THE ACTORS' FAIR

Under the Auspices of the

WHITE RATS

Will be held at the

Club House, New York City

May 16-23, 1914

It is the wish and desire of the White Rats that the entire theatrical profession, including every branch and all people in each, become interested in this Fair, the first ever held by the White Rats, an organization recognized as the representative (and only) protective society for the American player, of both sexes, at home and abroad.

White Rats and all members of the profession en route or permanently located are invited to communicate with the New York office for information regarding advancing the general interest in the Fair, preliminary to the opening of it.

Address communications on this subject to

WILL J. COOKE,
Business Manager, White Rats of America
West 46th St., New York

(Further details of plan, scope and progress of Fair will be announced from time to time in VARIETY).
"PINAFORE" AT HIPPODROME; 
SHIP SCENE IN THE BIG TANK

Shuberts Preparing Revival of Gilbert & Sullivan's Opera 
For Hip's Massive Stage, With 500 People in It. "America" To Be Withdrawn Earlier Than Usual Closing Season There To Give Production An Early Start for Long Run.

A revival of Gilbert & Sullivan's "Pinafore" on the scale that will fit the immense stage of the New York Hippodrome, is said to be the plan contemplated by the Shuberts for the playhouse after the closing of the regular season with "America" there. This may be shortened some, according to the story, to give the revival as long a run as possible into the summer.

The scenic feature of the reproduction is to be a shipwreck in the Hippodrome, the entire stage at that time to be taken up with the scene.

SAVAGE'S 2D SHOW ON 42D.

Henry W. Savage will have a second show on 42nd street when "The Little Cafe" leaves the Amsterdam, probably March 14, to open at the Colonial, Boston, the Monday following.

Mr. Savage's production to take its place will be "The Key to the Mountains," which may be renamed "The Maid of Athens" before shown in New York. His other play on 42nd street is "Sari" at the Liberty, also a Klaw & Erlanger theatre.

GABY OUT; MAY BE SHOW'S OFF.

The deal for the revival of "The Girl from Ray's," with Sam Bernard and Gaby Deslys starred, is off. Gaby insisted that she have the leading juvenile role.

Bernard also feared to play alongside Gaby on the theory that her French accent would not serve as a good foil to his German eccentricity. He also experienced other difficulties in recruiting a suitable cast.

REIS CIRCUIT SOLD.

The papers were signed Monday afternoon whereby S. Morton Cohn, the picture magnate, took over the M. Reis Circuit of theatres in New York, Pennsylvania and Ohio.

No consideration was reported, but the amount involved for the leases of the various houses is said to have been below $200,000.

Mr. Cohn will retain John L. Kerr as general manager, and has laid out a policy for the houses that will keep them continuously open, possibly with legitimate combinations to play the theatres off and on.

RUSS WHITALL IN SKETCH.

Russ Whyall, and not Oliver Dool Lyon, will play the Vicar in the sketch, "Should A Woman Tell?" to be presented at Hammerstein's March 16. The playlet is by Rev. A. J. Waldron of England, as per billing. It hinges upon the proposal of marriage to a young girl by a man who inquires whether she is innocent of wrong. The girl goes to the Vicar for advice. Four people play the piece.

MURPHY'S FIRST STOCK JOB.

Minneapolis, March 4.

Tim Murphy is playing his first engagement in stock at the Sub bert, despite his many years on the stage.

ACTORS ATTENDING SERVICES.

Cleveland, March 4.

Actors playing in Cleveland during Lent are attending services at the Priscilla theatre, which has conducted by the Brethren. It is not.

The service was conducted by week and will be continued every week until April 10. So far it has been packed every day. Members of the week's "Priscilla" and other members of the Cleveland Opera Company were present.

PLAY FOR CHRISTINE NORMAN.

Los Angeles, March 4.

Oliver Moroseo has selected a play for Christine Norman, which will have the lead in it. Miss Norman created the role of "Ethel" in the original "Peg O' My Heart." She has but recently returned from a visit in Europe.

"UNSEEN EMPIRE" POSTPONED.

A postponement until next season is reported to have been ordered by Klaw & Erlanger of "The Unseen Empire," originally announced for Elsie Ferguson, who was to have taken the principal role after leaving "A Strange Woman."

MUFFLER ON "MA CHERIE."

Tuesday after the New York dailies had suggested the police visit Hammerstein's and the "Ma Cherie" dance there, the Aounet-de Beryl act at the house had a muffler placed on it, but still leaving enough exposed to the action to interest the crowds.

$2,500 FOR FAVERSHAM.

The vaudeville salary for William Faversham's invasion with ten people, to occur at the Colonial, New York, March 9, is said to be $2,500. Mr. Faversham will play a condensation of "The Squaw Man."

MRS. MORISON WILL APPEAR.

Lynn, Mass., March 4.

Mrs. Rose Morison (twife of Lindsay Morison) and Edna Oliver (with the Players' Company recently) will soon appear together in a new vaudeville sketch.
LONDON'S INVESTMENT TOMB POSSIBLE RESTAURANT-CABARET

Alfred Butt Reported Concerned in Proposed Plan to Turn London Opera House Into Dining and Amusement Establishment—Liquor License Grant Holding It Up.

(Special Cable to Variety.)


The London opera house is being negotiated for with a view of transforming it into a dining and amusement establishment on the lines introduced in the former New York Folies Bergeres. The license grant is the only obstacle. Alfred Butt is interested in the proposed venture. The opera house represents an enormous amount of money and energy lost. From Oscar Hammerstein, who built it, to the late dispensers of musical comedy there under the name of a revue, the opera house has become a tomb for all investments.

ENGAGED FOR REVUES.

(Special Cable to Variety.)


For the revue by Delorme, due at the Cigale in April, Claudius has been engaged. For the production at the same house, in June, Sergius will be on the bill. The leads in the revue at the Marigny will be Mmes. Anne Dancrey, Lucy Jousset, Davrigny, Williams, Messrs. Rainu, Fred Pascual, J. W. Jackson will arrange the dances. For the revue by Rip and Bouquot at the Femina in the spring there has been engaged Signoret, Magnard, Marguerite Deval, Balta. At the Olympia, for the Operetta of Ten Composers, the clown Footit, Alice O'Brien and Yvonne Printemps are already listed.

GOOD PIECE WELL PLAYED.

(Special Cable to Variety.)


"L'Epervier" ("The Hawk"), by Francis de Croisset, succeeded "The Dancing at the Mirror," at the Ambigu, Feb. 27, went well. The plot is an aristocratic gambling couple. The wife has love intrigues to restore their lost fortunes. The story is nicely told and essentially feminine. It is a well written comedy and was well received, also splendidly played by Gabrielle Dorziet, Andre Brule, Jean Coqelin, Armand Bour, Roger Montaquet and Rosa Broek. Tiarko Richey has written some incidental music which was not required.

BELLE ADVENTURE HERE.

(Special Cable to Variety.)


The American right to "Belle Adventure" now playing at the Vaudeville, have been obtained by Charles Frohman, of New York, who will present it on the other side next season.

CAFE SINGERS IN FAIR SHOW.

(Special Cable to Variety.)


"L'Orgie a Babylon" is the promising title of the new "operetta" by Edouard Adenis. music by Rudolphe Berger, presented at the Moulin Rouge, Feb. 27. "The Red Mill" has a special clientele for its premieres, which gave it a good send-off. The production is only fair. The principal roles are held by local cafe concert singers, Grier, Rivers, Ransard, Marche, Visisiers, Mmes. Timmy, Lucette de Landy, Sancy. The dancing has been arranged by Annette Peluci.

NOISY AND TALKY "PEGGY."

(Special Cable to Variety.)


At the Royalty "Peggy and Her Husband" is a noisy and talky play of the underdread type.

Thrilling Meller With Song Title.

(Special Cable to Variety.)


"You Made Me Love You" is the title of a melodrama produced at the Lyceum. It is thrilling and successfully attracts patrons to the cheaper seats.

ANOTHER EMPIRE MANAGER.

(Special Cable to Variety.)


Walter Dickson has resigned from the management of the Empire. The future conduct of the house is said to have been offered to Arthur Collins, Walter Gibbons, Walter DeFrecy, Alfred Butt, with Collins the most likely starter.

WINTERGARTEN BILL.

(Special Cable to Variety.)

Berlin, March 4.

At the Wintergarten the Piccolo company, Mado Mitty, Moran and Winer and the Bradshaws are going very good; Bremouval, Amann, Perez, Camille Trio and Juelich are going well.

Alhabma Acts Open.

(Special Cable to Variety.)


Joe Jackson opened at the Alhabam March 1 successfully; also the Norins, Lamer Trio, Johnson and Dean Sextette, Mack's Lions did well. Beatrice Sinclair, posing act was fair.

P. B. Closes Coliseum.

(Special Cable to Variety.)

Paris, March 3.

The Coliseum has closed owing to poor business. It is proposed to change the style of the house.


The "Potash & Perlmutter" company organized to play in London sails March 21 on the Minneapolis. Charles Dickson has been engaged to play the part of the Chicago buyer created here by Leo Kohlmar.

BAD IN ITALY, TOO.

(Special Cable to Variety.)


Not only is the theatrical business passing through a moment of depression in Germany, but conditions are no better in Italy. The Scala, at Milan (the famous opera house) shows a deficit of nearly $12,000 on the season's exploitation. In France business at the theatres, and particularly the vaudeville houses (with few exceptions) remains good, but it is expected that a calm spell is coming for legitimate.

NEW PLAYS ACCEPTED.

(Special Cable to Variety.)


Sarah Bernhardt has accepted a new play by Paul and Guy de Cresson to be entitled "Tout a coup." A new play by Paul Gavault is in hand at the Varietés theatre. At the Comedie Française "Les Autres," by Messrs. Capus et Pierre De- courelles, will be mounted under "L'Envolee," by Gustave Devore, which has been delayed.

ENTHUSIASTIC FOR GENE.

(Special Cable to Variety.)


Adeline Genee's farewell at the Coliseum as the most enthusiastic reception she has ever received.

WILLARD, HAMBURG HIT.

(Special Cable to Variety.)

Berlin, March 4.


GREAT SUCCESS AT OPENING.

(Special Cable to Variety.)

Berlin, March 4.

At the Saarbruecken Stadt-Theater, Rose's comedy "His Majesty the Money Bag," is a great success.

BERLIN THEATRE'S DIVIDEND.

(Special Cable to Variety.)

The Metropol theatre has declared a dividend, claiming business is much better this year than last, with lighter expenses.

Bernard Comedy Tiresome.

(Special Cable to Variety.)

Berlin, March 4.

At the Trionon the Tristan Bernard comedy "Deux Canarids" proved tiresome.

WOODS ROUTING 60 SHOWS.

According to the booking plans of the A. H. Woods offices at least 60 shows are being given road routes for the new season, the routes being laid out for the Selwyn & Co. plays as well as those under Woods' management.

The list includes eight "Within the Law" companies, eight "Potash and Perlmutter" organizations, four "Under Cover" shows, four "Yellow Ticket" companies, the Julian Eltinge company, Tom Reilly & Sons, the York Fields company, Fields going it alone next fall under Woods' personal direction. There are others, but these are the most important of the list at present. Vic Leighton is doing most of the routing.

If you don't advertise in VARIETY, don't advertise at all.

SAILINGS.

Reported through Paul Tausig & Son, 104 E. 14th street, New York:

March 4, Mr. and Mrs. Leo old Gadowsky (Olympic);

March 7, Mr. and Mrs. William Chester (Minnetonka);

March 10, from Canada, Crotzer and Skrenka (Sonoma);

March 10, Elsie Janis, Mrs. Daniel Norris, Mrs. Gene Howard (Lusitania) March 5. Mr. and Mrs. Arthur Mueller (Cincinnati).

(Special Cable to Variety.)


Feb. 28, (Mr.) Billie Burke (Lusitania).

Feb. 18 (South America), 4 Maxims, Melany, Duo, Tom-Jack Trio, Marie Gerlache, Maddoiys, Feb. 18 (for Australia), Wirth Circus, (from Genoa) Wessan's Arab Troope, (from Antwerp) Albert Touloose.

(Special Cable to Variety.)

Paris, Feb. 23.

Feb. 20 (for South America) (Seguin Tour), Miss Ode and Siko, Leo Nina, Salvarus Brothers, Ferras.

PLAY FOR GROWN-UPS.

(Special Cable to Variety.)


"The Land of Promise," Somerset Maugham's play, presented at the Duke of York's, Feb. 26, is considered a strong piece, but only for grown-ups. The splendid acting by Godfrey Tearle and Irene Van Brugh in the leading roles helps materially.

AMERICAN PRODUCERS MAKE.

(Special Cable to Variety.)


American producers are greatly in demand here at present. Frank Smithson is at the Hippodrome, Edward Temple at the Empire and Gus Sohike at the Palace, all hard at work on revues.

FINE NOTICES, BUT—

(Special Cable to Variety.)


At the Palace, Nijinsky receives great press notices, but actual reception is much less than that accorded Pavlova.

SINGING BARON ENGAGED.

A baron of Holland, who has appeared in opera over here as plain Robert Doré, is engaged to be married to Sallie Green, of Richmond, Va., in the future baroness.

Doré's baronial title is Baron Durves Van Benzel, son of the late Baron James Van Benzel.

The marriage date will be set for some time in April.

GEORGE COHAN WILL WAIT.

The storms of the past few days decided George Cohan that March was not the month to breast the ocean just for a pleasure trip on the other side.

Mr. and Mrs. Cohan had arranged to sail Wednesday on the Olympic, with Frank X. Hope for company. Their going has been indefinitely postponed.
EXPRESS questioned, be can bearing foreign resultary rough
tary

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High historical, among events they into Chicago, during the week that building

American, among the older girls a decided preference for the legitimate drama was exhibited. Out of 2,531 grammar school children, 2,170 reported attended picture shows during the preceding month on an average of 4% times each.

Sixty per cent. of all the children reported they liked the vaudeville shows better than the legitimate performances.

Boys expressed a decided preference for "funny" pictures, but as the ages of the boys advanced their liking for rough jokes abated and interest in pictures of historic events and scenes in foreign lands increased.

The Italian and Jewish children exhibited marked interest in pictures bearing on their school work. Military scenes were high in popularity, especially for those portraying American historical incidents.

OLDEST ACROBAT IN KANSAS.

Chicago, March 4.

Bob Sherman has unearthed the oldest acrobat in captivity, living at Winfield, Kansas. The old boy claims to be the first acrobat with the first circus, and modestly answers to the age of 98 (four years younger than Hank Alabam).

According to Sherman, whose veracity in matters of this kind goes unquestioned, the old timer hasn't been active since his 89th year, having sprained a tendon in his left leg at that age while doing a round-off flip-flap from a moving wagon.

WEEKLY SALARY, 10 CENTS.

Barnes and Crawford are playing at the Palace, New York, under a bona fide contract calling for their services for the week in return for ten cents for salary.

When the storm broke Sunday and continued into Monday Tom Barnes called up George Gottlieb, of the Orpheum Circuit booking office, and told Mr. Gottlieb he would probably be in trouble for a matinee show. As they (Mr. and Mrs. Barnes) were neighbors (Somerset Hotel), and as he believed in helping each other in any way when there was no danger of being caught at it, Barnes suggested that the Palace take him, for the week, and to avoid argument, have him contract read ten cents for the salary.

The figure was set by Barnes through having had a difference with the booking offices over his vaudeville salary, neither side having been able to reach an agreement.

This is Barnes and Crawford's last open week before Mr. Barnes starts rehearsing for the revival of 'The Red Canary.' It commences Monday with an engagement in Rowland, in primary. Gertrude Vanderbilt may be with the same show. Her vaudeville partner, Oscar Odze, was taken ill Monday, after the two-act had "broken in" out of town.

MYSTERY OVER NEW HOUSE.


There is considerable mystery in this city about the identity of a "New York theatrical syndicate" which, according to report, has purchased a site at 52d and Market streets for the erection of a theatre with a seating capacity of 2,500. The price paid for the site is said to have been $100,000.

As the new theatre will be just around the corner from the Nixon-Nirdlinger house (Nixon), the report has given rise to much speculation, and all concerned have said nothing that might clear the mystery. Dakin & Kilpatrick, real estate brokers, admitted the deal was made through them, but they declined to reveal the names of the purchasers.

HAD POLICE FOR GUARD.

A safe belonging to 1. Lawrence Weber slumbered in 48th street all one night last week. The safe men informed Mr. Weber (who was then at Longacre theatre building) they had taken wrong measurements and were hungry besides, so had placed the safe near the curb in order not to inconvenience him. Mr. Weber asked the safe movers to engage a watchman. As he hit the hay that night, Weber remembered he didn't know the watchman. Calling up the 47th Street police station, Weber told the officer at the desk about the safe, and asked a watchman, asking that an officer be detailed to guard both for the night. Mr. Weber believes it was attended to as he found the safe very tired but still on the curb and quite chilly when he strolled along the next morning on the way to his new office that has a concert grand piano for added "class."

SHEA'S HIP EASTER MONDAY.

Buffalo, March 4.

In spite of much strike trouble, the Shea Hippodrome people say the big theatre will be opened for Easter Monday. The Hippodrome will be devoted to popular vaudeville and will have a capacity of 3,500. At Sherry, former manager of the Family, will guide the destinies of the new house.

MISS DES ROCHES, "MUFF GIRL."

Gertrude des Roches, formerly appearing with Charles Wayne in vaudeville, is "The Girl in the Muff," billed for Hammerstein's next week. Miss des Roches left London recently and commenced to prepare an act for herself. Hammerstein appears to place the most dependence upon the title of the turn, which has been "ried out" and owing two of the out-laying small-time vaudeville theatres.

If you don't advertise in VARIETY, you don't advertise at all.

N-N IN TROUBLE AGAIN.


It looks as though Fred Nixon-Nirdlinger was in trouble again with bookings, this time with the United Booking Offices of New York, with which he lately affiliated.

Nirdlinger did not go to New York Tuesday for first time in some weeks, to "be his customary day over there."

What the difference is that kept N-N at home hasn't become public. The Family Department of the U. B. O. is said to have taken a theatre at Frankfurt, Pa., from Nirdlinger.

RATS ACTORS' FAIR MAY 16-23.

The White Rats has set the dates for the Actors' Fair to be held at the Rats' clubhouse in New York for May 16-23, running eight days.

Active preparations have started for the event, in which the interest of the entire profession will be enlisted.

ELSA RYAN IN JUNE.

One of the "Peps," Elsa Ryan, now touring in the title role with a road "Pep O' My Heart" show, is around with her annual intention to take to vaudeville in the summer, starting with June 1st.

Miss Ryan is having a skit written for her debut.

JONES' "BATH" ACT.

Walter Jones has selected a sketch named "A Knight of the Bath" as a vehicle for Valerie. Miss Bennett will place Mr. Jones in it, also attend to the bookings for E. J. Radcliffe, who has a playlet entitled "A Foul Play."

BIG TIME AT MOBILE.

Mobile, March 4.

Mobile is again to have U. B. O. big time vaudeville, the Lyric having started with that brand of entertainment Monday. The theatre has been playing up a storm, attractions switched from Jake Tannebaum's house, which was burned. The Lyric is under lease to Jake Wells.

Diving Girls" Contest Feature.

Boston, March 4.

A contest of diving girls is the new feature uncharted by Manager V. J. Morris, of Loew's Orpheum. It begins March 9. Mr. Morris intends to put on the diving girls' contest every Sunday night at the Orpheum and Thursday night at the St. James.

U. B. O. Pop House Reported.

Indianapolis, March 4.

It's newspaper gossip here that this city is to have a brand-new pop house which diving girls' contests from the Family Department of the United Booking Offices. J. J. Murdock was here recently looking over a site, an option being held on three convenient locations.

Damage Suit for Plot.

Kansas City, March 4.

It is said Mrs. Minnie Bond, whose suit for damages against Senator Gore attracted nationwide attention, has received a verdict favorable.

The plan is that Mrs. Bond shall appear in a sketch something on the order of the allegations made in her suit.

VARIETY
Nothing Yet to Printed Purchase of Western Popular
Price Vaudeville Circuit by Marcus Loew, Aaron Jones
and Adolph Zukor. In Same Condition As Previous
United Booking Offices Negotiations Left It.
Martin Beck Also West.

The Pacific Coast, will have quite a
degregation of New York vaudeville
managers on tour here shortly. Martin
Beck left last Friday, to be away from
New York for three weeks. He was
accompanied by Frank Vincent.
Saturday, Marcus Loew, J. S. Stencl, Aaron Jones and
Adolph Zukor started westward. A report
spread they intended looking over the
Sullivan-Considine Circuit with a view
of purchasing it. Before leaving two
of the members of the party positively
denied any such idea.

Several papers printed positive news
of the sale. No grounds existed for it
other than a possibility of Messrs.
Loew, Stencl and Zukor buying the S-C
properties, with an offer from the late
Senator Sullivan's Estate the inspira-
tion. The Sullivan executors would
like to realize on their S-C stock,
amounting to 4 to 5 per cent of the whole.
John W. Considine controls the re-
mainder of the capitalization. Mr. Con-
sidine is in Seattle and will meet the
Eastern managers there. He will also
still according to report, if his figure is
met.
The S-C reported sale at present
is very much like the previous reports
when United Booking Offices interests
were inNegotiation for the S-C chain.

The Loew press department re-
cieved a wire Tuesday from Marcus
Loew asking it to make emphatic
denial of the newspaper stories of the
S-C purchase, allaying the fears
the men were bound for the Coast on a
pleasure trip only.
In the party travelling to the Coast
are Marcus Loew, Aaron Jones and
Adolph Zukor.

Washburn's 26-Car Midway.
When Leon W. Washburn's new
"Midway Shows" open the seas-
s at May 4, in Chester, Pa., it will
carry 26 double-length cars. After a
short tour in the middle east the shows
will move north to Canada.
Among the features will be Mlle.
Morlock in "The Pin of Death," Elmo
Meir, "The Diving Venus," and a band
of women (twenty in all) playing
under Madame Gota's directorship.
Victor D. Levitt will be general
agent for the Washburn offices.

AUSTRALIANS IN CHICAGO.
Chicago, March 4.
Sam Blair, for the past several years
American representative for the
Australian corporation of Honolulu,
arrived in Chicago last Sunday ac-
companied by his wife, who vaude-
villes under the name of May Tay-
lor. Blair has no immediate pros-
pects, but will in all probability hook
up with someone in the business end
of middle-western vaudeville.
A. R. Sheppard, who supplies the
Brennan-Fuller circuit in Australia
with American talent, is also in this
city on another booking visit from the
cost. Sheppard may continue east this week to spend a
fortnight in New York, but it is not
clear.
Hugh McIntosh, managing director
of the Richards' time in Australia, is
expected along this way within the
next month. It is understood here-
adays, McIntosh has already left Au-
talia and should arrive around Van
April. His mission is for American
acts also.

MARRIED.
Mrs. A. Louis, of 425 Manhattan
avenue, New York, announces
the marriage of her daughter, Gladys
Eugenia Louis, to Stephen W. Stoll, of
Resther, N. Y., at Weehawken, N. J.,
Rev. F. A. Licht officiating.

NEW-TWO-ACT DISSOLVES.
Chicago, March 4.
Martin Van Bergen and Hazel Hic-
key have dissolved partnership. Van
Bergen left for New York with his
baritone voice.
Miss Hickey will probably double
with another girl in an act similar to
the one offered by herself and Janet
Adair.

"Dare Devil" Proves Title.
Kansas City, March 4.
Those who may not believe "Dare
Devil" Mack is a real dare devil con-
sult the license clerk's records at
Nebraska, Mo. The "death de fer" was
married last week to May Simpson.

Ben Starr Managing K. C. Hip.
Kansas City, March 4.
Ben F. Starr, of St. Louis, has taken
the reins of Talbot's Hippodrome here.
J. F. Gerspacher resigned as manager
last week and went east to look after
his theatrical interests there.

HAL FORDE RETURNING.
Vaudville will get Hal Forde once
more, when "Adele" leaves the legiti-
mate boards. Mr. Forde has been
scoring in that attraction since it
opened at the Longacre, New York. N. M.
Stenell is preparing for his re-entry.

Railway Official Fined $750.
Cincinnati, March 4.
Brett Arnold, a railway official of the
L. & N. railway, when arraigned here
on a charge of contributing to the de-
liquency of Mildred Crane, 16, with
two show girls, Alma Landemann,
Covington, and Ruby Clark, of this
city, as witnesses, pleaded guilty and
was fined $750. Hugo Goldman, New-
ton Fox and Charles House, also named
in the charge, did not appear when the
case was called.

FIFTH AVE. MUSCLE.
Someone seems to have made a mis-
cue over Variety's story last week that
F. F. Proctor's Fifth Avenue theatre
would probably take on a picture policy
before long. It is now playing big
takes, and it's not expected to change.
Variety's information on the matter
was confirmed before publication by
one of the chiefs in the Proctor office,
who admitted the matter was under con-
sideration, but not quite as near as the
paper appeared the Proctor press depart-
ment sent out an absolute denial of any
such intention.

MARY ELIZABETH MARRIED.
Memphis, March 4.
Announcement was made here Sun-
day of the marriage of Mary Elizabeth
(Harnish) and Ralph Davis, one of
Memphis's leading lawyers. The wed-
ding occurred at the Church of the
Transfiguration in New York June 4.
She is known on the vaudeville stage as Mary Elizabeth and appeared
here last season on the Orpheum Circuit,
when she and Mr. Davis first met.

CANADIAN CIRCUIT BUILDING.
Montreal, March 4.
The Canadian Theatres, Ltd., owning the
Orpheum (vaudeville) and Gayety (burlesque) in this city, and vaudeville
houses in Ottawa, Hamilton and Lon-
don, announce the building of a new
Orpheum this spring, to seat 2,500.

Some directors, Duffield and Gen-
eral Manager Clark Brown are said to
have completed a deal today for the
site, which is not yet announced.

SHUT PANTAGES VAUDEVILLE.
Minneapolis, March 4.
The Bijou, which Hitchcock &
Blasingame managed, closed its season
of pantages vaudeville, and commencing
Monday put on stock at 10-20-30c.
"St. Elmo" is played this week.
Harry Blasingame is leading, with
Florence Johnston, leading woman.
Others are Davenport, LaMotte,
Charles Silvers, Virginia Douglas and
Georgia Bessette.

TOM SMITH ALONE AGAIN.
Spokane, March 4.
Hi Gill, recalled last year as mayor
of Seattle, and yesterday elected again
there this year, was offered a contract
at $600 a week by Manager Jos-
Miller, at the Orpheum theatre
here, representing the Sullivan-Considine
circuit.

NEWARK HOUSES SHIFTS.
Newark, N. J. March 4.
The Newark Theatre Co. which
controls the local Odeon, has assumed
the lease of the new Majestic which will
hereafter play pop vaudeville. The
Majestic opened five weeks ago under
Harry M. Hyams' management, playing
Stair & Havlin attractions.
Until the house is gotten ready for its
vaudeville policy feature films will be
offered.
The Odeon has been leased to
Samuel Ross, a Newark theatrical man,
who plans to stage grand opera there
at popular prices. Ross is manager
and lessee of the Ross Theatre here.

Road Shows Still Drawing.
New Orleans, March 4.
The Evelyn Thaw showed $5,200 on its three days' engagement
here at the Greenwall.

Davenport, la., March 4.
The Eva Tznagu show, with eight
acts, played to capacity here at two
performances.
Nothing definite could be learned at the Progressive Circuit offices in the Times Building regarding the report the Circuit was thinking of adding five cities in the south to its chain. It was said at the headquarters that the proposition was before the governing powers of the Wheel, without having been passed upon. If a favorable decision is reached, a Progressive man stated, the southern time will be immediately tacked on to the route.

Conservation is a tenent in the progress of the Progressive offices. While the opusition burlesque men appear confident, they are neither jubilant nor boastful. Confirming the story that contracts had been closed for the erection of a new Progressive house in Montreal, that will seat between 2000 and 2200, with prices from 15-75 (boxes one dollar), the Progressives added nothing to this although it is understood that in the $75,000 involved, the Wheel contributed a certified check of $100,000. The Montreal location is on Catherine street, near Bleury.

Asked regarding a rumor that next season the Progressive houses would charge an admission not less than $75 cents, top, it was said that the question of admission prices would be left to the house manager in each instance.

Replying to a question over the receipts on the return dates of the Progressive shows, a Vaclav representativa was informed that $900 had been realized.

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ENTHUSIAST IN MEETING.

The monthly meeting Tuesday was called to order at 11:30 with President Johnnie McKee in the chair.

Under the head of good of the order, Brother Virgil Holmes made a splendid suggestion regarding the White Rats Bond Club, which was referred to the Board of Directors for immediate consideration.

If the plan as outlined by Brother Holmes receives the sanction of the Board of Directors, members will be able to purchase bonds through the Bond Club in such a manner as to enable them to borrow or draw on fund if pressed for ready money at any time.

Chas. and Wm. Potts, who arrived from England after being away 65 weeks, were very enthusiastic in their praise of the Club and they proved their statements by buying bonds.

The Brothers stated the greatest asset an operator had while travelling abroad was his membership in the White Rats Act. Union of America.

Meeting adjourned at 2 P.M.

It was the consensus of opinion among those who were present that it was a splendid gathering and much comment was made on the harmony and good fellowship which prevailed throughout the entire meeting.

VARIETY

If you get into any trouble while in Chicago and you are a member of the V.A.T., call on Chas. A., representing, Will P. Conley, who can be found at White Rats headquarters, (Suite 411) Tacoma Building, LaSalle and Madison Streets, Chicago.

ELECTED RATS.

The following were elected to membership in the W. R. A. U. at the meeting of the Lodge held Tuesday, March 3, 1914:


The following applications for membership in the W. R. A. U. were voted upon at the Lodge meeting, Tuesday, March 3, 1914:


CHICAGO NEWS.

Chicago, March 4.

Another agent in the city has consented to withdraw objectionable clauses from his contract. R. L. Jacoby has notified Mr. Conley that hereafter nothing but the Illinois State form of contract will be used.

Fannie Horst and Co., were booked at Mr. Jacobs' Alhambra Hippodrome and closed through a misunderstanding with Jacobs over an electrician. A settlement was made through the efforts of the Chicago office of the White Rats Actor's Union.

Both the agency and the act have thanked the Chicago office of the organization for the satisfactory settlement.

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The agency and the act have thanked the Chicago office of the organization for the satisfactory settlement.

CLUBHOUSE BUSINESS.

(Week of February 23, 1914.)

Roses. . . . . $251.22
Wines and Liquors... . 312.00
Cigars. . . . . 314.24
Billiard and Pool. 163.80
Barber... 23.05
Gymnasium. . . . . 55.00
Telephone. . . . . 30.75
Carpets. . . . . 60.00
Valet. . . . . 8.20
Laundry. . . . . 26.60
Lunch. . . . . 252.61
Newspapers. . . . . 50.00

$1,494.97

(The business for the month of February was $6,018.69.)

Are you a member of the White Rats? If not—why not?
Have you any good reason why you should not be a White Rat?
Do you know what the White Rats have done?
Do you know that through the efforts of the White Rats 90 per cent. of the vaudeville circuits are using equitable or pay contracts?
Do you know that the White Rats embraces all branches of the profession and is not composed of vaudevillians only?
If you are a legitimate actor, join the White Rats.

The White Rats have been in existence fourteen years this June.
The White Rats are here to stay, because it is a virile organization, supported by the most influential members of the theatrical profession.

The White Rats are constantly doing things—not promising or preaching—but doing.

TIED UP BY STORM.

The show business east of Chicago was tied up by the storm of Sunday and Monday. In several places the time was not complete. With none of the big trunk lines running through trains out of New York, many of the show people who went to sleep on the trains Sunday night found themselves in the same depot Monday morning.

The Pennsylvania did not move a car for 24 hours, and the limited trains on the New York Central were discontinued for about the same length of time.

Sunday the sleet snow storm in New York had no great effect upon the matinee attendance around town, but by night no house had any regular audience present.

New York had not recovered from the last storm when the latest one fell upon the streets. By Wednesday Times Square had about been cleaned off, with the side streets all over the city still clogged up.

Wilmingtom, Del, March 4.

For the first time in 21 years the Garrick theatre was dark Monday. Six of the acts billed here were storm-bound, and while five were on hand, W. L. Dockstader, owner and manager of the house, would not give a short show. Tuesday the entire bill was given.

WHITE RATS NEWS

(More on this page has been furnished VARIETY by the White Rats Actors' Union of America, and is published for that organization.

VARIETY, in its editorial policy, is not responsible for it.)

PETE MACK'S IMPRESSION

Chicago, March 4.

Pete Mack, one of the ablest ten per centers, recently decided to introduce a few innovations in the percentage act, and chose the office of Schallman Brothers & Co. as a suitable site to stage his new show. It seems that Sidney, the senior member of the firm through virtue of his long experience, had booked one of Mack's attractions without consulting Mack.

Calling to demand an explanation, Mack decided to leave a favorable impression somewhere, and after a hurried glance picked Sydney's left cheek. On the reports her reports, but since there are three Schallmans and since Mack is Irish, there is no doubt that the contest was a well-matched affair.


The Gary, Ind., has changed its policy from Jones, Linick & Schaeffer vaudeville to combination shows. Progressive Burlesque will play Gary the last half of each week and a travelling organization hold forth the first half.

This leaves the vaudeville field there to the F. & H. Amusement Co., which has the Orpheum booked by the W. V. M. A.

Texas Guinan and Harry Short.

Texas Guinan has taken a new partner, Harry Short, and will have an act written for them, different from the one employed by Miss Guinan when "bucking in" recently with Herschel Hendler. Miss Guinan and Mr. Hendler could not agree.

Chicago office of the White Rats Actors' Union.

Mr. Clark made a settlement of his differences with Joe Hurtig, owner of "The Girl from Happyland," and $215 was recovered for Mr. Clark. Mul was engaged for that company by Mr. Hur- tig to replace the place of Billy Watson and played five weeks. A dispute over the salary was Clark to recover was the basis of the claim.

$2,000 Damage by Vandalism.

Chicago, March 4.

Vandals broke into the Virginia theatre on the west side last Friday night and broke seats, slashed the curtain and smashed the motion picture apparatus, causing about $2,000 worth of damage.

The police, attribute the work to members of the Electrical Workers' Union, with which the theatre is said to have trouble.

Morton's 25th Stage Anniversary.

Cincinnati, March 4.

Sam and Kitty Morton, at Keith's, celebrated their 25th anniversary on the stage today.

Alma Gluck Admits Engagement.

Kansas City, March 4.

Alma Gluck, the singer, who has always denied she was to marry Efrem Zimbalist, the violinst, finally admitted it here. When Miss Gluck heard of the death of Joseph Fels, the Philadelphia philanthropist, a very warm friend, she told of how she met Zimbalist through Fels. That led to an announcement of the engagement.

KINDLY COMMUNICATE

Will Walter Percival and Clarence Marks kindly communicate with Will J. Cooke, in charge of the White Rats office, 227 West 40th St., on a matter of importance.

Showmen's League Convention.

Chicago, March 4.

The Showmen's League of America, organized last year, met in annual convention Tuesday. About 40 delegates were present to transact routine business. The annual ball of the organization was held in the Hotel Sherman Wednesday night.

Pantages Manager Takes Lease.

Denver, March 4.

Nat Darling, resident manager of Pantages, has taken over the lease. Commencing Feb. 28 the house was known as the Garden.

Acts will open Saturday instead of Monday.

The stage employees are still on strike at this theatre.
Mr. and Mrs. Arthur Mueller, formerly of the Jim Tenbrook Trio, sailed March 5 on the Cincinnati for Munich, Germany, by the way of Italy.

G. Molasso and Co. have sailed for Havana, Cuba. Where Molasso has contracted to play four weeks at the Teatro Alibau.

Enid K. Noble, of the ladies' orchestra, Orpheum, Jacksonville, Fla., and Robert Cassell, property man of the same house, were married Feb. 18.

Neil Toney, who dramatized "Freekles," is in receipt of an offer to dramatize some popular fiction for movie production.

Clarence Gray, who has been treasurer of the Broadway, Brooklyn, has resigned and on Monday next will assume the treasurership of the 44th Street theatre.

Walter Hill and Alice Donaldson-Hill, after a stock engagement up in New England, may offer a new dramatic sketch in vaudeville the latter part of the month.

Estelle Rose, who opened a western vaudeville tour in Chicago last week, was forced to cancel owing to an illness and returned to New York Monday for medical treatment.

"Quincy Adams Sawyer" has been announced for the week of March 9 at the Academy of Music, Haverhill, Mass., displacing pop vaudeville and pictures.

Louis Herman, character actor with David Kessler's "Yiddish" Company, is to have a try at vaudeville. He is rehearsing an act along the lines of the late Henry Lee's.

Franklin Hanna, who played seven weeks with the Cohen theatre, "Kid and Perlmutter" show, while Ed. Gillespie was away, has been engaged for the Laurillard production of the show to be made in London.

Advances have been made to Regina Prager for vaudeville. Miss Prager closed her company in Boston last week. She will probably be seen in the two-a-day under the direction of a legitimate manager.

**NEWSPAPER MEN**

Variety is desirous of securing newspaper men throughout the U. S. and Canada, as its correspondents. Space rates will be paid. The usual theatrical paper correspondent is being replaced on Variety by trained newspaper men as rapidly as possible.

Any newspaper man with some knowledge of theatricals who may wish to be attached to Variety's staff, can write direct to Variety, New York.

Variety has discontinued printing weekly reports of shows and theatres from the smaller cities, carrying only some of the biggest towns in the non-pareil with displayed heads. Where a newspaper man is located as correspondent he will not be called upon to furnish anything weekly beyond current new events from his town and territory. This news may come in either by mail or wire as it breaks.

W. J. Counihan is confined to his home with rheumatism.

Florence Hill and Clarence Chase are closing with the Leila Davis act, "As It May Be," this Saturday night to accept stock berths with a Philadelphia company.

A valuable female chimpanzee, the mate to "Pedro," owned by John Falkenberg, died of exposure in the recent cold snap, on the station platform at Haverhill, Mass., last Thursday.

"Whose Wife?" by Albert Payson Terhune, which ran in the Red Book recently, brought forth six offers within three weeks for the rights to dramatize the piece.

Wildar Marie Moore has been playing the Ethel Chester role in the Elko Ryan "PEG O'MY Heart," owing to the illness of the woman formerly cast for the part.

The Retail Grocers' Association of Norfolk and Portsmouth, Va. (Inc.) plans a mammoth Pure Food Exposition and Bazaar for the last two weeks of May.

Gov. Tener of Pennsylvania pardoned Feb. 26 Mrs. Kate Edwards, convicted for the murder of her husband at Stroudville July 4, 1911. A condition of the pardon was that the woman should not go on the stage nor appear in moving pictures.

Arthur Gillespie, author of the book and lyrics of "September Morn," has been commissioned by Rowland & Clifford to select a cast for the "No. 2" company, opening March 15. Four "September Morn" companies will be on tour next season.

Several Jamestown, N. Y., business men have secured a lease of the Lyric from Edward Connelly, and have placed the former manager, Harry A. Deardorff, in charge. The house will play a three-a-day vaudeville. It opened March 2.

Bernard Granville advertised in last Sunday's Herald he would be no longer responsible for debts contracted by his wife, Dorothy Granville. Mrs. Granville has been playing a single act in vaudeville around Chicago, but may be now in New York looking for a local showing here.

**TOMMY'S TATTLES, BY THOMAS J. GRAY.**

Some of the acts tried into their berths early Sunday night—when they woke up they all said it was the greatest night's sleep they ever had on a sleeping car, not a bump all night—then they found out the train hadn't moved since the time they got on it.

The only acts that really didn't care about what time they arrived were those booked for Waterbury.

The United States ought to start a war with someone soon to give the boys a chance to write some patriotic lyrics.

They certainly give the audience appropriate presents on country store nights. At one we attended recently a woman named Mrs. Rosenberg was presented with a ham.

We remember when the mention of Doctor Cook was good for a laugh.

Well Known Lines That Have Helped to Uplift the Drama:

"So this is Paris."
"Oh, you fat son of a gun."
"On behalf of my partner and myself."
"That's a fine way you disgraced me down at the reception."
"Just then a little Irishman got up."
"While I'm waiting for my partner to arrive."
"The next trick is very difficult."
"If a committee of gentlemen from the audience will kindly come up on the stage."
"My next invitation."
"Now like a dog, show the ladies and gentlemen what you do every night before you go to bed."
"If I could only find an excuse to get away from my wife."

If it wasn't for a cabaret artist named Harry Delson, a lot of people doing Hebrew stuff would be short of material.

We see where the Government tipped a plot to sneak two million dollars worth of opium into this country. If they could only keep all of it out they would force a lot of acts to tell their right salary.

According to reporters Roosevelt is getting three thousand dollars a speech. Can you imagine how much he'd be worth if he played the Sun Time for a season?

Did you notice that all the dancing acts have signs announcing the names of the dances they do? Sure you did—and did you notice that the only thing different about the dances is the name?

Now that the fall of wearing colored wigs to match your gown is really and truly here, we want to warn everyone not to wear an orange colored one on March 17.

If single women were wearing gowns to match their songs there would be an awful rush for blue dress goods.
SHOWS AT THE BOX OFFICE
IN NEW YORK AND CHICAGO

Though Broadway Dotted With Pictures in Former Legitimate Houses, Several Productions Getting Money Despite Film Craze. "Vice Pictures" Through As Sensational Drawing Attractions.

The vogue of pictures on Broadway is now admitted to be permanent. With the Criterion and New York, in the hands of Mr. Willibald Square, given that form of entertainment, there are constant reports of other legitimate playhouses becoming permanent homes for the movies. There is Weber's and the Garrick, downtown, playing pictures; the Republic, on 42d street, doing likewise; negotiations are said to be on for leasing either the Casino or Lyric for that purpose; and the Lyceum "dark" this week, with nothing underlined for it. A "sensational" feature picture is being exhibited at the Garrick, but it is now a foregone conclusion that the day of the "white slave" and other "underworld" films has passed.

In this two-page general notice, the general demand for moving pictures of the "feature" variety, there is a fine average of business in the remaining legitimate houses, which may be gleaned from the following summary:

"Along Came Ruth" (Gaiety) (3rd week). Not likely by the critics, but Henry W. Savage evidently has hopes of putting it over, for he is spending considerable money in booming it. Its future is uncertain; business at present light.

Grand Opera (Century) (24th week). Same as during season, attracting no notice. Doing mild business and losing money.

"High Jinks" (Casino) (12th week) - Running along good business, but gradually diminishing, and will leave shortly.

Hippodrome (26th week). Playing to customary receipts, at this time of year. May close three earlier than in former seasons, due to other plans for the employment of the big stage by the Shuberts.

"Kitty McKay" (Comedy) (8th week). A hit from the start and playing to consistently good receipts, probably averaging $8,000 weekly.

"Legend of Leonora" (Maude Adams) (Empire) (9th week). Play not much, although by Barrie, but Miss Adams given credit for another personal triumph. She will play her allotted three months at the New Amsterdam, but not likely to show any profit on her metropolitan run this year.

"A Thousand Years Ago" (Shubert) (8th week). A fantastic, romantic play of other days, very favorably spoken of by both everybody and doing excellent business.

"Omar, the Tentmaker" (Booth) (8th week). Opened at the Lyric and, after a couple of weeks' poor business, moved to the Booth. Generally "panned" by the daily newspaper reviewers and played to as low as $150 a performance. Magnificent production and a personal triumph for Guy Bates Post. Business has steadily increased and now running to an average of $7,000 weekly.

"Peg O' My Heart" (Eugene) (6th week). Hit hit, nothing below said of it. Set company, which will run through the season and is still playing to capacity business. The New York organization will probably open next fall in Boston.

"Potash & Perlmutter" (Cohan) (4th week). No announcement in receipts. Practically capacity at every performance.

Repertoire of Sketches (Princess). The present series of "unusual" playlets have received mention in the paper, but only fair. Leaves March 14, for a road tour and a new show substituted.

"Sari" (Lyric) (8th week). Undoubted hit and doing fine business without undue booming, in a house that requires a hit to draw the public.

"Seven Keys to Baldpate" (Astor) (23rd week. Not less than $12,000 any week and often more than that amount. The "No. 2" company in Chicago getting around $14,000.

"Grumpy" (Cyril Maude) (Wallack's) (7th week). Doing around $8,000 and possibly more, the orchestra being the first seats sold nightly. Business satisfactory enough for Liebler & Co. to cancel a Canadian tour booked for Maude, in repertoire.

"Midnight Oil" (44th Street) (2d week). High praised by the papers, which resulted in a capacity audience the second night. Gives every indication of being a hit for some time.

"The Misleading Lady" (Fulton) (14th week). In spite of most foul-some praise from the press, piece failed to draw at first, but receipts climbed steady until it is now doing an excellent business.

"Philanderer" (Little) (10th week). Despite the limited capacity (299 seats), house not doing much. Leaves March 21.

"The Queen of the Movies" (Globe) (8th week). Never a tremendous success, but running along steadily to average $10,000 a week.

"The Rule of Three" (Harris) (3d week. Hasn't a possible chance, according to everybody but the management, which is spending large sums of money endeavoring to put it over.

"The Whirl of the World" (Winter Garden) (8th week). Looks like Garden's best show at the box office, where $2.50 is charged, which means a world of money can be taken in.

"The Yellow Ticket" (Ehinger) (7th week). Now an established success. Ragan only fairly, but with the fixing up of the last act and systematic, intelligent advertising, has been wound ed into a big winner.

"The Secret" (Belasco) (9th week). Not the usual Belasco success, but running along to just about paying re ceipts.

"To-Day" (48th Street) (21st week). Generally condemned by the press, the piece worked into a winner and establish a reputation that will stand for six companies next season in the country.

"Too Many Cooks" (39th Street) (4th week). One of those sensational hits from the start. All the papers enthusiastic for the piece and its author, Frank Craven, and the show is likely to run for a very long while.

"When Claudia Smiles" (Lyric) (5th week). The current volume of praiseworthy writing has been given to the presentment has been lavished upon its star, Blanche Ring. Just about breaking even on its New York run, which may end any time.

"Things That Count" (Playhouse). Has passed its 100th performance and has a hard tussle before it showed signs of life. Its endorsement by the Catholic theatre society, ministers, school teachers and others has helped materially and it has now settled down into a healthy run. Receipts last week amount to $7,000.

"Help Wanted," (Elliott) (3rd week). Generally condemned by the press, but doing business. Receipts last week $8,300. The "Help Wanted" proposition seems to be the attraction.

Chicago, March 4.

Business has been remarkably good about town for some weeks. The first slump has arrived with the advent of Lent. Several plays depending upon women for patronage have felt the fall away. As a general proposition, however, box office takings have been big.

"Seven Keys to Baldpate" (Cohan's). One of the soundest hits of the season. Playing to capacity at nearly every performance and looks like a long run. Receipts hovering around $15,000.

"Help Wanted" (Cort). Has taken a remarkable hold. The piece has reached its 100th performance and is doing in the neighborhood of $8,000 to $9,000.

"The Lure" (Princess). This white slave play has been hanging on well and by dint of heavy advertising has been able to pull in from $6,000 to $7,000 weekly.

"Young Wisdom" (Powers). Receipts around $7,000 and the show has found much favor, especially with women.

"September Morn" (La Salle). A big surprise. Steady money maker all the time. Receipts in the vicinity of $8,000.

"Primrose & Dockstader" (American). Fair returns. Box office takings around $5,000.


"Speckled Band" (Studelaker). Appears to have caught on. Receipts growing in.

"The Deadlock" (Howard's). Only meeting with fair returns.

"Passing Show of 1913" (Garrick). Big houses. In the vicinity of $16,000.

"Weber & Fields" (Auditorium). Playing to about $20,000 weekly.

JUDGMENT VINDICATED.

Two new plays were presented in New York Monday night, both produced by the authors themselves, after their manuscripts had been respectfully declined by a number of managers.

The plays are "The Last Resort," by George Scarborough, and "What Would You Do?" by Augustin MacHugh.

Scarborough was unheard of as a playwright until this season, when he scored with two successes out of two. "The Lure," and "At Day's" MacHugh achieved fame a couple of seasons ago at one full sweep with "Office 666." Scarborough admits that no less than five managers rejected the manuscript of "The Last Resort," and it is known that Cohan & Harris are no financial advantage in fathering "What Would You Do?"

Judging from the reviews in the daily papers Tuesday, the refusal to produce the decision by success, but a vindication of the commercial judgment of the average producing manager.

If "The Last Resort" does not show promise by Saturday night, the managers will close it off, and given MacHugh's success at playing the Longacre, the show will probably be succeeded by Monday or "A Pair of Sixes," the H. H. Frazee comedy recently produced and taken off at Hartford for recast.

In the new line-up of the play are Hale Hamilton, George Parsons and Ivy Troutman. If not opening at the Longacre, the new cast will "break in" at a new and unannounced theatre.

"What Would You Do?" at the Hudson, will close Saturday night.

40 PER CENT. BETTER RECEIPTS.

The Weber & Fields engagement at the Auditorium has been remarkably successful. They played to over $20,000 last week, and the present week indications are for even better business.

SHOWS CLOSING.

"The Conspiracy," with Harry Reresford in the former John Emerson role and Madeleine Delmar as the principal ménage, is closing at Parson, N. J., Saturday. This is the show Robert Campbell and Sanger & Jordan sent out over the Stair & Havlin time.

The Welch Players, in "Change," will bring its road tour to a close Saturday night.

In the western one-nighters the following have closed for the season: "The Royal Road," by Charles Gold (western); "Alias Jimmy Valentine" and Ferguson's "East Lynne."

"BENEDICTION" TO BE PUT ON.

Chariton, March 4.

"The Benediction," a new four-act play by Frieda Hall, is now in rehearsal and will soon be put on in the outskirts theatres.
ANDERSON’S GAIETY CO. MIX-UP
WITH JAKE ROSENTHAL OUT OF IT

Eastern Route of “The Candy Shop” Cancelled; Bickel and Watson Co. Closed, and Picture Man’s Theatrical Affairs Seem Badly Muddled. Thomas O’Day
Now in Charge.

San Francisco, March 4.
J. J. Rosenthal is no longer general manager of the Gaiety Theatre, and the eastern route of “The Candy Shop” show has been cancelled and the Bickel and Watson company is on its way here to disband.

These are some of the late developments in the theatrical affairs of G. M. Anderson, proprietor of the Gaiety and backer of the two shows mentioned.

The data concerning Anderson’s Gaiety company, its operations and difficulties would fill a book. The way matters stand Rosenthal, verbally dismissed by Thomas O. Day, of the Anderson executive forces and later dismissed by mail by Anderson after J. J. refused to recognize Day’s authority, has placed a claim for settlement of contract in a lawyer’s hands and is staying here awaiting developments.

Rosenthal, it’s understood, has been paid up to Feb. 21 for his services.

Other court cases appear imminent. Penn, who wrote the lyrics, and Tarbox, composer of the music, have filed claims with lawyers for money alleged to be long overdue on the Gaiety show.

Penn had been doing press work for the house.

The Gaiety people cancelled the eastern route of “The Candy Shop” without the customary two weeks’ notice and several managers along the route may take legal action to secure damages.

The Bickel and Watson Show, after laying off preparatory to taking up future booking, has closed for good and the company is expected to reach the city tonight for disbandment.

Rosenthal had nothing to do with the cancellation of Eastern time by “The Candy Shop” show which is due to open at the Morosco, Los Angeles, tomorrow.

All kinds of rumors are flying concerning the Gaiety and its shows. For the present O. Day and William Gorham are in control of the Gaiety operations. Anderson is in St. Louis directing some Essanay “Broncho Billy” films.

TOTTEN DRAMATIZING ANOTHER.
Joseph Byron Totten, who made the dramatization of Reginald Wight Kaufman’s novel “The House of Bondage,” is now making a stage version of the novelist’s other work, “The Girl That Goes Wrong.”

LEASES PHILLY’S LITTLE.
Little theatre at Philadelphia March 4.
The Little theatre has been leased by Lawrence J. Anhalt, a New Yorker, from Mrs. Beulah E. Jay. The first thing Anhalt did was to contract with Annie Russell to come here as star and producer of a company, which will make the Little its permanent home.

Miss Russell is still on the road, but will shortly end her tour to take up her new quarters in Philly. The new Little organization will probably be called Annie Russell’s Comedy Company.

“PITTSBURGH” TOO LOCAL.
Pittsburgh, March 4.
No play in recent history got the criticism so angrily as “Pittsburgh,” put on at the Pitt. It is a one-act thing by Francis Hill, a Philadelphia newspaperman, and tells of a Pittsburgh millionnaire planning to crush a strike, how his son comes to him from New York after becoming a settlement worker, and how an anarchist woman comes in and when about to throw a bomb, is shot down by the manager’s secretary. The bomb explodes and the curtain falls.

The critics call the play melodramatic claptrap, rubbish, and nonsense, and declare it a good thing the bomb finished it.

DRAMA SOCIETY ANGRY.
The French Drama Society, an organization formed for the production of foreign plays by French actors, which had been giving occasional weekend matinees and Sunday night performances at several theatres, were prevented from giving a show at the Garrick last Sunday night, by the police. It was charged the Sabbath performance was really to have been a dress rehearsal, admission by invitation only.

Lucien L. Bonheur, president of the association, stated afterward, he had warned the police commissioner’s office that the performance would not be interfered with and had made all arrangements, relying on that promise. But late Saturday afternoon, a police sergeant informed him the show would not be permitted.

Nevertheless, acting on advice of counsel, he endeavored to give the Sunday evening performance and when stopped by the police, a committee was selected to immediately visit other theatres giving performances and register complaints. The Sabbath Society was also “out,” and with the police sent men to look over performances it was a busy day for the managers. The Sabbath Society is said to have complained to the Mayor some weeks ago regarding the Sunday shows. The net result of the agitation was one violation charge that was dismissed Tuesday when coming up before a Magistrate.

SIGNED BY WINTHROP AMES.
Zelda Sears and Ferdinand Gottschalk have been signed by Winthrop Ames for the next production at the Little theatre. The new piece will succeed “The Philadelphers” March 23.

WORKING ON “1914” SHOW.
The Shubert staff has already started work on “The Passing Show of 1914,” which will probably sight at the Winter Garden some time during the summer. Rube Dickinson and Tom Barnes, from vaudeville, may be in it, and it is fairly certain Al Jolson will be the feature.

The present “Whirl of the World” up there will remain until about June 1, then going to Philadelphia for a run, with a Pacific Coast trip in view after that.

Harold Atteridge is writing the book and lyrics, with Harry Carroll and Romberg composer of the “Whirl” music, attending to the score for the new show.

JESS DANDY IN “PINOCCHIO.”
Los Angeles, March 4.
“Auction Pinocchio,” when produced here by Oliver Morosco, will have Jess Dandy in the show. He is now on his way. Adolph Phillip, who first put the piece on at his German theatre in New York, is also coming to the Coast for Mr. Morosco.

“Pinocchio” will follow “Reta’s Romance,” opening at the Burbank Sunday, following “Pretty Mrs. Smith,” which leaves Saturday. After the Pliick piece another by the same author, “Two Lots in the Bronx,” will be put on by the local manager.

LOUISE HAMILTON ENGAGED.
San Francisco, March 4.
Louise Hamilton, in the leading feminine role during the Andrew Mack engagement at the Alcazar, has become engaged to Percival Walker Selby, wealthy California society man and sportsman. The date for the wedding has not been set.

JULIE HERNE’S CHIEF ROLE.
Julie Herne has been engaged by the Carmine Co. to play the principal feminine role in its production of a new play entitled “The Man Who Would Live.”

Other players are Elliott Dexter, Edward Langford, Violet Howard, Mabel Waldron, Adelaide Stanhope Wheatcroft.

If you don’t advertise in VARIETY, don’t advertise at all.

SHOWS IN FRISCO.
San Francisco, March 4.
Harry Lauder is at the Curt and the Squeeze Box opened to big business. It looks like one of the profitable engagements for the show.

Mrs. Douglas Crane in “Her Soul and Her Body” is doing a nice business at the Alcazar. Mrs. Crane got both parties on the press and public verdicts in her favor, and the show will likely enjoy prosperity for the remainder of the week. At the Savoy another new show, “The Crime of the Law,” is doing a healthy business.

Bessie Abbott is in her last week at the Columbia and business holds up fairly well.

TELLEGEN WITH ARMSTRONG?
A story about this week said Paul Armstrong had a play, written by himself that seemed fitted to Lou-Tellegen, and that might have been signed up or would be placed under contract by Mr. Armstrong.

Lou-Tellegen is now in the Bronx, appearing with Dorothy Donnelly in the final week of “Maria Rosa.”

“HELP WANTED” GETS $8,300.
George Mooser has made affidavit that “Help Wanted” did $8,327 at the Maxine Elliott theatre last week. It had the extra Washington’s Birthday mattedness to bring the gross to that amount, but the fact remains the show did enough business to place it in the hit column.

While the Broadway thought the “$2 crowd” would see through “Help Wanted” and turn away from it, the opposite appears to be the truth, although the opinion was that if the show had been placed in a big house at a dollar scale it would have enjoyed a longer run. This might have been done, but a suitable big house could not be found. At “around eight” the management doesn’t pay much attention to what might have been.

The play of “Help Wanted,” the show had drawn in $1,500 up to Saturday. It looked like the store-house but the show management would not quit, and the Saturday gross ran to $2,300, with the holiday coming right after.

MONEY- LOSING THROAT.
Cleveland, March 4.
Manager Harry Daniels of the Hippodrome nearly tore out his hair Monday. “I Should Worry” Mary Garden was the cause, and it had to have the opportunity to have appeared in “La Tosca” with the Chicago Grand Opera Company at the second of two performances. But Mary, after all the rest of the company, arrived in Cleveland, telegraphed from her easy New York hotel apartments that she had a “sore throat.” Mary turned the same trick on the Keith Hippodrome people two years ago, and it was the same throat this time. That time Miss Garden was to have appeared at $7.50 a seat. The house was sold out, but the substitution of Caruso in “Martha” saved the box office, although many took their money back. This time Alice Zillichi took Mary Garden’s role and performed with satisfaction to the large audience.

JULIAN ELTINGE
THE "RINGING GIRL"
VARIETY

WITH THE PRESS AGENTS

Sam Lodder, manager of the Studebacker, Chicago, is in his own way one of the most interesting characters along the show business beat. He has the boy appearing in "Flying Fortress," The Bandwagon, and walks all over the loop with Dashi, the dog. And he is often in the offices of the press agents handling the top performers. When he is not paying calls he is busy playing polo men, hired outrageously with men on Michigan avenue, and returned to the theater alive.

A. E. Morgan, late with the "Tik Tok Man" and "The Lord of the Rings," is back in the territory handling the Help Wanted place in New York. He is negotiating with the management of the "Pretty Mrs. Smith" for their都认为 the "Merry Widow" and "Moraes" will have the management of the "Pretty Mrs. Smith" at the Astor Lyric for a week.

E. D. Price in Chicago in advance of Robert Hilliard at the Olympic next week, and is negotiating on behalf of the same agency for Chicago, with H. F. Frazier, who has taken over the management of the Majestic in Chicago, and is planning another big opening. The show which closed in LAshelle, III. there is under the management of the Feathers out that the original company.

The Princess Players under Holbrook Blinn's direction and Comstock & Gess' management have arranged for a tour of the American territory. The trip March 16 when they are booked for a week at the Astor in Chicago. The Princess, Chicago, for an indefinite stay also with H. F. Frazier. The Princess Players are the Canadian stars in the "Miss Summer." The Princess Players, and the management is arranging for a new play to be produced soon.

The press gave a little attention to a proposed marriage between Chief Campbell, a well-known Indian, and Miss Cross, a member of a "girl club," while both were play. ing in the "Indian" play in the same time to pay for the marriage license. In the course of the play the ritual of his tribe to decorate a wedding ring was shown. It was revealed that he said he was from the Chil, and maybe he was.

The Comstock & Gess press bureau reports that the one-act play-written content in which the principal American star of the group was a pretty girl was well received. The plays received five to be selected for production, so the subject is not the subject concerned. The Princess theatre is getting "Eye of the Storm." There's a new writer of "Blinds theatricality" on the press list. "Runse Mabley is planning a new play for the Princess, and Gess Capp is now seeking his influence to a daily contribution. Capp replied J. R. Platt, Jr.

The Globe has gone in for a picture department and is also offering prize to the best of the plays and now playing the various papers.

Not yet released on a tour of the "Peg O' My Heart" shows, has everything arranged to take out a new comedy company. The company has a repertoire of tableau, opening June 12.

The Green Room Club, in compliment to Assistant in Chicago, the press department, is giving him a special dinner in honor of the one-act press representatives for Comstock & Gess. Bill Gess is now going through a blueing as the Princess theatre officer.

Joseph B. Miller is sending out a report card on the people in the "Three of the Globo" which is expected to open March 16. It will play until the eighteenth.

William Elliott is setting everything lined up for the inaugural of a new show season which is expected to have an "opening key" company on tour. Last Saturday he bid farewell to the theater district by the men under contract are Wallace Erskine, Pat McCann, and the others.

C. P. Groman is back in the press department of the Shubert headquarters, after keeping up the charge of the Globethis show for his tour of 12,000 miles just ending.

M. C. Jenkins, who has been able to leave the Cortland (N. Y.) hospital, and is going to his home in Saratoga Springs. His place as manager of Woe & Lambert's is being filled by William Lamb.

PITTSBURGH CRUSADING.

Pittsburgh, March 4.

Never before in history has there been such a crusade of censoring and regulating theaters and plays in Pittsburgh as is on now. The "Billy" Sunday revival is said to be largely responsible for this.

Things reached the climax when Mayor Joseph G. Armstrong and the police officials banned "Tiger," Wittie Byrnes' one-act white slave play from the Pitt. This action created a tremendous stir, and controversy between the theater people and officials for several days.

The management claimed the mayor had given it leave to present the play. The mayor denied it. Director of Public Safety Hubbard denied it. Each had been sent a copy of the play and each had read it.

The Pitt management said that the play taught a moral lesson. The public seemed decide on the other hand, that the conditions as described in the white slave play did not exist in Pittsburgh. The Pitt management dropped the play but advertised it would present a one act play entitled "Pittsburgh" in a different company and "made up a story." Furthermore it is promised that an incident in the play would reflect an event in the life of a wealthy Pittsburgher. The author is Fiske, who has arranged with Margaret Anglin's powerhouse in Shubert's repertoire, "The Poor Little Rich Girl" at the Hollis, and "The Little Cafe" to the Colonial for an indefinite run.

The play will open March 21 after the opening of the new show (opposite the Shubert). It will be managed by E. D. Smith. "Within the Law" probably go there, but what will go into the Majestic is still speculative. The change is made because the Wilbur is ideally adapted for a long run of "Law," being of the intimate type.

University Towns Now O. K.

The Walker opera house at Champaign, Ill., and the Illinois theatre at Urbana, Ill., recently opened temporarily closed because of several small box cases reported at the University of Illinois, will reopen this week.

CHICAGO FIGURING AHEAD.

Chicago, March 4.

In putting Opie Reid's novel, "The Jacklins," on the stage, Jones & Crane expect to send out at least two and maybe three Chicago companies in the new piece next season.

"Ten Night in a Bar Room" is hitting the trial again. H. B. Marshall is assembling a company to play the piece on the one-nighters in the West.

LOOKING FOR A COMEDY.

F. Ray Comstock, manager of the Princess theatre, is looking for a comedy to succeed The Princess Players. They move out March 14, headed for the Princess, Chicago, with a possible tour to the Coast.

The present repertoire of sketches at the Princess has not drawn the business expected, the weekly gross falling below $4,000, it is said.

RETURNS FOR CLEVELAND.

Cleveland, March 4.

Announcements at local theaters indicate Cleveland is to witness several return engagements. Among the plays coming back are "Peg O' My Heart," "Damaged Goods" (at reduced prices), George Arliss in "Diarael" and Mrs. Fiske in "Mrs. Bumstead-Leigh."

COMING PLAYS IN BOSTON.

Boston, March 4.

Shows next week include the Gilbert and Sullivan festival, headed by De Wolf Hopper, at the Shubert for two weeks; "Bunty" at the Boston, "Belle of New York" at the National (by the Morton), and "Gorrie's Necklace" (in and out) at the Castle Square.

The following week brings Kitty Gordon in "Pretty Mrs. Smith" to the Cort, following the Chicago, Margaret Anglin's fortnight in Shubert's repertoire, "The Poor Little Rich Girl" at the Hollis, and "The Little Cafe" to the Colonial for an indefinite run.

March 23 is the semi-official date for the opening of the new show (opposite the Shubert). It will be managed by E. D. Smith. "Within the Law" probably go there, but what will go into the Majestic is still speculative. The change is made because the Wilbur is ideally adapted for a long run of "Law," being of the intimate type.
STOCK LISTED IN GREENWALL.
New Orleans, March 4.

Stegner & Muehlan have leased the Greenwall and will install a stock company as an initial attraction, commencing April 12. It is promised the company and plays will be of the better class.

RALPH STUART WINDS UP.

Ralph Stuart wound up his local stock engagement last Saturday night at the Lyceum, using "The Rosary" as the farewell attraction.

MOVED AFTER 77 WEEKS.
Sacramento, Ca., March 4.

The Ed. Raymond Players, after a successful run of 77 weeks at the Grand here, closed the stock season and moved to the Diepenbrock, opening Monday.

PROVIDENCE PLAYS PICTURES.
Providence, March 4.

As soon as the Empire Players finish the stock season early this spring, Managers Spitz & Nathanson will turn to pictures.

ALBEE PLAYERS COMPLETED.
Providence, March 4.

Marion Nichols is the latest to sign with the Albee Stock Players for the coming season.

Former Albee players returning this year include William H. Turner, Ralph Remley, James Boyle (stage director), and Frank Brady, a home-grown product. With Bertons Churchill, Frank Reiner (and Miss) Sidney Shields for the leads, the company is nearly complete.

"Peeper" Fined for Rubbering.
Lynn, Mass., March 4.

Harriet Hebert, playing leads at Lynn theatre last week with J. W. Gorman’s musical comedy show, "Billy the Boy Artist," was so persistently accused of "Peering Tom" outside her dressing room window Friday night while making a change in costume, she delayed the show long enough to notify Manager Ashley. He told the house officer. That worthy got the peeper, pulled him off the box on which he was perched and hustled the culprit to the police station.

In the local court he was mulcted for $10.

Added to Orpheum Company.
Newark, N. J., March 4.

Edith Harcourt, of the legitimate stage; Grant Erwin, formerly with Henry W. Savage, and Clyde Calicotte, of the Belasco forces, have signed with the Brownell-Stock at the Orpheum.

VARIETY

LEADING WOMAN LEAVES.
Pittsburgh, March 4.

With the announcement by Manager Harry D. Black of the Dusenbury theatre, his stock house, that his company will not be engaged national stars for short terms would include women in the future, came the announcement that Irene Oehler, leading woman, would leave the company. "What Happened to Mary," which was followed by the resignation of her husband, Thomas Coffin, stage director, for 17 years director for Wagenshalm & Kellard.

Virginia Harned will probably succeed Miss Oehler and other prominent actresses will appear later. The men stars have been Edmund Breese and Thomas W. Ross, whose engagement ends Saturday. His successor has not been announced.

YONKERS TO MOHAWK.
Yonkers, March 4.

Tim Leavens’ Players, which started an engagement at the Warburton this week in "What Happened to Mary," have been booked by Mr. Leavens for an extended run at the Mohawk, Schenectady, N. Y., beginning next week. This will close the Warburton until other booking can be arranged.

SNOw LAYS OFF COMPANY.
The Prospect theatre stock company is laying off this week owing to a severe cold Rowden Hall caught while installed in the snow of New York over Sunday. The company expects to resume Monday in "Our Wives." No show Monday and Tuesday led to a report the company had disbanded but the men behind the stock say that the organization will continue next week.

Edna Archer Crawford has been engaged as leading woman, replacing Mae Desmond, who recently jumped to the Metropolis.

"Younger Generation," First Time.
Pittsburgh, March 4.

"The Younger Generation," the former Lyceum theatre, New York, piece, was given its first stock production at the Pitt this week.

Walter Richardson Now Leading.
Reading, Pa., March 4.

Walter Richardson is the new leading man of the Orpheum Players, replacing Robert Hyman, whose marital troubles have been aired in the courts here of late.

MAC DESMOND AT WORCESTER.

What looked for a time like court action over the stock services of Mac Desmond has been averted by Miss Desmond arranging this week to take up her contract as leading woman with the Poli stock at Worcester, opening there next Monday in "Mrs. Dane’s Defense." The Metropolis will play out the week at the Metropolis. She said there had been a misunderstanding, that everything had been satisfactorily adjusted.


Lola Downing is leaving as leading woman of the Poli stock Saturday night. Frank Wilcox will remain with the Poli Co. as leading man. 

CHRONICLE IN Brief.

POLI’S PARK DESTROYED.

Poli’s Park was gutted by fire here early Sunday morning, entailing a financial loss. It had been playing small-time vaudeville since the opening of the Palace about three months ago, and was just beginning to do business. Ralph Kellard, who had been leading man of the stock company there up until the change of policy, lost a valuable collection of framed photos, temporarily stored there.

He is reported by the heirs of Andrew Whitney, and was originally the Auditorium, and housed burlesque in the old days. It was renamed the Grand and after Poli remodelled it, became Poli’s until about two weeks ago.

From present indications it is highly likely that another house will be built, although George Whitney declared his willingness to rebuild if Poli would lease. It is on the same street as the Palace.

This makes two less houses here within a week, the Gilmore having lost burlesque last week with nothing else in prospect there. The son of Ralph and Miss Kellard was christened here Sunday afternoon. The boy was named Thomas Dwyer Kellard.

Shea Buys Park, Bridgeport.
Bridgeport, Conn., March 4.

The Park has again changed hands. It was purchased last week by E. F. Shea, who recently leased it for burlesque and legitimate attractions.

POLI’S CLOSING AND OPENING.
Waterbury, Conn., March 4.

The stock company at the Jaques, operated by S. Z. Poli, is closing and opening in two weeks. This is the first time in two years the stock company has closed in winter. Another form of amusement will be installed by Poli.

New Haven, Conn., March 4.

Poli stock will be inaugurated here April 6 with the leads played by Alice Lovell-Taylor and Ramsay Wallace. The new company is to report for rehearsals around March 30.

First Time for "Paint Girl."
Pittsburgh, March 4.

Late this month or early in April, the Pitt will produce "The Mind Th’ Paint Girl," in stock for the first time here.

Rex In Charge of South.
Charles W. Rex, of the Jake Wells’ offices, is looking after the Wells’ stock interests in the south.

Emily Smiley Players Open.

Included in the Emily Smiley Players, which open their stock season at the Liberty next Monday, are Wayne Claxton, Clara Wyman, Clarence Chase and Florence Hill. "The Girl of the Golden West" will be the initial offering, followed by "The Third Desire."

TWO COMPANIES TOO MUCH.
Cleveland, March 4.

Cleveland will have two stock companies. This statement has been proved by the present season. (Miss) Percy Haswell, at the Duchess, and Vaughan Glaser, at the Metrop, have been running in competition with each other, one all season, one playing to good business and the other finding the going extremely bad.

The Metropolitain, featuring a "Matni- ped Idol" has been doing so well the engagement has been extended into April and a booking of two weeks for Toronto cancelled.

The women like Mr. Glaser and they keep the box office pleased. But over at the Duchess, where Miss Haswell is doing some of the best stock acting Cleveland has ever seen, business is poor. All season it has been off, and the run has been extended week after week by the belief that conditions would change.

Miss Haswell is now having her second layoff of the season. The present retirement is due, however, to the illness of the stars yet the delay in reopening the house is due more to the lack of business than to the disposition of Miss Haswell. The star was expected to appear again at the Duchess last Monday, but announcement was made that the house would be dark until March 9.

BALDWIN’S SUMMER STOCKS.
Walter S. Baldwin, the stock impresario, was in New York last week and outlined some of his stock plans for the spring and summer. He has the Bijou, Orange, N. J. Commencing April 27 next, he will install a new stock there for an expected spring and summer stay, giving the house much of his personal attention.

Baldwin has taken over the Lyceum. Days after he signed him, May Lay will offer the Baldwin Players there for the first time.

When George Arvine stock closed, Feb. 21, at Lancaster, Pa., Baldwin re-organized the company, which will thereafter be known as the Fulton Players. On this stock proposition he is in cahoots with Edward Forsberg, also interested in the Arvine Players in Lancaster.

Metropolis Will Linger Longer.
The Metropolis is not closing Saturday night. Frank A. Keeney intends to try the stock proposition a few weeks longer anyway.

Chicago, March 4.

The Blackaller stock company is playing repertoire In Adrian. Much has been laid out in the leading plays.

Niagara Falls All Right Again.
Niagara Falls, N. Y., March 4.

Shows have again resumed here now that the smallpox ban has been lifted.

The stock company, which played elsewhere during the quarantine, has moved back to its old stand.

Add to Orpheum Company.
Newark, N. J., March 4.

Edith Harcourt, of the legitimate stage; Grant Erwin, formerly with Henry W. Savage, and Clyde Calicotte, of the Belasco forces, have signed with the Brownell-Stock at the Orpheum.
NEW YORK, Feb. 28.

Show next week.

A Thousand Years Ago—Shubert (10th week).
Along Came Ruth—Gaiety (3rd week).
Grand Opera—Century (2nd week).
Humphry—Curran (3rd week).
High Jinks—Castro (12th week).
Hippodrome—Aristos (22th week).
Legend of Lenera—Maud Adam's (18th week).
Omar the Tentmaker—Book (9th week).
O My Heart—Cort (47th week).
Polly and Perlmutter—Cort (22th week).
RePERT FooS Efkes—Princess (15th week).
Seven Keys to Baldpate—Astor (10th week).
Midnight Girl—4th street (3rd week).
Misleading Lady—Futron (6th week).
The Philanderer—Little (11th week).
The Queen of the Night (4th week).
The Rule of Three—Harris (44th week).
The Secret—Delesco (10th week).
The World of the World—Wenger (50th week).
The Yellow Ticket—Stingie (16th week).
To the World—Bowery (22th week).
When Claudia Smiles—Blanche Ring (9th week).

CHICAGO.

Koh & Bill—47th Avenue (1st week).
1942—Washington (3rd week).
Help Wanted—Cort (12th week).
Pavlina—Broadway (3rd week).
Seven Keys to Baldpate—Cohan's (4th week).
September Morn—La Saile (12th week).
The Marriage Market— Illinois (10th week).
The Argyle Case—Olympia (1st week).
The Sensitive (1st week).
Young Wisdom—Power's (5th week).
The Rink Bandle—Blueducker (9th week).

OBITUARY

Mayne Sloane (John and Mayme Sloane) died of peritonitis Feb. 28 at the St. Clair Hospital, Columbus, O.

Maggie Francis Levey died here in San Francisco Feb. 18 of heart failure, at 63 years of age. The deceased, identified with the management of theatres in the south as a member of the firm of Brown, Osgood & Reily (Bob Brown of the B. & O. and Charles Osgood, booking manager with Klaw & Erlanger).

Chicago, March 4.

John B. Sparrow, the oldest theatrical man in Canada, died at his country home at St. Agatte, Feb. 26, after an illness of more than twelve months. Mr. Sparrow, born in St. Catherines, Ontario, in 1853, started the Montreal Billposting Co. in this town, and through making their posters got in touch with people and things theatrical. Eventually, starting with the Theatres Royal, Mr. Sparrow continued an active career that was to be that of the oldest theatrical manager for one theatre or record in this continent. Had Tony Pastor been living he would have been the heir to his story. Sparrow's first enterprise was a tent on the site where the Sun Life is erecting its new head office.

According to his monolog Lew Shank is a bug on eggs. He's sure, is Lew, because the price in the big towns is around 60 cents a dozen, when the farmer sells them at 22 or 23 cents. To prove why there is such a difference between the rube and the fly price Lew lucked out. He went to a killing with 12 eggs, bought an egg from a hatchery to the grocery store, without the egg growing stale. Five middle-men appear in this travel and each must have his profit, while Lew's flush with his 12 eggs of vaudeville at $500 weekly, more than he received when Mayor of Indianapolis, although Mr. Shank says he saved the people of that city over $200,000 by selling them tomatoes at an inside sale, pushing the market quotation down from $1.00 a bushel to 90 cents, f.o.b. on the Indianapolis streets, from Lew Shank's carload lots. Some guy, this tall, somewhat bald and stout ex-major of the city of Indianapolis if he hadn't gotten mixed up with a strike. That's what Loney Haskell said on the outside, and as Shank plugged Loney on the stage, it looked as if Mr. Shank wouldn't have to deal with them. When Mr. Shank was mayor of the town Cincinnati heates he commenced a raid on the high cost of living. Upon Indianapolis letting him out of politics, Lew took to vaudeville, and this is about his third week. He stated among other things in his monolog that while married men should be careful not to get stuck on eggs through the price, they may as well expect to make good for the chickens hanging around the Astor, which might prove almost anything in connection with Lew if he hadn't mentioned his coming to New York with him, but it shows that a term in the Indiana arm chair must have taught him something. As a monologist Mr. Shank is mildly interesting, very mildly—in New York. There are so many mayors, so many more Lucrezes, that in 100 years, fitted a few stories into a short talk before reaching the egg film, and this concludes his part of the performance. If the Indiana Society in New York has over 500 members, Hammerstein's is going to get back Lew's salary at the box office, but where there is no especial local interest attaching to Lew he won't mean a great deal, by the name of or the act. The Broadway at 60 cents a dozen are a bargain amidst theatres where $2 each is charged to see some of these New York shows. And if the discounting against the high cost of living will get Lew a job, he ought to go right back to mayoring for a couple of more years and then ask for another route. Again it may be said that in New York, Lew, it is not the high cost of living that is bothering the man, it's the cost of living high.


Grand O. H. (March 1). 

A man a riotous three-a-day "nut" comedian, with woman an indifferent feeder.

George White and Isabelle Jansen. Songs and Dances. 

18 Mins.; One and Full Stage. Palace. 

George White would have been better off had he not opened in "one" with a song and dance, assisted by Isabelle Jansen, for in this act it may only be said the young woman assists. After the "one" portion is over with Mr. White goes into full stage, doing the "society dances" there, including the finishing number, which much resembles the "slow drag" danced by Sawyer and Loney last the same house. Perhaps no especial reason why White or anyone else should not do this any more than any of the others. While the dancing numbers are in preparation through Miss Jansen's changes of wardrobe, Mr. White has a serial song, with verses sung between dances telling what the next is to be and explaining why she waits. This song ought to go, too, Georgie, principally because you are a good singer, but admitting you can dance, even the "society stuff"; for when a young man can put over a "Maxixe" without using the heel step and get away with it as well as anybody, then he must be taken to be that he can dance or the audience will applaud anything labeled "society." And that about sums up White and Jansen as "ballroom pierroters"—they will do as well of rest, and none that do better are lucky.

Lucy Tonje. 

Songs. 12 Mins.; One. 

Hotel. 

Lucy Tonje had 'em guessing from the start. She has a deep contralto voice which she changes occasionally into a different register and many others. That it is a female impersonator trying to put one over. But Miss Tonje has an unusual voice for a woman and confines herself to singing such numbers as "My Rosary" and "She's a Great Looking Girl" as well at the Hamilton. She should have no trouble in getting all the pop time she wants.

Mark. 

Carson and Willard. Talk and Songs. One (Special Drop). 

Columbia (March 1). 

Carson and Willard put on their new act at the Columbia Sunday. It opens with a special drop showing Liberty Hall in Philadelphia. The early talk mostly centers around patriotism, inclusive of the signers of the Declaration, and so on. The dialogue grows into a long, drawn-out, almost a skit or a tangle. But one of the teams takes the German character, the other working straight, both in frock coats and high hats. They put a new twist into this tangle, and one can't be bored. The other act, "Waltzing" comes from them. An encore is given with a song about 1776 and 1914. It is made topical, although the lyrics sounds peculiar when first heard. It is very current on public events. They follow with parodies that nicely wind up the act. This new one looks to be all right. It should carry Carson and Willard through without trouble.

Catherine Courtois and Co. (3). 

"The Birthday Present" (Dramatic). 

21 Mins.; Full Stage, Interior. Palace, Chicago. 

Chicago, March 4.

If Catherine Courtois will come around to a realization of the undiscovered fact that a chief essential is brevity, particularly when the principal is a dramatic sketch, and allow a competent vivisection to amputate about four minutes of superfluous conversation, "The Birthday Present" should develop into a splendid vaudeville turn, for it tells of a condition that actually exists everywhere, deals in a small way with a great question and is wonderfully well played, the treatment of which is consistent construction which might be credited to stage license by the liberal auditor. Briefly, the theme is about the mistress of a wealthy business man who has a wife and a young son on the side. The action is thrown in the living room of the woman's apartment. The man calls, this being her birthday, and after a series of scenes, emotional and otherwise, he leaves rather pleased with the woman's request that he bring his son into her house. A minute later the child does enter, and the concluding section between the woman and child decides her future. Quite naturally she gives up her lover and returns to her mother who had previously written her she was aware of her predicament and understood. The man (John W. Lott) is the typical "stock" lover, short in type and long in person, in character strength and unfortunately in this instance a bit off in delivery. He didn't look like exactly the chap a handsome woman like Courtois would go dafy over. The child works by Hazzard Clyde was a masterpiece and scored an individual hit. Miss Hickey's portrayal of the seven-year-old son was perfection itself. A French maid had an unimportant part, played by Anita Allen, who is of it runs along the usual grove, Miss Courtois gave an admirable performance. The author overlooked a great opportunity for a climax in the quarrel scene between the lovers, although it was consistent and worked up to a point. In the early part the skit drags through too much talk. With this out "The Birthday Present" should measure up to the popularity test. For, as aforesaid, the theme deals with a condition that hasn't been overdone in vaudeville yet.

Hiding away under the name of "Mary Gray," Nance Gwynn is playing a dramatic sketch that, with some minor alterations, would make an effective offering for the Princess. It is a vivid picture of life among the poor and offers a problem not easy of solution. The playlet is entitled "Bought on the Installment" and is the undoubted handiwork of a skilled playwright. We have had the problem in many forms, but never before in exactly the same way, and without the same ending, which, in this instance, would seem to be the only logical conclusion. This very conclusion, however, leaves such a bad taste in the mouth, that many agree will probably be the death of it. Poor Irish woman, who works nights scrubbing office buildings, has two daughters. The elder is ill with consumption, but bravely continues the work, while her younger sister works in a department store. The latter is full of "the joy of life" but is unable to partake of it through the natural force of circumstances. In the store she waits upon a male customer who invites her out to dinner three nights in succession, supplies her with tickets for the opera and showed her other attentions she craved. At the time of the opening of the sketch her mother is about to start out on her night's work in a terrific storm, the stove collector had been in several times and threatened to remove their only method of providing warmth, and the little girl has no more food left. The daughter. vast selection of decent shoes with which to go out with the man of means. Mother upbraids her for her selfishness in spending her earnings upon herself while they are in such dire need. She is cut from the cloth of the man. We find ourselves imaginary a man in her own station in life or going wrong with the man waiting downstairs in an automobile. She talks it all over with her sister. Speaking of "Pete" (the man who wants to marry her and is of her "class"—or lack of it), she says: "I can't expect nothin' of Pete exceptin' a new kid every year and him spending his salary at the corner. The fellow just likes 'em."

Go back on her, you argue: "I could have operas, dinners and all the other things if I did what he wants me to." Collector returns and declares he must remove the stove in the morning unless $1 is immediately forthcoming. Aunt horn heard. She goes downstairs and returns with a roll of bills, pays collector, hands sister the remainder and says: "Rosie, you're going to Colorado on Monday, mother. And where are you going?" On the long, long journey the fortune teller told me about," departing to deliberately sell herself. All the parts are well played, and it is thoroughly entertaining. In the "New Acts" records of Variety this sketch was originally called "By-Products," by Joseph Medill Patterson, and produced in Chicago in 1910. Job.

Simone de Beryl, Emile Agoust and Co. "Ma Cherie" (Pantomine Apache). Full Stage (Special Set—Interior). Hammerstein's.

"Ma Cherie" and Mon Dieu, also a few others of those French exclamations on the "Apache" dance presented by the company. It is some babe-be, with Simone de Beryl and Emile Agoust right in the centre of it. In fact, most of the "Apache" dance hangs around the centre. They bump into each other, forward and rearward, like contortionists sometimes do for comedy, only in "Ma Cherie" it isn't done in fun, though bringing laughs to Hammerstein's. In 1910, Mr. Agoust would have to tone this down, but he knows that, so does Willy Hammerstein. There are a few other little items that have the French touch to them, such as Agoust handling de Beryl above the waist-line as though he had her in a private dining room with the door locked after the waiter had stood, besides fearing her dress off in his feverish and amorous strain. He does this to lose at the finish as he politely handed "Ma Cherie" a kick just where he hadn't oughter before choking her to death with a scarf. If they can get away with all this it is quite even at Hammerstein's, and they are lucky, and if they do "Ma Cherie" and Mon Dieu, with the rest of the family, should remain there a couple of months at least. For Emile Agoust wears the limit with this one. He probably reached the conclusion Hammerstein's has had everything else, so he would give them a blaze, make it good and live or die right there. It looks as though he will live, for "Ma Cherie" is held over for next week already. M. Agoust is such a dandy little pantomimer, and his wife (Miss de Beryl) such a handsome brunette of the really stunning type that they can go on and with a lot others couldn't commence to put over without having the hose turned on them. "Ma Cherie" will or should Agoust's competent troupe together for a long, long time. He makes the most of any house and it will still be there. There is a story to the panto, but what's a story alongside that "Apache" dance? Oh, bah-be! biome.


• Diving act on conventional lines, but more nifty than usual. Six young women with prepossessing figures do graceful diving of various sorts, clad in black silk tights. Tank is unusually large, with glass front and inside light. Velvet curtains and hangings used. Morgan.


Three hunting dogs and a man dressed in white, posing on a platform, surrounded by a black "eye." Usual posing signs such as "Off to the Hunt," "On the Trail," etc. are shown. Nice act for a big small time bill. Job.

Gorman and Phillips. Singing and Dancing. 10 Mins.; Full Stage. 125th Street.

Judging from their "story" songs, dressing and accents, they are English performers. Open with crude work, but finish with dainty song and dance number. With the first half of their act altered and redressed, should shine as excellent three-a-dayers. Job.


The Rushmore Players, numbering three men and a woman, offer an absurdly farcical sketch, which appears destined to cause laughter in the pop houses. A young engineer, flat-broke, and forced to invent a lot of little economical schemes seen in other acts where the folks are destitute, is waiting for his trousers to show up from the tailor's. He weeps his pajamas. At the curtain he is in his bare feet, which does not place any credit to the act. This young man hears through his sweetheart who brings in a paper that a railway president will give the young engineers a chance and will take one as chief if he is the right man for the place. K. K. preyx happens to be in the same building. He drops in, and the engineer tells him that he has a landoffice bid. The girl acts as an acrobatic stenog; the janitor rushes in and shouting "telegrams," while the engineer keeps up a phony telephone act, "big laugh in George Ade's "The Mayor and the Man," Job.

VARIETY 17


Set depicting jungle scene. Baboon shown in tree, "prop" snakes and other mechanical denizens of the jungle are worked. Woman enters in Zulu costume, but in white-faced on "prop" comedy elephant. She sings while elephant dances. Man as baboon does some equitribe stunts and a little dance in which he makes the whole audience say "parrot" while a third person appears as a native or something like that. Very flashy and effective turn for the three-a-day.


Mack is a good character comedian, especially with the Zulu dialect, both in song and talk. Miss Irwin sings well and can put over lines. Both have been reviewed as members of other teams. Miss Irwin is a cut above the regulation small time sound fashion of starting to disrobe leaving the stage. The present frame-up needs working out—or in.


Frank Manley furnished the novelty of the Hamilton bill Tuesday night. He made three pictures with colored pieces of rags and his work was favorably received. The Hamilton audience liked the idea very much.
THE LAST RESORT.

Plays with court-room scenes have been known to get over, but they have been few and far between. "The Last Resort" has not only a court-room scene, but judge's private chambers, private consultation room of the Appellate court and a cell room in a county jail. In this scene investiture there are habeas corpus writs, trials, motions, contempt of court, writs of commitment and such like until your head swims.

The leading "heavy" is the already much abused New York Central railroad, which, through its general counsel (in the play), controls the courts, the jail, the legislature and even the federal courts.

Freedman's are reported to have declined the privilege of producing "The Last Resort," by George Scarborough, author of two successes this year, which gave him a playwright's batting average of .1000. This average will probably be reduced when the returns of the present enterprise, declared to be lacked by the author's own bankroll, are counted.

One must not gain the impression of what is here set down, that "The Last Resort" is a bad play. On the contrary, it is a very good melodrama, but hopelessly conventional excepting in the matter of surroundings. It endeavors to depict the almost total corruption of our courts and that they are controlled by powerful corporations whose lawyers dictate the decisions handed down from the Supreme and even Appellate benches.

In the unfolding of the plot, there is a remarkable chain of melodramatic coincidences, the only difference being that those of former days being that they are developed along modern lines and in modern verbiage, with simple but effective scenery and played by a generally excellent cast of present day actors.

But the piece has little popular appeal for the reason that the subject has little interest for the general public (that it should be another matter) and has no feminine appeal. The love interest is subordinated to "the big question," which few care anything about. The entire cast serves to carry the melodramatic scenes of the piece along to sustained interest. Wilson Melrose, a "strong" young man, has a stellar role in the lead. He is almost "the hero," but is so "heavy," George Fawcett, Ollie Wyndham made a pretty and appealing leading woman of the "ingenue" type. Mark Price, as Chief Justice, gave a capable representation of the part. "The Witching Hour," Julia Blane had an Irish character role, B. R. Graham and George Barkus were excellent as unscrupulous judges, and so on throughout the entire cast.

The general theatre-going public will probably concur in the opinions of the five managers who refused to produce "The Last Resort," despite the dissenting opinion of its author. "Joke.

TAXI GIRLS.

Joe Fields, principal comedian of "The Taxi Girls," was out of the cast at the Columbia last week, suffering from a severe cold. His part was played by Marty Ward, another member of the company, the latter's role being cut out entirely.

But in spite of this handicap, there is much to commend and a few things to criticize in "The Taxi Girls." Featured on the program with Fields is Luba Meroff, who plays a "swell adventurous" role. In this she is aided by her natural foreign accent, which fits in to a nicety. The Joe Fields role is a low comedy "Dutchman," who in this instance has visited New York and was seen at the Cafe de Paris with a woman other than his wife. This makes the comedy complications fast and farcically "furious." The leading lady role is in the hands of Lynne Carter, who has been appointed by the "Olio" in the olio. She is a tall, slender girl, and the same description might fit her voice. Her vocalizing is of the crescendo variety, with a limited knowledge of singing. For a ballad number she uses "I Saw You," a song she must have learned during the course of her travels, and in which she is hopelessly hopelessly handiwork.

The chorus girls are reported to have obtained the right impression, that vaudeville wants entertainment rather than "flash" of setting or costumes, although in this he has given them both, but with the entertainment predominating, rather than the vaudeville set-up. Steen Ward is featured with Lora Leib, the featuring being an injustice to W. J. McCarthy in the light comedy role who is the hit of the turn. Mr. McCarthy does excellently. He has that "class" about himself that only comes from a legitimate musical comedy training. Miss Leib passes without particular attention, while Mr. Ward has made a perfect vaudevillian, and adds to his gallery of characters, as an adaptable Scampiardi, attractts notice. A weakness in the cast is the female newspaper reporter.

Another big laughing item, just before the "Troupe" closed, was Crawford, who had 'em howling. T. Roy Barnes has put in some new material, and Bessie Crawford sang a late ballad, while "feeding him well. The program billed them as "The Nut Crackers." They got tough over so easy the house was satisfied when Barnes seemed to start on a new act with a "gag" after everything else had been rounded up. Since Harry Fox and Mr. Crawford's new act to have it as "choosers," it should be decided among them who is entitled to the line, "You are not watching the act," speaking to an auditor, each employing the expression in a slightly different manner, but for the same effect, and it can not be mistaken. The Jungman Troupe opened on the wire. The Jungmans do a nice wire turn, with a sensational finish that makes the somersault on the throat.

Lawrence Semon, the Evening Sun cartoonist, has a neat way about himself and a finish to his drawings of baseball celebs that is all his own. He was "No. 2," and kept the house in good humor. George White and Isabel Jansen (New Acts) opened after intermission. Tuesday night business, very good.
Hammerstein's has a bill this week with considerable warmth in the middle of it, that occasioned by the de Bary-Kuykendall-Pathe teams). In Acts). Another billed feature was Lew Shank, who formerly ran Indianapolis as mayor, also under New Acts. Then there was James J. Morton with almost as much mystery as to his identity of role in the ex-official boss, no easy task, as Shank is an amateur monopolist; but James J. picked up and ran away with the hit of the show. If Jim wanted to come back and at Hammerstein he did it a-walking Monday night.

Right after the Morton comic kid with his "nut stuff" helped Winors McCoy, in his second week, with about the best thing in a comedy film ever put on. It is McCoy's own, from his drawings. 10,000 of these are claimed by the cartoonist, and no one will doubt it after watching the picture of a mythical mastodon that McCoy calls "Certhor" and directs. McCoy played the stage with a whip, as though it were trained. It has his "Mosquito" film beaten so far the "Mosquito" might be thrown away forever.

Another hit on the bill was Elizabeth M. Murray, with a new number added to her repertoire, which runs very much to similar styles of rags. At Hammerstein's Miss Murray came out in a new light-brownish gown, while above it was a late style in spring straw hat that was a regular, with brown chiffon decorating the waist of the dress. It's odds on that if there are any Johns this week hanging around Hammerstein's stage door they are waiting for Lizzie.

Several disappointment happened, likely through the heavy storm Sunday and Monday, although the Gerry Swinton told the Harry Devora-Vera Trio it could not appear, as its colored midget, John Dough, aged 22, was under the limit. Chester Kingston, billed as "The Chinese Puzzle," opened the show. It's an act from the small time, with Kingsland doing a contortion act in Chinese dress, and he got over very strongly. Rogers and O'Donnell, the usual two-men dancing team, were next, with an illustrated song about "She's Dancing Her Heart Away" third. The lyric in this was a comedy act all by itself.

Arthur and Gracie Terry, another small timer, were fourth with lariat clowning. Mr. Terry had been satisfied with small time; he can't follow Will Rogers in the big houses through resembling Rogers too closely in work, walk and talk. Harry A. Ellis did a single, using several songs; Ashley and Ott put a contortion act with comic parodies; Volant and His Flying Piano were on late, and the Nine White Huskies must have closed the show immediately before a Becker picture. "The Escape"

The Jardin de Paris (New York Roof) has a violation to be judicially determined that revolves about whether a dancing place in New York operating under a license can give "instruction for hire." The ordinance under which a dance hall license is issued prohibits the place being rented for instruction in dancing, hired or instruction advertised. The "violation" was placed against the Roof on the latter point. The Corporation Counsel conceded there was no "instruction for hire," but the Magistrate before whom the case was held would not allow the concession, saying that as an admission had been charged at the door, that was constructively "hire" for anything furnished on the ballroom floor. In a previous case where the New York city charged with giving a theatrical (cabaret) performance under its common license the court held the cabaret was incidental to the dancing, and did not become a part of the dancing (dancing) for which admission was charged. As the renewal of dance hall licenses must be had by April 30 for the next official year, the cabaret men could not hold the disputed point. Nearly all dancing places are offering instruction just now.

The Vaudeville Comedy Club, when holding its annual ball at Terrace Garden March 19, will have a dancing contest for professionals only, with a silver cup as a trophy. Any professional dancer, stage or cabaret, is eligible.

Mae Murray returns to the New York Roof next week, to dance with Clifton Web, owing to the illness of Janet McIwaine. Louise South, Lady Roy and Mlle, Mone ("Speedway Dancers"), and Leona Sherwin will be among the other entertainers.

Rigo, the Gypsy violinist, has been replaced by Otto Drescher, the Vienna "waltz king," in the Pennant Cabaret, Kansas City.

Jack Martin, manager of the Orpheum Winter Garden, has engaged Howard B. Leussing and Inez Fennell, winners of a recent dance contest there, to dance every night until the close of the season.

The police were out this week and the cabaret-restaurants, or some, received orders to watch out for one o'clock in the morning. Of late the cabarets have been running as late as three and four in the morning. The official activity somewhat surprised and disconcerted the restaurateurs, who do not know when the tightening up will loosen again. The police dirigible may have been occasioned by the result of Sunday's official inspection of the theatres by the cops, probably spurred on to the liquor licensed places by the same body (Sabbath Society) that inspired the theatre crusade.

The Casino at Hewlett, L. I., adjoining Holy Arms there, will be converted into a dancing palace for the summer, to be presided over by popular professional dancers from New York. It is said Hwy, Sr., who has the Casino must depend on Holly Arms for its refreshment supplies, the Hollys do not see that they create any opposition to their own road house by the reopening of the place next door.
BROADWAY BLOCK ABLAZE
WITH PICTURE ILLUMINATION

Best Lighted Front in Country Fronting Adjoining Vitagraph and New York Theatres, Between 44th and 45th Streets. Feature Film Shows in Both Houses, Vitagraph Charging $1 to Other's 50-Cent Scale.

The Broadway front on the east side between 45th and 44th streets is now after hours with the electric display of the Vitagraph and New York theatres, adjoining one another, both exhibiting feature films.

The New York has put out a sign advertising "The Three Little Kittens." It is larger than the Vitagraph's and probably costs $5,000 to build. The "Muskrat" film officially opened last Saturday, and is said to have drawn the best day's business to the house, and the $2 attraction left there. A 50-cent scale is charged for the orchestra and balcony. Opening day four shows were given, as will be done hereafter, Saturdays and Sundays. Other week days the house will show the films running two hours. The Vitagraph with a mixed feature exhibit is charging $1. It has considerable less capacity than the New York.

MUNICIPAL THEATRE PROPOSED.

Pittsburgh, March 4.

Plans for a municipal theatre and picture house in the basement of the city hall-county court house building, for which contracts will be let this week, was proposed to council by a committee of women representing all the women's clubs of the county and it is likely will be accepted. Mrs. Enoch Rauh, the city's leading clubwoman and civic welfare worker, and wife of one of the nine councilmen, is sponsor for the plan.

It is proposed to have a library, rest rooms, swimming pool, dance hall and theatre and picture house in the basement. The plan for the production of plays has not worked out, and it is not stated whether the city is to go into the theatrical business.

LEAVITT BUILDING ALL RIGHT.

The Leavitt Building, 126-132 West 46th street, controlled by the Leavitt Realty Co. (Louis Leavitt, president; A. L. Libman, secretary), has not been stopped by the fire department from leasing any of its rooms to picture people. On the contrary, the building is still taking 'em in. The newest tenants are the Leading Players Film Corporation and the Wood Film Corporation. The latter concern has leased the entire third floor.

Secretary Libman states the building has conformed with all the fire laws and that many of the rooms are fully insured to $200,000, and have fireproof partitions around their film quarters instead of eight-inch as demanded by law.

BOOMING FOR EXPOSITION.

Advance cunmorns of publicity are booming for the Exposition of the Motion Picture Art which will be held in conjunction with the convention of the International Motion Picture Association (Inc.) at the Grand Central Palace, New York, June 8-13. The promoters anticipate the attendance of at least 50 per cent. of the 18,000 exhibitors of the United States.

Prizes are to be awarded as follows: $500 for the best suggestions beneficial to the exhibitor and uplift of the business; $300 for the best method of getting all exhibitors into one large national organization; $200 for the best method of financing the above organization.

HELD'S FUNNY ACTION.

Papers were served on the Kinemacolor Co. Monday by the law office of Harry N. Steinfeld, asking the colored picture manufacturer to show cause why it should not be restrained from exhibiting its film of Anna Held, and demanding $250,000 damages for having already displayed it.

The complaint relates the pictures were taken without the consent of Miss Held and their showing has caused her great mental and physical anguish. The remarkable part of the proceeding is that the legal action came without warning, that Miss Held personally posed for the pictures, and that she is now personally showing them as part of her vaudeville turn.

Picture Theatre Collapses.

Yonkers, March 4.

During the severe storm of March 1 the Park Hill theatre, a picture house in South Broadway, near New Main street, collapsed. The roof fell in and the walls bulged out. The wall on one side fell against an apartment house.

ARTHUR SIGNS FAYERSHAM.

Daniel V. Arthur, in his capacity of managing director of the Playgoers Film Co., has engaged William Faversham to pose as the star in one of the actor's big dramatic successes, for camera reproduction.

Work upon it will commence at once and rehearsals of the interior scenes of the play will be held in the Playgoers' studio in Yonkers.

FIRST LIEBLER-VI FILM.

The first exhibition of "The Christian," the first of the Liebler plays to be made into a picture under the Vitagraph-Liebler movie agreement, will be in the Newark theatre, Newark, March 16.

Earl Williams enacted the role of John Storm in this feature which is in eight reels.

SHUBERTS FORMING PICTURE CO.

The Shuberts have entered into an agreement with J. E. Broulatour, selling agent for the Eastman Co., for the formation of a new feature film company, yet to be named. Broulatour is financing the concern, which will film some of the Shubert dramatic successes, and the Shuberts are to receive 50 per cent. of the profits.

A new studio is being erected for the taking of the Shubert-Broulatour features, under the direction of E. B. Kinsila, adjoining the Eclair studio at Fort Lee. J. L. Rhinock arranged the deal and is "in."

ACTRESS MARRYING WRITER.

San Francisco, March 4.

The engagement of Emilie Orpha Hayward—in pictures—to Frederick T. Slack—magazine writer—was announced in Martinez.

"GHOST BREAKER" ON SHEET.

H. B. Warner has been engaged by the Jesse Lasky film company to pose before the camera when that concern makes a feature picture of the star's former play, "The Ghost Breaker." It will be a five-reeler.

PATHE OPPOSING EASTMAN?

Variety's report last week that Pathe Freres would withdraw from the General Film Co. and become independent, created a lot of "talk" in picture circles.

Additional indications have manifested themselves in the meantime, and if surface appearances are any criterion there is little cause for doubting the carrying out of the plan for the Pathe emancipation from the "licensed" exhibitors.

According to "inside" gossip, the Pathe concern is establishing 24 exchanges of its own throughout the country, under the Eclectic name, for the exclusive handling of their features.

The report of a coalition with William R. Hearst, started by the publica- tion in the Pathe newspapers of the stories of Pathe films, is being given general credence, with the added declaration that such an alliance means more to the moving picture industry in the United States than appears on the surface.

Pathe Freres control the rights to a non-inflammable film, and not so long ago an ordinance was passed in France prohibiting the use of any other kind of film after a certain date. The frisson linking the name of Hearst with Pathe now has it that the Hearst influence will shortly be brought to bear along similar lines, which would give the Pathe Freres an absolute monopoly of the raw product in this country. Such an enactment would meet with bitter opposition on the part of the Eastman concern, reinforced by the picture manufacturers, who could, naturally enough, dislike to be placed at the mercy of a single competitor.

The agreement between Pathe and the General Film expires some time next month, when important official an- nouncements may be looked for.

It is understood that the Pathe concern has been for some time making a series of comedy features, starring their former favorite comedian, Max Linder, and storing them away for future use, which gives additional veri- fication to the stories now in circulation.

That the Biograph and other "licensed" manufacturers are more or less alive to the situation, is gleaned from the fact that they are making bids for everything in the way of a scenario, play or novel, that gives promise of de- velopment into a feature.

"Vice Film" Manager Pinched.

Cincinnati, March 4.

Richard J. Brannigan, of New York, manager of "The Traffic in Souls" film at the Lyric last week, was arrested here on a warrant charging embezzle- ment of $15 Nov. 20, last, from Mrs. F. DePia, of 625 Crown street, this city.

The woman alleges Brannigan accepted the money to book a woman orchestra she manages, and skipped away with it.

Detectives inquiring at the hotel desk for the manager were overheard by him, he running away. Caught after a chase, Brannigan was found to have several hundred dollars on him.

If you don't advertise in VARIETY, don't advertise at all.
Lillian Gish, one of the lighted-haired Gish girls, will play a principal role in "The Battle of the Sexes," a Griffith film, shortly to be released.

Harry Lambert, who took out a real estate license a few weeks ago, says he is getting the money on his present tour of Iowa.

Leola Glaum is playing opposite roles to those of Anna and Armande, who will play the roles of the Carry and the Carny of the Dassyn.

S. H. (Hopp) Hadley, vice-president of the Mutual Film Corporation, has signed an exclusive contract for foreign sales and exploitation of all George Aragon, Robert M. Loring, and George Patulo pictures for the United States and the Latin American countries. George Aragon Productions is now Phil's right hand boomer.

"Native Life in the Philippines" was given a dress rehearsal at Berkeley Institute, where it was viewed by a part of the many businesmen from the mountains, who have decided to make a trip to California to make. Payas and party will visit the west part soon to Colorado before returning to civilization.

The Famous Players Co., has Charlie Fox in the title role of a forthcoming "Cripple," House Pictures, was announced.

"Stilt Alarm," will be the first release of the new David Young Motion Picture Co., to be produced by Morris Kol. The director, while his studio is Robert J. Flaherty, chief for the pictures.

Edwin S. Porter handled the stage direction of "A Good Little Devil," which the Famous Players released.

Herbert Brenon, who nearly lost his life in an accident at Annette Keillerman at which time the studio was under construction for the exclusive services during the contemplation of a national tour of the company.

The special film, about 300 feet in all, which the Universal took of Charles Becker and the conception of the big last roll in New York for a showing at Hammerstein's. It was in the upper house on special for the same showing time as Hammerstein.

Under Henry Miller's management routes have been laid out for six road companies of "The Villagers," which the Universal released.

Nance O'Neill is to be seen in the movies after all. The Australian Film Co. is doing about 300 feet in all, which will cost her exclusive services during the contemplation of a national tour of the company.

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COURTSHIP OF O' SAN.

Just how much of the successful impression "The Courtship of O' San" is due to the fact of the novelty of witnessing a world's drama by an all-Japanese organization of the play, is pretty hard to determine. It is certainly a departure from the usual background to see them.

This feature, in two reels, is the work of the Domale Corporation (Mutual), and was taken in Japan with native posing in all the characters. There is nothing new to the story, but the method of presenting it that appeals. A young man of rank visits a theatre, is impressed by the beauty of one of the actresses, and seeks her out. They fall in love, get married, and have a baby, the young man's father is killed by a hurricane, and the young man's mother is left a widow.

MOLITZ.

It is an extremely sentimental and ineffective piece of drama, but it does have one merit. It is a pretty good example of how to make a good picture out of a bad play. The acting is good, the photography is good, and the whole thing is very well put together. It is a good example of what can be done with a bad play.

A rope of foreign make. The "announcement" read that it was taken from Alphonse Lemer's novel of that title. For a feature it's about the longest drawn out affair seen on the American scene in many moons. The fact from the evidence of view of the picture fan there's absolutely no excuse for this film. It never seems to have had any kick and after existing aimlessly through screen of uneventfulness, shows the much abused, much cursed and much knocked about Jack doing a death scene from "empty consumption." This deathbed was too much and gave the picture a false start. Proving said picture had not received several body blows on some of its necessary sections before.

The whole story as far as film making is concerned was never developed as a feature, as it is moribund and unpleasant nearly every foot of the celluloid way. There's little to commend it, and at the Hudson Tuesday evening there was a chance on it among the snow strolls folks laughed outright at some of the episodes which certainly a serious inscription. Work.

NEW BUILDINGS.

Work will shortly be started on the construction of a new theatre and hotel building at 251-255 West 45th street (near Eighth avenue) by the Finance Co., of Philadelphia (George H. Hars, president; William Pink, secretary and treasurer), the estimated cost being about $500,000. The plans and specifications were drawn by the Hoffman Co., architects, Philadelphia. This theatre project was announced last summer as an effort to build a new auditorium. The work has been delayed for several months and will not begin until late, but work is expected to be completed in the near future.

PALACE.

Pittsburg, March 4. (AP).—besides the twin towns and which Harry Davis and John P. Harris will build, contracts for which will be let early in April, they will erect another theatre in the Union Street. There will cost $500,000. A. L. Banks, manager of the Park building, has made plans for $30,000 vaudeville and motion picture theatre in West North avenue, Northside. The auditorium will seat 1,500.

THE GIRL who received congratulations from Senators and Congressmen of WASHINGTON, D. C.

SOME GIRL!

THE GIRL who created the sensation in Washington last week

Who danced down the Capitol steps on her toes

Who made the Senate gasp.

The sizzling meter of Burlesque MINNIE BURKE

Watch her in the Movies.

She danced down the Capitol steps on her toes

The first time it was accomplished in the history of the United States SOME GIRL!

Watch for my next great feat—Dancing down the steps of the Washington Monument Sensation of the Country

A Message to the Exhibitor

W-H-Y

DID WE OPEN

Vitagraph Theatre?

To demonstrate that VITAGRAPH FEATURES, when presented in the right way, will not only draw crowds, but will bring

Higher Class Patronage at Higher Prices

BECAUSE VITAGRAPH films are so UNIVERSALLY POPULAR and so SUPERIOR to others that the mere name "Vitagraph" is the surest, biggest and strongest box office magnet in the world.

EXHIBITORS KNOW THIS

They write and say: "When we put out a Vitagraph poster it means big business—when we run Vitagraph Nights, it means PACKED HOUSES."

Seats are all reserved for regular Matinee and Evening Performances at the Vitagraph Theatre. This "HOUSE FULL" sign is hung out, and hundreds of "DOLLAR PATRONS" are turned away EVERY DAY.

"Broadway Star Features"

(Name Protected in all Countries)

are not plays of International reputation. The players are not of Stage Fame. The attractions have no "White Slave" or "Sex" appeal. They are simply

"EXCLUSIVELY VITAGRAPH"

The Vitagraph Theatre Is Not in Competition With Exhibitors Who Run Motion Pictures Houses

The Vitagraph Theatre is teaching the public and the Exhibitor that Film Masterpieces are worthy of better than 5 and 10 cent admissions.

THE VITAGRAPH THEATRE will run only "BROADWAY STAR FEATURES," a Special Exclusive series of films, each program running a month or longer, without change.

THE METHOD OF DISTRIBUTION FOR EXHIBITION PURPOSES will be given due announcement in our several advertising mediums.

MR. SAMUEL H. "RIGGER, President of the Motion Picture Exhibitors' Association of Greater New York, said, in a congratulatory letter, dated February 9th, 1914:

"It requires courage, enterprise and foresight of a high degree to take a chance of that kind. On behalf of the above Organization, I sincerely with the Vitagraph Company every success. It is a step toward the uplift of motion picture exhibitions and something that will tend to educate the smaller exhibitors."

We thank our many friends for their kindly expressions of good will and assure them of our hearty and "VITAGRAPHIC" co-operation, now and always.
Original Film d'Art Production of
ALEXANDER DUMAS'

"The Three Musketeers"

The Pre-eminent Feature Film of the World
(In Eight Reels)

Broadway's Greatest Pictorial Success, Now Playing to Capacity at

The New York Theatre

New York Critics, Thrilled and Delighted, Unite in Praising it as a Film Masterpiece

Measured by its International Popularity, it should, like the book, endure forever, hence its advantage over transient vice-productions and other features

Well known characters of the great novelist's heroic romance skillfully interpreted by the most celebrated actors and actresses of the French stage

Do not confuse the Film d'Art Classic with any other production of the same name

State Rights Now Selling

Anglo-American Film Corporation
126 West 46th Street New York City
Oh, You Beautiful Doll! 
SEE "Our MUTUAL Girl"

In the Land of Dolls, Where She Dreams 
That She Is a Doll Herself and Having the Finest Time of Her Life!

You Will Find All This and Much More

In the Eighth Reel of the Favorite Serial Motion Picture of the World. Each week gives us a little more experience, and so you get more joy than ever from this Eighth Installment of

"Our MUTUAL Girl"

Though living in New York and surrounded with every luxury, pride has not entered the heart of Margaret. She is just as sweet and sympathetic as when she lived in the country. One day, while she is riding in her wonderful big automobile, she sees some poor school children at play.

Then She Has the Idea!

She decides to buy dolls for all these children, and her aunt permits her to! So this is how Margaret comes to dream of dolls, and why this reel has the most difficult of all things to get in a picture.

REAL, GENUINE SENTIMENT

MR. EXHIBITOR:

The most wonderful thing about "Our Mutual Girl" is the manner in which her PERSONALITY has won thousands of admirers every week. No star of the stage ever made so many friends as this star of the screen. The crowds come to see her because they truly love her. If you lose a week in getting this picture series started at your house, as part of the Incomparable Mutual Service, you lose just so much good hard cash!

Branches in MUTUAL FILM CORPORATION NEW YORK

Forty Cities

VARIETY
FOR RENT OR SHARE
MINIMUM RENTAL, TWO DAYS AT $100 PER DAY
SHARE PROPOSITIONS MUST HAVE CAPACITY AND POPULATION INDUCEMENTS
N.Y. State (Except N.Y. City and Brooklyn); Mass. (Except Boston and Worcester) ONLY

THE SCREEN SUCCESS SENSATION
Victor Hugo's Sublime Drama in Pathé Freres Films
Nine Reels

"LES MISERABLES"
THE ONLY PHOTO PLAY EVER STEADILY ATTRACTING A $1.50 SCALE IN N.Y. CITY
Now in its Sixth Week at Carnegie Lyceum to Capacity Audiences Twice Daily and an Advance Sale that
Insures Turnaway Attendance to the close of the Engagement.
$2.50
GUARANTEED RECEIPTS DURING THE PAST FIVE WEEKS

The Only Photo Drama That Has Won the Unmeasured Praise of all N.Y. Dailies and all Trade Papers
"Reproduces the novel almost in its entirety."—N. Y. Herald, etc., etc.

Address all Communications to J. J. RAYMOND
Business Manager, CARNEGIE LYCEUM, NEW YORK, N. Y.

(Dated March 6, 1914)

HOWARDS' (Frank O. Powers, mgr.)—Edith Wharton's Manon Lescaut, with Edith Atwater, In the title role. At the Imperial, Lenore Lawlor in a new play, "The Only Young Girl." The American theatre at Ashland and Madison will soon be ready to open. It will be booked by J. L. Lincll & Schaeffer.

"Prince" Paul de Claremont, who has been entertaining at social functions about the town, will return to New York shortly.

May Allen, formerly of the Mable Williams company, has joined the "90,000" company of September Morn, now in rehearsal.

Hugh McLoughlin, formerly in the box office at McVicker's, is now one of the stewards at the La Salle opera house.

Lyman B. Glover, manager of the Majestic, has been confined to a south side hospital for the past week. He is now convalescing.

Fred Lincoln of the Sullivan-Conolly Chicago office, in making a tour of inspection of the houses in St. Paul, Minneapolis and Winnipeg.


Andrew Mark, who has finished with his stock-starring work on the Pacific coast, will return to Chicago soon and appear in vaudeville at the Colonial.

"Little Lost Sister," a play by Virginia Bower Washburn, opened Sunday at the Central, where it drew big business.

Rut poured on a 100-performance at the Cort on Wednesday night.

Kitty Gordon is to come to the Cort March 11 in "The Pretty Mrs. Smith." John Drew will come to Powers April 13 to play in "The Tyranny of Tears" and "The Will.

Hugh O'Donnell began a series of travel talks in Orchestra hall Monday, talking on "Panama.

The music act entitled "The Golden Dream," recently on Pantages tour, has been withdrawn.

The Campus Players of the Northwestern university will play "The Silver Box" at the Rivoli March 10.

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T. Hayes Hunter, Master Producer Joins the COLONIAL Ranks

T. HAYES HUNTER, until recently Chief Producer of the Biograph Company and formerly Director for David Belasco, Klaw & Erlanger and other famous theatrical firms has broken the general direction of COLONIAL productions. All COLONIAL films will be made under his eye and supervision.

Mr. Hunter is one of the ablest and best known producers in the Motion Picture field. His direction of COLONIAL productions is a sure guaranty of their artistic excellence.

FIRST RELEASES

Sir Gilbert Parker’s Stirring Romance of Old Quebec

"THE SEAT OF THE MIGHTY"

Booth Tarkington’s Dramatic Narrative of the Middle West

"THE GENTLEMAN FROM INDIANA"

COLONIAL MOTION PICTURE CORPORATION
18 East Forty-first Street, New York

March 22 is the date for the unveiling of the new studios at Golden Gate. A gala and enthusiastic entertainment will be the order of the day. The opening event will be the pageant of the sea, "The Starfish," in which a host of actors will vie with the seamen for the affection of the fair. The festival will be followed by a picnic and a grand ball. The famous Cohen's, of the old school, will be in charge of the entertainment.

PHILADELPHIA.

KEITH’S (Harry T. Jordan, mgr.; agent, T. J. B.)—Only three acts announced this week who were able to get into this city in time for the Monday afternoon show; but in spite of this, Manager Jordan assembled a bill which, if not distinguished, was at least entertaining. Most of the acts were resolutely on the ground. The star of the bill which showed were Misses Mabel and Emma, two of the best heads of the show. They were followed in turn by Miss Mabel and Emma, who has been a great favorite for the last few weeks. Miss Mabel and Emma have been perfect in their character singing act. Their voices are very well trained in their character singing, and they are well known as the leading ladies of the show. The audience looked up the act as marvellous. Mabel and Emma were given a great deal of credit and their work brightened the bill to a great extent. The after all act, the last act of the evening, was performed by Mr. and Mrs. Jack and Mr. and Mrs. Jack, who are the leading comedians of the show. The audience looked upon the act as marvellous. Mabel and Emma were given a great deal of credit and their work brightened the bill to a great extent.

And if you want to be a REAL LIVE EXHIBITOR and fill your coffers—book Gaumont Films—the big money getter.

"FANTOMAS" No. 4

THE CROOK-DETECTIVE.

BY GORE.

Release (shipping) date, 7th, ACT NOW—WHITE, WRITE, CALL.

EVERY SORT OF PUBLICITY.

FOR EXCHANGE & EXHIBITOR.

GAUMONT CO.
110 West 40th Street, N. Y.

Of Course, It's a Kennedy

Made by

KENNEDY FEATURES, Inc.
110 W. 40th St., New York City
ALAN DALE
The Celebrated Dramatic Critic, Writes in
the New York American of Sunday,
February 15th, 1914

I had an awfully good time at the opening of the Vitagraph Theatre. It seemed like a new experience, with a certain skittishness to it. Nothing to do but sit down, without voice, and the experience was enjoyable. Then one's motion was allowed to work. I prefer my own imagination to the "worlds" that are cast on the screen. Sometimes those words spell the illusion. In pictures one can imagine such a lot. I love them when they don't cut the wax and cross the film. The Vitagraph pictures were certainly very beautiful once, without a flicker in them.

Alan Dale is right:

The pictures shown at the Vitagraph Theatre and all other theatres that use the Power's Cameragraph No. 6A are shown "without a flicker." Projection of motion pictures is always subject to criticism when the picture is marred with flicker or jump. You can secure yourself against this criticism by installing Power's Cameragraph No. 6A, the motion picture projecting machine without an equal. Inform yourself of our patented intermittent movement and other distinctive features of this perfect machine, all details of which are given in our illustrated catalog H.

NICHOLAS POWER CO.
Ninety Gold Street
New York City

PLAYGOERS FILM COMPANY
LYRIC THEATRE 213 WEST 42nd STREET NEW YORK
TELEPHONE BRANT 6137 CABLE ADDRESS: DUNCAN NEW YORK

DANIEL V. ARTHUR

![Wallace Eddinger](image)

The Great Diamond Robbery

By Edward M. Alfrand and A. C. Wheeler

The Most Sensational and Gripping Melodrama of Modern Times
(IN FIVE PARTS)

WITH

WALLACE EDDINGER
And An All-Star Cast
INCLUDING

Gail Kane
Elita Proctor Otis
Martin J. Alsup
Dorothy Arthur
P. B. Pratt
Edward Gillespie
Herbert Barrington
Stapleton Kent
Frank Hardy
R. E. Graham

And a Supporting Company
All of whom you have seen at top prices in Theatrical Productions.

HERBERT HALL WINSLOW

STATE RIGHTS NOW RELEASED MARCH 15

P. B. PRATT

THE WORLD'S MOST FASCINATING ARTISTE

LINA CAVALIERI
Supported by the Great French Tenor and Lyric Actor

LUCIEN MURATORE

In Alfred de Veaux's Sublime Story of Love and Romance

MANON LESCAUT

(IN SIX PARTS)

Mr. Arthur will not only personally stage all productions of THE PLAYGOERS FILM CO., but will give to the numerous stars with whom he has contracted for future productions, the support of actors and actresses of the first magnitude in the theatrical field.

CLAUDE WHITNEY
LEADING LADY
SOLAX STUDIO. Fort Lee, N. J.
Bessie Leonard

“KID IN COMEDY”

LOEW CIRCUIT

Direction, IRVING COOPER

GOULD & CO.

3 Piece Chiffon Tafletta, 2 Tier Minaret, Bolero Jacket of handsome embroidery, Chiffon Waist fastened with aero-plane bow and handsome buckle, in all prevailing colors and sizes.

Special For This Week, $27.50
Regular price $39.50

SEND FOR CATALOGUE

March 2 postponed. Sunday night, the Yiddish concert, which feature the Apollos was being conducted for the past month, was also postponed on account of the failure of the Atlantic City Electric Co. to produce the necessary juice. Unless the Apollo has a management booked in a motion picture film, the local playhouse will be dark until Dec. 1.

Henry Savage was featured in the pictures, the stock company returning to the contrary notwithstanding.

Edward C. Tilton, amusement promotor, Star Theater, with the building inspector of this city took this pictures, and took the opportunity to show their own stock to the public. The pictures were shown in this city. The amusement business, the stock company returning to the contrary notwithstanding.

George T. Trotter, amusement promotor, Star Theater, with the building inspector of this city took this pictures, and took the opportunity to show their own stock to the public. The pictures were shown in this city.

AMUSEMENT HOUSES FOR SALE.

New England Real estate to the Canadian impresario, Company's production of Longfellow's 'Evangeline' pictures being released by Joseph P. Burns. They will go on tour with Fred Nebe.

Lew Shank

This Week (March 2)
Hammerstein's, New York

While the blizzard rage (to worst) and the thermometer registered 10 degrees above March 1, moquitoes made life miserable for the editorial staff of the New Orleans Journal. The editor, Victor Freiinger, proprietor of the Old Vienna, reported as having entirely recovered from a chill at the Jefferson Hospital, Philadelphia.

GOULD & CO.

In “THE FALL GUY”

By HAROLD SELMAN

Author of the following:


Address, 30 Storms Ave., Jersey City, N. J.

ST. LOUIS.

By O. R. CARSON & W. J. DILL.

COLUMBUS (Harry B. Stockman) and his orchestra are doing well at the Variety Club, Minstrel show, and their latest hit is "The Texas Tarlet." Their next engagement is at the St. Louis. They are expected to be in St. Louis by next week.

R. M. Chablon and Jack Isaac have withdrawn from the Lyric directorate.

Rag Rose, who has European and American pluses, has his sturdy theatrical biography, is abroad on Broadway.

The King's are together again.

WASHINGTON, D. C.

"THE SKY TAKES IT" in the "WINTER NIGHT" and the "TWELFTH NIGHT.

ANTLACITY CENTER

By L. WCO.

APHOLP (Fred M. Moore) moved, after a concert by the Philadelphia Symphony Orchestra on the 15th.
ALBOLENE

**ALBOLENE** is a make-up vanisher. A little rubbered over the skin before applying the make-up will prevent make-up poisoning. Alboleone positively will not grow hair.

Supplied in half and one-ounce deodorized screw caps by all first-class druggists and dealers in all parts of the land. Send for Illustrated Catalogue 12.00.

**McKESSON & ROBBINS**
91 Fulton Street, New York.

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**ALBOMINE**

**ALBOMINE** is a make-up vanisher. A little rubbered over the skin before applying the make-up will prevent make-up poisoning. Alboleone positively will not grow hair.

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**McKESSON & ROBBINS**
91 Fulton Street, New York.
postponement of the opening of the Folty Theatre, Oklahoma City, last week. When the box was discovered the plans was being quietly out of the orchestra pit. The damage was repaired in time for the first show.

The Dreamland, McLeans, Okla., has closed.

The Theresa Co. has gone into Marshalltown, la., in stock.

MINNEAPOLIS.


Why do you coddle Corns?

Why so kind and pare them? It brings only brief relief.

Blue-Jay will stop the pain instantly. It will end the corn completely, and in 48 hours. It is doing that to a million corns a month.

The chemist who invented Blue-Jay solved the whole corn problem.

Apply it, and the corn is forgotten. It will never pain again. Certainly the Blue-Jay then looses the corn, and in two days the corn comes out.

No pain, no soreness, no annoyance. That corn will never need treatment again.

Old-time methods will not do this.

Blue-Jay does it, and has done it for sixty million corns.

Prove this tonight.

Blue-Jay

For Corns

15 and 25 cents—at Drugstores

Bauer & Black, Chicago and New York

Makers of Physicians' Supplies

BULLETIN FOR BOX OFFICE REFERENCE CONCERNING OLIVER MOROSCO'S ENTERPRISES

Cort Theatre, New York—LAURETTE TAYLOR in "PEG O' MY HEART"

480th to 501st performance, gross for the week.

"PEG O' MY HEART."—Co. A.

Return Week, St. Louis, Mo. 17,657.

"PEG O' MY HEART."—Co. B.

Feb. 9-15.

"PEG O' MY HEART."—Co. C.


"PEG O' MY HEART."—Co. E.

Mar. 21-27.

"PEEG O' MY HEART."—Co. F.

Mar. 21-27.

"THE BIRD OF PARADISE.

Canada (One Night Stand).

Feb. 25-

"HELP WANTED."—Chicago.

Feb. 19-25.

10th Week, Cort Theatre.

Feb. 25-March 1.

Total for Peg O' My Heart, week of Feb. 22.

Total for all other Morosco Enterprises, week of Feb. 22.

7,461

Total for the week.

12,973.

George Muerer, general manager for Oliver Morosco, being subscribed and giving time hereby make affidavit that the above is a true and correct statement of the business done by Oliver Morosco's several companies on the dates and days given.

TUESDAY MORNING.

JOAQUIN W. BUCKLEY.

Notary Public.
VARIETY

SCORING TREMENDOUS SUCCESS
NOW IN 3RD CAPACITY WEEK AT ACADEMY OF MUSIC, NEW YORK CITY

"THE HOUSE OF BONDAGE"

By JOSEPH BYRON TOTTEN

"SHORN OF ALL OBJECTIONABLE FEATURES"
"NOTE OF WARNING RINGS LOUDER THAN BEFORE"
"ITS APPEAL MORE CONVINCING THAN EVER"

Feb. 27, 1914.

ADDRESS DEPARTMENT

Where Players May Be Located
Next Week (March 9)

The route or address given below are accurate. Players may be listed in this department weekly, either at the theatre they are appearing in or at a permanent or temporary address (which will be inserted when route is not received) for 25 years, or if none is in bold face type, 110 years. All players in vaudeville, legitimate stock or burlesque are eligible to this department.

A

Adas Troupe Empress Los Angeles
Adams & Hughes State's Toronto
Adler & Arthur Pantages London Hotel
Adams Sarti Monarch Berlin
Ambrose Mary Monroe Los Angeles
American Comedy Empress Los Angeles
Anthony & Room Oatley San Francisco
Archer & Tuerk Logan So Chicago
Aron Comedy & Shubert Toronto
Ardt Paul & Empress Milwaukee

B

Bards Four Variety N Y
Barros & Crawford Variety N Y
Barrow's Dog & Monkey Variety N Y
Barrow's Duchess Variety N Y
Barnes & Edge White House
Berliner Vera 1724 Hodge Ave Chicago

C

Carletta M 314 Livingston St Brooklyn N Y

Bickel and Watson

Direction Unity Theatre Co.,
Featured in "HOW DE DO"

Big Jim P Barnet, 1615 Bway N Y C
Bitho The Lyric Richmond
Bowen Fred Y & Co Keith's Toledo
Bowen Walters & Crocker Hoy Majesty's Metropolis Ave
Brooks Savoy 104 R 14th Street N Y
Brown & Baldwin Variety N Y
Bruce & Carter Liberty Gifts B R
Bliss Magic Co Cooper 1416 Bway N Y C
Byron & Langdon 114 E 11th N Y C

C

Carletta M 314 Livingston St Brooklyn N Y

B. Walter Catlett

Featured with Bickel and Watson in "BOW DE DO"

Co Dora S Riverside Ave Newark
Clarke & Dorey 121 E 72nd St New York
Clausd & Sensit Alabana N Y
Cross & Josephina Pitt No N Y C
Crouch & Weich Variety N Y

D

Dancing Marie Majestic San Antonio
Davina Jeanette Monarch Hotel
Davlin & Doyel Pantages Seattle
Davis & Right Coast Pantages Detroit
Davis Josephine Variety London
Dawes & Davenport Logan Chicago
Demarest & Doll Empress Chicago
Deprose & Co Empress Montreal
Devine & Williams Keila Providence
Devin Vienna 510 N 2nd Street
Dingle & Ferolitta Majestic 1493 Bway N Y
Dorah & Russell Pantages Boston
Dreyfus & Dreyfus Pantages Texas
Drey & Kady Pantages Texas

An Act in Jugglery

WILFRID DU BOIS

Playing Intermittent Circuit

E

Eveling Trio 53 Hudson Pl Hoboken N J
Krause 3 Majestic Fort Wayne
Emmott Gracie 17 Avon St Somerville Mass
Emmett & Fred Hot Springs
Eronet I Variety N Y
Eveling's Doing It" Empress Victoria B C

Place Your Name On Record

THE Address Department in VARIETY will keep your friends posted on your whereabouts. It will facilitate the delivery of your mail. It gives you a permanent place to be located.

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Affiliated with EDWARD J. FISHER, ING., ESTATE, BERT LEVEY CIRCUIT, San Francisco.
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COMEDY CIRCUS

Care of WITHE BROS.

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Where C follows name, letter is in Chicago,
Where P follows name, letter is in New York,
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where showing name indicates postal, advertised once only.

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D

Juliy Loy

B

Alexander Kidd

E

Dorothy Lee

F

Anatole

Daddy McPhee

G

Amber Teddy

E

Dorothy Lee

H

Baldwin Winne

F

Davy Leslie

I

Barkey Del

G

Davy Leslie

J

Barkey Del

H

Bebop Teddy

K

Bart Tacket

J

Bebop Teddy

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Bart Tacket

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THE YOUNGERS

HIGH CLASS NOVELTY ACT

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SENSATION OF SENSATIONS!!

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PLACING ACTS FROM

40 to 60 Consecutive Weeks

on the best of vaudeville time, including

Marcus Loew and Sullivan-Considine's Circuits

ACTS and ARTISTS

never playing above circuits are invited to communicate, and those desiring to go into the

Musical Comedy Field

will receive my personal attention

GAIETY THEATRE BUILDING

1547 Broadway

New York City
RUSH AFTER B'WAY THEATRES
BY FEATURE PICTURE PEOPLE

Heavy Rents Offered. Vitagraph Takes New Strand on
Sharing Terms. New York and Vitagraph's Weekly
Receipts. Weber's Also Doing Business.
Republic's Decision Said to
Please Universal.

Offers have been made for almost
every Broadway theatre of any size
and prominence by feature picture
people. Most of these, and many have
offered heavy rents, are said to want a
Broadway location to boom the price
for state rights, if the film to be ex-
hibited gets over. One instance is
where a Broadway theatre (not the
Broady, which goes into "pop" vaude-
ville May 1, when Loew's tenancy ex-
pires) with a present rental of $40,000
could have been leased to a picture
concern for $75,000.

Any number of feature film
companies are claiming well-known the-
atres as the future home for their films.
One theatrical circuit, with several
New York houses, is reported in receipt
of over two offers for each of them.

The New Strand theatre at Broadway
and 48th street, as previously reported
likely, in Variety, has been taken over
by the Vitagraph Co. on sharing terms.
The house will seat 3,300 when opening
about April 15. All violations on the
building were removed last Saturday.
Architect Thos. W. Lamb is said to
have located on the premises to rush
the work of completion. Commodore
J. Stewart Blackton, of the Vitagraph,
is reported as the official of that com-
pany who arranged with the Mitchell
Mark people to take over the house.

The Vitagraph will most likely dupli-
cate its policy at the Vitagraph (Cri-
terion). That house did a little over
$4,000 last week at one dollar top.
The matinees were light, but evening
crowds are very large, with three nights
during the week full capacity.

The Vitagraph concern appears to be
wholly pleased at the first regular "dol-
ar picture program" in this country.
If continuing with its $65,000 rent for
the theatre, and no percentage to be
paid anyone, the Vitagraph Co. will
have secured a bargain through taking
the Criterion, considering the extra-
ordinary valuable advertising privilege
of the "Vitagraph" name the location
gives it. Monday morning some new
films were shown at the Vita, and from
these a selection will be made to short-
ly install a new program in the house,
succeeding the present one.

At the New York theatre next door,
where the Anglo-American Co.'s "The
Three Musketeers," is showing in a
full show at 50 cents nearly all over
the house, the film did a bit over $4,-
900 on the seven days ending last Sun-
day. The picture company guarantees
the New York theatre management
(William Morris) $1,875 weekly for its
share, and participates in all extra ad-
vertising, also the electrical display,
the gross being divided on a percentage
scale between the two parties. The en-
tire rent of the New York theatre
building, including the concert hall and
roof (Jardin de Danse), is $2,000 week-
ly. When Morris operated both, it was
said he charged the theatre with $1,200
of this sum and the roof $800. The
New York has considerable more ca-
paric in seats than the Vitagraph.

At Weber's the Mutual program is
drawing business at 25 cents, with 50
cents in the boxes. Were the Mutual
to have taken a house like the Broad-
way with its large capacity and given
the same show for the same price, it
likely would have drawn a world of
business. The Weber capacity is
limited, but profitable if continually
filled. The Mutual is looking for a line
on its shows there.

The Republic, where the Universal
(Continued on page 7.)

TRYING OUT BY PICTURE.
William A. Brady has laid plans for
a hitherto untried plan of demonstrat-
ing the value of a drama before its
production on the legitimate stage. He
has secured the stage and picture rights
to Louis Joseph Vance's novel, "The
Lone Wolf," recently published in
Munsey's.

It will be first presented in moving
picture form by the cast to be selected
for the stage version.

BROADWAY WITH AMALGAMATED.
Philadelphia, March 11.
Messrs. Sablosky, McGurk and
Hirshfield, the prime movers in the
Amalgamated Vaudeville Agency of
New York, and who control a chain
of "pop" houses in New York and this
state, have signed a lease of the Broad-
way theatre, New York, which goes
into effect May 1, immediately upon
the expiration of the Marcus Loew
tenancy.

They plan to inaugurate a policy of
"pop" vaudeville and pictures and will
book it in conjunction with their own
houses, which are affiliated with the
Quigley and Moss-Brill circuits.

The lease was secured from the Earl-
Mastbaum (Philadelphia) syndicate,
which controls a lease of the Broadway
theatre building.

LEE SHUBERT SAILING.
Unless Lee Shubert changes his
mind, he will sail for the other side
March 17 on the Mauretanian.

If you don't advertise in VARIETY,
don't advertise at all.

BIG TIME ON PIER APRIL 6.
Atlantic City, March 11.
It has been decided to open the new
Garden Pier theatre with big time
vaudeville April 6. Jake Isaac, who
last managed the Savoy, will have
charge of the new house for Harry
Davis and John Harris.

The bookings will be made through
the United Booking Offices. Two
shows daily are to be played. The
Pier theatre will seat around 2,000.

TEMPLETON IN "PINAFORTE."
Following up Variety's announce-
ment last week the Shuberts plan a
gigantic revival of "Pinafore" at the
New York Hippodrome comes a report
that among the first of the big women
celebrities engaged is Fay Templeton.
It's planned to have a chorus of 300
people in the new Hip attraction.

One of the proposed features will be
the placement of a huge boat in the
water tank on which the "Pinafore"
action will take place.

Another member rumored for the
big cast is Jose Collins, now with the
"Follies." Her contract with the
Ziegfeld show expires in about three
weeks. It is also stated Miss Collins
has prepared a vaudeville "two-act" with
Robert Everett, an Englishman
with "The Doll Girl," and that the
couple are asking $1,500 weekly in the
two-a-day.

"RED CANARY" AT LYRIC.
"The Red Canary," as revived, will
be first shown in the Metropolitan Dis-
trict April 6, at the Lyric, replacing on
the boards there Blanche Ring and her
show, now current.
The Board of Directors of the White Rats, at its weekly meeting Tuesday, named a committee numbering 200 of its members as in charge of the preparations for the Actors’ Fair, to be held at the clubhouse, New York, May 16-23. Joe Mack is the chairman.

The Rats will solicit and enlist the active support of all its membership and the profession in working for the success of the affair, the first of its kind the Rats has stood sponsor for.

Among the members of the committee, appearing on the back page of this issue, are representatives from all the branches of the show business. The collection of these names from the rolls is a slight indication of the large and wide membership of the Rats.

RISQUE STORY WELL TOLD. (Special Cable to Variety.)

Paris, March 11.

A new comedy in three acts, “La Petite Bouche,” by Claude Geval, was produced at the little Theatre Michel March 10 and was a success for the house.

The comedy is well interpreted by Abel Tarride and Madeleine Carlier. It has a risque plot delicately handled.

UNSAVORY THEME TIRESOME. (Special Cable to Variety.)

London, March 11.

“Vom Teufel Geholt,” a four-act drama by Knut Hansum, produced at the Deutsches theatre by Prof. Max Reinhardt, is a tiresome four-hour play with a few good scenes.

The theme is of a woman who cannot get enough lovers, and hence unsavory. The cast includes Rudolf Schildkraut, Alexander Moisi and Gertrude Eysold.

MARINELLI MEN MOVE. (Special Cable to Variety.)

London, March 11.

Three of the H. B. Marinelli staff men have changed positions within the week. Joe Shoebridge, lately returned from New York, where he was stationed for some months at the New York Marinelli office, has joined the Wolheim agency, now under the management of Leo Maase. Mr. Cockerill, also of the London Marinelli office, has gone with Fred Wilmut, of the Berlin Marinelli agency, has left the firm.

SCALA REVUE, SUCCESS. (Special Cable to Variety.)

Paris, March 11.

Manager Heros produced a new revue by Bataille-Henri and Georges Arnold, entitled “Elles y vont toutes a la Scala,” at his house. It is a success.

There is a good troupe who do their best with the material supplied, including Régine Flory, Hilda May, Djin d’Irroy, Pierrette Mad, Henriette Prestat, Paulette Franc, Marie Marville, Alice Guerra.

“They are all at the Scala,” as the title says.

BEAULIEU’S NEW PROGRAM. (Special Cable to Variety.)

London, March 11.

At the Comedie des Champs Elysees the actor Henri Beaulieu presented a new program March 5, comprising a version of Bernard Vandermeers “La Victime,” by Frans Nohain, and a political sketch by Tristan Bernard, “Du Vin dans son Eau,” or “L’Impot sur le Revenu.”

“The Victim” met with a fair reception and “Wine in His Water, or the Income Tax” amused nicely.

JULIEN WANTS REVUE RIGHTS. (Special Cable to Variety.)

Paris, March 11.

Alfred Julien is negotiating for the production and effects of the Marigny revue, due in April.

“MR. WU” COMING OVER. (Special Cable to Variety.)

London, March 11.

Walker Whiteside will probably play “Mr. Wu” in New York next month, under the management of Henry W. Savage.

TWO AMERICAN ACTS OPEN. (Special Cable to Variety.)

London, March 11.

Amelia Stone and Armand Kalis opened at Finsbury Park Empire. Their act is rather classy for the twice-nightly hall, but is doing nicely. The Wirth Family is scoring a tremendous hit with their vaudeville act.

Foster Couldn’t Get It Over. (Special Cable to Variety.)

London, March 11.

George Foster has been unable to put through his proposition to the “Syndicate” hall shareholders. The directors held too much stock against him.

Circus Variete Burned Down. (Special Cable to Variety.)

Berlin, March 11.

Fire totally destroyed the Circus Variete, Kopenhagen.

“Hello Tango” Big on Road. (Special Cable to Variety.)

London, March 11.

The “Hello Tango” road show opened big Monday at the New Cross Empire. Sam Hearn and Helen Elsey made pronounced personal hits; Laura Guerte did well in a specialty.

Ashe Brings Back “Kismet.” (Special Cable to Variety.)

London, March 11.

“Kismet” has been successfully revived at the Globe by Oscar Ashe.

If you don’t advertise in Variety, don’t advertise at all.

REVIVAL JUST AS GOOD. (Special Cable to Variety.)

Paris, March 11.

Maurice Donnay’s comedy, “Georgette Lemeunier,” after a successful revival in Paris, was revived at the Comedie Francaise by Albert Carre March 9. The work met with the same success as when produced at the Vaudeville Theatre in 1923.

Claude Garry specially returned to the House of Moliere to play the part created by Guiry. He is well supported by Mlle. Valpreux.

STRAND REPORTED SOLD. (Special Cable to Variety.)

London, March 11.

It is understood Louis Meyer has either purchased or arranged to buy the Strand theatre. If true it will have a bearing upon the position of the Shuberts theatrically in London.

GEORGE COHAN DISPLEASED. (Special Cable to Variety.)

London, March 11.

It is understood here that George M. Cohan’s coming visit is inspired by his alleged dissatisfaction with the English presentation of “Broadway Jones.”

ST. JAMES’ AMUSING COMEDY. (Special Cable to Variety.)

London, March 11.

The St. James has an amusing comedy “The Two Virtues,” in which George Alexander has the principal role.

ALFRED EDWARDS DIES. (Special Cable to Variety.)

Paris, March 11.

Alfred Edwards, owner of the Casino de Paris, died March 10.

DRAMA WEAK REPEITION. (Special Cable to Variety.)

Berlin, March 11.

At the Koeniggratzter, Schoemherr’s “Trenkwalder” is merely a weak repetition of his good drama, “Glaube und Heimat.”

APOLLO OPERETTA IN DOUBT. (Special Cable to Variety.)

Paris, March 11.

“La Fille de Figaro” is the new operetta, by Maurice Hennequin and Hughes Delorme, music by Xavier Leroux, produced at the Apollo tonight. Its success is just possible. Music is technical, but hardly suitable for the house.

MUSICAL VERSION PRODUCED. (Special Cable to Variety.)

Paris, March 11.

The first work mounted by the new direction of the Theatre de la Gaite is a musical version by Henry Hirschmann, of F. Champsaui and Paul Ferrer’s “Danseuse de Tanagra,” produced tonight and fairly successful.

The parts are well sung by Zina Brozia, Mme. Lambert Vuillaume and Valette.

BETTYE DANCES FALL FLAT. (Special Cable to Variety.)

Berlin, March 11.

Adoree Villany, whose beauty dances were prohibited in many places, fell flat in Berlin. She has no idea of dancing.

SAILINGS. Reported through Paul Tausig & Son, 104 East 14th street, New York:

March 10, Mme. M. Matzenauer (Kr. Wilm. 11).

March 10, The Perez (Kaiser Wilhelm II.).

March 11, 3 Morandins, Jean Mahra (Lusitania).

March 11, Elsie Jane, Michael Morton, Montague Glass (Lusitania).

March 12, The Ebelings, Della Rosa and Marcella (Kr. Aug. Vic.).

March 17, Charles Bartholomew (Mauretania).

RUTH’S NEW DANCES. The dancer of the coiling reptile and smelling smoke, otherwise and more often known as Ruth St. Dennis, is forging a new series of steps for the Vaudeville. Some of these will be along the “ballroom dancing” lines, Ruthie having capitulated to the prevailingfad among dancers of all sizes, including the hardshoers.

MIKE TRIED ANOTHER LAWYER. After being beaten once, M. B. Leavitt changed attorneys in his suit to recover $5,000 from Anna Held, alleging commissions to that amount due him for having arranged a contract for Miss Held to appear in America under the management of George W. Lederer. Justice Greenbaum last week held that the Leavitt case against Miss Held is good in law, and the plaintiff is now seeking to place the action on the short cause calendar.

ENGLISH ACTOR ON BAIL. Philadelphia, March 11.

Eric A. Rosi, of the Forbes-Rowson Co., was arrested last Friday on serious charges, and at a continued hearing yesterday was committed to jail to await trial. He was released on $1,000 bail, furnished by Sir Johnstone, who gave his personal check for that amount.

Ross is a young Englishman who plays minor parts. While in this city he stayed at the theatrical boarding house of Mrs. B. Brand, 150 South street. Mrs. Brand occupied a room next to that of the young actor Thursday night. She testified at the hearing she had been awakened early Friday morning by a woman who had threatened her by the throat and threatened to choke her if she made any outcry.

A policeman was attracted and ran into the house. He found Ross in his room. Ross, protested his innocence and said his arrest had been a terrible mistake. He admitted having been on friendly terms with a maid whose room Mrs. Brand occupied on the night when the alleged attack occurred.

Mrs. Elmer Graham, professionally known as Ray Dooley, received a baby boy March 4.
CONTROL OF S-C’S CIRCUIT THROUGH SULLIVAN INTEREST

Reported John W. Considine Will be Agreeable to Retirement from Direction of Circuit Upon Terms Suitable to Him, if Loew–Zukor and Jones Conclude Arrangement with Late Senator’s Executors. In That Event Juncture Will Be Made of Combined Pop Vaudeville Bookings with Jones, Linick & Schaeffer

Agency, Chicago

The control of the Sullivan-Considine Circuit may pass to the Loew people through acquiring the late Senator Tim Sullivan’s interest in the chain, it is now authoritatively said; and, it is added, John W. Considine, at present the prominent factor in the S-C chain, will agreeably retire from the show business upon suitable arrangements being reached between him and the Sullivan-interest purchasers. That is conditioned upon the same crowd not buying out Considine. This much, according to the story, has been agreed upon by the parties.

Messrs. Marcus Loew, Adolph Zukor and Aaron Jones are now in the west and have likely seen Mr. Considine by this time. It is expected the deal will go through when the Sulli- van-Considine Circuit will be booked and managed by the Loew Circuit from New York, the combination also giving over to the Loew combination the S-C bookers in Chicago and San Francisco.

In the event of a successful consummation, there will be a juncture of booking interests in Chicago between Loew and the Jones, Linick & Schaef fer agencies, the latter then to take over the S-C office there. Heretofore a communion in bookings between the east and western cities as represented by these agencies could not be affected through S-C circuits. J. & S. opposed the S-C Empress, Chicago, and clasped the Chicago agency as “opposition.”

The joining of the S-C. and Loew circuits, with the possible bookings, will give the Loew booking offices and its booking manager, Jos. M. Schenck, all the time it possibly could want. From 50 to 60 to 100 weeks (by recent dates), if not more, would be at Mr. Schenck’s disposal.

It was reported on Broadway this week the reason Schenck did not leave for the west with the remainder of the party was he felt certain the deal would be completed and did not like to go away, but will start west if there is any intimation of a hitch in the arrangements. Messrs. Zukor and Jones are said to have an invitation to go in on the proposed purchase but are under no obligation to take it.

This amount of cash involved as necessary to complete the transaction is reported at $750,000, with the purchase of the Sullivan stock (said to be $105.00 a share). From the same source quick week it is stated the final of was engaged been settled by April 15, on or before which time the S-C Circuit is expected to change hands with S-C.

In the transfer it has been provided that certain of the S-C employees will be taken care of, notably Chris O. Brown, S-C’s general booking manager, in talk terms in Seattle with John W. Considine for shares left by Tim Sullivan. The party expects to visit all theatres on circuit also the famous Players Film Co. plant in California.

—

San Francisco, March 11.

The United Booking Offices officials are said here to have wired John W. Considine from New York, making some sort of proposition for the taking over of the S-C Circuit. It is not known whether the U. B. O. wanted it or merely to boost the price for all prospective buyers.

The impression here is that Considine, believing both the U. B. O. and the Loew people are bidding, either get a good price for his holdings or not sell at all. The position of the Sullivan executives is not known here.

Palm Beach, Fla., March 11.

E. F. Albee has been at Miami for the past fortnight and will probably remain there three weeks longer.

Majestic Manager Transferred.

Dallas, Tex., March 11.

O. F. Gould, manager of the Majestic W. 19, the past three years, has been transferred to the Majestic, Fort Worth, and is succeeded here by S. Wilt Phul, of this city.

"PANNING" AD. DRAWS NOTICE.

Much as all original moves have done in the past in show business, the advertisement of Briere and King in Variety drew unusual attention to the item. It was the first time within the memory of the oldest theatrical inhabitant an act roasted in a "notice" panned the reviewer who wrote it in the same paper the "notice" had appeared in.

This was the point about the Briere and King advertisement that caught the eye of the show folk, and the publicity gained by the couple who are playing in vaudeville made their names about the most talked of any act in New York after the advertisement appeared.

Players who have been criticized to their dislike have often appealed their peace of mind by judicious wording of a mild retort in show papers that did not contain the "bad notice." Briere and King said that, as Variety had given them the review and its readers probably saw it, they felt the same feelings should深受 their opinion of the critics. Accordingly, they used Variety to advertise the opinion, in which no "mildness" was evident, the couple saying what they thought, although having considerable doubt if presenting the copy to Variety whether it would be published, having an impression the paper would not stand to have its critics "panned."

But Variety did it, critics not thinking much more of themselves than many other people do.

SHARKEY NOW ELIGIBLE.

The services of Thomas Sharkey for a week immediately on the ex-pugilist’s release from the American Vaudeville company has been offered Hammersstein’s. The deal will likely be consummated.

Sharkey was convicted and sentenced to 30 days on the complaint of maintaining a disorderly house in his 14th street resort. Another Shooting Accident.

Boston, March 11.

While assisting General Pisano in his sharpshooting act last week at Loew’s St. James theatre, Boston, Frank Piconi, aged 20, of Orange, N. J., was accidentally shot in the eye when one of the bullets used by Pisano rebounded from the target and sped directly through the glass in front of the armor head-gear worn by Piconi. The lead lodged in the eyeball.

Piconi quietly walked off the stage without the audience knowing anything unusual had happened. He was taken to the Eye and Ear Infirmary, where the specialists refused to operate without the permission of the youth’s father. Two days later Piconi went to Lynn and consulted with his father, who found that the left eye was becoming affected. Doctor Lyons decided to operate at once on Piconi.

The nature of the wound was such that it was found necessary to remove the eye.

This is the second accident in a shooting act in this section within a month. The first was at Revere Beach, in the act known as Fox and Dale, reported in Variety at the time.

5TH AVE. PICTURES SOON.

Everything is cut and dried for Proc- tor’s Fifth Avenue to go into pictures March 23. Variety reported the change of policy several weeks ago, but the management sent out a denial. J. Austin Fynes’ name is mentioned in connection with the change of policy.

Simultaneously with the move change of the Fifth Avenue comes another change of policy at the Harlem opera house and the Union Square (both B. F. Keith’s) which for the past month or so, has been playing feature pictures booked in by the United Booking Office Film Co. Pop vaude ville commences in each.

Along with this comes an outside rep ort the Colonial may adopt a movie policy over the summer. All the United’s big time houses in New York may take up pictures for the hot weather.

If reported the William Fox houses will abandon the pop vaudeville bills during the summer and will play feature films.

The Fox features have been stuck with some of the Fox pop bills and such a marked increase in attendance Fox picture chiefs figure the feature with the regular film displays will be able to draw them in during the heat.

Hammerstein’s has booked the week of March 30, the French feature film of Sarah Bernhardt in “Camille,” the rights to this country being vested with Anderson & Zieger.

It was first shown in America some four years ago and was one of the first big feature pictures disposed of in the form of state rights.

CALLS PAULINE "FAKER."

Chicago, March 11.

Monday night, while playing in the Oak theatre, where he is heading the bill, Pauline, the hypnotist, was interrupted by one of his youthful subjects, who refused to leave the stage when informed by Pauline he was non-hypnotiz.

Upon being requested the second time, he advanced to the footlights and made a speech to the audience, informing them Pauline was a faker and that he was formerly in his employ as one of the stock "hypnotists," including a number of other charges, that resulted in his arrest at the request of the house management.

He had was removed to a nearby station house, but Pauline was unable to continue with his performance. The incident caused considerable talk among the neighborhood of the Oak which is booked through the J. C. Mathews office, but the special nature of the newspapers fell for the story.

In his introductory talk to the audience Pauline makes no claim as to his scientific ability, leaving it to the audience to decide whether he is a master of science or "bunk."

If you don’t advertise in Variety, don’t advertise at all.
VARIETY

LOEW INVADES PHILLY AGAIN AND LEASES KNICKERBOCKER

New $200,000 Pop House in Quakertown is Added to Loew Circuit. May Also Get Other Theatres There.

New Penn City Buildings.

Philadelphia, March 11.

Important changes in the vaudeville map are forecasted in the announcements of plans for new theatres in various parts of the city. Several are in the planning stage, but most assured Marcus Loew will make a second invasion of Philadelphia and that he will have at least two houses to begin with, if not more. Loew has leased a large vaudeville house for completion at 40th and Market streets. The building represents an investment of about $200,000 and will draw from the field now occupied by the William Penn (U. B. O.). The lease is for a term of ten years and was made upon terms which have not been disclosed. Loew is also interested in the Empire, planned for Manayunk, and will be in a position to dominate a large vaudeville field.

The name of Loew is also frequently heard in connection with the house planned for 52d and Market streets in opposition to Nixon-Nirdlinger's Nixon, which has been doing big business. Another $200,000 house is also projected for Marshall and Girard avenues, which would cut into the Grand opera house, another Nixon-Nirdlinger proposition.

In addition to those mentioned, the Mastbaum house at Juniper and Market streets is almost ready to announce the opening bill, and the same syndicate has awarded a contract for the erection of the Cross Keys theatre, at 60th and Market streets, a $120,000 house, which will cut the western end of the west Philadelphia field from the Nixon if it is devoted to vaudeville.

While the building redevelopment is a falling off in the construction of picture theatres, they are still going up in many parts of the city, and, as a rule, the buildings are larger than those built previously. Ground will soon be broken for a large picture house for John Knoll at Kensington and Lehigh avenues. The Ideal Amusement Co. has purchased the movie at 19th and Columbia avenues from William Cohen, for a considerably larger house and Harry D. Sternberg has purchased the picture house at 2768 to 2776 Ruth street from Albert G. Nicholson. It was erected last year.

The Ideal Amusement Co. has been organized to conduct vaudeville theatres in this city and has made application for a charter. The incorporators are Elliott J. Goldman, Benjamin Barron and Walter B. Winstock.

SANTLEY FOR V badly.

The big time vaudeville bookers have discovered a card for vaudeville never before in its playing. The card is Joseph Santley, now with "When Dreams Come True." $1,500 weekly is said to be the salary offered Mr. Santley if he will play in the two-daily at the end of the "Dreams" season. That may not occur until late in May, as the show has run a week in Philadelphia to pass through first.

Mr. Santley has not settled upon vaudeville. He is a leading aritist in Chicago with "Believe Me Xantippe" for the summer is before him, though the young star is reported not in favor of having a revival of the show made for him.

N. O. AGENT DISCHARGED.

New Orleans, March 11.

B. F. Brennan, the local booking agent, was freed of the charges of "white slavery" preferred against him and a contempt case has been pending for some time.

The Mortimers were brought to New Orleans from St. Louis by Brennan, the agent advancing fares. They were booked for six weeks at a not Comstockian cabaret and rebelled.

Brennan booked the girls at the Hippodrome, with several weeks to follow. The manager of the Hippodrome held out for Brennan the amount given them for travel expenses. The girls balked at the payment, threatening Brennan with a violation of the Mann Act and were later haled into preferring charges. There is a clause in the Mann Act which states that anyone assisting in the employment of any woman in an immoral place shall be deemed guilty of an infraction. Arthur B. Leopold, representing Brennan, argued that there was no actual employment, Judge Rufus Foster of the United States District Court concurring and charging the jury to bring in a verdict of acquittal.

The case has attracted wide attention over the south.

SIX WEEKS MORE FOR ANNA HELD.

Anna Held has six more weeks of vaudeville following her appearance this week at the Palace. Miss Held plays Boston, Philadelphia; Orpheum, Brooklyn; Pittsburgh, Baltimore, and a closing week in one of the New York houses.

Upon filling her vaudeville time at $3,000 weekly she will sail for Paris. It is to be hoped that Miss Held will return to production work, as she has several offers under consideration for next season. She is still under Flo Ziegfeld's direction.

Her New York vaudeville appearances so far have not been successful.

NIXON RESUMES POP.

Atlantic City, March 11.

The Nixon, Harry Brown, Jr., manager, announces pop vaudeville, beginning March 16.

This marks vaudeville's return to Atlantic City.

If you don't advertise in VARIETY, don't advertise at all.

BOHN RETURNSTO LOEW-S-C.

The United Booking Offices received formal notification last Friday from Frank Bohm that the booking agent would no longer consider himself associated with the big time vaudeville agency. Immediately after Mr. Bohm again compelled other agencies acting for the Loew-Sullivan-Considine Agency, which he left two years ago to take up a position on "the floor" as a "U. B. O. agent."

Bohm is said to have had 120 acts upon leaving the United, 70 of which have never appeared on the smaller time. Of the total it was reported Bohm claimed he could carry 100 with him to the Loew-S-C agency.

The byways and wherefores of Bohm leaving were storied along Broadway. One tale was that when the Orpheum Circuit declared a "split commission" on acts booked through agreements with it, and six months ago, Bohm declined to accede to the order, and has not placed a turn with the Orpheum since. This, with the United executives of the opinion that Bohm was placing sketches atop the big acts at an advance in salary, meanwhile "slipping" the act back to the small time if it had an open week, are said to have caused a strained feeling between the agency and the agent.

Denial is reported made by Bohm of any unloyal action toward the agency he was booking for. Jos. M. Schenck, booking manager of the Loew Circuit, said that if Bohm had ever evidenced a contrary desire, U. B. O., the Loew-S-C agency would not have again entertained him.

Bohm's side, according to report, is that too much "politics" exists in the United, that he, while he has made as much money on talent as he did when on the smaller end, he was happier in a business way when with the Loew-Sullivan-Considine people, with whom he has remained friendly since leaving.

Upon Bohm joining the U. B. O., his judgment on tours was accepted by the managers as expert, and Bohm, through thorough acquaintance with the small acts, was enabled to place any number of them on the big time, at salaries considerably below those paid to big time acts with similar material. It was reported at the time Bohm made the shift two years ago that the London agents bought his acts for an exposure, to save money in salaries. Since then the agent has acquired a line of material, big and little, and held it to the day of leaving, he having been given good judgment of acts managed through him, while apparently well liked by the managers.

The departure of Bohm from the United started stories regarding the standing of all agents with the big agency. Among the first to be disposed of were others that other agents would soon leave, through a weeding out process during the summer of the U. B. O. people or the booking conditions it divulged, which practically will not give any but the biggest "outside agents" a more than moderate income nowadays.

A couple of agents booking through the United have recently reported to the United Bookers seeking and receiving the same as "called on the carpet" for placing acts with musical comedy managers. One of these was said to have left the United with Bohm's departure, but this has not been verified.

JOS. J. MADE GEN'L. MGR.

Chicago, March 11.

Joseph J. Garrity (brother of John J. Garrity, manager of the Garrick) has been made general manager of the Thompson's theatrical interests in Chicago, the most important of which is the new, handsome Logan Square theatre on the West Side. Other houses are the Cozy and two Pastime theatres.

Mr. Garrity was for some time at the old Grand opera house, where he looked after the publicity and he has also had experience on the road in advance as well as back with attractions.

THREE-DAILY IN SHUBERT.

Rochester, N. Y., March 11.

The Shubert, operated here as a big time vaudeville theatre by F. Ray Comstock and Arthur Allen, has announced it will go into three-a-day, playing Loew bills. The Family here also plays Loew's shows, three times daily.

The Shubert has been doing little of late with its first-class variety shows. It ran in opposition to the U. B. O.-booked Temple.

In announcing the change, the local Shubert management presumed upon the reported purchase of the Sullivan-Considine Circuit by the Loew-Jones, Linick & Schaeffer interests, using that in explanation, although their connections were such they knew that deal had not yet been made.

PAPERS THROW OUT AD.

When the New York American and Evening Journal last Friday dropped the Theatre ad advertisement, no one understood the reason, until it was reported that Allen papers had decided to make an attempt to prevent its cartoons from appearing in vaudeville.

Winser McCay was at Hammerstein's last week. Bud Fisher is another funny drawer on the same shows who plays in the varieties. The American is said to have disapproved of this outside dailying, and ordered the Hammerstein ad. out as a warning to all vaudeville managers they might incur the displeasure of the Hearst publications if continuing to engage their cartoonists.

The vaudeville managers appear to believe it is a matter between the paper and their employees. The lack of the Hearst support would not close the theatres, there having been show places in New York before Mr. Hearst came east. It is to be said that a paper which will write the theatre ad advertisement, also an editorial, beside promising pictures, "write-ups" and other things—all for $1,000 a page—should not be too particular about small matters as "called on the carpet" for placing acts with musical comedy managers. One of these was said to have left the United with Bohm's departure, but this has not been verified.

Stepp, Goudich and King were the first of the Bohm acts placed with the Loew Circuit opening March 23.
YE BURLESQUE PUBLICISTS BAWLED OUT IN PITTSBURGH

Smoky City Critic Pans Present Show Boosting Methods of Burlesque Producing Companies and Says "Pernicious Copy Distribution" is a Baneful Practice and Should beStopped.

Pittsburgh, March 11. Charles M. Bregg, the noted local critic, under the title "Insulting Publicity," said in his dramatic department this week:

"All the discussions and heart-ache that attended the supposed cleaning up of so-called burlesque no one seems to have taken into account the style of publicity used by very many of the burlesque promoters. This department receives nearly every week mimeograph press notices that should be sent to the national administrators of the Mann white slave law, for in their suggestion is clearly a violation of the spirit of that law. Some of this copy ex- touts the physical, shape and beauty of the women of the chorus and intimates openly that these women are the raion d'etre of the show. This is not primarily the fault of the local managers or press agents. These men are busy and only send out the copy furnished by the central offices of the producing companies. The local city newspapers are so careless as to let this pernicious copy get by, but the country and small town newspapers in some instances let it go, in many cases using press copy as the review of the performance, leaving the impression that it is the opinion of the paper itself. It is a baneful practice and ought to be stopped.

NO CHARGE AGAINST GURAN.

Rochester, N. Y., March 11.

David Gurun, former manager of "The Honeymoon Girls," arrested here on a charge of second degree larceny for being alleged to have defrauded Theatrical Television Co. (Jacob & Jermon), was discharged in Police Court last Friday upon motion of his attorney, ex-Judge John R. Kinney.

Gurun's show was playing at the Corinthian, when an auditor came to look over his books. Gurun happened to be in Syracuse on the day, and a shortage was shown.

The defense of Gurun was that his contract with the theatrical company did not call for an accounting until Saturday night, and that no demand for the money had been made prior to the theft. Police Justice Gillette granted a dismissal upon these grounds.

EXTRA ATTRACTIONS USED.

The Progressive Circuit is strengthening its shows as usual by introducing "features." Next week Slim Williams sends his Georgia Blossoms (colored) into Pittsburgh with his "Parisian Beauties," the act playing with another Progressive show at Toronto the following week.

Bob Fitzsimmons is with the Eva Mull show in Cleveland this week and goes to Cincinnati with it next week.

English Jack O'Brien was engaged this week as an "extra attraction" with "The Honey Girls" in Pittsburgh next week.

E. J. Carpenter's "Jolly Girls," at the Gotham, New York, this week, has a handuff expert as an "added attraction."

THE COPS DON'T LIKE IT.

The subjoined note has been received by Variety from a man now in his 28th year on the local police force. His name is withheld at request:

"Why don't you get after the adde-pated creatures calling themselves comedians' who, if they fail to get laughs by mumbling the wit that they crie or buy at so much per minute, fall to trying to raise mirth by some silly-sally at the expense of the police? I'm ashamed of my police and despise a to a show yesterday last some of these imbeciles make them blush for the vocation of their husband and father."

"In the burlesque show ("Ginger Girls") at the Murray Hill last week and the "Belles of Rotten Row" at the same theatre this week, dishonesty is passed to an actor in a police- man's clothes. If some of these comedians had to go through a cop's drill these nights and days in all sorts of weather and up against all sorts of danger they'd crumble up and die. Why don't the self-respecting members of the profession make them cut out this stuff?

ACTOR'S LAUNDRY BY MAIL.

Cincinnati, March 11.

Superintendent of Mail, McGraw, says some actors are bringing their soiled shirts and linen to the postoffice and sending it to their homes in vari- ous cities for washing. After the duds are cleaned, they are forwarded to the next towns the actors play, thus insuring them a clean change.

"They tell me it's cheaper and quicker than sending it to a laundry," de- clared McGraw.

CLEVELAND BOYS COMPOSING.

Cleveland, March 11.

Three Cleveland boys are striving for fame as popular song writers. The name of "The Irresistible Child," was given to Al Jolson of "The Honeymoon Express," who declared it good.

Les Lewner, Philip Hyson and Louis Emmerman are the composers.

OPPONISH FOR NAT WILLS.

Kansas City, March 11.

The hoboos of Kansas City, led by James Eads How, the millionaire tramp, are rehearting for a vaudeville show to be given next week in the I. W. W. headquarters. They will charge 10 cents and play 12 acts, one or two of which they say, will show Nat Wills up.

RUSH AFTER B'WAY THEATRE.

(Continued from page 3.)

had been showing a "vice film" under sub-lease of the theatre from David Belasco, who leased from Oscar Ham- merstein, had its picture card stopped late last week upon the Appellate Divi- sion reversing an order of the lower court that dismissed five motions filed by Mr. Bela- scio in violation of the terms of the first lease, which called for only first class productions there. The opinion said: "If the facts are as alleged in the affidavit, the pictures ("Traffic in Souls") are neither first class nor any kind of play . . . ."

According to reports about the Universal was pleased at the decision, the Republic having proven a bloomer for its vice film as far as any profit could be secured.

A couple of other theatres in the main section of the city, somewhat off the beaten paths, are playing "vice films" without violating anything at the box office at either of the houses.

At 8:30 last Monday evening Web- er's held about 100 people, including passes; the Republic at 9:10 held about 150 people, were playing "vice films" and the Vitagraph at 9:20 held about 400; the New York theatre at 10 held between 350 and 375.

HOTEL NOT DISORDERLY.

Rochester, N. Y., March 11.

The charge made against John A. Dicks, proprietor of the Hotel Gour- mor, of maintaining a disorderly house was dismissed at the Police Court examination.

As reported in Variety last week, Dicks was arrested through two Syracuse girls who came there and join- ed over night at the Seymour, during which time one had a quarrel with her sweetheart. They complained to the police and Mr. Dicks was made to temporize until after it.

The magistrate, in dismissing the charge, stated there was no proof the hotel owner had any knowledge the couples were not married and that any house man would be liable to arrest un- der similar circumstances, it being stated without contradiction in this case that the couples had baggage.

The Seymour is much frequented by theatrical folk and Mr. Dicks waxed wrath through the aura.

TOO "RAW" FOR YOUNG BOYS.

Cincinnati, March 11.

Boys under 18 years will not be al- lowed to witness performances at the Standard (burlesque) Harry Hart, Jes- ses and Will's theatre.

He and George II. Ward, chief comedians of the stock company, were again hailed to court for giving an alleged immoral performance. Helen Troun- seer, secretary of the Juvenile Produc- tive Association, told Judge Gormian she had sent a stenographer to the house and his notes revealed much ob- jectionable language used by the ac- tors.

PROGRESSIVES, NEXT SEASON.

Frank Wakefield, Jack Miller, Fred De Silva and Dolly Sweet are under contract to the Williams for next season and will be assigned to his differ- ent Progressive Wheel shows.

Joe Phillips, for three years with Butler-Lowrie & Jacobs attractions and who quits the road a week ago, is in New York and may also line up with Williams for next season.

Efforts are being made to place Mol- lie Williams, now heading one of Max Spiegel's Eastern Wheel shows, at the head of one of the new Progressive companies next season.

It's reported Andy Lewis, featured with Al. Reeves on the Eastern Wheel, has been approached to take out his own and take over the Progressive circuit next season.

GAYETY MANAGERS CHANGING.

Cincinnati, March 11.

It's reported Charles Arnold, a former Cincinnati manager, will make the change of the Eastern Bur- lesque Wheel's Gayety, replacing L. A. Nelms.

Despite a recent reduction in the price of the series on the scale was cut 50 to 60 top the Gayety has not been doing so well. The Progressive Wheel's top admission, locally, is 75c.

MGR'S CONSENT TO MARRY.

Kansas City, March 11.

Said Ben Berk, manager of the "High Life Girls," a Progressive Burlesque Wheel attraction, and Annie Deleer, a chorus girl with the same show, were married here last week.

When Frank Calder, the show's man- aged, heard of it he issued an order that any couple in the show who wanted to get married would have to consult him or lose their jobs. That very afternoon Charles Lester, electrician with the show, and Louise Munnins, a chorus girl, did consult him and Saturday night they were married on the stage of the Willis Wood.

FILLING IN OPEN TIME.

The Progressive Burlesque shows have arranged to play Monday of each week at the Opera House, Amsterdam, N. Y., lay off Tuesday and on Wednes- day appear at the Lawler theatre, Greenfield, Mass., and on the Empire, Holyoke, Mass., for the last half. The Amsterdam and Greenfield dates come as a result of omitting the former Empire stand at Pittsfield.

Stock Burlesque at Liberty.

Pittsburgh, March 11.

As announced last week, the Liberty theatre will house burlesque soon, but it is denied the Columbia Amusement Co., No. 2 circuit, will be installed. In- stead, it was stated that a stock com- pany would present burlesque with a weekly change in program. The thea- tre at present houses pictures.

KYASHS AS AN ACT.

The ballet dancer in the current Winter Garden production, Lydia Kyash, is contemplating American vaudeville at the expiration of her con- tract with the Sturlets.

"If you don't advertise in VARIETY, don't advertise at all."
Treasurer Mansfield Is Showing the People How to Save Themselves and the State Money by Selling Them Bonds Direct

Frederick W. Mansfield, our new State Treasurer, is making one of the most important experiments which has been tried in recent years by any public official in any State of the Union.

Against the advice of timid friends and business men, he is carrying out the promise which he made before election that he would sell the bonds of the State of Massachusetts directly to the people and not to any banking house, which would have to turn over 10 per cent of the sum rather than the government receives. Thus Mr. Mansfield will eliminate the banker's commissions, which are excessively large in these great bond issues.

The experiment is proving successful. The very first day of the announcement of Mr. Mansfield's determination, and before any advertising of the bonds had been done, more than one-sixth of the entire amount of the bonds to be issued were subscribed for by the people voluntarily. This was a creditable performance of Mr. Mansfield's duty, because, however clear the course may seem, if everybody about you in whom you have confidence shakes his head, you begin to lose confidence in your own judgment.

The scandalous midnight bond issue of the Cleveland administration, by which the house of J. P. Morgan & Company was enabled to take several million dollars unrighteously from the American people, will not soon be forgotten. The Cleveland administration pretended that it could not sell the government bonds itself, and this was the excuse for selling them to Morgan at a price far below their market value. Public indignation was so great at this miserable swindle that the McKinley administration decided that the government would itself sell its own bonds, and had no difficulty whatever in selling them.

Now Massachusetts, under Mr. Mansfield's leadership, proposes the same experiment. It seems absurd that anybody could doubt the success of the undertaking. A State bond is a direct obligation of the State itself. The wealth of the State and the honor of the State are behind every bond. It is infinitely more secure than a deposit in a savings bank or any other kind of a security, and it pays a rate of interest greater than the average rate on a deposit in the savings banks. Of course, those who make a profit from selling bonds are crying that the thing cannot be done. It is an old cry against progress in human affairs, but it is never heeded by a man who has the courage of his convictions.

The importance of this experiment is to be found not only in the money which it will save the State, but in the precedent which it will establish. The time is fast coming in this country when the public will not permit bankers and brokers to undertake certain kinds of securities issued by the government and by the public service corporations. The relationship between the public service corporations and the bankers which has grown out of the practice of permitting bankers to sell the securities of the public service corporations has proved to be very baleful, both to the corporations and to the public. It tends to give speculative bankers the control of the railroads and other quasi-public corporations, which manage them not for their own good or for the public service, but for the profits in the manipulation of their stocks and bonds. The miserable fate of the Boston & Maine and the New Haven Railroads at the hands of the Morgan-Rockefeller-Wall Street crowd are recent examples of this great evil near at hand.

There is no good reason why, under public regulation, the financial condition of a railroad corporation may not be so well known that the necessity of consulting a banker concerning the safety of an investment in any of these enterprises need continue. The public authorities could give an investor all the facts which any banker knows.

Mr. Mansfield's experiment is notable and should be held to his credit when the time comes for him to render an account of his stewardship.

The White Rats are trying to do with White Rats Realty Bonds exactly what Treasurer Mansfield is attempting to do with Massachusetts State Bonds.

Mr. Mansfield is trying to sell State Bonds to the people of the State of Massachusetts. The White Rats are trying to sell White Rats Realty Bonds to members of the White Rats DIRECT.
Charles Steele, an actor, was married in Omaha last week to Peg Longman, non-professional.

Cecil Bancroft’s comedy, “The Marriage of Molly,” will be given a road production next season by Richard Broughton.

James Duncan, assisted by James Wiley and Edna Parke placed a new act, “My Movie Hero,” by Charles Horwitz, in rehearsal this week.

Edgar Allan Woolf has sold his three-act play, “The Vampire,” to Sanger & Jordan for use as a picture feature production.

A. L. Riesenberger, manager of the Standard (burlesque), Cincinnati, has been appointed manager of Coney Island there.

Fred H. Fuller, owner-manager, Fuller’s Minstrels, is critically ill with pneumonia in the Harper Hospital, Detroit.

Lillian Concord, recently returned from abroad, joined The Red Widow at York, Pa., March 5, singing the title role.

The wife of Maurice Diamond, of McMahon, Diamond and Clemence, presented her husband with a baby last week.

George Leonard and Margaret Meredith sail May 2, opening in London the first part of that month in their comedy skit, “The Maid and the Meddler.”

Mrs. William Mitchell (Mitchell and Lightner) has recovered from a severe operation and is out of Brooklyn Heights Hospital after fourteen weeks there.

From New Zealand “Jolly” Fanny Rice sends some press clippings which indicate she is meeting with success in that country with her marionette act, impersonating some local celebrities.

Ebdal Keith Albee, daughter of E. F. Albee, is announced engaged to Dr. Edwin George Lauder, Jr., of New York, with the marriage date set for May 6.

Stanley F. Dawson, managing the Beulah Fyonner stock during its stay at the Bijou, Birmingham, is carrying his arm in a sling, the member being broken by a recent fall.

Jimmy Duffy, of Lockport, N. Y., the lightweight who recently defeated Frank Walsh, will appear as an extra attraction at the Garden, Buffalo, next week.

Bart McHugh, the Philadelphia hooker, who has been coming to New York regularly each Tuesday to select some acts for his house, is being missed on his weekly visit. Bart is taking a long vacation and is with Mike Doolin’s Phillips in spring practice at Wilmington, N. C.

The new Ziegfield “Follies” will have its first out-town performance at Atlantic City the last of April, as it’s being planned for the show to open in New York May 1.

“The Call of the Cumberlands,” a story of a Kentucky feud, by Charles Neville Buck, has been dramatized by Hugo Koch, who plans to produce it next season with the principal male role played by himself.

The Victoria, Lafayette, Ind., has been traded by its owner, Ira G. Howe, Jr., to an out-of-town party for a big farm. It’s understood the new purchaser will use the house in a real estate deal.

Louise Wesley is rapidly convalescing from her recent attack of pneumonia. He left Mrs. Alston’s private hospital Wednesday to remain for a fortnight with Mr. and Mrs. Burt Green (Irene Franklin) at their home in Mt. Vernon.

A proposition has been made to the real estate representatives of William R. Hearst, who owns the triangular, plot bounded by Broadway, Central Park West, 61st and 62nd streets, to lease the same for an in-door.

Guests of Elmer’s Hotel, Cincinnati, frequented by the theatrical profession, fled in their night clothes Wednesday morning when the Gold Dragon restaurant next door was burned out. The hotel was not touched by the flames.

De Witt Coolman, former musical director of the Weber & Fields, “All Aboard,” who was unable to accompany the show to Chicago owing to illness, has been engaged to swing the baton over the “Red Canary” orchestra when it opens at the Lyric.

Cecil Desmond, of Barney Stone and Desmond Sisters, was granted a divorce from Sherman H. Thompson in Los Angeles, Jan. 30. Owing to pneumonia Miss Desmond has been laying off for some time but expects to rejoin the act in a few weeks.

Marceline, the former Hippodrome clown, is ill and has gone to Florida to recuperate. The pantomimic jester is said to be under contract to the Shuberts and that he has to have a prominent role in one of the Shuberts’ proposed movie productions.

Bert Leigh, who sticks to a southern route each season, and for several years has been doing a George M. Cohan show below the Mason & Dixon line, will start through that territory next season in “Stop Thief,” which he has just leased through the Cohan & Harris office.

Kitty Faye (Faye and Tennien) had a narrow escape from being fatally burned while the act was playing Kansas City recently. An alcohol lamp exploded, setting Miss Faye’s hair and clothes alight, burning her face and eyes painfully. None of the burns are serious.

Madeline Delmar goes to Bermuda for a pleasure trip when “The Conspiration” closes in Philadelphia next week.

Nelson Soule, who with Harry Bellthorpe forms the Bellthorpe Brothers act in vaudeville, barely escaped death by drowning in the Ohio river near Paducah, Ky., March 1, when a canoe containing himself and William B. Wilhelum, a non-professional, was capsized. Wilhelum was drowned.

The new Majestic, Newark, is going to take up feature pictures, according to Charles Pope’s statement. Pope is general manager of the Amusement Co., which leased the house for ten years. In addition to giving a feature film exhibition, Pope is going to offer them four or five acts of vaudeville.

Spencer, Burton & Gray, a western producing firm, announce that they will send out a new comedy drama next season through the one-nighters, entitled “A Daughter of Eve.” This is the same company which now has out a production of “Tempest and Sunshine.”

Two plays have been leased through the A. Mio Bennet Agency, Chicago, for road production next season. Ralph Clinginger has obtained “The Confession” and will send it through the northwest. The Aulguer Brothers have secured “The Little Homestead” and may get it started some time this spring.

**TOMMY’S TATTLES, BY THOMAS J. GRAY**

Now that Mike Donlin has been signed again, the New York Giants, with Rubie Marquard and McGraw boast of more actors than any club in any of the leagues.

What they say when they hear you are in show business:

“I’ll bet you know a lot of swell dames.”

“Do you know a chorus girl—I can’t think of her name—she was the third girl from the left with Raymond Hitchcock last season?”

“Does Eva Tanguy really get $2,500 a week?”

“I suppose you get free passes to all the shows.”

“Is George Cohan a nice fellow personally?”

“You must have a lot of fun traveling around the country.”

“I was considered pretty good at acting myself when I was young.”

“Do the actors get sore at the critics?”

“Where do you go from here?”

“I meet a lot of actors at the Elks.”

“It’s pretty soft for you guys the way you make your money.”

“September Morn” has now passed out of the “sure fire laugh” class.

Should we charge England’s ships for using the Panama Canal? If they have any of those “My Version of American Rappin” comics on them they should chase them back.
MORE MONEY IN MATINEES THAN NIGHT SHOWS, 'TIS SAID


Legitimate theatrical managers are coming around to the opinion that through the matinee performances of their plays drawing more money than their average night attendance leaves at the box office, that some steps should be taken to card a daily matinee of a success in New York. The dents in the box office evenings are directly attributed to the many dance halls that has the crowd which otherwise would spend $2 apiece to see a show. That the matinees are climbing up while the night receipts are going down is thought to reflect this condition by the managers, who are receiving reports from all the larger cities in the east where the dancing craze is on that a similar situation confronts the local and travelling managers.

One of the first-known of producers was said to be on the verge of announcing a daily matinee in a New York show house, for his piece, conceded a success, but no confirmation of the report could be obtained from him a week ago.

The “dance thing” in New York has reached unthought of proportions. Some time ago the dance places filled up after the theatre hour at night. Now they may be found full at any time after 9:30, while the opera houses have been announced by two restaurants as starting with the noon luncheon, continuing for the remainder of the day that might extend until early the next morning. The large New York hotels and restaurants that hold the “$2 crowds” are drawing from former theatre-goers. With Lent on and the springtime due when autos will keep more box office patrons away, managers are at their wit’s end to hold business for plays, having as an additional opposition the feature picture reign at present.

“Saturday Night” was admitted injudiciously long ago by the dancing, but with every night suffering, first-class theatres are at a disadvantage they see no way to avoid other than by the daily matinee, in which case the player would probably either interpose an objection to two performances a day, or demand an additional salary that might eat heavily into any increased weekly receipts.

“SWEETHEARTS’” DIVIDEND.

The first dividend declared by “Sweetharts” was $5,000, distributed last week. The dividend was participated in by Christie MacDonald, the star of the show; Alice Lloyd and Werba & Luecher, who hold stock in the company.

The “Sweetharts” show is now in Chicago. It has been playing under a heavy expense and, although doing big business for the most of the time out, it is only of late that a profit could be made, the production cost having been charged off.

EXPENSIVE “KAY” SHOW.

No one seems to know when the salary expense account of the revived “Girl From Kay’s” will end. It reaches to the third party, but the principal agents, besides a share of the profits one of them, Sam Bernard, will be entitled to—if there is any.

Gaby Deslys, who was induced to change her mind about allowing her partner, Harry Lunt, to take his own role in the performance, has renewed her contract with the Shuberts for nine weeks, and under this as a part of the show, she will draw $4,000 weekly (in full performances). Cecilia Loftus, engaged for the title role, is to have another thousand for her services, while Mr. Bernard’s guarantee is the same sum weekly.

Besides there are the other principals in the cast, and a chorus of not less than 50. That ought to make the total hit the bell around $10,000. The show is to open at the 44th Street theatre, when ready, with “The Midnight Girl,” leaving in due time to accommodate it, although it was press agented this week “The Midnight Girl” would remain there the remainder of the season.

Gaby’s tour in “The Little Parisienne” was prolonged a week, closing after a string of New England one-nighters this Saturday. It is expected rehearsals will be rushed for the renewed revival, for the Bernard production can open in New York March 30, although that is yet in doubt.

“The Midnight Girl,” when moving out of 44th street, will shift over to the Casino, according to report, supplanting “High Jinks.”

WALTER, THE CONFIDENT KID

Walter Hart is looking for another theatre in New York to present a revival of his Welsh drama, “Change.”

He still has confidence in the piece and wants to put it on for an indefinite run.

PRODUCED FOR GEO. M. ONLY.

“On the Level,” a comedy by Richard Madden, is to be played in stock in Newark next week. It is being put on for the express purpose of permitting George M. Cohan to see it prior to his departure for Europe at the end of the month. If Cohan likes it his firm will arrange to produce it next season.

RUNS FIXED IN ADVANCE.

The Klaw & Erlanger booking office is said to have already decided upon the length of run for the next week in New York next week. Henry W. Savage’s “Maids of Athens” going into the Amsterdam, is reported slated to remain there until May, when the new “Follies” production will move the Savage show over to the Knickerbocker, replacing at that theatre “The Crinoline Girl,” Julian Eltinge’s latest play, opening with the star at the Knick Monday.

Eltinge’s to become of Eltinge and his show if the hit expected, the K. & E. people don’t seem to have decided. They simply give, “The Crinoline Girl” two months at the Knickerbocker and let her go at that.

Mr. Eltinge is said to have his piece in first-rate shape for a New York introduction. “The Maid of Athens” was reported from Atlantic City, where it opened last week, as looking quite likely, but needing considerable going over, for it is due at this opening.

“The Little Cafe” leaves the Amsterdam this Saturday for Boston. Last week it played to around $10,000, and the previous week, $11,000, registering a deficit for the show each week.

LORRAINE MAY BE LEAVING.

Lillian Lorraine may be leaving “The Whirl of the World” at the Winter Garden, if not already departed from there. Last Saturday night quite a fracas occurred back stage, resulting, it is said, in Miss Lorraine and her maid attempting to take her trunk down the stairway after the stage manager had ordered Lillian to her dressing room.

Monday the report was the Shuberts wanted Rita Stanwood for the Lorraine role in the show.

Manager Harry Swift Marrying.

Harry Swift, manager of the Harlem opera house, will be married March 17 to Susan Campbell, a non-professional.

SHOWS CLOSING.

After a successful tour of the one-nighters in the wild and woolly, George Engesser has closed his “Two Oaks.” He expects to resume his road travels around the first of May.

Billie Burke and her “Land of Promise” are announced to close their northwest travels in order that Charles Frohman star can offer a new play, “Blue pajamas,” at the Lyceum, New York, March 26. Catherine Cushing, author of “Kitty MacKay,” wrote Miss Burke’s new piece.

“The Natural Law” is done for as far as its present road journeying is concerned. At Quincy, Ill., the sheriff stepped in.

Chicago, March 11.

More closings in the one-night regions are reported here. In the list are “The Girl and the Gawk,” Boyd Burrowes’ “Country Grovery,” “The Light Eternal” and Leon Gilson’s “A Bachelor’s Honeymoon.”

“The Price,” which the Clarence Bennett Amusement Co. started out on the one-night rounds in New York with Edna Marshall in the former Helen Ware role, closed in the west. Miss Marshall and husband, George Dill, and Mr. and Mrs. Clarence Bennett have gone to the Pacific coast for a visit.

Jones & Crane’s “Alias Jimmy Valentine” has closed. The piece had been making a tour of Iowa.

“The Thief,” a company put out by C. P. Primrose, of Chicago, will close this week after making several Ohio towns.

Chicago Revue at La Salle?

Chicago, March 11.

D. A. Campbell, a local promoter, is preparing to put on a Chicago review with which the show has the “movies girl,” by Mrs. Frieda Hall. The exact date of production has not been stated, but it may go in the La Salle opera house after “September Morn” has worn out its welcome.

Among the players named for the new piece are Sam Chip and Mary Marble and Robert Angelo. Mr. Campbell, formerly a state senator, has dabbled in the show business on other occasions with more or less success.

It is likely Louis Macdow will do the press work for the new show.

Mrs. Hall is lying in a critical state at El Dorado hotel from a nervous breakdown, has been compelled to relinquish the task of rehearsing the company to play “The Beneficent” for T. C. Gleason.

Helen Falconer in Jania Role.

The vacated role of Elsie Jania in “The Land of the Slippers” (Montgomery and Stone) has been taken by Helen Falconer. Miss Jania sailed for London Wednesday.

THREE FIRST LAST WEEK.

The three first among the shows in “Syndicate” houses last week from the box office record were, in the order named, “Potash & Perlmutter” (Cohan), “Grumpies” (Wallacks), and “Sari” (Liberty).
PICTURE SHOWS NEXT SEASON FOR ALL THE ONE-NIGHTERS

Feature Film Concerns Preparing Now and Going After Routes. Some Country Managers Holding Back. Mutual Gets Up Sample Program. Possible Reason Why K & E-Bio Co., With Investment to Date of Over $500,000 is Holding Certain Territory in Reserve.

It's almost a foregone conclusion that movie road shows will deluge the one-nighters next season. This much is evident from the manner in which numerous pictures in New York are striving to line up certain routes throughout the country.

According to several prominent booking managers, it's going to be a survival of the fittest with the new movie frames. With a raft of former dramatic successes having been made into playhouse features, these aim to go out into the one-nighters and reap a harvest at prices below the former films, when the pieces in question were presented in legitimate acting form.

There will be plenty of time for the movie affairs, but some of the bookers say that, while the great demand for pictures, that many houses will turn them down next season, i.e., they will fight shy of the picture outfits until unable to get hold of road attractions figured on as coming their way. Some of the bigger and more reliable road organizations with film features seem certain to land all the time wanted, but there will be a slew of "specials" that will have tough sledding in booking the bigger houses.

The booking agencies are giving the movie route an attentive ear, yet some say there will be few booked regularly, as they are somewhat dubious on the "feature film" getting the money in their houses next season.

A few picture shows have been getting big money on the road for several seasons past, but the rush to place film specials on the market is going to cut a wide swath in diminishing the expected box-office returns, according to the opinion of some of the wise bookers.

There's unwonted activity now in the movie booking direction, and some of the proposed roadsters are getting some pretty good time. This week the Continental Co., which already has turned loose some special films, and has a fair bit of big money in prospect, sounded some of the agencies on its proposed road show of the present Mutual program at Weber's.

The Continental, through H. Whitman Bennett, who serves as general press representative, intends to send out a show, offering "The Gangsters" (four reels), "Roosevelt in South America" (one reel), and a Keystone comedy. Other shows will be arranged later by the Continental.

The George Kleine Co. is understood to have many movie shows in preparation for the new season, the routes to be arranged by William Raynor, in charge of the New York office. In addition to furnishing its own houses with special film programs, the United Booking Features Film Co. will have quite a number of big picture productions at the disposal of the booking managers.

The Edison talkers, with a new talking-picture program, will start out with renewed acclaim after Easter, with more to follow next fall.

In addition to these, other film concerns have leased the road rights to their big features and are also expected to get their routes lined up before the opening of the new season.

It may or may not be significant that the Brandle-Biograph feature picture manufacturing combination, with at least 40 subjects (three and four-reelers) completed, representing an investment to date of over $500,000, has only released so far (through the General Film Co.) to New York and New England territory. The remainder of the country has been held in reserve. The bookings for these K & E-Biograph features, under the general supervision of Pat Casey, the general manager, has been entrusted to the care of J. J. Kennedy and Percy Walters, of the G. F., who are interested also in the K. & E-Bio concern. Capable picture men, as Messrs. Kennedy and Walters are, and with the able show experience of Mr. Casey, who has Klaw & Erlanger and their great booking department behind him, that the remainder of the country is held in reserve, while a local "feeler" as to value of the films is being sound, may indicate that there will be K & E-Bio picture road shows also in the field next season.

"PILATE'S DAUGHTER" PREPARING "Pilate's Daughter," by the Rev. Francis L. Kersel, with 25 principals and an equal number of supers, a spectacular affair, produced annually for several years in Rome by amateurs, is now in rehearsal for a legitimate theatrical presentation by George H. Brenman, and opens in Hartford March 19.

The author is of the Mission Church in Roxbury.

GREENWALL LEFT $300,000.
New Orleans, March 11.
An inventory filed in the court Monday showed the Henry Greenwall estate to be worth $301,046.

"DEADLOCK" TAKEN OFF.
Chicago, March 11.
"The Deadlock," with Edith Wynne Matthison, closed at the Howard Saturday night after a struggle with adverse circumstances. The members of the company went back to New York, and it is reported here that they will open there in a week or so.

TANGUAY FORCED TO CLOSE.
Kansas City, March 11.
Eva Tanguay's Volcanic Vaudeville road show closes Sunday on account of the illness of the star. After leaving Chicago she found herself suffering with inflammatory rheumatism, with her right side badly affected. Miss Tanguay laid off two days last week to be examined in Chicago, and the doctor tried to keep her there, but she returned to her company and struggled on. It is with the greatest effort she can walk, and is forced to close, returning to Chicago to place herself under medical treatment.

The Tanguay show is reported to have had but one losing week since leaving New York, its third in Chicago without the star. It has been out 28 weeks this season.

St. Joe, Mo., March 11.
Eva Tanguay, appearing here today with her show, says that although closing this Saturday, her company, as it is now composed, with herself at the head of it, will reopen March 29, continuing her independent tour.

HARVEST'S "HIGH COST OF LOVING." The production of "4:11-44," proposed by A. H. Wooods with Bernard Granville starred, to have occurred this spring, is off.

Granville will probably join the company which Woods is organizing with an all-star cast to play "The High Cost of Loving," in which Lew Fields, Nat Goodwin, Max Rogers and Ernest Lambart are already slated to play next August.

CORRECTION BY MCKAY.
Frederick Edward McKay finds fault with the statement in last week's Variety that "whatever praise has been lavished upon 'When Claudya Smiles' has been allocated to its star, Blanche Ring." He declares that, with but two exceptions, the New York dailies spoke well of the piece, and such a statement might have a tendency to injure his enterprise on the road.

GUS HILL SATISFIED.
Gus Hill's production of the cartoon play, "Bringing Up Father," had its premiere at Middletown Monday night. Tuesday the manager was back in New York thoroughly satisfied, and declaring he wouldn't make any changes either in the book or cast.

W. & F. RETURN FOR A WEEK.
Chicago, March 11.
Weber & Fields, who opened their road show here two weeks ago, will return to the Auditorium next Sunday for one week. After that Pavlovsky will come to that house for a week, opening March 22.

"QUEEN" BOUND FOR CHICAGO.
Tom Riley's "Queen of the Movies" has about four more weeks at the Globe, New York, before starting, as reported, for Chicago, for another run. The "Movies" show has been doing under $10,000 weekly of late.
Joe Drum gave up press agenting for the attraction last week.

MAUDE-TYLER CLASH.
The abrupt decision of Cyril Maude to close his first American season now current at Wallack's at the end of next month when the advance seat demands practically insure crowded attendance until the early summer, at least, is followed by rumors of several "run-ins" between the English actor and his managers.

Admittedly one of the most comatant of visiting stars, Maude and George Tyler are said not to get along well together, and the decision of the player to end his New York engagement prematurely is said to be due to the irks of his association. Neither side will admit misunderstandings, but it is reported the bad feeling initially grew out of the mistakes of judgment in putting "Second in Command" and "Beauty and the Barge" before the combination hit a bull's-eye with "Grumpy."

NEW SHOW NO "SISTER."
Atlantic City, March 11.
Although "The Maids of Athens," Henry W. Savage's new production, which opened for the first American presentation at the Apollo March 6, was billed as "The Merry Widow's Big Sister," it failed woefully to live up to the fame of the film which made the "Widow" the big success it was. For 12 of the programmed numbers were interludes of the tinkle-tongk variety. Lehar's best number was "When the Heart Is Young," although his unprogrammed battle-cry of "The Mountain King" was a bit of musically composition, yet too reminiscent of De Koven's "Song of Rob Roy" to create any comment on originality.

The other musical numbers attractive were "Alluring Lou," "Nurse," "Our Glorious Stars and Stripes," (which brought back Sousa and his insipiring airs) and "Love's Captive."

The cast was composed of Albert Pellaton, James Herrod, Berice Mer- shon, Leila Hughes (who quite captivated the apathetic audience by her charming personality), Bert Gilbert, W. S. Percy, Marie Horgan, Arthur Woolley, James Davis and Jennie Dickerson, besides a chorus of 35. The male chorus was one of the best the local stage has heard for some years.

SHOWS IN BOSTON.
Boston, March 11.
Next week brings "The Little Cafe to the Colonial, succeeding "Fine Feathers" (booked for only two weeks); Kitty Gordon in "Pretty Mrs. Smith" at the Cort, to succeed Margaret Audlin in Shakespearean repertoire; "The Poor Little Rich Girl" to the Hollis, to follow Billee Burke in "The Land of Promise;" "The Crisis" in stock at the Castle Square, and "The Time, the Place and the Girl" at the National (Morton Opera Co.).

Business is picking up in all the houses, except where heavy material is used. Vaudeville, both big and small time, and burlesque are making a barrel of money.

If you don't advertise in VARIETY, don't advertise at all.
MISS DRESSLER QUILTS SHOW AND GAYETY PLOT THICKENS


San Francisco, March 11.

The Gaiety theatre trouble has reached the seething point. Further developments have Marie Dressler out of the show, her husband, John Dalton, under arrest charged with violating the Mann White Slave act, J. J. Rosenthal suing the management for contract, $11,850, Marta Golden playing Miss Dressler's role, "The Candy Shop" underlined for the Gaiety next week, Miss Dressler sued by the house management for $35,500 damages for quitting the show, and last, but not least, it's announced G. M. Anderson is out of the Gaiety company altogether. On top of all this hubbub there are other phases to the Gaiety mess which are keeping the layman's mind busy.

Miss Dressler walked out of the Gaiety show Sunday before the matinee upon the advice of her husband, who claimed the Gaiety people did not settle for Saturday. The Gaiety heads, on the other hand, this row started when Dalton gave four boxes to millionnaire children at the Saturday matinee without consent, and they charged him $32 for them.

Miss Dressler was further embarrassed when her husband was haled before the Federal District Attorney charged with violating the Mann White Slave act, the charge being preferred by W. Gorham in behalf of the Gaiety Co.

This procedure on the Gaiety's part has Miss Dressler on the verge of a nervous breakdown. She and her husband say the charge is ridiculous. District Attorney says Dalton can't be convicted on the evidence submitted.

Rosenthal's outing resulted in Jake bringing suit for $11,850, asking that an accounting be made for additional percentage per terms of contract. Rosenthal attached the Gaiety receipts, but the management put up a bond and lifted it.

With Miss Dressler out, the "Merry Gambol" is being offered with Marta Golden in her role. It's not an assured fact that she will be retained. The O'Day people have arranged for the show to quit the Gaiety Sunday night and go to Los Angeles with "The Candy Shop," due to open here Monday night.

Jasan Is on Broadway.

Felix Jasan has returned from the other side.

FRANCIS WILSON WANTS TO KNOW

Francis Wilson is returning to stage activity again in a new play entitled "The Mystery" but is going to get a good line on the piece before recruiting a full company for a "Big City" production by producing it in stock week March 30, at Reading, Pa.

Wilson, assisted by Amelia Gardner

and Arthur Elliott, will appear with Wilmer & Vincent's Reading stock company in the play. If "there" it will be used as a starring vehicle by Wilson next season.

IGNOURED GRACE FILKINS.

Court action has been brought by O'Brien, Malevinsky & Driscoll in behalf of their client, Grace Filkins, against the New Era Producing Co., backed by William Ziegler, the multimillionaire baking powder king, and directed by Joe P. Bickerton, Jr., asking for $10,000 damages for violation of a contract made last summer whereby Miss Filkins was to be starred in "The Rule Of Three," which the New Era Co. has running at the Harriss.

The case is nominally the sum asked for, the damage suit taken in the time the contract was to start and the number of weeks the play will be at the Harriss. Miss Filkins in private life is the wife of Commander Marix, whom she divorced 7 or 8 years ago. After Guy Bolton had completed "The Rule Of Three" he took it to Miss Filkins, as the role of Mrs. Flower was written for her. Miesz. Ziegler and Bickerton both suspected the play on its first reading and agreed to star Miss Filkins. For some unknown reason she was ignored when the production was made.

Bickerton is an attorney and may look after the New Era's side of the suit.

ORFORD SELLING ELEPHANTS.

Boston, March 11.

William Orford's elephants are to be sold and Orford and his wife are to move to Europe after May 1. The act consists of two adult elephants, named "Mollie" and "Waddy," and a baby, named "Tony." Orford is trying to dispose of them to the Boston Zoo through contributions made by the public in the columns of the Boston Post. A Paul Keith headed the fund with $500, and other contributors include the governor and Thomas Lawson, the total amount at present pledged being about $2,000.

Orford says he does not want the pachyderms thrown at the mercy of circus trainers and would prefer they spend the few remaining hundred years of their natural life in the local zoo.

Opera Singer Charged with Stealing.

Cleveland, March 11.

Lillian Taylor, grand opera singer (so she says) was arrested at the Union Station Sunday morning by Cleveland detectives upon request of the Chicago police. She is charged with stealing a diamond stud and watch charm, worth $1,000, from a Milwaukee cafe owner whom she met in Chicago.

SHOWS IN FRISCO.

San Francisco, March 11.

The Columbia is dark this week. The Big Week here for a night at the Court, is drawing big houses. The press says the production is as charming as ever.

The Crime of the Law" is in its last week at the Savoy, and doing fair business.

Herbert Kelcey and Effie Shannon opened with a dramatic stock company at the Alcazar with the opening well attended and the paper reviews praising the work of the stars. The opening bill was "Years of Discretion.

CATHOLIC MOVEMENT EXTENDING.

Philadelphia, March 11.

The Catholic theatre movement has sprung up is this city, and plans to withhold Catholic patronage from shows considered objectionable are being made. A project for building a theatre in this city which in only plays meeting the views of the Catholic church will be produced will be considered when the movement is well under way.

The plan was launched Sunday night at a meeting in the church of St. John the Evangelist, attended by many prominent Catholics of the clergy and laity. Mgr. Nervin F. Fisher, rector of the church, who is a member of the Actors' Church Union, presided.

BILL YEATS' YAWP.

Cincinnati, March 11.

List to William Butler Yeats! The Irish poet and playwright lectured at the Woman's Club, in this city, and said:

"Play writers are not only getting rich but for the good of the drama, but it's entirely monstrous that they are getting rich at all.

"I can afford to write and produce unpopular plays in my theatre in Dublin because I do not seek to get rich from play-writing."

That for you, George Broadway!

"MOSELLE" NEXT MONDAY.

Cleveland, March 11.

"Madame Moselle" will have its initial presentation at the Colonial March 16.


Craig Finds a Title.

Boston, March 11.

"Where's Your Wife?" is a title which won the $100 prize offered by John Craig, manager of the Castle Square stock, for the new farce written by John Grant Springer, a San Francisco newspaper man.

Sweatnam Rejoins "Excuse Me."

Cincinnati, March 11.

The "Excuse Me" company laid over last week, with Willis P. Sweatnam rejoicing.

If you don't advertise in VARIETY don't advertise at all.

ACTORS' EQUITY CONTRACT.

The Actors' Equity Society (Francis Wilson, president), quartered in the Long Acre building, had an important meeting at its offices Monday, when the officers and directors ratified the final forms of contract which the Society wants to have the legitimate theatre workers sign hereafter. The Society was assured by theatrical lawyers its contract is equitable to both. The Society was largely organized by prominent legit actors.

"CHAPERON" WITH NEW TITLE.

"The Last Party," which was played in London under the title of "The Chaperon," is in rehearsal under the assumption that it will open March 23 out of town with a New York opening contemplated a week later.

In this new farce comedy will be Walter Jones, Taylor Holmes, Dick Temple, JoePhillips, Jobby Holland, Marjorie Dowds and Jeffrey Lewis. No song numbers in the piece.

EMMA EAMES CELEBRATING.

Cleveland, March 11.

Mme. Emma Eames is coming back to Cleveland Friday night to celebrate the 25th anniversary of her Paris debut as an operatic singer by giving a concert for charity at the Hotel Statler. This is Mme. Eames' first appearance since she announced her permanent retirement from the stage. This is the home of Mme. Eames' mother and brother, and it claims the famed singer as its daughter.

SCARBOROUGH TAKING REST.

The "Last Resort" closes its season Saturday night at the Longacre, when the author-manager, George Scarborough, will rest for a couple of weeks before deciding whether he will take a chance with any of his three other untired plays.

WILL A. PAGE, who was his general manager and financial advisor, reports Scarborough, meantime doing the advance work for "Marrying Money," opening at the Princess next Wednesday, the premiere having been postponed so as not to conflict with the numerous first nights announced for Monday.

COOLEY, CHIEF DIRECTOR.

Announcement is made that Hollis E. Cooley has accepted the appointment as Public Relations-Chief of Special Events of the Panama-Pacific Exposition at San Francisco, 1915. In assuming the duties of his new office Cooley will make his headquarters in San Francisco.

Youngstown's New Dramatic House.

Cleveland, March 11.

Youngstown will have a new theatre ready for opening in October. H. H. Feller and M. A. Shea, owners of the Park in Youngstown, have purchased a site for $23,000, and will begin erection of the new building at once. The estimated cost of the structure is $200,000.

The theatre will be used for legitimate productions, and the Park, now playing both vaudeville and dramatic offerings, will be given over to the former exclusively.
TRIO OF BRONX THEATRES ABANDONS STOCK POLICIES

Prospect Co. Unable to Reopen, While Metropolis and Cecil Spooner Stocks Close Saturday Night. Once Thickly Settled Stock Belt to Be Without a Single Repertoire Organization.

Stock conditions in the Bronx have reached a crisis. After fighting each other with hammer and tongs, the field, after Saturday night, will be left clear to anyone who sees fit to enter and take up stock possession. The Prospect Co., whose manager is Jay Packard, closed Tuesday night last, has abandoned its stock policy. The Hall company has disbanded.

The Metropolis, which Frank A. Keeney leased and has been playing stock, has been subselled to the men who operate the Burland theatre away up town and they are going to install a straight picture policy. Keeney's stock is managed by Jay Packard, closes tomorrow night. Mae Desmond, who had helped business by jumping to this house from the Prospect, has taken up her new contract as leading woman of the Poli stock, Worcester, Mass.

On top of the Prospect going dark and the Metropolis closing, the Cecil Spooner stock, in the new Cecil Spooner theatre, closes Saturday night. Miss Spooner goes to the DeKath, Brooklyn, next week, where she joins the Blaney-Spooner production of "One Day." The Cecil Spooner theatre (Bronx) will take up a new policy, one act plays being presented there under Mrs. Mary Gibbs Spooner's direction. Pictures will also be shown at popular prices.

A sizzling stock war has been waged between the Prospect, Metropolis and Cecil Spooner theatres with the result that none did any business. The Bronx neighborhood has always been considered a very profitable stock section, but, with the three houses quitting, looks as though the uptown district had been overstocked.

POSSIBLE PAYTON STOCK NEXT

Philadelphia, March 11.

It's reported Frank A. Keeney, the lessee of the American theatre (at present playing the Blaney-Spooner brand of stock) may turn the house over to Corse Payton to install the Corse Payton stock around Sept. 1, next.

$2,000 FOR "HURT FEELINGS."

Lynn, Mass., March 11.

Because her feelings were hurt by certain remarks alleged to have been made by Edward Lynch, leading man of the Poli company, Mrs. Doris Woolridge, of Woonsocket, R. I., and his wife, Grace Lynch, of the same company, Doris Woolridge, until recently a member of the Auditorium stock and now of Portland, Me., has brought suit against the Lynches for alleged slander in the sum of $2,000 each. The warrants were served on Mr. and Mrs. Lynch by a deputy sheriff while they were in the midst of a rehearsal. Bail bonds were furnished by a Woonsocket councilman.

Miss Woolridge played the leading female role with the Lynch company in "Alias Jimmy Valentine," but quit at the end of the week.

Cleveland Summer Plans.

Cleveland, March 11.

Plans for summer entertainment at the local theatres have practically been completed. The Hippodrome will be draped with vines and green plants to give it the appearance of a garden. Vaudeville at popular prices will be offered. The Miles will continue its present vaudeville, and will add as special features tapold musical comedies. It also will be decorated for the summer season.

For the Colonial, the Shuberts are planning a strong stock company. Last season Tully Marshall headed the players there, and it is not improbable that he may return this season. Feature film men are bidding for the use of the Opera House to give high-class pictures at stock company prices.

Matt Kennedy will head a stock company to have a short season of burlesque at the Star. Billy Spencer, last season in stock at the Star, is mentioned as the comedian who may be featured. Several Progressive Wheel men are said to be back of the plan to run this stock company.

The Cleveland, now having good business, will probably extend its run far into the summer. The Prospect will be dark, while the Priscilla announces vaudeville, with the house closed for only two weeks in August.

Another Postponement Necessary.

Cleveland, March 11.

The illness of (Miss) Percy Haswell, leading woman, again caused the postponement of the opening of the Duchess to March 16. Miss Haswell has been playing there in stock all season.

Ill and Hurt in Smokeville.

Pittsburgh, March 11.

Eva Vincent, who came to the Pittsburgh to play the "cockney" servant in "The Blindness of Virtue" several weeks ago, has been ill in her hotel since the close of the four-week run of the play. She is recovering slowly and was said to be one of the assistant detectives in "Within the Law" caused John Montague, the press representative, to fill the role.

Manager J. B. Reynolds, of the Alvin, was burned on both cheeks in the fire which threatened to destroy the Gayety last week. Police let him within the lines and a tongue of flame scorched his cheeks.

Rheumatism Has Grace Huff.

Baltimore, March 11.

Grace Huff, leading woman with the Poli Players, left here yesterday for Atlantic City, where she will stop for a week or more. She is suffering from rheumatism, but will be out of service for several weeks.

Miss Huff left the company Monday of last week after opening in the matinees, and was confined to her apartment until she started for the seashore.

Two Cohan Pieces Released.

Two of George M. Cohan's pieces, "The Little Millionaire" and "Broadway Jones," were placed on the stock catalogue for the first time last week.

DOESN'T THINK JOHN DID IT.

Baltimore, March 11.

Gertrude Bondhill, of the Poli Players of Washington, was notified here last night (where she is appearing with the Baltimore company for the week as principal in "Madame Sherry") that her husband, John Burhahn Jones, S. Consul at Sheffield, England, had filed a divorce suit against her at White- white, Graesot county, Texas, where he has his residence. They were married last December and went on a honeymoon trip to England. Miss Bondhill returned shortly afterwards and took up her stage work again.

To a Vacurer representative Miss Bondhill said she did not believe her divorce suit had been started as, "I dined with John last Friday and he said nothing at that time of his intentions to apply for a divorce." Miss Bondhill added she believed the whole thing was a "frame-up" on the part of some who were jealous of her success. It is said in Washington that papers for the divorce suit have been served on Miss Bondhill, but she would not confirm this.

MILWAUKEE OPPOSITION.

Milwaukee, March 11.

Opposition this summer for the Shubert Theatre Stock Company is promised by a departure today for New York of Manager Sherman Brown of the Davidson, and Herman Fehr to engage players.

The last half of the season, at least, will be given to the Majestic (Orpheum house) and also to an attempt for Independent attractions into June.

For the first half it is desired to use the Pabst, where the German stock players may finish in May, but it is understood the company, enticed by Ludwig Kreiss is bothering.

The leading players for the new stock organization have been signed up but not announced, and the intention is to open early in May.

40 Weeks in Haverhill.

The New Orpheum, formerly Orpheum (Louis B. Mayer, manager), Haverhill, Mass., opens as a picture house de luxe Thursday, March 12, with Charles Klein's "The Third Degree" in four reels. The Mayer stock company closed at the Orpheum Saturday after a run of 40 weeks.

With the closing of the stock season Manager George K. Robinson tendered his resignation. His successor has not been announced.

Stock in Canton May 15.

Canton, O., March 11.

The Grand, a Feiber & Shea house, will install a stock company, commencing about May 15.

The company is now being organized in New York.

Wilson Hummell Succeeds Doyle.

Salt, Mass., March 11.

James Doyle leaves the Eastern Stock Saturday night. His position of stage director will be assumed next Monday by Wilson Hummell.

Edna Earle Andrews is an important member of this company.

If you don't advertise in VARIETY, don't advertise at all.
NEW YORK, March 8.

Editor Variet:

I notice in VARIETY, Feb. 23, a criticism of "The Squaw Man" picture, naming Melvyn McDowell as "Big Bill." I wish to state the "Big Bill" in "The Squaw Man" picture was portrayed by myself.

Dick La Reno.

St. Louis, March 4.

Editor Variety:

To the Editor of Variety: I wish to state that Pauline Saxon played Petal, F2, Feb. 7, 3, doing an exact copy of my act. It is impossible Pauline Saxon should just "happen" to not only arrange dress and routine her act as I do, but even does the characters as I do them, only she couldn't do the rubes dance (as a rubes man) as I do. So she takes off the whiskers and does a scarecrow dance.

Pauline is just one single woman who has lifted my act, and I shall stop her as I have others. I've been identified for years with these Rubes characters, as they do, as

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Grace Armond.

Hollywood, Cal., Feb. 27.

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Claire Rochester.

The program says Claire Rochester is Lew Fields' protege. Now she's in the middle of building the "phenomenal double-billed" singer. Miss Rochester does well, despite the program. All reference on her vaudevil-ling to Lew Fields and his show will help. She has sufficient vocal power to go along, shining best on her straight soprano notes, which at times soar into the falsetto. Her expression is good, but her enunciation is off. In hitting the low register her voice becomes somewhat muffled, and the words are sung in an indifferent manner. However, she doesn't lack in the qualities that her audience quickly forgot. To show versatility she rendered an "Ave Maria," but pleased the Fifth Avenue audience best on her topical song selections. Opening, Miss Rochester wore a green plush coat, in which she discarded, showing a white bugle dress beneath.

Mark.

Frank Troupe (7).

Hoop Rollers.

11 Mins.; Full Stage.

125th Street.

Six males and one woman form this new hoop rolling troupe. The oldest member of the seven, addressed as Frank, runs the tanks and does the hardest work. He has evidently been with one of the hoop rolling bands, judging from the way he has framed up this turn. Bar- ring nervousness, the boys acquired the trick, one of them, in particular, showing a good eye and steady nerves. The troupe has a routine fash- ioned after other juggling outfits with some new hoop tossing formations. A splendid turn for the pop houses.

Mark.

Edna Luby and Co.

"The Crucial Moment" (Comedy-Drama).

17 Mins.; Three (Interior; Special Set- ting).

Fifth Avenue.

The movie craze is responsible for "The Crucial Moment," in which Edna Luby and supporting players appeared at the Fifth Avenue Monday. In the combination of photoplay acting and stage dramatics there's an admixture of comedy at the finish—an unlocked- for climax. The sketch may make more headway on the road.

Mark.

Jimmie Cowper.

Blackfaced Comedian.

10 Mins.; One.

In an exaggerated white duck suit, face blackened, Cowper opens with a parody on "Devil's Ball," pulls the scene up to "I get paid for doing this and you have to pay to come in," all the time laughing in great glee at his own quips. He finishes with a little stepping, far better than his talk or song. Small timer.

Julo.

Mixed team, the male member billing himself "The Chauncey Oclott of Vaudeville. In his Catalan tenor vocalizations at the opening the man wears a silk hat, and when he reaches the final note of his ballad removes the lid. She does an Irish reel while he changes to idealized Irish costume for a rendition of Oclott's famous ballad "Killarney." They finish well with a song of a sort of cross-fire "Nora Malone" duet, which scores strongly. The genuine Oclott's laurels are still safe.

Elliot, Lucky and Young. Songs. 15 Mins.; One. Hamilton.

Using popular songs a la cabaret. Elliot, Lucky and Young were well received. The boys do several character numbers, breaking in with some comedy talk. They sing well together.


Mlle. Carrie does not attempt anything unusual in the music line. She offers plain music on simple instruments. Hand, Swiss and sleigh bells are used. Carrie could work in some topical numbers inasmuch as she has an act that may never land her beyond the small, small time. A little ginger or making 'em think the work is not as funereal as it seems, would help Miss Carrie.

Les Gundits. Equilibrista. 8 Mins.; Full Stage.

Man and woman, neat appearance. Mostly head to head work, some of it with long pole, he doing the utterstanding to her top-mounting. For finish they strap sleigh bells on ankles and wrists, which they play while doing a head-to-head balance. Good small timers.

Ogden Wilson. Songs. 9 Mins.; One. 125th Street.

Rather pleasant-voiced soubret, with two ankle-length costumes, concluding with bathing suit for a "Splash" number, during which a picture drop is lowered and a film of ocean waves are shot through the man's upper half through a slit in the drop, singing and simulating swimming. Next small time turn.


This dancing team opens with a Spanish number. A dancing act ahead of them spoiled things a tripe, but L'Arone and Victor worked hard and got something for their efforts. The man appears to be taking on flesh, meaning to do some dancing. They offered a pleasing tango number which went well with the Hamiltonians. For the final go they did a little dance of their own which serves as an encore. Ordinary little dancing turn which must meet with the most approval on the small time.


Two young misses who play the violins and attempt no singing. They have evidently been watching some of the bigger violin acts, judging from the skipping and trotting about they do with the instrument as "Theh." do their best work on their popular numbers. The dancing seems to hinder instead of helping. The girls wore draped split skirts. They fiddle better than they do anything else. A pop house act.


Man plays a number of instruments, changing clothes (under-dressed) several times, and sings a little. Uses cornet, mandolin, one-string fiddle, saxophone and violin. Better musician than showman. Good small timer.

The Albergs (2). Talking, Singing, Dancing, Acrobatic. 9 Mins.; Full Stage (Special Set). The Palace.

Two men, dressed in "albergs," talk, sing, some simultaneous stepping, hand-to-hand lifts, somersaults, toses, etc. Weak on the comedy. Small time riot.

The Albergs (2), 9 Mins.; Full Stage.
VARIETY

ACADEMY STOCK.

The Academy of Music (New York) Stock Co. ended a short run of Joseph Byron Totten's "House of Bondage" last night. Miss Priscilla Dunn was something of a victim in this dramatization of a "nice" novel that became the best of all the six best sellers immediately it was published. Very few women and girls who read books have missed this one, if they read it at all, was the mattress. Likewise they will want to see the story worked out in stage form, for somehow there is an innate desire on the part of females to see how the story concludes.

Mr. Totten has garbled the finale of the book tale. In the play he sends the cadet to jail through the ruse of his victim, and while this is more mild than the ending of the printed story it is as well, and which is left with the impression that although sinned against and sinning Mary Denbigh might have won out in the end through Wesly Ryker, the lawyer, having an interest in her welfare.

At the Academy the piece was given in four acts and eight scenes. Between acts comic moving pictures were shown. Some of the scenes were unobtrusively done in the setting, but the production appeared to be a rather wholesome. The show was put on by J. Gordon Edwards, the Academy's director. The Academy's stage is a very big one, much too large for what might be called "intimate play," as "The House of Bondage" assuredly is. Through that, the large house (and the calls made on the players, vocally and physically, to "get it over" under the circumstances) the whole back-room set scene and business in the first act became somewhat ludicrous. The small single table on the big stage in "two," with a private telephone in the room, together with the girl who could not, nor did she play it, to finish with an order for a chicken sandwich (she did not touch) turned what might have been an interesting moment into comedy to those who can't enough about a play to see through it.

In the presentation at the Academy the casting was badly done, not wilfully but probably through circumstances. Miss Knowles, the leading woman, took Mary Denbigh's part oppositely a 17-year-old girl. With the aid of a blond wig that had a long roll of hair down the back, Miss Knowles may have believed she looked the part, but she did not, nor did she play it well, being altogether too womanly in every way. Lisle Leigh as the "Madame" could not descend to the indelicacy of the role, and this lost its effect, which Lisle Leigh must be able to keep a certain refinement out of her work that had no place in the part. That was greatly in her favor, naturally. Angela McCaul as Evelyn walked away with the hit through her work, she neither overacting nor over-making up in a "fat" character.

Theodore Friebus, as Ryker, "An Honest Lawyer"

made a conventional part in the conventional way. It played itself, in fact. James J. Ryan was the cadet, a loathsome role any-

where, and this one called upon the cadet to "beat up" the girl. Mr. Ryan had done this part on the stage several times, was good enough for the Academy audience, but otherwise did very well, indeed, for he suggested a great deal the 14th Street-

ers did not get. William R. Gerald, playing the role of so-called "Sleazy Con Speller," Atchley had another depictable character to portray that he made stand out for dislike. Mabel Storrs was rather nice as Mary's sister and should be an older and stouter woman if it was so important. Arthur Buchanan was the harsh father of Mary, and he made his voice penetrate into the farther- most corner. Kate Blanca gave a good impersonation of the hard-working "baffled" mother.

The stage tale takes Mary from her country home, into the city, back home again (to be cast out in one scene) and returning to New York, when she finds she has lost all her life in a purloined book. The small life in the book is glossed over for the stage, leaving "The House of Bondage" in a purified form that makes it a strong moral for young women, without telling too much to excite curiosity. The book was of course written by Mr. Totten's "House of Bondage" can stand—and draw business, for it will do that wherever shown at the pop. 

GAZETTY GIRLS.

Gus Fay is starred in "The Gazetty Girls," with Nellie Florede featured, which is probably as it should be—

for burlesque. Fay is an inflamed-stom-

ached "Dutchman" in the show and a real fine development of that type when he ad-

heres to his Teutonic dialect, which is only about half the time. This drop-

ping of the dialect occurs every time he strives for a comedy point, giving the impression he fears he won't be thoroughly understood unless he speaks distinct English.

Miss Florede is a severely erect, well-

built woman who appears to have more "method" than actual singing voice. In any event, she handles her vocalizing well and creates a very favorable im-

pression for her work and good taste in dressing. She is one of the three acts in the trio, in which she opens the act, and her part is a song and, finishing with "My Hero."

Miss Florede has a competitor for vocal honors in Rae Williams, the "second woman," a very stout fem-

ile. It is natural to phrase propor-

tionably a ballad and with no outward and visible signs of voice culture or "method."

Edyth Hamilton is a very spry soub-

rette, full of the "ginger" essential for the variety stage. She opens the trio with a singing, crossfire and stepping act, with Eugene Jerge as her partner. Jerge is the tenor-straight man, who looks like he might be a member of George Armstrong, of polished known. Billy Kelly plays well and in- 

nately a "Tad" role. The third and final is the International Musical

Maidens, four girls who play brass, joined at the finish by a fifth woman who uses a drum. It is a very poor ac-

complishment.

Throughout the entertainment everybody kicks Fay in the stomach, sure-

fire hokum. There is a plot to the piece, which consists of the Dutchman, who is a ladies' tailor, being announced in the newspaper. Totten is almost a hokum. He is an old and experienced tailor, whom he is courting, is also very much upset. The book is credited to George Totten Smith, in which he has managed to "kill" the devilish jokes as: "Going to have an operation, to cut out his booze—it's in his wife's name;" "I'll buy two auto-

mobiles and run between them;" the opening of the Boston coming home and finding another man with his wife and 

shooting him dead, with a come-back: "It might have been worse, the night before he'd have found me there;" the taking of pills, with the instruction to the Dutchman's wife, "Led me to think of my execution?" "Do you think women should go to the polls?" "A suffragette is a woman who rather raise hell than children;" etc. There are all sizes and shapes, and their tights are not all of the same shade of pink. 

SYDELL'S LONDON BELLES.

Bill Nye once said: "I have heard that Wagner's music is better than it sounds" and the same observation should apply to some burlesque shows. The entertainment which fills the atmosphere of the Columbia twice daily the current week is Rose Sydell's "London Belles," featuring Johnnie Weber, in "The Rising Son," as what is generally known as a bur-

leque, and as such is an average spec-

imen of this class of show—not the worst, nor yet the best. Its chief innovation is that the star, is of the diminutive type and physically 

nilly with mischievous proclivities. He is genuinely funny, but seems to feel necessary to resort to quips and bits of business (some very bluey). Miss Florede showed an inclination to sound her words.

Arthur Dry, blackfaced, offered a monolog that harmonized with his name. Dry seems to take too much for granted as a basis for some attention to his songs would help. He does blackface without any regard to his dialect and sings a rube song at the close. Some combination. Roland Travis pleased with magic and cabinet tricks.

Cullane, Prince and Ross got the biggest applause when Cullane did a dancing "bit" with his fingers, which was announced as an imitation of the "Three Little Men of with Dancing Routine." The specialty was novel and for an encore he did a "turkey trot" with his fingers. The Le Prestons changed clothes many times, sang topical songs and sang some of their own songs while their clothes until appearing in abbre-

viated outfits at the close. The girls haven't great voices, but their show-

manship will keep them working for time.

Iseib and McAdams would have fared better in an earlier spot. They sing well, with the woman making a favorable impression with a solo. For the closing she wears a white harem costume. The Frank Trouper (New Acts) closed. 

Mark.

full lights looks much like a freak show—too coarse for a burlesque show that plays on a circuit that boasts a censur-

ship board.
COLONIAL.

There was a general rearrangement of the program at the Colonial after the afternoon show Monday. In the evening’s performance, the curtain was opened, closed the entertainment. Lee and Cranston, scheduled for “No. 7,” opened (New Acts). Six Kirksmith Sisters, billed for “No. 5,” were moved to third, changing spots with “Lowe and Thomas of Little Mother.” Bellclair Bros. changed from closed position to second. This made a much better running order, and the show moved along in excellent shape.

The Kirksmiths offered a pleasing instrumental turn, reinforced by soprano solo. Chris Richards, with his acrobatic comedy eccentricities, elicited from one woman in the audience the comment: “Isn’t he the busy busy fellow?” Gallo’s company closed the first part. It is a sweet little heart-interest tale, well rehearsed and interpreted by a competent cast.

Planagan and Edwards resumed the stage and curtain after Juliet Lunsberg had put over a strong “nut” leader stunt that called for an encore from the audience. Some of the team’s “Off and On” skit should be toned down a little, as, for instance, the drinking of the large pitcher of water designed for washing. The finish in “one” is, however, a strong contrast in “class” to the “hick” full stage work.

Bellclair Brothers are shown par excellence. Others are doing the same kind of work, but not with the style and “showmanship” of this pair of athletes. Their grand opera musical accompaniment, the understanding of music and acting, is an added attraction. The laughter contributed toward the enormous hit the act earned.

Cross and Josephine, always with an ear to the ground, have fallen in line with the popular demand for “society dancing,” and have chosen to do it on their high-class turn, together with a personal piano accompanist. Cross said to the audience: “We tried to get a colored orchestra but they were all taken.” They have followed the Castles in this portion of their act and added to it some very neat acrobatic stepping. At the finish Cross’s numerous bows, well earned, were just little and formal. One rather expects a variation of them from so clever a performer.

A large-sized audience was in attendance Monday evening. jobo.

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The performance, considered the top price in a dollar, a surprise. The costumes are many and varied in color and design, all well selected and adding the necessary blend of “class” to the piece. The chorus boys could compete with any in the city, as could the girls. Each, however, they have them all.

Alice Hills will be the village reformer. Thomas Rolfe doubled in several characters, all well done. He participated in each of the comedy scenes, and there are many, a few bringing back past memories, but as a rule, all of 1914 vintage and well saturated with laughs.

“Peck O’Pickles” is a decided hit here. Wynn.

14TH STREET.

There is a Moller pipe organ at the 14th Street theatre that does as much for the program there as the vaudeville acts and pictures combined. The instrument fills the theatre with volume, and is played either as an overture or for first aid to pictures. A real fine affair, any Monday night the house had a sad sob in two parts called “In the Firelight.” The organ moaned when the city feller blew the country girl, but it struck the high chevres when her former country swain appeared on the scene. In listening to the organ and thinking about other things, one could look at the picture without seeing it. That’s most excellent way to watch some pictures.

Other reels were in the bill, ones of lesser length, and were vaudeville turns, several of them. These are booked by Harry A. Shea, who seems to have the knack of being in the right spot at the right time. He has pumped up his head pretty hard if it had not been for the singing and dancing specialties introduced. This sketch was entitled “A Prairie Romance” and was played by Minerva Courtney and Harry Irwin. Minerva and Fannie Van Gouven kept a little time push and they made merry with big laughing returns from the audience.

Ward and Carran went well, notwithstanding that Popp’s Ward once petrified on him during his great vocal moments. But he worked hard and tried to show his usual jive just the same. Ward looked like the devil, though, with that satirical makeup of the face, complete with the latest songs which pleased immensely.

McConnell and Simpson were another hardworking pair well received.

After Claire Rochester (New Acts) had sung the show closed with B. A. Rolfe’s “Arcadia.”

FIFTH AVENUE.

The Fifth Avenue creeps so close to the “small time” border this week that there isn’t any doubt the Proctor house is shortly to abandon its big time vaudeville and hit the movie trail. Eight acts with a Biograph “split” reel with separate comedy subjects having the “fifth position,” a spot generally assigned to a substantial variety turn. Several acts on the bill have been playing the Proctor small time hereabouts.

The show was “all out and over” before its time and the audience realized the fact, and they quit the house feeling as though there was something missing somewhere. The audience was quite demonstrative and made several of the acts think that it was the “biggest night” the house had ever experienced.

The DeVoie Trio opened quietly but made a favorable impression. From the “tall grass” so spake the program announcement, came a “tall grass” performance. Miss C. O’Reilly has made it a head pretty hard if it had not been for the singing and dancing specialties introduced. This sketch was entitled “A Prairie Romance” and was played by Minerva Courtney and Harry Irwin. Minerva and Fannie Van Gouven kept a little time push and they made merry with big laughing returns from the audience.

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HAMILTON.

Any doubt that feature films are not worth a single loftier to send up each evening is swept away at the crowds that flock to the Hamilton. When the house opened last week the last half of one program was made up of feature films. After last week’s rush the house returned Tuesday with a special program of favorite vaudeville acts.

The audience were plenty with Ed Drake while he told his monolog, dressed in a light sack suit. Drake seemed to have more comedy in his talk than in himself, but that may have been just his manner. He is a monologist who either doesn’t believe his stuff is funny or has grown tired laughing at it himself. The Four Musical Lunda started off as though a regulation small time turn. The girls were kept on the stage.

ENGAGED ON THE COAST.

San Francisco, March 11.

Walter Lawrence and Frances Cameron, now in vaudeville on the Orpheum Circuit, have been placed under contract by Oliver Morosco to appear in "Auction Pinchole" when that piece is shown at Los Angeles.

POLLS, NEW HAVEN, TURNING.

New Haven, March 29.

The season of big time vaudeville in the local Poll’s theatre will end March 29. A stock company will supplant it the following Monday.
Matinee dancing in New York is the worst thing on the underside of the city's life that ever hit it. Nearly all the places that permit dancing give the "afternoons," attended by married women or men without their husbands or wives, young girls, and the dissolve set of New York, including men and women, from the street patrol who, for the nonce respectable, to crooks, gamblers and even that lower type of man often referred to as a cadet but known by another name in the Tenderloin. The average attendance at a dancing place is about 60 per cent respectable. The male hangers-on at these places in the daytime are well dressed and look all right. They ogle the decent women (knowing the others personally or by sight), and the women incline to flirt, taking on their appearance and the standing of the restaurant in the community, often become friendly with a crowd they wouldn't dare breathe mention of if knowing the true nature of their business. The idleness of a big city and the opportunity in the afternoons that the hotels and restaurant managers would not permit at night make this mixing possible. It is a fact noteworthy of mention and credit to the New York police profession that the thousands who haunt the matinee dances for one reason or another, very, very few are actors or actresses. Comparatively, the acts that plays, at all, and even at night the proportion of Thespians is very small in any dancing cabaret. As the afternoon trade is a profitable source of income, the cabaret proprietors should exercise the same precautions at the matinees that they do at night to keep their places free from disreputable characters, or else a scandal may break some day from this that will close the matinees. Every dancing place has a staff among whom are those familiar with the disorderly New York bunch. All the restaurants know that as soon as the word passes they can't get in that the bad crowd, especially the women, will remain away. It is well with the proprietors if a couple of decent women or girls sitting at a table next to one around which are a "madame" and a couple of painted damsels trying to imitate innocent chickens, spoiling the semblance at innocence by smoking cigarettes as though they were in the parlor. In the smaller cities where attention is attracted more easily by these things, they have caused a tide of crusade against dancing cabarets. One New York restaurant manager said the other day he would prefer to close every night at one rather than to give up the afternoon trade. If all the hotels and restaurant keepers feel that way, they might better be a little more discreet hereafter as to the daytime patrons.

Montreal, March 11.

The knell of the cabaret in Montreal has been sounded by the license commissioners, and possibly it will be impossible to eat a chicken salad, drink a glass of milk, and wing dance and talk to a friend at the same time after May 1, that is to say, in any Montreal cafe. The cause of the sudden revulsion of Montrealers against cabarets was an organized attempt on the part of the ministers of the town, aided by John H. Roberts, secretary of the Dominion Alliance (a sort of moral vigilance committee) to suppress Vice, with a capital "V." The cabarets were frequented by loose livers, ergo—no more cabarets, no more loose living. The license commission, sitting in consideration of the licenses to be granted for 1914, which become effective May only, has been by a storm of alleged "public opinion," engineered by individuals who missed their vocations as press agents. The commissioners, with supreme power, accordingly determined to do away with the cabarets, and refused the licenses of the only six houses that had anything approaching the nature of a cabaret show. One was so determined to "fight the good fight" he gave a full and signed copy of his judgment to the afternoon papers while the case of the hotel man was still under consideration, with the result that one of the lawyers, in the middle of his plea, was handed a copy of a paper containing the judgment in full, together with comments of approval by various "public spirited" individuals. The charge against the hotel men was breach of the law in serving drinks without a meal "after hours" and gross immoral conduct. A writ of prohibition was taken against the three commissioners and the case is shortly to be argued in the Superior Court. In the meantime Armour's, a popular place with show folk, has closed its dining hall, the Amsterdam (scarcely to be dignified by being classed with the others, even in wrongdoing) has gone out of business, Kastel's, the upstairs house is running as usual; the Regal has become a little more stately in tone; the Star of Italy still serves piano raps and Chianti, and Dave Parker's Parisian (the only approach to the real thing) is running a very fair cabaret full blast, and the Avestors keep busy. The Parisian, well known to anyone who has visited Montreal, has made great improvements of late, and is always crowded. Dancing in moderation is allowed. Meanwhile the Ritz Carlton and Windsor Hotels are, like Caesar's wife, above suspicion, and mildness of fashion can dance and drink cocktails ad lib without any fear of the moral reformers.

Boston, March 11.

The cabaret situation in Boston depends solely on how the tornado crisis develops in the next month in the eyes of the licensing board which at present feels that the interest in both is only fleeting. The Georgian Cafe would put on a snappy cabaret in addition to its present dancing matinees if it could get a permit, and two Boston houses are said to have decided to try and force the issue in an attempt to secure the right to serve beer and light wines in amusement lounges. This feature has not been permitted since the days when the Columbia was in its prime. When the license was taken away, the big house slid down through the burligaury standard until it is now a five-cent movie. The spicly acts put on at Paragon Park's cabaret the last two summers by the owner of the Georgian have influenced the board materially. The Woodcock, in the South End, is another house that would like to put on a cabaret with real acts; and the pressure brought during the past few weeks has given the members of the board something to think about.

Detroit, March 11.

Despite the order from the police department that no dancing will be allowed in cafes, even by professionals, Manager Charles Glaser, of the Edelweiss, is ignoring the edict and will test the legal status of the law. Sasha Fixov and Kitty Glaser are dancing at the Edelweiss at $500 per week and drawing enormous crowds. Maurice and Rae Cole are announced to dance at the Penobscot Inn. The cafes will obey the police order of not allowing the public to dance.

Mayor Mitchel has appointed a committee of seven prominent citizens to confer over the restaurant and cabaret closing hour. Public hearings are being held, and a limited all-night license for the greater part of the city is expected. Until then the dance places are strictly observing the one o'clock order issued last week through fear of having a complaint that will hold up a license. No harm has come of police power in abolishing the present agitation as during the former administration's reign.

Jack's restaurant on Sixth avenue, opened night and day since starting 25 years ago, had its all-night license revoked by the Mayor last Friday. A fight between the waiters and college boys, which became known through complaints entered, was the immediate cause of the revocation. Jack's has had its all-night license all that time under official sanction since early in the Gaynor administration. It ran along as best it could, taking care of the "souces" always there late in the morning rather well, the restaurant hadn't any trouble from customers, and some pretty hard drunks to handle at times. Restaurants like Shanley's and Churchill's were refused licenses "just because," and in consequence every waiters at all, and even at night the night the place is crowded. So Jack's is the first one to meet with the order. It might not get in any other place, until Healy's at 66th street kept open as long as it wanted to. This naturally sent the "lively parties" put out of one place at the closing hour into another that would allow the orders. Many fights happened in Jack's and many fights will happen in any restaurant that will take in drunks late in the morning. Jack's only got what was coming to it for growing careless. Every other restaurant receiving special privilege will probably end the same way if abusing it. If the police organized a secret service for all-night restaurants, to report on the character of patrons allowed in the places, New York would immediately become the nicest city in the world after dark.

Jay O'Brien and Al Devita, arrested sometime ago on the charge of maintaining a gambling house in their bachelor apartments at Murray's, were discharged at a police court examination the other day. The magistrate said if the police accused Messrs. O'Brien and Davis of being common gamblers through having a "friendly game" now and then they (the police) might just as well arrest him (the judge) for the same reason, as he also played cards at home occasionally.

A "Colored Wag Party" was held in the ball room at Riesenweber's last week, the first dancing-cabaret to give vent to this latest nut fad, which seems only good for publicity purposes anywhere.

Louise Alexander and Clive Logan have separated as a professional dancing pair. Miss Alexander is dancing with de Leyer at the Palace this week. Mae Murray appears at the same house next week with Clifford Webb.

A STRONG SCENE OF THE THREE REEL DRAMA "THE THREE SHADOWS" TO BE RE-
LAIRED SATURDAY, MARCH 14TH, BY THE GAUMONT CO.
The Circuit Court of Appeals Tuesday of this week handed down a decision in the prolonged litigation between the Goodwin Film & Camera Co. and the Eastman Kodak Co., sustaining the film patent granted the late Rev. Hans- nath Goodwin, and which, by the decision, is designated as a fundamental or basic patent. The decision carries with it an accounting by the Eastman Co. of its profits for many years. There is no appeal, except by writ of certiorari.

**NO PROFIT OVER 6 REELS.**

Kansas City, March 11.

The Kansas City branch of the M. P. E. L. of A. adopted a resolution last week not to exhibit any feature films that are in excess of six reels. They say there is no profit in films of greater length.

**FILM IN FULLY LIGHTED HOUSE.**

Philadelphia, March 11.

The feasibility of holding picture shows in lighted theatres was demonstrated at this week's meeting of the Social Workers' Club, which is making an exhaustive study of picture conditions in this city.

Edward A. Jeffries, of the M. P. E. League, exhibited a new type of screen on which films were successfully projected without the roof lighter so that those present could read their programs during the performance.

His assertion that few immoral pictures are being shown on films and that the greatest danger lay in darkened houses was corroborated by Miss Mary A. Gillette, a member of the picture committee of the league.

**EXPO. MOVING ALONG.**

Plans are assuming definite shape for the big movie exposition which takes place in Grand Central Palace June 8-13. Incoming mails are bringing all sorts of good news, with applications for space reservation filed as received.

Jack E. Koeppel, of the Transportation Committee, says he has secured concessions in rates for all exhibitors and others attending the New York Expo.

**PHOTOGRAPH PARKER'S ROMANCE.**

The Colonial Film Corporation has gained the necessary consent from the Canadian Government to take a series of movie maneuvers in and around Quebec with the Colonial Co., and the direction of T. Hayes Hunter, will photograph Sir Gilbert Parker's romance of the northwest, "The Seals of the Mighty." Hunter and a full company will soon go to Quebec to take the exterior views.

Negotiations were completed this week for a big studio. The Colonial will offer as its second release, "The Gentleman From India," once produced in stage form by Edward J. Morgan (deceased). It is taken from Booth Tarkington's well-known novel of that name.

**A typographical error in a recent issue of Variety had Haynes Hunter with the Continental.**

**EASTMAN MAN NOT IN.**

Although there's no doubt the Shubert's have decided to take up the picture end of amusements, J. E. Brulatour, connected with the Eastman Co., enters a denial he is to be connected with the venture in any way.

The Shuberts are in on the movie production of "America," which they are taking indoors at the Hip and several other shows under Shubert contract will be turned into films.

**13 OPERATORS FELL DOWN.**

Cincinnati, March 11.

Only six out of 19 applicants who took the examination for moving picture operators before the new Board of Examiners were successful. The unlucky 13 are preparing a protest to Safety Director Holmes. They will claim the questions were unreasonable and too technical.

**Stock Leading Man Signs.**

The movies have captured another stock leading man. William Grew has signed with the Essanay Co.

Gwendolyn Pates (Mrs. Grew), formerly with the Pathe pictures, has also enlisted with the Essanay, Chicago.

**Summer Picture Mystery.**

St. Louis, March 11.

So many agents coming out of New York reported that the Shubert and Olympic (the latter K. & E.) would remain open all summer with pictures after the regular season had exhausted the usual bookings that an inquiry was made by a local newspaper. Neither Melville Stoltz nor Walter Sanford would discuss the report.

Mr. Sanford said he had heard nothing and expected to be transferred to the east over the summer, and Mr. Stoltz was equally diffident.

**Quailtrough Promoted by O. F.**

Pittsburgh, March 10.

Paul Quailtrough of Wilkinsburg, general manager of the poster department of the General Film Co. branch, was promoted to national manager in the home offices and has left for New York.

"WILLIAM FAVERSHAM" EXCITED BY THE PLAYGURER FILM CO. TO STAR IN A FEATURE MOVING PICTURE.

**PITTSBURGH MARCH 11.**

**HAWTHORNE IN MOVIES.**

Arrangements all but consummated to predicate the presentation in a big feature film of Julian Hawthorne, the Boston novelist, whose incarceration in the Federal prison at Atlanta promises to revolutionize the direction of the southern penalitery.

Hawthorne's expose of prison conditions and abuses in the Atlanta jail, published serially in the New York Sun, are to be the background of a seven or eight reel scenario which Hawthorne has been commissioned to write. The inmates of the Atlanta prison and the general jail systems of the country will be involved in the feature. To advertise the picture the Sun installments are to be compiled and published in book form.

The Gordon Bros., who own the Olympic picture theatres in Boston and other places, including Rochester, are behind the Hawthorne deal.

**Manhattan O. H. Picture.**

The Manhattan opera house will have a Vitagraph feature, commencing Monday, for the next two weeks. It is "The Christian." The Vitagraph will also present a special feature film at the Casino on Sunday nights, by arrangements with the Shuberts.

Another Shubert booking, West End, Harlem, is playing a Mutual picture program, headed by "The Gangsters," this week.

**EXPOSING "SPIRITUALISM."**

The Fidelity Film Co. is making quite a splash over its three-part feature entitled "Spiritualism," in which all the tricks known to the mediums and the spooks from the other world are exposed via the film.

The Fidelity also has "The Black Mafia," a new four-reeler, on its books, which it plans to release for countrywide distribution next week.

**BETTERING LOCAL CONDITIONS.**

Cleveland, March 11.

With the election of officers for the current year, at a meeting last week, announcement was made by the Cleveland Motion Picture Association that in the future the organization would devote its efforts to bettering local conditions and give no attention to the troubles that beset picture exhibitors outside the city.

S. A. Morris, of the home theatre, is president.

**PROGRAMING THE STORY.**

The feature film shown by Klaw & Erlanger-Biograph in the vaudeville houses, released through the General Film Co., will have a synopsis accompanying them before long.

So far the pictures have been shown without descriptive story in type of the cast programed. The players will not be mentioned, it is reported, though appearing in several reels, through having time contracts with the concern that might be interfered with in a future production at the same salary were individual players to become over-popular through the public growing familiar with their names.

**NEW KLEINE'S, APRIL 1.**

When the new George Kleine movie theatre on 42nd street opens April 1, it will offer as one of its picture features "Antony and Cleopatra." The second feature will be Kleine's "Between Savage and Tiger."

An orchestra of 21 musicians will be engaged. It's also on tap to show "Napoleon" there the third week.

**Arguing Against Sex Separation.**

Pittsburgh, March 11.

"Wistmead and unlawful" were terms used by a committee of picture men in explaining to Director Hubbard of the safety department why the sexes should not be separated in local movie houses. They told him the order proceeded on the assumption that men and women cannot belong to decent families and must sit apart, each sex bearing the invisible brand placed there by the police, of being indescent.

Chairman of the committee grew sarcastic over the starting facts barely compiled by the safety department. No decision has been reached, and it is likely the order will not be enforced.

**Preparing to Attend Convention.**

Pittsburgh, March 11.

Fifty Pittsburgh movie men will attend the International Motion Picture Exhibitors' Association and Independent Exhibitors of America exposition and convention in New York June 8.
ATTENTION AND PUNISHMENT FOR FLIRTATIOUS DIRECTORS

Practice of Some in Familiarity Toward Female Applicants Growing Common. Recent Instance Excites Screen Club Members. Who Talk of Adding "Ejection Clause" to By-Laws. Director's Daughter Insulted.

A recent flagrant instance of the common practice among certain directors in certain screen studios of "loving up" attractive feminine applicants for positions, promises to bring about drastic measures through the Screen Club for the cessation of the insults and the severe punishment of offenders.

Everyone familiar with the inner workings of the film stages knows to what shameless reaches certain directors in some studios have been going since filmdom got popular with the hundreds of girls ambitious for screen fame and its other emoluments. But, as in the protected precincts of certain regular theaters along show alley in days long ago now almost gone, those of filmdom who have "seen things" have kept their conclusions to themselves.

Even reputable directors who have observed liberties to which petticoat applicants have been subjected have been forced to hold their tongues, if not shut their eyes, to the lecherous advances let their own jobs be the price of protest.

Film men jealous of the good name of their vocation and conscious of the evil practices referred to, have watched its inroads with increasing alarm. But though practically everyone knew what was going on, no one interposed.

And then came the instance that promises reform. A certain director's daughter came home from a visit to a studio not a hundred miles from Broadway and 42d street, last Wednesday with a tale that made her mother weep and started her father sputtering about the "unwritten law." Friends of the family got to the father before he could get at the unwelcome philanderer, and nothing less happened.

But the friends and the father, all members of the Screen Club, got together and wrote the flirtatious director a note, specifying more than a score of women whom he had recently insulted when they had applied to him for studio employment. Further, the self-appointed committee interviewed a half dozen or more of the protesting women and girls specified in the official complaint, and got their consent to appear as witnesses against the transgressor if called upon to do so.

Report doesn't say what effect the denunciatory missive has thus far had upon the morals or manners of the director involved, but it does aver that the particular offense netted so many people affiliated with the Screen Club that talk of an ejection clause to the federation's by-laws for offenses of the kind is predicted at the next executive meeting.

JUDGMENT FOR "INDEPENDENT."

Philadelphia, March 11.

After listening for two days to a complete "expose" of the picture business and the methods under which it is conducted, a jury in a local court brought in a verdict, awarding $20,000 damages to Lewis M. Swaab, head of the Swaab Film Exchange, against the Vitagraph Company of America. Swaab's conflict with the Vitagraph and other companies of the Motion Picture Patents Co. dates back to 1909, when he stood out as an independent and refused to abide by the license agreements of the so-called "trust." An offer was made to buy him out, but he refused, and subsequently, in January, 1911, the Patents Co. decided to cancel Swaab's license.

POWER CO.'S WARNING.

Users of Power's Cameragraphs in certain sections of the south and midwest have been imposed upon by parties representing themselves to be demonstrators for the Nicholas Power Co., by passing worthless checks, and in several instances large advances were made these individuals by various managers of the motion picture theaters as well as proprietors of hotels.

The Nicholas Power Co. requests its friends throughout the country to refrain from furnishing funds or cashing checks for anyone purporting to be a representative of their company unless the individuals desiring to be so favored are personally known to them to be such.

(Please issued last week by the Power Co.)

The Power Co. has received a series of orders from the installation of their projection machines in a number of the New York state prisons. The authorities of these establishments have granted permission to several charitable organizations to entertain the inmates Sunday and holidays with educational movies.

U. B. O. F P. TAKES FEATURE.

The United Booking Office Feature Film department has taken over the big movie spectacular, "Fire and Sword," from the Kismet Film Co., of which T. Hayes Hunter was the guiding spirit, and will send out several road exhibits of the film.

WATCHING IF FEATURES DRAW.

The Marcus Loew offices have closed a deal with the General Film Co., whereby the latter will provide them with its regular weekly releases. Recently the Loew Circuit had a film exchange of its own, but in abolishing it a new agreement was entered with the General Film Co.

The Loew theatres have been getting the Famous Players' and K. & E. Bio service for the past month.

The Loew people, while believing in the feature film as a drawing attraction in addition to its vaudeville, have felt that it has been taking too much atent in all houses. That has been due to the wet weather prevailing since the start of the special films. In one of the Loew theatres, Shubert, Brooklyn, where business was not oversaturating before the feature film departure, patronage picked up considerably with the introduction of the photoplay. This was accepted as a good indication there is drawing power to them, but how long it will last is another dark spot on the Loew men's minds. Their ventures two or three months, as a novelty, the way the bills are now laid out (vaudeville and pictures). After that they say something else may be required, although for the summer the Loew houses will, perhaps, try all feature film bill.

CHICAGO'S MA'OR SEVERE.

Chicago, March 11.

Mayor Carter H. Harrison too is hand in the censorship of pictures last week. Two months ago Mayor Funkhouse, second deputy of police, put the ban on "Traffic In Souls," a Universal film dealing with the so-called "white slave" question. So far, fault in the decision in certain quarters that the Mayor had the film run off for his own inspection. He upheld Mayor Funkhouse.

The city executive said: "There is all the difference in the world between a picture shown generally and one exhibited at a high-priced theatre, attended only by adults who are fully informed as to its character in advance. If this film were to be shown to the public it is possible it could be kept out of the small shows attended by children, I would be inclined to issue a permit."

After considerable trouble the owners of "Traffic In Souls" have obtained a permit to show that film at the Ziegfeld theatre. No children will be admitted.

Among the films censored last week were: "The Midnight Strike" (Warner), in reel No. 1 (first scene showing statue and abandonment of child, cut out); in reel No. 2, subtitle "Help Me Ruin Jack Kirk," eliminated; in reel No. 3, cut out the breaking up of family by "Husbands and Lives" (Warner). (In reel No. 1, cut out subtitle "With Forged Letters of Reference" and letter of Vivian, also entry of burglar through window and the actual burglary)."A Daughter of Satan" (Warner). (In reel No. 1, cut out a cut, hold-up by rejected suitor and continued application of chloroform, the gambling scene and stabbing of diver). "The Cruel Revenge" (Lubin) (cut out entry of convict into house through window, gambling scene and stealing of money in bank).

One film was rejected totally. This was a Lubin picture called "The Mirror of Death" and showed a mining office being held up by bandits.

The censors recently played havoc with historical pictures used in a lecture called "Around the World in 90 Minutes," by Luman C. Mann. In his talk on Spain the lecturer used a film showing a bull-fight. This was eliminated by Major Funkhouse, and this official made Mann cut out a duel scene.

OFFERED 2,300 ACRES.

Spokane, March 11.

Twenty-three hundred acres of land at Liberty lake, near Spokane, has been offered to the Universal Film Co. on condition it move its plant from Hollywood, Cal, to this city. Nineteen hundred acres of the land is level and 400 hilly.

The Spokane Chamber of Commerce has been notified the Universal company is interested in moving to Spokane, Denver, or Reno, chiefly to gain a change of scenery.

BUFFY'S $1,000 WEEKLY.

It is reported the present contract John Bunny has with the Vitagraph Co. calls for the picture comedian to receive $1,000 each week in the year from that concern.
"KEEP THE MOVIES CLEAN!"
CRIES NEW YORK EDITORIAL

Herald Writer Commenting on Court's Decision Against "The Inside of the White Slave Traffic," Opines That the Death Knell of the "Vicious Vice Film" Has Been Sounded. Convicted Movie Men Released.

The conviction on "The Inside of the White Slave Traffic," obtained before Judge Swann last week in New York, after the picture had been shown in court, was editorially commented upon by the New York Sunday Herald as follows:

At right-thinking men and women will applaud Judge Edward Swann and the jury in his court whose verdict consigns to oblivion, where it belongs, "The Inside of the White Slave Traffic" film as "immoral and indecent."

Although the two producers were accused and convicted, they were set free, and no one will find fault with that, for, as the Judge said, it really was a ridiculous trial with no trial.

The happy result is that they never can be shown again in any theatre in this city, and it is not likely other cities will take what New York has condemned.

Every legitimate motion picture producer and exhibitor must welcome the outcome of this case. Motion pictures have attained their present popularity by reason of their clear-cut, not far-fetched, but plenty of healthy subjects on which to train the camera.

Keep the "movies clean!"

VAMPIRES OF THE NIGHT.

The Gimenez Plays "Vampires of the Night," an adaptation of an old play, by Lord Dufferin, last spring, to a group of reviewers from the various trade journals, who declared they would not take themselves seriously. (This is a mistake. "Vampires of the Night" is no better than "Vampires of the Night.""

He writes his wife, his friend, in Peking; then, when she arrives in New York, he writes his old servant girl in Shanghai; then, in the employ of an old rural farmer. Moscow, as well as his daughter, the daughter of the condemned man's child, while his wife, his friend, is arrested. And all this time the father of the condemned man is kept in ignorance of what has happened.

Grandfather takes the infant to the house of his dead daughter and her husband. He is old and unless she grows up into the stuff of which real men and women are made, it is all in vain. In moment's time the "Vampires of the Night" is destroyed.

"Vampires of the Night" is a play, and not a motion picture. It is not a motion picture.
Henry MacRae and Co. of Universal photo-
play makers have left the Pacific Coast for the
East to attend the opening of the American
motion picture studios. With Mac-
Rae will go Robert G. G. Segal, general di-
crator, who has been assigned to open up a
motion picture studio from the eastern
southern exhibitors.

Mr. Gray is handling all of the Universal's
publicity and is editing the Universal Weekly,
which keeps him out all hours.

Philip Rance, a star camera man with Edi-
sen, is now on the payroll of the Universal.

Daniel V. Arthur has capitalized to the
artistic claims of modern printing and, in-
and in the name of the Plagrose Co., in-
which he is the managing director, an-
ounces the first of a series of film-dramas
produced on a scale of magnificence. "The
Great Diamond Robbery" is the play selected by
the late M. V. R. Segal, a successful impres-
sor who was originally produced by the late
M. V. R. Segal, a successful impres-
sor who was originally produced by the late
M. V. R. Segal, a successful impres-

The Cosmos Feature Film Corporation, which
is handling the big feature, "The Three
Knockers," has been opened in Philadelphia.
In the cast are Frank Craven, John C.
Rapley, Jack Daniel, Arthur Inscoe and Charles
Daniel, who has been announced as the
leading role.

"The Desert's Wing" is a three-part pro-
duction which the Criterion has released
with two names and Jean Mackerson, who
has been announced as the leading role.

A three-reeler, "The Miner's Revenge," is
announced for release by the Thanhouser
March 4.

The Victor announces a three-reeler among
the March releases (out March 27), bearing
the title "Diplomatic Plot.

The Vitagraph has engaged Evelyn James,
the young sculptor, to model a full-length
statue of Naomi Calhoun, who with Darwin
Moorhead, recently a movie comic, as the
upcoming movie that has Miss James in a scene
during her sculpting.

"The Eclair is coming out pretty regularly
with its three-reeler, its latest in schedule for
March 25, styled "Catwoman's Way."

Animal pictures for March 20 releases are
titled "In the Wolf's Paws."

"The Eclair" will be released upon the idea
which touring the country recently, was
published in the "Daily News," that during
the recent blizzard in which a house of
its kind was blown down, the weather protection
in Siberia was used. The
weather plot at the Vitag-

The Criterion has in cooperation with two
men, taken over the lease of the Lyric,
Naugatuck, for pictures.

"The Royal," a picture house at Hamilton,
Ont., will disappear woe early in March, and
will close at least woe until the summer months.

North Mann will be the

Jack Rigney may have the leading male role.

The Royal, a picture house at Hamilton,
Ont., with capacity of some 2,500 has been sold to
a Montreal syndicate, the Gavety of Hamilton,
but still a "live hand."

Louis Klein, proprietor of the Arc, LaPar-
eta, Ind., died the other week in that

city, and will probably be succeeded by his
north-western daughter.

Legal proceedings over the building
of the house have kept it dark since
comple

The Temple, Hamilton, Ont., will disappear
earliest of all March, and will play

The amendment of the Union and Features Films
determine the opening picture house under its manage-

The coming of Jack Phelan, proprietor of the
Opera house, Lancaster, Ont., has

drew about the week the city takes the

The routine of the shows is now

The Criterion has announced that

"Büsow Freund is now looking after Freund's
Producers' Association's "Wide-Angle
Rebellion" and "The Redemption of Steve Hanover."

John W. Wid, formerly attached to the American
Klein's Company's force, is now assistant
sales manager of the Gaumont Co.

In Hollywood, a producer of the Western and
documentary is Harry Leo, who has

In the Ewing, a picture house in Ewing,
the local branch of the Cincinnati firm,

He is in the bringing of "The Projector's Manual,"
which he will do in the name of his

The Criterion is making its first attempt at
the motion picture industry in its movie production of
"The Fulfillment."

The Relay announces a four-reeler of

William Grow, who has been a leading man

FilM Flashes

VARIETY

Gena Custiner is still with the Warner's spending season.
Joe Ryan, leading man with the Colorado
Motion Picture Co., in working before the
comes in "The B行政部门," get an idea split
in a house that almost put him back to
for some time--one can. He will be

The Balco Co. is making considerable ado
of big feature entitled "The Dream Woman."

Adolphus Busch, who owns the Busch Gar-

d is the offer of a place of the famous
Coast to the Universal camera

VARIETY'S CHICAGO OFFICE:

MAJESTIC THEATRE BUILDING

CORRESPONDENCE

Unless Otherwise noted, the following reports are for the current week.

J ohn J. O'Connor

CHICAGO

VARIETY'S CHICAGO OFFICE:

MAJESTIC THEATRE BUILDING

MAY 17-23

On Stage

PALACE MUSIC HALL (Harry Singer, eng.
msg. agents, Ophirum)—Good bill, and
will put together the pictures in early
February. Costello.

"Back to the未来的," a bit mottegative
of the art of American and Italian comedy
of the 19th century, is a heavy story of

"Back to the Future," a bit mottegative
of the art of American and Italian comedy
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of the art of American and Italian comedy
of the 19th century, is a heavy story of

Louis B. Jacobs' Tabloid Musical Comedy Co.

PRESENTING

Fritz Fields, Hazel Wainwright and
"The Dancing Dolls"

Open Tabor Grand Opera House, Denver, Col.
May 3. Indef.

Six new companies being organized for tabloid
circuit in Arizona, Colorado and Texas

Want to hear from
Stock Musical Comedy People

AND

75 Chorus Girls at Once

Write or Wire

Louis B. Jacobs'

SAVOY THEATRE

PHOENIX, ARIZ.
laughing success from certain to curtain. Muriel and Frances, two girls who drew gorgeous and sing fairly, were a help to the bill through appearance, remembering their previous visit here, they seem to have gone a bit backward, perhaps through lack of proper material. Renio, who makes music with his hands, surprised the majority, getting away big. While Barry and Wolfdove managed to handle best in closing spot with their usual agility. They were a speech. Healing and Revell close the evening.

McVICKER’S (John Burh, mat.; J. L. & S.)—Power’s Elephants had the “big” spot and they went through their routine at the second show Monday night with such color and precision that they got as much applause as any of the human beings who took part in the bill. The act is familiar but it is one of the best of its kind and is a good headliner. Among the other good features in the bill was Big Raulo, who juggles and does certain ball balancing and the like. Assisted by two helpers, his work is not only astonishing at times, but it has humorous appeal. Last but not least, William Cullen, famous in music halls, put on an extra musical act. It was well received, and the U. S. Military Band also passed muster. Gene and Arthur had a spot and made good. West and Fend formed in the preceding style, but the tunes, without which no vaudeville bill seems complete. Into the line-up, some very good comedy pictures were interspersed and added much to the effectiveness of the program.

HALFTON EMPRESS (Harry Mitchell, mat.)—Sunday, as it always is, full house Sunday night to see Home & Country, and the two local minstrels, Purr and others. They were received with much enthusiasm. One of the highlights of the program was the “Rook’s Day” act. This is an elaborate act calling for a large number of participants and it took very well with the Sunday crowd. Rook Russell on the same act is no trouble at all. Porter J. White in “The Phae-tnon” was a dramatic worthy, but he did not. There was a goodly corps of “Shakeys” in the show. People will be interested in entertainment in town. Doing very good business.

COURT (T. J. Hermann, mat.)—Held Saturday night in the last show, “The Honeymoon Express” for one week.

HALSTED COHAN’S (Harry Mitchell, mat.)—One of the highlights of the week was the new show, “Seavy’s.” It was a success, in fact, one of the best of the season.

McVICKER’S (John Burh, mat.; J. L. & S.)—“The Honeymoon Express,” for one week.

McVICKER’S (John Burh, mat.; J. L. & S.)—“Seavy’s.”

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McVICKER’S (John Burh, mat.; J. L. & S.)—“Seavy’s.”
IF YOU ARE WISE, YOU WILL BOOK THE AMERICAN PRODUCTION OF THE THREE MUSKETEERS BASED ON ALEXANDER DUMAS’ MASTERPIECE IN SIX PARTS

Report of The National Board of Censorship of Motion Pictures
50 MADISON AVENUE NEW YORK CITY
FREDERIC C. HOWE, CHAIRMAN
Jan. 21, 1914.

Film Attractions Company
Room 801, 145 West 45th St., City
Gentlemen:

Your picture "The Three Musketeers" 6 reels was passed without change. The Committee thought the picture was fine in every way; the costuming and scenery excellent, and the acting very well done.

Very truly yours,
NATIONAL BOARD OF CENSORSHIP
Signed, W. D. McGuire, Jr., Ex. Sec.

To our personal knowledge, this is the first instance in which the censors have officially expressed an opinion upon the merit and quality of a photo-play. The function of the board is to pass upon the moral status of motion pictures.

COSMOS FEATURE FILM CORP.
126-130 WEST 46TH STREET, NEW YORK CITY

Frank (Rodeo) Griffin, who successfully pur the Odeon at Balins last fall, will at time to put on a similar exhibition in Larenz, April 21-28.

Ira Beate, a Palm Alto, manager, was seri ously injured Feb. 20, while automobile. The machine ran into a telegraph pole causing removal to a hospital.

When the steamship Sonoma, from Aus tralia, docked here Feb. 20, the following were among the passengers, Albert and Mal care, Earle Condron, Trumbull Newel, George Davenport, Norman, Albert Bledsoe, Marie Bledsoe, Campbell and ArIda.

Although it was reported J. D. Case has mo vied the American and would also open a device, it has come to light the San Francisco newspaper company is screening a good local business who intended spending an hour or two in the business house. It will be renamed "The California," and show feature film extravaganza.

There has been a notable change in the "body staff" in Pantages program used in the local house. Previously the program read House Manager and House Manager. Now it reads Personal Representative, J. J. Chisum House Manager and Press Agent, Robert Hardy. From the program it looks as though "Body" has been promoted.

When Bert Levy engaged Florence Stone to appear in a series of dramatic "tales" in his Los Angeles house, theatrical critics smiled knowingly. Later when Levy announced he would raise the admission fee from $1.00
BOSTON.

LOEW'S ORPHEUM (V. J. Morris, mgr.; agent, William L. Michaelson).—continued. 


COLONIAL (Charles J. Rich, mgr.).—"Fine Feathered."—Original cast. —Small business. 

PARK (Charles J. Rich, mgr.).—"Fannie's First Play."—Good business and apparently here for good. 

OLYMPIA (Fred R. Wright, mgr.).—"Under Cover."—Remarkable business. 

ORCHARD (E. H. Smith, mgr.).—Opening week of operatic revivals with DeWolf Hopper. —Good business. 

MAJESTIC (E. D. Smith, mgr.).—"Within the Law."—With Jane Cowl. —Starting this week until the end of the season. 

BOSTON (William W. Marsh, mgr.).—"Bugsy."—House well populated opening night to the advantage of the performance of Mrs. Albert Newing in a striking example of the shortcomings of some of the other houses, which will benefit when he will be benefited. 

TITRENT (John H. Schoeffel, mgr.).—Raymond Hitchcock in "The Beauty Shop."—Business normal and growing better every week. It is rumored the show has been two weeks late of the time of the following bill. 

CASTLE SQUARE (John Craig, mgr.).—Second week with colored wigs worn by the women principals. 

CASINO (Charles Waldron, mgr.).—"Men Tun Girls." 

GAITY (George T. Battcher, mgr.).—"Rossomano Girls."—Good business. 

HOWARD (George E. Lothrop, mgr.).—"Chief Maker."—With W. W. Towers leading bill. 

GRAND OPERA (George E. Lothrop, mgr.).—"Militant Maid."—Typical burlesque show. Excellent business. 

GLOBE (Robert E. Jeanettet, mgr.).—"Let the Bats Fly."—Poor show playing to good business. 

It was a certainty that "Within the Law" will jump in two weeks to the new William Marsh. It will come into the Majestic is still speculative. 

B. F. Keith has resumed advertising with the Boston Post with the feast of a comic cast. 

For several weeks following a very healthy run with "The Love of an Emperor." The Script. The Shibbert interests recently waxed great to the point of a consideration of an unnecessary attack defended all. 

The most recent interest in Pathe Freres have stimulated press departments in other Boston theaters to all manner of score daily to novelized presentations of other features the like of which has never been seen in this booming business and no one except a few very interested persons are aware of its existence. 

ATLANTIC CITY. 

APOLLO (Fred E. Moore, mgr.;).—"The Doctor," a three-act comedy-drama of the screw type by Harry Ford and Harvey J. O'Byrne. 

NIXON.—The very violent rhythmic message by Washington Post. It was written by an expert of illusion of the artist. No future date. 

The show opened at the Palace Theatre and is still there, presented by blackmail, will be held in New York. 

THE STEEL PIER (Jacob Bothwell, mgr.).—"Vesuvius'' Italian Band and imported dancing - will be placed on the Pier the latter part of March. 

Julia Dean is spending a fortnight in this city. 

NEW ORLEANS. 

ORPHEUM (Arthur White, mgr.;).—"Drifting."—Anna Scott's classic, makes current bill worth while. 

COLONIAL (Harry O. Mifflin, mgr.;).—"Lonesome Bill."—Mourning for Ventriloquist. 

THREE MUSKETEERS (Harry O. Mifflin, mgr.;).—"Tall Tales."—Mourning for Ventriloquist. 

TULANE (T. C. Campbell, mgr.;).—John Drew's usually felicitous vehicle superbly presented, "The Will" proving a superbly luminous. 

CRUISER (T. C. Campbell, mgr.;).—Neat. 

ORLON'S MINSTRELS (Keeler & Law).—"Boots, Bows & Blonds," unusual and effective. 

CRUSADER (T. C. Campbell, mgr.;).—"Fusion of Band."—Fine. 

FAYETTE (H. C. Fearon, mgr.;).—"Mambo Club."—Stock business. 

HIPPODROME (Law Rose, mgr.;).—Ritter Bros. 

VARIETY
The Souvenir Program
OF THE
Acts' Fair
White Rats
at the Club House, New York City, May 16-23, 1914
will carry announcements representing the entire theatrical profession.

HAVE YOURS THERE WITH THE REST. It will be the largest edition ever printed of a theatrical souvenir that will be preserved as a memento by the profession and public it is distributed amongst for the eight days the Fair will be held.

Rates: 1 page, $1.25; ½ page, $.65; ¼ page, $.35; ⅛ page, $.20.

Those preferring cuts to displayed advertising can have same in program with such brief reading matter as may be desired at $4.00, $8.75, and $15.00 (full page).

Be represented in the Souvenir Program. It will evidence a substantial recognition of the White Rats, the only artists' protective organization in America.

Forward copy and remittance to

Actors' Fair Program
1536 Broadway, New York City

VARIETY

MINNEAPOLIS.
By C. W. Miles.

Orpheum (G. A. Raymond, mgr.)—Week 1: Cecil Laine and his wife, Mrs. Bryan, headed an excellent bill that includes Lillian Shaw, Wright and Davidson, the Baccus, Cari McElvough, Six balancers, Reuse Batters. Unique Jack Elliott, mgr. B. C.—Seven pickpockets, Harry and Berry Whittier's Barefoot Boys, Morrissey and Harkett, and Goldwater's "Salvation Sue".

Miles Hippodrome (W. F. Gallagher, mgr., B. C.)—The Soul Kiss, musical comedy, T. W. Seavitt and Kuma Berg, Lunch's Lions; Copeland and Payton, Pat Strubeck.

Gayety (William Roxie, mgr.)—Golden Crown.

Bush (Hitchcock & Blasing, mgr.)—The visiting stock company in "Noble or Tennessee". Florence Johnstone in leads. Doing fairly well with four matinees.

William Barkford, a Minneapolis boy, joined Robert Maxwell's company last week.

MONTREAL.
By DAN WORDE.
His Majesty's (Quinlan Brooke, mgr.)—The Quinlan Opera Co., it is understood, has not met with the financial support expected, but pleases audiences immensely. Houses at times rather thin, but later did fair business. Four weeks engagement cancelled, leaving only two weeks. Will depart for Chicago or New York.

Princess (Achille Wright, mgr.)—Nat Goodwin in "Never Too Late" keeps house laughing and disproves the theories of those who think he should not have realized farce comedy. The English accent is not well sustained by the company, who often lapse into the vernacular. Good business.

Orpheum (Fred Crow, act. mgr.)—Katherine Clifford, successful substitute for Phyllis Tempest. Choked here, but ill in Chicago. Bert Meirese, good; Fred Karin Co. laughable, but some were spotlighted; Three Arrows, better than most; Ivan & Lee, good; Nina Payne, dainty; Katherine Furse, Princess, fair, Big City Four, old friends will greet.

Francois (Georges Schlesinger, mgr.)—Good bill. Felix, something "different".; Torays, good bicycle act; Francis Allen, dainty monologist; Harry Houston Co., Rae; Bobby McCoy, good; Marcelle Melville, Syer.

Gayety (Fred Crow, mgr.)—Capacity, as usual. "Columbia Burlesque", good show with some very ancient jokes. Clooney good.

Empire (Roy) — "Barbara Burned Away".

Grand—Local topical pictures.

Imperial—Halsey Smalley & Gertude Ash, and pictures.

Marion Littlefield, late of the "Florentine Singers," is manager for Madame Evelyn Scott, prima donna of the Boston Opéra Comique, in her first Canadian concert in Windsor Hall, this April 2. She will appear with Howard White, bass, and Chess, of the Metropolitan Opera, connoisseur, singing after at Hamilton and Toronto. H. P. Stevenson is press agent for Miss Schlesinger, who has hustled some since he came to town a few weeks ago, and instituted a Thursday night society revue at the Francois. It is very popular.

Mrs. Minnie Hackett Towbridge, of 72 Park avenue, the city, who died Monday of an apparent heart attack, is leaving the last of her belongings, her entire collection of the most valuable works of art, for sale in the then proposed Hackett Art Galleries. Mr. Towbridge never realized Hackett's money, had not even closed her home to him.

The Theatre de Notre Dame, housing French farce comedy, was started in as a movie-theater house under the management of the American Film Co. The Theatre Français may find a new rival in the 35-30-30 field.

Seven proprietors have been condemned by the Supreme Court to pay Attorney J. U. Lacroix $2.00 expenses for his right with the provincial legislature over the Stadium Crew Act, which he had declared void and voided by the Supreme Court of Canada, which ruled that the matter was one for the federal legislature. The names of the owners are Leo Guindet, of the Dumas, Arthur Bourget of Haute Bourget, A. N. Sharp, C tạo, H. W. Colover, Nickel, Applegarth Bros., Prince of Wales, and F. D. Demetre, Starland.

L. D. Tetens, of New York, acting on behalf of a syndicate, announces the building of a $500,000 hippodrome in the downtown district, where he says he has already secured the site.

Wilhelm Bachau is booked for Windsor Hall April 3, under the management of Louis J. Houzard.

The Scala, in court on the charge of showing pictures for the last two years without a license, had its case postponed by Magistrate Lannet. O. Birtch, manager, appeared late in the court room, charged with the offense, with a witness trying to snatch a judgment against him in his absence.

NEWARK, N. J.
By DAN OHYAN.
Proctor's (R. C. Stewart, mgr.; R. E. O.; Miss Duane & Lennard, weld; John & Mae Burke, humorous; Edward Clark, bit; Clarleson, comic; Thea, comedians, clever; Gertelle Bros., good; Frank Mapley.

Kenney's (John McNally, mgr.; Shea).—Harris & Taux, insertion; Parker & Walker; Doolin, Twins, scream; Girl from Montclair; Rae; Hughes & Tierney; "Court by Girls," pleased; Joyce & West, bit; Carsons' Animals. Washington (O. R. Nick, mgr., agent; Fox) — "La Bella Tiramisu," successful; Kemmeter Piano, singing; Louis Leonhard hit; Larry & Russell; Bernard & Edward, pleased, Ray Nono's Posing Dogs, entertaining; Jimmy Britt, knockout.
A. D. Mattfeldt & Co.
750 Monroe Street, Brooklyn, N. Y.

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VARIETY

LYRIC (Proctor's).—Joe Kettler, clever; Frank & Dave.; McDermott & Wallace, Big; Hough & Watters & Co., good.
MINER'S (Tom Miner, mgr.).— "Girls from Hoppisville." (This play will not be seen in this city for a long time, according to the manager; he is going to the east to try some new star acts.)
NEWARK (George Robbins, mg.):— "A Pair of Bases." (A very clever piece for the popular taste.)
ORPHEUM (Louise Frome, mg.).— "What Happened to Mary?"
SHUBERT (Lee Otesenful, mg.).— "Moving Pictures." In, "The Lure." (Harry B. Roche, former member of the finance Dept. of the Fox Theatres, is now in this city with two new plays, "The Lure" and "Moving Pictures." He is with the R. G. & H. Co., in Los Angeles.)

Camo & Co. of Bridgeport, N. J., was awarded $11,568.00 in their suit against the Chernin & Solomon Co., owners of Chernin's Empire theatre. The suit was for $500.00, and the amount in question was a balance being held back by the theatre owners claiming faulty construction.

A large office and mercantile building is being erected on the Broadway at Orange and 8th street, which will house a "movie" theatre. The building and theatre will be called "The Crawford.

SPOKANE, WASH.

ORPHEUM (Joseph Muller, mg.; agent, B. C.).— Week 1: "Top the World Dancers," headliner; James Frank, Sullivan, on a hit; Mr. & Mrs. Claire Jones; Orson Welles; Pleasure; Edward J. Forbes, pleased; Hong Kong, bit.
PANTAGES (G. W. Lee, mg.; agent, direct).— Week 1: "Casanova," headliner; James Frank, Sullivan, on a hit; Mr. & Mrs. Claire Jones; Orson Welles; Pleasure; Edward J. Forbes, pleased; Hong Kong, bit.

ST. PAUL.

By C. J. BENHAM.

ORPHEUM: (E. C. Berrocha, mg.).— Week 2: "Big Time."

SEATTLE, WASH.

By HARRISON L. STAY.

ORPHEUM (Carl Ruether, mg.; agent, direct).— Week 1: "The Daily News," headliner; "The Daily News," on a hit; Mr. & Mrs. Claire Jones; Orson Welles; Pleasure; Edward J. Forbes, pleased; Hong Kong, bit.

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Jovial, pleasure-loving Jack Falstaff! Were he alive today he would probably top off his capon and bottle of sack with a pack of Fatima—the cigarette that has become famous among good lives for its "distinctive" flavor.

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Direction, BEEMER BROK.

PARISIAN HARMONY GIRLS present one of the best acts of the kind seen this season and elsewhere. The Girls are highly acclaimed; "Rosina's Daughter," pleasing sketch; Al Herman, verse and numbers; "Humphrey & dance in approval; Russ Bros., very good; PRINCERS (Hert Goldman, mngr.).— Three Kretz, good and clever; Sylvester & Vesco, pleasing; Wood Brothers, also, pleasing; Lola Milton Trio is well received.
NATIONAL (Theo. Harbeck, mgr.).— "Happy Widows" plagued immense house Monday night.
SHUBERT (Frank Proctor, mg.).— The Harlem Hunters continue to please big business, and this week they are presenting "The Jazz Limited." Next week, "Warbler's Million Dollar Woman."

TOURS.

Through the efforts of the J. L. M. B. Co., the following engagements for the J. L. M. B. Co. have been secured:

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ST. PAUL.

By C. J. BENHAM.

ORPHEUM: (E. C. Berrocha, mg.).— Week 2: "Big Time."
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Under the Auspices of the
WHITE RATS
at the
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MAY 16-23

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| DZIOWKA, JULIAN | INGALLS, BILL | NOBLE, CHAR. |
| EASSON, EDWARD | INGALLS, BILL | NOBLE, CHAR. |
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All Theatre Managers

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NEW YORK CITY

SAM MIRBACH, Office Manager
CIRCUSING SOCIETY DANCERS ON WHIRLWIND $1-$2-$3 TOUR

Mr. and Mrs. Vernon Castle About to be Spun Over a Circle of Big Towns for One Performance in Each.


The vagaries of the show business or flappiness of dancers' feet as applied to the heads of the public may be accountable for the notoriety or publicity given the "society spilers," Mr. and Mrs. Vernon Castle, but whatever the cause, the effect is that their country-over-spread reputation has been thought sufficient by Arthur Hopkins for him to induce the Castles to go on a whirlwind circus tour of the larger cities, playing one performance in each, afternoon and night, for the box office stipend of one, two and three dollars.

The tour is to start around April 15. A route embracing about a month of dates will be laid out, contingent on further stops upon the caprices of Mr. and Mrs. Castle, and the whim of the paying patrons.

Mr. Hopkins and the Castles were reported in daily consultation early in the week, with the final agreement to be signed yesterday. It is said the Castles will have a share of the gross receipts, without a guarantee or salary.

It is not so long ago that Vernon Castle first struck Broadway as a likely loose dancer when he swung his legs around in "The Midnight Sons." Until then no one had heard of him particularly and cared less, while Mrs. Castle remained in the background altogether under the family name until she consented to step along to a trot tune upon a ballroom floor with her husband. Since then the Castles have danced everywhere when the money or salary was plentiful enough; have had a Broadway restaurant named after them where a youth is looked upon as a piker if he doesn't buy wine with his expensive food; have had a residence called "Castle House," met some people that are mixed with the same society their dances have been named after; have seen their names in 8-ft. letters on vaudeville billboards; have had managers pay them $1,000 weekly to dance on the stage and spurned offers of more; got themselves pictured while prancing as a feature film, and to cap the climax, Monday the New York dailies built for them a $500,000 dancing palace in New Rochelle.

If that isn't good press agenting, then Ann Harbury doesn't know a thing about it, and it's not so long ago Vernon Castle was considered a good loose dancer who had to closely watch his legs to see that the jobs kept coming his way.

It is expected that more people will flock to see the Castles dance than Pavlowa could draw, but Pavlowa, poor girl, only knows the classical stuff.

WONT DIVIDE "THE TOP."

Carter De Haven will not be on the bill at the Colonial next week, although booked there. He refuses to share the headline honors with Virginia Harney, not because it is Miss Harney, but because he won't share the top of the bill with anybody. It is probable Carter will have the upper portion of the advertising sheets all to himself the following week.

It recalls the refusal last week of Mercedes to divide the star line billing at the Palace with Anna Held. Mercedes was booked at Hammerstein's for two weeks, and when he made a demand for headline advertising honors, "Willie" inquired who he was, saying he had never heard of the act; that he'd better go out and get a reputation.

Judge's Son an Agent.

Edward A. Giegerich, Jr., son of Judge Giegerich, has incorporated himself into a vaudeville agent
LONDON'S EXPENSIVE FLOP: NIJINSKY AT $5,000 A WEEK


(Original Cable to Variety.)

London, March 18.

Nijinsky, the dancer, at $5,000 weekly paid by Alfred Butt's Palace, failed to appear Monday evening, without having given the management notice. The Tuesday papers reported his illness, and the management announced he would go on later in the week.

Any number believe Nijinsky will not reappear at the Palace unless under desperate persuasion. He is considered "through" there, and also termed "London's greatest flop.

Nijinsky is a classical dancer. He opened at the Palace last week as a vaudeville turn for his first appearance here, and was well praised by the press, favorable opinion that did not seem to be shared by the audiences.

Wilkie Bard is the added attraction on the Palace program this week in the current bill, and is going very big.

Evie Green, Barclay Gammon and Vernon Watson are deputizing for Nijinsky.

PARIS CASINO CLOSING. (Original Cable to Variety.)


The Casino is closing owing to poor business. Manager Monza has withdrawn and the artists are working on a percentage under Stage Manager Mar- tens, hoping to make a little money to help toward the salaries.

MARINELLI HAS OPTION. (Original Cable to Variety.)


H. B. Marinelli holds an option on the Bobino for a vaudeville theatre in Paris and is trying to form a company to rebuild.

MILD SATIRE WELL LIKED. (Original Cable to Variety.)

Berlin, March 18.

At the Schauspielhaus, Lothar, Schmidt and Schaeffer's comedy, "Venus with Parrot," though a comparatively mild satire on art snobishness, means for that house a decided departure from its usual paid stage. It was well received.

NEGOTIATING FOR ALHAMBRA. (Original Cable to Variety.)


Roger Debrasse is negotiating to take the Alhambra for June and July, to mount an opetta.

10 COMPOSERS WROTE IT. (Original Cable to Variety.)


The Olympia is producing an opetta entitled "Mouissou," by ten composers, March 21.

The revue will be withdrawn after-to-night.

INDIFFERENTLY RECEIVED. (Original Cable to Variety.)

Berlin, March 18.

Olga Desmond opened for a fort}-

night's engagement as the headline attraction at the Wintergarten, but was rather indifferently received.

RUSSIAN BALLET GETS OVER. (Original Cable to Variety.)

Berlin, March 18.

At the Theatre Liora, Massat, the Russian ballet with Fokin and Karsa-vina, is getting over strongly, but the absence of former numbers is felt.

BUSCH RETIRING. (Original Cable to Variety.)

Berlin, March 18.

Busch is retiring from the management of his circus at the end of the current month.

ROYAL COMMAND SHOW. (Original Cable to Variety.)

London, March 18.

A Royal Command matinee at the Palladium yesterday was a big success.

OFFERS SWAMP WAYBURN. (Original Cable to Variety.)

London, March 18.

Ned Wayburn is in London again and has been swamped with offers to produce, but has everyone guessing regarding his plans.

NEW REVUE LAST OF APRIL. (Original Cable to Variety.)

London, March 18.

A new revue is scheduled for the Alhambra about the end of April, with probably the same cast as in the present offering.

JEANNE DORE' WITHDRAWN. (Original Cable to Variety.)


Sarah Bernhardt withdrew her latest success, "Jeanne Dore," last Saturday, after 100 performances. The play did not appeal to those who go to the theatre to be amused. She has mounted "La Dame aux Camelias" for a short spell, playing the title role to Marcel Sozore as Armand Duval, pending the rehearsals of "Tout a Cou" by Paul and Guy de Cassignac.

Jack Stavovile Dead. (Original Cable to Variety.)


Jack Stavovile died in Amsterdam March 14, f-fueling an operation.

Success at Altes, Leipzig. (Original Cable to Variety.)

Berlin, March 18.

John Galsworthy's "The Eldest Son" is a success at the Altes theatre, Leipzig.

FOLIES, NOT MARIGNY REVUE. (Original Cable to Variety.)


Julian Alfred has been engaged to produce the April revue at the Folies Bergere and not the Marigny, as announced last week.

Puccini Barred. (Original Cable to Variety.)


In view of the objects of the Opera Comique management, supported by the French society of authors, Henry Russell and H. V. Higgins have decided to renounce the presentation of Puccini's works at their forthcoming season of opera at the Theatre des Champs Elysees.

Recordi, the Italian publisher, threatens to boycott French works in Italy because of the action taken by the society in accepting that the principal works of Puccini belonged to the repertoire of the Paris Opera Comique and should not be played elsewhere in the city.

Richard Strauss' "Knight of the Rose" will be the principal novelty mounted by the foreign managers in April. Among the singers are Mac-Cormick, Ferrari-fontana, Maggie Teyte, Nellie Melba, Lilly Lehmann. The orchestra will be recruited locally, but the chorus will be from the Boston opera house.

One prospect of management of the Paris Opera will retire Jan. 1 next, and the 'industrial millionaire, Jacques Rouche, will take charge, as already announced in Variety. Before leaving Messager and Broussan have decided to present some new works, comprising "Scene," by C. Mere and Bachelett, in May; "Belle Imperia," by Aderer and Salvayre, and finally in October a musical version of the Odeon drama, "Antar," with Franz in the title role.

"LIGHTS O' LONDON" AGAIN. (Original Cable to Variety.)

London, March 18.

The "Queens Champion" has been withdrawn from the Aldwych theatre and "The Ever Open Door" is being revived, to fill in the time until a big revival of "The Lights o' London," April 11.

BROAD FARCE AT CLUNY. (Original Cable to Variety.)


A new three-act farce, "Bibert dit le Bouf!" by Paul Henon and Fouchardiere, was presented at the Cluny March 12. It pleased this local house, situated in the Latin quarter, which many students prefer to the classics at the Odeon.

Acts Opening in Paris. (Original Cable to Variety.)


Horace Horner, dancer, opened at the Alhambra March 16, and did nicely; also Flori, a closing act, and Bennett Malloy, both doing fairly.

Single Turn in S. A. (Original Cable to Variety.)

London, March 18.

Trixie Lamar, formerly of Leeds and Lamar, is reported to have sailed from Paris for South America, where she will appear as a single turn.

Short Run of "Merveilleuses." (Original Cable to Variety.)


Manager Samuel has found it necessary to stop the run of "Les Merveilleuses" at the Varieties, and has closed the house for a few days, while "Ma Tanta d'Honfeur," by Paul Gavault, is being prepared.

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th street, New York:

March 14, Merkle Sisters (Graf Wals- dreef).

March 17, Clay Smith, Richard Leon- ard, Billy Taylor, James Slevin (Mau- retania);

March 26, Bella Rosa and Marcella (American);

March 31, Fay, 2 Coleys and Fay (Lusitania).

March 21, Helena Fredericks (Fr. Wil- helm).

(Original Cable to Variety.)

London, March 18.

March 18, Lupino Lane (Virginia).

New Orleans, March 18 for Cuba, San Carlos Opera Co.


March 6 (from Hamburg for New York), Chung Ling Hoo Troupe, Tai- Pien Troupe (for Barnum-Bailey Cir- cus), Isto (America).

Feb. 27, Olympia-Deswall, Bangong- gli, Leiner (Preroria).

March 7 for South America, San- florenzo, Alberto, Evelyn and Clayton, Martine, Nella Berti.

March 20 (for South America), Jen- nings Bray.

Feb. 26 (for South America), The Harringtons, Ridiculous Recco.

AITKENS AFTER ENG. CIRCUIT.

Harry E. Aitken, president of the Mutual Film Corporation, is understood to have under way a plan for securing a circuit of English legitimate theatres in which to book feature films, to be conducted along the lines formulated here by Klaw & Erlanger, the Shuberts and others.

The matter is still in too embryonic a state for the dissemination of any definite information on the subject, but it is known that Roy Aitken, vice-president of the Western Import Co. (which handles the European business of the Mutual, and a brother of the Mutual's president), sailed on the Lus- tania last week to close negotiations for such a deal.

CHRISTIE MAC DONALD GOING.

St. Louis, March 18.

Christie MacDonald, the star of "Sweethearts," will leave the show in time to sail for Europe April 15. Miss MacDonald is suffering from an ail- ment that calls for a rest. She retains her interest of 25 per cent. in the production, and the opera will continue its successful career.

There is a rumor Ann Swinburne may be engaged to replace the star in the principal role.

EMPIRE DIRECTION IN DOUBT. (Original Cable to Variety.)

London, March 18.

The Empire revue closes in two weeks, when a small musical comedy will be presented there until the future policy of the house is decided.

A decision regarding the future man- agement is expected this week.
PROCTOR LEAVING BIG TIME FOR MOVING PICTURE SHOWS


That vaudeville has grown cold in the F. F. Proctor theatres for this season is not alone attested to by the closing of the big time policy at the Fifth Avenue this week, but the ending of the same kind of policy in Proctor's Park Place, Newark, the Proctor "big house" in Newark going into four-day a week next week.

Besides these two, the Proctor theatres at Perth Amboy and Plainfield, N. J., also the smaller house (Lyric), Newark, will take on straight pictures. These Proctor houses have heretofore played six acts on a split week.

In Albany the Grand, lately acquired and formerly a two-day vaudeville theatre, is now playing five acts four performances a day, with Proctor's Le- land and the Colonial (also lately leased by Proctor) giving straight pictures.

The Proctor theatres in Albany, Troy, Schenectady and Mt. Vernon, besides Proctor's 23d, 58th and 125th Street, New York City, will continue giving small time vaudeville, somewhat smaller than of yore, and five acts instead of seven.

The Proctor New York big house is reported to have been hurt by the Orpheum there, recently opened by Frank Keeny as a two-day theatre and booked by Harry A. Shea.

It is said several small time agencies have submitted offers to George S. O'Brien, of the Proctor booking office. He leaves there this Saturday. Irving Rose, of the agency, is going with M. S. Bentham. John Lamp will be left, booking the residue of the Proctor vaudeville under the direction of Harry Brunelle.

The picture program for the Fifth Avenue next week is led by a Biograph feature, "Judith of Bethulia." "Soldiers of Fortune" and "Why Girls Leave Home" are others, the latter a comic. The picture show will change weekly and be continuous from 11 to 11, with a vaudeville program on Sundays as added attraction.

EDWIN STEVENS IN MOVIES.

Edwin Stevens is to become a movie actor. He has affixed his John Han- cock to a contract with the Famous Players Co. to enact his old role of His Satanic Majesty in a movie production, "The Ballad of the Lost." Mr. Stevens has indicated that he will be engaged to appear in other shows in which he had original roles.

J. AUSTIN FYNES MENTIONED.

The new house at the southwest corner of 84th street and Broadway, now building, and which will seat 2,000, is said to have been offered for lease at a rental of $75,000 a year.

J. A. Fynes is interested in the enterprise. Fynes' name is also freely associated with the future picture policy of Proctor's Fifth Avenue.

A. L. Shackman, proprietor of the new pop vaudeville and picture house just completed at Broadway and 81st street, says he will be ready for opening April 1.

VALUABLE TOE DISLOTTED.

St. Louis, March 18.

Pavlowsa dislocated a toe and sprained her right ankle in her last number at the Odeon last night and the curtain was rung down three minutes before the end of the program. Novikoff carried her to the wings.

Manager Herdon said today that to- night's date at Evansville had been cancelled, but she would appear in Dayton tomorrow night unless the sprain developed into something more troublesome than at present expected. Pavlowsa is said to carry $30,000 in- surance on each foot.

"OLD FRIENDS" DROP BARS.

Chicago, March 28.

The "Old Friends" Club of America is the title of a new theatrical organi- zation formed in Chicago with temporary headquarters in the Rector Building, where James S. Hutton, the first secretary, is enrolling members.

The club was formed at a gathering in the Hotel last week and was originally intended exclusively for members of the theatrical profession who have served 25 years and over in show business.

The organizations decided, however, to remove the restrictions and the register is open to any bona-fide member of the profession or of an affiliated trade, directly connected with show business.

It is planned to have the club parallel the one in New York. Chicago being without a representative theatrical club of any kind. A number of the legitimate theatre managers have enrolled.

A discriminating censor board passes on all applications, the aim being to hold the membership to those alone who are entitled to the calling of "professional.""JOSE COLLINS APRIL 20.

The return to vaudeville engagement of Jose Collins has been set for April 20, at the Palace, New York. The booking went through M. S. Bentham's agency. "The Foolies." She will be assisted in her vaudeville act by Robert Everett, an Englishman.

CLAY SMITH WITH JANIS.

Philadelphia, March 18.


Before leaving the show here the company banqueted Mr. Smith and presented him with a token of affectionate regard.

COMEDY CLUB'S OPTION.

Five hundred dollars has been de- posited by the Vaudeville Comedy Club to secure an option on the former Hotel Metropole on 43d street. If the club moves from its present location on 45th street, it will be May 1.

Some overtures have been made by the Comedy Club to the Greenebaum Club to consolidate, both going into the Metropole building. Committees from both clubs have conferred over the subject, without anything definite having been arrived at.

A fight resulting from a difference of opinion in the card room of the Club happened Monday night between Walter Daniels and Tom Moore, both members. Moore is said to be a non-professional. The battle occurred, according to report, outside the clubhouse. Wednesday night the Board of Gover- nors held an inquest on the affair.

Last night the annual ball of the Club was held at St. Patrick's. The ad- vance sale of tickets was quite large.

MAY LOSE WM. PENN.

Philadelphia, March 18.

The lease of the William Penn theatre, now held by the Penn Charter Amusement Co. (in which William W. Miller, the manager, has a controlling interest) may go to Fred G. Nixon-Nirdlinger as the result of a decision of the Supreme Court of Pennsylvania, granting an injunction restraining the re- newal of the lease to the present lessees.

Nixon-Nirdlinger offered $30,000 a year for the house, but the Lancaster Avenue Theatre Co., the owners (in which Miller is also a stockholder) agreed to renew the present lease for a term of five years for only $22,500 a year. Matthew Schimid and William A. Schmid, minority stockholders in the theatre company, protested and appealed to the courts for an injunction.

The case was fought through the lower courts and was decided against the Schmids, who then appealed to the Supreme Court.

ISMAN IS FOR LOEW.

Philadelphia, March 18.

The report the Broadway theatre, New York, has been leased to Hirsch- feld, McGurk & Sabolsky, of the Amal- gamated Vaudeville Agency, is pre- mature. The agency people have been in active negotiations for the house, but settlement has not been reached.

It is now reported that Marcus Loew, the present tenant, is anxious to renew the lease, and is a contender for the rental contract, perhaps securing it through intercession for him by Felix Iisman.

FRANK JONES IN U. B. O.

Monday Frank Jones became attached to the staff of the United Book- ing Office. Formerly the agents did not seem to have been clearly defined in the early part of the week.

Mr. Jones was formerly principal booker for Percy G. Williams, and later had charge of Hammerstein's during William Hammerstein's absence.

MANAGERS CONFERRING.

San Francisco, March 18.

Marcus Loew, Aaron Jones, Adolf Zukor, Morris Rinn and E. Blume, all that have been seen hereabouts for the past week in close harmony meetings with each and every report having some bearing on the reported Sullivan-Con- sidering Petition. There is the possi- ble proof that there's something of a deal in the air, nothing definite as to the consummation of purchase is be- lieved to have taken place.

Some other announcement, either one way or the other is expected within the immediate future. Considine has been lunching frequently of late with the Myer- Beck crowd.

Persons closely connected with the late Senator Sullivan's New York creditors the rumors of a forthcoming transfer of the Sullivan-Considine properties.

F. & H. CO. IN DECatur.

Chicago, March 18.

The F. and H. Vaudeville Co., added another house to its rapidly growing string this week when annexing the Empress, Decatur, taking over the ownership from A. Siegfried, who has enjoyed a small vaudeville monopoly in town for some time. The acquir- ing had the Ass'n franchise for that town since his Empress was built. The house will continue a split-week policy with a five-act show, and admission 10-20. The latest deal, the second within a week, calls attention to the rapid strides made by the Finn-Herman- Kahl combination, who came to Chi- cago some years ago and located with one theatre (Champaign). Since then the trio (with whom Walter Butter- field and the Allard Brothers have be- come affiliated in various ways) have taken control of houses in Springfield, Texas; Mason City, Iowa; Bloom- ford, Waterlo, Davenport, Gary, Michigan City, South Bend, Madison, Oshkosh, Green Bay and Decatur, giving a total of seven big-small weeks, the pick of the "Association" times. The attractions are all booked by Sam Kahl through the W. V. M. A.

This list does not include the Butter- field or Allard houses, although both the latter managers are partly inter- ested in some of the above named theatres.

DRESS SUIT PRICES UP.

The rush of late for evening clothes at Gimbels has caused a rise in the daily, weekly and monthly rental prices for them to unheard-of heights.

LORD, LADY AND TOMMY.

Frank Thompson is to put out in vaudeville, Lord and Lady Dangan, with a sketch by Tommy Gray.

Kealy on Vacation.

Ed F. Kealy is away on vacation from the William Fox booking office. Jack Loeb is in charge of the Fox booking department. Joe Leo is going into the Fox headquarters, but not in the agency, it is said.

Mr. and Mrs. Al Bush were honored by the arrival of a baby girl March 14.
CIRCUS SEASON OPENING WITH FIRST DATES ALL SET

Barnum-Bailey Starts Saturday at Garden, New York, Followed by 101 Ranch, With Sells-Floto the Second Season’s Opener in Southwest. Hagenbeck-Wallace and Ringling Bros. Select Same Date.

With the opening of the circus season in Madison Square Garden by Barnum & Bailey Saturday afternoon comes word from the other “white top” organizations that they have everything lined up for their annual openings.

The Sells Floto circus is a close second opening March 28 in Albuquerque, N. M., with El Paso as its first big stop. With the Floto outfit as the big feature is Col. W. F. Cody (Buffalo Bill). This circus as the custom in recent seasons will play up the “rattlesnake” campaign.

The B-B show stays at the Garden four weeks, closing there April 18 as the 101 Ranch is scheduled to invade the Garden April 20 for three weeks. The Gardens show will not make a Barnum-Bailey date.

The Barnum-Bailey circus plans a Pacific Coast trip while the Ringlings will play middlewest for the greater part of the season. The Hagenbeck-Wallace circus intends to cover most of its old territory and may work as far east as Pennsylvania. The 101 Ranch is expected to stick around the east for awhile anyway after its New York opening. The Sells-Floto show is going to the Coast and has two trips into Canadian territory outlined.

Willard D. Coxey will have the bulk of the New York publicity to handle during the Madison Square engagement of 101 Ranch. George H. Degnon is back at his old post with the Arlington-Beckman interests and is already in New York.

The 101 Ranch has engaged Arthur Dance, former star of the Hotel LaSalle, Chicago, as its principal chef this year.

Major Burke, formerly with the Buffalo Bill show, has accepted the general publicity directorship of the Sells-Floto circus.

It is reported around the Barnum-Bailey Circus at the Garden will have a “wild west” number calling for 35 people, as an indent to the the “101” program to follow.

NUTS INVADE EUROPE?
Europe is about to suffer a dreadful invasion. A party of “nuts” is being made up to swoop down upon it en masse. Calling themselves the Comedy Club Tourists, Jim Morton, Tommy Gray, Geo. F. Murphy, Felix Adler, Ray Walker and a couple of others, have booked passage on the Minnes- waska, sailing June 6. It is to be a “syndicate” affair, the bankroll to be pooled. Morton has contracted to write his impressions for the Hearst syndicate of papers, the proceeds from which are to be divided and not to be cast into the general fund. The travellers have in view a “clown night” at the Vaudeville Club in London, charge admission to the show, and leave town before the audience can demand a return of its money.

MAKING SPRINGFIELD PAY.

It seems from all indications Polly’s local house is rounding out into a real big time institution.

Next week a ten-act bill is announced with “The Great Beetle” at the head. Only about a month ago the programs were raised from seven to eight acts and a material improvement in the bills as a whole was evident, with about two acts cleared each week.

Business has been good, but seldom capacity (2,750). The option Polly has on a renewal of his lease of the site where his old house was burned has as yet been exercised, and he declines to commit himself either way.

BOOTH CLAIM DICKINSON.
“The Passing Show of 1914” and Ziegfeld’s newest “Follies” are claiming Rube Dickinson, the rube vaude-villian. Flo Ziegfeld is said to have arranged with Booth in Chicago to appear in this next production, while the Shuberts are reported to have a letter of acknowledgment from the same person, saying he will be in the New York production and not in Chicago. Ziegfeld is still looking for a “big name” woman for the “Follies” and the Shuberts are out for talent to fill in the cast of the next “Passing Show.”

From Vaudeville to Tabs.
Chicago, March 18.

The Royal, formerly the Cottage Grove Empress, recently taken over by George B. Leeve, had two weeks of vaudeville and then quit that entertainment for tab shows.

The first, “The Third Degree,” is there this week.

The house was formerly operated by the Sullivan-Considine circuit.

Boston Bankrupt.
Boston, March 18.

Warren D. Clowdus, vaudeville agent in this city, has gone into bankruptcy. Some of the larger local creditors have announced a preference for David J. Aaron, an attorney of 45 Milk Street, for trustee in the proceedings.

AMERICAN HOSPITAL BENEFIT.
Chicago, March 18.

A big all-star vaudeville show will be given at the Auditorium the afternoon of May 24 for the benefit of the American (theatrical) Hospital fund. A uniform admission of one dollar will be charged. Some of the best known stars of vaudeville and musical comedy have accepted their assistance. Committees have been selected to handle the affair, in which a large number of prominent Chicago theatrical men are interested.

There was distributed in Chicago last week among the theatrical colony, calling attention to the Actors’ Brotherhood Tent Colony for tuberculosis patients at Alberquerque, N. M. The tag books were mailed to a number of local professionals by Frank Comar, who seems to have charge of the work. Nothing could be learned of such an organization, no previous announcement having been made of such a colony, consequently an effort to raise funds was not a roaring success. The average vaudevillian has learned to look askance at the various schemes to raise funds through the aid plan, which has been overworked for charity purposes. A less a proposition carries a solid foundation, its promotion generally ends in failure.

The American Hospital movement has consistently stood the acid test and is a genuinely good move in the right direction. Supported by two local judges (Goodnow and McGorty) and directed by the most prominent theatrical men in Chicago, it should soon develop into a reality.

PANTAGES FILLS IN BY TWO.
Chicago, March 18.

Alex Pantages has taken over two more new houses to add to his circuit, one at Victoria, B. C., and another at Great Falls, Mont., both scheduled to open around June 1, and play the regular road show booked by J. C. Maxey.

The Victoria week will follow Vancouver, while Great Falls will eliminate the “travel” time between Calgary and Spokane.

The Montana house will play five days, giving the acts sufficient time to make the jump to the next town. Both houses will be called Pantages’, although in the Great Falls case, the coast circuit is only taking over the booking. Both are new theatres.

HIPPIS BIZ STILL BIG.
With the closing date for “America” at the New York Hippodrome set for April 28, the business there has started to climb. The house did nearly $57,000 last week, a good figure in the spring over there.

The new Hippodrome production (“Pinafore” revival) will probably open April 6, leaving the house dark for a week.

Moving pictures of “America” have been filmed. They were finished early this week. The feature is in seven reels. No release date yet announced.

GEO. MEYERS WITH FEIST.
George W. Meyers, who withdrew from the music publishing firm bearing his name, is now writing for Feist.

CHING PLAYING FOR U. O.
It looks as though Ching Ling Foo and his Oriental troupe will play for the United Booking Offices, after all.

Early in the week negotiations were entered into that said that end were in progress, with the chances reported good for Ching to open next week on the Poli time.

The U. O. had a disagreement over the Chinese magician early in the season, through his managers, George and Leon Mooser, the latter declining to accede to terms offered by the big time agency for his appearance. Since then the agency and Ching have signed a contract (now expired), placed him with several managements, including Klaw & Erlanger and Flo Ziegfeld for “The Follies.” Out of the “Follies” contract a law suit was started by the Managers against K. & E. It is said “The Syndicate” used its influence to have Ching booked by the United, with the expectation if successful the damage action on behalf of Ching against it will be withdrawn.

ON TRIAL FOR MURDER.
Cincinnati, March 18.

Robert Maloney (“Willard the Great”), a magician, will be tried April 16 for the murder of his wife at the Hotel Walton several months ago. Maloney will plead insanity.

There are two other Willards in vaudeville. One is C. D. Willard, of the “Dempsey” family, on which is called “The Man Who Grows,” now on the European Continent.

CLAUDE AND WALTER CASH IN.
Chicago, March 18.

Claude Humphrey and Walter Keefe have sold their interests in the Bartola Attachment Co., a musical invention by Dan Barton, of Oshkosh, to W. G. Maxey who will continue the business at Oshkosh, Wis.

Maxey has been and recently sold the Oshkosh water works to that city. While the consideration was not mentioned, it is understood Keefe and Humphrey are well satisfied.

ROBERTA COULDN’T CONNECT.
Roberta Mengers-Cowin-Tearle, present wife of Conway Tearle, the actor, who recently emerged from the Hotel Ludlow where he sojourned on account of a little arraies of alimony due his first spouse, has been engaged by Willie Hammerstein for his theatre for a week at $1,000, with the understanding she secure a male partner of note for the presentation of some of the present dance numbers.

Carlos Sebastian’s name was submitted and Hammerstein consented. Everything was arranged excepting the securing of Sebastian, who declined with thanks.

Tabs for Summer Parks.
New Orleans, March 18.

Boyle Woolfolk, the Chicago theatrical man, is lining up a circuit of parks to lend a hand for the presentation of tabs the coming summer.

William B. Morris, representing him, was in New Orleans for the purpose of securing the Spanish Fort amusement contract.

[As VARIETY doesn’t advertise at all.]
GOVERNMENT FINES COLUMBIA $7,500 ON "REBATE" COUNTS


Chicago, March 18. Judge Carpenter in the federal court yesterday entered judgment for $7,500 against the Columbia Amusement Co., covering three counts the company was indicted for two years ago through accepting rebates in the form of program advertising from the New York Central lines. The company pleaded guilty to the charge.

The railroads involved were reported sometime ago to have been fined about $10,000 on each count under similar complaints arising from the same circumstances.

The Columbia Co. (Eastern Burlesque Wheel) had an "understanding" with the roads that in return for routing and ordering attractions playing over its circuit to patronize these roads in travelling, that equivalent to a rebate would be taken out in program advertising of Columbia theatres programs, to circumvent the Interstate Commerce law.

A discharged employee of a concern connected with the Columbia Co., and who knew of the arrangement, was reported at the time the indictments were entered to have furnished evidence to the Government.

STOCK SHOW AT ACADEMY. Pittsburgh, March 18.
It is announced that, commencing April 6, the rebuilt Academy of Music will hold an all-round-the-year stock burlesque company, consisting of 40 people, brought on from New York, giving what the management calls "Burlesque as it should be."

John E. Clifford will direct the venture. He has secured a lease on the property.

Harry Williams ran the Academy for years as a Western Wheel house. It was destroyed by fire a year ago.

FIELDS' PROGRESSIVE SHOW. Nat Fields expects to head his own burlesque company over the Progressive Wheel next season. Associated will be Sally Fields.

FORGOT ABOUT SALARIES. New Orleans, March 18.
Ben Abrams and brother, who have been conducting the Lyric as a stock burlesque house, left New Orleans suddenly Saturday evening, forgetting to pay salaries.

The troupe will operate the theatre this week in order to try to earn enough to insure transportation.

TROUBLE PATCHED UP. Cincinnati, March 18.
It is said that the trouble between Hubert Heuck, president of the Heuck Opera House Co., and M. T. Middleton, formerly general manager, resulting from the dismissal of Middleton, has been settled. Middleton will not bring suit for $10,000, as he announced. He has accepted a position with Gus Hill.

Middleton was given a neat sum to prevent him from going to the courts. He had consulted Attorneys Proghe, Hoffheimer and Pogue and said he would sue for breach of contract. Middleton was left out because he was suspected of tipping off the Heuck business to Sam Scribner, of the Columbia Burlesque Circuit. He denied it. Middleton had a two-year contract.

3-DAY LAY-OFF FILLED. Waterbury, Conn., March 18.
The three open days on the Eastern Burlesque Wheel (the other half filled by Bridgeport) have been closed up through Jacques, opening Monday with the new Tottenham show. P. F. Shea now has Jacques.

SUGGESTIVE ADVERTISING. Cleveland, March 18.
Good citizens of Cleveland protested to Mayor Newton Baker this week against the manner in which some shows advertise. A specific case brought to the mayor's notice was that of Empire (Progressive Wheel) theatre which this week advertised in one of the papers as follows: "Some men can get along with one wife. Imagine the Pasha in 'A Night in a Harem' with 35 Wives."

Other cases were also directed to the attention of the official, who promised to make an investigation.

SHEEDY BOOKING SPONER'S. The Cecil Spoonser theatre, Bronx, which closed its stock company Saturday night, has taken up a pop vaudeville policy with acts booked by the Sheedy Agency.

M. R. Sheedy has also gotten the Amphion, Brooklyn, on his books and opened a pop bill there Thursday week. Two shows a day are given.

The Orpheum, formerly the Monument, which has been conducting a vaudeville house after the change of name last September, and which has been closed for three months, will be the scene of pictures henceforth. Last Monday, the Orpheum, which is controlled by the United Booking Offices, opened with a six-reel spectacle, "The Holy Land." Business seemed to be fair the first few nights, although nothing definite could be learned because of the liberal "papering."

This is the second house to give way to feature films, the other being the Palace (also a burlesque house before the U. O. O. took it over).

TALKING OVER "NO. 2." A special meeting of the Columbia Amusement Co. directors was called Monday for the purpose of discussing the proposed formation of the second or "pop" circuit, of burlesque houses. At the meeting it was figured out that there were 18 houses available.

A side issue, not contemplated, was proposed in the nature of the second or "pop" circuit, of burlesque houses. It was argued by some that no indecency was offered producers to employ money on their shows, when someone suggested that a sliding scale of terms might prove effective. Nothing definite was arrived at.

ACTORS JOIN COXEY'S ARMY. Cleveland, March 18.
Two actors enlisted this week with the "army" of unemployed which "General" Joseph S. Coxey plans to lead to Washington, as a demonstration before the White House May 21. Harold Sears, playing with a tabloid musical act here last week, and Joseph Large, former burlesquer, listened to a recent address delivered his lieutenant at the Public Square, and, with 50 others, signed their names as members of the "army."

These two actors are trying to induce other theatrical people to join the movement. It is said there are probably 100 unemployed theatrical people in Cleveland at the present time.

LESTER MAYNE IN PICTURES. Lester Mayne, one of the booking men in the Family Department of the U. B. O., tendered his resignation last Saturday, to take effect two weeks later.

Mayne retires from vaudeville to accept the post of general manager for the W. E. Greene Photo Play Co., which handles foreign feature films.

LAUGHTER STOPPED SHOW. Chicago, March 18.
John E. Hazzard had a most embarrassing time of it Monday afternoon at the Palace music hall. After he had started well into his monolog he said something that so highly tickled the risibilities of a woman in the rear of the house that she became partly hysterical. Hazzard was right in the middle of the act when the woman began to loudly laugh. The lower floor audience turned as one person to gaze in the rear of the house and left the monologist flat. After a moment or two he got the thread of his story once more and went on.

The Southern Amusement Co. has leased the Crescent for twelve weeks, commencing May 3, and will install musical stock there. The company will be formed by local people. No local people are behind the project.

The Crescent is operated by Klaw & Erlanger. Popular priced attractions occupy the theatre during the regular theatrical term.

Lottery advertisements in VARIETY don't advertise at all.

Al Reeves, burlesque star, announced before leaving this city, that his engagement in Chicago this week would be the last upon any stage. "Let no tears be shed," quoth the Prince of the Burlycue. "Al Reeves is going to have a royal good time the rest of his life. He's going to work hard and no one is going to play. But believe me, it was a good little game while it lasted."

Reeves will go to Palm Beach for the rest of the winter. "I'm rich," he said, "I got it the chance. I didn't graft and I didn't steal. I worked. From now on they're going to work for me. Get that!"

Reeves has been in burlesque 30 years.

Cincinnati, March 18.
Bernard Harris, also known as B. Stein, of New York, alleged to have represented that he was hiring people for HNCO and Al Reeves burlesque show," is still a prisoner at police headquarters. Harris is held on "suspicions." The authorities say they are keeping him until they can get all the facts regarding a large Almond swindle in New York. "Harris knows nothing about the case," says his attorney, James Stone. "The man is being persecuted."

J. H. Hanscom and his wife, Hazel, actors, have been in Municipal Court against Harris for alleged breach of contract. They charged that he offered them $35 a week to go with the "No. 2" outfit. Their lawyer, Dennis Hackett, says to Al Reeves and was told that he knew nothing of Harris or the other show.

TWO OTHERS IN BOSTON.
Boston, March 18.
Six Boston theatres will play burlesque next season. The Bowdoin Square and National will be added to those already here in that field, according to report.

The six most burlesque theatres are Howard, Casino, Gaiety, Grand Opera House. The Bowdoin Square and Grand will have 10-30 night prices with 10-20 matinees. Treasurer is the B. F. Keith big house, opening with vaudeville at pop prices, and now playing stock musical comedy. The Bowdoin is another Dr. Lothrop theatre, at present operating the two Progressive Wheel houses, Orleans, B. O. O. and Gaiety. The Gaiety are Eastern Burlesque Wheel theatres.

Frank Dobson of "The Golden Crooks," was taken to the hospital here Monday night, suffering from appendicitis. An operation was performed yesterday. The comedian is reported no danger.

SUMMER STOCK AT TROC.
Philadelphia, March 18.
Stock burlesque for the summer will begin May 3 at the Trocadero, now playing Progressive Wheel attractions.

The stock company will include Ada Emerson, Harry Hills, Frank Wakefield, Joe Davis, Joe Perry and Gloria Martini.
ENTHUSIASM FOR ACTORS' FAIR BY GENERAL COMMITTEE MEMBERS

Chairman Receives Many Communications. Prizes to be Given Sellers of Greatest Number Season Tickets in Rats and A. A. Contributions of Prizes Coming in. Sub-Committees Appointed

Since the publication of the names of the General Committee in last week's *Variety*, Joseph P. Mack, Chairman of the Committee, has received a large number of communications from the members containing expressing enthusiasm and offering help.

Season tickets for the Fair, to be held May 16-23, at the Club house, are being sent to the membership of the White Rats and Associated Actresses of America. It has been decided to offer a prize to the member of each organization selling the greater number in all. An automobile (of some well-known make to be announced later) will be offered to the White Rat who disposes of the most tickets, and to the member of the Associated Actresses of America will be given a diamond ring.

The following sub-committees have been appointed and the members are requested to communicate with Joseph P. Mack, Chairman of the General Committee.

Committee on Entertainment:
Joseph W. Standish, Chairman.
Chas. Innes
Frank Hollis
George Edwards
Byron Silvera
Chas. Hodgson
Herman Leib
Jack Kenny
Eddie Girard

Committee on Prizes:
James F. Dolan, Chairman.
Ward Caufield
W. Gagnon
Geo. E. Pierce
Ernest Cutting
Edward Bennett
Fred. Austin
Geo. B. Scanlon
Chas. Wilson
A. L. Luken
Ted Button

Press Committee:
Chas. J. Ross, Chairman.
Billy Van
Willard Terre
Geo. S. Pelzer
Max Weiley
Chas. White
Harry Bouton
Gordon White

Committee on Music:
Harry Denton, Chairman.
Harry Lawrence
Willard Linnell
Harry Gluckstone
Al Lewis
Louis Beigel
Geo. Lane

Reception Committee:
Frank Fogarty, Chairman.
Theodore Trovolo
Paul Stephens
Lawrence Clifford
Paul Hammel
Howard Prevost
Joa. Keeler
Fred D. Moore
Chas. Ford
Ollie Lavine
William Siegel
Geo. W. Dunbar
Harry Hayward
Harry Bartell
J. L. Foster

Committee on Booths:
James Bowman, Chairman.
John P. Hill
Pat Parks
Tom C. Queen
Chas. Wilkins
Cbas. Hollad
Sally
Will Hill
Mark Adams
Geo. W. Quinn
Will S. Beecher
Edward Kashima
Joe Kelsey

Several prizes have been already contributed, and the Committee on Prizes request that all contributions be sent to Jos. P. Mack, Chairman of the General Committee, at the Club House.

ORDWAY CASE SETTLED.
The case between the Jones, Linick & Schaeffer office and Laurie Ordway has been settled to the satisfaction of both parties. The Chicago office, through Will P. Conley and S. L. & Fred Lowenthal.

MACK PICKED UP PNEUMONIA.
Chicago, March 18.

The much billed Andrew Mack, scheduled to play this week at the Colonial for Jones, Linick & Schaeffer, who had built an all-Irish program around the Celtic vocalist, notified the local agency a recently acquired attack of pneumonia would interfere with his

PROCEEDS AGAINST "PICKETS."
Lynn, Mass., Mar. 18.

Because they persisted in parading boys up and down outside their hotel, on which their theatre is located, bearing "This Theatre Is Unfair to Organized Labor" signs, the Central Square Amusement Co. has brought injunction proceedings against members of Theatre Employees' Union No. 73 to restrain them from further interfering.

Denial of a temporary injunction has been followed by a hearing on the merits of the case before Judge Harry R. Dow, of Lawrence, sitting as master. Hearings will be resumed March 26.

Theatrical managers who have had to contend with "picket duty" of this character are awaiting the outcome of the matter with considerable interest.

STORMY ACTORS' MEETING.
Paris, March 10.

A meeting of vaudeville and legitimate actors was held March 4, at midnight, after the show, at the Concert Mayol (placed at the disposal of the organizers by the owner, the singer Mayol) to discuss the possibility of uniting the entire society for the protection of their interests.

The discussions became so political and noisy that, in order to calm the

WHITE RATS NEWS

(The matter on this page has been furnished *Variety* by the White Rats Actors' Union of America, and is not responsible for it.)

While the matter is a contractual obligation and enlisting the necessary doctor's certificate, begged to be excused.

Mack was expected to come here direct from New York, to play this week only, after which his itinerary carried him to the Coast for a stock engage-

ment.

Mack missed the pneumonia thing by remaining on Broadway. On Tuesday he was seen taking a sun bath on "the great white way."

Kit Carson's Early Opening.
Birmingham, Ala., March 18.

The Weidmann Bros', Kit Carson Buffalo Ranch Wild West shows will open the season at Bessemer, Ala., March 23. The show has been win-
tering in Birmingham. Two of the agents are now in the west, where they have gone to make contracts with the Indians for this season.

George Lane's Father Dies.
Daniel Lane, father of George Lane (Telegraph), died March 10 of Bright's disease. Interment in St.-Raymond's cemetery, Westchester.

NEW COLLECTION AGENCY.
The Excelsior Collection Agency has taken the office formerly occupied by Joe Paige Smith on the tenth floor of the Edison. It is unofficially reported that the new concern will collect the commissions due the agents from the Orpheum Circuit, a matter now being handled by the Vaudeville Collection Agency, acting in similar capacity, also for United Booking Offices' agents.

Watson's Animals Sulfocated.
Philadelphia, March 18.

Sam Watson's Farmyard Club House was almost completely wiped out when all the animals were suffocated on a freight car which was bringing them to this city from Frederick, Md., where they played last week. They were booked for this week at the Nixon. The loss was discovered at Baltimore Sunday. Watson continued to this city, arriving Sunday night.

ASSOCIATED ACTRESSES REQUESTED TO HELP
The Board of Directors of the White Rats have appointed the entire membership of the Associated Actresses of America to act as a committee on the Actor's Fair.

Those desiring to act on sub-committees are requested to communicate with MISS LILLIAN McNEILL, in care of the White Rats Club.

JOS. P. MACK, Chairman.
Jennie Gladsdon is back after a recent illness.

Madeline Delmar has been engaged to play Nat-u-rich in William Faversharn's sketch "The Squaw Man."

Lillian Russell's daughter, Dorothy, is going to appear at Hammerstein's next week as a ballroom dancer.

Selwyn & Co. have acquired the booking of the Howard theatre, Chicago.

English and Australian acts in quite large numbers are seeking the vaudeville agencies around New York for engagements.

Mr. and Mrs. Chad Huber became the parents of a boy, March 13. The mother is professionally known as Manolita Scanston.

SPLIT NIGHT AND MOR. 

BY L. S. WILLIAMS.

Here, Prop, put this in your jeans. You're out of the race now?

And who do you play, the baggage man or the peddy?

I wonder if it's possible to get our music yet?

To think! That was the shiniest round mouth, but it makes the Wifty fre.

How and about the Kate, Bill—here or out in front!

Oh, well, good luck pals, thanks; we're glad you liked our stuff.

Be good, old scout, and don't forget we're the Flying Band, and tell Devere and Devere, the Cuckoo Hotel's immense.

One, seems I just fell asleep. and there goes little Ben.

Now come on, kids, get on, that thing lair at seven-thirty of course the room won't last long, don't get out for this, and never mind fussing the hair, Mayne, it looks real nice and curley.

Hurry up, Bill, it's those trunks out there by the gate.

What's that, no bouncing over the fence?

Oh, well—we can eat now, the New Haven never was on time.

I'll bet I could show 'em how to run that bloomin' line.

Evasive, now, just even, what? Forty pounds on the pair?

Why out of Bridgeport, ho, we had twenty pounds to spare.

We had to go out there, but we've too much right now.

And here's a smoke, so long. Oh, yes, where can we snatch a blue?

We're getting into Cohoct, Mayne, haven't you your coat on yet?

No, I wasn't solely, I never finish a cigarette. Where's the Scenic Theatre? Oh, about six blocks, you said.

Well, I guess we'll walk it, no use throwing two bits away.

Hello, boys! Well, as sure as I live, it's here. Gert and Mayne, Getting fat, too, isn't that free, what did you say you weigh?

You know it's a minute. I want to get rid of those checks.

Yes, we work in 'one.' Who? Why we're the Two Funny Beaks.

Where you fellows stopping? Yes, what are the rates over there?

One bono double, room and water, if you haven't seen it, come on, Mayne, we'll get in, and then come back and rehearse.

What, we dress up two nights; oh, well, it could be worse.

Good morning, what, raise do you make double?

Show me your room; I do that, then I never have trouble.

How are the audiences here? You're a little bit cold.

Drop in and catch us working, that cold stuff's getting old.

"The Cowboy Preacher" has been sent out on a road expedition by Al Reid and Charles Hoskins.

Emily T. Parley, of Willard's Temple of Music, was forced to leave the act in Mt. Carmel, Pa., last week, owing to a nervous attack.


Lydia Rysht is out of the Winter Garden show, being confined to her apartment in the Hotel Childege since March 9 by a severe cold.

The Warburton, Yonkers, N. Y., is dark this week. Several policies are proposed for this theatre, where stock has failed to go over.

George Goett of the Lefler-Bratton office, who has been traveling with "The Dingbats," returned to New York Wednesday.

Severin Deym, who suffered a paralytic stroke some weeks ago, is noticeably improved. He was able to attend a movie show near his Brooklyn home last week.

Lester Lonergan turned up on Broadway unexpectedly Monday in search of a new leading woman for his New Bedford (Mass.) stock. Amy Ricardo is going to take a much needed rest.

The Aerial Budds will not be able to work for several weeks, owing to the recent injury to the boy with the act. He fell and splintered a bone in his leg.

Harri Fox and Jennie Dolly are not at the Palace this week, as neither did the turn appear there last week, both disappointments for Fox's attack of tonsillitis.

"Robin Hood," dramatized by Owen Davis from the "Robin Hood" ballads, will be presented in the open air by the Frank Lea Short Co., which opens its tour May 6 at the University of California at Chapel Hill.

The Gotham (Progressive Wheel) will run the remainder of the season with George J. Kraus and Eddie O'Neill, treasured in charge. A manager to succeed Jake Isaacs will be named for next season.

Moe Schenck is booking the three "Sunday house" in the Loew-Sullivan-Conside agency. The theatres, giving vaudeville on Sundays, are the Manhattan opera house, West End (New York), and Broadway (Brooklyn).

Arrangements have been made by Merle H. Norton, a western theatrical man, to send out companies of "Get Rich Quick Wallingford" and "The Ghost Breaker" through the western one-nighters next season. He will also produce a play entitled, "The Little White Slave."

The New Majestic, Newark, N. J., opened with pop vaudeville March 12 under the management of the Goddor-Madison-Pope concern, which also controls the Odeon in the same city. The Majestic seats 1,762. The Odeon may change from its present pop vaudeville policy to "Yiddish" plays.

Anna T. Koch, a cloak and suit designer, was awarded $500 damages in the Supreme Court Tuesday because William Fox, who controls the Dewey, permitted her photo to be placed in the lobby display of the "Coming Attractions" frames without her consent. Miss Koch said that the exhibition of the picture had resulted in her being called "The Dewey Kid," "Singing Scourge," and other nicknames which gave her a "bleeding heart."

Sam Kenny saw seven years of his life float away last Friday when a detective walked in his office, tapped Sam on the shoulder, and said, "You are under arrest charged with a violation of the Mann White Slave act. Mr. Kenny said there must have been a mistake, but the officer paid no attention to him, continuing the conversation by marking the evidence. It proved Sam had New Jersey illegally invaded. When the cop mentioned Jersey Sam knew he was safe, for he had never even been to Atlantic City when he should have been, and the thought of spending an evening in jail while his friends were trying to get bail for him kept Sammy's attention centered on the detect, who finally led Mr. Kenny to a cafe where those same friends were waiting to hear the finish of the frame-up. The final happened there and then over the table, with Mr. Kenny looking like chicken once more, the Bloom again on his cheeks and a smile on his face, but he couldn't look at Lew Golder that if the detective had said Pennsylvania instead of New Jersey, he (Kenny) would have jumped out of the window.
POPULAR PRICES IN CHICAGO DREW BEST THERE THIS SEASON

"$1 Top" Shows Get Big Play. "Baldpate" at $1.50 One of Chic's Strongest Hits. "Lady of Slipper" Got Away With $2.50 Scale. Tendency to Put Down Prices.

Chicago, March 18.

Managers, in reviewing the present season, are much the property, in the larger theatres at least, to the prevalence of popular prices. Several shows playing at high prices, and at advanced prices, also prospered, but there has been a tendency to put prices down.

The American Music Hall is playing at $1.00 top. The engagement of Weber and Fields, Al Jolson and others at the Auditorium also played at that figure.

The Olympic is a dollar playhouse, and business there has been brisk and good for the most part.

At Cohan's grand opera house "Seven Keys to Baldpate" is playing to $1.50 and is making one of the big hits of the season.

At the Illinois, "The Lady of the Slipper" came in at $2.50 and got away with it nicely, doing an average between $2.00 and $1.00.

Even the Fine Arts theatre came down to $1.00 this season for the most of its attractions, but "Prunella," now current, is getting $2.00 for best seats.

SHOWS IN FRISCO.

San Francisco, March 18.

Henrietta Crossman scored on her opening in "Tongues of Men" at the Constitution Theatre, the opening crowd being slim, though.

"The Candy Shop," with Rock and Fulton, is back at its old stamping ground, Gaiety, with business nothing like it was when the show opened in the new house. In addition to the light attendance for the return engagement, the papers confined themselves to brief comments on the restart here.

"The Blue Bird" did fine business at the Cort last week, but the receipts slumped off perceptibly this week. The matinees are big, while the night business is not.

"Years of Discretion" is being re-taken this week by the Herbert Kelcey-Effie Shannon dramatic stock company at the Alcazar.

At the Tivoli the Chicago Grand Opera Co. opened to healthy business. The press reviews turned loose unanimously in praise of its production of "Rigoletto."

MOROSCO'S BOSTON HIT.

Boston, March 18.

Oliver Morosco kept his word that he would not invade the east with a musical production until he could deliver the goods in a manner that would show Broadway the Pacific Coast knows how to produce. He showed "Pretty Mrs. Smith" and Kitty Gordon Monday night at the Cort and scored one of the most decisive hits ever accorded a metropolitan premiere in this city. The run is indefinite.

"Pretty Mrs. Smith" as a farce was enormous money. But combined with Miss Gordon's voice, the second drawing abilities, the surprising change in the type of comedy by Charlotte Greenwood and the abundance of musical interpolations of a high class in a score far above the usual average, the production is now "a musical farce" that is a riot. Miss Gordon's performance is a normal one with the exception of handling her songs exceptionally well and being beautifully but rationally. Miss Greenwood's performance marks a metamorphosis in her career. Since her last appearance she has refined her performance with the result that she proved irresistible, using humors effectively instead of relying solely upon the length of her arms and legs. She scored a far bigger triumph than did Miss Gordon because it was unexpected.

The remainder of the cast is strong, the three husbands being played by Harrison Hunter, Roy Atwell and Edward Martindel, the latter proving a rare combination of bass singer and actor in intriguing presence. Sydney Grant, playing the stubby opposite to the lanky Miss Greenwood, carried a difficult role effectively, Lillian Tucker did a "villainous" nicely and James A. Gleason as a colored bellhop made good comedy out of a simple role by not trying to be funny. The score is attributed to Harry James and would serve alone without the interpolations which are without exception big.

The plot is simple, dealing with the appearance of three husbands of one woman at Palm Beach. In spots the action is spicy, but at no time does it offend. E. E. Harris and Morosco claim joint fatherhood in the plot. There are three acts with two sets, the second, showing a solid wood white room at Palm Beach, being especially effective.

It is announced to return to New York a real musical comedy without a dull moment, seems about to be fulfilled.

"THE DUMMY" LETS DOWN.

Atlantic City, March 18.

"The Dummy," a new four-act comedy by Harriet Ford and Harvey J. O'Higgins, produced at the Apollo March 12, is a cleverly devised character comedy and the play is a big hit. The fourth act is a perfect structure and the last three acts are there a slight let-down and in the third the story was lost. The fourth act was spun out too thinly.

Ernest Handley made a personal hit others in the cast were: Joseph Brennan, Edward Ellis, Joseph Tuohy, Ada Dwyer, Joyce Fair, A. E. Hohn, John Wheeler, Helen Macbeth, Frank Connor, Charles Myatt, Nicholas Juedes.

PEG" CLOSING IN JUNE.

The long and unprecedented run of recent years of "Peg O'My Heart," with Laurette Taylor, at the Cort, New York, will come to an end in June. The house will reopen for next season, with "Under Cover," it is the current Boston hit.

"Oh, Oh, Delphine!" ended its Philadelphia engagement last week and is playing a week of nights this week preparatory to closing.

Among some of the shows in the west which have closed are William M. Smith's "A Fool and His Money." On April 4 McCann's "Cow Boy Girl" closes, while the Eastern company of "The Virginian" winds up in Nebraska tomorrow.

"Married in Haste," after 30 weeks' season, closed March 18.

Owing to no business on the road the Shubert's have closed the tour of "Which Own Money," the Mark Swan piece in which Julia Dean has been playing.

Robert Campbell's production of "The White Slave" will close another successful season in Providence March 18. It will again be on the road next season.

"A Fool There Was," touring the Stair & Havlin time, under the direction of Robert Campbell, George H. Nicolai and Frank Jordan, will close April 1. The same company will come out a winner on the season. Four dates were played in Philadelphia within 18 months, three returns being made this season.

San Francisco, March 18.

"The Crime of the Law" is reported as having given up the ship after closing here at the Savoy Saturday night, the belief being general that the show lost money on its local production.

Many Liebler Shows in Chicago.

Chicago, March 18.

The Liebler Co. has made plans to bring several shows to Chicago next season, opening with "Joseph and His Brethren" at the Auditorium in August for an eight weeks' run. "The Garden of Allah" will also be brought back; "Gen. John Regan" goes to the Blackstone; "Grumpy" will also be offered, and Emily Stevens in a new play, to be called "Mary." May Irwin in "A Widow by Proxy," and Eugene Walter's new play, "A Plain Woman," will also be shown here.

PRINCESS SHOW, NOVELTY.

Detroit, March 18.

The first appearance on the road of the Princess Players from the theatre of that name in New York occurred here Monday at the Garrick, where the repertoire of sketches with Holbrook Blinn in the lead struck Detroit as something of a novelty. The company is drawing well.

If you don't advertise in VARIETY, don't advertise at all.

QUINLAN CO. SAILS AWAY.

Montreal, March 18.

Manager Hunt, of the Quinlan Opera Co., says his Montreal visit has been fairly successful, although he was forced to curtail the length of it from four weeks to two weeks and four days. That Montreal is a difficult city in which to support grand opera has been shown by the demise of the late Canadian Opera Co., but, in spite of that fact, Mr. Hunt has almost promised a four weeks' season next year, after an interview with Sir Thomas Shaugnessy, Lieut.-Col. Meighen and other supporters. The Wagnerian has been by far the most successful of the operas rendered, the others having been heard too recently to be widely appreciated.

The company closed here Thursday, sailing for England on the Empress of Britain at a summer's week's end. They will rest until August, when rehearsals will begin, and they will cross America on their way to Australia.

Miss Lyne, who is singing at Boston "Rigoletto," will join the company in London.

HITCHCOCK'S COAST TRIP.

Boston, March 18.

It has been decided by Cohan & Harris to send Raymond Hitchcock in "The Beauty Shop" to the Pacific Coast, probably starting westward next September, and striking the Coast during the Panama Exposition excitement. The show is nearing the forced ending of a long run at the Tremont, where it is doing a howling business. There has been a rumor there is a chance the firm will place the Hitchcock troupe in a Broadway (New York) theatre at a summer's week's end; that doesn't appear to have been in any way definitely determined upon.

HEARST GETTING HIS WAY.

Cleveland, March 18.

William Randolph Hearst's objections to his artist's going into vaudeville is believed to be effectively pushing these men out of the actor ranks. "Bud" Fisher, booked for the Keith Hippodrome here—and billed very heavily for an engagement in April—is no longer featured.

It is believed the Keith people have decided not to run afoul of the Hearst forces.

LIGHTON MANAGING TYSON CO.

With the change in the direction of the Tyson Company, which operates through minds of the principal, by the New York hotels, as ticket sellers for the Shubert theatres, George Lighton, formerly treasurer at the Winter Garden, was made manager of the concern. Mr. Lighton announced to take a show or to save the Princess Players from the theatre of that name in New York occurred here Monday at the Garrick, where the repertoire of sketches with Holbrook Blinn in the lead struck Detroit as something of a novelty. The company is drawing well.

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TYLER'S THEATRICAL MOVES
PRESAGE GRAND "COME BACK"

Managing Director of Liebler Co. Reported Having Leased a New York Theatre For Next Year Where He Will Make a Gigantic Production. Tyler Making Preliminary Lineup.

Circumstantial evidence points toward George C. Tyler, managing director of Liebler & Co., as the lessee of a large theatre in the metropolis for next season. Tyler has been in consultation with scenic artists, actors, program publishers, stage carpenters and others regarding the presentation of another mammoth production at "my theatre," as he is reported to have expressed himself.

To those familiar with Tyler, this may be regarded as the most natural thing in the world. With an occasional "flatter" like putting on "General John Regan" he has done practically nothing for an entire year in the way of production. The first man of his mental activities, this comes under the head of "running under a pull."

The Liebler bank roll must be in pretty good condition, too, just now, and in sore need of a little "exercising."
It has been steadily piling up with the current season's profits on "Joseph and His Brethren," "Grumpy," "Disraeli," "The Garden of Allah," etc.

"HIGH JINKS" FREAK BUSINESS.
Freak business is making the run of "High Jinks" at the Casino. The show last week did a gross of about $11,500 with $4,100 of that amount taken in for the two Saturday performances, the matinee getting $1,700 and the night show the difference.

"High Jinks" will now remain indefinitely at the Casino, the decision to move it out, having been changed with the upward trend of the receipts.

HEARING ON TICKET BILL.
Albany, March 18.
The New York City managers-ticket speculators' joke thing had its hearing Tuesday in this city, when the Stoddard bill came up for discussion. Representatives of the managers and some managers themselves, and likewise with the ticket agencies, told as much about each other as they dared to before the Assembly Judiciary Committee.

Neither side left much of an impression upon the prevalent feeling of the committee members that if they ever wanted any good seats for a show that's doing business they would have to pay a bonus for them irrespective of the Stoddard or any other bill.

The Board of Aldermen in New York Tuesday passed two ordinances requiring that the price of theatre tickets must be printed on the ticket in the case of something that is generally being done. The ordinances carry a penalty of $50 for any ticket sold at a higher price than marked where it is proven the theatre management is in collusion with the seller.

SOME SHOWMAN, THAT BENNETT.
Pittsburgh, March 18.
Because one critic called "Damaged Goods" garbled and confusing, Bennett, another remarked Richard Bennett had ruined his career by playing in it, the actor stepped to the footlights Monday night and said:

"The man who could write that way about a play like this ought to be thrown into the same garbage can to which he compared the play. The sooner newspapers cut away from themselves that kind of man the better it will be for them and for the community."

Bennett was raging mad at the treatment in the Sunday morning papers. He said the papers had no right to condemn before seeing the play. The critics Tuesday morning were pretty nice to the play, an awful contrast to what they said Sunday. The curtain speech Monday night caused a sensation to the attracted thousands succeeding nights.

Pittsburgh, March 18.
Richard Bennett, here in "Damaged Goods," has been associated with Edith Wynne Matthison, the English actress, for the purpose of establishing a traveling repertory theatre next season to produce modern classics, old plays, and musicals daily.

Their first offering will be "The Idol Breaker," by Charles Rann Kennedy, author of "The Servant in the Home," in New York, in the early fall.

Mr. Bennett also said he will produce "Maternity," by Brieux.

"CHANGE" STILL PLAYING.
Walter Hest rumbled up Broadway Monday morning, fresh from Wilkesbarre, where he picked enough velvet last week on "Change" to make him $400 better to the good on the season so far.

Mr. Hest, as he waved the bank roll, announced his Welsh play was still on the run, that day and two others to follow at Atlantic City, and bookings extended to April 20, when a run at the Fine Arts theatre, Chicago, was expected to start.

Then Walter had to leave, having time to just catch the boat for Jersey City.

SOTHERN AT THE GARRICK.
Chicago, March 18.
Plans now made will bring E. H. Sothern to the Garrick, Mar. 30, in his Shakespearean repertoire, with possibly some special plays of a more modern type. After him will come Madame Moselle, opening April 12. The summer attraction has not been decided upon, but it is possible that "The Whirl of the Century" may come on for the heated term.

At the Cort there are indications that "Help Wanted" will stay until the middle of May. The summer attraction may be "Pinchot," a piper to be tried out in Los Angeles shortly.

A rumor is extant that "Under Cover" will come to Cohanes Grand opera house as an opening attraction next season.

The Henry B. Harris Estate will have two and perhaps three road companies playing "The Misleading Lady" next season.

"MOSELLE" SHOULD BE BIG.
Cleveland, March 18.
"Madam Moselle" had its first presentation at the Colonial Monday evening, and it will live when the producers have cut each of its three acts to pieces.

Far too long was the musical offering as first presented. The music is by Ludwig Engeler, and saved the show. It is safe to predict New York and all the country will like it better than any light opera music of the season. It'll Be There, "Ding Dong," and "Madame Moselle" are songs that will be remembered.

The first act was the best; the second filled with dreary footlights by Jeffferson DeAngelis and William Pruette. The theatre act, though a little long, is fairly well taken. One song number in which the chorus wore the best costumes of the evening, was enjoyed. Diana d'Aubrey, playing a young seminary girl, was the real feature because of her splendid rendition of two of the song hits.

"Madam Moselle" should become one of the best known of the musical comedies of the last few years. George Lederer staged the production.

JAP LOOKING ROUND.
On his way homeward from an all-around the world trip, K. Yamato, manager of the Imperial theatre, Tokio, is stopping at the Hotel Astor. He is seeing the theatrical side of New York for the first time, and expressing himself as surprised at some of the large musical productions now operating on Broadway. A picture of his own is that the Japanese theatre building could hold a couple of Madison Square Gardens. It is mostly devoted to the classics in drama and music.

The Japanese showman will remain in New York until March 28, when he leaves for the Coast.

"THIRD PARTY" OPENING.
The Shuberts production of "The Third Party," by Mark Swan, will start its theatrical way March 26, at Plainfield, N. J., thence going to Boston, Chicago, and mayhap heading for Chicago.

In the company are Taylor Holmes and Walter Jones.

MCCORMACK JAMS THE HIP.
The Hippodrome was jammed Sunday night. Mr. McCormack has built up a single attraction, the overflow on the stage and standees exceeding the number by 100 that Melba drew there recently.

John McCormack was the attraction that placed 575 people in chairs on the stage. Prices ran to $2.50 for box seats. The gross was between $8,000 and $9,000, nearer the latter than the former.

Walter Announces Play For Wife.
Hartman, March 18.
Eugene Walter, husband of Charlotte Walker, has arranged, according to his statement made here, to star his wife next season in "The Valley of the Moon," an adaptation from a novel by Edith Langlood.

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WITH THE PRESS AGENTS

Ben Geet is getting his annual spring and summer vacations at the latest possible moment. Making haste slowly, he will get his open air tour started April 16 in Savannah.

The Oliver Morose office deny a recent story that production of "The Oldest Lady in Town" has been moved from the Majestic to the Belasco. The producer, O'Neil Company in "Pag o' My Heart" has been put off the calendar and no opening date has been set. Rome Langs, however, has been back brought to Kansas City.

William L. Wilken, late advance for the George M. Cohan production of "The Million Dollar Gamble," is now in the army. The booking of "The Oldest Lady in Town" with a new cast has been announced.

Klaw & Erlanger have purchased "Dorabella Bloom," a four-act comedy, by George Randolph. The play is to open soon in Chicago. The property is to be produced under the direction of John Emery, the comedy is a stage adaptation of stories that have appeared in the Saturday Evening Post.

C. P. Greneker, of the Shubert publicity force, is again handling the newspaper work for the show. He recently left the Majestic for a period of recuperation. He has entered into a new occupation, advising potential authors in writing plays. After this date no one will find "Your Merry-Go-Round," which has been in brief performance, saying weather has much to do with one's condition. He has assured his audience that a second performance is in disposition.

Al LS Lavin has been engaged by Selwyn & Co. to head the "Undercover" company at the Grand opera house, Chicago.

The Reading (Pa.) Morning News (daily), in existence since Dec. 13, 1913, has consolidated with the Evening Times. Forty employees have been laid off. The Times will be known as the News Times.

Hubert Heuck, president of the Heuck Opera House chain, has signed 30 new engagements from advance agents who desire to fill the "Vacant Spaces" of the circuit. "Doc" at the Lyric. Heuck will probably keep Oscar Dubin, a newspaperman, who has been doing the work.

W. R. Walton, on the road this season with a new act called "The Cripple Brothers," has added a new one called "The Good Samaritan" next fall. Walton will handle the management of Frank B. Smith.

Fred B. Lorraine is managing the Morton Opera House, Binghamton, N.Y.

It's town talk that more circuses are building, routed and seasoned in the rounds of the country, planning to go to Chicago, and then in any other hotel in the country.

The Shuberts announce for March 23 "The Village of the Night," with Miss Olga Petrova, Milton Smith, Billie Hatch and others. The production is being transferred from the pen of the three press boosters. The project will be handled by Cunningham, Thompson and Jason Colominus Reid.

The producers of "The Million Dollar Gamble," headed by Walter Loew, have an announced engagement with the great Laurgeon Taylor, of "Pic," who would have "Hammer." The Shuberts have engaged "The Million Dollar Gamble" for a four-week run at the Majestic beginning March 23.

C. W. Manners, to make a fortune for next season with "The Million Dollar Gamble," has been in the press for the past four weeks. He has been accused of writing "The Million Dollar Gamble" by the press. He has since been accused of being a "Theater Whirl of the World." He is in Chicago to look for more money. Manners has been in the city since January, writing, "in other words, trying to make a fortune with "The Million Dollar Gamble.""

C. P. Greneker is working on the special bill for the new "The Million Dollar Gamble," at the Garden. It is next Tuesday. The extra show will be handled by the Shubert office. The show is expected to be attended by some of the leading dramatic critics, who have been at the Garden within that time, and are expected to be in attendance at the "Theater Whirl of the World." Mr. Greneker hopes to do a fine business, and is looking for more money. Having Adie Howland and her late acquired husband, Charles B. Ruggles, also appear for a "turn."

"A Pair of Socks" has a postponed opening in the capital, and Jack Devereaux as new members in the cast. The play is now at the Majestic.

"The Lookers-On," a new comedy by Margaret Mee, has been accepted by Selwyn & Co. to head the "Undercover" company, will give it a New York premiere next fall.

By cable William A. Brady has closed a contract with Mr. W. Handham for the production in London of "Too Many Cooks." George Blatt is in charge of the handling of the play. The band have part played here by Frank Craven.

Maurice Pukas, the musical comedy singer, returns to America next season for a concert tour.

Julian Puh, who now has the exclusive representation of the Russian Balalaika orchestra, has been appointed as the appearance in San Francisco in 1918. The opening is the only one in the United States.

Harry R. Stone is doing the advance for the March 23 opening of the show, receiving $150,000 for an operation which comprised a scene and a part in an earlier act.

Charles H. Zuber has been appointed press agent of the Lyric. Cincinatti, succeeding the late Miss Zuber. Zuber was formerly dramatic critic of the Times-Star.

Bob Friedman, who has been working like the proverbial bear in press apparatus, recently reported that he is going to his old daily newspaper work.

Harry Shutter is doing the advance for the "House of Bondage," which got under way at the American Theatre last week.

Walter Duren, ahead of "The Traffic," has been handling the American weekly "The Naked Weapon," has been dismissed. He issued an open letter to the man who took the place of Duren, to be handled by a famous agent, in the roster of publicity the reporter. Duggan was not replaced at any other time. If it be better if he had framed the stuff.

Charles Frohman has arranged with John Gielgud, the London star of many new productions, to play the "Lady of the Lake." A new play by Mrs. Lyman C. Kays, which made a big hit, "Pretty Pandora" plays just 60 minutes.

"PRUNELLA" WELL BOOSTED.

Chicago, March 18.

"Prunella," with Paramount Tuesday night in the Fine Arts theatre, has been given more publicity in the daily sheets than any other show in many months. The credit is due to members of the Chicago Theatre Society, who have the handling of the "Prunella," to Richard W. H Đường, who has the matter in immediate charge.

MUSICAL COMEDY WEDDINGS.

San Francisco, March 18.

Mae Follis and Henry Rand, of the "Ham Tree," were married in Fresno, Feb. 19.


The booking partnership of King and Coleman has been dissolved.

PROSPERITIES PEOPLE EXPECTED.

Philadelphia, March 18.

The annual meeting of the Drama League of America will be held in this city April 23-24. Among the theatrical managers expected to attend are Daniel Frohman, Harrison Grey Fiske and Henry W. Tyler. Actors who will be present include Margaret Anglin, Arthur Vinton, Mary Shaw, Lola La Follette, Otis Skinner and Frank Reicher. The dramatists who will participate in the various discussions are William Gillette, Augustus Thomas, Rachel Crothers and Cason Hamilton.

The Philadelphia branch of the Drama League has at present 3,135 members.

FUTURE WEST PRODUCTIONS.

Chicago, March 18.

Richards & Fringle's Minstrels will again take to the road for a summer season under canals. Arrangements for time have been made by people who have been with George Tipton, who will manage the tour.

Al. Denier is sending out "The Girl and the Trump" for a tour of the middle west this year.

William T. Blake, Minstrels, "Our Village Postmast," opens a spring tour April 11 in Wisconsin.

"Side Tracked," which Jule Walters made famous, is slated for production next season by L. B. Greenhaw.

MARIE ASKS VENUE CHANGE.

San Francisco, March 18.

Miss Dressler, late star of the Gaiety "Merry Gamboll" show, has been permitted the local judge under whom her case is pending for the transfer of the Gaiety suit to the United States Court, changing venue to Vermont, where residence is claimed by Miss Dressler.

PRESS OPINIONS.

"THE CRIMINOL GIRL." "The Criminol Girl" sends out old-fashioned, but it is not as old as Mr. Bluden's old friends like him in it and he ought to make many new ones.

"Ham Tree" BIG AVERAGE.

San Francisco, March 21.

McIntyre and Heath in "The Ham Tree" are establishing a high average of weekly gross receipts, playing house "12 to 15 a day."

The show did $1,800 at Great Falls, one performance and $1,200 at Helena.

HEADED FOR BOSTON.

Philadelphia, March 18.

The Lew Fields-Marcus Loew show, "Pleasure Seekers," opened at the Lyric Monday night for four weeks. After the local engagement the company goes to Boston for a run.

DUFFY CLAIMS ROYALTY.

Philadelphia, March 18.

James O. G. Duffy, a newspaper man of this city, has brought suit in the United States District Court here against the Majestic Theatre, the Shuberts, Mark II., and Edward Locke, the playwright, asking for an injunction to restrain "The Case of Beck." He also asks for an accounting with a view of obtaining a royalty on profits thus far received from the production.

According to the bill of complaint, Duffy, at the solicitation of Belasco, wrote a three-act scene, entitled "The Mary Poppins," gave a cost rehearsal, and turned it over to the producer in 1908. It was the intention of the latter, Duffy alleges, to star Frank Keenan in the play. The actor, however, severed his connection with Belasco at that time, and Duffy was notified it was deemed inadvisable to proceed with the production of the play.

In 1912 Belasco produced "The Case of Beck." In his petition to the court Duffy says he at once recognized it as being founded, in all essential particulars, on the scenario which he sent to Belasco in 1908. Duffy is the author of the one-act play, "Bredna's Elopenh," which has played at the Little theatre, this city.

"BILLY BLACK" CALLED OFF.

The contract between H. F.Fraze and H. B. Warner to star in Charles Bradley's play, "Billy Black," has been cancelled and Warner goes to Chicago to join the "Under Cover" company. The Bradley piece has been put in rehearsal, but was not deemed suitable. The scenario contract was cancelled in time and the only expense to which Fraze was put was the advance payment on some of the costumes for the female principals.

NEW COMPANY GETS HIM.

Cincinnati, March 18.

Willie Diedrich, principal comedian of the German Stock Players, has been engaged by a Cincinnati theatre.

Said Diedrich to an interviewer, "I was going to quit anyway next season, to appear with the new German stock company."

"Theatre Tidings".

BOSTON, March 18.

A. E. Thomas' new play, "The Squealer," will be given a single tryout at the Boston Theatre with a star cast taken from the "Within the Law" company at the Majestic and "Under Cover" at the Plymouth. Both are Selwyn & Co. attractions and handled here until the end of the season.

The cast will include Jane Cowl, William Courtenay, Orme Caldar, Lucille Watson, Wilton Taylor, De Witt Jennings, William B. Mack, Lola Fisher and Ralph Morgan.

Harry Bride, treasurer of the Royal (Brons) had a baby daughter arrive March 14.
EDWARD ELTON TO LEAD.

Pittsburgh, March 18.

The biggest surprise of the local theatrical season came with the announcement that Mary Hall, leading woman with the Pitt Players, leaves the company next week. Miss Hall was formerly leading woman with the rival house, the Duquesne. At the same time it is reported Irene Ostier, who has been a Duquesne leading woman, may be engaged by Miss Hall.

Eddie McHugh, stage manager of the Duquesne, will also leave before very long.

Pearl Hips is the latest addition to the Pitt Players. She is a Pittsburgh girl.

At the earnest solicitation of Constance Collier, who begins a three-week starring engagement in the Duquesne, Edward Elton, the English actor, has been engaged as leading man of the company. He takes the place of Thurston Hall, who left more than a month ago, and whose place had been filled with visiting stars.

Charles Broket, formerly with Liebler & Co., succeeds T. C. Cook as stage director of the Duquesne. Cooke left when his wife, Irene Ostier, the leading lady, resigned because of the Harry Davis system of importing stars to head his company for small engagements.

Florence Marlyn of the Washington Players, Detroit (the company is managed by Director William Moore Patch of the Pitt), has been engaged by him to appear with the Pitt players.

SAVANNAH’S SUMMER STOCK.

Savannah, March 18.

It is announced that the Savannah theatre, under the direction of William B. Seskind, the present manager, will inaugurate summer stock, beginning April 14.

The Henrietta Browne Stock Company has been engaged. This is the first try at summer stock in Savannah.

JESSIE SHIRLEY IN TABLOID.

Spokane, March 18.

Jessie Shirley of Spokane, head of the former Jessie Shirley Stock Company, has been given a Pantages (small time vaudeville) contract for a tabloid version of “Under Two Flags” which calls for 10 people. She will open in San Francisco March 29.

MADDEN’S FIRST REAL ONE.

“One on the Level,” written by Richard Madden, manager of the Cohan & Harris, Bremen House, has had its presentation in Newark Monday night, the Brownell-Stork stock company making an excellent production of the new piece. George M. Cohan gave the company some pointers before the opening, and had a plan to produce the piece next season.

Madden has written several things, but this is his first real big effort. It’s a modern tale with a scarlet woman as one of the central characters. In the second act she has a speech that is reported to be a sizzler.

The stock production was splendidly made and the show pleased.
The Palladium is to have the King and Queen as spectators at a benefit performance late this month.

Nat Carr will shortly replace Sam Liebert in "Red-Heads."

Charles Hart, at the Palladium last week as a "single," did a monolog taken entirely from Al Jolson's material. Anyway this gives Frank Tiney's stuff a rest.

The Empire has declared a yearly dividend of 25 per cent. The Coliseum also came through with its usual 25 this year.

Jack Davis has resigned from the V. B. O.

The Alhambra new numbers include a skit on the employment of an American railroad manager here that is a gem in the revue scene. Robert Hale impersonates the Yank and has a monolog worthy of the best of front cloth comedians. It is simply a scream, and most opinions are that it is the best bit of fun that has been heard in any revue.

Monte Leveaux, joint booking manager of the Alhambra, has left that position. Andre Charlott is now managing director, a position well earned by his splendid showing since the hall reopened under Charlott's management.

The Holborn Empire has suddenly fallen for fighting headliners, three champions displaying the art there the past three weeks.

For the present Leeds and Lamar have split. That is to say that Lamar left the act without notice, and Leeds states the whereabouts of the lady are unknown to him. The couple have been married for eight years.

Jay Whidden, formerly of Conrad and Whidden, is now working with James Cumming.

Juliet is still in London, stating that she is preparing to have another try at the English audiences with a new act. The artiste states that she was not cancelled, but that she broke a contract with Alfred Butt when appearing at an outside hall in London.

Miller and Mainie, the dancing boys who shook things up a bit at the Hippodrome a few weeks ago, have been booked there for 20 weeks to follow their original four.

A talk with Alfred Butt brought out that in the Palace coffers there is a lot of gold waiting for big attractions for that theatre. The past two months the Palace has felt a shortage of drawing material that hasn't been thought of in the past five years. It would have seemed a year ago that H. B. Irving would be a wonderful draw in a music hall, but the people didn't seem to notice him a bit when he appeared at the Palace recently. The Russian Nijinsky, of course, is expected to turn the tide, and Mr. Butt also has confidence in his revue for April. The rehearsals for the new show will commence next week.

Al Hill, originally with Ackerman here in an acrobatic act, went on at the Ring last week, when he knocked out a professional boxer by the name of Ernie Miller. Al states that he will not continue in the fight business, perhaps doubtless so that he is considered quite a nice-looking chap.

Vernon Watson in one of his imitations is using Frank Tiney as an eight-minute act. The gimmick gets plenty of laughs with Mr. Watson all Tiney's, but he will never have the Tiney style, though it doesn't seem quite the thing for Watson to do anyway. Though all is said and done, Tiney could still play on the same bill, follow Watson and get away with it.

ACTORS MARRY YOUNG GIRLS.

Kansas City, March 18. Romance was short-lived for two girls who ran away from the homes in Wichita, Kan., with vaudeville actors Saturday.

Dave Vanfield, a juggler, and Bud Snyder, a trick bicycle rider, played in Wichita last week. They met Rena Lu Rue and Gladys Woodbury, both 15 years old, and of prominent families. A three-day courtship resulted in an early morning motor trip to Newton Saturday. The two couples arrived at Newton at four o'clock in the morning and woke up the probate judge. They were married at five o'clock and returned to Wichita to find policemen waiting for them. The girls were returned to their homes, and the actors were allowed to travel on to Tulsa, Okla., where they are booked for this week.

The parents of the girls intend to have the marriages annulled at once.

PRODUCING "GIRLS' ACTS."

Producing "girls' acts" at reasonable prices for vaudeville managers is the new enterprise taken up by Freeman Horemont. The Lucasen producing firm is putting out one for six chorus girls and a mixed team (comedian and soubrette). So far three of this description have been found. They are headed by Poole and Morrisey, Loring and Parquette and Hovey and Mozer, the act for the latter couple not yet having been shown.

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CABARETS

M. Le Roy and Mme. Mone, trottors on the New York Roof, are quite popular up there through taking an unusually fast tempo in the Turkey stepping, rushing around the room with a “storm dance” effect, without the flying draperies.

Norton’s Cafe, Birmingham, Ala., is using singers, booked through Amy V. Cox, of Memphis. Cliff Winshield appeared there last week.

Rector’s is anxious to expand—that is the new establishment in the Mecca Building. It already has a portion of the first floor for dancing and is now corner. For all ot, several establishment holds a lease on the Seventh avenue section and is holding out for a price, considered prohibitive by the restaurant.

The Café de Parla, formerly Martin’s (Broadway and 42nd street), which recently closed, is reported about to reopen, but under whose management is not mentioned.

Chicago, March 18.
Gladys Lee, sister of Guy F. Lee, Sunday editor of the Chicago Tribune, has gone in for the cabaret and is appearing in Stillwell’s cabaret. Miss Lee was formerly with “A Mod’s Eve.”

Cincinnati, March 18.
Cincy is wild over the Tango. They’re dancing it at all the big hotels, at the cabarets, halls—everywhere. When the new Coney Island opened, several months ago, it was announced that there would be no dancing in the dining room unless the public demanded it. Percy Oakes and his wife are dancing there. Dickie Richard, Moeging and his wife are at the Haven. At the Sinton, Harry Messinger and Regina Connell still hang on, although it is rumored that they will soon leave. Oakes’ home is at 4914 S. cabaret to marry Billy Stone, who also dispenses a smattering of art to the clattering of dishes.

Detroit, Mich., March 18.
Sascha Piesch and Kitty Glaser are dancing at the Edgewood. coming to Detroit direct from the North American, Chicago. The engagement is for three weeks with the option of four.
The Vaudeville Comedy Club Base
Ball Team challenges any team in the world—Inmates of Hospital or Primary
Schools preferred. The team lines up as follows: Sam Shannon, short stop; George Hall, third base; Gene Hughes, 2nd base; Joe Goodwin, 1st bat; Jim Norton, left field; Henry Vogel, centre field; Jack Goldberg, right field; Benn Lynch, catcher, and Roland West, pitcher. The team will leave for South Brooklyn for spring train in a few days. Harry Denton may be taken along as a pinch hitter.

As we rush to press the vote as to the most Popular Billings stands as follows: "The Classy Entertainers," 17,467; "That Somewhat Different Comedienne," 15,780; "That Funny Fellow," 13,654. Everyone who uses either is the originator of it.

"What They Say to Your Wife.", "Your husband is so funny you must be laughing at him all the time."

"Don't worry about your husband meeting so many girls!"

"Do you travel with him too?"

"It's like that you can be in an act with him."

"I'll bet you're jealous of the girl who applaud him."

"Are you as happy as you were with your old husband?"

"Do you have much trouble getting money for clothes?"

"Does he give you all his salary every week?"

"He'll bet you're proud of him."

"No man could treat me the way he treats you."

How quickly bad billing brings illus.

"SNIPERS" START SOMETHING.

Toledo, March 18.

As a result of the action of the representative of a bill posting company asking the city authorities to arrest "snipers" the Toledo Theatrical Managers Association has decided to do no more billboard advertising. The action of the managers will cost Toledo billboard advertising companies $15,000. The latter are making advances for a reconciliation but the managers are not favorable.

Van Rensselaer Wheeler, Van Rensselaer Wheeler retires from "Sari" Saturday night of next week.

Preliminary organization is being made for the three stocks [Tark Brown with Van Derpool, Ottawa and Hamilton (Canada) this summer]. The three Canadian companies which will be recruited in New York this week and next will open about May 15.
VARIETY

NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Reappearance In or Around
New York

Dorothy Russell and Co., Hammerstein's.

Natalie and Ferrera, Palace.

Chester Kingston, Alhambra.

Joe Hart's Co. (7).

"The Telephone Tangle" (Farceal).

Two. Three (Special Set).

Fifth Avenue.

"The Telephone Tangle" goes on and on and keeps on, to the finish, which must be done since it is in vaudeville. As an incident in vaudeville or elsewhere, for three or four minutes, quite good, longer than that, quite tiresome, and it is now running much longer. It is the living picture illustration of "At the Switchboard," a sketch at the Princess last season, in which the telephone wires became twisted, with the hearing the voices, but not seeing the faces, only the operators being visible. In vaudeville you see these same incidents. Ziegfeld's "Follies" did this same thing but didn't give it as much time. The "Follies" may still be doing it. Dorothy Regol is featured with the Hart act, although she has the least to do of any of the sphen players. A drop in "two" is transparent, in large ovations. Behind these ovations are seated six people, at a receiver. As each speaks through the phone, the particular oval lights up, and those corresponding, or disconnected are always seen, the other ovales remaining dark. Miss Regol as the operator kept them all twisted for about 20 minutes. It was a telephone farce that kept repeating. It could hardly do anything else. Everything to the act was shown in the first three minutes, and that doesn't except the useless song by Miss Regol at the opening, nor her "strategy" at the close. Claude West played in blackface with an abnormal normal, looking for the information bureau of the Grand Central. He got everybody on the line excepting that. The others were two couples, widow and daughter, widower and son. The twisted phones made two eloping matches of the couples, much the same "story" previously shown on the same bill in a moving picture. The telephone Tangle" is a new idea for vaudeville, but loses value as such through the length of it. If Mr. Hart can get around that fault he will have an act.

Simpson and Dean.

Songs and Dances.

10 Mins.; One.

Simpson and Dean first offer a song routine and close with dancing. It's the stepping thing that is their main forte, and although some lines they should build up their entire turn. On the first half of their act they gain comparatively nothing. They finish big with the eccentric dance a la Bowery, each with a different outfit, and a very right atmosphere. The pair have a strong finish. At the Hamilton they were a big hit, but on the dancing only. The man is a dancer and not a singer.

Mae Murray and Clifton Webb.

Society Dances.

14 Mins.; Five (Palace). Peace.

In presenting a series of dances of the kind that New York's best social centers are paying homage to as one of the most graceful of minor dances, with the accompaniments, with a grandstand drummer. Miss Murray is graceful, light and airy and she trips in a manner calculated to flatter the plaudits from those who are crazy about it. In a becoming pink charmeuse outfit over chiffon Miss Murray's pretty arms, hands and feet seemed set to music. That Palace audience Monday night heard her do his work with the mechanism is palpably and the scheme to get comedy is worked out laboriously. Seen at the Lincoln brought a number of real laughs, and they were cleverly acted by Bob Brister, who takes the parts, and other players, who have had experience in legitimate productions.

Bob Brister and Co. (4).

"King of the Tropics." (Farcce).

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

Lincoln, Chicago.

March 18.

This act has numerous laughable situations, and looks as though it might make a good turn for one of the lesser tours of the country. The plot is not at all clear at times, but the story in brief concerns a young woman and a young man who love each other fervidly. There is an obstacle in the form of a spinster aunt, who does not like the young man, although she has never clapped eyes on him. It happens somehow the four are wrecked on an island in the tropics. Like all farces, the mechanism is palpable and the scheme to get comedy is worked out laboriously. Seen at the Lincoln brought a number of real laughs, and they were cleverly acted by Sime. They take the parts, and other players, who have had experience in legitimate productions.

Marie La Varr.

Songs.

12 Mins.; One.

American.

At first Miss La Varr reels off her songs in a lackadaisical manner and stands still and inanimate one surmises she has done illustrated song duty in her day. She didn't move her head a single degree when she really thawed out and got 'em going. The last number didn't amount to much, but Miss La Varr offered it as an encore flier. Miss La Varr has a high voice but she handles it fairly well. A pop house "single." (Mark.)

Purcella Brothers.

Dances.

10 Mins.; One.

American.

The Purcella boys are not bad little dancers and have a routine worked up in prison-striped "soup and fish" outfits, which they style their prison dance, simple but a life for a lifetime cumbered with it. The boys make some neat turns with their ankles chained together. A pleasing act for the pop houses. (Mark.)

Dooley and Evelyn.

Singing, Dancing, Bicycles, etc.

15 Mins.; Full Stage.

Man and woman. After one minute in "one," go to full stage, play sing, dance, bicycle riding, unicycle, tricycle, and they have a great line in stepping. Most quite good, but they attempt too many things without specializing in any particular line. Good big small timed. (Jolo.)

Reeves Sisters.

Singing, Piano.

10 Mins.; One.

Two women, striving for effect with counter-melody. Each takes a turn at the irorvies. One a soprano, the other a contralto. They have a high soprano without anything else. Harazinize well. More of a lyricum or concert act than a vaudeville turn. (Jolo.)

NEW SHOWS NEXT WEEK
Initial Presentation of Legitimate Attractions in New York

Barrum & Bailey's Circus—Garden (March 21).

"Pantheon"—Booth (March 23).

"Jerry" (Billie Burke) — Lyceum (March 26).

"Should a Woman Tell" (4). (Dramatic).

25 Mins.; Interior (Special Set).

Hammerstein's.

That P. T. Barrum of vaudeville, William Hammerstein, is presenting another "freak" at the corner this week—is this time in the form of a dramatic playlet. There is absolutely nothing new about it excepting its title. "Should a Woman Tell?" That phrase appealed to him likely to attract to his temple of art. It is the old, threatened-out problem, if a woman has sinned should she confess it to her prospective husband. In this instance the act is stated, and the argument is put amidstaneously and pedantically, and from the standpoint of playwriting, poorly constructed, also replete with old-fashioned "asides," now altogether a waste of time and money. (Jolo.)

Next week's action: Miss Mina.; (Special).
HALLAN AND BURT.

Tumbling, Dancing and Kicking.
8 Mins.; One.

Man and woman, strenuous workers; man eccentric comedian with woman feeding Old-fashioned turn, especially with respect to the comedy. Small timers.

If you don't advertise in VARIETY, don't advertise at all.

BERNSTEIN "SQUARING" HIMSELF.

"Say, you want a story?" asked Freeman Bernstein Wednesday.
Mr. Bernstein had been carrying a high silk hat with the sleeve of his coat. "Isn't this a dandy, boy?" said Freeman, as he stood before the mirror. 
"I'm crazy about this bonnet. Now when I walk along Broadway wearing this silk hat, everybody thinks I'm all right, so I made up my mind I would.

"I'm going to square myself, that's the story. You don't have to say much for nobody believes me. "Yes, Mr. Bernstein, I know, just a little ball about Freeman Bernstein getting a change of heart. That 'squaring' goes for everyone, me, May, managers, agents, actors and voice artists."

"There ain't nothing in this off-side stuff and me and my hat look too respectable to have people say, 'There's Freeman Bernstein. Gee, the stuff he's put over. I don't like them remarks, and I say, 'What's the use anyway helping out for nothing?'

Regardless, I'm going to square myself. Every man that's worth his salt knows what it is. A man can't live without a change of heart."

"Well, I'm going to square myself. It's a must."

"So I am going to square everybody. What do they call it? Reform? No, not that exactly, for you know how I do business, but it's what they say is Christian spirit. It's a funny one, ain't it? Me and the Christian spirit."

"My idea is this, when I meet Cookie, for instance, I don't swear at him no more under my breath, but I smile to myself and say inside of me, 'Look at that guy, he ute to be sore on me, but I bet he thinks better of Freeman now he sees I am trying to be all right by wearing a high hat.' I ain't sore on Cookie. Now the use? Well, I had a scrap and it's over as far as I am concerned. I ain't sore on nobody. I guess it's that Christian spirit thing. Wonder what that is. I heard a guy hollering about it off hand, and it kind of a wagon the other night, and I asked him what he was selling. He said he was giving it away and to get a lot, so I told him I would take all he had left. "If you are not more taking chances, I told May the last time. "I don't want you to need her."

"I don't need her."

"She needn't phone the office anymore seven, I would always tell her where I was. I'm going to, too, because I can't put anything over on her. I'm too well known. Every time one of these rubbers around house he raises a high hat and a skirt, they say, 'Oh, look! There's Freeman Bernstein out again.'"

"And I'm sure with everybody, or I'm going to be. Watch me do it."

"I was so busy yesterday I didn't have time to think up a job against anyone and I says to myself, says I, 'Keep busy, let the squares land the A. K.'s, tend to biz, love the actor, curse the manager, wear my high hat all the time, and who can tell the difference between me and someone else?' That's the idea, bo.
THE CRINOLINE GIRL.

That's a clever thing Al Woods put over with Julian Eltinge—"The Crinoline Girl" piece. One may rant and rave and say it's not musty-fusty. The "one" that does, however, is sure to be a "wiseacre" who comes in on a pass and knows "show business backwards.

It's an old-fashioned farce with a melodramatic plot for a background, and it won't run a year in New York, because there are so many "wise" folks in this burg. Sure, the plot is very orthodox and almost too much of the curtain and the farcical situations are created by folks running in and out of doors, and there is mistaken identity, and the old geezer is prone to fall for the ladies, and much more of the same calibre. And what of it? Doesn't it give the star, Julian Eltinge, a good excuse for appearing first as himself and then afford him an opportunity to rose as a woman without deceiving the audience and never once surrounding the female impersonator with an atmosphere that might prove offensive to the most particular individual? The main thing is how the star is handled at all times as a manly man, and this has been cleverly worked out.

In "The Crinoline Girl" there is a melodramatic plot—the theft of value, the development of a "culminated" farcically and the star is given ample opportunity to wear some bewitching gowns in addition to conventional male attire. He differentiates the separate characterizations excellently, which is in itself a mean stunt.

From the standpoint of laughter-creating the principal role is in the hands of Herbert Corbett and that of all the contemporary comedians, no better selection could have been made for the part. While the remainder of the cast is hardly up to this standard, it is, on the whole, a good one, and the atmosphere of the piece will tell upon John Emerson. Otto Hauerbach, the author, has done well in once more fitting Julian Eltinge with a vehicle. "The Crinoline Girl" should prove well for a couple of prosperous seasons.

HONEYMOON GIRLS.

The strangers in New York when writing home won't tell the folks that "The Honeymoon Girls" is one of the good shows they may have seen this week. It's at the Columbia, where all the good and bad shows on the Eastern Burlesque Wheel arrive sooner or later. So far this season the bads appear to have the best of it. Yet this week's rendition of "Honeymoon Girls" might show enough character in the portrayal of this subject to show that the work should not be termed bad, for it makes the people laugh, but the trouble must be it doesn't make enough people laugh, for Tuesday night the house was not full. Mr. Kindler in his position he calls a "Craze Waltz," played in public for the first time at the Carnegie Lyceum last week in the program of new and familiar things and also the New York's group of colored composers and musicians brought together then for the benefit of the musical school settlement they are promoting for the colored people of New York.

The big audience, whites in boxes as well as darks up and downstairs, pricked up its ears at the very first strains of the measure, and thence on to its end the whole house fairly rattled with song, and the audience, redemanded the number imperatively.

If a white composer had been the wireless station for the inspired melody the papers would have carried hurried, tiresome technical eulogies of the work and its performer. But since the papers carried more or less brief and perfunctory reviews of the concert, their general trend being that the essays were most successful when confined to the presentation of native negro melody elements.

None of the reviews mentioned the "Craze Waltz," although it was specifically programmed as a new work, played for the first time, and by a negro symphony orchestra. But E. E. Thompson, who has reorganized the "Waltz of the Comets" cooperation, needn't worry nor need the artists who interpreted it. What the critics passed unnoticed the public will doubtless cry for. The competition is a chaste reclamation of a fast-fading art, and the "Waltz of the Comets" has been a benevolent, sympathetic and rich in poetic beauty, and it is sure to survive the high brow scribblers who didn't notice it.

The program was filled with other contributions that merited more attention than the Caucasian scribes vouched for them. The sympathy between his aids and himself in the orchestra's "Chariot," of negro, Res, DeBarge, "National Negro March," with the author on the dais, brought volleys of applause. Will Marion Cook, fervid, transfigured, directed several choruses that brought showers of plaudits that lasted like Maxim muskets until the composer bowed his thanks again and again. Rosamond Johnson, too, for his rendition of his "Roll Them Cotton Bales" and "L'il Gal" brought all the glasses. You know it's hard to keep a composer from running to pieces, and some of the better composers are continually directed at merging this form with the methods and technique of the modern school of Caucasian composers and musicians. In the achievement of this aim the demonstration was unequivocally successful.

Henry T. Burleigh in spiritual and traditional colored songs proved a popular favorite of the entertainment, and Wm. H. Tyers had to direct the orchestra twice through the fascination of his Trocha native negro dance and his "Contentment." Will H. Dixon's "Delicious" held the crowd with its delicacy and feeling, and Abbie Mitchell sonorous selections, including the Paul Dunbar lyric, "Knee's Own," were repeated encores.

The audience was enlivened at the onset of the concert by "W'kin' in the Field" and "Swing Low Sweet Chariot," the numbers delightfully played by Felix Weir (violin) and Leonard Jeter (cello).

CHICAGO SCALPER NOUNED.

Chicago, March 18.

Thomas Hamilton, an alleged ticket scalper, was arrested Saturday at the residence of Anna Weis, 191 South St. the Studebaker. The man came to the box office and asked for three seats, stating he was in the secret service and employed in the office of Capt. Potter. He flashed a sum of cash, grew suspicious and called up the federal authorities. They denied any such official and a trap was laid for the wily one. Three men turned up in the office where the tickets and were questioned. They told where they had obtained them.

Agents went to the office of the alleged scalper in West Monroe street. He dived through a glass door and was not taken for some little time. The man was to have been married on the day of his arrest, and displayed a marriage license as proof.
HAMMERSTEIN'S

The headline at Hammerstein's this week is "Should a Woman Tell?" (New Acts), programmed as a "domestic problem playlet." The acting is the very best of the very much tucked subject of whether a woman with a past should reveal it to a prospective husband. The value of this sociological subject, when projected through the mouths of actors, has not since been repealed to the discard.

LeRoy and Mora, two men, opened with a conventional bar act at 7:45 and were followed by an ill singer, Lloyd and Tabor, in male drag suits, consumed half a dozen minutes or so. "The Girl in the Muff" came and departed and was succeeded by the pictures showing Ex-Lieut. of the FBI Becker returning from Sing Sing.

The regular show then commenced with Loughlin's Dogs, which had a slow opening but a lively finish. The Farber Girls were not very well served, was a comment on the comedy, after the first bow, one, in jumping out for a second one was heard to say to her sister. "Steal It." Keno and Green did well and were being materially helped by the bellowing laugh of Jeff Branden, a song publisher, until Harry Mack squelched him. (And they weren't using his songs either). "Doc" O'Neill was slated to follow "Should a Woman Tell?" but kidded the sketch in the afternoon. In the evening he was switched with Chris Richards and had to do some hastily improvising on "Ma Cherie." The pantomime, by the way, is a very "warm" hit of the evening. It must have been "hot" before toned down. Norton and Nicholson did well with "Ella's All Right."

Rube Goldberg, the Evening Mail's cartoonist, was the big laugh of the show. That Rube has a wonderful sense of humor. Genaro and Bailey, just back from the west, were given quite a reception and Dave had to make a "speech" after their sure-fire cake walking. Somebody must have been missing Miss Smith this week to one of her other songs the song "Chesapeake Bay" as if she knew it was an "old boy."

It was then after eleven and Howard, the ventriloquist, lost a lot of people who refused to wait any longer. But after he got started he held the majority in wonderfully well. Flying Martins, closing turn.

AMERICAN

A corporal's ward Tuesday night on the Roof. The screen flashed an announcement that owing to the length of the vaudeville program the feature picture would not be shown on the Roof but that it could be seen downstairs after the dance. Those who did not want to go down unless they went down at intermission and didn't come back.

"Lord Chumley," billed as a K. & E. film in four parts, was the picture in question. It was regarded as being a bit of the "brokers" film. This time the public had heard of the "Lord Chumley" film and without any special actor advertised deprecates its drawing value all the more.

The Purcella Brothers (New Acts) were followed in turn by Marie LaVarr (New Acts), Three Keltons and Sallie Stembler and Brother. The Keltons are not the same formerly appearing with Doc Keely. The first half of the show ran quietly along in a pop house groove, giving satisfaction but not causing any special excitement. Just before intermission was shown "The Boss's Mat," which Percy Waram & Co. have been playing in this neck of the woods for some time. The acting is about as new as state combination that invariably cleans up in the smaller houses. On the Roof the Waram skit got about as much laughter as anything on the bill.

Hilda Hawthorne, with her quiet manner, singing a serene and ventriloquist single, started the second part entertainingly. Miss Hawthorne employs some old gags but does her best work on the singing end. The quick return rear end, the old favorite "Two for a Century," dummy. Hugh Herbert and the "Son of Solomon" sketch reappeared and did well considering it has about worn out the welcome hereabouts.

Neil McKinley is giving his evening closing show rest, but is playing up the comedy hat changes with the catchline, "Leave the Room, the Both of You." McKinley relies too much upon the music of one certain publisher, but at least we use to see the same amount of comedy fashion. Neil can hit any of the pops and be a riot. The Steiner Trio closed and held the audience in. The men have some funny bits on the horizone, but several tricks that must be given full consideration. At the close of the show, a Kalem comedy was shown with a few thrills thrown in for good measure.

PALACE

Everything's kiddies and dances at the Palace this week. Between the children and the terpsichorean thing the bill had little to offer for the edification of its Monday night regulars. Dazie Pasquali, who had been playing, did not appear. Charles J. Ross was shoved in as a filler and he told some new stories, sang some new jokes on timely topics, and with a number of old ones. Something to be said for Mr. Pasquali.

Dazie was the headline and entitled to all the glory and flowers she got. Dazie offered the Barrie fantasy, "Pantaloons," and the little poetic affair with a touch of heartsting sentiment proving charming.

Mae Murray (New Acts) went exceptionally well considering the trial of the big society dancers she's so closely following. Catherine Countis, best known as a stockbroker in the dramatics, was somewhat of a disappointment, owing to so much talk in her playlet, "The Birthday Present." As the plaything of the stockbroker who has a wife and child eating their hearts for want of his affection and presence at home, she looks the role more than anything else.

Miss Countis has an irresistible stage presence, and wears her clothes well. But the public was afraid of the "brokers" falling for her. The act relies too much upon the acting of a juvenile worker named Mae Macomber, who in a childish way makes the acting woman see the true light. It's an old, old story, but could have been worked up more dramatically.

The Eight English Roses opened with dancing. It's well they had the first position considering the deluge of dancing that followed. Ed Morton was second, and his popular songs won favor. Swor and Mack passed swimmingly with their blackfaced exchange of patter. The old Bert Williams bit of card playing got so much one would have been inclined to believe that this was the first time it had ever been introduced.

The Murray dancing turn closed the first part. As the show had been shy of comedy, the Avon Four ripped the big wide open.

"Kabaret" capodile for the closing position. A number from "High Jinks" with whiskiting as it's put on in the Casino show got the biggest applause. Some of those East Side gang was never half bad. The "Kabaret" turn could easily have the old heartthrob happiness restored by returning the kids, as they are about the most obstreperous, unentailed bunch offered in many a day. The whole turn could be bolted down into a double or trio.

FIFTH AVENUE

Some may mourn for the passing of the Fifth Avenue as a big time vaudeville theatre. It stops this week. New members will be able to get some business at the F. F. Proctor house. No one will grieve, however, over the loss of the show, as the Fifth Avenue has been offering lately, a good business as a big place and prices. It can't be done in New York, and if the Fifth Avenue flipped after the Union Square closed, Mr. Proctor may blame it on the other power company.

The show this week is no different from many of the others which have preceded it. So very much small time at the opening that any regular act necessarily suffered. Arrangement of the early portion Monday evening gave the show a bad bumping. John and Mae Burke had to come on right after another mixed "two-act." And the first one, Spencer and Williams, is a small one. For an act.

Anna Chandler headlined, with "The Telephone Tangle" (New Acts), a "production" by Jos. Hart, also there. The "Tangle" turn came just before Miss Chandler, who was so vociferously proclaimed upon entering one could not get away from the suspicion the music publishers were out. Some started to applaud on a false cue. Miss Chandler is singing songs, but she didn't have much of a shot in her first opening show. Miss Chandler also used a slow number for her second song, and this dragged an act she should have had lively all the time. Besides a table and two chairs, Miss Chandler uses nothing but "one." Her 'couch' number is overdone if it must be done in that way.

Following a couple of poor Biograph comedy reels inserted in place of intermission, Emily Vinson was there with his palmimg, closing with a mechanical ring trick that Mr. Galvin can never expect to get much out of. Neither will that trick ever hold him on the big time. He should set with the overloading egg business hat, while it is very messy and has too appeal to the fastidious, seems to make some people laugh. The Four Harveys on the wire, in pretty green suits, with Josie Rooney in pink as stage director during the act, closed the show. Lawton, juggler, was another opening feature. Miss Nordstrom and Co. in "An Domestic Incident" were "No, 2," programmed as a first appearance. But a portion of the sketch was seen, but that disclosed Miss Nordstrom had bad support and with that small turn.

Spencer and Williams came next. It's a turn that's drifting about, the boy doing "nut stuff" and the girl singing, they using a barrel instead of a stem. "The Graces," the Ambrose seated upon it, and in front of a street drop, while the boy is in a poorly looking light sack suit. The whole turn is out of balance, but if playing along the street the past week with nothing but "a nut" and get away with it, Williams and Spencer should amble along in the smaller houses. Like all "nuts," Spener suggests almost any one of the originals you wish to mention, but is hard on the time.

Nice people at the Fifth Avenue, and nice house. Too bad it couldn't stand up with everything south of 28th street clear, and nothing north in opposition within a mile.

NEAPOLITANS PLAGUE

Neapolitians is starting to bust out in Filtworty much like a summer rash. They have one this week at the West End theatre named "Neapolitan From the west," and the Graces, the Ambrose, folk have a 9-reeler called "From the Tuilleries to Moscow and Back Again," or something like that, which they are about to release. George Klein has a "thing" from America and the "Kabaret" a premiere piece of resistance for the new movie Kleine house getting ready on Forty-second street, and several other enterprising promoters of original film ideas as well as others are said to be making the Napes. Used to be a ream of the best things Nap, ever did.

Besides these outputs, certain Fourteenth street magnates have got hold of a 2-reel Nap. that the Vitaphone has ever thought of, and with some imagination and a little gum arabic have made a Nap. photoplay called "Neapolitan As He Really Was," the supplement to the Vita's story being furnished by some junk positives dug up in Paris.

Then, there's "Waterloo," which the London auctioneers hawked about last spring, to be unleashed here under another name.

Considering the prospect the Neapolitan feature men may get together and parcel out the country's film territory none gets too badly stung.

The costly "Pompeii" fight of E. Mandelbaum and the Klein Pasquali, is said to be making the Nap. bunch consider the wisdom of cutting up the Neapolitan film turkey so no one gets all the neck.

HAND-ORGAN OPPOSITION

Exhibiting managers of the Ghetto report a new form of opposition in several hand-organ men who have circulated in the environs below 14th street. The form of opposition is the putting up of figures of dancing girls shown on flitting cards operated on the biofixit plan, and seen through a large lens window set in the front of the organ.
NEFF-TRIGGER EXPOSITIONS
HAVE MOVIE MEN GUESSING

Big Meetings to be Held in Different Sections of United States That Are Unfriendly to Each Other. Picture Manufacturers to Keep Peace in the Ranks May Have Exhibits at Both Conventions.

Movie manufacturers who anticipate exhibiting their wares in either the exposition held under the Neff constitution in Dayton, O., in June under the Trigger regime are conjecturing the wisest move to make without offending the promoters of either big show.

The manufacturers would like to make exhibits at each and it may be that such will be done without inflicting any kind of damage in any direction.

It's strange, but true, that there are two expos and conventions announced to be held in different sections of the United States that are diametrically opposed to each other.

$50,000 Film Censored.
(Special Cable to Variety)

London, March 18.
A $50,000 film produced by the Urban Kineto Company, "The World, the Flesh and the Devil," has been banned here by the film censor.

One scene was objected to which the author refused to change.

EXECUTIVE COMMITTEE MEETING.

Rochester, March 18.

A meeting of the executive committee, New York state branch, No. 11, Motion Picture Exhibitors' League of America, was held yesterday at the Hotel Rochester, at which National President M. A. Neff was present. A. N. Wolff, state president, presided.

The first business taken up by the committee was the resignation of Sidney F. Davis, New York City, national vice-president from New York state.

Mr. Ascher's resignation was read. After the reading Mr. Wolff asked President Neff to preside. It was decided the resignation be accepted and that Ascher be retained as a member of the state league. It is understood there has been considerable friction in the New York city branch and Ascher's resignation came as a culmination of a number of incidents.

F. C. Pierce, of Geneva, was elected to fill the vacancy of National Vice-President from New York state, and I. F. Davis, of Binghamton, was elected State President in the place of Mr. Pierce.

An application asking for a charter for the reorganization of the New York city local was granted. It will be issued in the name of New York City Local No. 1, of the Motion Picture Exhibitors' League of America. On motion of Treasurer W. C. Hubbard, the former officers of the New York city board of trade will be requested to furnish the newly elected officers of New York City Local No. 1, with a full and complete statement of all moneys received and expended.

After a lengthy discussion it was decided that the next state convention would be held in Rochester, May 5. At the convention delegates to the National convention will be held at Dayton, Ohio, July 6-11, will be elected.

MONTHLY FEATURE SERVICE.

The visit of H. Wink, a London Movie man, has resulted in announcement being made he's here to bring about the formation of a new monthly feature service which will strive to gain control of the unprotected for multiple output of filmdom as far as North America is concerned.

It's proposed to have the service command at least one six or seven release each month, with a sufficient supply of films to carry the business on for a year were all picture making to suspend operations right now. The service will not represent the make of any one producing concern, but will take in the product of prominent companies throughout the world, several European houses being in on the deal through Wink's personal efforts.

In co-operation with Wink are P. P. Craft, head of the American, and Joseph Simonds, a London feature film and exchange man. The new combination has both London and New York quarters, and it plans to secure a lease on a Broadway theatre in which to demonstrate its service.

The new concern will likely be known as the Dramatic Successes Film Co.

Among the first releases and which have been shown for exhibitors privately are "The Blue Mouse" and "Sealed Orders."

HENDERSON AS DIRECTOR.

Herbert Payne, president of the California Motion Picture Corporation, announces he has engaged Lucius J. Henderson as director for the important feature productions which his firm plans to place on the market.

No Pictures in the Open.

Kansas City, March 18.

An ordinance was introduced in the city council last week to bar moving picture shows in tents or air domes. It is probable the ordinance will pass at this week's council meeting, for the Mayor is behind it.

Opponents of the Mayor say that he was promised the use of all moving picture theatres for campaign speeches if he would get behind the tent show bill.

GOOD NATURED MANAGER.

Cincinnati, March 18.

A. C. Dingelstäd, manager of the Plaza movie theatre in Norwood, and president of the Cincinnati Moving Picture Exhibitors' League, has been having trouble with the unions. A walk in front of the Plaza bearing a sign advising people to keep away. It snowed hard the other night.

Dingelstäd had a path shovelled for the banner carrier. He also invited the man to come inside. "We don't agree on everything," said Dingelstäd, "but let's both keep warm."

LAUNDER "TALKER" GOING ON.

San Francisco, March 18.

The newly made Harry Lauder movie talkers will be installed at the Savoy here next week by William Morris, who heads the company that had the film manufactured.

It's the plan now to send out the talkers on tour through California with a program of vaudeville to be given in connection with the pictures. If the experiment proves successful other tours will be arranged.

Mr. Morris expects to reach New York again March 30.

G. F. FIGHTING PATHE.

With the now generally-accepted retirement of the Pathe concern from the production field, the establishment by Pathe of its own exchanges throughout the country, a battle for supremacy is certain.

A year ago or so the Pathe concern withdrew from the Manufacturers' Association in England, which occupies the same position in the moving picture world over there as the G. F. does in America. Pathe took along a dozen or so brands of releases, which included the Edison, Chicago, American Cinematograph, Comic, Kurst, S. C. A. G. L., Swedish, British, Russian, Scandinavian, Valetta, etc., renting direct to the exhibitor, and no doubt to a similar arrangement here. The plan has worked successfully in Europe, and if it can be put over here it will make Pathe independent of all affiliations throughout the world.

A movement, however, is on foot to wage battle with the Pathe folks and there is a possibility of some price cutting before the atmosphere is cleared.

PERMIT FOR "DRUG TERROR." Chicago, March 18.

It is reported the Mayor, Monday, issued a special permit, the first of its kind, for "The Drug Terror," a feature picture, to be shown here, and that the film will first be shown at the LaSalle, March 30, or April 6, for a run.

The picture entered under the "vice film" classification, against which the authorities placed a recent ruling for exhibition purposes.

WHY PICTURE HOUSES FAIL.

Cleveland, March 18.

"Moving picture houses that fail do so, in a great majority of the cases, because the owners do not make a business proposition of the matter, or else the running of the house over to some one who knows nothing about it." This is a speech given by Samuel Bullock, of the Cleveland Motion Picture Association, and agreed to by all other members of the organization.

LOCAL PEOPLE IN PICTURES.

Syracuse, March 18.

Syracuse is seeing some home made motion pictures at the Savoy House this week, where the American Motion Co., of Syracuse, is presenting the five-reel Indian drama, "Sitting Bull." All the actors are Syracuse people and the week is a celebration of the Onondaga County Indian reservation. Harry Isaacs, the "Big Chief," of the Kaa-Noo-No Carnival fame, has the title role.

ORIGINAL POLICY AT STRAND.

The reported negotiations between the Mitchell Mark people and the Strand Theatre on Broadway at 48th street never progressed, say the Marks, beyond the Vitagraph offering to place one of its feature films there on percentage. This offer was not accepted, and the Strand, under its own management and with the original policy announced, will start April 11, according to Moe Marks, with Selig's "The Spook," a nine-reeler, running 135 minutes. It will be the entire show for the first hour and a half, assisted by an orchestra of 25 pieces and three pipe organs.

The feature film show will be continuous, from 11 to 1, at an admission 10-25, with loge seats 50.

EDISON WON'T CONSENT.

Thomas Alva Edison flatly refuses to permit any public movie exhibition made of himself. His refusal to turn loose any films showing himself at grime runs on his work or through his daily routine is made on the grounds that he will not consent to his film presence that in any way may mean commercial returns for any one.

Mr. Edison feels it would do him more harm than good.

Pictures of Edison have been taken, but they are under hermetical seal in the Orange factory, and will not likely be released until after the inventor's death.

Some folks maintain that Edison has no connections with the Edison movie company aside from his name, but this is incorrect. The wizard is not only president of the company but makes it a personal point to see just what kind of film product they turn out from the Orange plant.

CHARGE OF ALL PICTURES.

New Haven, Conn, March 18.

Richard C. Miller, for the past eight months managing the Bijou here, has been given full charge of the feature and regular picture bookings for the entire Folio Circuit.

Miller will have his offices in the James Clancy agency, New York. He expects to open offices in Boston later.
The Suffragettes Using Films.

Pittsburgh, March 18.

The suffragettes of Pittsburgh are using every means of education to get their views across and their latest way is through the movies. Last year they appeared in the vaudeville houses for a ten-minute talk. This year they opened a training school where they taught young women how to speak in public and sent them to vaudeville houses throughout the district.

The movies were first used last week when the fifth legislative district was organized for the Woman Suffrage Party of Allegheny County. Films showing “What Eighty Million Women Want” and other films bearing on the cause, were used at the meeting in an East End theatre. Mary E. Bakewell, president of the Equal Franchise League, spoke while the films were being thrown and Councilman S. S. Woodruff presided.

The pictures made a great impression and their use will be continued as propaganda work.

One Bill Laid Away.

The exhibitors’ standee bill before the board of aldermen, calling for a limited number of standees in picture theatres received a knockout at the hands of the law and legislation committee of that body, they having placed the bill on file, which practically kills it.

The exhibitors will introduce another ordinance, eliminating some objectionable features found in the old bill by the aldermen.

It Could Have Been Worse.

At a recent private showing of a new moving picture feature before the National Board of Censors one of the women members of the board registered an objection to a scene in the picture when a performer bit off the end of his cigar and spit it on the floor. They say she keeps her own home spotless clean.

Private Picturing Concern.

Pittsburgh, March 18.

A picture firm, to develop new lines in the industry and cover the national field, has been organized here and incorporated in Harrisburg. It is known as the Industrial and Domestic Film Co., and its sponsors are men prominent in political and banking affairs. The firm is in collaboration with the enterprise, but the capital stock which was divided among about half a dozen persons, is $5,000.

The “L. & D.” as it is called, will undertake filmic industrial enterprises for private and public uses, from such events as the Panama Canal down to the erection of a building. It will also develop a complete industry out of educational films, reproducing filmic industries for the wonder of the world, and making other films suitable for high school and college use. There is an insistent demand in Pittsburgh for such films, and this is one of the ideas that led to the organization of the firm.

The third field of the company will be filmic social functions, society weddings, entertainments, etc., and especially home studies. Here it will vie with the home portrait photographers.

The company possesses new inventions which will make possible entering a millionaire’s home and running off several reels showing the domestic life of the family. These will appeal especially where there are young children, and the films will be invaluable when they grow up. New events of especial interest to organizations will also be filmed and the films sold.

Other big ideas will be developed.

J. F. Kerr, one of the council of nine of the city government, is president of the company. Ernest F. Roesser, magazine writer and political editor of the Pittsburgh Leader, is vice-president. E. N. Jones, until recently editor of The Harpso is, secretary and Charles Breiteiser, millionaire lumberman and treasurer of the South Side Trust Co., is treasurer.

No announcement has ever appeared of the organization of the company. The matter was secret because the company feared rivals would use their ideas. Following the incorporation, the plan films were seen exclusively at Vanvick’s representative.

Film Man Sentenced.

Samuel Marcuson, president of the Improved Feature Film Co., charged with receiving reels of film stolen from the General Film Co., pleaded guilty before Judge Swann of General Sessions and received a sentence of six months.

It was charged that aside from a few outposts the business of the entire existence was conducted with the stolen film.

Harry Buxbaum, assistant manager of the 30th street branch of the G. F. C. was chiefly responsible for the con

Building Two South.

Atlanta, March 21.

The Montgomery Amusement Co., with a string of picture houses throughout this section, is about to establish two new houses with that policy; one at Jacksonville and the other here.
SLAVE OF LOVE.

From across the waters came "The Slave of Love" with its passionate tale of the cunning Countess Varnity and her young, innocent victim. The story is a study of young love's innocent nature and the temptations that lurk in the lives of the less fortunate.

A MODERN MEPHISTO.

The translated title of "A Modern Mephisto," when shown in the Green Co. studio, was "The Bible," but the management announced it would be called "Hamlet." It is an Agusta six-reeler—a lurid melodrama with fine effects and a good deal of realism. The artist giving a farewell supper to his friends and going off to make his way in the world. In the course of his travels he meets a young woman, also a runaway, and they are married. They live happily ever after.

SAMSON.

A Universal six-reeler, "Samson," was given its first showing at the Republic last Saturday morning. It was produced by J. Farrell MacDonald and is the story of a man and a woman who meet and fall in love under unusual circumstances. The woman is a noble woman, bent on revenge against her enemies, and she is determined to destroy them. The man is a noble man, bent on saving the woman from her enemies, and he is determined to save her.

If Assemblerman James S. Eade of Queens wants to make enough money in a day to retire for all life he's got to work with the most skill...
MAJESTIC (Lyman B. Glover, mgr.; agents, Orpheum Circuit).—One of the best all around houses in the city, next to the Majestic. It is relatively new and does not suffer from that lack of publicity which the other house has, thus making it a good place to advertise. It is located in the heart of the business district, convenient to all who frequent the city. It is well furnished and has a good staff of employees who give it a clean and well-kept appearance.

MELT (Harry Smith, mgr.; agents, Orpheum Circuit).—A small, clean house which is located in a poor section of the city. It is used mainly for vaudeville and is not popular with the patrons due to its poor lighting and unsanitary conditions.

REPRESENTATIVE (Harry Smith, mgr.; agents, Orpheum Circuit).—A small house which is located in a poor section of the city. It is used mainly for vaudeville and is not popular with the patrons due to its poor lighting and unsanitary conditions.

SCHOOL (Harry Smith, mgr.; agents, Orpheum Circuit).—A small house which is located in a poor section of the city. It is used mainly for vaudeville and is not popular with the patrons due to its poor lighting and unsanitary conditions.

TORK (Harry Smith, mgr.; agents, Orpheum Circuit).—A small house which is located in a poor section of the city. It is used mainly for vaudeville and is not popular with the patrons due to its poor lighting and unsanitary conditions.

UNIVERSAL (Harry Smith, mgr.; agents, Orpheum Circuit).—A small house which is located in a poor section of the city. It is used mainly for vaudeville and is not popular with the patrons due to its poor lighting and unsanitary conditions.

WORLD (Harry Smith, mgr.; agents, Orpheum Circuit).—A small house which is located in a poor section of the city. It is used mainly for vaudeville and is not popular with the patrons due to its poor lighting and unsanitary conditions.

**Clay Smith**

Sailed Tuesday, March 17th, on the Mauretania for an engagement in the Review, opening April 6th at the Palace Theatre, London playing opposite Miss Elsie Janis and takes this means of publicly thanking the members of "The Pleasure Seekers" for the affectionate adieu given him on leaving the company last Monday night in Philadelphia and the handsome trunk presented him.
**IF YOU DON'T ADVERTISE IN VARIETY DON'T ADVERTISE AT ALL**

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**At the Lincoln, numerous devices have been installed to draw crowds. Tuesday night, Wednesday night Tango contest, and Friday, special inducements.**

Marie Rixom, formerly a professional, has secured the role of a nun. Miss Rixom, a non-professional, if successful there will be grateful to believe that Marie will return to the stage.

Brindamour, the jol breaker and handball king, one of the principals in an interesting part, is now working with his wife.

It is erroneously reported that Haskell Bliss, who worked for Frank Fair and Fair Pictures, and hereafter will devote his personal attention to the production work of the New-York based corporation. In many respects, his recent experiences in that line prove both profitable and interesting to Bliss.

Laurel and Hardy, recently dissolved partnership, both personal and professional, with their married co-workers, will join Minnie Fields in one of the title roles of "The Redhead and the Blonde." This will be the last picture of the pair as they have removed to the west and have not been seen in this territory since their last team appearance in "The Redhead and the Blonde." Commencing Monday night, the Laurel and Hardy pictures will be shown at the Lincoln. The show promises to combine much applause for the two stars.

Changes in the "loop" district this week include the employment of a new manager at the Weber & Fields Auditorium. The new manager, Miss Margaretta Clark, has been transferred from "Priscilla's" Fine Arts, a New-York house.

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“Our MUTUAL Girl”

was the first person to meet them at the Cunard Dock when they came home to little old New York.

This is all shown in the tenth reel of the world’s champion motion picture series.

The ever-busy Margaret also sees the new $6,000,000 postoffice, with tea with Lieut. John C. Poste of the British Navy, who is going to attempt an aeroplane flight across the Atlantic, and manages to spare the time to take a lesson in the Maxixe from A. Baldwin Sloane and Grace Field.

“Battle of Torreon"

getting the first actual picture record of this desperate conflict to complete the

LIFE OF VILLA

which is now being prepared for release.

The Following Honor-List of Producers should be in the Hands of Every Exhibitor.

Remember the Names and the Mutual Clock.

American Reliance Keystone Royal

THANHOUSER MAJESTIC BEAUTY

BRONCHO KOMIC DOMINO

Mutual Weekly Kay Bee Princess Apollo

Branches in 49 Cities

Mutual Film Corporation New York

“Wireless” kept the audience laughing and brought great applause. Lee Jenson, well received in their acrobatic work. ikke and Norden won favor with the black-face specialty. Walter Van Brunt, songs pleased.

LYRIC: “The Pleasure Seekers” opened Monday night a good house.

Garrick, Eisler, Ferguson opened Monday night in “The Strange Woman.”


J. BROAD: David Warfield in “The Auctioneer” opened Monday night to good business.

ADELPHI: “Romance” with Doris Keane, comédie with good box office returns.

LIBERTY: “The Third Degree,” stock to full business tried.

Hersicht St. Opera House: Orpheum Players, stock in “We Are Seven.”

Debut of Blanche Yurka, new leading woman, who was cordially greeted.

AMERICAN - Block, in “The World and His Wife.”

WALTZ: “Mutt and Jeff” by a travel agent to a crown house.

ORPHEUM: “The White Slave,” at popular prices, recently at the Walnut.

EMPIRE: “The Four Horsemen of the Apocalypse,” at the National, a good picture, highly recommended.


GAVETT: Stock burlesque.

PROPHETS: “Trip to Paris” drew well Monday night.

Hamburg: “No, the ladies. And I think I’ve stopped it for good.”

Freedman: “What the ladies?"" Hamburg: (dubious): "No! smoking..." Freedman: "What--smoking..."

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**NEW ORLEANS**

By O. W. SAMUEL

ORPHEUM (Arthur White, mgr.)—Barrow & Milb. stand out; Daisy Leon, singer, has been playing the Booker T. Washington for some time.

LYRIC (Henry Lehmam, mgr.)—Scott and Ervin.


HIPPODROME (Lea Rose, mgr.)—Barrelli, Doria, Zaide, Patterson, Sisters Stevens & Stevens, Irene Prince, Three Hayseas, "Patio Girls." 

ALAMO (Will Gouerger, mgr.)—Vaudette.

The Tulane season has been extended another week. The management has secured "Damaged Goods." 

Caroline Affe has asked the subscription of the French opera house to state which opera they have booked.

The Three Deans Women, with a tab, is booked for a dollar at the Persian, the Karolinska, and the Majestic. Mr. Kestin had remarked Miss Della Long was inartistic.

Next week: Tulane, "Adele"; Crescent, "Jubilee." 

Herman Fichtenberg, the south's most affluent picture magnate, is spending the winter in Los Angeles.

On the opening of the Peninsula theatre comes shortly.

The Louis Deaux Players were not successful in their report, the company disbursing a few days ago.

A picture of the audience from the New Orleans newspapers.

The patrons will have the opportunity of seeing the same show to others, during the week. The scheme has always promoted patriotic feelings in other cities.

**ATLANTIC CITY.**

By LOUIS WILLIAMS

APOLLO (Fred E. Moore, mgr.)—"Ohio, Old Man and Boy." 

SAVOY (James Calabian, mgr.)—Calew Shop Co. (1.25).

NIKON (Harry Brown, jr., mgr.)—Jolly Fingers, Motion Picture, and Kaufman, George Sünderey, Bonding Johnson. 

VINTAGE (Jules Roth, manager) — "Tango Dancing."

First prize, March 15, won by Mr. Elas U. Clark and Harry dance at the National.

The Three White Kohns will return to the Jackson Cafe April 1.

Eugene Yafee, forced to cancel at the Nixon Museum due to the opening of the residency.

Orchestra Leader Laeplo Kohli, of the Realco cafe, was arrested March 14 on a charge for libel in a New York, City, of obtaining money under false pretenses. The cafe is run by the cafe proprietor and proves the big surprise of the season.

CHURCH (E. Smith, mgr.)—The Gilbert and Sullivan revivals with DeWitt Hopper. Second and last week to satisfactory business, although by no means crowded business. "Patience" proved the biggest money-maker.

MAJESTIC (E. D. Smith, mgr.)—Within the Law. Getting on its second month with Long, and expected to be on the air without paper.

PARK (Charles A. Rich, mgr.)—Fannie's First Play. Third week, with excellent business promising good week.

PLYMOUTH (Fred Wright, mgr.)—Under Cover. Will close in this performance at this house Monday night and apparently finish out the season. Box office business proving the big surprise of the season.

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WESTERN DENDRIT FOR SALE

OLYMPIC (McBain & Jackson, mgr.) — "Girls from Maksim," starring Bob Fitch in the role of the half-brother of the great Russian dancer.


Carl Davenport of Cincinnati will be in the Cast of "The Green Boy," playing the role of the half-brother of the great Russian dancer. Mr. and Mrs. Billy Boy are present on the set with Kenneth Ryan at the Empress, live here.

"Tag Day," to help raise funds for the salvation army, was held in New York City for the benefit of the Salvation Army. The New York society had a pretty girl selling tags in the lobby of the Ritz, a formerly public agent herself, does half the work, but they only get one salary between them.

Harry E. Stewart, an employee of the Coney Island (N.Y.) Dept. of Parks, who was arrested for the current season, was found guilty of a charge of failing to file his tax returns.

"In Story Book Land," a play said to be something like "The Blue Bird," will be given at the Central High School for 100 students of the University of Cincinnati, for the benefit of the Salvation Army, an institution. John H. Rogers wrote it.

Baltimore.


The Souvenir Program
OF THE
Actors’ Fair
Under the Auspices of the White Rats

at the Club House, New York City, May 16-23, 1914

will carry announcements representing the entire theatrical profession.

HAVE YOURS THERE WITH THE REST! It will be the largest edition ever printed of a theatrical souvenir that will be preserved as a memento by the profession and public it is distributed amongst for the eight days the Fair will be held.

Rates: 1 page, $125; ½ page, $65; ¼ page, $35; ½ page, $20.

Those preferring cuts to displayed advertising can have same in program with such brief reading matter as may be desired at $40, $75 to $150 (full page).

Be represented in the Souvenir Program. It will evidence a substantial recognition of the White Rats, the only artists’ protective organization in America.

Forward copy and remittance to

Actors’ Fair Program
1536 Broadway, New York City

Costumes for Productions and Acts
From your own or our design at short notice

GUARDIAN'S GUARANTEED
MEYER'S MADE-UP
BEST MADE

MEYER'S
NEW STYLE PAINT, All Colors, Pay Stick
NEW LINERS, All Colors, Pay Stick
BLENDING POWDER, 1lb. Cases - $1.00

well received; Proctor, another accordionist; Cantwell & Walker, get applause; Thomas P. Jackson, good; Armstrong & Clark, hit; Martin & Fabrini, on nicely; Buckley's Animals. ATLANTA (Homer George, mgr.)—Ziegfeld "Follies," sold out at three performances, great hit, first time here. A Modern Eve, old production, fair business; O'Brien's Minstrels. BLIOU (Jake Wells, mgr.)—Edwin Black Stock still packing them in.

The Galley, sitting about $150, has opened with musical tab, vaudeville and pictures.

Ziegfeld's "Follies" will return to the Atlanta for three performances March 25-28.

Jake Wells is planning to reopen the Lyric and run stock through the summer. Emma Ramey, a big card here, may be broken out from Birmingham.

Frank Hammond is awaiting for the Orpheum, a Wells house dark for a couple of seasons. If he lets it he will put his stock burlesque now at the Columbia here and try a negro burlesque show for burlesque only at the Columbia.

The management of the Alma No. 2 was cited by juvenile court officers because of the appearance there of the Lynch Trio, youngsters of tender age. The court was convinced the child labor law was not being violated and the children were allowed to remain.

BUFFALO.

By G. K. RUDOLPH.


SHERA (Henry J. Curr, mgr.); "Paul Armstrong's "Woman, Proprietor," went over well; "Clifton" (Rex Linder, mgr.) and "Meteor," went over fine. Will Oak and Clark Co., hit; "Mother," seen here at least ten times, went again; Mr. Merrill & Otto, pleasuring; "Hamlet," fine drama; "Burns & Slane," names O. K.; "Hargett Wood," played; German Trio, clever.


ACADAMY (M. B. Schlesinger, mgr.); "Elvis."—Emily Kogran, exceedingly clever.
WARNING! MANAGERS AND BOOKING AGENTS
Anyone using the name of
DAVE MARION or DAVE MARION, Jr.
Or using dialogue or business in the character of
“SNUFFY, THE CABMAN”
Will be held liable and prosecuted to the full extent of the law.

DAVE MARION
GEORGE EDWIN JOSEPHS, Attorney
2 Rector St., New York City

THE BUTTERFLY WIFE
DON CARNEY, Manager

PALACE (C. A. Hoffman, mgr.; earl. Josephine)

SHUBERT MURAL (W. E. M. Rick, mgr.)

LYRIC (William Brown, mgr.)

RAPHOLI
Chicago Address, VICTOR HOUSE

DENVER
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By C. J. CALLAHAN

SHUBERT MURAL (W. E. M. Rick, mar.)

LYRIC (William Brown, mgr.)

WATERBOY (L. E. O., jr.;)

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WALLIE BROOKS

AND HIS
“Sunshine Girls”

Managers, Agents, Performers
LISTEN TO THIS
MANAGER OF POLL THEATRE,
Waterbury, Conn., was instructed not to pay me unless I compelled seven members of my act to sit among the audience Sunday night and sing songs suitable for a sacred concert.

I offered to do my regular act, but was informed the polls of Waterbury did not allow dancing or low comedy on the Sabbath, and so my contract calls for nothing else but my regular act. I expected to receive my salary Saturday night, but was led to believe by the bookie that I would not receive one cent unless we all sat out in the audience Sunday, which my act did not do.

I left for New York Sunday morning and have placed the case before the White House.

I mean to fight this to a finish, so as to keep my management from paying the poor actor for refusing to do anything but his regular act for the polls.

"Sunshine Girls"
March 19 to 22
Bedford Theatre, Brooklyn, N. Y.
IT MAY BE YOUR LOSS

ENGAGEMENTS have been missed because players could not be located. VARIETY receives at least 250 calls a week for addresses, many from agents and managers.

Let them know where you are.

Keep your address in VARIETY where it will be seen.

$5 yearly (one line weekly), or $10, with name in bold face type.

Do not underestimate the value of this.

Send remittance, with name and address, to VARIETY, New York.
BEST PLACES TO STOP AT

LEONARD HICKS AND HOTEL GRANT, CHICAGO

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GEO. ROBERTS, Asst. Mgr.

Phone 7167 Bryant

Acknowledged as the best place to stop at in New York City.

One block from Bankers' Offices and Variety.

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Tom Minnies' Walk to All Theatres

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"A Theatrical Hotel of the Better Class" COOK'S HOTEL

"Caterers to the Stage" Opposite Casino Theatre

Catered every night

MRS. REN SHIELDS, FURNISHED ROOMS

The Van Allen, 146 W. 44th St.

NEW YORK

Phone 1193 Bryant All Modern Improvements

COOK'S PLACE

110 W. 39TH ST.

MA LYNCH

NEW YORK CITY

Rooms and Board $1 per day and up

HOME OF THE WHITE RATS

DIXON EUROPEAN HOTEL

Hot and cold running water in rooms

Bath, no extra charge

390 Broadway

FARGO, N. D.

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Furnished Rooms, With or Without Board

104 West 49th St.

NEW YORK

Maison Chevalier

Where all performers should make their headquarters.

Furnished rooms, home-like, with or without board.

Near Union League

272-560 Seventh Avenue

NEW YORK CITY

THE MARTIN ANNEX

233-235-237 West 49th St., New York

Houses Entirely Renovated

Convenient Location

Rates $3 to $50 per Week

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HOTEL LYNWOOD

102 West 44th Street

New York

SINGLE ROOMS, $5 PER WEEK UP; DOUBLE, $7 PER WEEK UP; WITH BATH, $8 PER WEEK UP; SUITES, $10.00 PER WEEK UP; EVAPORATOR, RUNNING WATER, ELECTRICAL LIGHTS, TELEPHONES.

THE ANNEX

FURNISHED APARTMENTS

774 and 776 8th Ave (at 47th St.)

Scrupulously clean four and five room, steam heated apartments, with private bath, entirely re-furnished and under new management catering to the profession. Moderate rents.

Phone Bryant 3631.

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FURNISHED APARTMENTS

312-314-316 W. 49th St.

New completely furnished three and four room, steam heated apartments, with private heating, private telephone and electricity. Phone 9360-9361 Bryant.

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FURNISHED APARTMENTS

235-330 W. 43rd St.

Exceptional views from three and four room, steam heated apartments, scrupulously clean. Phone 8300 up weekly. Telephone 2263 and 6115 Bryant.

HOTEL PLYMOUTH

38th St. (Between Broadway and 8th Ave.), N. Y. City

New Fireproof Building. A Stone's Throw from Broadway

Single room $1.00 $1.25 or $1.50 with private bath

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Special low weekly rates to the profession.

Every room has hot and cold running water, electric light and long distance telephone.

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Complete for Housekeeping. Strictly Theatrical.

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Hot Water, Bath, 3-4 Rooms

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THE ARTHUR

252-254 West 38th St., off 7th Avenue, NEW YORK

$2.50 to $5.00 Weekly

100 rooms, scrupulously clean, built on every floor, steam heat, electric light and gas.

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GIROLITI

108-110 West 49th St.

DINNER, WED. TO SAT., inclusive of Wine.

Lunch 40c.

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HOTEL NEW YORK

22 W. 60th STREET (Near Columbus Circle), NEW YORK

Single room, cozy and warm. $3.50 per week up; double room, $5. per week up; room with private bath, $7. per week up; parlor bedroom and bath, $10.50 per week up; running hot and cold water; good beds; telephone in every room; also electric light; excellent service; restaurant attached; home cooking; prices reasonable; transferees. Catering to the theatrical profession. New Management.

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HOTEL RALEIGH

645 DEARBORN AVE., COR. KIRK ST.

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Oriental and Eastern Art.

110 Rooms, hot and cold water, steam heat, private baths.

Rates: $1.00 to $5.00 per week, single.

Phone Superior 3901-3903 Five Minutes to All Theaters
BILLING OF

LYDIA KYASHT

at the Most Famous Hall of Revues

Winter Garden, New York City

Management,
Messrs. LEE and J. J. SHUBERT
Almost daily now the moving picture industry in America takes on a new aspect. There are constantly arising new corporations, new formations of old ones and alliances of both old and new ones.

This week articles of incorporation were filed in Albany for the Peerless Film Co., with a capital of $100,000. On its face this would not appear to be of planet-whirling importance. But in due time it will be revealed to be a link in a chain that is being welded, which is designed as a most important combination of theatrical and moving picture interests.

The Peerless corporation will control some 200 old melodramas, most produced by Chas. E. Blaney in the days when popular priced blood-and-thunder dramas had their vogue. These are to be recorded on the camera as rapidly as possible and released through the Shubert Film Exchange, a $1,000,000 corporation, formed for the purpose of supplying feature film service to a chain of theatres throughout the country, commencing Sept. 1 next. There is some talk, and conferences have been had to that end, that the United Booking Offices' picture department may form an alliance with the Shubert exchange. In that event the U. B. O. officials will take stock in the "exchange," which will act as a booking office for a number of important feature producers.

Already in the booking office are the features to be released by the Shubert Motion Picture Co. (which will film the Shubert pieces), the William A. Brady picture corporation (controlling the Brady dramatic works), the Augustus Thomas Co. (which will "cameraize" all future Thomas pieces, the Blaney pieces, and so on. Blaney is understood to have received $5,000 cash and a bunch of the Peerless stock for his plays.

There is to be a general affiliation of interests between all parties concerned, those controlling one enterprise taking stock in all the others. The heaviest stockholders are understood to be George B. Cox, J. L. Rhinock, Lee Shubert and J. E. Brouloulour.

Outside manufacturers of feature films seeking bookings for their wares are to be charged a booking fee of five per cent and will be offered 100 big theatres throughout the country for the exhibition of their output, and a standard price of 25 cents is to be charged for admission. For such pictures as may be deemed not sufficiently important to warrant exhibition along the feature route, an outlet is to be found via another film exchange supplying reels to the cheaper picture houses—possibly the Mutual Film Exchange.

S-C's EARLY CLOSING.

Chicago, March 25.

An early closing on the Sullivan-Considine Circuit will occur with the road show going into Fort Wayne week April 13, which will be the last regular S-C road show there for this season. In succession the same troupe will close the S-C houses at Cincinnati, Indianapolis, St. Louis (Princes), Chicago and Milwaukee, the road shows commencing April 20, starting at the Unique, Minneapolis, for the remainder of the western circuit.

It is expected the Chicago office of the S-C Circuit will book a cheaper grade of bills into the houses closed to the regular S-C road companies.

EXPERIMENTING AT THE PARK.

A group of men with more money than show experience have taken over the Park on Columbus Circle, at a guaranteed rental, it is said, of $1,200 weekly. The idea is to enlist theatrical (public) societies, and play pieces not considered having been given a fair chance further downtown, at an admission route reaching from 25 cents to $1.50.

The first of these will open Monday. It is "Change," a Welsh play brought over here by Walter Hasl. If that doesn't get over, the Park bunch will try another. They have four or five lined up.

Lee Beats 'Em to It.

Lee Shubert silently rode away on the Emperor last Saturday, to beat the theatrical managers booked on the Olympic tomorrow to the European field. H. M. Ziegler also sailed on the Emperor.

Among those booked for the Olympic are Morris Gest, Marc Klaw and A. H. Woods. Shubert has a week's start of them on the other side.

Mr. Woods will attend the English premiere of "Potash & Perlmutter" and "Mile. Tante." He owned the entire rights to the latter piece (musical comedy) but sold the English license to George B. McLellan, who will shortly put it on.

Mr. Gest is sailing for a short trip to look at a couple of novelties he has heard about, returning almost immediately after arrival, but later intending to go abroad for a protracted stay.

Prosperity or Pleasure?

William A. Brady purchased a new Pierce Arrow touring car this week.

TANGUAY RESUMING TOUR.

Chicago, March 25.

Eva Tanguay's Volcanic Vaudeville road tour will be resumed Monday, when the show will open at Streator, III., as the first stop on a routed five-week travel of one, two and three-night stands. It will close the second week in May, in the east, after which Miss Tanguay and Johnny Ford (her husband) will leave for a vacation of a month in Paris.

The Tanguay show goes out composed as it was when closing recently to permit the star to undergo medical treatment. The acts have been laying off here while operations have been performed on Miss Tanguay's throat.

The program at Streator will be the star, and Mr. Ford, also their dances, Nichols-Nelson Troupe, The Georgettes, Walton and Brant, "The Live Wire" (sketch). Weber, Beck and Frazer.

Besides the "Salome" dance Miss Tanguay does during the performance, she will do the Tango and Hesitation Waltz with Johnnie Ford.

FAIRBANKS' NEW SKETCH.

Douglas Fairbanks is returning to vaudeville May 16, opening at the Palace in a new dramatic playlet, "All At Sea." Fairbanks will be under Joseph Hart's direction.

The sketch is by Alice Leal Pollock.

First Sign of Summer.

Chicago, March 25.

Murray Blew, a local ten percenter, has given up the agency business for a career in the gent's furnishing line. Yes, Gerald, the inevitable exodus.
ALFRED BUTT DIRECTOR
OF THE EMPIRE, LONDON
Will Probably Operate Palace and Empire Together,
Through Same Interests Controlling Both. Houses
Close to Each Other. Jack Hayman Appointed
Empire's Booking Manager. Nijinsky's
Palace Contract Canceled.

(Special Cable to Variety.)
London, March 25.

Alfred Butt, manager of the Palace and the Queen's (legitimate), has been
appointed managing director of the Empire, in addition to his other offi-
ces. The appointment became possible
through the interchange of mem-
bers on the Palace and Empire's
boards of directors. It will likely
result in the same interests practically
operating both houses, with Mr. Butt
in charge of each. The halls are
located within a quarter of a mile of one
another. Jack Hayman, of the Butt
staff, has been made booking manager
for the Empire.

The Butt halls, including the Victo-
ria Palace (vaudeville), are supplied or
booked through 'T Variety Theatres
Controlling Co., of which Paul Mur-
ray is general manager.

The addition of the Empire, a fam-
ous resort here, gives Mr. Butt his
fourth London house. He is now pre-
paring a new revue for the Palace. It
is due to be first shown here April 6
with Elsie Janis the featured principal.

Last week after Nijinsky had been
out of the Palace program for three
days, Mr. Butt cancelled the dancer
under the provisional clause in the
contract. It is reported Nijinsky has
an idea of bringing suit. His Palace
agreement called for $5,000 weekly.

TOO MANY COMPOSERS.
(Special Cable to Variety.)

The famous French operetta by ten
composers of which we have heard
so much, was, finally produced at the
Olympia March 20, under the title
"Mousic." Paul Ferrier has compiled
the book, while Andre Messager, X.
Leroux, R. Berger, C. Ehlanger, R.
Hahn, Paul Vidal, Lecocq, Cuvillier,
Hirschmann and W. Redstone have
contributed musical numbers, conduct-
ed by P. Letombe. Seven tailors
make a man, but ten men do not make
an opera. It, however, met with a fair
reception. The first act is fine; the
second, buffoonery.

Zorville is fine, Footh (an old Eng-
lish clown) is very natural. Yvonne
Printemp, a nice little singer, please;
Alice O'Brien, fair.

Adler and Arline Successful.
(Special Cable to Variety.)
London, March 25.

Adler and Arline, the latest American
to play the Palace, are success-
full there.

BUTT AND ZIEGFELD AGREED.
(Special Cable to Variety.)
London, March 25.

There is but one kink left to be
smoothed out in the negotiations be-
tween Flo Ziegfeld, Jr., and Alfred
Butt, looking toward the American
producer taking charge of the revue
to be put on at the Palace next Janu-
ary. This is Julian Mitchell, whom
Mr. Ziegfeld is insisting shall come
over as his stage manager. Butt
doesn't like to pay the additional
salary, $250 weekly, according to re-
port.

Ziegfeld's agreement is $500 weekly
with a bonus of $3,000.

"WHIPS" WEEKLY PROFIT.
If last week's profits on "The Whip" is
the weekly average during the sea-
son, it may be readily understood why
Morris Gest has bought up the Oly-
mpic to carry him over to Europe, start-
ing-tomorrow.

The original "Whip" company at the
Metropolitan opera house, Philadel-
phia, played to $22,000 last week; the
"No. 2 Whip" at Springfield, Mass.
ordinarily a one-night stand, returned
$13,000, giving the "Whip" promo-
ters a profit on the two shows of
$14,000.

William A. Brady and the Shubert,
besides Comstock & Gest, are the prin-
cipal owners of the American Drury
Lane production. The English Co.
has a look-in on the net earnings of
the original show, but gets royalty
only on the "No. 2." "WHIPS" WEEKLY PROFIT.

MAKING ROOM FOR "P. & P."
(Special Cable to Variety.)
London, March 25.

"The Melting Pot" moves to the
Comedy from the Queen's show, to
make room for the English produc-
tion of "Potash & Perlmutter," to be
run by George Grosmith and Edward
Laurell.

LEGIT BIZ QUIET.
(Special Cable to Variety.)
London, March 25.

The business in the legitimate thea-
tres is very quiet just now.

The Drury Lane revival of "Sealed
Orders" is successful. It is the only
opening in the past fortnight.

COLISEUM POPULAR OPERA.
(Special Cable to Variety.)

It is possible that the Coliseum
music hall, recently closing, may
reopen as a popular theatre, under
the management of Montclair & Puget.
Grand opera and classical comedy
will be presented if the negotiations
blossom.

Alhambra, Bradford, Big.
(Special Cable to Variety.)
London, March 25.

The opening at the Alhambra, Brad-
ford, was a big success.

WOULDN'T REDUCE ROYALTY.
(Special Cable to Variety.)
London, March 25.

It is understood here that Seymour
Hicks' production of "Broadway
Jones" will close shortly.

According to the rumor Hicks re-
quested a reduction in royalty terms
from Cohen & Goudreau, but both Amer-
ican managers refused to make any
modifications in the terms.

Cohan & Harris will now likely
make their own production here of
"Seven Keys to Baldpate."

AMUSING FARCE WELL ACTED.
(Special Cable to Variety.)

A comedy by Paul Gavault, "Ma
Tante d'Honfleur," replaced "Les Mer-
velleuse" at the Varieties, March 21.
"My Aunt from Honfleur" went over
nicely, due to the splendid acting of
the company. It is an amusing farce
with the usual love intrigues.

The cast includes Albert Brasseur,
Baron, Guy, Felix Galipaux, the cinema
actor Prince, Mmes. Arlette Dorgere,
Augustine Leriche, Eve Laveliere.

Negotiations are pending in New
York this week for the American rights
to the farce. They will probably be
secured by a prominent metropolitan pro-
ducer.

MARTIN BROWN GOING ON.
(Special Cable to Variety.)
London, March 25.

Martin Brown, the dance from the
Shubert productions, has been booked
for the Palace by Leo Maase.

HURGEN'S REVUE, PRETTY.
(Special Cable to Variety.)
London, March 25.

At the Coliseum, Hurgen's Revue,
"Happy Days," is a pretty show. Wil-
ilis Solar, starred, is scoring well.

The Revue will be a success when
made funnier.

FAR EASTERN CIRCUIT.
(Special Cable to Variety.)
London, March 25.

Bandman's eastern variety circuit,
booked in conjunction with Macken-
tosh's Australian tour, is now running
theatres in Colombo, Calcutta, Ran-
goon, Singapore, Penang and Bombay.

"Diplomacy" Made Money.
(Special Cable to Variety.)
London, March 25.

"Diplomacy" will be withdrawn
from Wyndham's next month, the re-
venue having produced one of the big-
money makers in years.

A Suto play follows.

Sarrasani Offering to Sell.
(Special Cable to Variety.)
Berlin, March 25.

Sarrasani, the circus man, is offer-
ing his big Dresden house for sale. He
tried various policies, none paying.
Rachmann, too, is leaving the Cen-
tral theatre, Dresden.

"Queen Movies" Extended.
"The Queen of the Movies" has had
its time at the Globe extended. Just
when looked at though the end was
near and plans were on for another
show to play there it was decided to
try and run the show until June.

SAILINGS.
Reported through Paul Tausig &
Son, 104 East 14th street, New York:
March 21, Anita Bartling (Impera-
tor);
March 25, Moore and Young (Car-
mania);
March 28, Morris Gest, Cecil Cun-
ningham (Olympic);
March 31, Fay, 2 Coleys and Fay,
Mr. and Mrs. Bertram Madley (Lusi-
tania).

DILLINGHAM'S ANIMAL ACT.
(Special Cable to Variety.)
London, March 25.

March's Lions, an act playing on
the Continent, has been engaged by
Charles B. Dillingham, the New York
theatrical manager, for a production
he intends putting on next September.
It will be the same show Mr. Dilling-
ham signed Clermont's Animal Circus
for.

"YELLOW JACKET" IN GERMAN.
(Special Cable to Variety.)
Berlin, March 25.

At the Dusseldorf Schauspielhalle,
Hazleton and Benrimo's "The Yellow
Jacket" is being well received.

CATCH-AS-CATCH-CAN, NEW.
(Special Cable to Variety.)
Berlin, March 25.

The Circus Schumann is having a
catch-as-catch-can tournament.
This style of wrestling is quite unknown
here.

STILL BAD FOR "SPecs."
(Special Cable to Variety.)
London, March 25.

In spite of apparent bad conditions
for vaudeville acts here, due to the
prevailing Revues, it looks like an-
other big American invasion this
spring and summer.

Those coming over on "spec" stand
very little chance here at present.

$300,000 WITH "KITTY."
"Bunty" is said to have made for its
American management $225,000. Wil-
liam Elliott, who has "Kitty MacKay
in his satisfied to the Com-
pany's tour, is now running
theatre in Colombo, Calcutta, Ran-
goon, Singapore, Penang and Bombay.

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STAGE SET FOR TRANSFER OF S-C VAUDEVILLE CIRCUIT


Kansas City, March 25.
The signs are that the passing of the Sullivan-Considine Circuit to Marcus Loew and associates may occur here to-morrow or next day. John W. Considine has arrived in this city. Marcus Loew, Adolph Zukor and Aaron Jones got here Tuesday. A. J. Ludwig, Loew’s New York attorney, also came into town this week.

It is reported the Loew people are taking over the leases of the S-C theatres only, not including the realty held by the Circuit in the purchase.

Patrick H. Sullivan, brother of the late Timothy D. Sullivan, is also here to take part in the transfer.

The parties have been conferring all day at the Hotel Baltimore. Otto Irving Wise, the San Francisco attorney, is with the Considine party. Others are H. S. Robertson and C. A. Harrison, of Seattle, and Miss Oppenheimer, of Spokane. Lawrence Muligan, of New York, is likewise here with Mr. Sullivan, representing the other half of the S-C concern. Fred Lincoln, general manager of the S-C Circuit, has been here several days.

The Loew people appear to be confident the papers will be signed tonight or in the morning. Considine is so positive, but said the purchase seemed certain. “I’ll sell almost anything if I get my price,” said Considine. “We have to buy 27 theatres, all the bookings and a little good will on the side,” said Mr. Loew.

Mr. Loew added that Adolph Zukor would not be associated with him in this deal. It seems to be accepted that Aaron Jones will be.

With the addition of the Sullivan-Considine Circuit to its route sheets, the Loew office will book 18 full weeks of its own, 24 weeks of S-C time and five weeks of the Jones, Linick & Schricker agency in Chicago. The purchase of other houses now supplied through the Chicago, Seattle and San Francisco offices of the S-C Circuit. With the S-C time merged into the Loew agency, the latter will probably actively bid for bookings from vaudeville theatres everywhere.

Seattle, March 25.
In the reported transfer of the Sullivan-Considine Circuit to the Loew Circuit, it is said here that the northwestern S-C houses in which the Orpheum Circuit is interested will not be included, these theatres being the subject of an agreement made by the S-C and Orpheum Circuits at the time Orpheum vaudeville was placed in them.

“BAWLING OUT” EACH OTHER

Surrounded by a score of more artists who devoured avidly anything bordering on internal dissension, Bart MacHugh and Walter Vincent descended from the sixth to the fifth floor of the Palace building Tuesday morning talking at the tops of their voices.

From the rapid fire yelling it was gleaned that one of MacHugh’s acts had played “opposition” in Reading and although Wilmer & Vincent are not exactly on terms, this was considered less majestic.

MacHugh was quite willing to admit the act had not right to be there but resent the attempted “call down” in the presence of others without first having a private explanation demanded of him.

COLD ANNOYS DOG COOK.

Chicago, March 25.
They’ve pulled some nifties about old Dog Cook since he began to explore the small time, but the best seems to be the one about him complaining that his dressing room at McVicker’s theatre was cold.

ZENO-MANDEL WEDDING.

Chicago, March 25.
Bob Zeno and Sadie Mandel, who have been working together for four years in an act called “Zeno and Mandel,” were married last Sunday at the new Mandel restaurant, Clark and Madison streets, before a large audience of booking agents and professionals.

The newly married pair will leave shortly for Australia and South Africa on a tour of those countries, which they will call their honeymoon trip.

Esther Might Draw.

Persons supposed to be acting in the interest of Willie Hammerstein were looking, this week, for the address of Esther Quinn, whose breach-of-promise action against Professor Harry Thurston Peck created a great scandal a few years ago and has been held by some of the newspapers as responsible for Professor Peck’s ruin, culminating in his recent suicide.

The financial success at the Victoria of such attractions as the Graham-Conrad girls and Evelyn Nesbit Thaw encourages Willie in the belief that there still is a large public quite willing to pay for a look at women who have been closely associated with matters of sensational notoriety. Miss Quinn lately has been employed as private secretary to Philip Barsholomae, the author-producer.

O’Brien Goes in the U. B. O.

The United Booking Offices had George O’Brien tacked onto its writing force Monday morning. Mr. O’Brien was of the F. F. Proctor agency. In the U. B. O. he stepped into a vacancy created by the departure last Saturday of Frankie McKee.

CASTLES START APRIL 27.
The road tour of Mr. and Mrs. Vernon Castle will commence April 27, under the direction of Arthur Hopkins. It will last about four weeks, the dancing couple appearing in two towns some days. Mr. Hopkins secured the signature of the Castles after giving them a guarantee of $1,000 a day, a slight revision on the original agreement, according to report.

An objection was interposed to the road tour by Charles B. Dillingham, who holds a contract with the Castles for stage appearances. Mr. Dillingham threatened injunction proceedings, but it was discovered his agreement with the pair only covered New York City.

VERA ST. LEON MISSING.
The sudden, strange and mysterious disappearance of Vera St. Leon, aged 17 years, the youngest of the St. Leon Family of equestrian fame, just a few days prior to the opening of the St. Leon with the Barnum & Bailey circus at Madison Square Garden, has resulted in the circus engagement being cancelled until her whereabouts are learned.

Elise St. Leon and brother (George) at the Friday night rehearsal last week informed one of the Ringlings they didn’t think they could work under the St. Leon sign any longer, and were told they had to go ahead and do the best they could until a substitute act could be arranged. He thought Miss St. Leon would return by that time and that there would be no necessity of the engagement being cancelled.

The brother and sister appeared Saturday and Monday when the former arranged for the cancellation, the family meanwhile waiting patiently at the Hotel St. Margaret (47th street) for some word from the missing girl.

The mother (Mrs. A11 St. Leon) and children are almost heartbroken over the disappearance. Each maintains there is no reason whatsoever why Vera should leave them without saying a word.

Elise says last Saturday morning Vera left the hotel, saying she was going to the store to purchase some elastic. That was the last they saw of her. Diligent inquiry and a daily query notice in the New York papers have failed to bring any news.

The St. Leons are wholly at sea to account for the girl’s absence and they fear she may have met with foul play.

The St. Leons are one of the best known circus families. For several winter seasons they have been featured in the legitimate production of “Polly of the Circus,” with Ida St. Leon in the title role. Vera St. Leon, the missing girl, was known for her modest, unassuming manner, being of a quiet disposition and very devoted to her mother and sisters. While the youngest, she is the tallest of the three sisters.

WISE TO MERTHED.

Chicago, March 25.
E. E. Meredith, who several months ago annexed the title of “The Dutch Lunch Press Agent” because of his unnatural philanthropic proclivities, blossomed forth this week in a new role, the silent partner of C. L. Carroll, one of Chicago’s numerous ten percenters.

This startling little item became public property with the announcement that Carroll had tired of Meredith’s company and hereafter would conduct an independent office quite beyond the influence of his friend with the “Dutch Lunch” nom de guerre.

Again, it is said that Smith has been conducting a press agency, charging a weekly fee of five dollars (more or less) for membership, and because of his inability to secure representation in the recognized trade papers, has been issuing a weekly press sheet with “colored” reviews (“colored” according to the size of the fee contributed by the applicant). It was quite natural that Meredith keep the fact of his connection with Carroll so secret, since he had no a a the local ten percenters lined up for his weekly “service,” and with due respect for his gigantic nerve one would hardly expect even a Meredith to solicit funds from his competitors.

Besides, Meredith the ten percenter could not consistently associate with the chaps that Meredith the press agent wouldn’t be able to handle the peanuts, but his income must be considered before principal, reputation or anything else.

Just whether he will abolish the press agency entirely for the ten per cent business or secure a successor to Carroll (this seems impossible) and continue to play both ends is problematical.

Meredith has been floating around Chicago for quite a while, and is small time living in the best way he could, and “Merry’s” best way is some way very often. He looks to be due for the breezes of Missouri pretty soon, but Chicago has the number since the day an actor showed him how to mop up the Saratoga Hotel floor with his face, in belated payment for one of Merry’s hold-ups.

ACTS KEPT OUT OF GARDEN.
The Shubert staff were very wrath Wednesday morning at the Shubert Booking Offices, alleging the U. B. O people kept several acts away from the special after-theatre performance at the Garden Tuesday night, the occasion of the third anniversary celebration since the “intimidation” was charged by the Shubert faction. Dazzy, Harry Fox and Rosie Dolly and Tricrie Frizgua were among those “kept away,” it was said.

The special show as far as possible had been recruited from players previously at the Garden. Those who did appear were Stella Mayhew, Clarence Harvey, Gaby Deslys, Chas. J. Ross, Lawrence D’Oyrsay, Harry Carroll, Norah Bayes, George MacFarlane, Joan Sawyer and Jack Jarrott.

If you don’t advertise in VARIETY, don’t advertise at all.
DEPARTMENT STORE TANGO NOW GOING ON AT GIMBEL'S

Ggets In Late But Is There With Its 4.30 "Tango Tea" at 75 Cents In The Restaurant, With The Models Parade In Parisian Garments That Look Funny. Dancing Does Clean-Up On Season By Not Missing Anything.

“Dancing” now has the clean-up record for New York. By annexing a department store, “Tango” has gone down the line, from the gilded boozers-pouring at the restaurant, for the start of the “Tango Tea,” costing 75 cents, and no non-prohibition beverage served. Dancing continues after that until the staff takes the time clock.

The name amongst the dry goods opened this week, giving “the dance” the credit for having swept into almost every place where a slit skirt may be worn without the wearer getting pinched.

BUFFALO, March 25. J. N. Adam & Co., one of the local big department stores, engaged tango dancers for their fashion show. Great crowds were drawn.

SHUBERT, ROCHESTER, SHUT.

Rochester, March 25. Manager Harry B. Hearn, of the Shubert, stated he had received word from New York the house would open after Easter, if then, and that no future policy had been determined.

The Shubert, up to ten weeks ago, was devoted to high class plays but was not a paying proposition. Then two-a-day vaudeville and recently three shows daily by Edgar Allen and F. Ray Comstock was tried, but the public failed to respond.

CIRCUS JUDGMENT FOR $43,000.

Denver, March 25. According to a judgment which the United States District Court here rendered last week, the Sells-Floto circus owners, H. H. Tammam and F. G. Bonfils, and Alexander Selbit, commission- er of safety, must pay the Federal Title & Trust Co. of Pennsylvania $43,390.

The suit is a sequel to the sale of the Buffalo Bill show to the Sells-Floto people. The federal company held the charter until after Easter, if then, and that no future policy had been determined.

EMMA GOLDMAN, YES?

Emma Goldman is the latest aspirant for vaudeville. She has expressed a willingness to appear in the twice-daily and deliver a lecture on Anarchism or some such kindred subjects.

The matter was broached to Willie Hammerstein, who expressed some misgivings as to Miss Goldman's ability to keep his audiences from becoming obstreperous. Miss Goldman replied that she once addressee a crowd of 3,000 college students at Ann Arbor and succeeded in "holding them down" and could not see why the theatre crowd couldn't be handled.

CHINESE ACTS IN CIRCUS

The two Chinese acts in the Barnum-Bailey Circus, opening at the Madison Square Garden last Saturday, were especially imported for the tented organization. One troupe has eight members, the other ten. They are native to different sections of China, one from Pekin and the other from Canton, leaving them almost as foreign to one another in conversation as though of different countries.

The acts, with their novelty work, are about the strongest card in the show.

Small Time Manager Absconds.

A house manager of a small-time vaudeville theatre in New York City is said to have absconded last week with a shortage of $2,600 in his accounts.

The defalcation was handled by the manager through raising the figures of his stated deposit slips.

Rajah Must "Tame Down" Dance.

Cleveland, March 25. The management of Keith's Hippodrome has been warned it would be wise to "tame down" the act (dance) of Prince Rajah, booked for an early engagement here.

If you don't advertise in VARIETY, don't advertise at all.

ASS'N. AT KANSAS CITY.

Kansas City, March 25. The W. V. M. A. is to establish an office in Kansas City again to handle its southwestern bookings. It is probable that the action will be taken within a week.

Shut Out for "Choosing." The Loew Circuit did not act the route known as Lewis and Chapan beyond this week, owing to Jos. M. Schenck, the booking manager for the time, deciding the act had "copied" Marie and Billy Hart’s "mind-reading" travesty.

FAST WORKER, THIS BOY.

Kansas City, March 25. Lee Childers and Marie Brown were childhood sweethearts in Wichita, Kan. But that was some time ago and they both forgot all about it—or nearly all about it—when Childers went into vaudeville.

Friday afternoon Childers was leaving Kansas City and Miss Brown was returning home. They met in the Union Depot. Half an hour later they had recalled the courtship and Justice Cas Welch married them. They left for California.

St. Louis Princess Not Sold.

St. Louis, March 25. A rumor that the lease would be sold to a successful theatre held by Hagerman, Fitzsimmons and Flynn had been sold was denied by Mr. Flynn. The reported purchaser was Louis Landau, Jr., and associates, but there is every indication the report was unfounded. Landau has two picture houses across the river. The Prim-ess is now being booked with Sullivan-Considine vaudeville.

Palace Back to Vaudeville.

Baltimore, March 25. The policy of the house has flipped again this week. It is vaudeville once more at 10-15, after four weeks of feature pictures, which brought in net returns only one week of the four.

Coney Holmes, field manager of the United Booking Offices, came here last week and arranged for the house to reopen Monday with vaudeville. It is said the U. B. O. lease expires in July and the policy after that time is a matter of much conjecture.

"Nerviest Man" Couldn't Appear.

Baltimore, March 25. On account of the serious illness of his partner, Constance Bennett, Rodman Law was unable to appear as the headline on the new theatre and the "nerviest man in the world" was supposed to plant on the bill by the Musical Melody Monarch. Law and Miss Bennett went to New York.

No Shows in Spanish Fort.

New Orleans, March 25. Spanish Fort, the south's largest park, will offer music and dancing only the coming summer. It formerly gave opera or vaudeville.
COLUMBUS PICKS NEW SITE FOR THIRD PHILLY HOUSE

Eastern Wheel Burlesque Powers Purchase Property at Market and Fifty Second Streets in Quakerland and Will Build Big Theatre Thereon This Spring.

“No. 2” Wheel Causing Talk.

Philadelphia, March 25.

Contracts were signed Tuesday for the Columbia Amusement Co. (Eastern Burlesque Wheel) to lease a theatre that will be constructed to seat 2,500 at the corner of Market and 52d streets (West Philadelphia). Its nearest opposition in the burlesque field will be another eastern house (Casino) five miles away. The new theatre will give the Columbia Co. three stands for its “big wheel” in this city, the Empire making the third.

Around the corner from the proposed site is the Nixon, playing pop vaudeville.

The burden of conversation among burlesque men just now is the Columbia Co.’s proposed “No. 2” Wheel, to hold the lesser built shows of the Eastern Circuit. The Columbia company confess there have been so many angles presenting themselves over the newest formation that details are far from complete, nor has there been a layout made of the contemplated chain.

The universal burlesque men say the most advantageous feature of the “No. 2” Wheel is the possibility of its reducing the number of shows on the present Eastern Wheel to 36, leaving each company to play the entire circuit each season. Though the merger with the Western Wheel last winter, the present season on the East has found an overabundance of attractions, some lapping over until next season on the route before the full circuit shall have been completed.

An Eastern Burlesque Wheel manager when asked if the Columbia people were “stalling” to note the progression of the Progressive Circuit (its opposition) for next season before taking any decisive step on the “No. 2” venture, replied the Columbia was paying no attention whatsoever to the Progressive in the matter of the second wheel. Nor does anyone of the Columbia crew wish a hazard a choice whom among the Eastern people might be chosen to direct the new circuit, it being accepted that neither J. Herbert Mack nor Sam. A. Scribner, the executives of the Eastern Wheel, could devote sufficient time to also handle the secondary proposition.

In general conversation every side of the “No. 2” circuit is being discussed, from its formation to manipulation, capitalization and prospects.

THEATRE’S OWN LIGHT PLANT.

Cincinnati, March 25.

As a result of a crusade against high electrical rates in Cincinnati, the Lyric and Gayety theaters will have their own plants. Rud Hnyicka, treasurer of the Columbia Amusement Co., Charlie Arnold, manager of the Gayety, and Geo. Dresselhouse, his bookkeeper, incorporated at Columbus the Diamond Light Co., with $30,000 capital. According to Attorney Michael Muller, the plant will furnish electricity only to the Gayety and the Star (movie) controlled by the Columbia Co. However, it is reported, an agent of Hnyicka, has been trying to get firms in the block where the plant is located, to become customers. Plans for the Lyric plant are still in their infancy.

LYNN’S MAYOR SHY ON ART.

Lynn, Mass., March 25.

Prospects of Progressive Wheel burlesque in Lynn next season were given at the theatrical club this week by Mayor George H. Newhall, who declared that so long as he had control of the situation musical maids in tights would be tabooed.

ACTORS’ FUND PERFORMANCES.

The afternoon of April 17 will be devoted by the five Columbia Amusement Co. theatres in New York City to performances by the current burlesque attraction in each house for the benefit of the Actors’ Fund.

All the gross of the matinee will be turned over to the fund, which requests that the receipts of one house for the afternoon be given. The Columbia people decided to give all. The theatres are Columbia, Murray Hill, 125th Street, People’s, and Ixion.

S-C ACTS TAKEN OUT.

Chicago, March 25.

“The Minstrel Kiddies,” “Tantalizing Algy” and William Lamp and Co. were taken out of the Sullivan-Conside bills in the middle west this week, the result of a new order to cut down.

The circuit bills up to and including Milwaukee will hereafter be kept below the usual limit, the weather man being the goat in this instance.

Denver, March 25.

Bert Pitman is no longer the local booking representative of the Sullivan-Conside Circuit, being replaced this week by Maurice J. Burns, formerly of Seattle and Chicago branches of that agency.

Frank Burns is now in charge of the Chicago Fair department for the same firm.

Bell Hop Minstrel Show.

Cincinnati, March 25.

Actor guests at the Sinton are invited to see a real show at the hotel, April 23. The employes, principally bellhops, will stage a minstrel performance. House Detective Al. Cates is to be interlocutor, and Assistant Manager Jack Brannin and Bell Captain Ed. Moran, end men.

MUSIC AT WILLOW GROVE.

Philadelphia, March 25.

A program of musical headliners has been arranged for Willow Grove Park, which will open its 19th season Saturday, May 23. The opening musical attraction will be Arthur Pryor’s Band, for two weeks. For the next two weeks the Chicago Symphony Orchestra (Frederick Stock, conductor) will furnish the music, followed by Creator, not at the park since 1911.

July 4 Victor Herbert and his orchestra, for three weeks. Next will be Conway’s Band for two weeks, followed by Wassili Leps and his symphony orchestra, composed of members of the Philadelphia Orchestra. The climax of the season will be furnished by John Philip Sousa and his band Aug. 23 to Sept. 13.

STOCK IN 125TH ST.

Hurtig & Seaman have about decided they will keep their 125th street house open all summer. When the regular burlesque season is at an end, their intention to establish there a stock burlesque organization recruited from the members of their seven shows on the Eastern wheel.

OFFER TO PAULINE HALL.

Pauline Hall has been approached by the Progressive Circuit to head a burlesque show on its wheel next season. While expressing no decided desire to accede to the proposition, Miss Hall hasn’t turned it down as yet.

PRIMROSE SEMON MARRYING.

Primrose Semon, soubrette with the “Bowery Burlesquers,” is to be married seven weeks hence.

GUS HILL WITH A GROUCH.

A burlesque grouch is said to be reposing with Gustavus Hill once more, again with his conferees of the Columbia Amusement Co.

Gus has 199 shares of the Toronto Gayety, an Eastern house. The Gayety at that Canadian point pays the Columbia Amusement Co. $100 weekly for booking. Mr. Hill also is a stockholder in the Columbia Amusement Co.

But he won’t vaunt his willingness why the Columbia assesses the Gayety, Toronto, at the one-hundred figure, especially as the Gayety, Toronto, has only issued 1,000 shares of stock, leaving Gus Hill a one-fifth holder of the whole. He has not that large conduct in the parent company’s certificates.

Booking Medicine Hat.

Spokane, March 25.

Manager Clark Walker, of the local Pantages house, is arranged to booked the Empress, Medicine Hat (Alberta) with vaudeville three days each week. He will use the Pantages acts, which otherwise would rest in Spokane those days.

The arrangement commences next Sunday.

Levy Show in Sacramento.

San Francisco, March 25.

Bert Levy opens next Sunday at the Grand, Sacramento, replacing the present Jim Post Co. The Post troupe is due to open at the Wigwam here, April 12.

BERNSTEIN WANTS A PARTNER.

“Hello,” said Freeman Bernstein, as he hurriedly shoved a bundle of money orders into his pocket, “I’m glad you came in just now. You ought to know what I want to find out.

“I want a partner for my business. Someone with money. Do you know anybody? I don’t care if he doesn’t know so much; I am wise enough for two; but he’s got to have coin.

“It’s getting on my nerves, this drisk and drabs in money orders where you must use as much ink in signing your name to get 60 cents as you would to endorse a check for a million dollars.

“I’ve got to get some regular money in a bunch or I’m apt to lose my temper.”

The other night May was reading the paper when she says: ‘Freeman, listen, here’s a guy that copped three hundred thousand dollars and he only got 19 years for it.’

“I told May the fellow was a chump to get nailed, and that seemed to get her sore. She bawled me out something awful. Said I wouldn’t let her work, and if I come in that a three hundred thousand, when the most I ever had at one time and got away clean was $100 from Paddy McMahon.

“Well, you know, bo, I’d like to stand well with May all the while, for I’m telling her right along to watch; I’ll be there yet with a bank-roll, but she beats me to it with that kind of stuff. It takes my nerve away. Just to show her how it is. This summer was a fellow came in and wanted me to do something for him. While talking, he counted his money. Guess he didn’t make it to think better of him. He had $34, and I let him get away with $4 of it.

“After he left, I says to myself, says: ‘Freeman, you are losing your grip. What will May think of her Freeman as a business man? He lets $4 escape that easy; so I makes up my mind, I’m going to hook a partner. I’ll charge him all he’s got for a half interest and take the sugar home to May in one of those auto-trucks.’

“Plug for me, kid, will you? I wish I had never met Frank Keeneey; I could go after him, but he knows me now.

“How much do I think a half interest is worth? I don’t know. If it’s cash, take anything you can get and sell it as often as you want to.

“I could hustle up a bobby somewhere, but I have to watch the office. Only yesterday I went to lunch; and what happened? I drank while I was out? He promised the telephone man I would pay the bill today. That’s why the door was locked when you came in. How am I ever going to get under cover if all these guys keep hanging around for money?”

“Wish I could get a partner that would give me all he’s got; then I would make him business manager, and he would have to stall the landlord instead of doing it. If I can stand this landlord off for another month, I think I’ll be here for over the summer.

“Don’t forget about that partner thing; I’m going to make good with May if I only get 10 years.”

If you don't advertise in VARIETY, don't advertise at all.
ACTORS' FAIR PLANS.

With the date for the opening of the Actors' Fair projected by the White Rats' organization more than seven weeks off, the work of the promotion committee has progressed by leaps and bounds with results that make a financial and artistic success a certainty. Within another week or so the full plans of the committee for the gathering will be practically ready to announce in fullest detail.

Just what to do and how to do it to bring the best results to the organization is the concern of the committee for members who cheerfully agreed to shoulder the responsibility of insuring the success of the undertaking. No class of workers is more familiar with the characteristics that must necessarily enter into a venture of this kind. A percentage of the organization membership has had direct personal experience with projects of the sort. Realizing these facts the promotion committee took the initiative, and these experiences, seeking accurate and ample information wherever it could authoritatively find it.

All signs say that if every member of the organization will do his utmost share toward promoting its interests, in the sales of tickets, the clubhouse will be found too small to accommodate the crowds that will scramble for admission from the very first hour of the bazaar.

The programs of the committee for the different nights of the celebration include special nights for society, the Lambs, Vaudeville Comedy Club, Green Room Club, Screen Club, Friars, Elks and any other groups. Sub-committees composed of feminine members of the profession, selected from volunteers already proffering their aid, have been completed. These sub-committees will include some of the most prominent women stars of the country. They will work hand in hand with the social factors who have been led to lend their presence and their prestige to the Fair, and, added to the value of these supports, is the co-operation of the managers of the managers of New York City and to some extent those outside, a great many of whom have already expressed their desire to help in every way in their power the plans of the committee.

Prominent among members to request that they be not overlooked when it came to distributing the pleasure of things to be done to further the project may be mentioned James J. Corcoran, Samuel Alten, Fred Derburg, Dave Montgomery, Hap Ward, Geo. Primrose and others.

The actual plans for the arrangement and character of the booths aim to keep the stalls, which will be the central part of the main floor. The feasibility of devoting some of the upstairs space to booths is still being considered, with the probability of being negated because of the difficulty of handling crowds on stairways. Rooms and other spaces in the basement were likewise considered as extension possibilities of the ground plans, but with a prospect of being negated also for the same reason. It was obtained must be the office floor for booths or other Fair space. Further consideration of both these proposals may result in some modification of these present considerations regarding these two.

Roofs. It is practically settled that the swimming pool is to be turned into a prize fishing pool. Just what the big character of the Fair itself is to be the committee prefer to divulge in a later announcement.

Within the next week the first guns of the publicity campaign will be fired from the committee's Bastille.

It might be added that members can aid in enrolling managers in the cause of the Fair by reciting some of the reasons given by one of the most influential of New York's impresarios in subscribing his own co-operation. He wrote he would certainly aid the success of the Fair in every conceivable active way possible for the reason that he considered his interest one that of every organization member. While qualifying that though not himself a White Rat, he said he was daily doing business with members of the order. He said that without doubt every theatrical manager in New York and the entire country, for that matter, would aid the Fair because it was a common interest to do so. He also pointed out that during recent Actors' Fairs held in New York City a conspicuous element of the working ranks of the membership, and of the success of those bazaars was composed of members of the White Rats.

VARIETY

ACTRESS'S OWN LAWYER.

Cleveland, March 25.

Mrs. Mabel Kinneer-Pletscher, 1833 Fulton Road, better known in Cleveland theatrical circles as Mabelle Waldron, has been rewarded for her endeavor and persistence in fighting to get an equal share of the estate left by her father, Judge G. A. Kinneer. Pletcher studied law at a local school and prepared her own case. Formerly she was character woman with the Vaughan Glaser stock company. Judge Phillips has given a decision ordering an equal division of the $20,000 among the three daughters.

ALBEE COMPANY COMPLETE.

Providence, March 25.

The 1914 roster of the Albee stock company is now complete. It includes (Miss) Sydney Shields, who will play the leads on the distaff side, Berton Churchill, Lynne Dever, William Witter, John Cliffe, Helen Reimer, Winifred Burke, Lora Rogers, Earle Ryder, Ralph M. Remley, Leslie Austen, William H. Runer, Lyman A. Abe, James H. Davis, Frank Catterson. This makes Helen Reimer's 14th season with the company. She has been a member since its organization.

RECRUITING PARK STOCK CO.

Chicago, March 25.

Will T. Gantz has been in the city looking for people for a stock company which he will install in Lakeside Park, Denver, of which he has been made general manager.

Mr. Gantz is planning to introduce the cabaret in Denver, and will also take the tango there. He was the business manager for the Canadian National grand opera company which went on the rocks in Denver after a spectacular tour.

Tone Going to Rochester.

Milwaukee, March 25.

Tone McCrane, leading woman with the Shubert Theatre stock company, is playing her last week before leaving for Rochester for a summer stock engagement. Successor not announced.

Barton in Long Distance Contest.

Providence, R. I., March 25.

Homer Barton, leading tenor of the Empire Theatre stock here, has entered the long engagement contest by reason of his appearance in 1,032 performances with the Empire Co.

No other attractions have played the theatre during this time.

Leading Lady Recovers.

Baltimore, March 25.

After several weeks' illness Grace Huff returned to her place as leading woman of the Poli Players at the Auditorium, and although suffering greatly from rheumatism she was able to go through her part in "The White Sister."

Fay Wallace, who was also seriously ill, was able to be about to-day, but will not get back in harness for a week or two.

If you don't advertise in VARIETY, don't advertise at all.

WHITE RATS NEWS

WHITE RATS NEWS

(Continues on this page)

Week of March 16 business at the White Rats Club was the biggest since the opening of the Club House.

Bills .......................... $566.37

Cigars ................................ 385.45

Wines ................................ 108.73

SPECIAL ANNOUNCEMENT. Meeting of the GENERAL COMMITTEE will be held MONDAY, MARCH 30TH, at two o'clock, in the Board of Director's Room, White Rats Club.

JOS. P. MACK, Chairman.

ADDRESS WANTED.

At the Office of The White Rats.

Samuel Boston, White Rats
Robert H. Anderson, White Rats
Hans Neumann, White Rats
Shubert & Camerson, White Rats
Schmidt, Harry
Shubert, William
Shubert, Mrs. A.
Schubert, Paul
Shubert, Martin
Shubert, Louis
Shaw, Joseph
Shubert, Milton
Shubert, Don
Shubert, Sid
Sheridan, also White Rats
Shields, Frank
Toldeo, John
Tram, E.
Tram, S.
Tram, R.
Tram, W.
Tram, H.
Tram, E.
Tram, D.
Tram, R.
Tram, W.
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Tram, D.
Tram, R.
Tram, W.
Tram, H.
Tram, E.
Tram, D.
Tram, R.
Louis Wesley is expected to return to his office next week. He has been resting at the home of Burt Green in Mount Vernon, N. Y.


Gus Levato and wife were divorced March 12, Mrs. Levato having lost her maiden name, Ella Mae Davis, restored to her.

The Orpheum, Yonkers, N. Y., held its spring opening March 19, the Neighborhood Amusement Co. putting in a program of pop vaudeville.

Bruce McRae has been re-engaged to head the Cohan & Harris show, “Nearly Married” next season when the company will take a coast trip.

A new version of “A County Sheriff” has been accepted by Wee & Lambert, who will open the new show about the middle of April. The play has been rewritten by Lemuel B. Parker.

Vis Leighton, Al. H. Woods’ chief booker, took his first vacation in eleven years Tuesday. He devoted the afternoon to his kids and the Barnum & Bailey circus.

M. W. Livingston, of the Klaw & Erlanger forces, departed quietly last week by the way of Key West, Fla., for a pleasure trip to Havana. There’s a bubonic plague on that way.

Guy Wedick (Wedick and La Due) was struck by an auto in Denver March 19, suffering internal injury that will keep him confined for a short while.

Carrie LaMont, after months of suffering with injuries and a broken leg received in a Chicago accident, is now out and around her home in Detroit on crutches.

Ida Garber, of the Trocadero (burlesque) and Victor Travers, of “The Warning,” were married March 16 in Toledo, the couple meeting between shows and being married in the Navarre Hotel the same evening.

Keith’s, Louisville, is due to close with vaudeville about May 9. The Clark Brown Canadian time stops May 4 at Ottawa and Montreal and May 11 at Hamilton, the three houses across the border going into stock.

“My Hero,” a one-act farce by Benjamin F. Blanchard (author of “Damaged Goods”) is shortly to be produced with Ben Hecht, Frederick Kennedy, E. Bailou, R. Stout, J. A. Mellen, and J. Melsaw in the cast. It’s being staged by Messrs. Jagendorf and Holstein.

Gordon Walton, who has been laid up in Chicago for the past six months with an injured spine, was operated upon March 24 at the St. Luke’s Hospital in that city. Walton has been with Bert Leslie for the past two seasons.

Marie Pettis has joined “In the Grey of the Dawn.”

The theatre on the new Pier at Arverne, Long Island, will be ready about May 1. It has not been leased as yet.

The Lunette Sisters have resumed their tour of the Loew Circuit despite an accident at the St. James, Boston, March 18, when a rope broke, precipitating Mayabelle Lunette to the floor from a lofty position. A scalp wound on her forehead and her shoulder painfully bruised.

George Driscoll, manager of the Orpheum, Montreal, returned with his wife and family from the Lapland. Tuesday, April 5, Driscoll has been abroad for a couple of months, the house having been looked after during his absence by Fred Crow, manager of the Gayety, Montreal.

Joseph Loevi, former manager of the Lafayette, New York, and at present managing the tour of the “Dautiful Follies,” is to become a benefactor in about three weeks, May the prospective bride being Evelyn Peters, reputed to be a New York heiress. Loevi plans a honeymoon trip to Europe at the close of the theatrical tour.

Thomas J. Deen, manager of the Hamilton, Yonkers, N. Y., has re-signed to accept management of an office for the Davison Chemical Co., Baltimore. Dee retains his connection with the Hamilton Amusement Co. of Chicago.

Alfred E. Hamilton will hereafter manage the house.

TOMMY’S TATTLES.
By Thomas J. Gray.

The dance craze has made so many former chorus girls headliners the chorus men are getting peeved about it—in fact one has a plan of revenge—every time he passes a poster with an ex-chorus girl’s name on it he hisses it.

The “Single Women’s” Husband’s Association has failed in finding a meeting soon—if they can get a place large enough to hold them. The following questions are to be discussed: “Orchestations—How to carry them.”

“The proper way to check a trunk.”

“How much money should a wife get out of her own salary?”

“How to look busy around a theatre.”

“Applause—the way it should be given.”

Mrs. Herbert Ashley wore a green wig to match her costume at the Comedy Club Ball. Herb (on the stage) was wearing crepe hair to match his hat. Oh! these slaves of fashion.

A Sact of Bridgport, Conn., has ordered all the members of the church to remarry and those who are divorced were ordered back to their first wives.

—VARIETY—

THEATRE BUSINESS

Detroit.—The Henry B. Harrisc estate has secured the production rights to a play with the title, “If Oh, What a Night,” written by J. S. Null & B. B. Prentiss.

RKO and All. have engaged Thomas R. Mea for a role in “Under Cover” and Mrs. W. E. Humes for a part in “A. D. Thomas.”

Harry G. Fischer announces that he has engaged Leslie Lopopoulo, the Russian dancer, to appear in the main star under his management next season.

Eugene Yevy, the Belgian violinist, will be in Boston during the week of May the, the prospective bride being Evelyn Peters, reputed to be a New York heiress. Loevi plans a honeymoon trip to Europe at the close of the theatrical tour.

Fred Schader and I. B. Palski are handling the press work for Dorothy Russell’s engagement. There is a considerable matter, including the intended appearance of the Princess HRH at the theatre, and also a follow-up story about Dorothy’s birthday party.

Gail Kane has signed with Cohan & Harris to originate the role of Helen Vail in George Klaw & Son’s production of "The Miracle Worker," which Frank L. Park and wrote and was published by February 12. Re-bearals for the new show start in August.

The Shuberts via their press bureau say that they will postpone the opening of their new show until Wednesday until tomorrow night was to allow for some change in the last. Will A. Page has gotten some stage money in the style of a gold certificate for “Million Dollar” to be produced May 28 on Monday, April 5, on the National, Atlantic City, N. J. A gold medal which will be a gold medal of honor. Joanna, who has been a golden medal of honor. Joanna, who has been a golden medal of honor. Joanna, who has been a golden medal of honor. Joanna, who has been a golden medal of honor. Joanna, who has been a golden medal of honor.

A. H. Bevan has charge of the publicity for “Pinfire” at the Hippodrome.

Aber Levy has entered the offices of Edward F. Ruppert & Co. where they handle theatrical dispatches extensively in the theatrical producing line.

Graham Earle, now with the “Lionel Speers” has created a new idea for a menu cover which, when opened shows a picture of Graham and a statement that he will be at liberty on May 12 for a summer job as stock director.

Fannie Dukley, ahead of “Officer O’Malley,” returned to Broadway this week and was immediately sneaked to go front of “Way Down East.” On A. E. R. Keys, who goes in advance of “The Red Widow.”

The story of the famous is under canvas. A few of the most interesting stories are:

1. Walter H. West again offered his Welch Whisker Tenor “Change” at the Park, March 29. In the press announcement it’s said that Welch Whisker, now resident in New York, are planning to change for the play being brought back to Broadway.

2. A. G. Beyer is handling the publicity for the Globe, Boston

Willieta Whitaker (Hilt and Whitaker) has written a novel of a novel advertising scheme which has passed the test of the “Life” line. The scheme is a point of view of Miss Whitaker. By pressing an end of the on the cover, the reader is invited to the message. By giving the person holding the card several valuable appointments of Miss. White, which gives the impression the photo is in motion. The card was designed by the Randolph H. Johnston Co., St. Paul.

Harry Lauter presented Lester Murray with a jeweled cigarette holder before leaving for Australia.

Floyd King is again directing the press work for the Hagstrom & Wallace reviews this season.

Henry Smith is back on Broadway. It’s been out ahead of the Alto Linds. show.
MANAGER'S $5,000 CASH BOND LETS SHOW PLAY AT BROADWAY

Gus Hill Deposits Amount in Court As Liquidated Damages Under Stipulation. Later Asks for Modification and Wants Damaged Theatre to Prove Actual Loss.

An outcome of a motion made before Judge Kapper in Brooklyn last Saturday by the DeKalb theatre management, for an injunction against "Bringing Up Father" playing the Broadway, Brooklyn, this week, the parties went into a stipulation under which Gus Hill, owner of the show, deposited $5,000 in cash with the clerk of the court, as liquidated damages for the alleged breach of contract.

Tuesday attorneys for Hill served the theatre (represented by I. Fluegeman, its manager) with papers asking for a modification of the terms of the stipulation, and on motion will ask that the DeKalb be required to show its actual damage. This motion is to be heard during the week.

"Bringing Up Father" was contracted for the DeKalb in February through the Shubert office. March 8 Hill notified Fluegeman the show should play the Broadway (Klaw & Erlanger) this week instead.

TOE CLOSES AUDITORIUM.

Chicago, March 25.

A strained ligament in one of Pavlova's great toes, caused the Auditorium, one of the biggest playhouses in the west, to go dark this week. Owing to the accident, which occurred in St. Louis, the dancer was compelled to lay off and go under the care of physicians.

After giving out a statement that Pavlova would cancel her Chicago engagement completely, her management later announced that she will play three performances, two on Saturday, March 28, and one on Sunday.

MANTELL'S LATEST LEAD.

Minneapolis, March 25.

Alma Kruger, Robert Mantell's leading lady at the Majestic in Chicago, was the lead in "Hunting Spider's" last week, produced by C. S. Stennett, and will play in "The Two Mrs. Carrols." The star of "The Two Mrs. Carrols" is Mrs. PIKE leads in "The Two Mrs. Carrols." Mrs. Pike leads in "The Two Mrs. Carrols."

"MARRIING MONEY" STAYING.

The dramatic reviewers had the gay time of the season with "Marrying Money" that opened Wednesday night of last week at the Princess, but the show is still there. A millionaire lawyer downtown is reported as the "angel," he guaranteeing the rental of his theatre, probably $2,500 or $3,000 weekly. The opening night "Marrying Money" played to $60 in the box office, and the following evening held around the same amount.

Saturday night, however, the show got something done and began to look better. Its backers never murmured either way and said he would stand for two weeks more. The "paper" is coming in rather well and "Marrying Money" looks good for another week at least. Although with an opening management, after reading the notices, was not over anxious to have the piece remain. The show was on the road for about eight weeks before reaching New York. It opened and closed two or three times out of town.

EDISON FALLS FOR FILM.

The film has gotten to Robert Edison, too. He agreed Tuesday to appear in the Jesse L. Lasky Co. production of "Conjurers House," an idea that will have its screen scenario started about May 1, with a release during June.

Mr. Edison has left the original cast of "Feather's Feathers" and will rest at Salt Harbor until the photographers call him back.

"Brewster's Millions," the George M. Cukor, with Edward Abeles in his old starring role, has been completed as a movie production by the Jesse L. Lasky Feature Film Co., and will be released April 15. It's in five parts and two hundred scenes.

"PILATE'S DAUGHTER" POOR.

Providence, March 25.

Governor Walsh of Massachusetts, Mayor Curley of Boston, together with several score lesser lights from the classic city attended the first professional performance of "Pilate's Daughter" at the opera house Monday night. "Pilate's Daughter" is a modern play, written by Rev. Francis L. Kenzel of the Mission Church, Roxbury, where it has been played by amateurs the past 11 years.

The piece is in five acts and only women are in the cast. It may have been all right as an amateur production, but will never get far professionally. Too talky and devoid of action, its novelty is the only redeeming feature. As the cast is wholly manless, it may appeal to suffragists.

NELLIE MCCOY IN "SWEETHEARTS.

Chicago, March 26.

Nellie McCoy, sister of Bessie, will replace Christie MacDonald in "Sweethearts," next week at Detroit, where Miss MacDonald will close her season with the show.

It is understood here that after Miss MacDonald leaves, Tom Naughton, principal comedian, with the company, will be starred.

The show is going into Canada for a month.

If you don't advertise in VARIETY, don't advertise at all.

SHOWS CLOSING.

Ziegfeld's "Follies" will close its southern tour a week from to-morrow night, the show having returned big profits on this invasion of the south. Frank Tinney, one of the principal comedians, has ten weeks booked in Europe and plans to sail for the other side about April 15.

Billie Burke and G. E. show, closes its tour Saturday night. The company played dates to the Pacific coast and back. James Whittendale, who was ahead of the show, returned to Broadway last week.

The Alice Lloyd road show, playing Allentown, Pa., today, will bring its road tour to a close in Plainfield, N. J., tomorrow night.

"Madam President," the French farce in which Fanny Ward has been starring, closes its tour at the conclusion of her engagement at the Grand opera house, New York, this week. Miss Ward will play a coast-to-coast tour with the Thanhoven company.

The heavy snowstorm of March 1 which prevented a number of theatrical companies from making connections out of town, eventuated in the cancellation of the route of "Oh, Oh, Delphine," which had been laid out for it running well into July next. The show was scheduled to play Philadelphia the following day and a number of the members of the cast remained over in New York until Monday and then found themselves unable to get out in time to appear. A. L. Erlanger waited a week for some sort of a concerted letter of apology or regret from the authors who were somehow delayed, and when it did not come he ordered the two weeks' notice posted and tore up the remainder of the bookings for the attraction.

"Offices 666," which A. S. Stern & Co. had on the road is bringing its season to a close tomorrow night in Carthage, Mo. This is the show which was scheduled to close in January, but was extended.

The Joseph P. DePietro's western company playing "The Spendthrift" closed Saturday night in Columbus.

One Day" which the Blaney-Spoon-er Amusement Co. sent over the Stair & Havlin time this season and now wound up a four-weeks' cruise among some of the Shubert theatres, will close this Saturday night.

"Co E" out in "Peg O'My Heart," now up in New England, is closing its tour to Boston, and the Actors, Howard Stott, John Raymond, Daniel Fitzgerald and Marion J. Cody.

CONTEST OVER EASY MONEY.

There was a somewhat spirited session at the Cort theatre last Friday afternoon when it came time for "setting" after counting the house at one of the series of special matinees scheduled for the playground.

These matinees were arranged on the basis of a division of the receipts, the gross to go four ways—Laurette Taylor, Hartley Manners, Oliver Morosco and the theatre to share equally.

Manners held he was entitled to royalty for his play contributions before the "cut." Some of the others interested couldn't quite see it that way.

BROADHURST SELF-PRODUCING.

George H. Broadhurst is making preparations to once more become a non-bound actor. He is interested with William A. Brady in the management of several shows, in addition to his authorship rights, and holds stock in the Harry Von Tilzer production of "To-Day," besides drawing down the principal roles for making the English adaptation.

Next season the enterprising playwright will put on a drama from his pen and has sought the services of Twila Delawer and others for the production role. In order to hold her until then, Miss Dean was offered the part in "To-Day" now being played by Emily Stevens, who is about to withdraw, but Miss Dean declined.

SHOWS IN FRISCO.

San Francisco, March 25.

"Within the Law," with Margaret Illington, is drawing a fair business to the Cort.

The attendance continues very mild at the Columbia where the Henrietta Crossman show, "Tongues of Men," is in the last week of the fortnight's engagement.

Patronage is light at the Alcazar, where his Majesty Kelty-Effe Shannon stock is playing.

"The Candy Shop" is back at the Gaiety and is not doing much, while there are plenty of empty seats at the Tivoli, where grand opera is showing now.

The Harry Lauder talking pictures have gone over. That is, the talker is a success from the San Francisco viewpoint, the audiences attending the performances at the Savoy here making quite a fuss over them. The talker has been drawing surprisingly well since opening. William Morris has them in charge.

"CORDELIA BLOSSOM" EASTER.

Philadelphia, March 25.

For the Easter attraction at the Broad Street theatre, beginning Saturday night (April 11), Klaw & Erlanger and Joseph Brooks will give the premiere of "Cordelia Blossom's" new comedy in four acts by George Randolph Chester and his wife, Lillian Chester, based on the Chester magazine stories.

The cast includes Grace Elliston, Jane Grey, Marion Kerby, Ida Darling, Alice Haines, Jean Temple, Burr McIntosh, Harry C. Brown, James Seeley, Frank E. Elliott, Jay Wilson, Harry J. and Sarah Condon, Howard Stott, John Raymond, Daniel Fitzgerald and Marion J. Cody.
PLEASURE SEEKERS THROUGH; CLOSING THIS WEEK IN PHILLY

Loew-Fields' Musical Production Brought to Sudden Finish at Lyric. Couldn't Do Business. Show Booked for Boston. Contracts With Actors Did Not Call for Notice of Closing.

Philadelphia, March 25.

"The Pleasure Seekers" will close Saturday night, and go to the store-house or some other place. It had been moved to open here four weeks, then move on to Boston. Business was bad with the show at the Lyric from its commencement.

The people in the company have contracts that do not call for notice, and the announcement of the closing came as a surprise to them. "The Pleasure Seekers" is the Marcus Loew-Lew Fields production that has been run continuously at the Willard Garden, New York, early in the season. Others connected with Messrs. Loew and Fields are financially interested in the show. It is reported here Joseph Schenck, of the Loew Company, was instrumental in bringing about the end of the piece. Mr. Loew is now in the west.

Business was good in spots during the tour since leaving the Garden. The middle west gave the company the best returns.

UNDER DOG AT HOWARD'S.

Chicago, March 25.

The first attraction at Howard's theatre under the regime of its new director (L. Lawrence Weber, Archie Selwyn and John Curt), will be "The Under Dog," opening here Easter Sunday.

The piece is a rewritten version of "The Crime of the Law."

ADELE IN FOR RUN.

Chicago, March 25.

"Adelle" opened Sunday night at the Studebaker, as was anticipated. Good points were noted. The local scribes did not grow very enthusiastic, but it is being well touted and will probably have a good run.

TRULY BACK ON BROADWAY.

Truly Shattuck's "return to Broadway" at the Columbia Monday night as leading lady of the Bowery Burlesque nartook somewhat of the nature of a legitimate attraction.

Huge floral pieces were passed across the footlights after her specialty in the second part and Truly was otherwise made the recipient of a splendid ovation.

MINNEAPOLIS SITE BOUGHT.

Minneapolis, March 25.

The biggest theatrical deal in several years was concluded here last week by the purchase of the Metropolitan theatre by Luc Stafford, who, as a member of the Scott-Stafford Opera House Co., owns the lease. Mr. Stafford exercised an option which he had held for twenty years, purchasing for $102,000.

UNDER the present agreement the first-class attractions play at the Metropolitan while the Shubert is given over to stock productions. During the sum- mer a complete automatic sprinkler system will be installed in the Metropolitan, which, when complete, will give the theatre the same fireproof first theatre in America to be so equipped.

NEW PEOPLE IN DINGBATS.

Pittsburgh, March 25.

"The Dingbats" made several changes while in Pittsburgh. Bobby Barry, who succeeded Arthur Dunn as Dingbat, made a hit here. Iva Irby is the new prima donna and Helen Thompson the new souther.

ROMANCE OPENING WILBUR.

Boston, March 25.

The opening of the new Wilbur will happen Easter Monday. It will be a Shubert booking, control and management. Doris Keane in "Romance" will open the house, seating 400 in the orchestra at $2, with the two balconies adding 700 more.

It has been decided to inaugurate a scheme never before tried here, auction first night seats April 7 in the Shubert theatre.

THE SQUEALER RENAMED.

Boston, March 25.

A. E. Thomas' new play which he originally intended to name "The Squealer," but which has just been shifted to "The Force," will not be given its initial try-out with an all star cast until Friday afternoon, April 3. The postponement was made at the request of Edgar Selwyn, who wants to personally direct the staging.

ATTACHED FOR CANCELLATION.

Seattle, March 25.

George J. MacKenzie, manager of the Metropolitan, served notice on the box office and scenery at Tacoma Sunday, tying up the Hammerstein "Fire Fly" company for failure to play Bellingham, Wash., last Friday, alleging a violation of a contract between Hammerstein and himself through the Cort office.

BRUCE OUGHT TO KNOW.

Bruce Edwards, general manager for Charles Shubert and Co., excepts to Variety's dispatch from Chicago estimating the average receipts of "The Lady of the Slipper" at the Illinois theatre. He states the show did an average business in Chicago of $18,000 weekly.

RED CANARY OPENING.

"The Red Canary," in rehearsal, with T. Roy Barnes, Lina Abarth, Neil MacKay. Adele Rowland and Phil Kiley among its principal players, is slated to resume at Providence April 6, with a New York premiere arranged for the Lyric April 16.

PAIR OF SIXES HOLD UP.

All kinds of bad poker "gags" were made out of the title of the H. H. Frazee new show at the Longacre, "A Pair of Sixes" that looks to be the springtime hit of Broadway. The comedy opened immediately following "Marriage Money" at the Princess and "Maids of Athens" at the Amsterdam, both pieces receiving their "pannings" by the critics, who went into ecstasies over "A Pair of Sixes." It opened Friday night last, and had a sell out for the Saturday matinee, after which came a heavy advance sale.

The Frazee piece was twice dismantled on the road before entering the Longacre, each time with changes made in the cast, the first showing bringing about an almost entirely new company.

J. W. Rumsey was the original broker for "A Pair or Sixes" and formed a small syndicate to produce it himself, aside up of members of the Frazee. Stage manager MacGregor tried it out for Rumsey at his stock house in Rochester. Then Rumsey wanted to count Cohan & Harris in, but the thing was then that he had first call (a verbal one with the author), he felt aggrieved. Frazee then offered to "cut him in," but this Rumsey declined.

"This business is pretty nice when it's good," observed Mr. Frazee this week. He has received offers for the English and Australian rights, but is holding off in the fond hope of making the play a pro-duction in America. According to present plan, Mr. Frazee will open with a "No. 2" company at the Cort, Chicago, in August, and if it meets with the same success there as in New York, a third road organization will be formed.

"Maid of Athens," the Henry W. Savage musical production vying with its companion piece from the same office, "Sari" next door at the Liberty, has had hard going in the chairs company since the show opened.

"Panthea" due at the Booth Wednesday night of this week, has been advertised until tomorrow (Saturday) evening.

ALLENTOWN, S. & H. TOWN.

Allentown, Pa., will be on the Stair & Havlin Circuit next season, the S. & H. attractions playing the Lyric there for the first three days of each week.

LAIT WRITES ANOTHER.

Chicago, March 25.

Another play has been written by Jack Lait, who turned loose "Help Wanted" to a waiting public that has been sufficiently to allow Lait to bank around $1,000 weekly on the royalty from the plays of that title at the Cort here and Elliott, New York.

The new piece written by Lait is ""One Good Turn,"" a satire on reform. Oliver Morosco will produce it in Los Angeles next September, in stock.

The English rights to "Help Wanted" have been disposed of to Lester Faber, who will put the piece on in London next September. Mr. Lait will go across in August and remain there until Faber does it.

EMILY STEVENS RILED.

Emily Stevens, though still a member of the "To-Day" company at the 48th street theatre, is not on speaking terms with the management, nor any- body connected with it. Miss Stevens has been fulfilling the duties of lead- ing lady in the show since its opening to the satisfaction of the management, and everything was apparently running along smoothly until she notified her employers she would not be with them next season, as she had received a flattering contract from George C. Tyler to join his new spectacular produc- tion. Miss Stevens felt in giving notice so far in advance she was more than fair.

Whether or not the Manuscript Produc- ing Co., which sponsors "To-Day" thought so, is not known, but by a strange coincidence, almost immedi- ately thereafter Miss Stevens was given a curt and formal two weeks' no- tice, the same as would be accorded a chorus girl or other unimportant personality. It hurt the leading woman's feelings, and she told some people, feeling she was entitled to at least a month. This condition was brought to the attention of Harry Von Tilzer, an important officer of the Mss. Prod. Co. Harry, being always a gentleman—a Chesterfieldian one at that—mentioned to Miss Stevens dress- ing room, to ascertain if the lady really felt aggrieved.

"You get right out of here," screamed the temperamental little lass, right smart as I don't wish to see or speak with anybody connected with the management, and the next time I am annoyed by any of you I'll stop right then, even if it's in the middle of an act."

Von Tilzer "got."
STOCK

MUSICAL STOCK AT WIEGAND. Syracuse, N.Y.

Lewis J. Morton's Musical Stock company will open at the Wiegand opera house April 13, for a fifteen-week engagements.

In introducing musical stock the Wiegand management is taking an important departure, being influenced by its success in other cities.

The Rotary Club of Syracuse has bought out the house for the first time when it is probable "The Little Millionaire" will be given. Other productions on the list are "Mary's Lamb," "Spring Maid," "Rose Maid," and others.

Included in the cast will be Laura Jaffray, John McManus, Charles Fulton, Raymond Crane, Mary Kilcoyne, Jack Fisher, Ralph Sipperly, Gus Buell, Yvonne D'Ahrle.

GERSTEN TRYING AGAIN.

The Bronx is to have stock again. Frank Gersten has decided to plant it in his Royal either April 16 or May 4, exact date to be announced.

The following plays are under consideration: Lowell Sherman and Elsie Esmond, leads; Robert Lowe (now with "The Lure"), Margaret Lee, Dorothy Mortimer. Jay Pickard, who lately managed the Metropolitan stock, will be manager of the new Royal Company, William A. Morris may be engaged as stage director.

Dramatic at Merrimac Square.

The Merrimac Square theatre, Lowell, Mass., has been secured by Monte Thompson, who will install a dramatic stock company there. The policy will be stock productions, and the opening date, though not yet settled upon, will probably be soon.

ARTISTS' FORUM

Cedna letters to 110 words and write on one side of paper only. Anonymous communications will not be printed. Letters to be published in this column must be written exclusively to VARIETY. Duplicate letters will not be printed. The writer who duplicates a letter in the Forum, either before or after it appears here, will not be again permitted the privilege of writing.

Chicago, March 24.

Editor Variety:

One Frozino, a foreign accordionist, has rather absent mindedly taken a whole and important section of my specialty, the impression of a moving picture, first introduced by me at Hammerstein's in April, 1912. Since coming westward I have noticed that Frozino has more to it in several houses, offering the picture idea with his accordion. To my knowledge there are no pictures in America with accordions in the orchestra pit, although there is a possibility that in Italy the scheme is common, but confidentially, you don't think it rather ragged of Frozino to try and get away with such a palatable steal?

Violoncia.

New York, March 22.

Editor Variety:

We are in receipt of a very pathetic letter from the widow of the late "Fialkovski" (the mimic and animal impersonator), Mrs. Louise Margaret Fialkovski, of 218 East 73d street (ground floor).

This old lady is at present living in poverty and has written to us for aid. The members of our company have already contributed, but this is not sufficient.

I am writing this letter to you, thinking perhaps you might care to interest yourselves in this worthy case and start a collection through Variety.

Paul Philipp.

(Adolf Philipp Theatre, 57th Street)
NEW ACTS NEXT WEEK
Initial Presentation, First Appearance or Appearance in or Around New York

Wireless Demonstration, Hammerstein's.
Mme. Doree and Co., Palace.
The Brads, Palace.
Albert Terry and Co., Bushwick.
Hall of Lances, North River.
Chester Kingston, Bushwick.
Mr. and Mrs. Carter De Haven, Colonial.

John B. Hymer and Co. (3).
"Jintown Junction" (Comedy).
24 Mins.; Full Stage (Special Set).
American Roof.

John B. Hymer played "Jintown Junction" on the big time for a week or so, but apparently shelved it for a while, to reappear with the piece at the American last week. The story is set in a western railroad depot, where a moving picture actress, deserted by the remainder of the company, finds herself unable to settle with a grasping landlady or return to New York, where her stricken child is near death. The porter in the depot restaurant (Mr. Hymer), touched by her loneliness, grief and plight forces the loan of $35 upon the girl, telling her that though he received $4 weekly for his work there he could not have accumulated that amount had the restaurant carried a cash register. Mr. Hymer plays in Blackface, and makes of the comedy playlet a monolog with trimmings. There are very few, if any, who could do it in a similar way. Mr. Hymer under the cork has an elegance of dialect and expression that never sounds forced or simulated. The dialog is naturalism itself as well, and with the excellent support in the persons of the actress (Miss Kent) and the landlady (unknown), "Jintown Junction" is a continuous laugh. Even with the handicap of playing on the American Roof, with its openness that mitigates against talking, the act hadn't the slightest trouble in walking away with the big money. When the big time allowed John B. Hymer to get away it lost one of the leading negro delineators on the stage, and the small time has a feature comedy turn in "Jintown Junction" that should be exploited to the limit. 

Margaret Fitz.
Songs.
8 Mins.; One.
American.

Margaret Fitz is a neat appearing girl, doing a single, and somewhat below the average of those at present, though she should rapidly improve. The girl handles "I'm Just a Bit Afraid of Everything" rather nicely, while "Gowned in a Quaker Dress" she may lack confidence. Continually trying out songs until a repertoire most suited to herself is obtained will probably result in Miss Fitz securing small time recognition as a single. 

Dorothy Russell and Jay Clancy.
Ballroom Dances.
14 Mins.; Full Stage.
Hammerstein's.
The last afternoon at Hammerstein's Dorothy Russell wore a green wig. Monday night in the same place Dorothy wore a red wig. Shades of the late Jimmy Russell and the color of a new stage. Her wig, Dorothy changed costumes but not her dances. There were three of the prevailing mode, Maxixe, Tango and Furtivation Waltz. Dorothy flirted dancing with Jay Clancy, said to be Jay and Gracie's new partner. Other than a slightly higher lift of the right back foot while stepping than the other dancers are using this season, Jay passed along, with Dorothy's attention. Dorothy was not the only member of the Russell family to do two shows Monday at Hammerstein's. Her Mommer, Lillian, watched her daughter each performance from a stage box. Monday night one side of the house Valeska Suratt also caught the audience. Between the two Dorothy seemed to grow nervous, and instead of always hitting the floor with her heel in the smiler, she stood in a Turkish sort of neither garment, which had two trousers' legs. Five colored men played the music for the Russell repertoire. Dorothy happened early on the program, because later on A. Baldwin and Scoane and Grace Field were billed to do their society dances—and they did. A report around the theatre said Mr. Sloane and Miss Field cared less for the Russell duo appearing ahead of them than for the attention that the Russell salary. The Reisenweber stars likewise brought five musicians with them, all white. They stood erect and at attention while Mr. Sloane and Miss Field acknowledged the applause. There was applause for this second dancing team. One could hardly believe Dorothy Russell and Jay Clancy had been on before. Lillian remained to see them. If she carefully looked at Mr. Russell, as she did at Mr. Sloane's, what's the matter with Dorothy as a dancer, or she may blame it onto Jay, or anything—anyway, Dorothy Russell's name was worth something to Hammerstein's. The attention that the Russell got during the day, and too, and the rest of the week. Besides the many freak and "name" acts Hammerstein's puts forward to turn the traffic from Seventh avenue into the rotunda, The Corner has a phrase that "Loney, Long and Looney are well." When Looney (not Loney) was asked Monday if two dancing acts of the same kind wouldn't bring about a kick in the program department, Loney (not Loney) replied that he is foolish, for don't you see any number of couples dancing the same dances all evening on a ballroom floor? Then Mr. Haskell sighed as he said he only counted 12 dances at the Comedy Club last night. Loney (not Loney) then good-night cue on him. Loney likes the Hammerstein shows, and a discredited rumor says he can dance. Which, while it may be foreign to Dorothy Russell's debut under the patronage of her mother, can go to show how important the entry of dancing Dorothy into vaudeville is, or was.

NEW SHOWS NEXT WEEK
Initial Presentation, First Appearance or Appearance in or Around New York

The "Belle of Bond Street" (Sam Bernard and Gaby Deslys)—Shubert (March 30).

"The Singer and the Violinist."
Songs, Talk and Music.
12 Mins.; One.
American.

A nice appearing dark haired young man, with personality and an unassum- ing way of working and who handles the violin as though he and the instrument were old pals, is the bigger part of this team. He appears in an Italian makeup, short pants and affecting the lingo of the "wop." The "singer" is in evening regalia, outer coat and hat, doing a quiet little "sousie" on his way home. He sang pleasingly but is a little shaky on the high notes. The violin boy fiddled some popular stuff with the raggedy strains reaching over into the auditorium with that engaging air of his. It's a sort of Jimmy Morgan grin but is there naturally. This boy could do a single and get away with it. He sings with the bigger man, but not alone. There's a lot of music in his voice as well as his bow and strings. The act went over big at the American. 

Military (or Musical) Maids and Stewarts.
13 Mins.; One and Full Stage.
American.

Three or four young women and a young man have a musical act in which brass instruments are employed, mostly for a military scene in the center of the turn that should make this number of more value than a small time opener. If the people in it are all musicians, more of the popular songs might be brought into use, the two solos at the opening dropped and all the members do team work for the best results. The act is nicely dressed, and the setting, although built for red-fire purposes only, gives a fullness to the act that makes it appear important. If the girls cannot do more than remain a small act on a couple of musicals, they had better disband the act and go into ladies' orchestras.

Bert Wilcox and Co. (2).
Comedy Sketch.
19 Mins.; One (Interior).
Bronx O. H. (March 22).

Bert Wilcox formerly played the cissified role of the husband in the Leila Davis-Bert Wilcox Players' sketch. "As It May Be." In his new comedy sketch he says "I'm married." And at the Bronx on Sunday the act was well received. The action takes place in Reno, where Wilcox, as an attorney, calls upon a countess to help her arrange for her divorce from her husband who later shows and bubbles over with anger when he finds that his love is not returned and there's a rival in the field. It's light comedy, and bristles with many "hits," but for pop house results would evidently get 'em, judging from the way the Bronxites laughed at the sketch. The skit runs a trifle too long.
BARNUM AND BAILEY'S

The Barnum-Bailey annual spring exhibit, now current at the Madison Square Garden, isn't "the circus" anymore. Lord knows what it is. The show starts off with a 50-minute "Oriental Romance" that drags along to a dreary dirge of the same length of time played by the band. No one knows what it is all about and no one cares. It's all the wishing-in-the-dark that started this year the bank is named "The Wizard Prince of Arabia." After that is all over the Saturday matinee crowd had to wait for seven minutes more while the band struck up the ancient waltz theme from the two ridey by a force of canvassmen that seemed very skimpy for such a big show. During the wait the freaks slowly paraded around the Hippodrome track. With its back-breaking freaks, both rider and animal kind, with three midgets the most prominent. If the side show doesn't have any one else than those shown there will be some kicking in the tanks that is sure.

The Barnum-Bailey show has a couple of new features. One is two Chinese troupes, the Tia Pen and the Ching Ling Fe. These Celestial companies of about eight people each go through a long recitation and at the end of it the novelty of the latter being the hanging by the queues. Expert juggling of a large steel fork that was new and very worthy. The Chinese acts will be an asset to the circus. It is to the extent of what length a big tent exhibition is pushed nowadays for anything novel.

Another act, given the arena, became a feature. It came from Iceland, and was known as the Glima Gant. These are their what-is-to-us jiu-jitsu work. The act played in vaudeville for a week or two, but is now with the circus and going as big as anything on the card.

A "wild west" display looked like Horbook's "Cheyenne Days" outfit. It wasn't allowed proper opportunity, having its work interfered with by three copies of Cliff Berzer's unriddleable mules and revolving tables, none of which were any good. The Wild West would have done better if given the arena to themselves. The girl among the riders did not get near enough credit for her nerve at the first show when taking a bad fall with a trick pony, and horse going over the ring's edge. The girl clung on and rode the animal to the exit.

The usual riding and aerial acts were there. One importation was Olympia Desval, in a rather pretty melange menage act, using ponys, horse and carts, with dogs. Lupta Perea on the single trapeze did some remarkable tricks. Miss Portola put on a farce to term, and while flying being exceptionally well performed. There was a "human fly" part of this display, against an illuminated mirror, that held the attention of the center. The Act Beautiful" followed the menage occasion also, the same cast and stages for one display. It was pretty in a way, but lost some of the effect through the arena being fully lighted, instead of darkened and the spots play on the pictures. Mr. Bajonhi, a midget rider, appeared late and caught attention.

Fred Derrick, Orrin Davenport and Chas. Siegert were 'the single riders;

A PAIR OF SIXES.

One might start and pick any number of flaws in Edward Peple's three-act farce, presented for the first time at New York this week. The last few nights. There are a few hoary vaudeville jokes and situations, the plot is founded on a ridiculously extravagant premise, etc_SETA and so on. For instance, instead of a perfectly consistent climax for the I, one of the characters is given an additional line to speak, which kills the curtain entirely.

Said first act, by the way, in the west half of the three and gives small promise of the actual treat in store for the audience. Then comes act two, and you are vastly amused and entertained with the sort of farce comedy that doesn't give you time to think.

When the curtain falls the second time you sit back and say to your companion that you guess it's over and that the third spasm is merely a winding up of the plot, and nothing coming from the screen. It proved so disconcerting an hour as the middle section of the show. Here's where you are wrong, and are agreeably surprised. The last act is far and away the best of all, and keeps you in high humor throughout.

Then you go out into the street, and if you are in any way associated with show business to air your "wisdom" you will find that it's funny all right but it teaches you no "moral," or some other equally "wise" observation. If you are an "outsider," one who pays to go to the theatre to be entertained, you will feel that you have been rewarded for the investment. Hence, "A Pair of Sixes" is a good show and has scored a success in New York and bids fair to remain here until the hot weather sets in—if not longer.

The two principal male roles are handled by George Parsons (who gives a most careful imitation of Willie Collier) and Hale Hamilton, who is a comedian with rare unction. (No mean compliment to this act, which is complete without the word "unction." Fritz Williams, when he has learned his lines (he was recruited on short notice), will contribute toward the gromme result, being a farceur of vast experience and talent. Walter Allen and Jack Deveraux, two competent actors, had mere "bits." Ann Murdock was the ingeneous-leading woman with a part, for the first time, in a farce to term. In fact, everybody in the cast, from the office boy up, was very much in the picture. But the one person that stood above all the others was Maude Eburne in a comedy-slave to term, one of the most amusing. Ruling of that sort necessarily stand out, but Miss Eburne made it sparkle.

The Longacre has another hit.

with the Davenports, the St. Leons (George and Elsie), Ella Bradna and Lily Hamilton, the best of all the various riding. The St. Leons were given the center ring.

Eighteen displays in all, with the aerial casting turns next to the hippo, and stage, which closed the performance.

Unless there is more life to the show, "Barnum-Bailey" won't start much talk this season.

PALACE.

Business was good at the Palace Monday night. In the headline position this week is William Faversham and Co., offering "The Squaw Man," with Harry Fox and Yanssi Dolly making their appearance after two false starts due to illness on Fox's part, and Mae Murray and Clifton Webb, held over, with their smart dancing turn. Judging from the applause the bill as a whole gave big satisfaction.

Faversham doesn't do much acting in vaudeville and it's all the pity, as Wil- liam is there when he wants to cut loose with the thespian work. In making a one-act playlet out of "The Squaw Man" forces considerable talk across to explain the whys and wherefores of the Englishman's marriage to the Indian girl. Elise Oldham as the squaw had very little to do while those supporting Faversham took part in some perfunctory dialog and that was all. This vaudeville presentation of "The Squaw Man" entails more work in the dressing room than anything else.

Harry Fox as a result of his recent indisposition had tackled on a little cough to his popular whistle. Fox has a good teammate in Miss Dolly, who wore some new wardrobe. Fox jollied in his usual way. He is doing more of the "wah wah" style of singing and has a good speech at the end. Fun was gotten out of "I Love the Ladies," by the couple, bringing out a number of plain-looking women in plain-looking clothes for a little parade and a ring-around-the-rosy courtesy at the finish.

Nelle Murray repeated her hit of the previous week and received so much applause that she and Webb worked in an encore of "The Gavotte," which was the hit 100 years ago. Of course that is good enough, but Miss Murray danced gracefully and lightly, so what's the difference?

Pathé's Weekly started the show off and gave the folks time to get seated. Kluting's Animals, with a few new numbers, opened and went over big. This is an animal act while worth. Grant and Hoag worked hard but did not go as big as they generally do. Just why is more than Al himself can explain. It seems as if the lack of appreciation is over front. Ahearn's cycling act amused "No. 3," while Harry Hines and George Fox made good following with their character songs.

Mae Nichols was out after the intermission. She sang, impersonated and pleased. In succession followed Faversham and Harry Fox and Miss Dolly with "Beaux Arts" closing the act. It is the third time "sight acts" with a young woman in tights posing with vari-colored lights and picture effects thrown upon her. The coloring of some of the machine lights were horribly jumbled together. Otherwise the act made a favorable impression.

Mark.

HAMMERSTEIN'S

Plenty of show at Hammerstein's this week and a crowd dropped in at both performances Monday. At 11:25 the bill was still running.

With "names" as Willie Hammerstein's idea of a box office attraction, there's no particular choice for the headline. Dorothy Russell (New Act) is the latest edition to Hammerstein Special, while "Ma Cherie," the Agouste-D Beryl panto held over for the third week, was another draw, the house remaining for it, probably look- ing that it's free. "A Hat in Time" that is still warm enough. Another hold-over was "The Girl in the Muff" (Gertrude des Roches), placed to appear before the illustrated song, pretty early even if this is her final week there.

Among "titles" Hammerstein's also expresses a preference for "Should A Woman Tell?" a sketch by an English rector who preaches the doctrine of it in two parts, the second the best. It's about an English girl when hungry and thirsty one night in a tram met a young man who supplied food and refreshments to her in return for a promise that said "I am human and what you suppose did happen, did. But she wouldn't tell the truth to the man who wanted to marry her, and the Vicar said she was correct—it was none of his business. According to the story, which Brixton, London, true Christianity lies in forgiveness and lying. (Brixton is the place where they run the Brixton busses to, isn't it?) Piece well cast, with a few changes.

Following Miss Russell was Trixie Friganza, who got many laughs and much applause, one of her strongest gimmics coming from "It's a Great Life If You Don't Weaken," borrowed (with or without permission) from Plain Mary's stuff in VARIETY. Clark and Verdi, in the best spot they ever had in New York, go, it over the Italian impersonators scoring a regular walloper. Among the others, from Grace Field were among the dancers, and Joe Welch, the monologist, did very well late without staying his usual time, better judgment than that displayed by Eva Shirley, who sang for numbers after eleven. B. Martin, the American's illustrator, did nicely trying to hold in the remainder. Hayden, Borden and Hayden, a trio due at the American (Loew's) next week, were also in the show, and more than preprogrammed, just about passing. A sketch, numbered "17" showed before 10:30 instead. It was played by Hule Norcross and Co. The piece is called "Lassie, Don't Wear your Kirtles" and looks very much small time.

Leipzig palmed and made fun interesting and amusingly. The Pederson Brothers on the bar are back home again, and the Four Sylphs (formerly Sylphs of the Abbey) who missed the finish through snapping a chain. Great Ringling was billed to open, Lightner and Jordan (New Acts). Falke and Sanford programed to close. In addition were a couple of special pictures. A few more long bills like this and Willie just as might well make the show continue to catch the supper trade.
VARIETY

MOVIES IN METROPOLITAN; NAPOLEON THE FIRST ONE

Feature Picture To Follow Grand Opera Season. Big Movie Production Bearing on Life of Napoleon, With Symphony Orchestra and Full Music Accompaniment. Dr. Goetzl To Write Music Score for $1,000.

The Shuberts have consummated plans whereby the Metropolitan opera house will offer a big movie spectacle under their direction at the close of the present grand opera season. They have decided to show a many-part picture of Napoleon which will embrace all the periods of that famous general's life. The film will be put on as no other film subject has yet been done on Broadway. The Shuberts have specially contracted with Dr. Anselm Goetzl, a writer of artistic and classical music, to compose music for the entire motion picture production.

Dr. Goetzl has been seeing and reseeing the movie and has gotten his music well under way. He will take each picture of the period and give it the proper accompaniment.

To play the Goetzl music the Shuberts will engage a large symphony orchestra which in itself will be a feature of the movie production.

Dr. Goetzl is not a stranger in musical and operatic circles, having maintained office with Dr. Bernhard Steinberg in the Metropolitan theatre building for some time. He has been writing serious-minded music for years and is the composer of the incidental music for "Omar, the Tentmaker," at the Lyric. He has written divers articles on music as well as doing the coaching and accompanying of pupils.

When the Napoleon film has played out its interest the Shuberts will follow it up with another high grade picture, probably a photoplay reproduction of a well-known opera which they have under contract.

The Shuberts are paying Goetzl $1,000 for making this special music, the highest price ever paid to any person for picture music of any kind.

PEARL SINDELAR RETURNING.

It's reported Pearl Sindelar, leading woman with the American Pathe Co., is to return to the legitimate stage next season in one of A. H. Woods' Broadway shows.

ECLAIR PRESIDENT ON WAY.

Charles Jourjon, president of the Eclair Co., is on his way here from France to make personal arrangements for the rebuilding of the firm's studio, recently destroyed by fire. He is due to arrive next Monday.

LURID LITHOS AGAIN.

The lurid, flaming blood and thunder movie lithos are back again notwithstanding the New York World and several other papers went out of their way in a strenuous endeavor to wipe them off the face of the picture theatre fronts.

Down on 44th street some of the movie exhibits have banners and lithos of the deepest dye, each reeking with the cheapest sort of melodramatic clutter, calling attention to the pictures inside. Every line tells of Sing Sing horrors, auto bandits, gunmen, barbarous Mexico, terrible fates, horrible disasters, death and destruction and everything of the "luridy type." to attract the passersby.

NEW POLICY AT NEW YORK.

Next week at the New York theatre a new feature film policy will go into effect. The "Three Musketeers" has been playing there for three or four weeks and the admission price is up to 50 cents. This film leaves this week, but the Anglo-American Co., which placed it, will continue to direct the picture policy of the theatre. The next bill will likely be a mixed one, of five feature films, with the principal one running four or five reels. The program is to be changed weekly hereafter, at the same box office rates. The "Three Musketeers" is claimed to have drawn in over $4,000 last week.

KING BAGGOT TALKING.

King Baggot, leading man of the Warners, was last seen on the stage in the Marguerite Clark show, "The Wishing Ring," and who has not spoken a word since he entered the acting profession--but before the camera is at last to break the silence. Baggot will appear at the Republic next Monday and take part in a movie piece which the Universal is going to make.

The picture will be taken, developed and shown in the theatre before the performance is over. This film making will be offered as a joint feature with the big "Samson" piece which is featured at this house. Baggot and Co., including Arline Pretty, Frank W. Smith, Howard Crampton and John Powers, will appear twice daily at 4 and 9 o'clock.

"Madam Du Barry" Film Ready.

The feature film, "Madam Du Barry," with Mrs. Leslie Carter in the title role, which the George Kleine Co. had specially camerased abroad, is now in New York, and will shortly be offered to American exhibitors. The film is in eight reels and covers 8,000 feet of celluloid.

World Co. Takes Warwick.

Negotiations are under way for the purchasing of the Warwick theatre, Brooklyn, by the World's Film Corporation. It has been reported the World Co. already has the house.

The Warwick has a seating capacity of 1,800.

B 1.6 STARS IN "LESCAUT."

John E. Kellerd has been engaged by the Players' Film Co. to pose as a royal guardman in that company's forthcoming production of "Manon Lescaut," in which Lina Cavalieri and her husband, Muratore, are to be featured.

Managing director Daniel V. Arthur is recruiting an all-star cast for the picture.

SCHOOL BOARD APPROVES.

San Francisco, March 25.

The State Board of Education, located in Sacramento, endorsed a plan for the use in public schools of picture film.

This decision will undoubtedly create a large market for "historical and scientific films."

PICTURES AND POLITICS.

Pittsburgh, March 25.

Because one of the biggest political battles is about to be waged in Western Pennsylvania, the picture industry is being made the "goat" of politicians, who are using a newly-formed church organization to attack the administration.

The sensation was sprung last week, when the Christian Social Service Union, as the new crusading body calls itself, issued a long statement denouncing the police for not "going after" the movies and for permitting gambling. The union also asked for 50 citizens to contribute $100 each to fund a plastic to show the picture and gunning crusade.

Mayor Joseph G. Armstrong did an unusual thing; he made a personal reply. In taking up the picture question he informed the union the department of public safety has the co-operation of the Motion Picture Protective Association and censors all questionable films. It has banned "Traffic in Souls," "The House of Bondage" and all other white slave films.

The newspapers took the matter up. One announced the church organization was being made the catspaw for politicians.

H. Percy Meldon is due to return from Bermuda April 4.

TAKES LEASE ON THREE.

Cleveland, March 25.

The Central Amusement Co., of Cleveland, has taken over the leases on the Alhambra, Olympia and Globe. The first two are the city's largest and finest picture houses.

A. R. McCandlis, formerly in the picture business in Chicago and Minneapolis, is president of the Central Co.

LONDON FILMS AT STRAND.

All of the Jack London novels which are being made into movie productions by the Hobart Bosworth, Inc., photoplay are to be shown in New York as soon as they are completed on the Pacific Coast and rushed to this city. Arrangements have been completed by the New York representatives of the Bosworth Co. for the pictures to be shown on the Strand which opens next month.

Among the coming features to be shown at the Strand from the Bosworth studio will be "John Barleycorn," "The Valley of the Moon," "Smoke Belt," "Odyssey of the North," "Burns' Daylight" and "The Son of the Wolf." None of the London pictures will miss Broadway, as the Strand contract will bring 'em all to New York.

Recalled By the Camera.

About two weeks before he died from an attack of pneumonia Earl Talbot was with a friend in a New York studio being put a picture machine. The camera man offered to take a few pictures to show how the machine worked. Talbot and the friend walked to and fro in front of the camera and some excellent pictures of the young actor in action were taken.

About 300 feet in which Talbot is seen in some of his characteristic attitudes has been presented to the dead boy's mother who made arrangements this week to send the film on to California where it will be shown to some of his relatives who had not seen Earl in some years.

DECLAR ES AGAINST MULTIPLES.

Cleveland, March 25.

State censorship of moving pictures was opposed from every standpoint by the executive board of the International Motion Picture Association at its meetings here March 19. Multiple reel service also was declared against. Censorship by the national board of film was favored. The revolt against state censorship, which is now nationwide, was started in Cleveland not long ago when the Mutual secured an injunction to stop the work of censors appointed by Governor Cox. Multiple reel service was opposed in a plainly stated resolution. The meeting favored a greater number of single reel subjects and less of the long plays which require from 30 to 45 minutes for projection.

As a result of the meetings last week two local factions among the picture exhibitors have been brought together. Local leaders of the Motion Picture Exhibitors League of America, though still retaining its charter, joined forces with the Cleveland Motion Picture Association, purely a local organization.
SPRING AND SUMMER TOURS OF PICTURE SHOWS BOOKED


Three Edison talkers will be started out by General Manager Buck Easter Monday to clean up all the time which the former talking-picture tours failed to cover. When these three get going it will make the picture department of the Edison Co. in operation.

The shows have been given state sections. One company playing New York state, Connecticut and Massachusetts, will have Harrison Morrison ahead and Al. Darling back. The second will cover New Jersey, Delaware, Pennsylvania and Maryland, with Joe Lane in advance and Sam Cunningham, manager.

The third outfit, with Lee Williams attached, will travel through Nova Scotia and Eastern Canada.

These talkers will have two complete programs taking in all the subjects that Edison has turned out to date. Next fall the Edison outfits will have all new talkers, and when the new season starts Mr. Buck hopes to send out the new disc records which Edison is fast completing.

The Liebers are booking up road shows of the Vitagraph movie version of "The Christian," which is showing at the Manhattan O. H. and several are being routed out of New England with a not unlikely that "The Christian" will be routed through the Proctor houses in the East.

The Shuberts, in handling the Pathe colored special, "The Life of Our Saviour," have already planned a complete road tour of the film, sending out several exhibitions at the same time and thereby covering the territory thoroughly, while the picture is receiving widespread Broadway press.

"Dope," with Herman Lieb and Laura Nelson Hall, is also being lined up for the road, and dates are now being made for upper New York.

ORGANIZED FEATURE SERVICE.

The Independent Features Co. is the name of a company just organized to handle film features for Ohio. Its officers are Nelson E. Evans, president; I. W. McMahon, vice-president; C. F. Evans, secretary, and Jerome M. Jackson, treasurer. The company will have offices in Cleveland, Cincinnati and Toledo.

Empire Taking on Films. Providence, March 25.

The Empire Players are closing this week after a season which began last September. Their going marks the probable passing of the Empire as a stock house. The management announces that next summer and season it will show pictures. The theatre will reopen in two weeks with picturizations of standard plays. With its big seating capacity the Empire will be the largest theatre in New England given over exclusively to pictures.

Caroline Rankin, who is five feet seven inches tall, weighs eighty-five pounds and is reason of her willowy outline is known everywhere by all those interested in the subject of filmers in movie captivity. She plays comedy roles for Pathé and other day she had to do some hurried shopping after doing some reading on Broadway press. The next day she had a taxi meet her at the wharf and on the way to the studio changed clothes inside the car. Somewhere, but Sokts says it was easy and saved her a lot of time.

Frank Payne has everything set for the making of a movie production of "The Spring Maid" this spring, the picture to be on the road for an extended summer booking. Payne had the New Globe theatre piece put out on the one nights this season.

THE OUTLAW. A three-plot story released by the Criterion Feature Film Co.

The People's, a new movie at Superior, Wis., had its opening March 11.

J. Roy Hunt, the Gaumont Company's globe-circling champion, left the actual city last Friday and he was twelve hours on the road to the first of his new line in course of construction from Houston station to Fort Churchill on Hudson Bay.

Carey Wilson is editing the Sherry Bulletin, giving attention to the interests of the W. L. Sherry Feature Film Co.

Paul Gulich, a New York newspaper man associate of Anya Tadolini, is in Paris. When Paul conducted it in the Galerie theatre building he was asked to do the public work for the newest feature the Universal is turning loose Paul cut loose on the "Samson" and "The Boy and the Man.

C. L. Fuller, who travels for the Criterion and Kennedy Features, has waved his hand to the manager of the house at 130 W. 37th street and Tom lince backed up the offer which later was rejected.

The Electric Film Co. is sending T. W. Lian to New York and New Jersey to make personal inspection of every film he can that looks like the goods for market value in America.

The Universal is out with an announcement that "A Sideling of the Paltz" has been contracted with the A. F. Rohe syndicate of Chicago to publish "Lucille Love, The Girl of Mystery.""The Universal is out with an announcement that "A Sideling of the Paltz" has been contracted with the A. F. Rohe syndicate of Chicago to publish "Lucille Love, The Girl of Mystery."

Ford Sterling, now with the Universal's fluctuating forces, has found that Charles Bauman, treasurer of the New York Daily News, is interested in the "Sierra Men," and Tom lince backed up the offer which later was rejected.

Norma Phillips, the Mutual Girl, in Real No. 10, is shown taking ten with "Leicester." Their Parisian Ballet of the British is about to be made on screen and on this same reel is the Mutual Girl attending a ball with various Parisian girl actors and another view of her dancing the matador with A. Halbston Smeds.

Clara Whitney, whose picture adored the picture industry in its early days is working in a new Russian photoplay which the Solax Co. is shortly to release. It is a Harter Blasco production, locales, in Siberia, Miss Whitney playing a Russian peasant girl. "The Caressor," "Miss Whitney enabled the role of a cultured schoolgirl into that of a Russian peasant girl. "The Caressor," "Miss Whitney enabled the role of a cultured schoolgirl into that of a Russian peasant girl.

Irv Cunningham, formerly with the Solax and now with Mutual last year, has a leading part in the picture, "Of Love," which is being signed to play with the Thanhouser Co.

Vinnie Burns, of the Solax, has fully recovered from the effects of a recent accident. His part in the new feature will be played with most spirit.

Joseph De Grasse, formerly a director of the Pathes and Lubin concerns, has been engaged by the Universal Pictures Co. of which J. Warren Kerrigan is leading man.

Ivor Cummings, formerly with the Alliance and now with Mutual last year, has been engaged by the Universal Pictures Co. of which J. Warren Kerrigan is leading man.

Samson," the Universal six-reel, is to be shown on the road for an extended summer booking. Payne had the New Globe theatre piece put out on the one nights this season.

Johnnie Hasz has gone to Europe to act as camera man for James Herlit.

David Eastland, formerly with the Essanay forces, has been placed under contract by the Universal pictures, with Wallace Reid in making Nestor dramas.

Although the Eclair factory burned down last week, work in the studio is being carried on, with having signed a contract to be seen in several films. A six-reeler, "Proxes," marvelous for an Eclair, is finished, with a total cost of $300,000. The Eclair people say they will rebuild at once.

Commander Evans, C.H., R.N., is now in the United States Navy, having been promoted to the rank of rear admiral and sent on an important mission to England to confer with Admirals in connection with a mission to England to confer with Admirals in connection with the war.

Lloyd Marshall is the new director with the Universal pictures.

Homer Cope, humorist, now added to the Universal, has started on a trip around the world with his new microphone and cameraman. Their first stop will be Honolulu.

Eugene Ormonde has joined the Gold Seal Company and is making his debut with the independents in dramas.

Arthur Lee. Canada representative for the General Film Co., is back on Broadway meeting with his backers in Canada to try and get the General Film Co. a good share of the Canadian market.

James C. Hand, New York manager of the General Film Co., is back on Broadway meeting with his backers in Canada to try and get the General Film Co. a good share of the Canadian market.

"The Great Diamond Robbery," in its present form, has been described as a picture which "is the most stupendous technical achievement of its kind ever put on the screen.

In the picture, "The Great Diamond Robbery," the three stars playing the parts of the criminals are all men of reputation, but it is said that the third man is a man of unusual skill.

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Students of the art of film making are now at work on the "The Great Diamond Robbery," and they are said to be putting everything into the picture to make it as perfect as possible.
Great News For The
A New “Richm
The Shubert Feature

JOSEPH L. RHINOCK, President

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“The Yankee Girl”

“THE EMERALD ISLE”

“The Whirlwind”

“THE TOURISTS”

“Old Heidelberg”

“Speed”

“Taps”

“Just One of the Boys”

“The Wishing Ring”

“The Belle of Brittany”

“The Return of Eve”

“The Mouse Trap”

“The White Hen”

“The Lady’s Maid”

“The Ringmaster”

“The Yankee Mandarin”

“The Watcher”

“Nearly A Hero”

“THE COMET”

“THE CUB”

“WANT DOWN EAST”

“THE CUB”

“LITTLE MISS BROWN”

“OVER NIGHT”

“READY MONEY”

“ABIGALL”

“A MAN WHO STOOD STILL”

“The Naval Cadet”

“A WARD OF FRANCE”

“The Shepherd King”

“The Naked Truth”

“The Man From the West”

“The Irish Arab”

“A Gentleman of Leisure”

“The Pit”

“The Face in the Moonlight”

“Baby Mine”

“The Lady from Oklahoma”

“Thou Shalt Not”

“Just to Get Married”

“LITTLE CHURCH Around the Corner”

“The Boy Behind the Gun”

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THE MANICURE GIRL

Ving Managers

FOR HIS BROTHER'S NAME
THE FORTUNE HUNTER
EAST LINYE
RISE AND FALL OF NAPOLEON

SAVIOR

ING CO., 223 West 44th St., New York, N.Y.
THE SPY.

Here's a picture that no exhibitor need be afraid of, for here is no glib little boy who will promise anything unless he can deliver. This is a picture that is as solid as a rock, and has as much substance as a perfect novel. The story is a real one, and the acting is as truthful as the work of a master. The story is a picture that will hold the attention of every spectator who sees it, and will give him a pleasure that he will never forget.

The story is as follows: There is a little girl who lives in a small town, and she is the daughter of a poor family. She is very pretty, and she has a great deal of money. She is always trying to help her mother, and she works very hard to get the money she needs. One day, she hears that her father has been arrested, and she decides to go and see him. She goes to the jail, and she is very surprised to see her father there. She talks to him, and she learns that he has been arrested because he has been caught in a plot to rob a bank. She is very angry, and she decides to help her father get out of jail.

She goes to the bank, and she talks to the manager. She tells him that her father is innocent, and she asks him to let him out. The manager is very surprised, and he tells her that she cannot do that. She is very persistent, and she tells him that she will do anything to help her father. The manager is moved, and he agrees to let her father out.

The story is as fine as a picture, and it is as fresh as the morning dew. It is a story that will hold the attention of every spectator who sees it, and it will give him a pleasure that he will never forget.
OCTOBER

The mother of Joe Perry (Ferry and Elliott) died February 14 in New York City at the age of 52 years.

Marie Jansen, some 25 years ago the leading comic opera southet of America, died March 20 at Milford, Mass., reported to be 65 years old.

The husband of R. Virginia King expired March 11 of heart failure at Pittsburg, Mass., where he had gone to pay a visit to his wife, playing that week at the Lyric.

Paris, March 15.
Gabrielle Ange, a popular cafe concert singer, died in Paris March 15, at the age of 53.

Thomas J. Maguire, theatrical manager, died March 22 in New York. In his earlier days "Tom" was associated in the management of the biggest legitimate stars. Some ten or twelve years ago he had his entire tongue removed in an effort to allay the growth of cancer. A few months later he was about able to speak, thereby for himself even greater fame than accrued through business enterprises. Deceased was 57 years old.

Spokane, March 25.
Jack Quinn, for 17 years stage manager of the Auditorium, and an acquaintance of nearly every survivor of the "old school" of actors, died March 21 of heart trouble. He was 66 years old.

New Buildings.
Planes have been drawn by C. Yols, a New York Architect, for a new theatre at Bedford Avenue and Prospect place, Brooklyn.

The Hoffman Co., Philadelphia, is making preparations to build on the site of the old City, New York, now tenanted by Marcus Low as a residence. A building of the same size, for the Washington of Pennsylvania (George H. Earle, president) at an estimated cost of $250,000. C. H. Miller, the vaudeville man, is interested in the project.

Over in New York, Henry Berg plans to spend $50,000 to improve his most important building, the Chatham square, the Theatrical Building Co. is said to be negotiating for a tenancy of the Edwards building, a high class apartment property, is going to build a theatre, costing $50,000, on the west side of Ralph avenue, just north of Prospect place, on the site of the old New York.

At Woodhaven, L. L. Lott & Gascarly announce the proposed erection of picture house, costing $20,000, on Jamaica avenue at 40 West Floyd street.

The new Grand Duluth, now in course of construction on West Superior street, will cost $75,000 when completed. Edward R. Satter, vice president of the ui合并., has purchased and will erect a theatre, announcing a policy of pop vaudeville and feature films, opening April 1.

Cleveland, March 25.
Plans are being drawn by H. E. Kennedy, of Pittsburgh, for the erection of a new theatre on the site of the old Brandon. The new theatre will be known as the Emery, its brothers of the famous Emery group. The plans, prepared by W. R. Walker & Sue, of Pittsburgh, call for a structure 94x110. Seating capacity, 2,100-1,100, on the orchestra floor. The seating capacity is in keeping with the idea that the owners to run picture and vaudeville shows, rather than a stage, providing a stage which will permit of the largest vaudeville productions on the road to be put on.

Montreal, March 25.
Albide Chausse, hirer and producer in Montreal, who for some years there will likely be five new theatres here in the near future to be built. Mr. Chausse has secured a site on St. George street, Marcus Low is reported to be looking for a site, as are Klein & Elranger, while the French Com- pany have even secured a site on the Bowery. The second lot of the Carrousel is also to be turned into a new theatre.

Another surprising announcement in Montreal was the acquisition of a site on St. Lawrence boulevard, above St. Catherine street, by the F. C. Property Co., owners of the building of a Hippodrome in the downtown district. It is reported that they will be a box office, serving from megalacea.

Philadelphia, March 25.
Theatre building in this city has received recent notice. As previously mentioned, the new picture house is going up in many parts of the city. Samuel F. Wheeler, president of the Philadelphia M. P. League, has taken out a permit for the erection of a three-story hall building and picture theatre at 45 W. Chelten avenue in cost $50,000. Construction has been made by the Weiss & Custom Co. for a lot at the northwest corner of 128 and Locust streets, on which a deep roofed steel and terra cotta the- atre is to be built, named the Coliseum. Plans have been filed by the Star Art Co., No. 1932, for a building at 12th street and Wharton streets, and Benjamin Hass will build a theatre at 34th and Locust streets. A new theatre at 49th street and Germantown avenue and Sharpnack street.

Local business men of Zanesville, O., plan the erection of a new pop house in their city. The theatre was completed by August J. St. with 800.
HARRY LAUDER

SINGING AND TALKING MOVING PICTURES

Now Filling Savoy Theatre, San Francisco, Twice Daily. Positive Sensation

WHAT THE SAN FRANCISCO PAPERS SAY:

"Harry Lauder's Ghost is at the Savoy. The last word in lingual and optical synchronization," ---EXAMINER.

"Lauder talking films are superb and scored an immense hit." ---CALL.

"It was Harry's 'vera sel' in the accustomed Lauder style." ---CHRONICLE.

"So faithful were the reproductions, both as regards looks and voice, that the audience found itself joining in the choruses, just as it did when Lauder was here himself." ---BULLETIN.

Companies are now being formed over the entire English speaking world

DIRECTION

WILLIAM MORRIS

New York Theatre Building   New York City
WANTED,—Chorus Girls; also Two Young Men, Dancers.

WANTED,—A TRAINED SMALL ELEPHANT,—Must be Small Enough to Get in a Baggage Car.

Address as per route, "AMERICAN BEAUTIES"
VARIETY

Just Released

"Trapped In The Great Metropolitan"

5 Reels—500 Scenes—400 Characters

A RECORD-BREAKING MONEY GETTER WHEREVER IT IS BEING SHOWN

Write or Wire for State Rights

Territory Already Sold

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SPLENDID LINK OF PUBLICITY MATTER—1, 2 AND 4 SHEET POSTERS, IN FIVE COLORS, HERALDS, PHOTOS, SLIDES, ETC.

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Rolands Feature Film Company
Rooms 711-712
145 West 45th Street
New York City

CLAUDE WHITNEY
LEADING LADY
SOLAX STUDIO.
Fort Lee, N. J.

H. J. Bloom and Marian Adams are su- pposed to be the principals in a stock company to play in Roseberg, Ore.

Jack Golden has organized a pop musical-comedy company which does one week at the Market Street, San Jose, Cal.

Hollis E. Cooley has entered upon his duties as director of the Panama-Pacific International Exposition.

The chamber of commerce of Alameda, Cal. is planning to provide a big amusement park in the western section of that city.

Chasney Gillett, who is spending a vacation in California, will open his annual engagement here at the Columbia theatre Easter Sunday.

At the annual meeting of the directors of the Panama-Pacific International Exposition in the last week of March 18, all of the officers were re-elected to serve another year.

It is understood that the number of applications from interested agents and companies managing the positions here at the Exposition next year is legion.

While playing Oakland last week, Marie Ries dropped out of the Orpheum bill, to be replaced on Tuesday night, Frances Dooly being called upon to take the place.

Thomas Royse and Dick Wilbur are engaged in the development of plans to tour the Coast this summer with a test show that is understood to be now in process of formation.

The marriage of Louise Hamilton to Percival W. Sibley is set for March 9 in Ogden, Utah. Their engagement was announced in the newspapers here.


gne Johne, of Abrams and Johnen, is reported to be in a quite serious condition in the hospital. It is said that the girl is improving.

Morris J. Burns, formerly a Sullivan-Connolly booking representative in Seattle, has lately succeeded Bert Pflam as the representative of that circuit in Denver. It is understood that the latter is now in interest in a road show venture.

E. Fleet Brown, whose lease on the Savoy will terminate shortly, is understood to be planning a launching into the production of feature films with J. J. and Walker Graves, local capitalists, as his associates.

Another San Francisco newspaper man has lately gone to picture making as is H. L. Gaunt, city editor of the Chronicle. The title of his first effort is "The Law" and it is said to have been the premiere here in this city.

Both the Majestic and Lincoln have lately gone to pictures, First matinees and Sunday showings, when a vaudeville program is offered. This leaves the W. S. Y. A. with the Republic, as the only house here with a straight variety policy.

According to reports that come this way from the San Francisco, the Ed Redmond dramatic stock company has last closed its season away from the Dinner theatre in that city, which is understood to be playing now to a healthy business.

The Press Club of this city is formulating plans for the annual "Mr. and Mrs." contest which is conducted for the purpose of selecting first performance to be a matinee and the second a matinee.

While in New York City last week on a reported endeavor to arrange for a berth of the San Francisco opera, the Queen of the opera, Madam Rose C. Schmitz of this city, was called up by Mrs. Lloyd Harkness, the wife of a millionaire, to report that she was considering a trip to Europe.

The Progress Film Co.'s feature moving picture "Shining Through the West Trout," by the one that comes over with our marked degree of success at the Savoy and is reported to be going well in the Midwest and South. For some time past the Coast cities have never been so satisfactorily served with so-called vice films and movie pictures that film that is behind in these cities have not been markedly successful, according to their films.

The total number of congresses and conventions booked to meet here next month at the Panama-Pacific Exposition has been raised to 210, according to James A. Hal, chief of the Bureau of Conventions and Conferences. These 21 are international congresses and 170 are National conventions with delegates or representatives of 23 nations, and such organizations.

During the last fortnight a persistent rumor has been reported that the Queen of the Coast has been brought to bear to the effect that the notorious "Barney Brown" was going to be permitted to return to political circulation during the Panama-Pacific Exposition next year and that there is a

CONTINUOUSLY

Interesting—appealing to the critical. Pictures that make the audience say "What are you going to show another Gaumont?" Follow the line of success and let your first Gaumont be

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3 Reels.

A picture that will create business.

Shipping date March 21.

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Isn't it worth something for you to know that your Clothes are all fit and in good condition at the store where you buy them? THE TAYLOR XX WARDROBE TRUNK assures you of this. One of the many features in our new XX WARDROBE TRUNK. Send for 1914 Catalogue.

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CLAIRE WHITNEY
Released April 30th

BUY IT NOW EXHIBITORS!

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With J. WARREN KERRIGAN

WHY?

Because “SAMSON” is one of the greatest box office attractions ever filmed.

“SAMSON” has the punch.

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“SAMSON” will bring you the business.

“SAMSON” is a wonderful piece of photography.

“SAMSON” has the endorsement of pulpit, press and public.

SEE YOUR EXCHANGE AT ONCE!

If possible, come to the
Republic Theatre
42d St., West of Broadway
New York City

and see how a real audience enjoys “SAMSON”

That is the best proof.

You don’t have to take our word.

See For Yourself

Universal Film Manufacturing Co.

CARL LAEMMLE, President
FEATURE DEPT.
1600 BROADWAY, NEW YORK CITY

Largest Manufacturers of Films in the Universe.

licity and much attendant embarrassment, it is also known to be followed by the active effect that has caused the public sentiment and sympathy generally on the side of the Universal-Juilet connection, the feeling amounting to be that the methods employed were unprofessional to say the least.

The Galtry producing activities still continue in the face of recent discouraging failures. This week ends with Rock and Roll in the “Candy Shop,” for the present at least. That feature, after a short run in the “Cassius,” after which the same team of pictures is expected to open elsewhere, has been reviewed by Addison Maybury. Presently many of the “Candy Shop” principals and mediums will also be in the cast. One prominent feature described was the one of the Universal’s Roanoke, who is planning to go back east. He refused to consent in cut in his 800 per week salary. "The Girl Behind the Counter’’ in process of preparation for several weeks past under the stage direction of Fannie Hartman, opened March 22 at the Galaxy, was not encouraged to have a run of interior one-night stands ahead of it. It just possibly may be selected to succeed the “Gay Gambols!” in Los Angeles after the Holy Week. A couple of changes were made here last week in the “Candy Shop” when Miss Harris being dropped from the cast of the female candy drummer and Miss Roanoke was succeeded in the same role of one of the Alman Sisters by Claudia Baker, a former charioteer. Rankin, with no other, were removed. One of the third departments of the Galtry company appears to be that of adjusting financial claims and other like or similar grievances. Former General Manager J. J. Rosenthal’s suit against O. M. Anderson personally for alleged breach of contract has been settled in the Circuit Court by an order of the court denying the defendant’s motion to dismiss the suit. The ruling in the permit of the unrestricted operation of the theatre. Rosenthal is still here awaiting the legal development.

PHILADELPHIA.

By J. J. BERNSTEIN.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. G.)—Anna Held, billed as the headliner, was given a reception Monday afternoon, but the real honors of the week were divided between Ed Morton, the sturdy comedian and Joseph Hart's new comedy playlet, "A Telephone Tangle." Si Seabrook and Bobo, Russian dancers, with dogs, opened the show. They have a very real act and a very good draw. Seabrook is billed as the "Blue Grass Horns," whose singing was given by the white man of the team. They received with applause. Miss Held's act was introduced, this time by Harry Davis, himself introducing the tangle and Texas Tommy, who were the main attraction. Miss Held worked her heart and her acting ability to bring her act out with a laugh. She was followed by Will Rogers, who is billed as the "O. T. Thomas" and the "Texas Shenanigans." They have worked hard but their act was slowest. Miss Held's act is certainly one of the best of the week, and the audience switched to "No. 5," which follows Lillian and Loring. The Rainbow andjudulspoke greeted her appearance, but the audience became her by their own act. Rogers had some gorgeous gowns, and sang some of his usual charming little ditties in front row of popularity in musical comedy. Hall was given one of the best of his bill, and was given a standing encore. The audience liked the show, and it was to be expected. Morton, who had half a dozen scenes, dropped in on his usual artistic touches. Morton in the immortal way. The film of the Sisters, six years old and most striking, has been more up-to-date selections would add to the appeal. Lillian and Loring's act was giving an arrocho exhibition, closing the show, and Morton's act was given by "The Telephone Tangle." Morton and James A. C. S. (B. G.), Jessie Lasky's "Clothbound" which has been on the bill the last five weeks, is still a great attraction in this week's show and the house was well filled on the Monday night. The failure has lost none of its attractiveness. The balance of the show has been quite satisfactory, as the leaders of the headline, and the entire show was thoroughly enjoyed. Morton, who is the "twisted talks" and William Morrow, assisted by Guy Haines in "On a Country Road," were perhaps the best. DeWitt, Burns and Orson were well done. M. and N. Kennedy and Kruger got their clog dancing in good style. DeWitt and Burns were a full-blooded redskin, in feathers, sang and sent over some jokes in a variety English, picture closed.

NIXON'S GRAND (F. G. Nixon-Nielsen, mng.); H. B. C., and S. B., was well received, presenting one of the best features of an excellent bill. M. and N. McCarr and Ada Wenttall supplied another bright spot with their musical act, "Can I Dream Come True?" Interest was held by "Night Hawks" a crook stager. Henry Sayer, didn't commit a prettiest of laules although a good deal of his material is old. Raisen and Gore played Jack and Parry did a clever strong man and acrobatic act favorably reviewed.

LITTLE.—Adeline Russell opened with "The Secret of the Stained" and "The Captain" by her successful biographical effort. LYRIC.—Business has been light for the "Galtry" which is in the same lease and the company leaves at the end of this week. The "Babby Blues,” with Fred K. Powell, satisfactory box office returns, third week. Spalding, with "The Strange Woman,” business fair, second week. "Husband’s Night Out,” with William Williams and Richard Carlisle, second week; and "Mr. Smith, the President," business good. "A FLACHE," second week. "The Red Fox," business goes on steadily, with the same good returns.
CHESTNUT ST. OPERA HOUSE—"The Quest For Idas," the operetta by G. and S. M. Dehavilland, was given the opening of the season on June 2 and was followed by "The Merry Widow," which ran for two weeks. The house was then closed for the summer.

WALNUT ST. OPERA HOUSE—N. S. Calvert and N. S. Mackey opened Monday night with their new production of "The Merry Widow." The audience was highly pleased with the production, which was well received by the critics.

The house was then closed for the summer.

LYRIC AND OPERA HOUSE—"The Merry Widow" by J. H. H. and "The Merry Widow" by J. H. H. were given the opening of the season on June 2 and were followed by "The Merry Widow," which ran for two weeks. The house was then closed for the summer.

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Magicians  Acrobats  Jugglers  Novelty Specialists

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SALT LAKE CITY

J. MILLER.
The Souvenir Program
FOR THE
Actors' Fair
Under the Auspices of the White Rats
at the Club House, New York City, May 16-23, 1914

Will be the largest edition ever printed of a theatrical souvenir.

Rates: 1 page, $1.25; 1/2 page, $.75; 1/4 page, $.35; 1/8 page, $.20.

Those preferring cuts to displayed advertising can have same in program with such brief reading matter, as may be desired at $40, $77.50 and $150 (full page).

BE REPRESENTED IN THE SOUVENIR PROGRAM.
Forward copy and remittance to

Actors' Fair Program
1536 Broadway
New York City

house opened, becomes leading man. Marion Harvey continues as leading lady.

LYRUM (A. R. Warner, mgr.).—"Gone & Addressed." By William Rose.

GAYETY (William Rose, mgr.).—"Vanity Fair." By Charles L. Gardner. scenery by Elsie Clark.

CADILLAC (Sam Lesy, mgr.).—"Broadway Belle." by Richard Corliss.

AVENUE (Frank Bews, mgr.).—"A Desperate Adventure." By Austin Strong.

George J. Offenberger, formerly of the Edelweiss in Chicago and North American, is playing at the Detroit, Detroit.

Maurice and Rae Cole are dancing at the Peacock Inn.

INDIANAPOLIS.
By C. J. CALLAHAN.

ENGLISHES (A. F. Miller, mgr.).—Regular season closed. Wright Huntington Players opening in stock April 13.

LYRUM (Phil Brown, mgr.).—20-28, "Girl of the Underworld." Scenery by S. B. Smith. costumes by Ernest Swanson. lighting by Frank K. Bews.

FAMILY (C. Harmon, mgr.).—Gas Rapier Musical Comedy Co., excellent business.


LYRUM (H. K. Burton, mgr.; agent, B.C.).—Frank Morrell, well received; John T. Doyle & Co. sit; Marie Standridge, clever; May & Kilduff, entertaining; Schack, D'Arville & Dutton, excellent; Torrelli's Comedy Circus, very good.

COLONIA L (Billy Bull's, mgr.).—Al Reeves' Big Beauty Show, business excellent.

MAJESTIC (J. E. Sullivan, mgr.).—"The Girl from Maximo," with Bob Fitzgerald and Son. Well received by capacity house.

The Arina Benton Associate Players will open a spring and summer stock engagement at the Lyceum early in April.

KANSAS CITY.
By H. H. CROSS.
SAM B. SHUBERT (Earl Steward, mgr.).—"Millionaire." 4 weeks.

ORPHEUM (Martin Lehman, mgr.).—"Miss America." 5 weeks.

HIPPODROME (Ben F. Starr, mgr.).—"The Emperor of China." 3 weeks.

EMPIRE (Dan McCoy, mgr.).—"Big Jim." 2 weeks.

Good with any make-up
Your make-up may demand a pipe—but if you have ever smoked a Fatima your preference will be for the cigarette with the "distinctive" flavor. Its pure goodness has made it the biggest selling cigarette in America.

For 60 Fatima Coupons you can secure a White Satin Pillow Top, 24 inches square, decorated with hand-painted flowers—24 designs to select from.

FROSTICK, Hume & Thomas, big.; Chas. Drew & Co., good; Williams & Warner, laughter; Not Tango Matchless, holder.

GLOUE (J. J. Jacobs, mgr.).—The Shropshire Lad, worthy of big time; Miss LeVasseur & Co., husky; Paul Prud'homme, well-acted role; Rose & Sherman, a little rough; Benito Baitz, clever nadler; Wolf & Zadella, fair; Walter Perry in "Carmen," big.; W. H. R. M., J. J. Jacobs, mgr.).—"The Warning," Audrey Graham.

GAYETY (Hurt McPhail, mgr.).—Dave Martin's Show. Big.; WILLIS WOOD (Roy Crawford, mgr.).—"Cabaret Girls." Good.

Lora G. Coon has brought suit against the Kansas City Theatre Co. for $2,500. She says that while she was in the tray (Columbia) a seat gave way and that she fell to the concrete floor.

The Center Amusement Co. will erect a large theatre in Atchison, Kan.

J. W. Morgan, who has operated a film exchange here for many years, sold to S. P. Ward last week.

Joseph Gilday, widely known as a picture theatre manager here, has quit the filled Amusement Co. and will become manager of the Top Notch theatre here.

"The Pretty Comedy Trip" has closed and the three, Billy Ballova, Hall Roy and Madox, are back in Kansas City.

Two bold men who tackled Nemo, the Handbowl Ring here one night last week, returned it. Nemo was not in the cubs and he put both of the mice away in the first round. Nemo lost on the stage now. He bought an ice plant in Brundwick, Mo. A short time ago. His ice plant name is J. C. Carbon.

MINNEAPOLIS.
By C. W. MILLERS.
METROPOLITAN (E. N. Scott, mgr.).—"Little Woman," coast company, March 23-25. Review, which follows in "Maggie Pepper," her farewell visit here in the comedy.

BUSHBEE (A. G. Balch, Jr., mgr.).—Florence Roberts returned to the stock company for three weeks, opening in "Maggie." Excellent business. James Bernard Fagan's costume comedy "Gloria" will follow.

BZOU (Masing & Hitchcock, mgr.).—"Your Yeston" with Laurence Pernette in title role. "Texas" to follow. Walter Adrian and Hodge Adams are new members.

ORPHEUM (Q. A. Raymond, mgr.).—Week 23. Billy D. Van and the Reaumont Sisters, headline; De Serra Models; Nonnette; Aerial Lloyd; McCormack and Ireland; Wilson and Parram; Ileene Sisters.

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THEODORE LESLIE HIPPODOME (W. F. Gallagher, mgr.: T. B. C.)—Pauline Macaroni Museum, Matthews and Hall, Leonard Kane.

MONTREAL
By DAN WALTERS.

HIB MAJESTY'S (Quintus Brooks, mgr.)—"Atlantic" feature film. Next, Lottie Kesdi in "The Red Rose."

PRINCESS (Abbe Wright, mgr., James H. Hope, return. Next, Miss Dreams Casino.

ORPHEUM (Fred Crow, act. mgr.)—Rigoletto, Messrs. Schubert, Clark, Cross, and others in Verdi, also Don Pasquale;

STADIUM (Fred Crow, act. mgr.)—The Girl from Happyland.

THEATRE FRANCAIS (Quintus Brooks, mgr.)—Seven Parian Violets, good, Mitchell and Hobart, and from New York, Violetta;

VISITORS (Fred Crow, act. mgr.)—The Girl from Happyland.

NEWARK, N. J.
By JOE O'BRIAN.

PROCTOR'S (R. C. Stewart, mgr.: agent, U. B. O.: rehearsal Mon. 0)—Murphy's Casino, well trained, Emilie Behrens, scored; Stewart Stora & Scourse, fine; Prince & Deems, first-class veterans;

GOVERNOR'S (R. C. Stewart, mgr.: agent, U. B. O.: rehearsal Mon. 0)—Murphy's Casino, well trained.

BURLINGTON (R. C. Stewart, mgr.: agent, U. B. O.: rehearsal Mon. 0)—Irvington Opera T. C. P., singing; Sack and Gillett, good; Burke & Motion, very good.

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