with a third officer of the law, the ranchman goes crazy and shoots down the elected eastern man. He escapes to Hawk's Nest, from which no officer of the law had ever been able to bring back any offender against the law. Stewart's simulation of a man whose nerves have been all unstrung and who fears capture (there is a price on his head) is a fine piece of acting. There are some original camera "shots" in the numerous exteriors. For a surprise finish it develops he arranged with the easterner to "play dead" while he escapes to the bad man's land so he might capture the real offenders, which he does. But it's all difficult to follow and not nearly as interesting as a straightaway western picture. *Jolo.*

*This is success!!*

WHAT THE AUDIENCE SAID:—  
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 Thurs., Jan. 17th, 1918

THE EPIC MOTION PICTURE  
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 MR. ARNOLD DALY

ANTHONY PAUL KELLY Author  
 JOHN W. NOBLE Director

FOR PARTICULARS OF DISTRIBUTION  
 THE FROHMAN AMUSEMENT CORPORATION  
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## HER AMERICAN HUSBAND

Cherry Blossom.....Teddy Sampson  
Miriam Faversham.....Leda Lorraine  
Herbert Franklyn.....Darril Foss  
Tokimasa.....Thomas Kuribara  
Yeshisada.....Miffo Beki  
Kato Nakamura.....Jack Abbe  
Mason.....W. A. Jemes  
Abbott.....Arthur Millet  
Jesop.....Ludwig Lowy  
Dolly Varden.....Kathleen Emerson

At the press showing of this Triangle and without the help lent in a theatre exhibition "Her American Husband" proved an excellent picture. It is easy to imagine a live exhibitor could surround the feature with "atmosphere" for it is adaptable to that since it is a drama set both in the Orient and the Occident. Perhaps some of the Japanese scenes may seem familiar and perhaps the interiors in the Flowery Kingdom are pretty much the same, yet they are always in taste and the exterior are surely suggestive of the foreign land. The story furnished by E. Manus Ingleton is a plausible one in plot. Tokimasa, a wealthy Tokio merchant, conceives the ambition that his daughter, "Cherry Blossom," marry an American, thus providing a union of the east and the west. And this he succeeds in accomplishing, never doubting that his daughter will be happy. Kato, who is Takimasa's secretary, is of a different opinion. Though he and Cherry Blossoms are lovers the girl follows the wish of her father, which is the custom of the east. Herbert Franklyn is the husband chosen for Cherry Blossom. A wealthy youth who had fallen heir to his father's share of a big importing house, he had persuaded the senior partners to allow him to make the firm's annual trip to Japan. Franklyn, known as "Mr. Butterfly" among his friends, most of whom were of the feminine gender, really wanted to visit Japan that he might "have a change of pasture" for the quest of his desire. He brings the little bride of the east to New York, establishes her in a little home in New Rochelle and promptly neglects her, resuming his old time round of pleasure. Cherry Blossom, who has learned to be devoted, is very unhappy, even with the coming of a babe. The infant soon dies and the lonely bride is quite in despair. At this juncture her father and Kato arrive, their journey being prompted by a vision seen by Kato. Takimasa strangles Franklyn with a silken shawl and later, after their arrival in their native land, performs the act of bari-kari on himself in punishment for the unhappy experience he had brought upon his daughter. The weak points in the scenario are the easy way in which the Japs apparently escape and the appearance of the visions. But stage license makes both permissible. E. Mason Hopper has done a good direction job, and of equal worth is the photography by Friend Baker. The types were cleverly chosen there appearing having been two Japanese in the cast. Of these Thomas Kuribara was Takimasa. But Jack Abbe as Kato made a fine impression. Teddy Sampson as Cherry Blossom really had the lead and throughout gave a clever performance in addition to looking the part. Darril Foss was nicely fitted for the role of Franklyn, while Kathleen Emerson made a pretty Dolly. "Her American Husband" is above the average and should be in demand. *Ibsc.*

## A MOTHER'S SIN.

In Vitagraph's Blue Ribbon production, "A Mother's Sin," by Hilda Sharpe, directed by Tom Mills, a feeble attempt has been made to screen a Drury Lane melodrama of the old style. The result is not happy, as the story is too puerile and the magnitude of the production is not vast enough to be classed as other than of the program calibre. There is one very ridiculous twist to the conventional story—the father of the hero casting him out, after rearing him in luxury, in order to revenge himself upon the boy's dead mother who had run away and left the father years before. Just before his fatal attack of heart failure the father finds the nephew is a "rotter," and makes a new will, which he hides between the leaves of a book in his magnificent library. The son is cast off without a penny, while the villainous nephew, who has betrayed an innocent girl while masquerading under the name of his cousin, is seen enjoying the comforts of the beautiful Meldon Hall estate. In the end the last will is discovered, and the honest hero comes into his own. Inserts of English scenes are mingled with American scenery, and are easily distinguished. A genuine flash of Piccadilly Circus is titled as Leicester square. Good lighting of both interior and exteriors. The story is a very poor one—amateurish, ridiculously so. *Jolo.*

## ZONGAR

Some years ago Bernard Macfadden rode into the limelight on a popular spasm of physical culture. He helped revive the vogue by liberal advertising, all of his "ads" holding a photo of himself. Mr. Macfadden's idea was evidently a successful business venture. That he conceived and is publishing the Physical Culture Magazine speaks for itself. There are also a chain of popular-priced eating places bearing his name, supposed to serve food of scientific selection or preparation. But that doesn't indicate Mr. Macfadden's first venture into the realm of feature pictures is as successful as his other ventures have been. A trade showing of "Zongar" at the Rialto last week proved just the opposite. Had any practical picture men been concerned with Macfadden after he finished "Zongar," they would never have advised bringing the Rialto for a showing. They might have told Mr. Macfadden to get rid of the picture through some releasing concern. It is nearly certain they would not have advised him to attempt to state-right it. Yet that is what the

physical culture expert wants to do. He said so in a speech before the film was finished. He also said George Larkin in the title role could do many more athletic stunts than Douglas Fairbanks. Maybe that's so. But it was not evident in "Zongar," and as far as his acting ability alongside of Doug—well, it can't be done. It isn't all Larkin's fault. Mr. Macfadden wrote the scenario and he had a hand in its direction. In name, three other persons dabbled in the direction end. When one was deemed unsatisfactory, a successor stepped forth. The scenario, direction and story, it is all Zong. The film is described as a five-reel athletic drama, and "Zongar" is called a daredevil of romance. This youth is the son of a wealthy business man; but why he is just known as plain "Zongar" is a mystery. He is in love with Helen, also coveted by a villain. To make it even there

is an adventuress who would like to snare Kid Zongar unto herself. The quartet get mixed up with each other for five reels with the Zongar-Helen match at the film's end in doubt. The villain robs Zongar's father and then kills the old man. This villain person does so many bad tricks and the general lay-out is so impossible the picture might be made into something. Comedy scenes might be inserted, the villain changed into a "hero" and the whole thing called "Getting Away with Murder." This villain does that little and natch for the bad boy. Right before that little event Kid Zongar, pursuing the bad boy in the observation seat of an airplane, has the pilot swoop low down and the hero pulls the lovely Helen right up out of the villain's motor car. And it was a biplane they did it with too. In the smaller picture houses they might get away with "Zongar," but there isn't

a chance in regular picture resorts. As far as the athletic angle goes, that part is negligible. The only real scenes in that department are in a swimming pool when some diving girls are seen in performance. They don't figure in "Zongar," other than local color. Some running races and such; they count for little. Mr. Larkin in the title role did fairly well. Perhaps, with the right direction, his stunts might have been made to stand out as more clever than they looked. That's been done before. He wore a black and white striped tie, which in a close-up near the close, was dazzling. Grace Davison was acceptable as Helen. Dolores Costello was the villainess, and Jack Hopkins her consort. Whether anyone's individual work was bad or not doesn't matter, however, for "Zongar" isn't there. *Ibsc.*



# THE SPY MENACE

From the "News-Tribune," Detroit Mich.

Since the war began in Europe, our Secret Service has shown itself the equal, if not the superior, of that of the countries of Europe. Time and again it has unearthed unneutral plots in time to stop them.

From "The Tribune," New York.

Evidence will be presented in the Providence "Journal" that German and Austrian agents in this country have spent, under the direction of their ambassadors, between \$30,000,000 and \$40,000,000 trying to destroy munition plants and otherwise prevent the exportation of war materials to the Allies, as alleged by Dr. Goricar, a former official in the Austrian consulate in New York.

# "THE EAGLE'S EYE"

By

## WILLIAM J. FLYNN

Recently Retired

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It is the story of the Imperial German Government's spies and plots in America.  
It is a twenty episode serial of facts. Into its revelations of how the Kaiser's proposed reign of terror in America was prevented has been written a story of thrilling, heart-stirring romance.  
"The Eagle's Eye" is the supreme serial effort. It has no equal in appeal, in public interest, in the international importance and prominence of its story. It is a box office value too big to be figured from precedents.

Produced by **THE WHARTONS**

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## NEWS OF THE FILM WORLD

It is reported Francis Ford has been signed to direct for Goldwyn.

Goldwyn has the reconstructed Olympic Club (125th street), where Hobart Henley is directing Mae Marsh in her forthcoming release.

Samuel H. Levin is building a picture theater in the Park-Prasidio district in San Francisco, with a seating capacity of 2,000.

Nastimova has finished three film features, and will do at least two more before returning to the spoken drama.

"The Light Within" is the new picture in which Patricia will be starred, released following "Daughter of Destiny."

Larry Trimble now has his own company, but the exact nature of his film-making plans is yet to be announced.

Constance Talmadge is putting the finishing touches to "The Shuttle," by F. Hodgson Burnett.

Thomas Meighan has been cast for the male lead in Mary Pickford's next Arctcraft picture on the Coast.

Ethel Marie Burton, who played opposite Billy West in the first four King-Bee releases, has returned to the West organization.

Olga Petrova has accepted the scenario for her fourth picture, written by George Middleton. It will probably be directed by Ralph Ince.

J. Warren Kerrigan's second Paralta picture will be "The Turn of a Card," which will be released by W. W. Hodkinson early in February.

Richard A. Rowland, president of Metro, may take the leading juvenile part in a five-reel comedy in which Mr. and Mrs. Drew are the creators and co-stars.

Jacques Jacard has started on a new serial for Universal. It will be called "The Lion's Claw," there being 18 parts of two-reel length each.

With the idea of centralizing picture production activities in Los Angeles in future

the productions of Mastercraft will be made at Paralta studios.

Artercraft will soon release W. S. Hart in "Blue Blazes Rawden," Elsie Ferguson in "The Song of Songs," and C. B. DeMille will present "The Whispering Chorus."

Tom Maxwell has finished his first film at the Hollywood Studio, Los Angeles, named "The Married Virgin." He will shortly take a company out to Grand Canon to start on his second picture.

Leander Richardson has put into pamphlet form the adventures of Carlyle Blackwell. It is entitled "From College Boy to Screen Star." The work is to celebrate the 400th screen appearance of Blackwell as a film star.

The experiment of presenting tabloid opera at the Strand, as an additional attraction to the pictures, has been abandoned and won't be revived. These productions cost in the neighborhood of \$1,500 a week.

Lewis J. Seisnick is going to Palm Beach in about ten days and will remain there for about six weeks. He will be accompanied by Mrs. Seisnick and Norma Talmadge, the latter going to screen her next film production.

"Good Will and Almond Shells" is the name of the next Metro production in which Emmy Whalen will star, the screen version of Edith Wharton's "The House of Mirth" having been postponed to a later date.

Alice Brady has finished "The Knife," released under the Select brand in February. Her next feature will be a Russian story—a type which she has done before in films, but the story being right up to date.

Coming Paramount features are: Jack Pickford in "Huck and Tom," the story being taken from some of Mark Twain's works; Billie Burke in "Eve's Daughter," and Sessue Hayakawa in "Hidden Pearls."

Fox has vacated its Fort Lee studio, taking all the people to the Coast for the next Para picture. The Mittenhall studio (Yonkers), Biograph studio (174th street), and the Lee Laab studio (48th street) are now utilized by Fox.

Howard Kyle is now doing his first picture work, and from last reports was enjoying it, notwithstanding the frigidity of the studio where he was acting. Kyle has been in support of Grace George in repertoire until her recent closing.

Jack Pickford and his wife, Olive Thomas, two of the highest salaried honeymooners to be found anywhere these days, have been visiting Broadway the last few days. Young Pickford and his bride have been doing the various New York shows.

A future Paramount release with Vivian Martin in "A Petticoat Pilot" story is by Joseph Lincoln and the plot is by W. W. Rave for its director Roland Sturgeon. The cast includes Theodore Roberts, James O'Neill and Helen Gilmore.

M. K. Lincoln leaves today (Friday) for the coast, to be featured in a picture to be written and directed by W. Christy Cabanne. The remainder of the cast was recruited on the spot. Lincoln and Cabanne are understood to be jointly interested financially in the undertaking.

It has not been definitely decided whether Clara Kimball Young will do "The Savage Woman" following her present feature, "The House of Glass," which will be finished this week. If the weather and studio conditions permit the "Savage Woman" will be started, but if not Miss Young will then filmise "The Reason Why," Elinor Glyn's latest story.

There is a little friction between Bob Hall, manager, and Samuel Rothapel, director, of the new Rivoli. An almost horizontal flagpole "adorns" the front of the Rivoli and E. Jay Kaufman, in the "Globe," basarred the opinion it defaced the front of the edifice. "Roxy" ordered the pole changed to a perpendicular attitude and Hall rescinded "Roxy's" order.

Friday morning last, immediately after Fuel Administrator Garfield's unpopular closing order was interpreted, a great number of oil stoves started arriving at an office building largely devoted to film interests. There being no heat in the building on that day the stoves were put to use in the offices at once. This method of "heating" the Garfield order has an ironical angle since no smoking is allowed within the building. But it was evident that business men were determined to evade what is universally regarded as a "bonehead" move from Washington. Everywhere there is an expressed determination to stay on the job in spite of Garfield's casarlike "proclamation."

### THE WIDOW'S MIGHT

Dick Tavia.....Julian Eitinge  
Irene Stuart.....Florence Vidor  
Horace Hammer.....Gustave Seyferitz  
Mrs. Pomery Pomfrot.....Maya Kalé Redé.....James Neill  
Julian Eitinge enjoyed the unique distinction of having his name adorn the lights of three different theatres in New York Sunday, at the Rialto, Palace (where he is headlined in vaudeville) and the Eitinge theatre on 42d street. His latest Paramount, "The Widow's Might" (Lasky), cleverly cast the feminine roles. All the women playing opposite the star, with the exception of the leading lady, especially selected as a juvenile and delicate contrast, are big women, so that when Eitinge is attired in dresses he doesn't look so much larger than the women who surround him. Eitinge is a goodly-sized man, and it is no mean stunt to present him in female attire before the camera in close-ups. Considerable ingenuity must be exercised. The lights and shades are excellent and produce some beautiful pictorial effects. At the very beginning the star is shown as a man, wrshipping the vision of a girl. By clever double exposure she is seated, in miniature, in his hand, jumps up and fits about the room. This is most expertly done. The story, upon analysis, is palpably designed to show Eitinge as an impersonator of a feminine characterization and there is created a good antagonist to make for dramatic interest and coherence of narrative. In its unfolding, however, comedy is employed almost exclusively, so that the whole thing, while having a serious underlying motive, is light, frothy entertainment. It was written by Marlon Fairfax and directed by William C. DeMille, which is a pretty good guarantee of careful and intelligent production. The star is his usual breezy personality, shown first as a roughriding ranchman, full of masculine vigor, and later compelled to disguise himself as a woman to rescue his fellow ranchmen from ruin at the hands of a wealthy but unscrupulous land sharp. This latter character is admirably portrayed, with rare finesse, by Gustave Von Seyferitz, Florence Vidor as the ingenue is sweet and ingenuous, and when minus a hat can be set down as a screen beauty. "The Widow's Might" is another Eitinge success. It will give satisfaction to exhibitors everywhere. *Joe.*

### Piedmont Pictures Corporation OF NEW YORK

720 Seventh Avenue

Confidential Buying and Selling Agents for United States and Foreign Countries

## PARALTA PLAYS

PICK OF THE PICTURES

The First Paralta Play

J. WARREN KERRIGAN IN

"A Man's Man"

Directed by OSCAR APFEL

Written by PETER B. KYNE

The Second Paralta Play

BESSIE BARRISCALE IN

"Madam Who?"

Directed by REGINALD BARKER

Written by HAROLD MacGRATH

PARALTA PLAYS, Inc.

729 SEVENTH AVENUE

NEW YORK CITY

Distributed by

W. W. HODKINSON CORPORATION

Frank A. Keeney will shortly present

Catherine Calvert

The Lady Beautiful of the Screen

in a specially written photoplay version of

"A ROMANCE OF THE UNDERWORLD"

By PAUL ARMSTRONG

in which she scored such a notable hit on the Dramatic Stage.....

AND OTHER FEATURE PHOTOPLAYS OF REAL HUMAN INTEREST

Direction of JAMES KIRKWOOD

General Offices, 1493 Broadway

Ray C Owens Representative

## ROBBERIES PREVALENT.

Film makers, film exchangers and picture theatre managers are taking steps to stop the wholesale robbery of films recorded within the past fortnight. Hardly a day that some theft is not reported, with the police seeking information and running down clues on several jobs that so far have been a complete success for the robbers concerned.

Some years ago a number of big picture thefts were reported, but prompt work by some of the film owners made short work of the culprits.

Carelessness of carriers will also be a subject given closer attention hereafter.

One firm is out several thousand dollars through a systematic theivery, now considered as an "inside job." A number of arrests are expected.

## BETTER CLIMATE EAST.

Those in the picture field who have arrived in New York within the past fortnight from the coast state that the weather on the Pacific has been far from ideal for picture purposes this winter. They state the general reports on the work gives the east the best of the weather break so far.

## ANOTHER STREYCKMANS.

The most important event in filmdom—so far as Hector Streyckmans is concerned—occurred Jan. 22, when a son was born to him. This, in addition to his twins, makes him quite a household.

## Five Months for "Over the Top."

The Vitagraph is out to make a big picture of "Over the Top," with Sergt. Guy Empey as the star. Fully five months are expected to be devoted to the film on which work has already started. The Vita has engaged Lois Meredith to play opposite.

## "UNDERWORLD" FOR CALVERT.

Arrangements were made this week for Catherine Calvert to make her first film appearance under the Frank A. Keeney direction in "A Romance of the Underworld," in which Miss Calvert appeared on the spoken stage. Work will start around Feb. 1 with James Kirkwood as King. The Benjamin Kutler scene "The Girl Who Saw Life," featured by Miss Calvert, may be added as her second Keeney feature.

"The Romance of the Underworld" was written by the late Paul Armstrong, the husband of Miss Calvert. The picturization will be done in the Biograph studio that Keeney leased last week.

## INCE'S THERE AND HERE.

Tom Ince was expected on Broadway this week, but his departure from the coast at this time has been held up by studio details that must be disposed of before he can leave for the East.

Ralph Ince, now in New York, is planning a number of big picture activities, and has been spending the past week in lining up scenario material for future productions.

## NO RED CROSS FILM.

The recent efforts of several New York film men to promulgate a big Red Cross picture have fallen through completely through the heads of the R. C. refusing to sanction it.

The Red Cross is not turning down films to help its general movement, but will not permit the Red Cross to be used as a "bait."

## REYNOLDS WITH U.

Lynn Reynolds, who recently left Triangle, has joined Universal taking the place of director Jos. De Grasse, who is ill.

## EPIDEMIC OF COLLISIONS.

Taxi collisions are becoming popular in film circles. Clara Kimball Young participated in one recently and the other day Bessie Love and her mother had narrow escapes.

The Loves were on their way downtown to dinner, when their taxi skidded into a street car on 59th street near the Plaza. Mrs. Love, with presence of mind, threw the laprobe over her daughter's head and her own. The side of the taxi was smashed in, but Miss Love and her mother escaped with minor bruises.

The Love company has just returned to Lakewood for the exteriors of the star's second Pathe picture. At the recent Lakewood trip of the company, a blizzard prevented the taking of a single scene. After a week's wait, the company was called home.

Fred Thompson is directing and Edna Earle has a prominent role.

## LOCAL STUDIOS USED.

New York studios appear to be at a premium at present. With the raft of New Jersey plants out of commission half weeks, owing to the coal shortage, the New York manufacturers are seizing the local studios as fast as they are available. A number of firms have arranged to "double" with the use of local studios by the companies having them under lease. One specific instance has been the using of the Erbograph studio three days by the Paragon.

## "Nation" Playing Two Houses.

Detroit, Jan. 23. John H. Kunsky is showing "The Birth of a Nation" at two theatres. In the afternoon the picture is put on at the Washington for five hours and then transferred in the evening to the Madison for the same length of time. It is the first time this plan has been operated here.

## INFORMING COMMISSIONER.

The new commissioner of licenses is getting a line on all the theatres and film houses. It is said that May 1 will find the list of local film places fully one-third less than in operation last year.

Close watch will be kept on all screen booths by the fire department. The license commissioner will have full information available.

## STEGER IS ANXIOUS.

Julius Steger cannot conceal the anxiety he feels over his forthcoming direction of Anna Case, the diva, before the camera. Mr. Steger has the script and all of his plans for an elaborate production have been matured, but Miss Case is on a concert tour, drawing heavily wherever appearing.

The Case feature has not been named. It will be the singer's first screen play. She is popular in operatic and concert circles. But recently at Dallas, Texas, Miss Case sang before 12,000 people with no other box-office attraction in the performance.

## PATHE HAS DUNCAN.

Definite announcement is made that William Duncan, the Vitagraph star, has been signed by J. A. Berst for Pathe.

Under the terms of his contract with Pathe, Duncan becomes serial director and featured star. Duncan has been starring in Vitagraph western serials for some time.

## BROADWAY LIGHTED UP.

The Broadway theatre is the only place of amusement in New York that is nightly illuminated as brilliantly, if not more so, than heretofore, and without any violation of the orders of the Fuel Administrator.

They are utilizing three acetylene Milburn lights of 10,000 candle power each, with enormous reflectors.

CARLE E. CARLTON  
PRESENTS

LILLIAN WALKER

BY ARRANGEMENT WITH LESTER PARK  
IN A FILM VERSION

OF DAVID GRAHAM PHILLIPS'  
GREATEST NOVEL

THE GRAIN  
OF DUST

SUPPORTED BY  
EDITH DAY  
RAMSEY WALLACE  
CORENNE UZZELL


"WHO'S THERE?"

STOP GUESSING

Put yourself in line for big receipts with a  
State Right Production that is bound to win.

NOW IS THE TIME TO ACT  
GET IN AHEAD OF THE OTHER FELLOW

BOOK WITH US AS PRODUCERS  
WE WILL PROTECT YOUR EXCLUSIVE RIGHTS  
DIRECT - OR THROUGH YOUR EXCHANGE.  
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# TRIANGLE

## THE TOWER OF BABEL

Do you remember the story of the Tower of Babel?  
Races of all the world came together and started work on a tower that was to reach to the sky. It was to solve the problem of getting to Heaven by the easiest route.

But when the workers got about half of the tower completed, they found that they were building on quicksand; that their plans were not scientifically based; and that they could not even understand each other.

So it is with many schemes, plans and ideas for cornering the business of the motion picture exhibitor.

The exhibitor sees a beautiful and impractical tower of profits raised before his eyes with uncertain services, excessive rentals and enormous overhead expenses.

Then the tower collapses and a lot of exhibitors hit the sorry trail of experience—sadder and poorer men.

Triangle is attempting to build no tower of Babel. *We don't want a monopoly and we're not trying to make all of our profit in a day*

We have planned the Triangle structure four square to the winds. It is built on the policy of the square deal to the exhibitor. Our first consideration is always the exhibitor. *He must make his profit and we must help him.* He must show pictures that will bring credit to his theatre and add to his patronage. He must be successful.


Any Triangle Exchange Manager is willing to help you, to advise you, frankly and honestly. He is reserved in his representations, helpful in his attitude, instructed to avoid exaggeration or misstatement and to aid you in building up your business.

Build on enduring Triangle principles. Write the Triangle exchange nearest you.

TRIANGLE DISTRIBUTING CORP'N

1457 Broadway, New York

B. A. LYNCH President	R. W. LYNCH Vice-President	FRED KENT Treasurer	Y. F. FREEMAN General Manager
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## AMONG THE WOMEN

BY THE SKIRT.

The Mae Marsh picture, "Fields of Honor," is particularly well taken and an interesting story is told. It has some vivid war scenes. Miss Marsh wears only simple clothes—being a poverty heroine. When a clerk in a florist shop her one-piece dress had a pleated skirt and chiffon sleeves. Marguerite Marsh, in the picture with Mae Marsh, is evidently a sister, as the resemblance is strong. Miss Marguerite is a little stronger in expression than Mae and should be heard from in the picture world.

Wallace Reid, for his leading woman in "Rimrock Jones," has Ann Little, hardly a picture type heroine. Miss Little, for an office costume, wears the inevitable one-piece dress. An evening gown was too heavy in appearance with its sequin trimming and long train. Edna Mae Cooper dressed far better. Her evening wrap was trimmed on all sides with fur. The dress underneath was draped neatly to the figure.

In "Polly With a Past," at the Belasco, David Belasco has given New York a real treat. Pronounced weeks ago a hit, this clever play is still going strong. And it is all due to Ina Claire's naughty French girl. Miss Claire's accent is even more gurgly than Gaby's. A black costume in the second act worn by Miss Claire was of lace petticoats made in two flounces. This waist was girdled with a wide satin belt, from which rose the lace stretched tightly over shoulders and arms. The collar was extremely high, while the skirt was extremely short. A Frenchy velvet hat had two sprays of paradise. A daintily made evening dress was of coral velvet, fitting the figure closely and having a meline bustle.

Olive Tell, in that charming piece, "General Post," at the Gaiety, is dressing quite neatly. One gown is of pink chiffon combined with blue. Her red velvet dress in the second act had skunk and red beads for trimming. A morning frock was flowered chiffon in mauve and rose shades. Cynthia Brooke in a mother role was stately in two blue dresses. One was of the shade known as old blue and the other was in the sapphire shade in cloth combined with velvet. A house dress of grey satin was worn by her in the final act.

In "Broadway Love" Dorothy Phillips has a pleasing picture drama. As a goody chorus girl she wears several simply made frocks. At a hilarious party in another chorus girl's flat, Miss Phillips dons a white evening gown trimmed elaborately in pearls. Juanita Hansen in the same picture is the fly chorus girl, looking the part. Her costumes are all daring but smart. A light taffeta had a hip flounce with rows of wide black velvet ribbon. An evening gown of black velvet had a serpentine effect in pearl fringe. Miss Hansen was a very petite figure in a bathing suit.

The Julian Eltinge picture at the Rialto this week, "The Widow's Might," gives Mr. Eltinge plenty of opportunity to wear woman's gorgeous raiment. A velvet evening gown had a surplussed bodice with a draped skirt. A white wrap was sumptuously trimmed with black fur. A crepe dress was long of waist with the hips belted. A white charmeuse dress was made with black lace set in the sides. A chiffon cape was draped from the shoulders. A net dinner gown had trimming of net over the crystal foundation. Small and large hats, while a blonde wig was sometimes banded in jewels and once with quills pointing in

different directions. Mr. Eltinge seems happiest in male attire and all of his clothes showed the most careful grooming.

When the performance of The King at the Cohan theatre is over, one is convinced there isn't much to the play outside of the rather risqué lines and the clever acting of Lep Dittrichstein. Betty Calish was most matronly in a black chiffon dress in the first act. In a reception scene her white gown was trimmed with many brilliants. There was also a blue velvet dress made quite plain and a blue cloth suit severely tailored, and a pajama and mandarin coat of Japanese material. Dorothy Mortimer was pretty in a blue striped silk made with a velvet train lined with silver. A raspberry cloth dress was in jumper fashion. Cora Witherspoon and Pauline Smith were smartly gowned in green velvet and blue velvet with a purple mantle.

Is there anything more delightful than a bad melodrama? At the Park, where "Seven Days' Leave" is, everything would be perfect, but for the splendid playing of H. Cooper Cliffe. Mr. Cliffe is utterly wasted in this production. Perhaps he is there to show how bad the rest are. Percy Ames and Frederick Perry also seem out of place. William Kelly as the hero resorted to the stagiest of tricks for an effect. Evelyn Varden as the German spy dresses well. Her first costume was an afternoon dress of black voile made in long straight lines. An evening gown was of old blue velvet draped prettily about the figure. There were no sleeves, but bracelets of blue beads encircled the arms. In a one-piece bathing suit worn under a heliotrope velvet robe Miss Varden revealed for an instant a nice figure. Elizabeth Risdon wore a red chiffon dress made with a narrow skirt and panelled back. A pink chiffon was elaborately embroidered and an evening dress was most oriental with its girdle of brilliants.

"Why Marry?" at the Astor is splendid. I have never seen a cast which seemed to enjoy each other's company as in this play. Nat Goodwin at the Saturday matinee was in such high spirits he had the company laughing all afternoon. A person would be difficult to please if not enjoying such a cast as in "Why Marry?" Is there a better playing quartet than Ernest Lawford, Edmund Breese, Nat Goodwin and Shelly Hull? Estelle Winwood, who did so nicely in "The Successful Calamity," is in several smart costumes. A blue chiffon skirt opened down the front has a petticoat embroidered in pink. The short waisted bodice is of taffeta. A grey satin was severely plain with a rather narrow skirt. A blue tailored suit made with a short full coat was trimmed with a black fur. Beatrice Beckley was the millionaire's wife to a T. Miss Beckley is extremely tall and looked well in the long clinging gowns she effects. Lotus Robe was girlishly pretty in a riding habit and a mauve chiffon made in the overskirt fashion.

## MOOSER IN MEXICO.

George Mooser is going to Mexico. Recently he was designated to go to Russia as commissioner of the film propaganda, but the revolution upset Mooser's plans and he returned to New York after starting for a western point to embark.

Mooser's Mexican trip will be conducted along lines laid out by the American Cinema Commission as a result of recent conferences between the department and George Creel, the bureau chairman.

## 1/5 OF ALL HOUSES CLOSED.

The statement is made by several exhibitors who have recently compiled a list of the picture houses of the United States that 20 per cent. have closed, for divers reasons. Special feature makers decry the knot that has been tied by several of the biggest film services wherein territory has been so covered that a "special" never gets a look in.

## PLAY AND FILM TO

Carle Carlton, head of the West, has accepted a play entitled "The House Without Children" from Robert MacLaughlin, author of "The Eternal Magdalen." The piece has a eugenic theme and deals with hereditary diseases.

Carlton is to make a feature film production and a stage production of the piece at the same time. The picture will be made with the cast to appear in the play, and when the feature is completed, they will produce the play.

## Ingraham Through at Paralta.

Rex Ingraham, who directed the Henry Walthall picture, "His Robe of Honor," is finished at the Paralta plant in Los Angeles.

This was Ingraham's first picture with Paralta. His future plans are not announced as yet.

## "I, MARY" AT \$1.

Chicago, Jan. 23.

The initial showing of "I, Mary MacLane" comes here at Orchestra Hall to high prices (\$1.00 to 25 cents) under auspices of the Lake Shore Drive Surgical Dressings Unit, the cream of local "society."

## Film Via Circulation Departments.

In furthering working out the Keeley-Handy film distribution scheme in Chicago in conjunction with "The Herald" there and newspapers throughout the country it has brought to light the idea of the regular delivery of films to the exhibitor via the circulation routes of the newspaper in each local link of the chain.

## INCORPORATIONS.

Novellat's Distributing Corp., \$100,000.  
The Love Mill Corp. Stockholders: A. S. Levy, Max Freedman and Max J. Josephson.  
Hitchcock-Fulton Theatre Corp. Capital, \$10,000. Helen White, Meyer Klein, Alexander Werner.  
Garden Film Corp. \$1,500.

## DELAWARE INCORPORATIONS

Columbia Film Corp., \$1,000,000; L. B. Phillips, J. B. Bailey, R. A. Phillips, Dover, Del.  
Lincoln Picture Classic, \$1,000,000; C. L. Rimplinger, M. M. Clancy, C. M. Egner, Wilmington, Del.  
Banner Films, Inc., \$600,000; J. B. Bailey, L. E. Phillips, Dover, Del.  
Bristol Amusement Co., \$10,000; G. V. Rellily, A. W. Britton, S. B. Howard, all of New York.

## EMERSON BRAND

Beginning in May the Paramount will place a new brand on the market in their feature releases. It will be the "John Emerson-Anita Loos Productions," features that will have no stars, but which will be played by picked casts under the direction of Mr. Emerson.

Meantime Mr. Emerson will refrain from directing pictures and devote himself entirely to the writing of scripts for George M. Cohan, Billie Burke and Fred Stone, for their picture productions. The Paramount and Artafact have been finding it difficult to obtain stories for these stars.

After that the Paramount will give Mr. Emerson his own producing unit, and he will have the entire supervision of the output of the company from the script to the screen.

## \$1,500 FOR STAGING SHOWING

The staging of "My Own United States" at the Rivoli last Thursday morning cost the Frohman Amusement Co. \$1,500, according to a report.

S. L. Rothapel put on the picture for its early morning showing, giving it the full house orchestra with the incidental music for the feature and embellishing the opening to create atmosphere in a manner that brought praise-worthy comment.

The film was run off before an invited audience.

"My Own United States" is said to have cost somewhat over \$50,000 in the producing. It probably will be staterighted.

## STRAND, FRISCO, SOLD.

San Francisco, Jan. 23.

The Strand, reported sold several times, was finally disposed of last week by the Graumans, whose new Los Angeles interests will require their attention in the future.

M. L. Markowitz, of the California Film Exchange, San Francisco, is the purchaser.

The consideration, which covers the lease on the entire property, is said to be \$100,000. No change in the policy of the house, and Leo Weinberger, for some time past manager under the Graumans, will continue in charge.

## CRANE WILBUR ORGANIZING.

San Francisco, Jan. 23.

Crane Wilbur, who for the past few weeks has been playing in stock in Oakland, announced last week that he is forming a picture company to operate in Oakland and the bay district. His present lease on the Madisonoung theatre, Oakland, expires in June. Meantime he will try to make permanent leasing arrangements and to organize his picture enterprise.

JULIAN ELTINGE

THE FAMOUS IMPERSONATOR

To the screen what he was to the stage



RICHARD STANTON

in New York directing feature films for William Fox.

Current Release: "THE SPY"



## UNIVERSAL CITY SHUTS UP. TRIANGLE WEST WEEK'S CLOSING

**Policy of Retrenchment Throws 1,500 U. People out of Work on Coast. Triangle Reorganizing Comedy Plant at Culver City.**

Los Angeles, Jan. 23.

The Universal laid off so many people last Saturday a report spread Universal City was to close for good. General Manager McRae issued a statement saying the plant would not stop entirely. The Rupert Julian company and serial players are the only ones retained there.

The same day the Triangle at Culver City let out half a hundred people, among them two or three directors of comedy. The Triangle is reported undertaking a reorganization of its comedy department.

"U" City normally employs some 2,100 players, directors, extras, etc. It is said some 1,500 Universal employees were thrown out of work by the unexpected move.

Eastern producers are being flooded with wires from stars, directors and players now "at liberty." The closing of Universal City is the latest move in a general retrenchment policy.

Walter Hill is out of the Universal, where he did the publicity for the U for Bluebird. His work will probably be handled by Paul Gulick in addition to the latter's editing of the weekly trade booklet.

The Universal is concentrating its various departments. Heretofore there have been press agents for each. Kenneth McDougal, who the Jewel output in that capacity, is out of the Universal office, as is William Schram, who had charge of the sales promotion department.

About 70 people in all have been released by the U of late.

### STRIKE ACUTE IN BROOKLYN.

With both sides claiming progress and each hopeful of victory the picture theatre union trouble in Brooklyn has reached an acute stage where additional houses are under the strike ban, and court proceedings have prevented the union members from doing picketing.

The Brooklyn exhibitors are recognizing the newly formed "rump" operators' union across the river, and this week it was stated the new union would picket the houses where No. 306 Union men were employed. The new union is planning to get all the members it can, and is also out to place its members in the houses employing 306 members.

At the 306 headquarters, New York, the heads claimed they were slowly but surely unionizing every house in Brooklyn.

At the Wyckoff (Knickerbocker and Blecker) No. 306 men are out on strike, the house being picketed. At the Irving the strike is on, but picketing is forbidden by injunction.

At the Colonial, 1746 Broadway; Globe, 15th street and Fifth avenue, Brooklyn, picketing, with open-air meetings; Marathon, 15th street and 9th avenue, and the Universal, 16th street and 5th avenue, the houses are operating with non-union men, with picketing maintained by 306 members.

A permanent injunction prohibits the union from picketing at the Wiloughby, Brooklyn.

Officials of the Brooklyn league, also operating picture houses branded "unfair" by No. 306, state the union members are resorting to all sorts of methods to win, their latest being the

use of the "stink bombs," directly charged to striking operators.

One manager says that at an open-air meeting speakers branded one of the houses as being full of insects and conducive to consumption, yet strikers were willing, if the house recognized the union, to go right to work there.

### MICHIGAN AMALGAMATION.

Detroit, Jan. 23.

The Detroit and Michigan Exhibitors' Associations have amalgamated, and in future will be known as the American Exhibitors' Association of Michigan.

M. W. McGee of Detroit is president. The vice-presidents are Charles Porter, Detroit, and W. S. McLaren, Jackson.

King Perry and John Brenan, secretary and treasurer respectively. The organization is strongly opposed to film stars being paid over \$1,000 per week. Meetings will be held every week.

### "DEAL" IMPENDING.

Watterson R. Rothacker is here from Chicago, stopping at the Biltmore, and consummating a new picture deal. Repeated conferences with Frederick H. Elliott, executive manager of the National Association of the Motion Picture Industry, indicated Tuesday and Wednesday a rather important connection was being arranged.

The Supply Division of the industry held a business meeting Wednesday, with routine matters engaging the attention of the members mostly.

### EXPENSIVE JOLIVET FILM.

The Metro's production of "Lest We Forget," with Rita Jolivet, that is to show at the Lyric (which Metro has rented for a month at \$3,000 weekly from Fox), is said to be the most costly picture production of recent years, without special play having been made to make the picture elaborate.

One estimate of the total expense of the Metro feature is \$217,000, much of which was tagged onto the account through delay or waste. One man is reported to have been paid \$1,000 weekly for 16 weeks to prepare the film. When he finally left, Metro had to call in someone else to do the job over again.

### SERVICE BUREAU CLOSED.

The Service Bureau recently exploited by the National Association of the M. P. Industry has petered out.

The special offices fitted up for the bureau, which had Wales Winter as its general manager, have been closed and there is little likelihood they will ever be reopened.

Winter has returned to his former work of conducting his own dramatic agency.

### Springer Leases Uptown House.

John H. Springer has leased the Rex picture theatre at 110th street and Eighth avenue, New York, for a long term. It is a 600-seat house, and Springer has an option to purchase the property, which he proposes to do, and when building conditions warrant remodel the structure into an 1,800-seat house.

### "Son of Democracy" in Vaudeville.

J. J. Murdock has booked the Paramount-Chapin series, "The Son of Democracy," for the Keith and Orpheum theatres.

### WORLD GIVING AWAY FEATURES.

Quite a flutter of excitement was created in film circles this week through the announcement by the World Film Corporation to its exhibitors that until further notice, the World would give free each week, bookings equal in number to those regularly contracted for.

The circular letter reads: "Our enormous library is open for your selection. Any World picture released before Nov. 1, 1917, and prior to your weekly contracted show, and not in service on the day or days you wish it, is yours for the asking. Ask for catalog, make your selections, and name your dates."

At the World Film offices where further details were sought it was explained that they proposed continuing this offer for the duration of the war, without any restrictions. An official said: "We shall pack, ship, repack and maintain the upkeep of these films without one penny of charge to our renters, others than the usual charge for paper and war tax, both of which we are paying and could not afford to include in the tender. This is being done to help the exhibitors, who are suffering from the prevailing business depression and we are trying to help them to live. We regard this as an efficient way to help."

### "DEATH WATCH" IS ON.

What might be termed "the death watch" is being held over two of the picture trade publications.

The watchers are the members of the United Publishers' Corporation which is planning to issue a trade publication in the picture field. They have their eyes on a Chicago publication with circulation of approximately 4,000, believed about ready to pass away. There was a report the paper had ceased publication about two weeks ago and the publishers have since been wiring manufacturers all over the country there was no truth in the rumor.

The other is published in New York, reported to have been subsidized by one of the manufacturing concerns. It is said to have a circulation of about 10,000.

The idea of the United people is that neither of the papers can last over two months and they will take them over with a combined subscription list, to which will be added a 10 per cent. free list, which they believe will give them the entire field.

### PATHE STARTING 4 COS.

Four Pathe producing companies will start work shortly in the Paralta studios in Hollywood, headed respectively by Fannie Ward, Bryant Washburn, Frank Keenan and Bessie Love.

At the Pathe offices it was stated this was not to be construed as a combination between the two concerns, merely that some of the Pathe productions would be made in the Paralta studios.

### DRESSLER-GOLDWYN ADJUSTMENT

Marie Dressler and Goldwyn have come to a parting of the ways. After making two or three two-reel comedies it was deemed best not to continue the productions and an amicable financial adjustment was made.

### PICKFORD INCOME, \$950,000.

Mary Pickford's salary and share of profits last year from Paramount-Artcraft is said to have been \$950,000, with a reasonable certainty this sum will be increased the current twelve months.

### W. S. S. SLIDES.

Three slides, prepared by the Committee of the National Association of the Motion Picture Industry to co-operate with the Treasury Department in connection with the new War Savings Stamps drive, have been accepted and are being distributed among exhibitors in all parts of the country.

### EXPO POSTPONED TO SEPT.

After three meetings of the board of directors of 10 representatives, five each from the Motion Picture Industry National Association and the M. P. Exhibitors' League, at which full discussion was made of the picture exposition to have been given early in February at the Grand Central Palace, it was determined to postpone the New York exposition until Sept. 7 next.

The exposition board decided that while it was impracticable to hold the affair at this time that it was best not to discard the affair altogether owing to the activities already made in its behalf. So the week of Sept. 7-15 was selected, with the contracts for the February exposition holding good.

The same officers will continue to look after the September exposition, with Frederick H. Elliott acting as general manager, with Sam Grant as his first lieutenant.

The Boston exposition, scheduled for July 12-20, will not be called off unless conditions demand that action.

### ANOTHER TRENCH FILM.

Private Peat, who, after his return from the fighting line in France, wrote a book, "Two Years in Hell and Back with a Smile," is a candidate for the films.

Those who have read his book state that it has just as good, if not better, picture material than Empey's "Over the Top."

Several of the local picture firms are bidding for Private Peat to star in a screen version.

Walter N. Lawrence is his personal representative, but he has not accepted any of the offers made thus far.

### THROUGH GAUMONT ABROAD.

Famous Players-Lasky has entered into a contract with Gaumont of Paris for the handling of its pictures in France, her colonies, Belgium, Switzerland and Egypt.

Gaumont controls the largest picture house in Europe, located in Paris and seating nearly 5,000. Paramount and Artcraft features will, under the new arrangement, be given first run there.

### SYNDICATES' WAR HELPS.

During the past week there has been a gathering in New York of exhibitors from the Northwest territory, who have held several informal meetings. Tuesday afternoon one of the biggest operators in that territory stated he believed the war between the Shuberts and Klaw & Erlanger would help the picture business to a certain extent.

His contention is that with the two factions fighting they will be unable to put in big shows in opposition to each other and the result be in favor of pictures.

### \$250,000 LOST TO PICTURES.

It has been estimated the loss through the theatres closing one day weekly will be at least \$250,000 to the corporations which handle single day service.

If the Garfield holiday runs out its allotted 10 weeks, the film loss will total on this item alone, \$2,500,000.

### FINLEY'S OWN.

Ned Finley, who appeared in Edison productions for many years, is to have his own company. The idea is to produce two-reel comedies at Bat Cave, N. C.

A company of 26 players will be taken south next week for the initial production.

Harry L. Keepers has been engaged as cameraman.

### Pincus Associated with Schenck.

Joe Pincus, erstwhile vaudeville agent, has become associated with Joseph M. Schenck in handling the Bud Fisher "Mutt and Jeff" series, to be first released through Fox, commencing Feb. 27.

# VARIETY

## EXHIBITORS MUST SETTLE FOR TUESDAY, GENERAL BELIEF

**No Redress Seen for Film Delivered Under Contract for That Day. Some Concerns Offering Free Use for One Day in Future of Feature Unable to Be Shown Tuesday Means Nothing. Production Decreasing.**

A general tone of optimism is manifested in picture circles, despite the five-day closing of industries and the prospect of a series of amusements Tuesdays. Exhibitors report a remarkable business Monday. One uptown showman said that his Monday business had been better than any Saturday in the last six months.

A huge holiday business was done by the Rialto, Rivoli and Strand. At these theaters crowds gathered early and the day looked like a record breaker. Business tapered down at night. "People evidently made an afternoon of it," said one manager, "and then went home and to bed early for the next day's work."

Frederick H. Elliott, secretary of the National Association of the Motion Picture Industry, announced that, from all reports made to the association, unusual holiday business was experienced in the Greater New York district Monday.

The five-day closing curbed production activities. One or two studios used storage batteries to operate necessary laboratory apparatus and there was an extended drive to obtain exteriors. Location work has prevailed everywhere. Except for Tuesday, when a heavy snowstorm hit New York, weather conditions and light were ideal for this.

The daily change exhibitors are still wondering how they stand on rentals, although they hope Monday business for the next ten weeks will make up for any Tuesday losses, whatever stand exchanges take. Action on rentals to theaters playing pictures for three and seven days is likewise uncertain. Rental reductions are coming in this quarter, exhibitors declare.

The large service concerns, Paramount principally, are refusing any adjustment on Tuesday's film delivered under contract, but say they will allow exhibitors one day's use in future without charge of the film covering the Tuesday holiday. In cases of three days or week's runs this means nothing to the exhibitor.

Exhibitors may be satisfied with Tuesday payment if business continues to justify it. Those with outstanding contracts seem helpless.

It seemed very probable about Wednesday many exhibitors would at least file claims for adjustment over the

Tuesday matter, though the claims rested there. The exhibitors thought that through filing claims, even if no attention were given them, it would furnish the manufacturers and renters with thought whether they were not inviting bad feeling on the part of the exhibitor, though the must-pay position be taken.

No action has yet been taken on the film rentals of productions supplied to the Rialto and Rivoli. This statement was made by Managing Director S. L. Rothapel.

A prominent screen producer this week estimated picture production to be 33 1/3 per cent. off at the present moment. Most of the companies have been cutting down activities in the east and a general cut has been in progress in the west for some time. "The same thing occurred in other countries at the start of their participation in the war," the official said, "and this country is due for the same motion picture theater prosperity that occurred in other lands."

This week Pathe announces its production of Pathe plays will be cut in half, that one Pathe play will be released every two weeks instead of one every week.

Universal has been making radical cuts. The axe was applied to its office force in New York last week and production activities were completely eliminated at Universal City. It is stated that Universal in the future will devote its entire attentions to Bluebird features and serials.

### PRODUCERS LAYING OFF.

All kinds of reasons are advanced for the sudden cessation of activities among some of the film producers who cater to the states rights plan, with at least three firms within the past week deciding to do no more manufacturing of "specials" until all of the territory still open for features now on the shelves is disposed of.

Herman Becker and associates will not undertake any new productions until conditions improve. Harry Raver is also understood to have planned a rest until the summer anyway. M. S. Schlesinger, head of the Mayfair Film Co., has abandoned active producing for the present. Harry Rapp will not make any new pictures until he has learned what the new plan of "Manufacturer to Exhibitor Direct" may bring forth, although he has one

star under optional contract and another available when the time comes.

Yesterday a wire from H. O. Davis of the Triangle offices, New York, instructed the Triangle plant at Culyer City to close for a week commencing Jan. 24 (tomorrow) with no salaries for the lay-off period.

The reason given was that the fuel order in the east had held up supplies from the Fort Lee, N. J., laboratories.

### SEELYE'S BOOKING PLAN.

The United Picture Theatres of America filed articles of incorporation in Albany this week, with an issue of 10,000 shares, no par value given.

Back of this apparently innocent little organization is a plan for co-operative bookings of films that is of tremendous import if it can ever be put through.

The plan is to start releasing pictures by next September, provided 2,000 days can be signed, though the promoters of the plan expect ultimately to get 10,000 days.

C. R. Seelye, formerly general manager for Pathe, is understood to be the prime mover in the scheme for amalgamating the exhibitors of the country. He is reported to have been at work for some time now in the missionary campaign necessary for the exploitation of the deal.

### LINDER WANTS ANOTHER CHANCE.

Word comes from Europe that Max Linder, who is at present spending the winter in Switzerland, would like another try at making comedies in America. He came over last year to make 12 pictures for Essanay and quit after doing three, much to the relief of Essanay officials, who were unable to get anything worth while from the French comedian.

It is explained nobody about the Essanay works in Chicago could speak French—at least none of the directors—and hence could not operate in sympathy with the star. Linder's health is now much improved, and he intends to return here next spring. If he doesn't affix his signature to an attractive contract with an American concern he will back his own producing company.

### "SUNDAY" AT HIGH COURT.

The matter of a picture house remaining open Sundays in New York State is to come up for final decision in the Court of Appeals next month.

The decision if adverse to the theatre may have far reaching effect, not only in pictures but in all branches of the theatricals offering amusements on the Sabbath.

Lower courts have passed upon the question with several conflicting decisions resulting.

### Triangle Changes "Evidence" Title.

Owing to a conflict of titles Triangle announces that their feature "Evidence" has had its name changed to "The Argument."

### DISTRIB. AMALGAMATION "COLD."

Up to the end of last week it looked more than a reasonable certainty the proposed distribution amalgamation would be closed up in the immediate future, despite the withdrawal of the First National Exhibitors' Circuit.

The other interested distributing concerns were ready to make the deal without the First National, taking in one other film organization and arranging for Goldwyn to release 52 features a year instead of 26 as originally planned.

Papers were drawn, it was decided to name the corporation the American Booking Co., there was to be a nominal capitalization, divided into five shares, one to each of the five franchise holders and no stock for sale.

The plan was to market through a series of "central" exchanges at 80-20. It was figured the 20 per cent. charge for distribution would leave a handsome surplus.

Mutual was to issue two editions of its "Weekly," instead of one as at present and this, with the large volume of small stuff for low-priced houses, would have made up in quantity what gross takings some of the others might bring in quality.

Then came the Garfield closing orders and the entire amalgamation was forgotten. Some interested profess to believe the plan will be put through as soon as the various interests have recovered from the present shock. Others are skeptical.

### WOLFS' CO. PREPARING.

Philadelphia, Jan. 23.

The Wolfs, bankers of this city, now in films under the corporate name of the Betzwood Film Co., are preparing to formulate an organization to commence active operations during March at the former Lubin studio plant at Betzwood, near here.

Senator Clarence and Edwin Wolf are reported having paid \$450,000 for the Lubin property. Ira M. Lowry, a son-in-law of Sigmund Lubin, and who was active in the Lubin picture days, will be the general manager of the Betzwood Co.

So far engaged stars in Betzwood pictures are Louis Bannison and Tsen Mei, a Chinese actress, who has been tested for the screen. J. Allen Drum, noted for his western scenarios, will write special film stories for both these stars. Mr. Bannison will finish his coast route with "Johnny, Get Your Gun," in which he is now starring, when he will return to the Philadelphia studio.

It is said a distributing arrangement has already been arrived at between the Betzwood concern and a large film distributing corporation, but the name of the latter is not divulged.

### INSURED FOR \$100,000.

H. O. Davis, vice-president and general manager of Triangle, has just had his life insured for \$100,000, divided among three companies.





# IT'S A HIT! "DON'T TRY TO STEAL THE SWEETHEART OF A SOLDIER" A Sure-Fire SWEETHEART OF A SOLDIER HIT!

Nothing can stop it—Its melody is infectious. The lyric as only Alfred Bryan can write it.

Music by JOE SCHENCK and GUS VAN

Lyrics by ALFRED BRYAN

## Don't Try To Steal The Sweetheart Of A Soldier

Lyrics by ALFRED BRYAN Music by JOE SCHENCK and GUS VAN

**PIANO** *Moderato*

**VOICE**

*Heav*

He marched off — of — left his  
Night and day — of — her

girl be — hind — in the field — find  
al — ways dream — ing On the field — of — him  
camp — fire gleam — ing

Are you on the square with his sweet-heart dear, while his or — there?  
In the dream in the night, such his heart's — de — light

"All is fair in love and war" they say — But would you steal his girl — say?  
Would you steal her kiss — as while you knew — That he was fight — ing for you — too?

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## 1918 SONG HITS

- "On the Road to Home Sweet Home" KAEN and VAN ALSTYNE
- "Sweet Little Butter Cup" By BRYAN and PALLET
- "Rock-a-Bye Land" KAEN and VAN ALSTYNE
- "Sweet Petootie" MURPHY and TIERNY
- "Way Down There (A Dixie Boy Is Missing)" MURPHY and TIERNY
- "For You a Rose" CORY and EDWARDS
- "Some Sunday Morning" EGAN and WHITING
- "So Long, Mother" KAEN and VAN ALSTYNE
- "Derby Day in Dixie-land" By EGAN and WHITING
- "Sailing Away on the Henry Clay" By KAEN and VAN ALSTYNE

**CHORUS**

Don't try to steal the sweet-heart of a sol-dier, — It's up to you to play a man-ly

part. — Though his or-er there and mine or-er here Still she's always in his

heart. — They may not meet — a — gain to love each oth-er

Still he prays that he'll come back some day, While he fights for you and me To pro-

tect our lib-er-ty Don't try to steal his girl a — way. — Don't say. — D.C.

Don't Try To Steal the Sweetheart of a Soldier

**JEROME H. REMICK & COMPANY**  
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