Method in Eva's Madness

Eva Tanguay is politely explaining to those who think her a puzzle, and wonder why her actions are so eccentric, that there is "method in her madness." This is done through a song of this familiar title. The words of the lyric inform one that everything Miss Tanguay does has a reason, and the last line declares plainly that if Miss Tanguay's salary was offered to the people of her audience, they, too, would be quite as crazy as the singer. When it is figured that for fifty-two weeks in the past Miss Tanguay earned more than $125,000 for 66 minutes' work each week, the explanation offered takes on great plausibility.

Miss Tanguay intimates that every move, every smile and every gesture, is carefully planned long in advance, and with the purpose of creating a certain type. That she has projected in establishing her type is shown by the real successes of the vaudeville clearly shows that her plans were well laid. Miss Tanguay goes on the theory that he is not always a fool who calls himself a fool. Through the medium of her song she also says that she has saved a half million dollars since she has been on the stage. If this is true, and there is every reason to believe that it is true, then the method in her madness has been most wise and profitable.

Louisville "Herald"

Tanguay Upholds Record.

Celebrated Eva Tanguay, who is headlining the bill at B. F. Keith's Theatre this week, has started out to establish a new box-office and attendance record for Louisville. This is the first vaudeville visit of the season of this famous vaudeville star who has with ease been awarded the highest honors in point of attendance in every city where she has appeared, and she is equally certain of carrying off the laurels this week, as crowded houses have been the rule.

Pittsburgh "Post"

Like a windmill in a fit, though a gracefully formed windmill at that, in a stuffing that didn't hide the curves of her figure. Thousands of applauding hands clamored for more. If her program added just one more number and took away any more costume, strong men might turn pale.

Pittsburgh "Chronicle-Telegram"

Eva Tanguay has a hold on vaudeville followers and it is not strange that the Grand last night was filled to capacity.

Pittsburgh "Gazette-Times"

Her costumes are new and interesting.

Pittsburgh "Sun"

Eva Tanguay captivated a large audience last night with her amusing songs, with her grotesque gestures and mannerisms, her stunning costumes, her pleasing figure, her winning smile, her tousled hair, she was recalled repeatedly. Miss T— takes the public frankly into her confidence.

Next Week (May 10) Orpheum, Brooklyn
U. B. O. RESTORES TABLOIDS TO FAVOR AND GIVES THEM FURTHER TIME

Just When the Booking Future East Looked Bad for Tabloid Entertainment the United Chiefs Decide to Give Them a New Lease on Vaudeville Life. Union Square to House New Companies.

The United Booking Offices has reconsidered its intention to discontinue tabloids at the Union Square and has routed a number of the condensed comedies into that house for the coming season, setting the prices at 10-15-25.

Next week the attraction will be "Broadway Frolics in a Midnight Cabaret," after which "The Elopers" will hold the boards for a week.

The first week's experience with tabs at the Square failed to show any returns, but the second week of the Galvin tabloid seemed to convince the Square patrons and this week the business has been capacity at all performances.

The eastern vaudeville managers are watching the new policy and will, in all probability, arrange a consistent route for the shows, to take effect with the coming season.

Chicago, May 5.

The Western Vaudeville Managers Association has made plain its policy in regard to tabloids for next season. The Association will endeavor to locate a small number of the shows of the higher-priced variety and route them solidly over the circuits they book, the several circuit managers having agreed to accept the tabs contracted for.

Up to last season the average show was booked at a salary ranging from $500 to $700 on split week tours. "The Night Clerks" brought $900 weekly and established a new record in salaries, but proved successful and prompted the managers to raise the ante for next season, when the outside limit will be $1,200.

Atlanta, May 5.

The Greenwood Theatrical Agency has extended its circuit north to Pennsylvania and as far south as Florida, including the majority of states in the south proper, playing tabloid companies exclusively. The south seems to have taken the tabs as a permanent brand of amusement, and the Atlanta agency is routing the shows, generally carrying from 10 to 15 people, on a blanket contract basis, playing them 15 to 20 weeks.

The tabs employed in the south are required to make three changes weekly.

CALVE'S RETURN PALACE DATE.

A return date at the Palace, as the headline attraction, will be played by Calve May 17. Other star attractions for that house between now and July 1 are Eva Tanguay, Evelyn Nesbit, Franklin and Green and Douglas Fairbanks, the latter two turns to feature the program the same week.

A conflict of opinion as to the headliner between Franklin and Green and Mr. Fairbanks may result in the latter not appearing on the same program the Franklin-Green combination will head. Each is reported to have disputed the other is entitled to any simultaneously top or split-top billing.

ELTINGE WANTED 40,000.

Julian Eltinge was offered ten weeks in vaudeville this summer, six of which were to have been played at the Palace, New York. The price Eltinge asked was $40,000, it is said, for the ten weeks.

WAYBURN'S SHOW POSITIVE.

It matters not to Ned Wayburn whether or no the future bookings at the Century can be arranged so that theatre will be able to house his summer revue without fear of interruption. He has definitely made up his mind he will make a summer production, starting on it immediately after "She's In Again" opes at the Gaiety May 17.

Belle Blanche, at present on tour with "Hello Broadway," has been engaged by Mr. Wayburn for the piece, which is called "Town Topics." If the Century is not available, it is quite positive the Wayburn revue will be seen at one of the Klaw & Erlanger houses.

BROOKLYN FAVORS VAUDEVILLE.

Brooklyn is without a legitimate attraction this week. Three of its legitimate houses are closed and the other, Broadway, has a stock policy for the summer.

The Brooklyn dailies throughout the season have entered complaints of the treatment of Brooklyn by the legitimate bookers. On the other hand the papers have lauded vaudeville and pointed out in the articles it is the Keith vaudeville theatres in that borough that are supported, owing to the best attractions being presented in them.

TANGO ICE CREAM.

Los Angeles, May 5.

Violinsky is through with vaudeville, temporarily at least, and has opened a tango confectionery on Broadway.

It is the first time in the history of the west a dance permit has been issued for an ice cream and refreshment parlor. It is called "Violinsky's Winter Garden." Violinsky also has taken over the Chickasaw Hotel.

BEN FULLER'S CIRCUIT.

Chicago, May 5.

Instructions have been received by Roy D. Murphy, the American representative of the Brennan-Fuller Australian circuit, to conduct all future business in the name of Ben J. Fuller, managing director of the company.

This tends to the belief that Mr. Brennan has actively retired from the corporation, although he may retain his interest in the company.

NEW LICENSES ISSUED.

The Department of Licenses Tuesday of this week issued the yearly licenses for theatres and theatrical agencies, the latter including the regular list of employment agencies. The total amount of taxation in Commissioner Bell's department for the coming year amounts to $149,000. This amount has three sources: regular theatre, picture house and agency.

The theatre license is the highest, $500. There are 203 of these in the city. The picture theatres number 600 and are taxed $50 each. Employment agencies, of which there are 700, pay $25 for a license.

Of the agencies, 50 are engaged in the theatrical business, taxed $25 each yearly. There were few applications from new agencies for a license. No protest was entered against any renewal.

STREET CAR CIRCUIT.

Davenport, IA., May 5.

The Davenport Theatre Co., controlling the Butlin, Davenport, Illinois, Rock Island, Moline, Moline and the Grand, Mankatine, IA., has arranged a new system to supply their houses with attractions, directing the entire booking from a central point. The string is connected by street car service and will hereafter be supervised by Fred B. Powelson from Davenport.

WOULDN'T STAND FOR CUT.

Three of the members of "The Sinners" at the Playhouse have handed in their notices rather than stand for a cut in salaries. William A. Brady informed the members of the company Saturday they would have to consent to taking a summer salary if they cared to continue with the production.

As a result of this information, Charles Richman, Emma Dunn and Norman Trevor handed in their notices. They will be replaced by Benedict MacQuarrie, Jean Adair and James Duncan.

Alice Brady will also leave the company and join the Gilbert & Sullivan Opera Co., replacing Natalie Alt. Helen Meinken will take Miss Brady's role in "Sinners."
"WATCH YOUR STEP" CLOSES HERE
OPENS SUCCESSFULLY IN LONDON

Charles Dillingham Posts Notice of Closing This Saturday for Amsterdam Theatre Production, After Tilt with Mrs. Vernon Castle. London "Step" Piece Tremendous Hit.

As the London production of "Watch Your Step" was being presented for the first time in London Tuesday night, Charles Dillingham, owner of the show, at the Amsterdam theatre, New York, posted a notice to the effect it would close there tomorrow (Saturday), one week ahead of the expected date.

The suddenness of Mr. Dillingham's decision is said to have been brought about through an evident desire in the part of Mrs. Vernon Castle, the stars of the piece, to do as they pleased while on the stage. Monday night Mr. Dillingham is reported having watched the performance, noting the Castles "cut" their whirlwind dance at the finale of the third act. He remonstrated with them Tuesday night, the story says, when Mrs. Castle, with a patronizing air, remarked Mr. Dillingham need not worry, they would remain with the show until its closing date, May 15. Dillingham "sotto voce" that there wouldn't be any May 15 closing date, posting the notice immediately.

It is said the Castles are under a contract to Dillingham that could include next season, when the "Watch Your Step" show will take to the road, but it is not known whether the dancers will then be with the production.

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"Watch Your Step" opened at the Empire, under the direction of Alfred Butt, Monday, May 3, and scored a tremendous hit. The stage direction and ensembles are excellent.

Song hits went over as expected, but ran second in comparison to the production. The "Minstrel Parade" number did the biggest, with "Simple Melody" earning second of the Irving Berlin honors. Other songs to win individual honors included "Lead Me to Love" and "When I Discovered You."

Ethel Levey, George Graves and Joe Coyne gave an excellent performance, and Lupino Lane corralled exceptional applause for his acrobatic comedy.

The production is magnificent in every particular.

A number of Americans present offered the information the London production introduces the first act of the original book as the opening act here, with new scenes introduced and the part essayed by Graves somewhat built up to meet the English requirements.

The local papers were unanimous in their praise of the Dillingham production, every single paper giving the piece an excellent notice.

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"ON TRIAL" BIG HIT.
London, May 5.

"On Trial" opened at the Lyric April 29 and scored a tremendous success. The principals handling the roles of defendant, defendant's wife and the district attorney were the only competent members of the cast, the others being unusually poor, although their presence failed to interfere with the exceptional hit.

The premiere performance was somewhat bolstered up through the presence and efforts of an active "claque," although in this particular instance such means were superfluous for the piece went over on its merits.

In addition to the production, which gave the English rights, have announced the name of Felix Edwarde as the producer, making no mention of the author. The author's name is Elmer Kelton. It is likely the reason for the omission was the fear of countering antagonism by announcing a play by an author with a German name.

STOLL BOOKING AMERICANS.
London, May 5.

Even Oswald Stoll has the fever. Ever since the severance of the Moss & Stoll Circuit, it has been the general policy of Stoll to refrain as far as possible from booking American acts direct from their native hearth, but to let the other circuits import and play them first, on the general principle that, after playing for others they would be willing to accept a reduction in salary. English varnish was his after returning home, and, if successful, would be worth even more to Stoll through local prestige.

Now, however, it is understood that Stoll has listened to the call of the American artist, and it is reported he has booked a number of acts from the States for his houses in the immediate future.

JAMES BROPHY STRICKEN.
London, May 5.

James Brophy who arrived here recently on the St. Louis to assume a part in "A Regular Business Man" next Monday, suffered a paralytic stroke this week.

Pilcer-Gerard's Apache Sketch.
London, May 5.

Harry Pilcer and Teddy Gerard staged an new melodramatic sketch at the Pavilion, Monday, with songs and dances, the latter resembling various "Apache" dances, but refined to some extent through the use of evening clothes.

This week Harry Pilcer added more dancing to his sketch, at the request of the managers, who claim the public expect it of him.

Girl with Pure Male Tenor Voice.
London, May 5.

Kittie Ross, appearing with the Howard Bros. Operative Revue, is completing a two-year legal course under the noted English instructor, J. Newburn Lefevre, who claims she is the only woman he has ever heard possessing a pure male tenor voice.

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CABLES

SAILINGS.

Reported through Paul Tausig & Son, 104 East 14th Street, New York: May 7, Edith Latimer (Pennsylvania).

May 8, Mr. and Mrs. Walter Hast, Claude Roode, Moon and Morris, De Lesso Troupe, Jackie Marks (Philadelphia).

London, May 5.

May 10 (for South Africa), Raymond Trio, Warsaw Bros., Yentoy Broa, Arthur Slater (Saxon).

BARNES LEADING WOODS' PIECE.
The Max Marcin farce, "I Want Money," being produced by A. H. Woods, will go into rehearsal next week. The opening will take place at Atlantic City on May 31.

T. Roy Barnes will play the lead. Among the others engaged is Janet Dunbar.

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C. & H. PRODUCTION.
The House of Glass, by Max Marcin, will be placed in rehearsal by Cohan & Harris May 25, and will open in Atlantic City June 14. The piece will not be brought into New York until next season.

HIP TRANSFER OFF.
London, May 5.

The negotiations pending for the transfer of the new Hippodrome revue, "Push and Go," to the Drury Lane were called off this week because Alfred de Courville feared the bottom might suddenly drop out of the present Hip entertainment and he would be caught without an attraction. The present business at the Hip continues big.

Coming Home for a Visit.
London, May 5.

James Waters and Nick Adams will sail for the states on the St. Paul, leaving here May 8, but have arranged to return in time to participate in the reopening of "Potash & Perlmutter," scheduled for July 26.

Wollheim, Ltd., Changes Name.
London, April 21.

The agency which has been operating under the name of Wollheim, Ltd., and which now has for its booking manager Percy Rees, is about to change its name to the I. V. A. The initials represent the words International Vaudeville Agency.

Creditors Petition Against Hicks.
London, May 5.

A creditors' petition has been filed against Seymour Hicks. Hicks booked "Broadway Jones" for Dublin to open May 24 which indicates an intention to close "Wild Thyme" sooner than expected.

Alice Lloyd's Route Extended.

An extension of her season in vaudeville has been agreed to by Alice Lloyd. She will appear at the Temple, Detroit, next week, playing the Temple, Rochester, May 17, and Keith's, Washington, May 24, the latter date causing the cancellation of her passage engaged on the Lusitania sailing May 29.
INITIAL BOOKING MEETING CALLS ARMY OF AGENTS HERE MAY 12

United Booking Offices will Assemble All of Its “Big Time” Managers in New York Next Wednesday to “Lay Out” Next Season’s Routes—To Discuss Acts.

The first call of the summer for a booking meeting of the big time managers of the United Booking Offices was issued Monday, when next Wednesday, May 12, was set for the gathering.

At that time the managers will start putting into the year’s fall programs, and in the customary manner “lay out time” for next season. There have been reports during the past month very little routing might be attempted by the big time during the hot weather, bills’ bookers holding back their fall programs until close to Labor Day. The notification of a booking meeting appears to dispel these rumors.

LIVING LIBERAL MINISTER.
Cincinnati, May 5.

At a meeting of the Methodist Min-
isters’ Association here the Rev. M. A.
Farr, a local clergymen, advocated rescinding rules against theatre going, dancing and card playing.

The good man in giving his views did not want it to be stated that he was in favor of any of these pastimes, but thought that in order to bring people to church more regularly it would be advisable to do away with rules forbidding these pleasures.

MOLLY FULLER’S LIVING REVIVAL.
Reviving herself in ights is the pleasant, daring and successful feat accomplished by Molly Fuller in the new act written by Junie McCree, in which she and her husband, Fred Hallen, are appearing. It is aptly termed “The Cor-
dor of Time.” In it Miss Fuller again displays her figure encased in fleshings, as she did 26 years ago, when creating the role of Gabriel in E. E. Rice’s “Evangeline.”

Miss Fuller has probably established a unique theatrical record in conform-
ing to the outline of their skits in “one” that goes backward, to the days when she was a veritable “chicken” and her husband was then of the famous team of Hallen und Hart. Mr. Hallen likewise revives himself as he did then.

The present Hallen and Fuller tour is altogether away from their previous vaudeville vehicles. The couple were among the earliest and best liked of variety sketchers, but have eschewed all “story plays” for an out and out vaudeville number. In doing so they probably received the most remarkable recommendation from a house manager ever given an act. Lewis R. Golding, manager at Proctor’s, Newark, an-
wshed Mr. Hallen’s request for an opinion on the tum, as presented in Golding’s house, by writing a letter, the first line reading, “P! in anything you like,” leaving half the page blank for Mr. Hallen to run a letter. Mr. Hallen and Miss Fuller, after playing a few dates about to have the act running smoothly, open at Keith’s Orpheum, Brooklyn, next week, for the big-time showing.

NO MORE SIOUX CITY.
The Orpheum Circuit through Mar-
tin Beck has decreed there will be no more Orpheum vaudeville in Sioux City, after the regular season shortly ends there.

Sioux City doesn’t patronize its big
time vaudeville liberally enough to warrant the Orpheum people continuing their policy in the Iowa town at a loss.

The local Orpheum has had but two winning weeks this season, although Sioux City has been the Orpheum’s biggest “cut salary” town. The bills have cost the Orpheum about $1,700 weekly under the “cut” scale. At the regular salary of the artistes, the house would have reached $3,000. Often the Sioux City gross for the week did not reach the expense of the program.

Other cities on the Orpheum line of travel are in a very much better position than the Sioux City for the management. Mr. Beck’s decision to close the Sioux house was reached when he had concluded it would be preferable to stop the big time policy there than to ask acts to further cut for city.

The Orpheum, Sioux City, may be booked out of the Western Vaudeville Managers’ Association offices in Chi-
cago, commencing next season, with a different grade of show.

HAMMERSTEIN’S FINISH.
Monday morning workmen started ripping out the seats at Hammerstein’s Victoria at 7th avenue and 42nd street, preparatory to the alterations on the theatre, that will increase the seating capacity, besides including stores along the front.

The Sunday night performance mark-
ing the end of the house’s consec-
tion long run as a vaudeville theatre drew a large crowd.

Mr. Hammerstein, operating on the basis that the first act was improvised, with Frank For-

garty, interlocutor, Mr. Foskett made a brief address, alluding to Oscar Ham-
merstein, who sat in an upper box. The reference was thoroughly listened to.

After this week the pop vaudeville policy at the Lexington Avenue opera house will be discontinued for the sum-

MERILLING, Bentley and Willing, a western act, got the open spot.

The Courtesy sisters replaced Mack and Walker at the Temple, Rochester, this week. Nella Walker reported ill.

Stephen and Burton were closed after showing at the Avenue, Chicago, Mon-
day, Lorenz and Swor took the place.

RE-MADE AT THE GARDEN.
The “Maid in America” production is still being re-made at the Garden. Alaska and May are the latest arrivals. They were preceded last week by Billy Gould and Texas Guinan, who succeeded Harry Carroll and Helen Rook.

Miss Rook opened at the Palace, New York, as a single act in vaudeville, and Mr. Carroll will shortly appear there in the same sort of a turn.

The “Maid in America” show is bound for Chicago the latter end of the month. It will arrive there totally different in appearance from what it was in New York opening. Among others to re-

TANGUY-NESBIT CANCEL.
The United Booking Offices received two notices of cancellation this week, one from Eva Tanguy, who notified the agency she did not care to con-

currence to show at the Orpheum, Brooklyn, engagement next week. Miss Tanguy was booked for Buffalo and Chicago, following the Brooklyn date. This week Miss Tanguy is at the Grand opera house, Pittsburgh. She has been in receipt lately of some very huge offers to pose in feature picture.

The cancellation for Miss Nesbit was for the Brighton theatre.

Miss Nesbit said that until playing San Francisco during the summer, she did not care to appear owing to her recent indisposition.

THEATRE FOR POST OFFICE.
The Columbia theatre, Brooklyn, was vacated by the Loew Circuit my 1, the Government having bought the site as an additional for the Brooklyn Post-office.

Ernie Williams, of the Loew offices, had been placing the “try-out” turns for the Circuit at the Columbia. This week he is using the Ave. B house for that purpose.

MUSICAL CONVENTION NEXT WEEK.
San Francisco, May 5.

The stage is all set for the conven-
ence of the American Federation of Musicians of the United States and Canada, which convenes here next week.

President Charles C. Shal, of the Inter-

national Alliance of Theatrical Stage Employees, and Ligon Johnson, at-

orney for the United Managers’ Theatrical Association, are en route to San Francisco to attend the conven-

Houses closing.
The Keith theatres at Indianapolis, Cincinnati and Louisville will close their regular big-time vaudeville sea-

season May 22, opening the following day with pop vaudeville, Indianapolis and Louisville playing a bill of five acts with pictures, and Cincinnati using seven acts. The vaudeville will be boosted by Bill Delaney in the Family Department of the United Booking Offices. The Hippodrome, Cleveland, will also start with pop vaudeville about the same time. Keith’s, Toledo, will play feature films only over the summer.

Keith’s Prospect, Brooklyn, will close May 23, and the same day will mark the end of the season for the Orpheum, Brooklyn, which has had its closing postponed one week. The Bushwick, Brooklyn, will remain open indefinitely.

Keith’s, Syracuse, N. Y., closed last Saturday, a week ahead of the arranged date.

Keith’s, Columbus, will abandon its big-time vaudeville policy for the sum-

OF THE SCENE.

Mrs. Fiske Passed It Up.
When Mrs. Fiske did not appear in vaudeville, as expected, it was said she could not agree with the managers over an immediate route, the actress asking for several consecutive dates that could not be conveniently placed late in the season. Her debut has been con-

sequently adjourned until the fall, at her pleasure, if no ambitious looking play reveals itself meanwhile.

However, as Mrs. Fiske was to have used the playbill, “Spuds of War” (with Blanche Walsh) at the Palace this week, it is not unlikely there’s another reason for the postponement.
CONSIDEINE DUE HERE NEXT WEEK TO UNRAVEL CIRCUIT TANGLE

Big Vaudeville Manager, After Delayed Arrival, Is Scheduled to Reach New York Next Tuesday. Future of Western Circuit To Be Settled. How S.-C. Stock Percentage Stands.

The delayed arrival of John W. Considine in New York has held up plans in connection with the relinquishing or retention of the Sullivan-Considine theatres by the Loew Circuit, which is the present operator of the western chain.

While no doubts but that these houses are going to leave the Loew possession, the exact manner and date remain problematical.

Marcus Loew and his immediate associates in the Loew Circuit hold but 29 per cent. of the former Sullivan-Considine Circuit. The late M. Oppenheimer, who managed that organization, left the establishment that he was to manage and several circuits, has been the only one to leave.

At the Loew office this week it was stated the Jones, Linick & Schaeffer management will leave to-morrow and the Miles theatres, would remain with the Loew booking agency, regardless of the disposition of the S.-C. theatres.

Mr. Considine left Philadelphia Thursday and is due in New York Tuesday morning. During his stay Aaron Jones of the Chicago firm, will probably be here.

The Loew Circuit sent two road shows out this week, to open on the western time Monday, one at Minneapolis and the other at St. Paul. The Minneapolis bill has Shaw and Lee, Elizabeth Cutty, "Everybody." Geo. Yeoman, Belleclair Bros. At St. Paul the program will be Elmina, Greenleaves and Drayton, Mr. and Mrs. Le Coste, Lew Wells, La Tible.

WILLARD'S ENGLISH TERMS.

London, May 5.

Jess Willard, the champ, has been submitted to the English musical hall managers, his representatives asking $4,000 for the pupil of Little and $2,500 weekly for the pictures of the Willard-Johnson fight. Up to date no engagement at either figure has been reported.

L. Lawrence Sederin in New York, who is interested in H. H. Frazer in the management of Willard and the circulation in the fight pictures, said no such terms as mentioned in the cable had been proposed to London managers upon their authorization.

Eddie Well, representing the Willard-Johnson pictures, is to leave this week for the Philadelphia, to look after the placing of the Willard-Johnson fight film in Europe.

A decision was expected yesterday on the application before the U. S. District Court for an injunction against the Government interfering with the importation of the film to this country.

Vanvdl's report last week that Willard had ensured to appear with the "101 Ranch Wild West" at $1,000 daily, opening at Minneapolis Monday, was confirmed this week.

It was reported about early this week Willard might engage in a boxing exhibition at the same time as the New York Labor Day, meeting the winner of the Coffey-Reich fateful at Madison Square Garden Wednesday night.

"BEATS" ALIMONY CLAIM.

"Alimony" will be side-stepped by Arthur J. Horwitz, through a dismissal of his Supreme Court suit for Weeks of the application for $100 weekly and $500 counsel fee, made by his wife.

Horwitz "beat" the alimony demand upon his attorney presenting to the court evidence that when the Horwitz married Feb. 25, New York, Labor Day, he was the legal wife of John H. Pope, of Atlanta, she not securing her final decree of divorce from him until May 26, 1914, in Jacksonville.

Horwitz says he has instructed his lawyer, Monroe H. Goldstein, to sue for an annulment of his marriage, upon the same grounds. It was his second marriage, and his wife's third. H. J. & Fred Goldsmith, attorneys for Mrs. Horwitz, pleaded their client had married Horwitz in good faith, and in ignorance that she had violated any law. Justice Weeks remarked that a woman of 25 who had married three times should be well up on marriage.

Mrs. Horwitz is professionally known as Edythe Livingston, and has appeared in vaudeville, where her husband is an agent.

HENDERSON'S FIRST SHOW.

The first time vaudeville program for Henderson's, Coney Island, commencing May 17, has been gathered by Carleton Drayton, who hooks the house from his desk in the United Booking Office.

The program will run with the opening turn yet to be filled in as follows: Weston and Leon, Meyakos Sisters, Keno and Green, White Huskies, Harry Lester Mason, Ralph Lydell, Goodrich and Lydell, Sylvia Loyal.

LOEW'S OPEN ALL SUMMER.

The eastern end of the Loew Circuit will remain open throughout the summer, with the present policy in each house, according to the intention of the Loew people, though decided weather conditions may cause a change.

Morton Jewel Trouve Dissolving Divorce.

Chicago, May 5.

The Morton Jewel Trouve may dissolve. A couple in the act are retiring from the stage and a two-act will probably be the outcome of the split.

MODEL'S $20,000 SUIT.

A suit for $20,000 damages was begun this week against the United Booking Offices by Audrey Munson, the Panama-Pacific model, who alleges the U. B. O. used her photos outside of its theatres to advertise "The Fashion Show" after she had ceased to be a member of that act.

Munson was reported to have received $100 weekly in the "Fashion Show" when at the Palace, New York. It was said the girl asked for $400 weekly after that engagement, refusing to appear with the turn during the following week at the Orpheum, Brooklyn.

If the case reaches trial, among the exhibits for the defense will be several of Miss Munson's photos placed by her with Walter J. Kingsley, the U. B. O.'s general press representative. Among them is a photograph of Miss Munson, while reclining on a sofa. entirely nude.

HOMELIEST VAUDEVILLE ACTOR.

Senator Francis Murphy and Kitty Parker are to be married tomorrow (Saturday) in New York. The Senator, who is the homeliest actor in vaudeville, was to have married Miss Parker, who is the prettiest girl in burlesque, last week, but the holidays which fell this week interfered with the ceremony.

AGENTS ON VACATION.

Chicago, May 5.

Tommy Burchnell, of the Western Vaudeville Managers' Association, will leave that agency this week on a three months' leave of absence which will include his vacation period. Last season the Association executives inaugurated a new vacation rule, the men being "furloughed" for an entire time without salaries. This summer the same rule will probably be employed.

The usual mid-summer rumors anent the resignation of Keery Meagher are being actively circulated, although no reliable information is forthcoming.

DUKE CROSS ALONE.

Chicago, May 5.

Cross and Josephine will not appear as a team next season. Miss Josephine through ill health intends to retire from the stage for a year, and Duke Cross will become a single act. The decision was reached last week while the couple were at the Majestic.

MISS LEITZEL'S DIVORCE.

The eastern end of the Loew Circuit will remain open throughout the summer, with the present policy in each house, according to the intention of the Loew people, though decided weather conditions may cause a change.

Miss Leitze, the aerialist in the Ringling Bros. circus, obtained a decree of divorce from her husband, Alex, who is Nana's dancing partner. The couple were married about three years ago.

TWO-ACT SEPARATION.

Chicago, May 5.

White and King have separated. Al B. White will be a single. King was of Stepp, Mehlinger and King.
Rector's put on its revue Monday night. No programs were distributed and no name given to the dancing floor production. It's just as well, for the diners called it right before the first part finished, while if any of the principals are still there, Paul Salvain must be away on a vacation. Mr. Salvain, however, is not wholly responsible. He only pays the salary. As the producer says, that's like the "For $2 you should have a doctor with a high hat" thing. At $1,000 a restaurant is entitled to a show, but Rector's hasn't one. It's the poorest excuse for a revue given in any first class restaurant in New York. The principals are the confidential kind—they are the only ones who have any idea what they are doing or trying to do. A couple of secret duets were enough to become a laughing stock Rector's has a fair sized floor. With the singers on the opposite side, it sounded as though they were singing through the long distance phone from Frisco. And the staging was no better than it was-ordinarily, it is the best looking all around aggregation of 12 chorus girls in any of the free shows. The only points of commendation the Rector revue has are the dressing and the choristers' looks. The production was made by Percy Elyeth, Lea Herrick and Julian Alfred, the latter the stage manager. Frank Moulan and Rose La Hart had been announced as the principals, but they did not appear. Leading the mob were Roland Bottomly, Dorothy Quinnette, Minerva Courtney and Eddie Morris. There was then a dancing violinist, one Albert, who was funny if he didn't know it and did a Marathon on the instrument that grew as tiresome as it was badly executed. The excuse by the producers was the piece had been presented before ready, which is no excuse, since it was presented. It's hard to believe the same trio who put over the "The Romance of Madison Square" at Rector's, Rector's may survive but the old place will never look the same.

Nothing new developed this week upon the show entertainment controversy arising from the theatre managers and restauranteurs and serious objection against the restaurants and cafes to their nightly operation to the Commissioner of Licenses, George H. Bell. It's understood that Commissioner Bell has earned a reputation and will endeavor to reach an amicable agreement between the restaurant and cafe managers and the theatre men. The hotels and restaurants have already filed a counter-complaint against the proposed amendment and will work to comply with the law in every instance and do anything reasonable they assert their entertainment is essential to keeping the patrons of the电子. It's their belief that the hotel cafe shows are of a benefit to the theaters in that they have been instrumental in bringing people down to the theater zone. The Sun-lay papers carried considerable comment upon the controversy and one printed a long personal statement by H. R. Mallow, manager of the Theatre. Wednesday evening Commissioner Bell has the proposed theatrical license for hotels and restaurants under advisement, but no definite action has been announced. As Attorney Ligon Johnson is on the coast on business for the Managers' Theatrical Association nothing will likely develop until his return around the first of June.

Frank Holly, Jr., of the Holly Arms, Long Island, was invited to put on the record he has not been married and still remains in the old place. Mr. Holly is uncertain whether he was married on a post-card by some friends or himself. It looks as though Frank wanted to find out how many girls would write him protesting against the marriage. He found out. None wrote.

Harry Delano, now heading a list of principals at the "Alamo", City 125th street, has signed for the summer season to entertain at Kelly's Cabaret, Coney Island. Delano recently returned from Canada where he underwent a rest cure for nervousness, the cure netting him 30 pounds of averdupois.

The Strand Roof last week held an interborough dance contest which ended with a team representing Brooklyn (Harold Wykoff and Gertrude Elliott) winning the gold cup. The judges were Maurice, Elsie De Wolf and one of the Varelbitts.

Friday night next week the Amsterdam Roof will be closed to the general public. The officers of the fleet have taken the house for the night to entertain the vice-presidents of the South American republics who will be their guests.

Edward E. Pigeon has placed Ernest Evans under contract and is framing a new songless revue for the dancer which is to open the season at the Shelbourne, Brighton Beach. There will be a dozen girls and four principals in the show.

The Planters Cafe will be the first in the local field with which to obtain a box office to those at present running in the New York cabarets. The stage at the Planters is being enlarged and Charles H. Hall, the manager, leaves shortly for New York for a tour of inspection as to how they do those things in a big city.

The College Inn is the latest place figured on for a midnight revue. The Inn has been holding ice-skating carnivals with dancing as an attraction, but may replace them with the New York style of entertainment.

After a winter of blood-curdling war stories and overheated drama, comes the springtime of re-action. Anything young, fresh, wholesome, suggestive of a less complicated existence, is welcomed with open hearts and applauding hands. Applying these semi-poetical statements to vaudeville in general and the week's show at the Palace in particular, it means this: Every act that has gotten across successfully in these days of hardened vaudeville fans has necessarily been a little more intense than a similar act of the season before—more intensely funny, more intensely exciting. Now a new element rises with the mercury in the weather. Call it the air of ingenuity, astutely poached. Then tele Rook, for example, who caught the house the moment she stepped from the wings and smiled a genuinely friendly smile. Miss Rook has not yet acquired the old height and her role goes on and off with the make-up, and is quite as much on the surface; let's hope she never does. She sang a few songs very pretty, without undue voice strain or unneeded gestures, and she dressed to heighten the effect of youth and ingenuousness. Her frock was quite like a French court lady's in the days of the Empire—baby blue satin, the whole full skirt looped with huge pink roses, a downy over-skirt of silvery white maline that suggested sea foam. Loops of rhinematians over the arms gave a pretty touch, and a curl of hair down her back added to the youthful effect. Then came Ida Fuller's Classic Revue—though why the word classic no one knows, for most of the steps were quite the sort any good set of dancers in any musical comedy would use. The costumes, too, are the same style ones seen in Greek sculpture, and the dancing was done barefoot. Somewhere in the midst of this classic bacchanalia dangled a gypsy who might have stepped from the cast of "Car-" then a dancer of no special period and finally a Prince Charming from a fairy tale book, in pre-Elizabethan attire. Rather a bodge-podge of time and country, this, but not bad as a spectacle, if one doesn't mind taking one's history mixed. With no intention of making a pun, the Prince Charming was worthy of the title, in short blue silk tucks, a cloak of glittering sequins, cap and feather—and no silk stockings. The Prince has told me statement that a lack of stagnation is welcomed in vaudeville these days, these little dancers used the color in the make-up very lightly, remembering quite naturally that satin needs tinted; and so they heightened their good looks, instead of coarsening them, as so many do. Fritzi Scheff in some of her old and some new songs was another star attraction. She wore a fairly effective costume of golden brown satin, embroidered in circles of rhinestones, the sleeves and the skirt edged with hands of fur. Bronze slipper men and a brown hat titled to the side and trimmed with gourds completed the effect. Blanche Walah as the General's wife in another "playlet" wore a simple afternoon frock of "welcomes" taffeta, fur collar made on a yoke that dipped in deep pools with each hip; the waist softened by a lace fichu.

A woman gone to Keith's Prospect theatre, Brooklyn, with the idea of seeing new fashions in gowns, only two acts would have attracted her—herself—and "The Beautiful Bum." And that she would not have gained much sartorial inspiration. To be sure, Dora Early dresses unusually well, and made a really effective entrance in a panne velvet opera cloak covered with a design of roses in rich colors and banded and trimmed with long, silky monkey fur, with which went a head-dress of Paradise. Her dress was simply ruffles and ruffles of chiffon of Irish linen and Irish braid and an Irish girdle. It is not the sort of dress any other slender woman could copy and wear, for it has its neck low and its sleeves out, but then Miss Early capably handled both. She was very a trifle overweight, got a trifle feminine, and some fairytobys grotesque acting. "The Red Heads" was billed as a "viv- idly colored musical comedy," the press agent's sense of harmony being blinded by the girl's hair. They ran from pale color to the old times and wore a great quantity, for each of the eight or nine models came out in several gowns a piece, but, alas, most were of a past season's style. The exceptions were the "One-Step" gown of black and white and a chiffon dress, and some genuine white, some red and green, mostly of muslin and white, some of which the girl thrust her feet, was the most effective in the show. And this was brought out by Poiret over a year ago. But Miss Roberta Shaw has been on the Orpheum Circuit and maybe it's too late in the season for new clothes or new red heads. For the rest of the acts, fancy dressing would be too foolish. Miss Norton (Norton and Nichols) as the shop-girl is as fresh and clever in her acting as ever, but a good friend would suggest she use a more girlish make-up, lest those who have seen her often before suspect her of growing matronly.

The new dressmaking establishment Mme. Rosenberg opened Monday at 153 West 44th street (opposite the Claridge) appears to be a formidable contest to the patronage of smart women. The concern, long and favorably known in New York, intends to cater to the theatrical trade, starting out by guaranteeing proper goods for proper prices.

If you don't advertise in VARIETY, don't advertise.
BURLESQUE
BY FREDERICK M. MCCLOY

Whether the Columbia Amusement Co. shall decide to dispose of the Extended Circuit to another corporation or not, it obviously is the intention to remove the conspicuously exceptional shows from the Main Circuit. This intention is indicated in the description of at least two of the shows for the past two seasons on the Main Circuit, and if the same action is pursued with reference to a number of others that richly merit the same treatment, it is obvious that Columbia burlesque will have been taken toward the rehabilitation of the original status of Columbia burlesque. It seems impossible for some producers to get in step with the movement for better shows. They either do not comprehend the idea at all, or they are parsimonious or indigent. It is unfair to capable producers, the men who really achieve, to give the other kind equal consideration with them. In separating the chaff from the wheat, the winnowing process should be thorough and complete without fear or favor and absolutely without regard to personal relations, or for prominence or influence of individuals. According to the plan of the corporation of Columbia directors, next season will not only witness an actual "clean-up" all along the line, but it will fully realize the paramount ambition of the Columbia Amusement Co., to place burlesque beyond censure for unworthiness and meretriciousness. And any person, either in management or upon the stage, that fails to contribute his full share to this consummation should be incompetently thrown out.

And there is another subject that warrants more than ordinary consideration. It is the matter of titles. Since the present-day idea of burlesque came into vogue, the shows in a very large majority of cases have been announced by utterly meaningless titles or by titles of obvious intent. For instance, "The Crackerjacks" means absolutely nothing, whereas "The Ginger Girls," "The Heart Charmers," the Temp- ters, "The Honeymooners" are adopted for their manifest significance. Practical showmen know the value of an attractive title and seek names that are meaningful and above all that do not convey suggestive thoughts. Titles like "Foibles" and "Revue" have been used so frequently during the past few years they have become nondescript and absolutely valueless. The first published announcement of titles for next season comes from the Columbia offices and I believe a little careful thought upon Mr. Spiegel's part will convince him that he has made a mistake in the choice of all three of them. "The Spring Chickens" and "The Junior Hall" are entirely unmeaning, while the class of titles of obvious meaning, and Spiegel's "Foibles" cannot fail to strike the observer as meaning a stage presentation of whatever laxity of rectitude the urban Mr. Spiegel may have been guilty of in his comparatively brief but eventful life.

Fall River Next Season.
The Academy of Music, Fall River, will be included in the Extended Circuit next season.

GOLDEN CROOK.
No nonsense about entrances for the principals in "The Golden Crook." Three minutes after the curtain goes up Billy Arlington, Babe LaTour, Paul J. d'Al/wp, and Eleanor Cooney are out earning their salaries, every penny. It is a many week since so much genuine, hearty laughter has been heard in the Columbia.

From the moment Arlington comes upon the stage, and his associates simply cut loose, making every line and situation hit a bull's eye. While the book is the same used the opening week of the season at the Columbia, each new business, many bits and scenes have been introduced, giving a noticeably fresh twist to the performance. This proves the contention frequently made in this department that industry upon the part of producers and players is all that is necessary to maintain the attractiveness of these shows.

No fault could be found with Jacobs & Jermon if they had repeated in every detail "The Golden Crook" show as formerly given, because it was then one of the best that has been seen at the Columbia this season. For this reason it is all the more to their credit they have not been content to let well enough alone and have succeeded in accomplishing changes that furnish a fresh appeal. It is noticeable even in the individual specialties. Arlington and Dobson are still doing their sure-fire comedy musical act, but it has been changed, all around, and Miss LaTour has provided herself with a number of new songs that make her specialty go stronger than ever before. Dobson has also introduced a number of new and valuable material in his act, and a male trio, composed of Carl I. Taylor, H. LaFoye and Edward F. Hennessey, has been added with good effect. While admittedly the late Nellie Floredo's excellent impersonation, misused, to the credit of Eleanor Cochran it must be said she proves an altogether satisfactory substitute in every particular, giving a good performance of the leading role and singing the numbers exceedingly well.

Margaret and Jack Daly contribute a modern dancing specialty that received deserved applause, and Francis Kite leads an excellently worked march number with highly pleasing effect.

The chorus work is all good, vocally and in the matter of original business, and the wardrobe and scenery, of which there is an unusually prodigious amount and of high quality, though used this week for the first time. The production in detail and as a whole furnishes an auspicious bill for the closing week of the regular season on the Columbia, a season, by the way, that has been conspicuous for the frequency of altogether praise-worthy offerings.

GEO. NASH IN "BARON." 
George Nash is rehearsing a new play entitled "The Baron." by Martha Morton, which the Shuberts are going to give a road trial before bringing it to New York. It is a four-act play of modern life.

"BEHMAN SHOW" CAST.
The members of "The Behman Show," arrived in town from Omaha Tuesday of this week and rehearsals for the approaching all-summer run at the Columbia will be conducted day and night with a final dress rehearsal on the stage of the Columbia Sunday night.
The cast will include Lew Kelly, Lon Hascall, James Tenbrooke, Martelle, Vincent Mack, Nettie Nelson, Ameta Pryes, Frank Van, Jean Irwin and Jane Conley. The extra vaudeville features engaged for the run are Sally Fields, who sings character songs, Ned Dandy, who will give an impersonation of Mr. Lee Tracy, and Miss Lynch, whose specialty is an imitation of Eva Tanguay. The Nat Nazarro troupe of acrobats is the added feature for the first week.

Many new musical numbers with special wardrobe will be introduced and the burlesque on "Shenandoah" has been practically rewritten. There will be 24 chorus girls and eight men.

TRAVELLING TOGETHER.
Whenever it is possible the running of the two circuits next season will be arranged so as to provide for the simultaneous movements of two shows going in the same direction from the same point. Under the new transportation tariff one baggage car is given free with every 40 people. Two burlesque shows will arrive seventy-five people, and 150 pounds of baggage is allowed on each ticket, thus making it possible to check 4,500 pounds on the 30 surplus fares.

In this way it is expected considerable money will be saved by all the companies during the course of the season.

HEUCK INTERESTS OUT.
The Heuck interests have apparently withdrawn completely from all connection with Columbia burlesque. During the season the closing they were interested in "The titles of Double Trouble," "The Ginger Girls" and "The Gay Widows," neither of which will be included among next season's shows.

It is reported their People's theatre, Cincinnati, Indianapolis and Columbia, will be devoted to stock burlesque next season.

A FRANCHISE LOOSE.
Joe Hurtig will not renew his lease of the Fred Irwin franchise under which the "Ginger Girls" show has been operating for the past three seasons. Up to the present time Mr. Irwin has not disposed of the franchise.

Pittsburgh Academy Reported Sold.
It is said the Academy of Music, Cincinnati, Indiana and Columbia, will be devoted to stock burlesque next season.

PLAYING COLORED MINSTRELS.
The novelty, Brooklyn, which inaugurated a burlesque policy a few weeks ago, will have as its next attraction opening May 10, Colleeder's Colored Circuit. The house was given an independent burlesque, but there were not enough companies out.
The theatre is located in a section thickly settled by negroes.

SPECIAL MEETING CALLED.
In addition to the regular monthly meeting of the directors of the Columbia Amusement Co., a call has been issued for a special meeting for the express purpose of considering a proposal for the transfer of the Extended Circuit to another corporation. Much work has already been done upon the details of this plan and it is expected the matter may be quickly disposed of one way or another in formal conference.

What He Wants and What He'll Get.
Los Angeles, May 5.
Edward J. Feig, a vaudevilleian, pleaded guilty to a charge of contributing to the delinquency of a young girl and for prostitution. He will probably get a short sentence.

LIFE MEMBERS.
J. Grant Gibson and Geo. R. Mullen have taken a life membership in the White Rats. The following are life members:

Arthur, Wm.
Arnold, Gladys.
Bergman, Henry.
Birch, Ed.
Brahm, Jeff.
Brown, Tom.
Brower, Geo.
Buck, Ira.
Castaño, Edward.
Clark, Edward.
Conley, Will H.
Conley, Harry.
Cowsey, Jack.
Coxworth, Frank.
Corbitt, J. D.
Correll, Eddie.
Corson, C. Young.
Dyer, Frank.
Fay, Frank.
Fred, Fred.
Gerrard, Ray.
Grady, Ira.
Gulley, W. S.
Hance, C. P.
Hartley, J. B.
Hempel, C. M.
Henderson, J. B.
Holtz, Ed.
Hunt, Will.
Hurtig, Gus.
Jas. Cbaunoey.
Joiner, R.
Keough.
Lippert, C.
Lowe, A.
Lynx, Dick.
Masterson, M. D.
McClure, Isaac.
McClure, J.
McDonald, J. L.
McManus, T.
McNeil, Lillian.
Macleod, Hans.
Mallen, Bert.
Merritt, C.
Montgomery, Dave.
Murphy, John.
Norton, M. C.
O'Hara, William.
Owens, W.
Patterson, Frank.
Pay, Frank.
Pratt, H. W.
Prince, Arthur.
Provost, H.
Payne, Joe.
Perry, Eddie.
Powell, Claude.
Rains, J.
Rice, Alex.
Rice, Alex.
Ridgely, Chas.
Ridgely, Ed.
Ridgely, J. D.
Riddick, Will A.
Riley, W. H.
Rogers, A. T.
Rosen, Jack.
Ross, W.
Roybeck, Har.
Rubin, L.
Rush, J.
Sackman, L.
Sanford, J.
Sawyer, D.
Scheurle, Ira.
Shuford, Frank.
Simpson, Sam.
Smith, W.
Snow, W.
S trading, L.
Suggs, E.
Taylor, E.
Taylor, F.
Telford, L.
Tigges, T.
Toth, J.
Traylor, C. E.
Turk, Geo.
Underwood, Chas.
Van Hoose.
Vanity.
Vans, J.
Vaux, H.
Wagner, W.
Ward, C.
Weil, S.
Weill, B.
Weill, Donald.
Weber, W.
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Harry S. Goldman has secured a lease on Orange Lake Park at Newburg, N. Y., for the summer.

The Bradhurst Field Club will stage its amateur musical comedy and dance at Terrace Garden Saturday night.

The Frank A. Kenny houses booked through the Sheedy Agency are using as a feature turn an act billed as "Charlie Chaplin's Double." The houses are featuring the act.

Philip Kelly, senior business agent of the New York Theatrical Protective Union No. 1, is confined to his home by illness.

Chas. E. Mack (Swor and Mack) was presented with a girl April 30. The mother (Gracie Ellsworth) is doing nicely.

Clifford C. Fischer, the foreign agent, has located in the office occupied by Charles Bornhaupt in the Putnam Building.

Frank Vincent, of the Orpheum Circuit, has been confined to his home for the past ten days by promenade poisoning.

John Bunny, who died last week, left an estate of $8,000. All of the property goes to his widow, Mrs. Clara Bunny.

"Il Trovatore" is announced as the opening bill at the Standard, May 10, of the Van den Berg-Conger opera company.

Palisades Park, on the Jersey shore, will open tomorrow (Saturday). The Park is under the direction of Nick and Jos. M. Schenck.

Fred Stone is nursing some swollen fingers as a result of the digits being hurt while the actor was doing some "broncho busting" stunts.

Sam E. Bleyer, for 15 years the late Max C. Anderson's private secretary, has severed his connections with the Anderson-Ziegler firm.

Bert Hier is back on Broadway with a severe case of blood poisoning. He had been out with one of Moroco's "Peg o' My Heart" companies.

Elsie Faye and Her Boys, booked to sail for Africa May 21, are having some trouble in securing a passport, as one of the boys is an Italian.

Mr. and Mrs. Bert Lester, professionally known as Lester and Dolly, were presented with a boy April 5. The parents are in St. Louis.

The Dyckman, at 207th street, is considered a stock possibility for the fall if the Wadsworth does not return to that policy. The company of stock players closing at the Wadsworth a short time ago will open May 10 at Miner's, Bronx.

A petition in bankruptcy has been filed by Florence Tempest who places her liabilities at $5,878 with no assets.

The annual meeting and election of officers of the Actor's Fund will be held at the Hudson theatre May 11 at 2 P. M.

Carrie Reynolds was engaged this week for the Rooney-Dudley Co., Woodside Park, Philadelphia. Charles Previn also goes to the Philly park for the summer.

May Robson closes her season in "Martha by the Day" at Atlantic City May 15, after a continuous run since Aug. 27. She will have a new vehicle next season.

Nick Norton leaves for his summer recreation spell at Mt. Clemens. Bill Delaney, of the U. B. O. Fam. Dept., will look after Mr. Norton's bookings in his absence.

E. F. Albee, A. Paul Keith and J. J. Murdock left New York Tuesday evening for an inspection tour of the Keith theatres out of town. They are expected to return next Wednesday.

May Irwin, after two weeks on the road with her new piece, "13 Washington Square," has disbanded her company until early next fall, when she plans a big city opening.

The new Maryland theatre, Hagerstown, Md., starts a pop vaudeville policy May 10, five acts and feature films. Leon Kalmer was engaged as manager this week. The prices will be 10-15-25.

Two changes in the cast of "She's in Again" before it opens at the Galey: John Ralph will replace Anne Warrington and William Rossell will have the role originally played by Arthur Aylesworth.

The staff for the New Brighton theatre opening May 17 includes George Robinson, manager; David Berke, stage manager; Ben Roberts, musical director, and Charles F. Dowling, treasurer.

Al Wood, of Rockwell and Vood, has been confined for the past six weeks in the St. Paul Hospital, Vancouver, B. C., following an operation for appendicitis. He will not leave the institution for another two weeks because of his condition.

Mark Davis, who recently returned from the west, brought with him a trained dog. It was given a chance to show at the Wadsworth. When the dog was taken out between shows for an airing, it was run over and instantly killed.

A voluntary petition in bankruptcy has been filed by the Frank Robinson Amusement Co. in Chicago. Liabilities placed at $127,151, and assets $95,000. The company was heavily involved in a number of the attractions at Riverview Park last year and also has a few at the Panama-Pacific Exposition.

SPORTS.

VARIETY will publish challenges or results of any sporting events in connection with theatrical people or clubs.

The theatrical baseball clubs are gradually assembling for their summer season, practically every booking agency in the city coming through with an announcement or challenge, although on the Friars look to the Friars look to be the best in the field. Al Sanders is handling the business details of the Friar's team, with Chris Brown and Mike Donlin prominent on the batting list. The team will play games Saturdays and Sundays of the current season, their first being with the Sing Sing Prison team, scheduled for Sunday, May 16.

The Brooklyn (Federal) team has an outfielder in Phil Chouinard who graduated from vaudeville into the big leagues instead of coming to the stage from the diamond as is generally the case. Chouinard was one of the Garden City Trio for several seasons and usually returns to vaudeville during the winter season.

The United Booking Office team is open for games with recognized theatrical and clubs and will start the summer season some this month with one of the several other local agency names.

The Sheedy Agency will play the Varsity team the Friday afternoon (May 7) on an uptown diamond. This game will open the season for both nines, the Varsity aggregation selecting Friday of each week for pastime. Games can be arranged either direct or by correspondence.

Add Hoyt's Minstreel baseball team is establishing records on the road, one of the recent victims being the Grand opera team at Terre Haute. The Minstrels would like to arrange games with any New York theatrical team, particularly with the United or Loew agencies.

The under-office force of the U. B. O. put on their summer suits this week. They are spick and span gray. If the boys rolled their trousers up, the outfit would be there for a baseball uniform. Maurice Goodman's office kid (Law Department) insisted upon a suit for himself, in order to wear long pants for the first time.

Red Connin, the ventriloquist (real name, Ralph O'Connor) was served with a summons and complied last week in which his wife, Lillian O'Connor (formerly of Bankoff and Grlie), asks for a permanent separation, $75 weekly alimony and $1,000 commissary fees. Connin is on the Loew time.

Two new one-act playlets will be presented at the Green Room Club benefit for the Building Fund in the Shubert, May 18 (afternoon). One will be "The Bomb," with Wilton Lackaye, and the other is "The Honeymooners," a comedy with Alice Brady the principal player.
WITH THE PRESS AGENTS

LEGITIMATE

COL. GEORGE FREDERICK HINTON is back in town. His ring is closed, and he is managing for Harry Fraser. His next visit to New York will be to the Bowery Theatre, where they are working on the play, "The Best of Times." He is the proud owner of 100 new suits, which he picked up in Paris. His new suits have been acquired in the belief that one suit equals one life, and he is determined to have as many suits as he can.

H. A. HARDY is not doing the press work for the new play, "The Last Correspondent," which is opening in a few weeks. He is the principle of the theater, and he has a new contract with the management. He has been doing a good showing on the opening of "The Last Correspondent."

HARRY W. HAWK, of Bridgeport, has dis- played of a new play called "The Defense." It is a new feature, and it has been negotiated for its transfer to Adelaide Thornton.

PINCUS IN PRODUCING CO.

Al. Pinco, interested in several theaters in the Bronx and the owner of the Adlon Apartments on upper Seventh avenue, is one of the principal factors of the Times Producing Corporation. Ben Tea, the stage director, is another of those interested.

The company is preparing to produce a "smart" musical comedy entitled "The Girl Who Has Everything." The authors are A. "The Midnight Girl," "Adele" and "Alma." The piece is to be placed in rehearsal July 15 and after a brief two-week tour is to be brought to New York about Sept. 15. The engagement for the cast will be done by Mr. Tea.

NEW PLAY'S OLD IDEA.

Los Angeles, May 5.

"The Unachasted Woman," the latest work of Louis Anre (author of "Our Children"), was produced at the Moserco, Sunday. The theme is that of two souls, one a society vampire and the other a seeker of salvation, battling for one man. The idea requires different treatment in this instance.

The play deals rather severely with society habits and carries the inevitable moral, but the plot is not as clearly worked out as it might be.

Christine volleyball, and Emily Stevens, in the principal roles, gave a flawless performance. The first act is too talky, but the story is well written and excellently acted.

COAST MAN "BUYS" SHOW.

San Francisco, May 5.

Fred A. Giesa has bought the A. H. Woods production of "Potato & Peril," for three weeks, for $20,000. The show goes into Giesa's house, Mc- Donough, Oakland, for a week, then to the interior towns for the other two weeks. The "P. & P." show was reported ready to disband after the local Columbia engagement.

Unlike other managers hereabouts who have lost faith in the Coast, Giesa believes good attractions in this section will get money. Besides managing the McDonough, he is the Coast representa- tive of the Northwestern Theatrical Association.

"TWIN BEDS" OVER SUMMER.

Selwyn & Co. expect to kill two birds with one stone when they switch their "Twin Beds" from the Fulton to the Harris theatre for a summer engagement. They control the show and have the Harris under yearly lease. The firm has called off the Pacific Coast trip of "Twin Beds" for the summer.

CHARLES FRIDMAN and Elver A. Alling have taken a lease on the Montauk, Brooklyn.

KOLB AND DILL AGAIN.

San Francisco, May 5.

Another period of internal trouble threatens Kolb and Dill forces at the Alcazar, tonight. Time precipitated by their former stage director and author, Frank Stammers, at present in New York to complete arrangements with Renold Wolf for the collaboration of a new musical. Kolb and Dill have reopened their former management.

Stammers proposes to see the comedians for money allowed to be owing him, and unless the matter is adjusted he will restrain Kolb and Dill from their sale, transfer of "Peck O' Pickles" and probably close Kas. Boy," their present vehicle.

A report claims that Kolb and Dill have reopened their former differences over questions concerning the management of the company.

Frank Stammers arrived in New York this week. His first move in the eastern metropolis was to transfer the control of his output to George Mooser, for the future.

Many of the Kolb and Dill people are reported as dissatisfied with their treatment out here. Several were brought to the Coast from the east. A long argument seems to be on its way back to New York, while Eva Fallon is reported much discontented.

COAST STILL BAD.

Reports from traveling amusements on the Coast are still very bad. "Seven Keys to Balspate" is reported to have gotten only $2,500 gross on the week in that territory last week.

PLAYERS SWITCHED.

Three of the principal players in the New York company of "The White Feather" were switched to Chicago to open there with the road company. They were Leslie Faber, Jessie Glen- denming and Arthur Elliott. The road company of "The White Feather" has been doing so much business that it was decided to take the piece into Chicago for a run, providing the cast could be strengthened.

As a result, Albert Browne, Alice Lindahl and R. E. Colton are appearing in the New York cast.

Cynthia Brooke was forced to retire from the company because of illness and has been replaced by Vera Rial.

HELP WANTED PITS IN.

Chicago, May 5.

"Help Wanted," according to the management of the La Salle, is a dandy title for the production. The play was put on just for this week at the theatre and, according to the box office statement, the management will need a lot of help to pay expenses on the week.

CAROLINAS BAD AGAIN.


A wave of religion has struck North and South Carolina and the theatres are badly affected. Alexander, the Billy Sunday of the South, has been going through the two states, corralling the dough.

OFFERED CHAPLIN $1,800.

It looked for a few minutes last week as though Charles Chaplin would be the big feature of Ziegfeld's forthcoming "Follies." The picture comedian was offered $1,800 a week by the revue producer. He was willing, but the Es- sanay film folk would not sanction his appearance in the musical show.

Mr. Chaplin went to Chicago last week to have a talk with the picture people, but even the producer's most plausible arguments were without avail. He returned to New York on Tuesday and stated Chaplin has a contract with Essanay for another year after June 1 next, and the picture concern holds an option on his services for a year after that.

In addition to those already announced for the new "Follies" Ziegfeld has signed Louise Meyers, George White, Mae Murray, Carl Randall and Lucille Cavanaugh. The present "Follies" company will get into New York on a special train Sunday, and the national "Follies" company for the "Fall Ball" which takes place on the roof next Monday night.

HERDON SHOW AT KNICE.

There is a very strong possibility the R. C. Herdon production, "The Lady in Red," will come into the Knickerbocker for a summer run following the Philadelphia engagement of the company. The show opened there at the Forrest this week and got over strongly.

The production opened at Atlantic City, was then routed to Toronto, and back to Philadelphia.

ANDERSON IS SUED.

San Francisco, May 5.

Suit has been started in the Superior Court by Perival Knight, against James Anderson, former manager of the KOLL Bros., for $1,409, alleged by Knight to be due him under a contract made to appear in Anderson's musical company.

The contract was for 10 weeks at $250 weekly. Knight played but four weeks, opening at Los Angeles and later, with other members of the An- derson company that closed there, coming to San Francisco, for another brief engagement.

ANOTHER "HANKY PANKY."

"Hanky Panky of 1916" may be a new "Hanky Panky" production Edward L. Bloom is thinking of taking next season. He has communicated with Ray Goetz and Billy Jerome regarding turning out a second one. Mr. Bloom piloted the "Hanky Pan- ky" company over the map for the season ending, winding it up a few weeks ago.

THEATRE COLLAPSES.

Atchison, Kan., May 5.

The entire front and part of the roof of the new Orpheum theatre collapsed last Thursday night. It was completed last fall and considered one of the finest in the state. No one was injured. The house seated about 2,000.

If you don't advertise in VARIETY, don't advertise.
NEW RAILWAY RATES EFFECTIVE AND MANAGERS HOLLER MURDER

Increase Started May 1 With Many Shows Closing Their Season the Day before to Avoid Adding Additional Transportation Charges—Protest to Interstate Commerce Turned Down—Hite Road Companies Hard Blow.

The proposed increase in railroad rates on the trunk line east of Chicago went into effect May 1. The roadsters not closing prior to that date are making a futile kick against the tilt, but are paying it.

Many companies fearing the ruling of the Interstate Commerce Commission that the increase was within reason, disbanded the last week in April.

Ed. MacDowell, who managed one of the Al. H. Woods' "Potash & Perlmutter" companies, was probably the first show manager to be assured the new rate. He left Terre Haute at 1:40 a.m., May 1, and had to pay the new prices to Fort Wayne, the last stop of the company. The increase went into effect at midnight, April 30.

From now on, until next fall the producing managers, show owners, managers and agents will bend every effort toward having the railroads rescind the increase. The hardest hit will be the one-night stands as the "feed" cost will eat up much of the profits, if any accrued, in the lower sections.

Several companies now coming in are purchasing individual tickets, checking the presence of 150 pounds of baggage with them, and shipping the remainder of show's effects by freight.

The smaller companies, said a railroad man, would not experience the trouble next season of a larger troupe, if no modification of the new rate law is made by that time. A company of not less than 10 people will get the 2 1/2 cent mileage rate, and be charged 20 cents a mile if an extra baggage car is required. Beyond this, the one-car baggage-paquete Forty tickets gives a show a baggage car, whereas 25 tickets formerly did, with a 15-cent extra car rate. In companies carrying over 40 people, but under 80, the baggage transportation will be heavy, where two cars are needed. Also the large musical or spectacular productions that need three, four or more baggage cars will be obliged to pay excess on extra cars through an insufficient number of people.

Some of the passenger agents are said to be calculating that next season it may be possible for two or more companies to make jumps together to save the baggage charge or bring the number of party people to the necessary number.

PARCE MINUS LAUGHS.

Atlantic City, May 5.

The Paul Dickey-Chas. Goddard farce, "The Last Laugh," presented by the Shuberts at the Apollo last Friday, did not come up to expectations. In fact, the laugh was on the audience.

The authors attempted to put an odd "Henry" twist to almost every situation in the play, instead of awakening the interest or holding the audience those ceaseless twists and the speed of movement without real action proved the farce's undoing, and the utter lack of probability about finished it.

There are some humorous moments, but the farce is accomplished by stage devices as old as the theatre itself.

Besides Edward Abeles, who occupied the principal parts, William Farrar, Everett Butterfield, Stephen Mailey, Albert Gran, Marian Murray, Neil Burton, George Abbot, Gertrude Clemmons, Frederick Wallace, Bert Meins and Bernard Rigas were in the cast.

COLLEGE STOCK.

Salt Lake, May 5.

The University of Utah is to take over one of its plays next season and run a stock company for the benefit of pupils who are taking the elocutionary course. Maud Babcock will have charge of the company. Regular plays will be produced and the public will be asked to patronize the company as though it were a regular theatrical enterprise.

SELWYN'S NEW ONE.

"Under Fire," a new piece by Roi Cooper Meurice has been placed in rehearsal by Selwyn & Co. The opening performance will be given in Atlantic City June 24. In the cast are William Courtenay, Violet Hemming, Arthur Shaw and Felix Kremer.

In "Under Cover" the Courtenay and Hemming roles will be filled by Rockcliffe Fellows and Rita Stanwood.

"PARADISE" FOR BOSTON.

Within three weeks "Day of Paradise," which the Shaw theatre in New York was ready for its premiere. As far as known now it will open in Philadelphia and be taken into Boston for an indefinite engagement.

Alice Dovey, first engaged, is to be with the new show. The principals now are Cecil Lean, Cleo Mayfield, Robert Pitkin and Shelp Camp.

"P. & P." FOR AUSTRALIA.

Sander & Jordan acting as representatives of J. C. Williamson have engaged a company through the Matt Cran office for the production of "Potash & Perlmutter" in Australia. The company will leave about May 19. Among those engaged are Sam Leibert, Paul Burns and Margaret Vinton.

If you don't advertise in Variety, don't advertise.

SHOWS IN FRISCO.

San Francisco, May 5.

Anderson's Galey, mounted the Hippodrome by the Western States Vaudeville Association, now in control with pop vaudeville, opened this week and has turned them away since. The event looks like a success.

Although the Hip is located directly opposite the Orpheum and in close opposition to a number of other downtown theatres, the various managers claim the new venture, despite its success, has not affected them in any way.

The Cort is doing reasonably good business with a film as the attraction, and Chauncey Csort enjoyed a fair opening at the Columbia kolb and will continue to satisfactory returns at the Alcazar, and the Sells-Floto Circus seems to be drawing its share of local patronage.

The sudden return of normal theatrical conditions is figured out as a result of the rainy weather or a sign that interest in the Exposition is beginning to break under the strain.

SHOWS IN CHICAGO.

Chicago, May 5.

The Auditorium, with the cut rate ticket, has turned an almost financial failure into a paying proposition. William A. Brady's "Life" is at the big theatre. A few weeks ago the half price ticket was introduced and the receipts make a jump of about $500 weekly.

The cold spell starting last week helped theatrically. "The Songbird," with Jane Cowl, at the Grand has been doing good business since then. At the Olympic "Along Came Ruth" at a dollar is also doing slightly better than it did at the start.

Ethel Barrymore opened successfully at the Blackstone Monday in "The Shadow." The success seems to be mostly personal, the play itself not calling for much praise.

"The White Feather" began its Chicago run Tuesday night at the Princess and scored a popular success with indications favoring a profitable engagement.

TRYING OUT A PLAY.

Madeleine Traverse has a play which she is producing herself. As yet, the title is being kept secret. The opening date is at the Lyric, Bridgeport, next week, Fred Eric, Gladys Fairbanks and Grace Goodall are in the cast.

$1,000 FOR "BALDPATE." Kansas City, Mo., May 5.

The Auditorium Stock established a record mark for this vicinity in stock royalties when they paid the owner of the Orpheum Circuit, of which Mr. Vincent is the general booking director. He was not confined to his home for the past ten days.

PORTLAND CHANGES.

Florence St. Leonard joined the Keith Stock at Portland. Me., to fill the vacancy made by the resignation of Marie Pettes. Mark Kent returns to direct the shows there, replacing Louis Albon.

FRANK VINCENT VERY ILL.

Pomaine poisoning aggravated by a complication of illness has made the condition of Frank Vincent very serious, and he was laid up in the Orpheum Circuit, of which Mr. Vincent is the general booking director. He has been confined to his home for the past ten days.

Clark and Verdi in Revue. Cobian & Harris have engaged Clark & Verdi, the Italian impersonators in vaudeville, for the firm's new revue, to be produced in the fall with Raymond Hitchcock starred.
NEW ACTS THIS WEEK
Initial Presentation. First Appearance or Reappearance In or Around New York.
Leon Robier, Palace.
Zerbo's Dogs, Palace.
Hallen and Fuller (New Acts), Orpheum.
John O'Malley, Prospect.

Chain and Templeton.
"By Request" (Songs and Talk).
15 Mins.; One.
Bushwick.

Chain and Templeton in their present turn are trying to get away from the usual stereotyped male-two act. The boys are employing a number of his own tricks, and they do not wish to be capable of keeping them continuously on the big time. For an opening each introduces his partner. "All for the Love of a Girl," the only published number, is the first song. A comic, "Oh, Can't You Come Home, Nellie?" has little real class or catchiness. "Jennie Dear," another of this sort, is good for laughs, owing to the use of slides, with the chorus in foreign language. This turns out to be good until it is sure fire. There are times now when it drags. The Bushwick audience, a cosmopolitan assemblage, laughed heartily at it. Templeton is a dancing duete, and there could be done by him to good advantage. A medley taking in old and new songs is used to close. The act opened intermission and was further hindered by being the fourth male turn on a seven-act bill.

15 Mins.; Pull Stage.
City.

"The Laugh" is a "crooke" sketch that will suffice for the small time at this late date, and appears to have been built for those circuits, since the playing is of a similar calibre. The story is that of a restaurant, to which allowed when male accompanied, the girl replies she is expecting a cousin. Next a priest appears; the waiter sits to the girl and orders a meal. The waiter relieves both of their pocketbooks, and the man secures a ring from the girl, unknown to her. Each then admits to being a crooke, restoring the stolen property. They drive the man placing poison in the glasses of the other two, but the girl changes them about, and the men fall from the table after drinking. The young woman then "phones police headquarter" she has caught two crookes. The City audience Tuesday evening appeared surprised at the ending.

Brown and McCormick.
Dancing.
10 Mins.; One.
125th Street.

These boys have a capital small time turn. They do some of the neatest stepping seen about, and also indulge in a few tumbles that are done with as much ease and grace as the dancing. The act is mostly confined to soft shoe dancing.

Ida Fuller's Classic Revue (15).
Spectacular Dances.

Bare-legged young women in "classical" dances, arranged and staged by Ida Fuller, in the Ida Fuller way, which prentices prettiness of action, happily blended with sentiment; and an "atmosphere" over the ensembles that becomes the greatest attraction about the turn. It's the same, only less so artistically and more so numerically, that Miss Fuller produced for William Morris on the New York Roof, where it ran some time—and drew business. The business end of an Ida Fuller act is more than a detail—it's vital; and thus is explained the bare-leggedness, without which a dancer's part, is of little importance in the proceedings. The girls are but puppets; they dress and dance as they are coached. The resultant picture, also picturesquely, go to Miss Fuller's credit. The dance program are "Love's Awakening," "The Dancer's Sacrifice" and "Pastimes of Youth," not meaning, of course, that one of the pastimes of youth in these days is looking for bare-legged girls—but rather an attempt to make a picture in the theatre's treasury. Anyhow or anyway, Miss Fuller has staged a pretty number for vaudeville. It has music arranged by Daniel Dore. If Miss Fuller can make a success of this, she will. Mr. Dore to write some special music for the turn. He does that very well. It might be contrived to speed up a slight dragsness toward the close, immediately preceding the "Pastry Youth," although the "stalling" there is required for a change of costumes. This week the act is given the hard position of closing the big, well-balanced and exceptional playing program at the Palace. Miss Fuller's act held up the spot, an unquestioned mark of merit, and that it hold the audience goes without saying, for once they caught a flash of those bare-legged ladies—well, no matter whether the husband be in the war or not, the husband was ready for a battle rather than to miss it. But artistic undraped underpinnings are worth looking at, anywhere, and Ida Fuller has something of her line, which will kick, besides which they should be able to draw. One nicely formed undraped leg is worth two fully-ruffled poor war sketches on any bill any day.

Blanche Walsh and Co. (7).
"The Spools of War" (Drama).
15 Mins.; Full Stage. Palace.

Next to becoming the calumy of Europe, it looks as though this year's best vaudeville American vaudeville, if the managers continue permitting authors to write salacious sketches for the variety stages. This is supposed to be a neutral country, so writers are producing acts that can fit any clime, in war time, and selecting "women" instead of war for the main theme, using the war as a cloak to cover up what may be plainly called "dirt." This playlet Blanche Walsh accepted for vaudeville deals with the question of the liberty and limits soldiers of a victorious army may have with the women of the enemy. The wife of the commanding general appears on the scene. With mechanically built dialog, she pleads for the women of the fallen; but, according to the talk, she arrived too late, but not too late to learn her own daughter, by mistake, was thrust into a room full of fully-drunk officers, who must have been fast workers. The wife, in her rage and despair, shot everybody in sight as the curtain came down. Some of those shot were very bad actors. Miss Walsh was the shooter. Her leading man and about the only regular player of the company is Hallet Thompson, as the general. Miss Walsh's individual performance will bring her little. The sketch, by Hilliard Thompson, it's only to tell, it teaches nothing, brings up another gruesome point among the many this war has provided, mayhap recalls thoughts that mean, a shudder, and is plainly built for the box office. In the main the special instance it is poorly built and poorly played. The American vaudeville managers who wish to cater to the nicest people, along with their children, cannot afford to foster impurities of this nature in their otherwise cleanly programs.

Gallagher and Martin.
Singing, Talking and Dancing.
12 Mins.; One.
125th Street.

Gallagher and Martin are the usual two-act. The couple could rearrange some of the material, which would bring them better results. The boy is a "nut" comedian who could insert something new in his tall for what he has at present has been heard around for some time. He uses it to good results. The girl, besides being young and good looking, has an elaborately adorned body, which she has to wear. Her imitation of Laurette Taylor in "Peg o' My Heart" might have a better finish. More dancing should be done, with the boy loosen- ing his legs up a bit, for the way he is running up and down, it is evident he looks awkward. The couple have the right idea for entertainment and after working together for a while should make a good small time team.

"Honeysless Honeymoon." Comedy Sketch.
14 Mins.; Full Stage.
Jefferson.

The sign at the side of the stage does not mention the names of the players in "The Honeysless Honeymoon," another of the "suffragette" sketches, the act seemed to please. Monday night the woman playing the wife had a cold, and was unable to continue. The husband role was well taken care of. The juvenile part is played nicely by a rather neat appearing chap. The big climax is when the brother tells the husband to assert himself and be brave, and the wife, who finally does. The sketch cannot hope for anything better than pop time until it is bolstered up.

"Seven Hours in New York." Tableloid.
2 1/2 Hr., 40 Min. (Two Acts). Union Square.

Long on comedy and light on equipment; generally, over the aggregation, comes to the Union Squared after a season of one-nighters, looks like a possible contender for a position on the eastern tabloid line, but in certain spots should undergo some immediate strengthening. Grace Mayne, who brings it up to within sufficient reach of perfection to warrant its entry as a booking possibility. The redeeming feature of the production lies solely in the book, which carries an excellent theme with a good series of complications. The man in the central list, including Jacques Pierce, Joseph Mack and Wm. Herbert, did wonderfully well, but in the female contingent of principals there were none who exhbitied a tendency to a farce distinction, one noticeable fault being the absence of a good singing voice. The chorus measured up to expectations in appearance, but the ensemble harmony was decidedly off, and the production failed to bring the limit in generosity in equipping the show. Nor was there anything evident in the staging that could be construed as novel. The story is built along farcical lines and carries sufficient complications on the special instance it is poorly built and poorly played. The American vaudeville managers who wish to cater to the nicest people, along with their children, cannot afford to foster impurities of this nature in their otherwise cleanly programs.

Jewell and Jordan.
Whistlers.
11 Mins.; One.
Loes's Orpheum.

Jewell and Jordan opened the show Tuesday night and got over in great shape. The audience is not a better spot than "No. 2" on small time bill. They open with a double-faced whistling card, and one of which one of the boys whispers an operatic selection. This is followed by several imitations by the other member. A ballad is used for their next double, which they do a rag to close. One of the boys makes so much fuss over his work he is the first in line for the title of "The Whistling Creature."
Lillian Watson. 

Stephenson. 

13 Miss. One. 

Loew's Orpheum. 

When you "spik" of Lillian Watson, you are "spiking" of one of the finest 

spirits of Hebrew songs, for when one 

comes across a woman, a Yiddish num-

ber, this little singing comedienne has 

something on any of the singles. 

With this girl it is a matter of dialect, and 

it is quite evident she is wise enough 

to realize that this type of song is her 

forte, for she has two in her present 

repertoire. Four songs are used without 

a change of costume, but Miss Watson 

is clever enough to get over without 

the aid of an extensive wardrobe. All she 

needs is songs and a stage to sing 

them from an audience to sing to and 

the answer is applause. After 

doing her four numbers at the Orpheum 

Tuesday night, she could have sung 

two additional songs, but she left the 

Yorkvilleites while they were not only 

asking but clamoring for more. Her 

opening number is "Show a Little Love 

for the Little Folks," composed in a 

sweet manner. This is followed by a 

good comedy song about "Charlie Chaplin's 

Feet." It is as much the manner in 

which Miss Watson sings the number so 

much as the number itself that gets it over. 

But it did go over, and with a bang, 

too. Her third number is "At That 

Yiddish Society Ball," which got a lot 

of laughs for her. The closing number 

is "Don't You Spit," and Miss Watson 

makes a striking bit of character 

work of singing it. She is the per-

sonification of the character embodied 

in the lyrics, and the manner in which 

she puts it over lands her high in the 
best of the Yiddish characters among 

comedienas. It is only a question of 

time before Miss Watson will be heard 
in the bigger houses. 

Fred. 

Valmont and Reynen. 

Songs. 

10 Miss.; Three (Exterior; Farmarland 

Drop). 

Harlem O. H. 

A word woman, apparently of 

French nativity, judging from names, 

appearance and songs. This couple 

have worked up their song routine in 

a novel manner, and one that is sure 

to meet the hearty approbation of those 

long accustomed to seeing the foreign 

warblers stroll on as street entertain-

ers or gypsies. Valmont and Reynen 

use a farm theme, being dressed as field 

hands at haying time. Cards are used 

to tell the pasting of time, the 

couple changing positions to suit and 

singing meanwhile to orchestra ac-

companiment. Each number was ren-

dered in the French tongue. In the 

couple's presentation of this theme the 

bound is scored on an unqualified hit. 

In others there is a question of doubt. 

Mark. 

Helen Shipman. 

City Songs and Songs. 

11 Miss.; One. 

City. 

A song, named "Charlie Chaplin's 

Feet," closing Helen Shipman's act, 

did the forepart of the song for who who 

added a quite clever Chaplin im-

personation to it. But Miss Shipman 

noticably overworks the imitation 

idea.
STILL SEEKING STARS.

The world scramble after stars from the legitimate field on the part of the feature producing concerns still continues with unabated vigor. The Universal has been the most active in signing names. The Universal only lately added to its list of the nonce stars to produce features with names that it would cost some money, but once having realized that such was the case it is chiefly in the market of available material as to prices soaring.

Among the names captured by the U. Witlon Lackaye, Nat C. Goodwin, Helen Ware, Julia Dean, Emmett Corrigan, Lawrence D'Orsay, Florence Reed, Blanche Walsh, Kelsey and Shannon, Frank Keenan, Henry E. Dny and Ward and Vokes.
The prices quoted along the street during the week for material that has been holding out are as follows: Evelyn Davis, $1,500 a week; Mrs. Mazima, $1,250 a week for four weeks; Cyril Maude, the English star, $1,500. Frank Keenan's price is said to be $5,000 for each picture.
The picture producers have discovered the market in places available for picture productions is running dry and have turned their efforts to securing the back serial books of past successes that have had sufficient plot.

BLOWING UP A MANSION.
The Pyramid, Edwin August, director, has purchased the old J. Pierpont Morgan mansion which is located on a lonely hill near Woodland. This big house will be blown up in a picture August is writing. The pyramid is to have a portable summer studio in the Berkshires. Ruth Blain. is $2,500 a week for three weeks; Mrs. Mazima, $3,000 a week, and all expenses; Cyril Maude, the English star, $1,500. Frank Keenan's price is said to be $5,000 for each picture.

PAID CIRCUS FOR SCENES.
The Frank A. Robbins Show opens in the southern N. Last week, the Universal paid Robbins $1,500 to permit the Victor (with Mary Fuller and supporting players) to use the ring for film scenes.

EDWARD SHELDON'S SCENARIO.
Edward Sheldon during the coming summer is to write a piece exclusively for the camera to serve as the second film production with Holbrook Blinn. This is the first time that Sheldon has ever written for film form itself.

FORBES ROBERTSON'S FIGURE.
Negotiations are on for Forbes Robertson to play in a big feature picture with Robertson holding out for more money than offered. Robertson asked $25,000 when first approached and the makers offered him $17,500.

CHEVALIER FILM HERE.
Albert Chevalier, the English music hall star, will make his first film appearance in a version of "The Middle-man," by Henry Arthur Jones, the feature being made by the London Film Co. and handled here by the Cosmos fotofilm Co.

6,000 "EXTRAS" HANDY.

Theodore and Leopold Wharton, the producers of "The Exploits of Elaine," have secured Renwick Park, on Cayuga Lake, here and will convert it into a picture studio. The park has an area of 20 acres of the wild, the area for the scenery in the east. All of the pavilions in the park will be converted to the use of the picture manufacturing plant. There will be two indoor studios, 7,000 feet, and an outdoor area of 60 by 60.
The Whartons will take possession May 30. They say that they have the greatest class of "extras" in the country in the students at Cornell, who Edmund embracing every race and nationality.

A. H. WOODS IN FILM.
The film market is to gain a new producer, A. H. Woods, who is yet undecided how he will enter that field.
The summer may be half passed away before the producer of many legitimate picture makers will settle upon his film policy and plans.

DIRECTOR REFUSED $12,000.
Robert Milton, who has refused an offer of $12,000 annually from Edwin Thanbouer to become principal director of dramas at the Thanbouer Studio. Milton has not directed a picture as yet, but is one of the best known stage directors for farce and drama in New York.

LEGITS STILL SIGNING.
The latest legitimate to sign a picture contract are DeWolf Hopper and Virginia Pearson (Vitagraph).
John Mason is announced as a forthcoming Famous Players star. An effort is on to sign Otis Skinner. Two concerns are said to have made him an offer.

WRITER'S BREAKDOWN.
Marguerite Bartech, scenario chief of the Vitagraph staff, whose last work was the screen adaptation of the Robert Eerson feature, "Aunt Mort," suffered a nervous breakdown at the Vita studios Tuesday.
Overwork is the cause of her condition, and she will have to take a good rest before returning to her scenario work.

Plant for Animal Pictures.
Los Angeles, May 5.
Construction work on the new plant of the David A. Horsley Film Co., to be operated in connection with the Boston Animal Arena and Farm (recently established here by Mr. Horsley) is advancing rapidly and will be ready for operation within a week or so. Fifty thousand dollars are invested. The Boston plant represents an outlay of $100,000. The company will make principally animal pictures.

Weber-Fields Films Sold.
The Weber & Fields-Kinemacolor Co., which made the first comics with the two famous German comedians, has sold the three one-reelers it had to the World Film.
**VARIETY**  

**BILLS NEXT WEEK (May 10)**

In Vaudeville Theatres, Playing Three or Less Shows Daily

(Ail houses open for the week with Monday matinees, when not otherwise indicated.

Additional engagements on the Orpheum Circuit. Theatres with "LOW" following are on the Low Circuit.

Listing for shows, only, by location and under Circus "O". For Circus "P", Orpheum Circuit "C" B. United Booking Officers -- W. V. A. M.

*Note: Interlineating (booking through Y, V, A M) -- J. M. -- J. C. Matthews (Chicago)."

**PALACE (sep) or**
- GM H. C. Delmore
- Emma Lou Dore
- Bill Bermudez
- Leo L Case
- Jack Brown
- Elmer Wade
- Roy Nordgren
- Lynn Kruius
- Bert Hutchins
- Ollie Harrell
- Bert你觉得
- Stewart Williams
- Louisa Jones
- Hal Shepherd
- Hiram Stone
- Ben Data
- Lillie Watson
- Hermit Olson
- Herbert Philbrick
- Jay Hodges
- Joe McNamee
- (One to sell)

**BROOKLYN, ORPHEUM (sep)**
- Lydell Jordan
- Bill Bertrand
- H. C. Delmore
- Bill Bermudez
- Bill Anderson
- Jack Brown
- Elmer Wade
- Roy Nordgren
- Lynn Kruius
- Bert Hutchins
- Ollie Harrell
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- Louisa Jones
- Hal Shepherd
- Hiram Stone
- Ben Data
- Lillie Watson
- Hermit Olson
- Herbert Philbrick
- Jay Hodges
- Joe McNamee
- (One to sell)

**ATLANTIC (3rd)**
- Joe McNamee
- (One to sell)

**POYNTER (sep)**
- Pat O' Donnell
- Dan K. Anderson
- Jack Brown
- Elmer Wade
- Roy Nordgren
- Lynn Kruius
- Bert Hutchins
- Ollie Harrell
- Bert你觉得
- Stewart Williams
- Louisa Jones
- Hal Shepherd
- Hiram Stone
- Ben Data
- Lillie Watson
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- Bill Bermudez
- Bill Anderson
- Jack Brown
- Elmer Wade
- Roy Nordgren
- Lynn Kruius
- Bert Hutchins
- Ollie Harrell
- Bert你觉得
- Stewart Williams
- Louisa Jones
- Hal Shepherd
- Hiram Stone
- Ben Data
- Lillie Watson
- Hermit Olson
- Herbert Philbrick
- Jay Hodges
- Joe McNamee
- (One to sell)

**ATLANTIC (3rd)**
- Joe McNamee
- (One to sell)

**POYNTER (sep)**
- Pat O' Donnell
- Dan K. Anderson
- Jack Brown
- Elmer Wade
- Roy Nordgren
- Lynn Kruius
- Bert Hutchins
- Ollie Harrell
- Bert你觉得
- Stewart Williams
- Louisa Jones
- Hal Shepherd
- Hiram Stone
- Ben Data
- Lillie Watson
- Hermit Olson
- Herbert Philbrick
- Jay Hodges
- Joe McNamee
- (One to sell)

**ATLANTIC (3rd)**
- Joe McNamee
- (One to sell)

**BROOKLYN, ORPHEUM (sep)**
- Lydell Jordan
- Bill Bertrand
- H. C. Delmore
- Bill Bermudez
- Bill Anderson
- Jack Brown
- Elmer Wade
- Roy Nordgren
- Lynn Kruius
- Bert Hutchins
- Ollie Harrell
- Bert你觉得
- Stewart Williams
- Louisa Jones
- Hal Shepherd
- Hiram Stone
- Ben Data
- Lillie Watson
- Hermit Olson
- Herbert Philbrick
- Jay Hodges
- Joe McNamee
- (One to sell)

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- Hermit Olson
- Herbert Philbrick
- Jay Hodges
- Joe McNamee
- (One to sell)

**ATLANTIC (3rd)**
- Joe McNamee
- (One to sell)
Harry Spingold, the agent, will arrive in New York the latter part of this week.

The unaffiliated booking agency is expected to open an office here.

Clara, the Dancing Girl, has been discharged.

Miss Greene, the popular vaudeville singer, has left her tour with the J. & A. Management Co.

A large number of vaudeville managers have left town.

The Variety office was burned last week.

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DANIEL FROHMAN Presents

“The Eternal City”

The Famous Players Film Company’s

Greatest production and the screen’s foremost dramatic achievement

By HALL CAIN E

With PAULINE FREDERICK

Picture produced in authentic and historical locations in Rome and London, with star cast of American Players and many supernumeraries, showing the Vatican Gardens, Coliseum, and the Castle of St. Angelo.

This magnificent film creation is now playing at a leading theatre, in the largest cities in the United States, at prices ranging from 25 cents to $1.00. Some of them are

Astor Theatre.............................New York City
Boston Theatre..........................Boston, Mass.
Tabor Grand Theatre..................Denver, Colo.

while a remarkably successful run of some weeks has just closed at the

CHESTNUT STREET OPERA HOUSE, PHILADELPHIA

“THE ETERNAL CITY”

is now ready for bookings. Arrangements can be made through the following Exchanges for their respective territories:

FAMOUS PLAYERS FILM CO. OF NEW ENGLAND, 31 Beach Street, Boston, Mass.—Maine, New Hampshire, Massachusetts, Rhode Island, Connecticut and Vermont.

WILLIAM L. SHERRY FEATURE FILM CO., INC., 126 West 46th Street, New York City—New York State.

FAMOUS PLAYERS EXCHANGE, 71 West 23rd Street, New York City—New York and New Jersey.


FAMOUS PLAYERS EXCHANGE, Room 41, Second National Bank Building, Washington, D.C.—Delaware, Maryland, D.C., and Virginia.

FAMOUS PLAYERS FILM SERVICE, INC., Paramount Pictures Building, Penn Ave., at 12th Street, Pittsburgh, Pa.—Western Pennsylvania, West Virginia, Ohio and Kentucky territory.

FAMOUS PLAYERS FILM SERVICE, INC., 37 South Wabash Avenue, Chicago, Illinois—Indiana and Illinois.

CASINO FEATURE FILM CO., Dime Bank Building, Detroit, Michigan—Michigan.

KANSAS CITY FEATURE FILM CO., Gayety Theatre Building, 12th and Wyandotte Sts., Kansas City, Mo.—Missouri, Kansas, Nebraska and Iowa.

NOTABLE FEATURE FILM CO., 133 E. Second South Street, Salt Lake City, Utah—Utah, Montana and Idaho.

NOTABLE FEATURE FILM CO., 1740 Welton Street, Denver, Colorado—Colorado and Wyoming.

PROGRESSIVE MOTION PICTURE CO., 645 Pacific Building, San Francisco, Cal.—Northern California and Nevada.


PROGRESSIVE MOTION PICTURE CO., Marsh-Strong Building, Los Angeles, California—Southern California, Arizona and New Mexico.

For territory not represented in the above list and for long time engagements, write direct to

SELECT FILM BOOKING AGENCY

Times Building

New York City
CHARLES K. HARRIS FEATURE FILM CORPORATION

GRACE WASHBURN
and
EDWIN AUGUST

in

"When It Strikes Home"

With MURIEL OSTRICHE and WILLIAM BAILEY

From an original story by Charles K. Harris

MR. LEE SHUBERT SAYS: "ONE OF THE BEST FEATURES WE HAVE RUN AT THE NEW YORK HIPPODROME."

Released May 17

For further information communicate with the nearest branch of the

WORLD FILM CORPORATION

New York City, N. Y.
BRANCHES EVERYWHERE

BIGGARTY

Dull an
Paul course
It act placed
Sterilizing in
It wards
35
Charles

MADE

by

AUGUST

OSTRICHE

Desire

for

OLYMPIC


SATURDAY

AT 11:00 AND 7:30

CHELSEA AMPHITHEATER

A "One-Armed Beauty"

By MATTHEW L. BETTS

NARRATIVE

There was just one thing wrong with John Smith's plan to marry Emily Johnson.

He didn't have a ring to put on her finger.

But he had a plan. He was going to make her a ring.

He went to the jeweler and asked for a ring.

"How big do you want it?" the jeweler asked.

"As big as I can make it," John replied.

The jeweler nodded and got to work.

A week later, John went back to the jeweler.

"The ring is ready," the jeweler said.

John paid for it and took it home.

He put it on Emily's finger and she loved it.

But then he noticed something.

The ring didn't have a stone.

It was just a ring, without a diamond.

But it didn't matter. Emily loved it anyway.

And so John Smith and Emily Johnson were married.

End.
THE ONLY
ORIGINAL and Copyrighted
Moving Pictures

JESS

JACK

WILLARD-JOHNSON
World's Championship Fight

26 Rounds
Complete in every detail from training quarters to knockout authentic, vivid and lifelike

READY NOW

Exhibition Rights for Any Part of the World
Under personal management and direction
L. LAWRENCE WEBER
Longacre Theatre, New York City, U. S. A.

Warning to Exhibitors

Any and all motion pictures of the Willard-Johnson World Championship Fight excepting those advertised herewith, and under my direction, are unauthorized

and any infringement will be vigorously prosecuted

(Signed) L. LAWRENCE WEBER
WAR and SONGS!!!

The European God of Destruction has seriously affected every American industry, particularly the theatrical and its allied professions, because they are classified among life's luxuries. The music business has never previously experienced such a deplorable condition as exists at present, the ridiculously small number of current popular HITS being the best evidence of this assertion.

The most prominent factor among the assets of the warring nations abroad has been that of ORGANIZATION and its accompanying conveniences. Its parallel in the American music industry is distinctly visible in the remarkable ORGANIZATION behind the WATERSON, BERLIN & SNYDER firm, which, after realizing the impending crisis, carefully prepared a staple catalog that would successfully combat the inevitable depression and capably balance the law of supply and demand in its own particular field. The construction of this catalog embodied every single essential requisite to success. Consequently, the WATERSON, BERLIN & SNYDER combination holds the key to the music situation and can offer the most attractive list of desirable numbers imaginable, regardless of the current melody panic.

The modern trend of music success depends upon originality, which travels hand in hand with organization. Both are essential and necessary to each other. What better instance of originality could be quoted than the latest work of IRVING BERLIN, "MY BIRD OF PARADISE," a number that has altered the most carefully laid future plans of successful song writers. Berlin realized the possibilities of a song with the charming strain such as "BIRD OF PARADISE" carries and before the professional copies were ink-dry, the number was universally accepted as a nation's hit.

The best example of the result of organization in the music business is thrust forth in the release of "SHOOTING THE BULL AROUND THE BULLETIN BOARDS," a new number by Jerome and Schwartz, that was carefully timed for the psychological moment, and which in a short time has leaped to the front of its own field. The title naturally popularized itself because its release was measured for the appropriate surroundings. Every town, city and hamlet is blessed with its bulletin board carrying latest dispatches of the movements abroad, and every auditor is bound to appreciate the humor of this neutral gem.

This number will penetrate and linger in every corner of the country because it just fits an international situation and is indirectly related to the greatest happening in world's history.

And among the prominent figures of the Waterson, Berlin & Snyder output, one must not overlook "KENTUCKY HOME." "It's a darn good song and you can't go wrong," they say, and it is an immediate applicant for a sure-thing repertoire.

A lengthy review on the individual numbers of the WATERSON, BERLIN & SNYDER list would complete a song history of its own. The progressive artist is no longer lured by the lightest infatuation for a melody. The modern publisher of popular music must deliver the goods. In a serious and well-managed manner, the Waterson, Berlin & Snyder list of hits, "Bird of Paradise," "Kentucky Home," and "Shooting the Bull Around the Bulletin Boards" are capable rendered, the fact of their retention justifying their presence.

Waterson, Berlin & Snyder
Strand Theatre Bldg., 47th St. & Bway, New York

CHICAGO
85 Randolph Street
ST. LOUIS
Frank Building
BOSTON
32 Tremont Street

PHILADELPHIA
823 Walnut Street

MAX WINSLOW, Professional Department
Thanks the WESTERN VAUDEVILLE MANAGERS' ASSOCIATION and UNITED BOOKING OFFICES for past season's work. Good-bye all! SAILING for AUSTRALIA MAY 11 to tour RICKARDS' CIRCUIT.

GEN. PISANO

IN THE GAUDSMIDS

ED. E. PIDGEON Personally Presents
ERNEST EVAN'S
Society Favorite and His Ballroom Ballet
Second Week Sensational Success, Hotel Shelburne, Brighton Beach.

PHILADELPHIA VARIETY OFFICE
605 Keith Theater Building
JOHN J. BURNS, Manager

PHILADELPHIA, PENNSYLVANIA

With the Two Spanish Poodles
(This Week, May 3)
Second Engagement Within Six Months
at the Palace, New York

In the next position was June Mille, who puffs over a number of fast comedy songs. While she makes a change a young man in the orchestra pit sings a solo in a good bass voice. Miss Mille was the hit of the show and was switched from No. 3 spot to next in closing. Seven little Darlings, a kid act, was very fine. The voices of the innkeepers are very good. Zit and West, Italian comedians, were well liked in the funny conversational offering. It is very noticeable that one of the men steps out of the character, drops his dialect, speaks good English, which has a tendency to make the comedy lose its point. The Four Readings, in a good aribatic number, closed the show and held them in. These boys work in a nice easy manner, but they make the same stall in at least two of their tricks. In doing it the first time they received a big hand; on the next time the house seemed to get wise and they did not get the same big hand. Comedy picture closed. The house looked good Monday afternoon.

WILLIAM PENN—College Girl Frolick, Jordan and White, Frank Le Roy Brooks, Yee, Winter, Willis, Atherton, Orris, Gustav Palmar.

NIXON—Ventrilo, Jessie Shirley and Co.
EVERYBODY WANTS TO HEAR A GOOD BALLAD

"I'M ON MY WAY TO DUBLIN BAY"

By STANLEY MURPHY

Copyrighted 1915, Jerome H. Remick Co.

The more you hear of this song, the more you want to hear it—listen!

Copyright by Jerome H. Remick Co., New York & Detroit

Copyright Canada, MURPHY & Botsford & Co.

Copyrights reserved in all countries (including Japan and Mo San)

A SWEET MELODY by VAN ALSTYNE

Another Dreaming Song

Just as beautiful as "Sunshine and Roses"

GOOD THINGS TO REMEMBER

"COME OVER TO DOVER"

By MURPHY AND BOTSFORD

"CHINATOWN MY CHINATOWN"

By JEROME AND SCHWARTZ

"ALABAMA JUBILEE"

By YELLEN AND COBB

"OVER THE HILLS TO MARY"

By BRYAN AND WELLS

"ON THE 5.15"

By MURPHY AND MARSHALL

"OH WHAT A BEAUTIFUL BABY"

By A. SEYMOUR BROWN

A NEW SONG BY ANITA OWEN

"IN JAPAN WITH MI MO SAN"

SEND WRITE WIRE CALL

JEROME H. REMICK & CO., 219 W. 46TH ST.

Mose Gumble, Mgr. Professional Dept.

228 Tremont St.,

New York

137 W. Fort St,

Chicago

906 Market St,

San Francisco

Detroit

Boston
IAN ATOMIC DINNER YOU WON'T FORGET
104-110 West 46th St.
Lunch 45c.
With Wine
"THE RENDEZVOUS OF THEATRICALS BEST"
TURNING THEM AWAY NIGHTLY
Rooms with Private Bath $7.00 Week
IN THE NEW, MODERN FIREPROOF
NORMANDIE HOTEL
417-19 South Wabash Avenue
CHICAGO, ILL.
Within three blocks of all leading Downtown Theatres
JUBERT DINING ROOM
For past Nine Years at 135 W. 46th St.
Now at 134 West 46th Street, N. Y. City
LUNCH, 25 Cents—DINNER, 35 Cents

HOTEL LYNWOOD
132 W. 46th Street
(In the Heart of New York City)
Single rooms, $1.00 per day; $3.00 per week; double rooms, $1.50 per day, $4.50 per week; room with private bath, $1.50 per day, $4.50 per week. Bath, lights, phone and elevator service. Well kept, conveniently located. Hot water at all hours. Convenient to all transportation and EXCLUSIVE TO THE THEATRICAL PROFESSION.

THE Trained Nurse. Fitted Simmons and Comfortable, La Tour Bros., Hatteet and Scott.
GRAND—The Beverly Girls, Galleries Four, Marjorie Fairbanks and Co., and Mary and Williams, Ruth and Kitty Henry, Marie and Lily Hart.

FORREST—"The Lady in Red" opened Monday for a two weeks stay.
LYRIC—"The Night of Life" opened Monday night.
WALNUT—The new William Ingersoll Stock Co. opened for the summer in "A Cheery of the Guards." Ingersoll was for a long time connected with the Langham Stock in this city.
TOSCANO—Burlesque. "Pollice of Pleasure.
DUMONT—Stock Minstrels.

The Four Bears left the Barley and Balay show last Saturday night. They were invited and no reason was given for their closing, but it was understood that they had obviated different bookings more to their liking.

Miles Star, performer with the Barley and Balay show, is from St. Luke's Hospi-
AN OPEN BOOK
NOTHING TO CONCEAL
WE READILY ADMIT THAT WE HAVE LANDED THESE TWO BIG HITS

Sweet Kentucky Lady

Dry Your Eyes

By JEROME and HIRSCH

A 100 PER CENT. NUMBER.

When experienced and successful song-writers produce a perfect ballad, eighty per cent. of the battle for popularity is won. The other twenty per cent. is the proper introduction of it. "SWEET KENTUCKY LADY" has been acclaimed a perfect song, and is being sung by foremost ballad artists. Send for it at once, and be among those who are connected with a 100 per cent. number. N. B.—100 per cent. for Duos, Trios and Quartettes.

Sprinkle Me With Kisses

If You Want My Love To Grow

By EARL CARROLL and ERNIE BALL

SOMETHING NEW

The season's most sensational and attractive novelty song. Featured by Vaudeville's Specialty Kings and Queens. The "far-in-the-lead" success of New York's latest amusement innovation—the cabaret revue. If you want a real act-builder, send in quick for "SPRINKLE." Unusual possibilities as a production number. As a double or conversation number it is a wonder.

ADDRESS DEPARTMENT
Where Players May Be Located

Next Week (May 10)

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 notice is not received) for $5 yearly, or if name is in bold type, $10 yearly. All are eligible to this department.

Ables Edward Variety N Y
Adams Em Variety Chicago
Adler & Arline Variety N Y
Allen & Francis Variety N Y
Armstrong Will H Variety N Y
Attell Abe Orpheum Denver
Avon Comedy 4 Keith's Boston

STUART BARNES
Direction, JAMES FLUNKETT

HARRISON BROCKBANK
as NAPOLEON, in
"The Drummer of the 7th"
M. D. BENTHAM, Representative

M. WITMARK & SONS

JUST OPENED: SAN FRANCISCO OFFICES AT 339 POST ST. CHAS. N. DANIELS, MGR.

ORCHESTRATIONS IN EVERY KEY—QUARTETTE ARRANGEMENTS NOW READY FOR MALE AND MIXED VOICES

CHICAGO OFFICE:
Scheffer Bldg. TOM QUIGLEY, Mgr.

EXECUTIVE OFFICES: 144 W. 29th St., NEW YORK

UPTOWN PROFESSIONAL ROOMS: 1500 Broadway. AL. COOK, Prof. Mgr.

BRUCE Olive Princeton Hotel N Y C

6 BROWN BROS.
"Chin Chin" Club, New York
TOM BROWN, Owner and Mgr.

Bush Bros Variety N Y
Eyal & Early Variety N Y
Browns Longlone 14th St N Y C

ERNEST R. BALL
Next Week (May 10)
Keith's Cleveland
Direction James Jenkins.

My advertisement in VARIETY has been productive of results.
American acts are now coming over here by each steamer, but there is still plenty of room in England for good turns. Why not participate in the general prosperity and incidentally spend a pleasant summer? Remember there are no matinees and no Sunday shows.

A very few weeks' work will pay all expenses of the trip and still leave a handsome profit.

Write, wire or cable at once.

GEORGE FOSTER
(Established 25 years)

BROADMEAD HOUSE, PANTON STREET,
Cable address: Confirmation, London.
Madame Rosenberg

Begs to announce that
she is now located in her new
spacious quarters, One Hundred
Fifty-three West Forty-fourth Street,
New York City, near Broadway, opposite
the Claridge Hotel. Telephone, 5599 Bryant.

Where she has ready for inspection, the latest
importations and her own exclusive creations in
GOWNS, SUITS and WRAPS. Catering to theatricals
"best." Prices right.

**Blue-jay**

Ends Corns

15 and 25 cents—at Druggists
Samples Mailed Free

Bauer & Black, Chicago and New York
Makers of Physicians' Supplies

---

**VARIETY**

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** HERE WE ARE! WATCH US GROW! **

**STANLEY MURPHY'S**

**MASTERCRAFT BALLAD**

"ONE LITTLE GIRL LIKE YOU"

**By STANLEY MURPHY**

"OH, THAT BEAUTIFUL BAND"

"LOUISIANA (I'M COMING BACK)"

"YOUR DADDY WAS A BASHFUL BEAU"

"THE DEAREST GIRL IN THE WORLD"

---

**TEDDY FIELDS**

"A STUDY IN CORN"

---

**THE WERBLOW - FISHER CO.**

**MUSIC PUBLISHERS**

**STRAND THEATRE BUILDING, NEW YORK**
I had begun to think I had said about all that could be said about the value of advertising to the vaudeville artist. My arguments have been many and I have cited individual cases as proofs of my doctrine. I have had many troupers tell me that the talks have awakened them as to the possibilities of judicious advertising in their individual cases.

As I just said, I thought I had about run the gauntlet of advertising arguments in this column, when I received a letter from Cohan & Harris advising me that there was a pair of seats awaiting me at the George M. Cohan theatre. Accompanied by a well-known Broadway press agent I attended the performance of "It Pays to Advertise." Right here I want to say to the actor—the ambitious actor—go see that show. You will be unable to side-step the truth the way it's hurled at you there. Incidentally you will be well entertained with one of the best farces Broadway has seen in many a day.

To the fellow who cannot afford to advertise especially do I prescribe this play. Then try to frame up some excuse about not being able to do any advertising at present. Not an excuse to stall off some solicitor, but an excuse to square the proposition with you, yourself. You fellows who have been slaving over your business deficiencies with the excuse that you withhold publicity from yourselves because you can't spare the money, won't find a leg to stand on if "It Pays to Advertise" sinks into your think tank one-fourth as deep as it got into mine.

To the fellow who cannot see where advertising will do him any good, I also advise a couple of hours at the Cohan. There's just a chance that this truth will puncture his hide as well.

We arrived early at the theatre and we had ample time to study the make-up of the audience. I would advise you, too, to go early should you decide to take my tip and see the show. If you are in the least observing you notice that the theatre is drawing a class of men who are keen to get any additional dope upon advertising that may have perchance got over their heads. If you will stroll into the smoke room between the acts you might learn some additional advertising truths. I did.

It matters little whether you're exploiting soap, breakfast food, a garter, beverage, garment, steamboats, a play, an actor, a circus or an undertaker.

Take the one best argument of the merits of your product or of your ability to sell a certain want a little better than the other fellow and plug it week after week. Clothe your argument in as many different phrases as you can and stay with it and it won't be long until you'll have everyone believing it, and after they believe it, they will be making your claim for you as if the idea was their own.

What's the best grape juice? What kind of a collar do you wear? Why? What kind of a rubber heel keeps you from slipping? Who is the greatest blackface comedian Broadway gets a look at? Who is the best-known movie star and the best movie comedian? Who is the representative Yankee Doodle comedian and why—why—WHY?

When you read something repeatedly and when something is continually flashed before you it gradually grows upon you. The first thing you know you're passing the word among yourself.

Many vaudeville actors will tell you that advertising is alright enough for a broom, a toothpaste or a cigar, but that they cannot see where the thing comes in as far as they are concerned. Did you ever notice that every now and then somebody comes forward with a new act and almost instantly you hear the name of the act upon everybody's tongue? Every now and then VARIETY blazes forth with page spreads about some new act. At any rate, you know quite a number of those surprise acts have been put over and have almost instantly become the talk of the town. Sometimes you will see one of the new sensations and you will say that they are no better than hundreds of other turns already established in vaudeville. Yet they are featured and they are talked about.

I can think of no less than a hundred and a half-dozen standard names to be seen in the electrics who literally jumped into the lights from the start. Sometimes they don't last despite the publicity, but that is because they lack the ability to entertain. Possessed of real ability they generally find their lofty position secure. Yet on the other hand can it be denied that there are many, many just as clever people working small time for small salaries?

Now there is the idea to ponder over.

There is one other proposition I want to touch upon here. I have heard it said advertising has no effect upon the managers who buy acts. That is tantamount to saying the managers are entirely different from the average normal American. The fellow who takes this view will concede, I think, that doctors, lawyers, authors, mechanics and other intelligent classes of men are open to advertising conviction. The very fact that they wear Arrow collars and B. V. D.'s proves this. I'll bet any buyer of acts, when going into a store, will ask for certain products, and will not accept a substitute. I'll also wager that when they decide upon certain acts for certain spots they are going to have them if they are to be had. And if this is so, isn't there a chance of you elevating your name to the well-known class for which no substitute will be accepted?

See "It Pays to Advertise," whether you believe in advertising or not.
SCENERY
Velvet Drops
OF SUPERIOR QUALITY
SPECIAL PRICES
SKETCHES AND MODELS
ON REQUEST
American Scenery Co.
INc.
GAIETY THEATRE BLDG.
160 BROADWAY
Special Service to the Vaudeville Profession

Jack E. Gardner
In "Curse You, Jack Banton"
Direction, Harry Weber
Gordon & Elgin Variety N Y
Gordon, Elgin Co., Orpheum Winnipeg
"Green Beetle" Orpheum Denver
Great Dane Variety N Y
Greco Karl 3 Mariballier St Bingen-Rhein Germ
Guertte Laura Variety London

Hart Mann & Billy Variety N Y
Wallard & Stardust Co. Variety N Y
Jaehmke, Brownie Variety N Y
Herman Addade Hotel Pierpoint N Y
Ivans 4 Australian Variety N Y
Hillman Harry Co Temple Rochester
Howard & Sorman Musical Variety London
Howard & Loose Variety N Y

Ideal Orpheum San Francisco

Jefferson Joseph Palace Theatre Bldg N Y
Jeffrey's Magazine Academy Norfolk
Johnson's Musical Variety London
Jordan & Doherty Variety N Y
Jordan & Kenney Orpheum Winnipeg
Jorn Karl Keith's Cincinnati
Juneau Lee Land Glimms Ringling Circus

Kajiyama Temple Rochester

REGARDING MAIL!!!
The one best way to insure prompt receipt of your mail is through VARIETY'S Address Department

VARIETY, NEW YORK

KLEIN BROS.
BROTHERS
Next Week (May 16), Orpheum, Spokane
Kello & Leighton 30 W 14th St N Y C
Kennedy Co Orpheum Kansas City
Kreely The Fair Irving Cooper N Y C
Arimond Hans Variety N Y

LA FRANCE & BRUCE
Orpheum Circuit

Langdon's The Hill Palace Bldg N Y C
Leonard & Willard Variety N Y
Littlejohns The Variety N Y
Lloyd Hotel Pantages Circuit

Blanche Leslie
PLATING BOX CIRCUIT

Mardo & Hunter 25 N Newstead Ave St Louis

Need Tights?
We manufacture tights, shirts, Le- tards, Fencing and Union Suits, in dress, worsted, worsted and Linemite Silky Silk or nylon. Tell us of your special order. We will make a catalogue, measuring blanks and price lists.

Walter G. BRETZFIELD Co.
1367-1369 Broadway, Cor. 37th St.

Dr. Julian Siegel
DENTIST

Putnam Building, 1632 BROADWAY

CHAS. McNAUGHTON
Address care VARIETY, NEW YORK

McGinn Francis Lamba Club N Y

LADY SEN MEI

DEAVITY CHINESE PRIMA DONNA
Personally represented by NORMAN JEFFRIES

N
Nardine She's Buffalo
Newt Nord & Sweetsheart Los Circuit
Newfield & Philosophy Orpheum Duluth
Noble & Brooks Twins Sydney Australia
Noble Musical New Brighton Pa

Oakland Will Co She's Buffalo

Perillo & Frisco Orpheum Los Angeles
Palatka Pierres Variety N Y
Frutill Bill Forsyth Atlanta

R
Reese Billy Variety N Y
Reilly Charles Variety San Francisco
Raynolda Carrie Variety N Y
Richardson Michael 90 Leicester Sq London
Reagan's Monkey Music Hall 32a Malden Gardens Malmed Eng

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Schafer Sylverton care Tausig 10 E 14th N Y C
Shenons Letters N Y C
Simpson & Dean Variety N Y
Skellett Bert & Mabel
Permanent address Variety N Y
Stanley Allen Variety N Y
Stanley Forrest Burbank Los Angeles
Stein & Home Variety N Y
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"Telephone Tangle" Keith's Washington
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IN VAUDEVILLE

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ROSA VALERIO CO.
Vaudeville Classicist Artiste Next Week (May 16), G. O. H. Philadelphia In a sensational new act next season

Direction, FRANK EVANS

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I Write all Nat M. Will's materials

Special Service for Vaudevillians

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NEW YORK

Will answer my letter in
BRIGHTWATERS, L. I.

The "Victories of America," complete in 24 issues, are still available. Order now for only that which you select and get 50c per issue. Price postpaid, $10.00. Write for full details.

CLUB-JUGGLERS WANTED

Young men over 2 ft. 6 inches in height. Address MORRIS CRONIN, 104 East 16th St., N. Y. C.

GENTLEMEN'S SUITS

SILK LINED LATEST STYLES AT WHOLESALE PRICES.
WORTH $25 AND $30

$12.50

CALL, BE CONVINCED

HERMAN & DAVID MANUFACTURERS OF Quality Clothes

Corner 6th St. and Broadway

N. Y. CITY

SCENERY
SEE ME FIRST

I can Save You Money. Trunk Screening, Projection and Trunk Cleaning Always on Hand.

FREDERICK'S SCENIC STUDIO
642 W. 66th St, New York City
8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (May 10), TEMPLE, DETROIT

Representative, PAT CASEY
All Communications care VARIETY, New York

WILLIE SOLAR

The Feature Attraction at Wallick's on Broadway

Dan Coleman

In "I'LL FOLLOW YOU"
Harry Hastings' Big Show

CARUSO IN VAUDEVILLE
With his Wonderful Burlesque Chorus. Supported by a company of good talkers and cry babies

MADAM TUTTLE'S SINGING PARROTS
Direction, U. S. O.

ROSE LLOYD
RESUMING ENGLISH ENGAGEMENTS MAY 21ST
Business Representative, GEORGE BARCLAY

LALLA SELBENI
THE SAME DRAWING CARD AS EVER
Doing Bits of Everything and Can Do More if Called For
Now FEATURED ON LOEW TIME

Blake Ring

In VAUDEVILLE
Permanant Address
Sunny Gables, Mamaroneck, N. Y.

HARRY (Dutch) WARD
ORIGINAL
The man who is funny even with his feet. Creator of the (Wedding) and all (Hops) and Walks done by myself.
Ask the General Public.

Dan Coleman

In "I'LL FOLLOW YOU"
Harry Hastings' Big Show

CARUSO IN VAUDEVILLE
With his Wonderful Burlesque Chorus. Supported by a company of good talkers and cry babies

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THE SAME DRAWING CARD AS EVER
Doing Bits of Everything and Can Do More if Called For
Now FEATURED ON LOEW TIME

LOEW'S AMERICAN and LINCOLN SQUARE

KNOWLES and WHITE
in "WINNING A WIDOW" by JAMES MADISON

BACK AT THE AMERICAN THIS WEEK (May 3)

NIP and TUCK
Direction FRANK BOHM

WRITE, WIRE OR CALL TODAY FOR THIS GREAT SINGLE, DOUBLE, TRIO, OR QUARTETTE NUMBER

IN THE HILLS OF OLD KENTUCKY
NOW READY: LIVELY OPENER, CLOSER, NOVELTY DOUBLE, ORIENTAL SUMMER SONG, AND A GREAT NEW BALLAD
F. J. A. FORSTER Publisher, Prof. Office 63 Grand Opera House Chicago, Ill.
CONEY HOLMES

NOW IN NEW YORK CITY FOR A LIMITED VENUE

Can route desirable material for a complete season in the Middle-West.

Booking exclusively with the United Booking Offices, Orpheum Circuit and Western Vaudeville Managers' Association.

Address BY MAIL ONLY Palace Theatre Building
The Most Distinct Novelty in Vaudeville in "One"

Hallen and Fuller

In An Allegorical Satire on Fame
By JUNIE McCREE

"THE CORRIDOR OF TIME"

Music
Singing
Dancing

Costumes by Orange Co.
Painting by White
Scenery by Gill

FREDERICK HALLEN
(25 years ago)

MOLLY FULLER
(25 years ago)

READ WHAT THE MANAGERS SAY:

Atlantic City, March 18.
Junie McCree,
New York City.

Hallen and Fuller opened at the Nixon today with their new act, "The Corridor of Time," and were an absolute hit. Took ten bows. Hallen made certain speech. Best thing seen in vaudeville in some time. On Broadway it would be one big hit.

(Signed)

HARRY BROWN.
(Manager New Nixon Theatre)

Brooklyn, April 14.

Dear Mr. Hallen:
Your new offering for vaudeville, "The Corridor of Time," was a splendid success here, and to the older patrons of the theatre who have pleasurable memories of the old names, old dances and old songs, it was a revelation. As a novelty it "死" it is distinctive. With best wishes for its continued success. I am

(Signed)

HARRY W. CRULL.
(Mgr., Keith's Greenpoint Theatre)

Newark, N. J. April 18, 1915.

Dear Mr. Hallen:
Fill this in yourself

I can't say too much about your new act.

(Signed)

LEWIS R. GOLDING.
(Mgr. Proctor's Theatre, Newark)

New York City, April 21, 1915.

Dear Mr. and Mrs. Hallen:
Your new act, "The Corridor of Time," I can truthfully say is a distinct novelty. It surely made me feel good to see the reception you both got last night when you came upon the stage, and it proved to me conclusively that names in vaudeville count. You were surely a decided hit in our theatre. Hoping you work fifty-two weeks out of the year, as you deserve it, and with kindest regards, remain

Very truly,

(Signed)

C. P. STOCKHOUSE.
(Mgr. 8th St. Theatre)

New York City, March 31, 1915.

Dear Mr. Hallen:
Your new act, "The Corridor of Time," was a big surprise and the hit of my bill.

(Signed)

WM. H. QUAIL.
(Mgr. Proctor's 5th Ave. Theatre)

Brooklyn, April 14.

Dear Mr. Hallen:
Your new offering for vaudeville, "The Corridor of Time," was a splendid success here, and to the older patrons of the theatre who have pleasurable memories of the old names, old dances and old songs, it was a revelation. As a novelty it "死" it is distinctive. With best wishes for its continued success. I am

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(Signed)

WM. H. QUAIL.
(Mgr. Proctor's 5th Ave. Theatre)

Direction of GENE HUGHES, U. B. O.

Keith's Orpheum, Brooklyn, Next Week (May 10)
FREE!
Year's subscription to VARIETY, if you tell VARIETY who we are.

Where, oh WHERE, are all those actors who said to me during the past Winter—"Now you must be sure and stay awhile with us! FREEPORT this Summer!" Must have been back in the barn.

WALTER WHEELS.

UNIVERSITY FOUR
Comedy—Humor—Singing Hotel Tuller, Detroit, Mich.

GEORGE HARADA
WORLD'S FAMOUS
THE BOOMERANG CYCLIST
1171 Clifton Ave.
Chicago, Ill.

HARRY HOLMAN
in
"Adam Killjoy"
Director THOS. J. FITZPATRICK
Next Week (May 11), Temple, Rochester.

Dancing DALYS
"GOLDEN CROOK" CO.

Buster Santos and Jacque Hays
The Girls with the Punny Figures
Direction SIMONS AGENCY

TRIANSFIELD SISTERS
REIIEN MUSICAL ARTISTS Playing in the Middle West

NILA DEVI
Three solid months, NEW YORK ROOF Address care VARIETY, New York

PAULINE SAXON
THE "BIS PERKINS" GIRL

ALFREDO
RICKARDS TOUR—AUSTRALIA

4 MARX BROS. and CO.
IN "HOME AGAIN"
The most sensational success of the season Direction HARRY WEBER. Address VARIETY, New York

The World's Greatest Boomerang Throwers
A SENSATIONAL NOVELTY VAN and BELLE
Booked Solid Direction, SIMON AGENCY

FRED HOLMES and LULU WELLS
With McINTYRE and HEATH in "THE HAM TREE"
Permanent Address, VARIETY, New York

Billie SHAW and SEABURY William
The Couple that Revived the Cake-Walk—and challenges anyone. Variety, N. Y.

KUY KENDALL
CHAMPION AMERICAN BOY DANCER
Just Finished 8 Weeks' Engagement New York Roof Address HOTEL MCALPIN, NEW YORK

Nan Halperin
Direction, M. S. BENTHAM

AMERICA'S OWN PRODUCT
Little MARION WEEKS
THE MINIATURE PRIMA DONNA
Playing U. B. O.

JULES LA BARBE and DONAIRE
WORLD FAMOUS APACHE DANCERS

THE MYSTERIOUS MASQUERADER WAS "MADE IN THE U. S. A." By HERMANN and SHIRLEY

Now Playing RETURN ENGAGEMENTS over FULLER-BRENNAN CIRCUIT, Australia

Orville Stamm
The Boy Hercules Season's Sensation
Personal Direction, ARTHUR KLEIN
A FEW MONTHS AGO WE ANNOUNCED "THE LITTLE HOUSE UPON THE HILL" AND PREDICTED A SURE HIT—WE'VE KEPT OUR WORD, AS THE SONG IS NOW MUSIC HISTORY.

IT IS WITH A SENSE OF DEEP GRATIFICATION THAT WE ARE HAPPY TO OFFER A MARCH BALLAD THAT WILL SWEEP THE COUNTRY—WE WILL STAKE OUR REPUTATION ON THIS UNQUESTIONED SENSATIONAL ABSOLUTELY SURE FIRE HIT—SOMETHING THE WHOLE SINGING PROFESSION HAS BEEN LONGING FOR—

"JANE"

MARCH BALLAD

By HALSEY K. MOHR

MACDONALD and PUCK'S OVERNIGHT WINNER

"DANCING 'NEATH THE IRISH MOON"

A WONDERFUL CLOSING OR OPENING NUMBER

A COMIC NOVELTY NOW BEING INTRODUCED BY MANY HEADLINE ACTS

"SHE LIVES DOWN IN OUR ALLEY"

By BAYHA and McCARREN

AND THE SONG THAT WILL LIVE FOR YEARS

"THE LITTLE HOUSE UPON THE HILL"

SHAPIRO, BERNSTEIN & CO., 224 WEST 47th STREET NEW YORK CITY

Chicago—Grand Opera House Bldg.

Frisco—Pantages Theatre Bldg.
LIGHTNER AND JORDAN

Sugarloaf artists such as Thea Lightner and Dolly Jordan, looking toward the future through simultaneously constructing a reputation and repertoire, wisely take advantage of our organization and through co-operation with our professional department are continuously supplied with the market’s latest products. The result is evidenced through their present professional standing. Recognized as a standard big-time turn, these two clever girls find themselves in constant demand.

Their list of numbers includes “Bird of Paradise” and “Love Me or Leave Me Alone,” two sure-fire popular melodies that never fail to materially aid in earning them individual honors wherever they appear.

LEONARD AND WILLARD

Harry Leonard and Jessie Willard, who recently completed a most successful tour of the Australian vaudeville circuits are now playing the Loew Circuit in the east, offering their clever little novelty, “Outside the Inn,” by Henry Bergman, in which they introduce three of Waterson, Berlin & Snyder’s song gems, “Bird of Paradise,” “Dixieland” and “Si’s Been Drinking Cider.”

Well equipped with all the essentials of vaudeville and possessing unusual personality and musical ability, this clever duo have developed their vehicle into a standard vaudeville number and never fail to live up to expectations.

!!! A Remarkable Record !!!

An heretofore unparalleled achievement in the history of modern song publishing is recorded in the popularization of Irving Berlin’s “My Bird of Paradise,” remarkable for the short time utilized to establish the number as a stage hit, remarkable for its immediate recognition and acceptance as a “sure thing” song by the professional singing world, and doubly remarkable in that it has been universally endorsed by the public and listed at the top of the season’s “Best Sellers” five weeks after its release.

IT STANDS IDENTIFIED AS THE PILL OF ALL ORIGINAL COMPOSITIONS

“MY BIRD OF PARADISE”

The Song that Directed Competitive Inspirations into an entirely New Channel.

The Song that Cracked All Modern Made Records for an Overnight Hit.

BECAUSE: it will fit any act.

BECAUSE: it is one of Berlin’s best.

BECAUSE: of its strangely hypnotic melody.

BECAUSE: it sounds better every time you hear it.

BECAUSE: it will never become monotonous through stage wear.

BECAUSE: it is of perfect construction.

BECAUSE: it is that peculiar type of song that wins applause with its introduction.

ORCHESTRATIONS IN ALL KEYS. DON’T MISS IT. GET IT NOW.

WATERSO, BERLIN & SNYDER

Strand Theatre Bldg. 47th St. and 8th Ave., New York.

NEW STUFF

I was born in a little town in Massachusetts called Leominster. I was brought into this wet world by Santa Claus and left to dry on top of a held-over Xmas tree Jan. 1, 1886, making me a New Year’s present to my folks and a God-send to the world in general. My first appearance on the “make believe” was at B. F. Keith’s first theatre in Boston. That was in 1889. I have accomplished the great feat of doing 16 shows in one day.

To Waterson, Berlin & Snyder: You have one of the most wonderful songs in years in “My Bird of Paradise.” My wife wanted one for her hat and I couldn’t afford it, so I bought her the song and she has forgotten all about the one for the shed. Truly, it is a wonderful song.

Sincerely,
BURT FITZGIBBON.

LODD AND BRITT

Two clever youngsters who established a record in England during their recent visit there, Britt having been a prominent member of the Ragtime Octette with which he played the entire Moss and Stoll tour, including a twelve-week run at the London Hippodrome. Lloyd was also singularly successful in England, having been selected by Ned Wayburn to star in his revue.

Their careers abroad were interrupted by the arrival of the military festivities and last August the duo teamed for vaudeville. Since then they have appeared with marked success in the U. B. O. houses, featuring the Waterson, Berlin & Snyder selections.
$4,200 WORTH OF "CUT-RATES" FOR 44TH STREET LAST WEEK

Joe Leblang’s Cut-Rate Agency Establishes Record for Half Price Tickets. Sends “Peasant Girl’s” Gross to $8,000. Agency Has List of 100,000 “Subscribers,” and Doing Enormous Business, But Lost $1,700 in One Day.

The record in cut-rate theatre ticket selling was reached last week by the Joe Leblang agency in the basement of the Fitzgerald Building, when the half-price tickets sold for the Shubert’s attraction, “The Peasant Girl,” at the 44th Street theatre, reached a total of $4,200, sending the gross of that show for the week up to $8,000, the theatre itself (over the box office counter and by way of hotels, also other outlets) collecting direct, the difference, $3,800.

As Leblang assures after a careful study of his list of 100,000 names (known as “subscribers”) and a survey of the people lined up in his agency, that less than 10 per cent. of his customers are regular theatregoers to the $2 theatres. The cut rate agency “gave” the 44th Street nearly $4,000 on the week the attraction otherwise would never have secured in the same house.

Anyone curious enough to linger around the Leblang establishment will coincide with the proprietor that he is the means of sending an entirely new clientele to the Broadway theatres. It appears also to place a powerful weapon in Leblang’s hands, as through his assistants he can influence the cut rate business to an unlimited extent into any theatre he is handling the coupons for.

Notwithstanding, however, that the Leblang agency is doing as enormous business in the half rate coupons, the agency is reported to have lost $1,700 Monday, with the biggest day’s business of the season to its credit. The loss accrued through Leblang having contracts to take a certain number of tickets daily for certain houses, and being “stuck” with several he had contracted for.

As against the Leblang assistance to

THE PEASANT GIRL and its gross of $8,000, the Klaw & Erlanger house, Amsterdam, with “Watch Your Step,” not using cut rates, did about $8,000 last week; “The Shop Show” did $4,100; “Twin Beds,” $3,800; “Song of Songs” (also aided by Leblang with a guaranteed sale for six weeks), $6,400; “Under Cover,” $3,800; “It Pays to Advertise,” $4,400, and “The Lie,” $2,300. “Chin Chin” at the Globe had its first serious drop last week, getting about $12,000. “The Natural Law” at the Republic did $5,900.

While Cohan & Harris, who own the “Advertise” piece, announced themselves as opposed to the cut rate, it is said that “On Trial,” their show at their theatre (Candler) is placing its tickets with the Leblang agency under contract.

The Shuberts appear to be the most fluent of the Leblang steady patrons, and what is considered the Shubert’s best attraction in their smallest houses, Lou-Tellegen in “Taking Chances” at the 39th Street, has its tickets listed with the others at Leblang’s. “On Trial” and “Taking Chances” having a reserved desk to themselves.

BIG ELECTRIC SIGN DARK.

The big electric sign on the south wall of the Palace theatre building is dark. It is the best located incandescent illumination along Broadway, with a location that while it was not an expense to the Palace, was worth at least $10,000 yearly.

The building department is said to have raised some technical point over the sign and it will have to be adjusted before the B. F. Keith list of features again appears in the lights.

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

JOE SHUBERTS, OWN PUBLISHERS.

The Shuberts are reported about forming a music publishing concern, to handle the sheet music of their productions. It is not unlikely Leo Edwards will be an important member of the Shubert music company, probably its manager. Mr. Edwards has retired from the Charles K. Harris staff, where he was for three years, writing a large number of songs successes for Harris, which were never heard of in the usual song publishing way.

Some years ago the Shubert tried music publishing under the title of “Suburban” ("Shubert" spelled backwards) Co.

TOWER OF JEWELS FOR 8/W.

Schenectady, N. Y., May 12.

A Tower of Jewels, similar to that at the San Francisco Exposition, is being sought by E. J. Ziegfeld, for the Amsterdam theatre, New York. The theatrical manager is in communication with W. D’A. Ryan, the illuminating engineer of the General Electric Co. here, regarding it.

W. J. Gosalin, who designed and supervised the construction of the Empire’s Tower, is east and has an appointment with Mr. Ziegfeld.

DUM DUMS’ SKIT.

Madge Voe and Co. will shortly crash through the ranks of neutral vaudeville with a dramatic skit built around the present German-European conflict carrying the pleasant little non-derivative of “Dum Dum,” which title has been officially handed to a blacklisted bullet by the quarrelsome nations abroad.

FILM WEDDING PRESENT.

Harry Shipley (manager of Rolfe’s "Bride Shop") and Beatrice Hoover, of the same act, were married last week. A moving picture of the ceremony was taken by Rolfe and presented to the couple as a wedding present.

ENTERTAINING THE FLEET.

Takio Namba, an American Jap, will fulfill a unique engagement next Sunday at 3:30 p. m. when he will do a headstand at the extreme top of the super-dreadnought "New York,” a platform having been erected atop the wireless apparatus for the stunt.

PAYING 'EM TO SEE SHOW.

The Shuberts have instituted a new managerial feat at the Winter Garden where they have their own paid in advance audiences to applaud the show at each performance. There are between 10 and 20 members in the clique, scattered throughout the house. The boys are ex-chorus men who were with some of the Shubert road productions now closed. They receive $5 weekly apiece to sit through each performance of "Maid in America." In speaking of his new vocation the other evening, one of the boys stated that it was "darned hard work, too."

TANGUY AT PALACE.

The Palace next week will have as its feature attraction Eva Tanguay, for whom it will be a return date this season. Miss Tanguay was to have appeared at the big house next month, but when Calvé, booked for the Palace next week, reported her voice needed attention, Miss Tanguay was called upon. She is at the Orpheum this week, which was to have ended her regular season in vaudeville.

SMALL OFFER FOR GRAND.

The Gould Estate is said to have received this week an offer of $15,000 yearly rental for the Grand opera house at 8th avenue and 23rd street. Klaw & Erlanger’s lease on the theatre expires Aug. 1, next. The firm is paying $55,000 annually for it. Sometime ago the Grand was offered on lease at $35,000 per annum.

WARFIELD AS SHYLOCK.

The David Warfield-David Belasco play plans for next season contemplate Mr. Belasco presenting Mr. Warfield in “The Merchant of Venice,” with Warfield as Shylock.

It will mark Warfield’s first characterization of a Shakespearean role.

A. C’S GARDEN REOPENING.

Atlantic City, May 12.

Keith’s Garden theatre will reopen here, probably June 14, for the summer season, with big-time vaudeville again the policy, and also Charles Anderson as manager.
CABLES

LONDON ALL SHOT TO PIECES; HOUSES REPORT BUSINESS OFF

None of the Theatres Pulling Capacity. New Attractions Fail to Attract Business. Number of Closings Contemplated.

London, May 12.

"Tonight's the Night," which opened at the Gaiety April 28, is not drawing up to expectations and business with "On Trial" is reported somewhat below standard, despite the tremendous start the piece enjoyed on its opening.

"Strike Me," the three-act farcical romance by Gladys Unger and Paul Rubens, opened at the Apollo May 5 and went over nicely, but the piece does not seem to be drawing as expected. Charles Hawtrey gave an excellent performance in his prominent role.

"Wild Thyme" closed rather abruptly at Dublin, May 8, although such a move was looked forward to when Seymour Hicks booked in "Broadway Jones" for May 24.

"Three Spoonfuls," now running at the Criterion, supposedly under a six-week guarantee, is apt to close any day.

"Searchlights" discontinued May 12 with the production of "The Angel of the House" and "The Argyle Case" expected to give up its run at the Strand to be replaced by Fred Terry's revival of "Henry of Navarre."

LUSITANIA LAMENT.

The universal theatrical lament over the loss of Charles Frohman brought along with it during this week the probability of the future managerial abiding place of the Frohman stars. None excepting Billie Burke is said to hold a contract from the lost manager.

It is expected Alf Hayman will continue the Frohman theatrical enterprises, although it would not surprise many were the some of the Frohman stellar lights to place themselves under the direction of Charles Dillingham. Miss Burke doubtlessly, when her Frohman contract expires after next season, will be managed by her husband, Flo Ziegfeld.

The condition of Mr. Frohman's estate has been variously speculated upon. It is not expected to be a large one owing to the lean seasons the show business has lately passed through.

The mourning for the Lusitania's doomed from theatricals extended to Charles Klein, Jules Miles Forman, together with Herbert Hubbard and his wife.

The Lusitania sinking immediately stopped foreign bookings from this side. Many negotiations were on foot for the new Frohman plays, but they abruptly ceased. Several plays sailed May 1 on the New York (American Line). Boone and Meyers were persuaded not to take the Lusitania by Paul Tausig & Son, the steamship agents, who placed all acts traveling through them on the New York as reported in VARIETY of April 30.

Ethel Latimer and Henry Rosche were listed to sail on the lost boat. Miss Latimer canceled through a superstition and Mr. Rosche through a law suit on this side. Miss Latimer, after having her horoscope read, sailed May 1 on the Transylvania. Cancellations for this boat were entered by Rosie Lloyd and Burr and Hope just before sailing, although their baggage had gone aboard and was carried away on it.

In the English colony in New York it was being said immediately after the boat went down that a German stock broker on the Exchange had made a heavy wager before the Lusitania sailed from New York she would never reach the other side.

Herbert Light, former juvenile comedian with the Broadway, Camden, stock company, was among the American survivors of the Lusitania. He was going abroad to visit his mother, who was dying. After Light had sailed, a cablegram was received for him in Camden which was opened by his friends. It announced the death of the parent.

London, May 12.

Melville Gideon, mentioned in the reports as a passenger on the Lusitania, was not aboard.

The Variety Controlling Co. received notification this week from the De Lessos, canceling their scheduled tour, the fate of the Lusitania probably prompting them to remain in America.

Los Angeles, May 12.

A call has been issued here for a mass meeting of all the former Charles Frohman actors to prepare a suitable memorial for the dead magnate. Rev. Dr. Francis, pastor of a local church, announces a sermon next Sunday to be constructed around the death of Mr. Frohman.

FROHMAN'S FRIENDLY RECEIVER.

London, May 12.

A friendly suit has been filed here by Dion Boucicault, Charles Frohman's England's producer, to have a receiver appointed immediately. The legal request was granted placing William Lesrocq, the Frohman general manager here as receiver. The property involved comprises the lease on York's theatre for 18 months still unexpired, half the interest in "Rosy Rapture," and $12,000 now in local banks, in addition to the play royalties.

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

HIP'S NEW REVUE.

London, May 12.

The revue, or second edition of "Business As Usual," at the Hippodrome was produced Monday. It received excellent notices in the papers.

The show, has no decided song hits. It needs condensing and quickening. Rehearsals were called Tuesday to chop an hour out of the performance. The same day Albert de Courville, the Hip's director, made the largest deal for tickets with the libraries that has happened since the war started. de Courville joined the company in

SAILINGS.

San Francisco, May 12.

May 11 (for Australia), Jimmy Britt, Two Excels, Two Tyrells, Ballinger, Hamilton and Barnes, Gen. Pinso and Co. (Ventura).

Reported through Paul Tausig & Son, 104 East 14th street, New York: May 15, Mr. and Mrs. S. Catt, Louie Catt, Walter Roy (St. Louis).

IN PARIS.

Paris, April 26.

The revue by De Cottens at the Folies Bergere was withdrawn after a short inning, and Aumont has likewise returned as manager. Maurice de Maran (former editor of the Paris "Music Hall") has secured the temporary "war" lease of the house. Mme. Rasimi was also a candidate but missed it. Maran will give vaudeville.

The Concert Mayol is now playing vaudeville, the revue having failed to draw. Mado Minty in her spider-web act is the present headliner.

New show at the Alhambra May 1, the ballet "Europe" after a month's run having been withdrawn. The house will close at the end of May, for the summer season. The weather is already warm, and there is every indication the summer will be hot—in every sense of the word.

Aine Simon will appear in the sketch (in English) which Polesar is to produce shortly at the London Coliseum.

The Alhambra, Bordeaux, will open this month, with a revue by Lemarchand and Nourray (formerly seen at the Paris Eldorado).

Max Linder has been reported by the Pathé people as being wounded at the front. A Paris contemporary states the cinema actor is in a Paris hospital suffering with enteritis.

The site in the Rue Mogador is now being cleared, prior to the construction of the new English Music Hall by a company organized by Walter de Greefe and Alfred Butt. The work of building has not yet commenced, having been delayed by the war. Walter de Greefe was in Paris last week, presumably in connection with his new theatre.

A lawsuit between Mme. Rasimi and her landlord, G. Haberekorn, concerning the rent of the Ba-Ta-Clan is being watched with interest. The manageress claims that no rent is due during the months it was closed on account of the war, and that she should only pay a reduced rent at present. She advertises her present revue as "a great success."

The Marigny will reopen early in May, with vaudeville, and later a revue will be given. The theatre has been leased to a private enterprise.

The Theatre Comedia, Madrid, was destroyed by fire last week. No lives were lost.
NEW HAMMERSTEIN HOUSE POSSIBLE IN TIMES SQUARE

Times Square may have a new theatre bearing the name of Hammerstein's before long. It is reported a group of monied men, led by Clifton Livingston and Orson Welles, have negotiated for the present Hammerstein's Victoria, for a picture policy, to be managed by one of the best known picture house managers in the country, now steering another theatre on Broadway with the same entertainment.

The plan from the story is that upon the lease for Hammerstein's for picture purposes being completed, the same group will among the building of a theatre within the Times Square district, to seat 4,000 people, with Arthur Hammerstein managing, and an elaborate big time vaudeville program to be the opening policy. Hammerstein holds a franchise from the United Booking Offices for Times square. Within the area named is the B. F. Keith Palace theatre, also playing big time vaudeville from the U. B. O., with Hammerstein's consent, the B. F. Keith having paid Oscar $225,000 for the privilege.

In the leasing of the Victoria it is said the rental will be $75,000 yearly, for the theatre proper, after the alterations have been finished, leaving the stores to be placed on the 7th avenue front for the Hammersteins.

WINTER GARDEN ROW.
The list of principals in the winter Garden production, "Maids in America," was further depleted Saturday, when Harry Fox and Jennie Dool gave notice of quittal of that organization this Saturday night. In the production (that leaves the Garden May 22 to spend a week at the Garrick, Detroit, before opening for a summer run at the Palace, Chicago, May 31), but two of the first cast will travel with it, Dazie and Belle Ashlyn.

The Fox-Dool leaving is reported to have been caused through some words between Miss Dool and Rita Gould. Miss Gould joined the show since it opened at the Garden. After making her remarks, she is said to have been called before the assembled company by J. J. Shubert and instructed to issue a public apology to Miss Dool.

Fox and Dool may open in vaudeville next week, although Mr. Fox is understood to have received an offer to join Ziegfeld's "Midnight Frolic" on the Amsterdam Roof. Miss Dool is engaged for the new raw Hitchcock production to be made by Cohan & Harris.

Other departures from the company before the "Maids" piece goes on tour will be Clark and Hamilton and Hal Forde.

Engagements for the show for Chicago are Tom McGuire (in the former Charles J. Ross role), William Halligan and Dama Sykes, Swor and Mack, and Coogan and Cox.

The audience living the Shuberts' show are complaining, their own material, placed in the piece when first produced and since retained as a part of the roles respectively played, is now claimed by the management. Two of the sufferers in this respect are said to be Fox and Bert Clark. Each interjected material they have used in vaudeville, but it is reported that the principals engaged to succeed the vaudevillians are rehearsing all of the dialog now used by either.

The vaudevillians affected by the retention of material say they will not engage in production work in future, without having a proviso in the contract that material interpolated is admitted their property, and will leave with them upon leaving the show.

The cast for this new show includes Willie and Eugene Howard, Frances Demarest, John Thomas, Sam Hearn, Maryllyn Miller, Daphne Pollard, Elenore Brown, Clara Inge, Elenore Pendleton, June Elbridge, Ernest Hare, John T. Murray, Morin Sisters, Helen Eley, Juliette Lippe, Francis Pritchard and Boyle and Brazil. It is said that the first act of the new show is devoted in its entirety to a burlesque on "Experience."

LONEY MUST TALK.
The habit of talking, acquired by one Loney Haskell while master of ceremonies at Hammerstein's, has grown too strong to be easily broken by that public-spirited speaker. Therefore Loney with his voice is looking for an opening once more as a monolog upon the vaudeville stage, and thinks that the Palace, in the midst of those who know his speaking voice so well, should be the first to take him up on the offer.

As a vaudeville attraction Mr. Haskell thinks he is worth $500 a week. Georgie O'Brien is wrestling with the proposition for the talking act. Loney knows all about what you ask and what you get, so he will probably listen to reason.

M. P. BOARD RE-ELECT.
At the meeting of the Music Publishers' Board of Trade last week, its first-year officers were re-elected for the ensuing term. Louis Bernstein (Sha-pin-Bernstein & Co.) is again president; Fred Belcher (J. H. Remlick & Co.), secretary, and Jay Wittmark (M. Wittmark & Sons), treasurer.

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

IN AND OUT.
Leon Rothier, the singer, billed for a vaudeville debut at the Palace, New York, this week, did not open, Laddie Cliff substituting.
Swor and Mack announced a cancellation for the week. Through Illinois, Mike Bernard and Sidney Phillips secured the date instead.

Mrs. Leslie Carter decided, while playing for a week at Indianapolis, her season was completed, so she packed off to New York. The United Booking Offices was under the impression that the actress was to play Toledo this week. The vacation, now announced, was by Stone and Hayes and Fred Bowers, sent from here.

SUMMER'S BIG TIME.
Though most of the big time vaudeville theatres are closing or have closed, there will be quite a deal of the left for those who like to play in warm weather.

Of those houses that seem fixed to remain open were Palace, New York; Bushwick, Prospero, Brooklyn (Prospect not certain, however); Brighton theatre, Henderson's, Coney Island; Morrison's, Rockaway Beach; Keith's, Philadelphia; Keith's, Boston; Keith's, Washington (not certain, but likely); Garden, Atlantic City; Shea's, Buffalo; Temple, Detroit; Majestic, Chicago; Orpheums at San Francisco, Oakland and Los Angeles (five weeks between the three cities); Ramona Park, Grand Rapids; Fontaine Ferry Park, Louisville; Forrest Park Highlands, St. Louis; and East End Park, Memphis.

The parks play the big time grade of vaudeville bills.

BARONESS DEBUTING.
Baroness Von Hollub, who, prior to her acquisition of the title was professionally known as Hattie Lorraine, is preparing for a return to the stage this time in vaudeville as the co-star of a new skit with Tom Watera.

The Baroness was last seen on the Orpheum circuit with Billy Gould, and is, as usual, a conspicuous in a Ziegfeld chorus. Contrary to general opinion, the Baron Von Hollub, a German nobleman, is not in the trenches, but is sojourning in Italy, where neutrality is still featured.

Lasky Producing for Next Season.

Jesse L. Lasky is laying out a plan for vaudeville productions for Forest with, William Woolfeniden, who is in charge of that branch of the Lasky enterprises.

New pieces will surround James B. Carson, also Berwick and Harris, in Lasky productions. "The Garden of Peaches" will be revived, and a posing turn of eight girls is to be commenced about mid-winter. "The Boudoir" is a new idea. There is also a possibility Mr. Woolfeniden is now at work upon.

$5,000 Hospital Benefit.
Chicago, May 12.

The benefit at the Auditorium for the American Hospital Sunday afternoon netted around $5,000.

CAMDEN'S BROADWAY BURNED.
Philadelphia, May 12.

The Broadway, Camden's largest playhouse, was swept by fire late yesterday afternoon. The fire originated under the stage near the locker rooms owned by Samuel Davis, who was gathering up laundry in the dressing rooms. He was badly burned about the hands and face when he attempted to assist the firemen. Davis was the only one injured, the audience having left the building at the conclusion of the matinee some time before.

The Broadway was constructed ten years ago at a cost of $95,000. The enterprise was financed by Dr. William H. Long, a theatrical and circus manager, and is now owned by his estate. It had a seating capacity of 2,000.

W. B. McCallum is the present manager of the house.

PARKS OPENING.
Forest Park Highlands, St. Louis, and Fountain Ferry Park, Louisville, started their summer season of vaudeville May 9. East End Park, Memphis, commences May 24.

The vaudeville for these summer parks is placed by George Gottlieb, in the Orpheum Circuit Palace theatre suite.

Scarborough Beach, Toronto, opens its vaudeville May 15. M. Shea's Hippodrome, Toronto, playing pop vaudeville, will remain open over the summer.

Vaudeville at Kamona Park, Grand Rapids, will commence May 23, the first show remaining eight days. Thereafter the regular week's opening will be Monday.

John J. Collins of the United Booking Office, New York, will again book the park.

Somber Park, Montreal, opens May 30, using five acts weekly, from the U.B.O.

HOUSES CLOSING.
The Eastfield, Grand Rapids, closes for the season May 29.
The Maryland, Baltimore, may close May 21.
The Majestic, Milwaukee, closes May 21.

William Penn, Philadelphia, wound up last Saturday.

The Garrick, Wilmington, closed last Saturday.

'PRISCO FOR EDDIE.'
The war has slipped in between Eddie Darling and Europe, for this summer. Instead, the bill director of the big Keith houses in the east may make a visit to San Francisco and the Exposition.

Mr. Darling isn't much of a traveler. East he has gone to Germany, north to 186th street, south to 14th street and west to Eighth avenue.

PIANIST ELOPES.
Chicago, May 12.
Gene Rodemich, once a pianist for Elsie Janis, eloped with Henrietta I' sku, a St. Louis heires. Monday. The marriage took place in Clayton, Mo.
ACT'S INJUNCTION PLEA DENIED BY U. S. COURT IN MASS.


Boston, May 12.

In the United States District Court for Massachusetts Monday Judge Dodge denied the application of Henry M. Kost for a preliminary injunction against the United Booking Offices of America to prevent it releasing him engagements.

Kost is known in small time vaudeville as "Cody, Singing Cartoonist." It is alleged on behalf of the United Booking Office, Cody, is a "copy act," and one of its features big time turns, Bert Levy. On this ground the U. B. O. refused to play Cody, and its refusal resulted in the application for the injunction.

In denying the application the court said it did not appear the U. B. O. had done any illegal act in connection with its refusal to book Cody, and the court rather broadly intimated that simply being a booking agency, the United Offices had a right for any reason which seemed sufficient to itself, to refuse to book Cody. The court also remarked the complainant had failed to show that the defendant was a monopolist as contended by him.

FIRED MARSHALL MONTGOMERY.

Chicago, May 12.

Marshall Montgomery, arriving at the Columbia, Davenport, Ia., for the night after Tuesday, was forthwith ejected from the theatre by the manager and later taken from the bill, according to Montgomery.

The management claims his material contains offensive remarks and the frantic encounter occurred after his exit from the stage.

LOW-CONSIDINE TALKS.

John W. Considine reached New York Tuesday and immediately went into conference with Marcus Loew. The object of the meetings held Tuesday and Wednesday was to solve the future of the former Sullivan-Considine Circuit.

The first talks between Messrs. Considine and Loew were reported hanging upon the matter of the rental of the western theaters over the summer, who should pay it and what policy of entertainment would be played in the hot weather.

The official notification by Loew of his intention to return the S-C. houses to their original owners called for May 1 as the date. The lapse was caused through Considine's delay in arriving. It seems he had been allowed to return the circuit and the houses would be free at this time under the agreement entered into with S-C. when purchasing the prop-

Took this bill over on percentage and walked out with a little over double salary.

PLAYED MANAGERS LAST WEEK, AND VERY NICE, TOO.

BICKEL, WATSON AND WROTHE SHOW.

Harry Frazee said to have a new play which he hopes will be the medium of reuniting Bickel, Watson and Wrothe. The producer already has the assurance of Bickel and Watson that they will perform, and he is at present trying to obtain the release of Ed. Lee Wrothe from his burlesque contracts.

Boy Scout Founder in Turn.

A vaudeville turn proposed by Blanche Merrill will have seven Boy Scouts in it, led by one of the founders of the organization here over here. Norman Sper, who but recently returned from the other side. He is 18 years of age.

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WITH THE WOMEN

The temperamental Eva Tanguay and her temperamental costumes form the chief attraction at Keith's Orpheum this week. Miss Tanguay is an acrobatic acrobat and short on her theory of dress being to pack as much starting originality into as small a space as possible. So the fame of the "little madcap" is wide and her bank account long. Her other productions and, for all her songs, which deals with one subject—herself. To tell about some of her costumes and neglect the others would be a pity—to tell them all, a catalog. However, the catalog was.

First, she was an ostrich feather—wearing a cap and a huge fan of white plumes around her head, with a dress made of a series of feather ruffles that floated softly with every twist and turn. Next she was a classic Cupid in a few yards of chiffon, with flying sleeves and a short skirt draped over one hip and slit a bit up the front—least by chance its tightest, outermost, with her perpetual smile. She has a pretty knee, of course, but whether that influenced her any—who can say. There was rather less to the next change, a skin-tight arrangement of pantalettes! Another was the simple frock, with some silver embroidery slantwise across the front. And if she had come out again—but she didn't. Hattie Burks (Lorraine and Burks) who closed the show, wore one of the most central themes of vaudeville stage, a white velvet with black fox collar, cuffs and hem on one side, balanced by the same in white fox on the other and fastened with black fox buttons. A black and white hat has trimmings out of visible quantities of sigarettes made a stunning finish. Hazel Lowery (in "The Red Fox Trot") were a pretty little afternoon frock of blue taffeta and blue chiffon, with two small taffeta pockets on the chiffon skirt, and a hat that was mostly a black maline truss with a rose and some Paradise. Molly Fuller (Hallen and Fuller, in "The Corridor of Time") used the dress of a decade or so ago have more real music than the raggier tunes of today, that she can wear with as much success as ever, and that, though she may wear one for the dressing and then worn when repaired into the entrance door of Time's corridor, she had no more charm than now when she is some years down its length. The Four Antwerp Girls, billed as Belgium return, were well received and good to look at.

Black and white never ceases to be attractive as a color combination either on or off the stage. The sharp contrast of the one against the other, the pen-and-ink sketch effect so produced, has an almost startling effect especially with the glare of the footlights to throw the costume into greater prominence. Constance Farmer, of Smith and Farmer, at Loew's American Roof, used the combination most effectively in her dressing. She wore a white silk with a short waisted 'basque' style bodice of black and white stripes, and a tiny, round, striped hat perched at an acute angle on her head. The girl in Al Burton's revue also appeared in black and white, in a full skirted dress banded by three wide strips of black velvet ribbon with black bows hanging from the bodice and a huge red rose with foliage at the girdle. A black edged white hat—one of the new transparent rimmed affairs, and black edged white slippers, carried out the general "sketchy" color scheme, letting the rose form one vivid color note that added life to the whole costume. Another girl in the same revue danced out during the course of an Irish song in the same suit that was put up stunningly in some other material for street wear. The loose flaring coat was broaded in strict military fashion with gold braid, the full, short skirt was quite modern in cut, and it fit and filled up stunningly in some other material for street wear. The loose flaring coat was broaded in strict military fashion with gold braid, the full, short skirt was quite modern in cut, and it fit and filled in some other material for street wear. The loose flaring coat was broaded in strict military fashion with gold braid, the full, short skirt was quite modern in cut, and it fit and filled up stunningly in some other material for street wear. The loose flaring coat was broaded in strict military fashion with gold braid, the full, short skirt was quite modern in cut, and it fit and filled in some other material for street wear.

BIG BUSINESS BY TABLOIDS.

The big business at Keith's Union Square theatre since the inauguration of a tabloid policy is attracting general attention among the vaudeville industry in these dressing periods when pop vaudeville and straight pictures held sway at the Square, with patronage gradually declining, Ben Cahn, the manager of that house, reviewed the tabloid entertainment about four weeks ago. The neighborhood did not readily respond, but in the second week of the tabloid's engagement the business once more flowed to the Square, to the olden days of that historic theatre, and the attendance has remained at the top notch since, with admission 10-15-25.

The Union Square is on 14th street, a theater is in About and vaudeville and picture shows. High business at the Square has affected the other theatres in the immediate vicinity, with the natural conclusion the tab policy is drawing away from the regulars of the other houses.

This week Harry Rapf's "Midnight Cabaret" is the attraction, running 90 minutes, with an intermission, also pictures. Another today evening Mr. Cahn added four "try-out" vaudeville turns to the program.

While the Square is used in the nature of a "show place" for tabloids in New York, consequently securing the attraction and a return engagement for the costume figure asked, it is said the top salary in the east for a tab for date is $800 weekly. Ottimes in the west the tabs have played on sharing terms with the headliner.

This week the Proctor Circuit, for the first time, is testing the tabloid scheme, having placed one at Proctor's theatre, Portchester, N. Y. The result may have considerable influence upon the future intention of the Proctor people regarding tabloids.

Next week at the Union Square a somewhat pretentious tab will be presented by the Flavell Co. It is called "The Elopers," taken from the musical comedy of the same title. Twenty-two people will compose the company, including ten chorus girls and a chorus boy as the leader. The Flavell Co. is reported to be specializing on tabloids, and organized the present company for the purpose of a run at a theatre. It is capable of remaining at one house for the whole changing its show weekly. Mr. Cahn is said to have made the suggestion, to protect his house against a scarcity of tabs on the market for a weekly supplement.

As yet no one appears to have secured a line on what effect the tab production at popular prices has on the burlesque theatre in the same territory the tab is shown. The tab in most instances brings a reduced burlesque performance.

$50 Weekly for Mrs. Geo. Beane.

Chicago, May 12.

Mabel Beane has been returned from the altar side and is willing to appear as a single act.

Kathryn Durkin, a single, and Armand Cortex, formerly with Lasky's "American Beauties," has returned to her acting. Mark Lea and his "Topsy Turvy Girls," in "Room 44" (Joe Raymond). Rawson and Clare completed their long season in the west with "Yesterdays," to return in New York, where they may open in their former two-act, "Just Kida.

Gilbert and Colone, two men in an Italian act. Albert Von Titzer is to return to vaudeville as a single.

Renee Parker, the golden haired beauty, who has been prominent in cabarets here and was featured in a London production, will open as single turn on the Loew Circuit next week.

Lew Hutton and Maudie Heath, both of "The American Beauties," have formed a two-act opening on the Loew next week.

The new Gus Edwards' production next season of "Little Italy," by James Horan, will have 40 people.

Frederic Edwards has placed Florence Templest contract and presented her in vaudeville as the head of a miniature musical comedy revue in two scenes. The act was written by Philip Bartholomew and Silvio Heim.

Richard Bennett, Howard Thurston and Doris Thomasovsky are possibilities for vaudeville, with Alf T. Wilton the agent. Misses Wells sailed for England May 7 to join her sister, Nellie Lynch, in a vaudeville stock.

Seven Colonial Belles, a western turn, will make their first New York appearance June 7 (M. S. Bentham). Willie Cohan and Irving Haye in a two-act.

The recent marriage of James D. Duffy and Marceline Montague, two vaudeville "singles" results in a team, officially and professionally, the pair having arranged their work as well as live together hereafter.

Mike Bernard and Sydney Phillips are breaking in as a two-act.

Skeets Gallagher and Irene Martin in an act written by Blanche Leslie. Hilda Gilbert, the western woman who helped Jack London win a $5,000 wager by an ev. n'tful trip around the world, is in New York and will appear in vaudeville (George H. Summers).

COLLECTING FOR WRECK.

The New York Railway Co. was called upon this week to enter court for the purpose of preventing the claim of Johnny Collins, for $2,000, alleged by Johnny to be due him through a street car at Lexington avenue and 27th street on February 15, 14, his Chalmers car beyond recognition. Herrick C. Allen is legally representing the booking man.

12-Car Circus Opening.

Chicago, May 12.

The Hugo Brothers 12-car circus opens in Peoria today. The show will tour the middle west.
The Behman Show.

Jack Singer brought Lew Kelly and "The Behman Show" to the Columbia Monday and wholly succeeded in appealing precisely what was expected of him. He presented the biggest and best show that has been at that house, and if it fails to realize the Columbia Amusement Co.'s hopes for a Windy City hit, the sole cause will be such weather conditions as preclude great indoor attendance, or some other reason that cannot be foreseen.

Fundamentally, "The Behman Show" is the same as when presented at the Columbia last fall. "A Wise Dope" is used for the first part, and "The Passing Review," made up for the most part of imitations of stage celebrities and followed by the burlesque of "Shenanigans," constitute the layout of the second part. But many changes and additions have been made that build the performance up to the proportions of a $2 production, and it is these features as well as the attractiveness of the original show itself, that are dependent upon to prolong the engagement. Of the former there is a musical number, called "Pigeon Walk," that gives every sign of creating talk in the town and which is solely put on by Jack Mason. It is led with necessary spirit by Harry Van, Steve Clifford, Nettie Nelson and Jane Conley. A Charlie Chaplin number, in which Harry Van and the ponies appear, may be placed up there with the rest of the chorus, both male and female, working in the background, is another of the new features that scored strongly.

Doing a very effective imitation of Frank Tinney, provided a surprising incident to the performance. In make-up, voice and action, Mr. Dandy's impersonation is singularly lifelike, and the fact that he is using the same makeup as material is decidedly helpful to him. Sallie Fields, of whom much has been expected, fully sustained Jack Singer's judgment. Miss Fields is a dainty little woman, full of personality and possess- a shyness, as a matter of fact which she handles with rare skill in a repertoire of well-selected songs.

Gertrude Lynch, who left "The Behman Show" for vaudeville a year ago, has returned under special engagement to give her exceptionally clever imitation of Eva Tanguay. Miss Tanguay thinks so well of Miss Lynch's impersonation, she has granted her permission to use her restricted songs, a compliment as well as it deserves. There are other opportunities in the show that add to its value, but those mentioned will very likely go a long way towards maintaining interest.

Lew Kelly reported his highly amusing impersonation of Lon Hascall, James Tenbrooke, Eileen Sheridan, Martelle, and Amelia Fynes reappeared with the excellent results of former engagements of "The Behman Show" at the Columbia. Miss Fynes was so good at recalling her former position as prima donna of the company and did her work with customary charm. Nettie Nelson, a newcomer to the cast, made a distinctive hit in the important work assigned to her, and Jane Conley was satisfactory in the little she had to do, leading the important number, assisted by the male chorus, with fine effect. Harry LaCoste, who was engaged at the last moment to play the German character part, gave an altogether admirable performance.

The large chorus includes an unusual number of exceedingly pretty girls who work with the necessary vivacity and give a good account of themselves vocally, and ten men who add volume and sale prices to be maintained by the numbers. The scenery and costumes were as fresh and bright as though they had just come from the workroom.

American Burlesque Assn.

At its regular monthly meeting Friday the officers of the Columbia Amusement Co. arranged to transfer control of its Extended Circuit to a new corporation, known as the American Burlesque Association.

The circuit consists of 44 theatres and 14 vaudeville companies, all either owned or leased by the Columbia Amusement Co.

The new organization is incorporated with a capitalization of $150,000. The officers of the company charged with the receipt of the charter are Gus Hill, president; George E. Lothrop, vice-president; Charles Franklin, secretary, and Chas. E. Barton, general manager.

The incorporators are George E. Lothrop of Boston, Samuel Levy of Detroit, Charles Waldron of Boston, Rud K. Hynicka of Cincinnati and Charles Franklin, Charles E. Barton and Gus Hill of New York.

The result of the new arrangement will be that the burlesque business of the country will be controlled by two companies instead of one. The consideration for the transfer is given at $20,000, certain agreements regulating the salaries of employees in both circuits and restrictions as to the employment of artists having been adopted.

The general offices of the new company will be located in either burlesque in the Gaiety Theatre Building that was occupied by the Columbia Amusement Co. before its removal to the Columbia Theatre Building.

Garden Theatre Co. In Bankruptcy.

Buffalo, May 12.

Creditors filed an involuntary bankruptcy proceeding against the Garden Theatre Co. here last week, the claims listed amounting to approximately $700,000, although the petition alleges debts amounting to $7,000,000. The property attached to the former burlesque house is estimated at considerably more than the total amount named in the claims, if sold, and all charges are expected to be paid.

Boston's G. O. H. In Stock.

The Grand opera house, Boston, will not be definitely ruled out next season but will be conducted as a melodrama house, probably with stock.
Morton and Moore played three consecutive weeks at the Orpheum, San Francisco.

Gus Bothner, of the Charles Frohman booking office, is alarmingly ill with pneumonia.

Mike Sawyer has been replaced by Jack MacNevis as assistant manager of Fox's Bedford, Sawyer going to the City theatre.

Joseph L. Plunkett, the theatrical manager, filed a petition in bankruptcy last week. Liabilities, $14,608, no assets.

The Empire, Paterson, N. J., inaugurated a-Metropolitan split week policy this week, playing four acts booked through the Sheedy office.

The Metropolitan, Mitchell, S. D. (Maurice W. Jenkins, manager) opened May 3. It plays legit, replacing the Gale, burned last spring.

Jerome N. Remick will be in town next week to map out a summer campaign for his publications, and find out what is the matter with the Giants.

Frank Vincent, of the Orpheum Circuit's booking staff, had recovered Wednesday from his recent illness to the point when he was daily expected to return to the office.

Lew Dockstader denies any knowledge of the recent report he was contemplating a minstrel show for next season to be called Lew Dockstader's Honey Boy Minstrels.

Jack London is now in Heliogoland, Africa. New York theatrical men received a cable Monday from him, saying he was well and enjoying his present trip.

"The Getaway," the Willard Mack playlet, has been obtained by Corse and Claude Payton for vaudeville presentation. Phyllis Gilmore will be featured with them.

Merriman and Witt sailed on the Philadelphia last Saturday for England to open on the Moss & Stoll circuit. Charles Bornhaupt secured the contracts.

"Wang" will be added to the list of Gilbert & Sullivan operas to be revived during the engagement of the Gilbert & Sullivan Opera Co. at the 49th Street theatre.

Fred Starr, manager of the Holyoke (Mass.) theatre, which closes its season Sunday night, will go to Rvere Beach, Boston, where he will manage the Park Amusement Co.'s enterprises.

Byrne & Kirby have taken over the booking of the Baker theatre, Dover, N. J. They placed their first show at the house yesterday. The house will play six acts and split.

After "A Celebrated Case" closes at the Empire May 29 Ann Murdock will engage in her first picture work, enacting the leading role in the Metro feature, "A Royal Family," from the play produced by Annie Russell.

It's understood the Poster Advertising Co., which numbers some 4,000 cities on its list, has placed the official ban on whiskey ads and hereafter none shall adorn any of its locations. The ban is said to start May 31.

B. A. Myers and party arrived in Chicago in a motor car Monday en route for San Francisco. The party left New York just a week to the day before they arrived here. They left here on Friday.

The advertisement of Paul Murray appearing in VARIETY April 30 mentioned his connection with the "U. B. Co., Ltd., of London." This should have read V. H. O. (Variety Booking Office).

Tim Keeler, the road man for the Chicago branch of the United Booking Offices, paid a brief visit to New York this week after touring the state in the interest of his company's parks and fairs.

"Sinners," at the Playhouse, will have its 150th performance on next Tuesday night. Jean Adair, who returned to the cast of the piece last week, replacing Emma Dunn, was the original in that role when the show was first presented in Sing Sing.

Sam Bernard stage-managed and appeared in the benefit last Sunday at the Lyric, New York, for the Federation of Jewish Charities in Brooklyn under the auspices of Cohan & Harris. An imposing program was offered. Among others appearing were Raymond Hitchcock, Douglas Fairbanks, Louis Mann, Irving Berlin, Louise Dresser, Clifton Crawford and Frank Fogarty.

Pauline Hall was awarded a $750 verdict in Judge Martin's court in Philadelphia Monday, the defendants being the Pioneer Amusement Co. The case was built around a breach of contract, the plaintiff having been engaged to appear at the Stanley theatre early in the spring. The Pioneer Co. is controlled by the Mastaeh-Earl syndicate.

J. Bernard Dyllyn, the only actor in captivity carrying ten bank books, has officially designated an age limit for vaudeville, establishing the required precedent by refusing a vaudeviller offer because of his age. Dyllyn, who is estimated as worth between one million and ten billion dollars, and who is said to own the greater part of the mission district in San Francisco, just closed with the "Politik." He is particularly concerned over the unsettled condition of theatres, since it is his only method of legitimately earning a livelihood.

William Courtenay, lead of "Under Cover," leaves the Cort theatre attraction one week to originate one of the principal roles in the new Selwyn piece, "Under Fire," which has its premiere, Atlantic City, May 24. Violent Heming has been engaged as one of the principal women. Dyllyn has asked that the "Under Fire" role will be acted by H. B. Warner, who arrived in New York this week with his bride, Rita Stanwood.

Jack Shea will have a benefit Sunday night at the Columbia. Every season Jack has a benefit, although it looks perpetual, with the Shea fellow playing shows in Cortlandt, Ithaca and Elmira now and then. Once he played on the Columbia, but now he's played at the Columbia. The Columbia is his Sunday shows during the season with the aid of Jack, who stands in the rear of the house, wondering why his brother, Marty, never books any of his acts. Then he gets the giant's legs and looks it over; rearranges it once more to the running order it was in the first place. That's how Jack remains long enough each season to get a benefit at the finish. To do the penmanship and get him enough coin to make Saranac Lake in one jump, Jack asked Tommy Gray if he would announce the turns Sunday evening. Tommy, who is now a regular author with a play "She's In Again," opening Monday night at the Gaiety, replied that he would, just to let the boys know that the $2 thing hadn't gotten under his hat—yet. Jack Shea was elated, and remarked that he himself in front of the house while Tommy was on the stage there would be some little class to his benefit. In this spirit he mentioned attaching Tommy to one Dick Kearney, a cold-blooded guy, who books the bills Jack thinks he runs.

It was reported a few years ago that Jack Shea had a weak heart, but Mr. Kearney never stopped to think of it. "Did you arrange about the fifty?" asked Dick of Jack. "Win fifty?" Jack said, with his voice away off the key. "Why, the $50 Tommy Gray always gets for announcing benefits," answered Dick. "He said nothing to me about money," remarked Mr. Shea, reaching for his hat as he choked back the tears. Jack ran like a two-year-old to Tommy's office, but the author had gone to Rochester to see his show. Jack finally met Tommy on the street after he had returned. "Is that all right about the benefit?" he asked. "Oh, sure, Jack," replied Tommy; "I'll be there." "You know, Tommy, this has been the worst season in the history of the business. I will show you my bank book," spoke Jack. "It was so tough at one time I almost got up nerve enough to touch Marty; so you can see what I have been up against. What's the idea of that hard luck stuff, asked Tommy." "Nothing," answered Jack, "but you wouldn't soak me for fifty, would you? I intended to give you five, anyway." As Jack had not threatened to get Loney Haskell, Tommy told him it wouldn't cost him a cent, whereupon Jack said, if Tommy felt that way towards him, as he always thought he did, wouldn't Tommy please buy ten tickets for the benefit?
WITH THE PRESS AGENTS

Before sailing for London last Saturday, Kelly was married to Dorothy Arthur, a niece of Dan Arthur.

Fred McLoy turned out an extremely neat order for the opening of the summer season at the Columbia, New York, with "The Hebrew Shaw." It is a large show, fitted for mailing purposes with a striking remark on the front page to the effect that when the offer is made upon receipt, McLoy mailed 10,000 of them.

Clay Lambert, still "general manager" for the Debaker shows, has brought out a revised present road map of "The Winning of Harriet." It is not without the railroad route its errors.

Murnel & Morgan may send out a bumble-summer minstrel show.

A lady band has been taken onto the saloon of Jake Brou's new show playing the sticks.

John Daly closed "The Red Rose" in Leavenworth, and paid the transportation bill back to New York. The management chose to make such a lump payment as continue with conditions against roadsters.

John Nicholson closed "For the Love of Miss" at Scranton, Pa., in getting route for one companies next season.

Paul Scott, after a two weeks illness, is around again.

Four top shows will be out this summer under John's direct supervision.

Col. J. C. O'Brien has out two Georgia minstrel shows, one playing Kansas and the other Minnesota.

The Low circuit sold 30,000 tickets for all of the Low theaters in Greater New York, to the commissioners of the St. Mar's, in the North River. All of the paper is good any day this week.

George Franklyn White, sick for some time, has been advised by his physician to take a two weeks rest. White and Campbell Oakes are going to farm this summer in Orange County, New York.

PRESS OPINIONS.

"A FULL HOUSE." But there's so much of it that it's hard to tell what kind of house it is. It will outline everything until it's too late, but even to laugh. As a fare it is immense.—Rutledge.

"A Full House" should prove a good "summer" show.—Tobin.

ELLIS LEAVING THE SHUBERTS.

Melvil Ellis and the Shuberts are to come to a parting of the ways. At least such is the startling new being handed out by one of Ellis' closest intimates. The friend also states that next season Ellis will be found with Charles B. Dillingham.

At the Dillingham office naught could be learned whether or not the former Shubert lieutenant would be associated with a Dillingham attraction next season. Bruce Edwards is out of town on a three weeks' vacation and Mr. Dillingham himself is so sanguine about the potentially death of Charles Frohman he has denied himself to all visitors. None of the other office attaches could either confirm or deny the report.

It was rumored along Broadway Wednesday that Ellis was very ill and confined in a sanitarium.

CORT LEASES SAVOY.

Atlantic City, May 12.

John Cort has taken over the lease of the Savoy and will open the house next week with legitimate attractions in opposition to the Apollo.

The house seats 1,100, and is located in a choice spot on the Boardwalk.

Ben Harris, who formerly operated the Savoy as a vaudeville theater, has an interest in the present occupation, it is said, and will manage the theatre under its new policy.

The opening attraction under the new management will be McIntyre and Heath in "The Ham Tree," May 24. The house will be added to the Shubert booking list.

The Savoy will house the $2 combination. Its route sheet is now in John Cort's office. Nothing was known along Broadway what effect the playing of the Savoy against S. F. C. Kenyon's week will have on other Cort bookings. Mr. Cort also has the Standard, New York, which plays combinations from all booking offices.

A report that Oliver Morosco is interested in the Cort taking the Savoy was denied.

The Savoy will hereafter be known as the Cort.

By taking a lease on the Plymouth, Boston, Standard, and New York, in addition to having a leasehold on Hammerstein's Lexington opera house, and M. H. Saxe's 116th street, Cort has with the Savoy, Atlantic City, and a new house he's building at Ossining, N. Y., quite a chain of legitimate theaters in the east for next fall.

"LOVE THOUGHT" SHELVED.

Atlantic City, May 12.

David Belasco closed his producer of "The Love Thought," intended for the Belasco theatre, New York, here Saturday. After having made several changes in the cast the producer decided that the production would not do, and sent it to the storeroom.

KLAW BACK.

San Francisco, May 12.

Marc Klaw returned to San Francisco yesterday, arriving from Honolulu on the Matsonia.

SINGER SLAMS TEMPLE.

Edward P. Temple, stage director of the New York Hippodrome, is said because he didn't have his own way with Vernon Dalhart Sunday afternoon and wiser because Dalhart landed two telling blows upon his face.

Temple took Dalhart to task for alleged cutting of his songs or showing any slighting of the song routine formerly allotted to the boy vocalist, Richard Neely, who was taken out of the show Saturday night by the Gerry society.

Dalhart, who sings on the "Pinafore" tab, objected to the extra work, saying he could not do it justice, when Temple upbraided him in the wings Sunday afternoon. Dalhart, mildmannered and anything but aggressive, listened to Temple wide and then chinned him on the nose.

Temple once ran into similar fatice when he threatened the to do bodily harm to Frank O'Malley, of the Morning Sun.

REVIVAL CLOSES HERE.

The Frohman-Belasco revival of "The Cherry Orchard" will close its season at the Empire May 29, not visiting Boston or Chicago as was the original intention.

The management could not hold the present cast together. Helen Ware and Robert Warwick have picture contracts that would prevent them from going on tour.

ROYALTY BEFORE COURT.

A. H. Woods, through his attorneys, House, Grossman & Vorhaus, has filed an agreement with the Supreme Court of New York County against Arpad Paszer, Hans Bartsch, the International Copyright Bureau, Ltd., of London, Sanger & Jordan and Edward F. Rush, all of whom claim a right to the royalties of the play " innocent," produced by Woods, who commenced the action for the court to determine to whom he must pay the royalties, which amount to 4 per cent of the gross receipts of the play.

Woods procured the rights for the play from Bartsch, who secured them from Rush. Paszer is the Hungarian author of the play.

"Innocent" played to a gross of $152,346.90 this season, leaving $6,093.50 due in royalties, of which $1,000 was paid to Bartsch.

The International Copyright Bureau, through its New York representative, Sanger & Jordan, started suit for royalty, all on an agreement with the author made in November, 1910. The Rush agreement was made in 1911.

REP. SHOWS NEXT SEASON.

According to a manager closely connected with the repertory field next season and number of these companies taking road to the road. The rep. people are making preparations at this early date to secure their shows smoking on a royalty basis, playing attractions that have heretofore not been used by these companies. During the summer several of these companies seven or eight people will play the small towns and parks.

MERCEDES DESMORE

and

CAPT. W. H. TURNER

Miss Desmore is a member of the "Lie" company, and a niece of Capt. W. H. Turner of the "Lieutenant." Last week, before sailing, the captain and his niece were photographed to go. Upon the same trip, the second of the giant liner was received in New York. "Funk" Bayes, general press representative for Selwyn & Co., got a special "dash" with the pictures in all at the dailies in connection with the news stories.

SINGING CLOSES OFF.

Chicago, May 14.

Oliver Morosco's production of "The Songbird," with Jane Cowl, at Cohen's Grand, isn't doing business to warrant a long stay. It is said the piece will close the last week.

The same show is due to open at the Shubert theatre, New York, Aug. 9 or 16.

RICE MANAGING TOUR.

When Marie Dresser goes on tour next season, "The Rail," her back manager with the show will be Edward Evergreen Rice, who some years ago was one of the prominent producers of spectacles and musical comedies.

LEGITS AT SHEA'S, TORONTO.

Toronto, May 14.

Following the destruction by fire of the Princess theatre last week, it has been arranged the legitimate bookings for that house will be placed at Shea's big-time vaudeville house here, which closes its regular season this week.

The Princess was leased by B. C. Whitney, Detroit, with O. B. Shepard as manager and booked by Klaw & Erlanger. It is almost a certainty that the Princess will be rebuilt next fall. The fire did about $100,000. Henry Miller was appearing at the house last week. He wired his scenery and effects for the show had been lost in the fire.

B. C. Whitney arrived here Monday to consult with Manager Sheppard in regard to building a new theatre to replace the former Princess. Whitney was joined here by his architect, Howard Crane, of Detroit, who will immediately draw plans for a new playhouse.

The site has not been definitely decided upon. Besides the one on King street where the Princess stood there are three others under serious consideration.

Eddie Foy in Pictures.

Eddie Foy and Vincent Bryan have been collaborating on the writing of a two-reel picture scenario in which the comedian is to appear. The company that is to present the picture is a secret at present, but it will probably be a new corporation in which the comedian will be interested.

La Salle at 10-20 Doing Well.

Chicago, May 12.

Musical stock at the La Salle with prices at 10-20, is apparently a popular success, the house carrying capacity audiences regularly, although a liberal share of the patronage is credited to the paper route for advertising purposes.
LEGITIMATE

PLANNING NEXT SEASON’S
NEW PLAYS FOR MANY STARS

Seventeen Productions Projected for the Coming Dramatic
Season. Each with a Star. Alice Brady to Be
One of the Season’s New Crop of Stars.

Among those slated for new plays
for next season are Annie Russell,
Laura Hope Crews, Pauline Frederick,
Robert Hilliard, George Arliss, William
Collier, Chauncey Olcott, Raymond
Hitchcock, Blanche King, Irene Fenwick,
William Hodge, Julian Eltinge,
Rose Stahl, Blanche Bates and Leo
Dritschstein.

Blanche Walsh, now in vaudeville,
may also have a new legitimate vehicle,
while Miss Fenwick will very likely be
seen in a stage dramatization of the
Audition Block,” the Rex Beach novel,
which A. H. Woods is to produce.

Grace George and Alice Brady are
also slated for separate starring plays
for the new season.

FRAZEE LANDS ANOTHER.

All indications are that H. H. Frazee
has landed another farcical success in
“The Full House,” which opened at
the Longacre Monday night. The
first-nighters pronounced it the most
amusing play of the season. May Vokes
scored the individual hit. Hugh Cam-
eron was the big noise among the male
members of the cast.

It is just about a year ago Mr.
Frazee, in the same theatre, put out
“A Pair of Sixes,” a piece than ranked
with any of this season on the road for
money-making qualities.

No credit is given on the program
at the Longacre to the authors who
had a hand at rewriting “A Full
House,” the Fred Jackson farce that
is now appearing there. When first
produced out of town, Willard Mack
was called in to bolster up the lines
in the piece. His failure to bring about
the desired result caused Edward Peple
to be called in, and when the piece
was produced in Chicago Otto Hauerbach
was sent for and the version that
was presented in New York this week
is the one that he evolved.

ASSN’S ATTORNEY AWAY.

At the offices of the United Man-
gers’ Protective Theatrical Associa-
tion this week it was stated that At-
orney Ligon Johnson would not
return from his Coast trip for at least
another fortnight. Until he returns
nothing new is expected to be given
out concerning some copyright indi-
cments, equitable contract matters and
further protests being taken up against
the railway rate increase.

Jane Cowl Leading “Common Clay.”

The A. H. Woods’ office has about
closed with Jane Cowl to take the
leading role in “Common Clay,” when
that piece, written by Cleves Kincaid
and first brought out in Boston stock,
is presented in New York next Au-
gust.

The “I Want Money” piece Woods
now has in rehearsal, with T. Roy
Barnes leading, will probably be re-
named “She Wants Money” before its
initial performance.

38 WEEKS FOR “HIGH JINKS.”

Pittsburgh, May 12.

The No. 1 “High Jinks,” under the
ownership of Arthur Hammerstein,
will close here this Saturday, after a season
of 38 weeks.

Rosenthal-Anderson Settlement.

J. J. Rosenthal returned to New
York this week from the Coast where
he had secured a complete library of
free publicity from the San Francisco
papers on the “Pottash & Perlmutter
show he was advocating.

While at the Golden Gate Jake
reached a settlement of his claim for
$10,000 against Gilbert M. Anderson,
raising out of Anderson’s Gaiety thea-
tre there. Jake got his in cash.

Moved Out of Morosco Theatre.

Los Angeles, May 12.

The Crescent Amusement Co. has
moved from under the Morosco thea-
tre, having placed J. A. Quinn in charge
of the Majestic pictures. While it is
strenuously denied the company has
given up the Morosco, the local papers
have been notified the Crescent Co.
will not be responsible for advertising
bills hereafter.

SPECIAL NOTICE.

The regular meeting of the
WHITE RATS ACTORS’
UNION will be held
Tuesday, May 18,
in the White Rats Building, 227
West 46th street, New York City,
at 11.30 p. m. sharp.

SHOES AT LOS ANGELES.

Los Angeles, May 12.

Pavlows opened at the Mason this
week to big business. Creatore’s Band
is attracting fair crowds at the
Morosco, and “The Unchastened Woman”
seems to be drawing fairly well on its
second week at the Burbank.

SHOES IN FRISCO.

San Francisco, May 12.

“Sari” opened at the Cort this
week to an unusually large gathering,
with good prospects for a favorable en-
grainment. At the Columbia, with Chauncey
Olcott as the attraction, business picked
up early in the week with good advance
promises. Kolb and Dill continue to
attract reasonably large crowds at the
Aleazar.

SHOWS CLOSING.

Margaret Anglin winds up her New
York engagement in “Beverly’s Bal-
tace” at the Lyceum May 15.

“Inside the Lines,” which closed Sat-
urday night at the Longacre, is to be
sent out on tour early in August.

“The Lilac Domino” closes tomorrow
night.

The tour of Emma Bunting in “Help
Wanted” ended Saturday night.

Auctioning Green Room Boxes.

The boxes for the Green Room
Club’s Annual Review will be sold at
auction at the Playhouse Friday,
May 14, at 4.30 p.m. The performance
will be held at the Shubert May 21.

We print the following adv. with
the greatest pleasure:

“THERE IS THE LIFE.” By Edward Marshall

“REVOLT” IN STORAGE.

Boston, May 12.

“The Revolt,” after closing here at
the Shubert Saturday will be sent to
the storehouse. It will be succeeded
by “The Three of Hearts,” the new
title for “A Day in Paradise.”

“The Baron,” with George Nash, will
come into the Wilbur under the title of
“Unmasked,” succeeding “A Pair of
Sixes.”

BOSTON OPERA CO. BANKRUPT.

Boston, May 12.

Following the example recently set
by the Chicago Grand Opera Co., the
Boston Opera Co., which has produced
opera here for the past six seasons,
filed a voluntary petition in bankruptcy
this week, scheduling liabilities of
$216,000 and assets of $79,000. The
principal creditor is E. D. Jordan, or-
ganizer of the company. Henry Rus-
sell, managing director, claims $13,000.

EVERYBODY RE-ENGAGED.

Fred Stair saw his “Follies of Plea-
ure” show in Philadelphia last week
and was so pleased with it he renewed
his contract with Rube Bernstein for
another season. Mr. Bernstein in turn
re-engaged all the members of the
company.

IMPORTING ENGLISHMAN.

Louis Calvert, the English actor,
will be imported by A. H. Woods for
the latter’s production of “The New
Shylock,” to be made next fall.

The title of the piece is subject to
change before presentation.

Henry Troy’s Colored Show.

Henry Troy will send out next sea-
son a company of colored players in
a piece called “From Louisiana to
Broadway,” the company having 50
people.

The book has been written by Troy,
with numbers by Will Vadry.
Gurumi and Newell.

Bar-Act.
6 Mins.; Full Stage.
Academy of Music.

Two men, one straight and the other a comedian, do a routine of catchy tricks on the bars. The comedian should also do a comic pantomime. The comedy is straight and an excellent audience-pleaser. The act works fast, and should prove a good opener for small houses.

Ratcliffe and Anthony.
Songs and Talk.

15 Mins.; One.
Harlem O. H.

Ratliff and Anthony are strong comedians for the big time. But now the team does not work to the best advantage, but a good bit of comedy is derived from the talk, fast and humorous. The Italian member is funny, while the "straight" part is perfectly at times. Their one number, "Dungen Bay," was placed over to good results. On next to closing they scored the hit of the show.

Hallen and Fuller.

"The Corridor of Time" (Comedy).
22 Mins.; One (Special Drop).
Orpheum.

"Sweet" is the classification for Fred Hallen and Molly Fuller, with their latest act, which is a convincing departure for them. Previously identified with sketches, Mr. Hallen and Miss Fuller have a turn that contains songs, dances, dialogue and comedy, certainly the ingredients for a real vaudeville act, when handled with the finish these competent performers are capable of. The act opens in modern fashion, in "one," with the principals dressed that way. It immediately reverses itself in action, however, with a special drop creating the atmosphere. The drop is full of full-length sketches, containing the best known of the old variety including Hallen and Hart (Joe Hart is affectionately alluded to in the dialog). In the centre of the drop is a large painting of Miss Fuller in a dress in "The Gaiety," that Hallen kids his wife about those days as against the present, though he confides to her she was then the toast of Broadway. Old times are continually spoken of. Mr. Hallen says he's still there and can do the old songs and dance as well as ever. Miss Fuller invites him to try, which he does to the words and air of "Martha Jane Baruc." The dance and song are liked. Mr. Hallen offers to dance any old-fashioned style the audience calls for, with a clog and jig the answer. Each secures its quota of applause, then Miss Fuller conversationally in song tells of "Viole Brook," with which Mr. Hallen takes a fond look at the Gabrielle picture. He wonders if Molly could come back and Molly replies why not, as with back to the audience, she strips to white tights by folding the skirt of her dress, and does the "coon" dance with or without tights. As the act does not seek to disguise the ages of these pleasing players, and it mentions the lapse of 26 years since Miss Fuller but appeared in making that he is the same age, it is definitely of level for the reproduction after this long time. The picture on the drop had very little if anything at all upon the picture upon the stage, and Miss Fuller now in some way makes the tear-breaking tear from other women, on and off the stage, who will they could do the same and get away with it as well as she does. To close the couple give an arrangement of the Boulogne in "Two Old Sports in Town," with that great team's song and dance. This is just a trifle too long. When Mr. Hallen has the turn down to 18 minutes it will move along more easily. But still the act is a good one. Hallen can't help but be liked, for they have so pleasantly and sweetly revived "variety" it's even educational to the vaudeville fans of the present day. It was a happy thought, this idea of their act, and Hallen and Fuller can get it over.

"The Midnight Cabaret."
Tabled.
8½ Hours; Two Acts.
Union Square.

"The Midnight Cabaret" is a Harry Rapf production, among the first in the east, following the lines laid down by western producers of tabloid musical comedies. It has two sections or acts. Vaudeville or pictures or both may be given in conjunction with the tab. The Rapf show is somewhat ahead of the tabloid, as it has been known around here. Most tabloids are built up and playing according to a 10-15-25 admission, the tabloid in a pop vaudeville theatre apparently attracts from among the constant freeloaders of straight picture shows or pot houses. This may be assessed through the ease with which old burlesque business, dialogue, situations and gags bring laughs from those in front, at least at the Union Square Tuesday night. "The Midnight Cabaret" is not as easy old, but the two comedians, one German and one Irish, work well together. No programs were issued, and the names of the four principals are unmentioned, merely alluding to a male and female leader. It was placing too much work upon her, even granting she can take care of a leading role in any event. A show such as this really should afford a good soubrette. The "straight man" was the only one around. It was ordinary. The chorus of eight did very well and have been nicely dressed. A dancing team is used here and there. The girl of it may be she who did a good "coon" dance, who was done quite lightly. A wee bit of spice mostly in action creeps in now and then. It is not offensive and, unless carried too far in any act of this sort, should not be objected to. The first act carried a greater liveliness. It is liveliness that counts. About midway in the first act the company started into songs and kept it up until the finale. The second act held more liveliness and was better for those in front. The tab management has been enterprising enough to put in a "runaway" into this show. It was sparsely built and as sparsely seen by the general audience. A Charlie Chaplin impersonation was exceptionally well put on. "My Little Girl" was the song hit, and the people "plugged" it, led by the German comedian. "Fugling" or any kind of a stall is not right while the audience is the 90 minutes or more gone through, provided the audience is satisfied. "Fishing" was done as a number with the business from the Lew Fields show, of which the girls as they did. The "Kentucky Home" song had attractive dressing for the barelegged girls. An "imaginary-husband" bit was badly worked. The German comedian is the best performer in this troupe. Some of the other acts are "The Midnight Cabaret" is not a bad entertainment of its kind at all. It at least suggests the possibilities of this style of miniature amusement. If tabs will draw in the east as they seem to be doing at the Square, those possibilities will be fully developed by the producers who will go into this branch.

Zercho's Dogs of All Nations.
Canine Sagacity.
18 Mins.; Full Stage (Special Dog Villa Setting).

Palace.

Each recurring vaudeville season brings out dogs of act into review, but E. Zercho, at the Palace this week, proves originality, and a little attention to novelty can make a dog act well worth while. Zercho not only has evolved a new idea in bringing his dogs out, but he succeeds in doing so in little stunts—quite simple, to be true—that make the turn more than passably interesting and entertaining. A setting labeled Dog Villa is shown, and Zercho is in, clownfacing, being demonstrated by a clanging alarm which he breaks to stop its clatter. As he leaps from the bed and lifts the cover, dogs of all sizes and hues spring noisefully forth. A woman assists in railing the dogs on the stage. At least 20 dogs take part. Making use of the dogs play dead, at the same time showing what intelligence several of the canine performers have in public, makes Zercho's act stand in a class by itself. It is said that other dogs cannot play dead or do some wonderful things, but its the different breeds that Zercho works with simultaneously, each mastered so effectively that the answer is certain. A crook of the elbow, a snap of a whip or a certain grotesque movement may mean a signal which the dogs respond to quickly. Zercho's dogs will make good anywhere. A Coronation march by twenty dogs, with several among their own places was the closer.

Freeman Brothers.
Singers and Dancers.
11 Mins.; One.
Academy of Music.

Two boys offering conventional small time dancing and singing just about suited to the spot they held on this bill, opening the show.

Parise.
Piano Accordionist.
9 Mins.; One.
American Roof.

As a piano accordionist Parise does not compare with others that have been seen in the past, but at a salary to suit, he fills in acceptably in an early spot on small time bills. His repertoire consists of classical and rag numbers, the latter badly done. His playing is off key at times, but this did not seem to affect the manner in which the Roof audience liked him.

Skinner and Wood.
Dancing.
14 Mins.; One.
Harlem O. H.

These boys should change their idea of dress. They may have little trouble going the rounds of the better small time circuits. Their present clothes seem the only weak spot. On a special dancing mat they go through some fast hard shoe stepping, offering a neat routine that brought them heavy returns, in the opening spot position. Their one song could be changed to one of later popularity.
NEW ACTS THIS WEEK

John O'Malley. Songs. 12 Mins.; One. Prospect.

A well-built, pleasant-looking, kindly-eyed Irishman strolled out leisurely on the Prospect stage Monday evening and tended his way through a quartet of Celtic melodies, delivered in a rich Irish dialect that came perilously near the classification of a "brogue." At his finale, another triumph was partially rendered impossible by an outburst of musical Ireland for O'Malley "delivered," in every sense of the word, particularly from an artistic and musical standpoint. His selections, while appropriate in a general way, were not really fresh, especially those comprising the first section of his specialty. O'Malley, dressed in his national garb, opened with an Irish ballad rendered in the entrance, followed this with another and then offered "Macushla." He closed with "A Little Bit of Heaven" and "Mother Machree." The two last mentioned earned him a tremendous ovation and offered an excellent opportunity for the exhibition of his turning and volume. The first song could consistently remain, but "Irish Eyes" and "Macushla" lack the punch for O'Malley. With all due respect to his delivery, they will never bring the desired returns, for neither number can O'Malley exercise his musical proficiency. One might suggest a "Comalley" in one spot provided O'Malley could pick the proper type. At any rate the turn is apparently still in the experimental period and eventually the principal will adjust his numbers to the best possible advantage. Otherwise O'Malley makes an excellent acquisition for vaudeville.


Ben Edwards, in a white bandanna, uniform, plays pleasingly on a xylophone. The usual overture used for the opening number with popular airs following. "No. 2" and one of the evening's hits.

Norman Brothers (2). Acrobatics. 10 Mins.; Full Stage. Proctor's 85th St.

The Norman Brothers are well developed young men who have taken to the rings. Both are accomplished at it and they move about in a pleasing routine, closing with a novelty trick. A fitting McGreggor and Jane. Songs and Talk. 15 Mins.; One. Jefferson.

McGregor and Jane are a couple who need new songs. At present they are using three numbers noticeably passe. The two open with the man doing a "souzle" bit. The clock strikes five and a little girl goes to the factory comes along. Usual talk, with the man saying, "Will you marry me?" at the finish. The girl makes two changes. The act will do for the smaller houses.


A man and two women, evidently foreigners, have a routine of acrobatic dancing with the modern dances as the basis, that will please on almost any bill. The man might unbend a little and allow his personality to assert itself. For the brief minute that he did, it showed he was blessedly endowed. This routine was a serious outlook on life and it warmed the audience to the act. Another feature is the acrobatic "walk in" at the opening of the act, the man wearing a top hat. When it was time to close, it was evening gown and a hat. If it could be arranged a triple tango for the opening would display the full strength of the turn. After this the band was played. Two of the members would give third a chance to change for her toe solo. This latter needs more of the fast tricky work before it will get over to big applause return. The acrobatics in the two final numbers are very well executed. The turn is worth considering for the better time.


At first three people appear, one man doing an awful "souse," another a policeman with an exaggerated outfit, and a young woman who flitted around the room assisting the "drunk" in trying to maintain an upright poise. The man doing the inebriated character does all the rough work, and takes some hard knocks in keeping up the impression. He muses up three tables that were set as though some folks were going to dine in splendor. These tables are used for the act's piece de resistance. One by one, until there is five-high, the tables are placed on top of each other with the number "drawn" somersault with his hands touching the bottom table as his feet near the floor. He does this back evolution from the three and four table-high stands. Much roll-making by the man's antics to place the tables in position, employing some ladder slips, slides and falls that brought laughter. The act is new hereabouts and should have no trouble in keeping them interested in their house. The turn went over nicely at the Fifth Avenue.


Lew Brown is a juvenile song writer who feels the vaudeville stage is crying for his services. At the Jefferson he was down next to closing and well off with the "number of the hour," but this present, but this did not account for all of the applause. His songs are not going to help the boy much if they are all his own. It would be just as well to patronize some other writer. "When It's All Over" to close the number best the number in the act. Only the small time can use Lew Brown as a single.

Six Frolickers. Singing, Talking and Dancing. 22 Mins.; Full Stage (Special). Harlem O. H.

The Six Frolickers, three men and three women, in a cabaret scene, have some entertainment which at times hits the high-water mark and again falls to low tide, mostly at that level. The act should go in for speed, always notice- able at any cabaret. The singing is not in any way a boast about and might be rearranged for harmonizing, especially the men, who seem to possess fair voices, but instead of harmonizing try for poor comedy. The women, working in doubles and trios, have nothing of real cabaret life. Another important bit missing is rag stepping or singing. The "souse" carrying a Billie Reeves style continually walks out of his character. The negro girl playing "Lord, He's got his hands over in the best style. After the act gains speed a trip around some of the smaller circuits will just about fit it.

Capt. Dan Tourjee and Daughters (2). Musical. 15 Mins.; Three.

A trio of rather clever musicians with one of the girls showing marked ability on the cello. Captain Dan is an old Indian fighter, and wears a uniform during his acts. Besides playing various wind instruments, as well as a guitar, Tourjee gives a little talk, with a couple of slides, telling of the Indian wars. The slides are old and look badly. They should be replaced immediately. The talk is short and that helps some. The act is of small time calibre.

Fulke and Stevens. Songs and Dancing. 15 Mins.; Full Stage.

These two girls have a different "sister act" through the layout. One sings, the other dances. Both do solos in their respective lines, too many of them. It is not until the ending they get together for an old-fashioned song with dancing. The turn would be better were the girls to work in duets more often.

Mack and Williams. Piano Act. 12 Mins.; One. (Musical.)

Mack and Williams as a two-act singing song, do very nicely for the small time. They could do more with a better routine of numbers. In trying for comics the boy has picked a couple that will never do. They are the "Married Number," "Why Don't They Do It Now," the latter especially holding much old stuff for laughs that can't be gotten. Other songs are popular ballads, with "Fishing" for the best comedy of the lot. The second member of the quartet, a girl, who plays the piano. The couple seem apt at double versions, and with a modern list of numbers should build themselves up. The boy has personality and the girl is also likable. When seen they were on a program having several singing acts. They followed another "piano turn," but held up their second-part spot nevertheless.


Victor Morley's new vehicle by Messrs. Pollock, Wolf and Crawford makes an ideal number for big time vaudeville, but someone overlooked a splendid opportunity for general improvement in selecting the cast and staging the bit. The scene shows an U. S. A. infantry post. Morley is a private, whose general habits hardly coincide with the military surroundings. He has chosen a career in the army in order to win the affections of the Colonel's daughter (Carol Parson). The action revolves around his apparent inability to conduct himself according to army regulations, nicely interrupted with a string of excellent numbers, all pertaining to the theme at hand and all carrying the necessary punch in lyrics and melody. The principal parts are handled by Morley, Miss Parson, Lew Miller as the Colonel, and Louis Baum as the officious sergeant. Baume gave an excellent portrayal of his bit, picturing his commission as a rough, semi-ignorant type of officer, affording an excellent contrast to the gentle type personified by Morley. Miller was a bit too rough in type and performance for the part of the colonel. His mental connections hardly justifying his character work. Miss Parsons, the only woman in the miniature production, was merely cast as a figurehead with little or no action and without a number, strange to say. One naturally expected the latter. Unfortunately, Miss Parson hardly conformed to expectations. The book proper carries an unlimited supply of good material. Morley's performance was fully up to his standard and the supporting male chorus harmonized nicely, and otherwise helped in the general appearance. With the proper re Judging attended to, this number will easily qualify.


Les Elyas, man and woman, have a posing act different from a few around here in the past. Some of the earlier poses have been seen before, but three or four near the finish are new, and the audience took kindly to the way the couple went through the routine. Opening the show the turn did fairly well.

No Retirement for Dixey.

The report that Henry E. Dixey is going to retire from the stage is denied by Dixie, who, on the other hand, says that next season will see him in a new play.

In addition to Dixey heading the new piece, his wife, Marie Nordstrom, will have the principal feminine role in it.
This was the first time that the show had ever been performed in public. The audience was drawn from all walks of life, from the rich to the poor, from the young to the old. The stage was set with a lush array of flowers and candles, and the performers wore beautiful costumes. The music was conducted by a masterful conductor, and the dancers moved in perfect unison, their movements synchronized to the beat of the music. The audience was captivated by the performance, their applause echoing in the hall.

In the second act, the story took a dramatic turn. The performers revealed a deep-seated conflict between good and evil, and the audience was on the edge of their seats. The tension grew thicker as the conflict intensified, and the audience held their breath as the climax approached. In the end, the good triumphed over evil, and the audience erupted in cheers.

The show received critical acclaim, with many reviewers praising the creativity and talent of the performers. It was a landmark event in the history of theater and became a defining moment in the careers of many of the performers involved. The show's impact was felt far beyond the theater, influencing the development of the arts for generations to come.
The "All-Night Club" that was expected to fill up the cabarets, after the regular closing hour (2 a. m.) has kept the restaurants open but has not filled them. Business in the dancing places along Broadway is light of late, after one in the morning. The revues appear to hurt late business. After the ball-room floor free show is over, most of the people leave. None of the restaurants will be open to enjoy the drawing powers of its revue. In several instances, the free show drove away many of the regular patrons, who seemed to prefer to dance instead of watching "girls and numbers." As the revues run along the same lines without any decided variation, the affairs become monotonous, no matter in which restaurant they are seen. Worrying over revues by the located on sale, its public singing cannot be restricted, unless an attempt is made to reproduce the number, costumes, characters, etc., as might have been done in the original show. This is along the same lines as the recent decision on appeal in the matter of the Sousa march, Hotel Vandebilt and a publisher.

Once more the laurel wreath will have to be handed to Flo Ziegfeld. On this occasion the deed that warrants the honor is the "Follies" and "Frolic" Ball on the Amsterdam Roof Monday night. Although the admissions were to be limited to 500 persons at $1 per, the gate at the close of the doors showed that exactly 680 persons had paid admission to the aerial cabaret. This brought a total of $3,400. Later returns from the bar showed that the gallant 680 had consumed exactly $2,600 worth of liquid refreshments from the time that the ball started until the late closing hour.

The Constantinoole, on 48th street, has been sold by M. G. Andrews to G. H. Topkayan, a brother of the Ferencz consol. It will be renamed The Kismet and an American kitchen will be added. A cabaret performance and dancing will be utilized as attractions. Admissions will pay all attention hereafter to its line. It will be built on 24th street, which will be decorated along the plans of the Garden Cafe. A dancing floor will also be added.

Wallace McCutcheon has been reported in New York as injured on the firing line where he was a captain in the Ambulance Corps of the British forces. McCutcheon danced professionally over here in the early days of the craze, his partner at that time being Vera Maxwell. When the war broke out he enlisted as a driver of an auto ambulance, with a non-commissioned officer's rank. His promotion to a captaincy speaks for itself.

The dancing privilege having been revoked at McGavoy's on 145th street and Lenox avenue, that particular section of upper Harlem that frequents the cabarets are now patronizing the Dolphin, just across the street, where a bill of professional entertainers hold forth. The cabarets on 125th street are getting a good play with the warm weather with the Alamo and College Inn holding up nicely.

Dave Genaro and Thelma Carleton are doing a "Trilby" dance on the New York Roof. Genaro is made up as Sven, and Miss Carleton is Trilby. She sings the "Best Hat" song when does a soft-shoe dance down the floor to where Mr. Genaro is waiting. After that Svengal and Trilby do a double soft-shoe dance. But the audience likes it and they gather in quite some applause.

The Strand Roof Garden simultaneously changed its policy for the summer, and announced a series of "dancing specials" in prices, bringing the admission from 50 cents to 25 cents. The afternoon dances will be discontinued, the feature being a table d'hotel dinner for 75 cents, entitling the diner to free admission for the evening, a return check for that privilege accompanies the meal check.

William Morris has been elected international chairman of the theatrical division of the National Rotary Clubs. They will have a convention in San Francisco during July. A Rotary Club is located in almost every large city of the Union. They usually elect one member from each line of trade, and meet for business talks.

Audrey Pringle has taken over the management of the Congress Cafe, Chicago, one of the most popular resorts in the "loop" district. Pringle recently gave up his own place on the West Side in order to assume management of the Congress, where he can commercialize his professional acquirements and popularity.

The Hotel Astor Roof is to have a revue this summer, it is said. S. Romberg, who staged Wallick's show, is to produce it, with many of the people from the current Wallick show. Don O'bury Jardine and Willis Solar are to be the leading principals of the aerial free show. Wallick's is to close its revue shortly.

Flo Ziegfeld is going to introduce a Charlie Chaplin number into the "Mid Night Frolic" next week and has engaged Harry Hines to impersonate the picture comedian. Allyn King has also been engaged for the "Frolic." She will make her debut on the New Amsterdam Roof on the same evening.

In rehearsal for the Fields revue is a dancing quintet which will be known as the Maurice Dancing Men who are being instructed in a specialty under Maurice's direction. Those in it are Barnes Gailing, T. Dwight Gilbert, Stewart H. Gilmore, Vincent Cassidy and T. Sigmund Draper.

Downtown cabarets, especially those around 14th street, were much frequented by the sailors of the fleet this week. In some places the boys in blue made their own amusement, giving a complete show from the talent among their numbers.

Within the past fortnight two of Brooklyn's foremost five-cents-a-dance places have closed. They were the Dance and Danse La Polisse. Both did good business during the winter. The first hot weather caused the hasty closing.

Rector's revue changed principals in the middle of last week. Ed Miller and Helen Vincent, and Eva Shirley were inserted into the show. They improved it somewhat.

The concert hall in the New York theatre building will have a billiard tournament May 18-20.

The Coney Island cabarets open this Saturday.

TOMMY'S TATTLES. By Thomas J. Gray.

Mary had a little act.
A trick dog-clever mut.
Every place that Mary worked,
Her little act was "ahut."

What becomes of chorus girls in the summer time?

Did you ever notice how the smile leaves a Pullman porter's face when he finds his car contains a theatrical troupe?

See where a baseball league out west has two players by the name of "Casting." When they get a base on balls we suppose the papers refer to the "Castle Walk."

It is now time for the "You-can-have-a-lot-of-fun-theres-hashing-and-anything" weeks to begin. They don't pay much money but you get a lot of sun burn.

Theatrical managers in trying to stop restaurant revues claim it hurts their business. The restaurant owners might object to those shows that have been spoiling people's appetites.

That loud long sigh you hear every once in a while comes from Bart McHugh's people in Ireland. They just heard that Bart plays golf.

Wonder if the rumor is true that Eddie Foy is the author of "The Birth of a Nation?"

The baseball game between the Variety team and the nine representing the Sheedy agency, was interrupted i the fifth inning with a downpour of rain that prevented further hostilities, the score 7-2, in favor of the Variety. The Sheedy aggregation was composed of several outsiders, which partly detracted from the professional interest.

The Sheedy team will play the United Booking for the team this Saturday for a $100 side bet.

The Loew office does not expect to have a nine this summer.

The U. B. O. regular nine may play the Palace theatre building boys.

The music publishing field is organizing two ball teams, one of which is to be composed entirely of the publishers and the other of their professional managers. After three months of active training they will be in shape to play a full nine inning game. The line-up for the two teams will be as follows:

Publisher: Fred Belcher, rf Leo Felst, ps Harry Von Tilzer, 1b Jules Von Tilzer 2b Will Von Tilzer, ss Bob Rauch, 3b Henry Waterson, 1f Louis Bernstein, cf Chas. K. Harris, c, cap. Managers— Max Winslow, rf Max Silver, If Phil Kornheiser, 1b L. Wolf Gilbert, 2b Lou Hufres, 3b Mack Stark, cf Bob Russak, 2b Sammy Levy, p, cap. The publishers will have as their umpire F. A. Koch. The professional managers will have Al Bryan to deliver decisions in their behalf.

MARY MOORE'S DEBUT.

London, May 12.

Mary Moore presented a 30-minute version of "Mrs. Gorringes' Necklace" at the Coliseum on May 10 for her debut in the halls, with the dramatic portion of the play told by slides, Miss Moore enacting the comedy scenes with a competent supporting cast. The piece was well liked.

"SUNDAYS" UNDER CONTROL.

Rochester, N. Y., May 12.

The proprietor of a small picture house on Central avenue recently opened a house Sunday and was arrested for a violation. The exhibitors combined to assist in the defense, and last week established a decision in favor of the exhibitors, and not the state measure. Consequently, last Sunday every picture theatre in town was open and doing business.
VARIETY

BILLS NEXT WEEK (May 19)

In Vaudville theaters, playing Three or Less Shows Daily

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

The following are not subject to change and have been listed in the order appearing on the Orpheum Circuit. Theaters with "Low" following name are on the Low Circuit. Theaters with "High" following name are on the High Circuit. (Theaters marked "Two Loyds," are playing Two Loyds bookings through W. V. M. A.) James C. Matthews (Chicago).

PALACE (orph) 
Elkton, O. 
脆

FRUITLE ST (high) 
Jonesville, N. C. 
脆

Glendora & Talmage 
Bradford, Ind. 

Jones Walker Co. 
Kokomo, Ind. 
脆

Harden

UPtown & Ingram 
Henderson, Ky. 

Comet & Turner

Hoyt & Lingle 
Huntingburg, Ind. 

FRUITLE ST (high) 
Esla 

Glendora & Talmage 
Periet Polk Co. 

Johnson Bros

FRUITLE ST (high) 
Eslas, Ind. 

McNutts & Porter 
Muncie, Ind. 
脆

Kelley 

FRUITLE ST (high) 
Elkhart, Ind. 
脆

Christie, N. Y. 

Robert Bros

Mills & Co. 
Paterson & Myers 

Hunstig & Co.

Vissell 

Wagner Bros

3 Dollars (Two to fill) 

Paisley 

"Paisley & Hila Jones" 

Mississippi & DeFord 

Harrington, Ind. 

Robert Bros

Evans & Johnson 

Dunham & Sons 

National (low) 

Wright's Lilliputians 

Harry Th. 

Barnard & Harrington 

Patricia & Marys 

Pake & Perk

Bell Boy Trio (Two to fill)

DELANCEY (low) 

Aberda, Ind. 

El Creo 

"Veranda"

Landry Bros

BOYD & AUBURN (low)

Rucker & Winfield

Lambert & Sampson & Douglas

Bobs & Dale (One to fill)

BOYD & AUBURN (low) 

Les Auroreas

Dixie Gerber

Cox & Young

Wonder Walmers

Dave Davis & Wavves

Grace DeWinters 

Barnard & Harrington 

Hayda Burton & H. C. Richey

(Continued on page 21.)
MOVING PICTURES

SEVERAL BIG FILM CONCERNS REPORTED ON VERGE OF CRASH

One Company Ready for Blow-Up, Another Tied Up Because of Star’s Legal Tangle. Kriterion’s Affairs in Muddled State. Planning to Weather Storm.

Film bombs were sizzling and sputtering this week with every indication of some big doings bursting forth with a crash at any minute. The last details of a few of the activities in several quarters were so volcanic that an eruption of some sort may occur hourly.

In one section a big film corporation is said to be getting ready for the blow-up and indications point to a complete cessation of business until its future becomes more assured.

In another quarter litigation tied up the services of a big legitimate star under 14 weeks’ contract, one picture having been made, but the second delayed through the inability of the concern to make a big payment on the services of the star for a continued period. This company wished to get two farewell talks by the actor before his contract expired.

The Kriterion is not going to make any connections with the United Film Service, an amalgamation of the two corporations having been under way, but since called off. The immediate talk of the Kriterion going into bankruptcy and a receivership had been asked, but the Kriterion had several new “shoulder-to-the-wheel” propositions hanging fire and expected to get a fresh lease of life.

A deputy sheriff called at the Mecca Building last Saturday to take possession of the Kriterion’s office furniture, under a judgment, but the official was persuaded the Kriterion did not own it.

The Kriterion creditors upon hearing the concern had disposed of its film to the United, investigated, learning that the Kriterion asserted it owned no film, that on hand belonging to the companies making it.

STANDEE CASE TEST.

The decision of Magistrate Walsh in the case of William Brandt, proprietor of the New Albany theater, Brooklyn, announced last week for a violation of the standee law, is anxiously awaited by picture exhibitors in New York, since it will establish a precedent in such cases and act as a thorough test of the validity of the measure as applicable to picture houses.

Brandt was charged by the officer on post with permitting 35 people to stand in the auditorium. The case came before Magistrate Walsh of the Flatbush court. Realizing the importance of a decision in this matter, the Magistrate deferred action, advising the principals he would confer with Fire Commissioner Adamson and License Commissioner Bell, handing down his decision May 17.

The license for theatres playing pictures exclusively is $100 annually, and a violation of the standee law is a misdemeanor and punishable with a fine of $100, 30 days’ imprisonment, or both. Prior to the passage of the Kriterion’s ordinance exhibitors were permitted to carry three rows of standees, provided the aisles were properly roped off. The Kriterion’s ordinance abolished this and made a violation punishable with a $10 fine. This measure was amended last month and the fine increased to $100. First-class theatres pay $500, and are allowed to sell standing room, although a theatre may operate under a first-class license and exhibit pictures exclusively.

The unfairness of the law apparently appealed to the Magistrate when Brandt explained that while the 35 standees comprised an actual violation, there were six empty rows in the front of the house at the time, and the standees were waiting for desirable seats, standing only until the reel being projected was completed when a number of seated patrons would leave. The Magistrate in his ruling will define the term “standee” and determine if patrons are unconsciously assisting in violating a city ordinance in such instances.

Another angle of the case is offered in the possibility of exhibitors who own houses with a large capacity operating under a first-class show license, paying $500 and taking advantage of the standee law, although playing pictures exclusively.

GARRICK SOLD.

The Brehman Realty Co. has bought the Garrick theatre property on 35th street from Mrs. Edward Harrigan, the consideration being something like $300,000. There’s a mortgage of $180,000 on the site.

The sale will not make any change in Walter Rosenberg’s picture policy at the Garrick, although it’s reported the house is to be torn down next year to make way for a new loft building or apartment house.

The Rosenberg tenancy of the Garrick is said to be on a sharing arrangement with Mrs. Harrigan. Walter Rosenberg and his brother, Jerome, have been making money by renting space and ultimately by putting the house up for $2,000 electric sign decorates the outside.

Rosenberg also operates the Savoy on 34th street as a picture house. It is a couple of next doors to the Garrick’s only opposition in the neighborhood since the Herald Square closed. Both the Rosenberg houses charge a top admission of 15 cents. Each has a first-run mixed daily service, playing distinct programs.

The all-night picture plan for the Garrick has been abandoned.

PARAMOUNT’S LINE-UP.

The Paramount program for the second half of the year has been arranged. All pictures to be released through its channels, to Aug. 26, have had a date set. Until Aug. 26 there will be 33 Paramount releases, all made by the companies regularly releasing through it. A number of famous stars will have 13 (releasing three in a row between May 31 and June 7); Lasky, eight; Bowsorth, four; Fiction Pictures, three, and one Paramount production.

Among the stars starring in these debuts in these productions are Edgar Selwyn, Violet Heming, George W. Fawcett, Leonore Ulrich, Charlotte Walker and Myrtle Stedman. Bowsorth will release its second picture starring Elsie Janis Aug. 19, in “Nearly a Lady.” Hazel Dawn will be seen in two features within this period, “Clarissa” and “Gay Lord Quex,” both Famous Players. Pauline Frederick will be in “The In-law,” another E. F. Johnson production, and the John Mason feature “Jim the Penman,” of the same company, will be released June 3.

G. F. SOLICITING.

The rental price for the new Vita-graph screen for the Godfrey Co. has experienced another change this week when the daily fee was lowered from $30 to $25. The film was first offered to the market daily at $20. Following the initial announcement the General Film Co. received an unusually large number of applications which suggested immediate popularity for the Vita’s new idea.

This was supplemented with showing the reel at the Vitagraph theatre, which called out the largest gathering of bona-fide exhibitors on record. The date scheduled for the initial release was May 1, but the privy council decided to give people to postpone it to May 10, and in order to make things more interesting boosted the daily price to $30.

The exhibitors were not favorably impressed with the film, it seems, and the usual negative taken in, and then the expectations, which is probably the cause of the latest figure announced.

In addition, the General Film is sending out solicitors to encourage the exhibition of the screen device, since the exhibitors were never solicited on such a proposition heretofore.

REGULATING OPEN AIR THEATRES.

Exhibitors who now license open-air picture theatres are confronted with several new provisions in the law over that of last season, the most important being relative to the construction of the auditorium.

The license fee for air domes is placed at $50, and none will be issued after June 30 in which the floor is not constructed of wood on “sleepers” or concrete or in which seats are not so ar ranged that the space occupied by each person is separated from the adjoining space by means of an arm or other suitable device. For operating an open-air picture without a license and without having passed the necessary inspection of the various city departments, an exhibitor is liable to a $100 fine, 30 days’ imprisonment, or both.

BARRING CHAPLIN FILM.

The Department of Licenses of New York City addressed a circular letter of instructions and warning to local exhibitors that regardless of title, they would be held personally responsible by the administration if the picture was exhibited.

It is understood the local license bureau is scanning the Chaplin films closely for evidence of any offensive slap-stick comedy, propounding to prohibit their exhibition if not fully up to the moral standard.

“WORKING” NEIGHBORHOODS.

San Francisco, May 12.

An enterprising cameraman is working a new scheme in the outskirts of “Frisco. He picks out a locality and photographs the residents as they go about about their daily work, and distributes cards which reads: 'The camera has just taken your picture.' See yourselves as others see you on the picture screen at (here the name of the theatre is given). Next he books the film at the nearest picture house on a percentage. According to what he says there’s money in it.
**MOVING PICTURES**

**FILM FLASHES**

**RELEASED NEXT WEEK (May 17 to May 22, inc.)**

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The subject is in one reel of about 1,200 feet unless otherwise noted.

**MAY 17—MONDAY.**


**MAY 18—TUESDAY.**

**MUTUAL.—**The Princess Masari, 2-reel dr. A romantic adventure story, shot in color. Directed by John G. Kutz. The story concerns a young man who falls in love with a princess and tries to win her heart.

**MAY 19—WEDNESDAY.**

**MUTUAL.—**The Lone Rider, 2-reel dr. A Western adventure story, shot in black and white. Directed by John G. Kutz. The story concerns a man who goes to the West to make his fortune.

**MAY 20—THURSDAY.**

**MUTUAL.—**Her Allib, 2-reel dr. A romantic drama, shot in color. Directed by John G. Kutz. The story concerns a young woman who falls in love with a man who is already married.

**MAY 21—FRIDAY.**

**MUTUAL.—**Bad Brat of Santa Ynez, 2-reel dr. A Western story, shot in color. Directed by John G. Kutz. The story concerns a boy who goes to the West to find his missing father.

**MAY 22—SATURDAY.**

**MUTUAL.—**The Lone Rider, 2-reel dr. A Western adventure story, shot in black and white. Directed by John G. Kutz. The story concerns a man who goes to the West to make his fortune.

**MAY 23—SUNDAY.**

**MUTUAL.—**The Princess Masari, 2-reel dr. A romantic adventure story, shot in color. Directed by John G. Kutz. The story concerns a young man who falls in love with a princess and tries to win her heart.

**MAY 24—MONDAY.**


**MAY 25—TUESDAY.**

**MUTUAL.—**The Princess Masari, 2-reel dr. A romantic adventure story, shot in color. Directed by John G. Kutz. The story concerns a young man who falls in love with a princess and tries to win her heart.

**MAY 26—WEDNESDAY.**

**MUTUAL.—**The Lone Rider, 2-reel dr. A Western adventure story, shot in black and white. Directed by John G. Kutz. The story concerns a man who goes to the West to make his fortune.

**MAY 27—THURSDAY.**

**MUTUAL.—**Her Allib, 2-reel dr. A romantic drama, shot in color. Directed by John G. Kutz. The story concerns a young woman who falls in love with a man who is already married.

**MAY 28—FRIDAY.**

**MUTUAL.—**Bad Brat of Santa Ynez, 2-reel dr. A Western story, shot in color. Directed by John G. Kutz. The story concerns a boy who goes to the West to find his missing father.

**MAY 29—SATURDAY.**

**MUTUAL.—**The Lone Rider, 2-reel dr. A Western adventure story, shot in black and white. Directed by John G. Kutz. The story concerns a man who goes to the West to make his fortune.

**MAY 30—SUNDAY.**

**MUTUAL.—**The Princess Masari, 2-reel dr. A romantic adventure story, shot in color. Directed by John G. Kutz. The story concerns a young man who falls in love with a princess and tries to win her heart.

**MAY 31—MONDAY.**

**THE HOUSE OF THE LOST COURT.**

**CAST:**
- Elmore Vance
- Gertrude McCay
- Delores Edgerton
- Viola
- Joan
- Vida
- Maude
- Alice
- Louisa
- William West

**SYNOPSIS:**

The newly formed feature alliance of the Viola Manufacturing Corporation has just turned out such pictures as "The House of the Lost Court," which is an exciting and realistic drama set in a castle. The story is about a young woman who, after being rejected by her suitor, takes refuge in a medieval castle. There, she becomes involved in a series of intrigues and love affairs, ultimately leading to a tragic end. The film is praised for its atmospheric sets and realistic acting, especially by the leading lady, Viola. It is considered a significant step forward in the genre of historical drama.

**THE SHOOTING OF DAN MCGREW.**

**CAST:**
- Jim Maxwell
- Edmund Breese
- Neil Maxwell
- Samantha Black
- John McRae
- Helen Webster
- Louise McRae (Nell's husband)

**SYNOPSIS:**

This film is a historical drama set in the American Wild West, focusing on the famous outlaws and lawmen of the time. The story revolves around the infamous bandit Dan McGrew, played by Jim Maxwell, who is hunted and pursued by the authorities led by Edmund Breese, a sheriff. The narrative explores the lives of the characters, their relationships, and the moral dilemmas they face. The film is noted for its dramatic performances and its faithful recreation of the Wild West setting.

**UNTO THE DARKNESS.**

**SYNOPSIS:**

The film is a suspenseful drama set in a forest, where a group of friends goes on a camping trip. Things take a turn for the worse when they encounter a series of eerie phenomena, including eerie lights and unexplained sounds. As the night progresses, the group becomes afraid of the woods and each other, leading to a climax where they must confront their fears and overcome the darkness. The film is praised for its tense atmosphere and effective use of lighting and sound to create a sense of dread.

**THE STOLEN SIEGE GUN PLANS.**

**SYNOPSIS:**

The film is a mystery thriller set during the American Civil War. The story follows a young Confederate spy who steals a crucial set of siege gun plans from a Yankee army arsenal. The spy is pursued by both Union and Confederate forces, and the plot unfolds as he tries to deliver the plans to his superiors. The film is noted for its fast-paced action and engaging narrative, which keeps the audience on the edge of their seats.

**GIOVANNI LUPO, KING OF THE BLACKHANDS.**

**SYNOPSIS:**

This is a historical drama set in the American Old West, focusing on the life of Giovanni Lupo, a notorious outlaw who becomes the ruler of a gang of bandits. The film explores his rise to power, his battles with the law, and his eventual downfall. The story is told through a series of flashbacks and action sequences, and the film is praised for its dynamic performances and its portrayal of the rugged frontier.

**THE ABSENTEE.**

**SYNOPSIS:**

This film is a mystery thriller set in a small town where two children disappear under mysterious circumstances. The protagonist, a local detective, becomes obsessed with finding the truth behind the disappearances. The story is told through a series of flashbacks and investigative scenes, and the film is praised for its tense atmosphere and engaging narrative, which keeps the audience guessing until the very end.
FILM REVIEWS

AN AERIAL REVENGE.

Asitalia four-part feature made in
Rome, and erotic story of servants and
foreign trains and scenes are shown.
The story concerns a woman who
rides at the Vittorius race, her ride
being the introduction of her adoration at the time he brought it. At the end of the film we
see that Al is strong for the women and
comes up from the bottom of the film.
Lady Helen gives the car to the
Beauregard Rumors.
The picture appears to be a
unilateral and belongs to the
Pathe Company.
Ardyne, a trump over snow-capped
mountains, through the Babel of
Al's town, to the bank with Al coming tumbling after in an
effect. She makes him take away from the others and
indeed, she carries off Al's chance at
beating her a little bug. Al makes violent love to Helen and
in the end marries her.

WORLD WHEN BURIED.

This is a world Clermont's Masterpiece. It
is only in a few words that the plot is
shortened. The plot amounts to little, the picture makers having to do
with a few stunts, a few good bits, and
religious fans, one enthusiast in this
picture setting off a wave of enthusiasm in
Los Angeles. The plot is clear.

BEULAH.

"Beulah" is a six-reel Balbo (Alliance re-
lease) adaptation of the famous passion play from the novel of the same title writ-
ten by the late Dr. J. O. Dix. It has been made in many
versions. To be sure the
story is as good as it can be, but the balance of cast seems to have
been wasted away in the making of the film. The plot is
true to the story, but the balance of cast has seemed to be
wasted.

A THEFT IN THE DARK.

Lord Strangley...Marc MacDermott
Lady Sinclair...Miriam Neill
Nurse...Geraldine O'Leary
Fanny...Faye Bonner
Pathfinder...Victor Logan
Big Ben...Henry O'Neill
Theatrical Manager...Allyn Joslyn
Wagner...Ralph Atkinson
The exhibition of the really important scenes of the play is
an added attraction.

TOO MANY "CHAPLINS.""It's very likely that the release of Chaplin Charley prints by the Keystone and the confusion caused by the weekly
bookings of Chaplin in New York will
mean the giving the picture comedian a rest as a
result of keeping up its present deluge of Chaplin and feature him in several six-part
productions.

GEORGE A. ROONEY IS EXPECTED TO GO TO COURT SOON.

The picture is a comedy
on a grand scale. The story is
about a woman who is
in the business of making
facsimiles. The story is full of
action and surprises, and the
picture is sure to be a success.

ROLFPE PEOPLE RETURNING.

It's now decided that the three Rolf companies of photoplayers, now working
on the Pacific Coast, will all be
brought into New York for summer
work, and Rolf companies of film will made
here until next fall anyway.

B. A. Rolf, now at Los Angeles, in
general charge of the film work, has
sent word that the return will be made
in about three weeks and that he will
accompany the film folks back.

VICE AND VICE.

London, May 1.

A Westcott film in three reels, reflecting
for sensational dramatic effects. It
includes the "slay" of the King, which
introduces the "wicked woman" who
murders the King and goes
that the picture is not for the
good young film goers.

EXHIBITORS CRISIS.

That a large number of picture ex-
hibitors will eventually crack under
the financial strain imposed through cur-
rent conditions is the opinion freely
expressed in screen circles, with an
early date listed for the scheduled
e municipality because of the early arrival of summer
weather.

The smaller exhibitor is booking new
features daily in order to keep abreast
of competition, the features costing
from 30 to $30 daily, which brings his
expenses close to the mark, which
mean the giving the picture comedian a rest as a
result of keeping up its present deluge of Chaplin and feature him in several six-part
productions.

Jolo.

The original films of the Willard-Johnson picture were taken at the ringside by
Fred Mac and directed by one of Mr.
comprise of Messrs. Weber, Curley and Frazee, were shown here
at the Gaiety this week and pronounced
a decided success. At the Casino, a series of famous fakelike pictures was shown,
but immediately stopped through court
proceedings.

Abner S. Whelin, the attorney for
the promoters of the fight, is expected
here to confer with Jack Curley, their
visit being expressly to prosecute the
principals in the infringement case.

The fake films were exhibited at
the King Edward. Geo. F. Kennedy, man-
ger of the real pictures, took the law
into his own hands Monday and seized
what he alleged to be a "dupe," through
the company showing the faked film
having caught but two rounds of the
fight at Havana. It did not have the
knockout. This was shown from a
roll.

The real Willard-Johnson picture
drew 1,500 on its opening day.

Minneapolis, May 12.

Jess Willard opened here Monday as
the principal attraction with the
161 Ranch Wild West. The show
earned $5,000 on the day.

POISON FOR TROUBLES.

San Francisco, May 12.

While in Portland, Ore., May 5, Helen Carruthers, who played second lead for G. M. Anderson in his series
of Broncho Billy feature, attempted
suicide by taking poison Saturday, was
taken to a hospital and 24 hours later
the attending physician advised her to
send for her relatives as he would not
be able to save her. She gave the
reason for her attempt as being lone-
some and not wanting to burden her
friends with her sorrows and troubles.

A few weeks back Miss Carruthers
decided to enter vaudeville and went
to Seattle, where she released her act
and showed it, but failed to secure
employment. It is thought this prompted the
deed.

BRONX LEAGUE BRANCH.

A mass meeting of Bronx exhibitors
was called for Thursday of this week,
the main idea being to establish a
Bronx branch of the Exhibitor's League which will operate independent
of the New York City local.

Officers are scheduled for election,
and every general endeavor to unite
will be made. The meeting was called by
the secretary of the New York branch.

MARIE SEES ACCOUNTING.

Marie Dressler in the Supreme Court
Wednesday started suit against the
Keystone to secure an accounting of the
profits of "Tillie's Punctured Romance" which was starred.

She also applied for an injunction
against the film concern from showing
the picture meanwhile.

Miss Dressler asserts her understand-
ing was she to receive a certain percentage of the profit according
to her statement amounts to $122-
000 up to date. Of this amount she has
received nothing, she says.
VARIETY

CHICAGO MAGNIFICENT THEATRE BUILDING

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

VARIETY'S CHICAGO OFFICE: CHICAGO MAGNIFICENT THEATRE BUILDING

VARIETY

FAREWELL IRELAND
VAUDEVILLE'S SWEETEST TENOR

BILLS NEXT WEEK.
(Continued from page 16.)

FRER BAGST & F WILSON & SEAGAN THOS. SWIFT CO. CORNELL & GIACCIO NICKL'S BIRD COLUMBUS (4d.) PRAWLEY & FAUST HUSS & LANSON TUCSON BROS. HUESTON & TAYLOR 4 ENTERTAINERS ALCALA & THE GREAT MAX BLOOM ST. PAUL EMPIRE (loew) (Open Sun. Mat.) GERARD & PART 24 EVERYBODY GIL HALL & BELLOCHE BROS. (loew) (Open Sun. Mat.) ELMERS (loew) (Cory Sun. Mat.) LEW REICH & TAYLOR LOW BORDAN JACOBY & FLYING BANDS RONDSHAW IDEAL 3 WEDDING PIECES SAN FRANCISCO, (Open Sun Mat.) RICHARD APRIL, CARL IDEAL Emma CARUSO LESLIE GALLOWAY C. B. BENSON & CHESTERMAN'S INTERNATIONAL LOW DORSETT SILVER'S EMPIRE (loew) (Open Sun. Mat.) LEO & BURT LEONARD & LOUIS MINTY MRS. L. J. JAMES CO. MARGARET PARTRIDGE NEL NIESER GIRLS SAVANNAH, GA. BILLIUS (loew) (Charleston split) (1st half) CLAIR & HELEN GORDON WILLIAM & W. DUSHEK, BILL HUGUES MRS. JOHN, & CHARLES WATSON'S PARMERS HIBDON, N. Y. PROCTOR, etc. ARTIST BROS. NINA LEVY RUTH & GEORGE FREDERICK FABER CO. MADAME DORE CO. ROONEY & RUSSELL 8 WHITE & BILLY SKATERS REMEDIES SHRINER & RICHARDS BRYCE & TRIPS SEVENTH PA. EMPIRE (loew) (Open Sun Mat.) EASTMAN & DEAN LAMSTON KLEIN BROD "ON THE RIVERS" J. WILLIE SMITH GROVELE LETOURRE CO. SOUTH BEND, IND. ORPHEUM WILLIAMS & RANKIN "IT'S A WORK-UP" LARRY COMER ALEX JARRETT (One to 311) GODFREY CHARLES A. DIXON FLYING MININERA DANISSIMS RALPH BCA. CO. SPENCER ORPHEUM (loew) (Open Sun. Mat.) DIXON SISTERS WILKINS, M. JAMES "NAME WAS DENNIS" LEE J. S. ALEX SPRINGFIELD, MASS. PALACE (loew) "HE SHE & PIANO" MANCINI ROCK CO. WATER TREEER "1937 JUICE CLUB" KINCKEL KINCLUE GRACE TASSER T. & F. ALDAN JACOB KATZMAN & CO SIMPSON (Two to 311) PEOPLES, JOHN HAVENBURG & VELLA JAMES WHITMORE (One to 311)

"THE LIFE" comes its run at the Auditorium on Saturday night. The big house, according to an announcement given out this week by the management will remain closed for the summer.

H. B. Marsett was here Sunday and Monday, returning to New York via Cleveland on Monday night. The last time Mr. Marsett was in Chicago was in 1896, when he headed a show here.

As was expected, a rumor is current that the Sullivan and Coolidge circuit of houses will be booked out of the offices of the Western Vaudeville Managers Association.

The Stalter Revue which is due here at the changeover May 30 may be strengthened by the time it opens here. Several acts have claimed that they have received offers to join the show when it opens here.

"A DECIDED SUCCESS" said a well known theatrical star in speaking of MME. ROSENBERG'S New Dressmaking Establishment with Fifth Avenue goods at half the prices. Gowns, Dresses and Wraps costing from $50 to $100 on the avenue, here at from $30 to $65. See my latest importations and my own original creations in Suits and Gowns. Gowns and Dresses copied in 24 hours' notice for the profession. Prices absolutely right. MME. ROSENBERG, One Hundred Fifty-three West Forty-fourth Street, New York City, near Broadway, opposite the Claridge Hotel. Telephone, 5599 Bryant.
VARIETY

Metro Pictures

MEAN MONEY

SAY

MARCUS LOEW
B. S. MOSS
S. Z. POLI
B. F. KEITH CIRCUIT

and all other discriminating exhibitors

BRANCHES GIRDLING AMERICA

Metro Pictures Corporation
1465 Broadway
New York City

NATIONAL (John Barrett, mgr.)—Pictures.

OLYMPIC (George L. Warren, mgr.)—

"Nothing Came Ruth."—Third week. Doing

well with dollar highest price.

POWER (Harry J. Powers, mgr.)—"Out-
cast," with Elsie Ferguson. Closes Saturday
night after (air run). "Moloch," with Bilian,
opens May 17.

VICTORIES (Sam F. Gerson, mgr.)—"The
White Feather," second week. Good business
continues here.

VICTORIA (Howard Brodsko, mgr.)—

"Helen," opened, with Emile Hirsch.

MAJESTIC (Fred Kibler, mgr.; agent, Or-

pheum).—At the Majestic this week the man-
agement has provided a show of special merit.

A young actress by the name of Pat Johnson has
done a lot of comedy, but the good ones make up for this. Conroy and Lemaire and Mary Shaw divide the billing honors. Conroy and Lemaire had an extremely short time of it, for there was the only act calling for big laughs, and the pair succeeded easily. They did "Doctor Whaley" and her company have a pleasing vehicle in "Daisy Bird." The sketch got all it deserved in the way of laughs and applause. Nan Halperin was up next to closing and the little comedi-
ennue was her usual bit. Miss Halperin has consistently entertained one of the most popular single women of vaudeville with Chil-

cote audiences. She is doing the same act she did when appearing at the Palace a few weeks ago. Trevilla's Military Cakes opened the show. The act displays a set of wonder-
fully trained animals. The little black dog
made good from the start. Rince Flori,

nary, start to finish at the antics of father and son.

The headliner for the week are Lydia Logopoko and the Mor-

gan Waltz and George Whiting and Sadie Burt. While not a big applause bit Logopoko

and her dancers pleased the big crowd

through their harmony efforts. They were

on number two. Valerie D'Arco, Co., pre-

senting "The Locks of Panama," pleased be-

cause of Miss Bergere's efforts and the star

spangled finish. Mary Nordstrom, on number

four, surprised the house, Miss Nordstrom

established herself as a likable entertainer.

The show was closed by Misses Fassman, who

good to look upon in artistic poses, being aided by a stenographer.

SAN FRANCISCO

VARIETIES

SAN FRANCISCO OFFICE
PANTAGES' THEATRE BLDG.
Piano, Douglass 2988

ORPHANUM.—Low Dochter, clean bit. Tom
Lewis, another clean score. George

Jounson and Co., efficient entertainers. Ideal,
opening of the show, pleased. Chauncey's

Manhasset, second closer. Tracey and Stone,
creditable. Leo and Cranston, etc.,

Germaine, a success, but closed from last week, and just as big favor-

EMPRESS.—Joe Walsh, very good. John-

son and Deen (colored), in "A College Produc-

tion," to good reviews. Cook and Robertson, successful in opening.

Voll Cello, did well. Sadie Sher-

man, good. Noble and Brooks, very big.

Johnny Scott, tenor, well received.

CORT (Victor F. Curran, mgr.)—"Batt" (first week).

COLUMBIA (Tolin, Marx & Co., mgrs.)—

"The Heart of Paddy Fleming," (second week),

ALCAZAR (Belasco & Mayer, mgrs.)—Keil

and Dyk Co., "This Way Out" (afternoon week).

WIGWAM (Jos. F. Bauer, mgrs.)—Del. S.

Lawrence Dramatic Players.

PRINCESS (Hart Leyev, lessee and mgr.;

agent, Leyev).—Vaudeville.

HIPPODROME (Louis Lissner, mgr.; agent,

W. S. V. A.).—Vaudeville.

After a week of Vivad the Savor has booked in pictures.

On May 4 Manager George Eth of the Oak-

land Orpheum entertained over a hundred

newspaper at the evening performance.

Ed. M. Jackson, formerly a theatrical news-

paper man of Denver, was here for a few days

with the Selle-Pilato Show for which he is press representative.

Most of the disbanded "Candy Shop" com-

pany were here on May 4 for rehearsals.

In most cases the members are having a

hard time of it.

Corinna Hasker, former actress, secured an

annulment of her marriage to Harold E.

Petrie. In her testimony she claimed to have married

Fleischer after an acquaintance of three days.

VAUDEVILLE ACTS TAKE NOTICE

Let Us Produce YOUR ACTS

in MOTION PICTURES

We have a fully equipped studio at your dis-
plosion. All work done at our Studio and Laboratory, 31 East 46th Street,

IMPERIAL M. P. C. OF NEW YORK, Inc.

STRAND

Broadway & 6th St. —
 Noon to 11:30 P. M. —
14, 15, 16.

STRAND CONCERT, ORCHESTRA

REG. Sunday, May 14

Elsie Janis

in "Bette in Search of a Thrill"

Some Salter's Wild Life Pictures

Sorena De Storrey was granted $15 per week alimony from her husband, Frank De Storrey, an actor. Pending the divorce suit brought

by the actress, against his wife, Judge

Wells awarded Mrs. De Storrey the alimony

last week.

Having a resumption of the rainy season during the latter part of April and lasting up

to the first part of May has had a tendency to increase the theatre attendance at the

same time causing the expenditure attend-

ance to drop off frightfully.

One of the most unique theatrical performances ever given on the coast was recorded on the evening of May 1 in Oakland, when the

deauf pupils of the State School for the Deaf and mute put on "Hup Van Winkle" in pantoms.

In addition to the play several vocal interpolations were rendered by blind pupils.

There is a report going the rounds that the successful opening of the Hippod-

rome (formerly the Gality) by the W. S. V.

A., the same concern is negotiating for an-

other theatre to install popular priced vaude-

ville. While no confirmation of this rumor

can be authenticly secured, the W. S. V. A.

will not deny the story, and admit that they

have been considering another house providing it can be secured at the right terms. So far the Hippodrome has done an

amazing business and judging from the present indications it looks as though the former Gality has been con-

verted into a winner.

WORLD FILM

CORPORATION

WM. A. BRADY PICTURE PLAYS, INC.

PRESENTS

HOLBROOK BLINN

AND

ALICE BRADY

in "THE BOSS"

By EDWARD SHELDON

The New York Hippodrome offering, Week

of May 10

Released May 24

For further information communicate with the nearest branch of the

WORLD FILM

CORPORATION

LEWIS J. SELZNICK, Vice-President and General Manager
319 West 46th Street, New York City, N. Y.

BRANCHES EVERYWHERE
BUFFALO.

BY CLYDE F. REX.

SHARR (H. J. Carr).—Four Marx Bros., in "Home Agains," score in headline position; will Oakland and singers in "At the Club," feature; Charles Aherne and comedy-cycling company; sensation; kiss and Window, bit hit; The Darrow, artistic; Moonstruck, free; Hima Braes, pleased. Business falling off slightly.

BICK (John C. Oakes).—Adela stock company playing to good business featuring in "Jamaica Morning." Prob- ably the best stock organization which has played here in several seasons. Nest, "The Yellow Ticket."

STAR (P. O. Cornell).—Dramatic Company well received in "The Argie Girl." Really the stock favorites for the summer sea- son, fashionable audiences greeting Miss Bon- stelle, who has become a big success in Buffalo. Nest, "Kitty McRae."

MIGHTY (J. W. Ward).—Billy Watson and Rest Trust, playing to capacity, 17, "Roxie Gospel."

MAJESTIC (John Laughlin).—William submarine movies held me and business.

OLYMPIC (Charles Dearinger).—agent, Sup.——Five Keystone Komplex Kops, big hit; Baedeker and the Flowers, big hit; and the Haysmen Quartette, appearing in the same feature. Flat "Mother Goose."


The regular show season with the exception of Keith’s which closes next week, is over. The Grand and the Lark are running picture.

DETROIT.

BY JACOB SMITH.

TEMPLE (C. G. Williams).—U. B. O.; rehearsal Monday 10.—Alice Lloyd, fay Wray, and Robert Hutton, star the Keith.” Love. Professional of Joe Leav- er and Brown.

ORPHEUM (Harry Woods).—agent; Louis; rehearsal Monday 10.—John Lawre, opened; Karl and Neal, opened; Bessie Oliver, fair; The Cornett, artistic pleasing; Neil McKinnon, hit; Bessie & Bros., bicycle. MILADY (D. W. Cole, mgr.); agent, A. B. C.);—Hal Davis, good; Marie Shaddow, good; Brown and Ritzman, Sam Hudy, fair; Alpert and Roget, and C. D. E. M. D. (Harry Parent).—Cyril Sanders in "Goodbye." Nest, "Sweethearts."

PLAZA (Jacob Erdel, mgr.).—Doing fair with feature films.

GRAND (Joseph O. Johnson, mgr.).—"The World’s Fair shows (carnival) com- ing 101st.

The World’s Fair shows (carnival) com- ing 102st.

The World’s Fair shows (carnival) com- ing 103st.

The World’s Fair shows (carnival) com- ing 104st.

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The World’s Fair shows (carnival) com- ing 159st.

The World’s Fair shows (carnival) com- ing 160st.
“If You Can’t Get a Girl in the Summer Time (You’ll Never Get a Girl at All)”

BERT KALMAR after coming back from the vaudeville trenches has manufactured a more sure fire weapon than “WHERE DID YOU GET THAT GIRL?” Harry Tierney supplied the musical ammunition.

Mobilize in our recruiting station.

152 West 45th Street, New York

KALMAR & PUCK

Double barrel versions, male and female. Use this weapon and the battle is over.

Extra explosive laughing choruses.

Attention: Beat your enemies to it.

If There’s a Weak Spot in Your Song Firing Line Reinforce it With “I’M A LONESOME MELODY,” by Joe Young and George Meyer

REPUBLIC—(Al Watson, mgr.; Bert Levy, expct.): Week 3, Geo. Clancy and Co., excellent; Boll-Thazer Brothers, very good; Charles Haas, ordinary; Stan Stanley, warmly received; Margaretta, entertaining; Joe Reed, pleasing; Pat and Penny Kelly, good; Reeves and Miller, Zoe gangers; Levine and Matthews, fair; Randner and Mack, well; Lurie, pleasing; London Operatic Trio, satisfaction.

BURBANK—(The Unmarried Woman)

MOROSCO—Dark.

MASON—Leonard Theater Co., Yiddish Players.

CENTURY—Burlesque.

William Rock is In Town. Maurice Fulton, his partner, is in San Francisco. Rock stated that the team may (and may not) split. Miss Fulton has ambitions to be a dramatic star.

Walter Duggan blew into the Southland this week and will take a bungalow at Venice.

Emma Carus will negotiate with Morocco to produce a play.

Charlie Winninger, husband of Blanda King, has signed with Pathé Pehman. Both Winninger and his wife will come to Los Angeles in June.

E. E. Behymer booked Pavlova into the Mason. Oliver Morocco returned Saturday from the east.

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When I Was a Dreamer and You Were My Dream
I Want a Little Love From You
I'm on My Way to Dublin Bay
Over the Hills to Mary
Chinatown, My Chinatown
Everybody Rag With Me
Wrap Me in a Bundle
Come Over to Dover
Alabama Jubilee
In the Juke

When I Was a Dreamer
I want a little love from you
I'm on my way to Dublin Bay
Over the hills to Mary
Chinatown, my Chinatown
Everybody rag with me
Wrap me in a bundle
Come over to Dover
Alabama jubilee
In the Juke

The Greatest Rag Song

My Heart Isn't WASHINGTON, SACRAMENTO, SAN FRANCISCO, DETROIT, CHICAGO, IN TOWN FOR THE

EVERYBODY RAG WITH ME

FIRST VERSE

SECOND VERSE

I don't care what she says, she's just the thing.
I'll go to my heart's delight, my dear.
I'll find her, and I'll take her as she is.
What's that sound? Teddy's playing the nickelodeon?

I also want to stop this feeling.

I'll be a nutro in the house any night.
I want to go to my heart's delight.
I'll find her, and I'll take her as she is.
What's that sound? Teddy's playing the nickelodeon?

She's so wrong.

I don't care what she says, she's just the thing.
I'll go to my heart's delight, my dear.
I'll find her, and I'll take her as she is.
What's that sound? Teddy's playing the nickelodeon?

I also want to stop this feeling.
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man Block Co. in "Re Braunt ein Rof," to ex-
pacity. 12. "Wilde."
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MONTREAL
BY ARTHUR H. SARLES


HIS MAJESTY'S—His Majesty's Players presented "It's a Long Way to Tipperary" and scored a big hit. Next, "Barley's Aunt" and "Within the Law." Imperials (H. W. Conover, mrg.)—Picture and vaudeville in big business.

GAYETY (Fred Crow, mrg.)—Willard and Johnson flight pictures opened Sunday to S. B.

Patriot and scored for season.
DOMINO PARK—Open 22.

BOHMER PARK—Open 30.
VARIETY

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This Week (May 10)

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LOS ANGELES
TO
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NOT ONE ADVERSE CRITICISM

(PORTLAND "OREGONIAN")
Whiting and Burt, the favorites, gave a medley of many vaudeville excellencies.

(LOS ANGELES "EVENING HERALD")
If you want to enjoy the vaudeville show, Whiting and Burt are the fellows.

(DEER "POST")
The press seek cover when George Whiting and Sadie Burt, the cyclone couple start to whirl about. It was entertaining team of vaudeville performers, and we have never visited Denver.

(LINCOLN "STATE JOURNAL")
Our hats are off to Whiting and Burt. They did what no other vaudeville couple has been able to do. They take care of the audience's thoughts and feelings. They are as good a team as ever strut the vaudeville houses.

(SAN FRANCISCO "EXAMINER")
George Whiting and Sadie Burt are a cyclone couple; they can take any peevish in the U. S. A. and make it lie down, roll over, play dead or jump through a hoop.

(SEATTLE "POST INTELLIGENCER")
George Whiting and Sadie Burt have a novel way of pulling at your heart strings and then get your smiles. It is the sort different.
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FIRST NEW YORK APPEARANCE OF THE 3 Chums
Harlem Opera House, May 13-16

Special Set Direction, Pete Mack

Hamid Troupe closes show and current season;

NEW YORK (Variety, May 30, mr.),—
Postdollar's Hand and Humour;
Shifty Home (Jake Miller, Mr.)—
Vaudeville.

The lower section of the French opera house was set for an hour and a half.

Mrs. Arthur White, wife of the Orpheum manager, left for the White summer home at Niagara Falls the other night.

Notwithstanding vigorous protest from the usher, one of the local theatres is going to use permanent carpet on its floor.

Howard Ross, leader of the orchestra at the Dream World, accompanied Mrs. Ross, left for an extended tour of the East. They will return in the fall.

Coster Singer's wife is suing him for divorce in the local courts. She says it's too much trouble to keep the pearl buttons on his pants.

Although suffering from the effects of a serious operation, Marie Fitzgerald finished last week out at the Orpheum. Miss Fitzgerald was stricken with appendicitis about a month ago.

The front of the Alamo has been remodeled.

The Pickwick Film Co. has been formed in this city and will commence building a studio shortly.

Act wrote in to a country manager near here and begged him to put his name on a notice, "Sorry, I can't use you," the manager replied, "But my opera house isn't screened.

PHILADELPHIA

VARIETY'S PHILADELPHIA OFFICE
605 Keith Theater Building
John J. Burnes, Correspondent

KENTUCKY (Harry J. Jordan, mgr.; apt.
U. R. G. J. O.)—The show this week brought in a number of old timers. Little Almouth, a Japanese acrobat and juggler, opened and pleased immensely. In the next position were Mack and Williams, a mixed team who sing and dance, with dancing featured. They repeated big. Mr. and Mrs. Marsh Murphy in "The Coal Strike" were a laugh from start to finish and were the hit of the bill. The Review Comedy Four seemed to please a few in the house. Prudence a trained monkey, was very good. He gets a big hand. Comedy pictures closed the show.

NIXON.—"On the School Playgrounds!; Walter Weems, La Vine-Chrome Trio, George Brown; Reddy and Currier; Carolina Doo.

GRAND.—Inness and Ryan; Trotman; Toy Brode; the Langlens; Stuart and Keely; Lady Betty.

BROADWAY.—Vaudeville.

COLONIAL.—Vaudeville.

ANGEL.—"Kitty MacKay" with Irene Halahan.

LYTH.—Second week of "Tonight's the Night.

FOREST.—"The Lady in Red." last week. Home grown into pictures next week.

WALNUT.—William Ingersell Stock Co. opened Monday in "The Stalemate;" baroness has gone into pictures.

GARRICK.—Has gone into pictures.

VICTORIA.—Pictures and vaudeville.

WOODSIDE PARK.—Royster-Dudley Opera Co. opened Saturday afternoon in "The Chocolate Soldier." The attendance was very good Saturday and it looks like a profitable investment. This is the first time that shows have ever been given at this park. The biggest hands have been the big attraction.

TROCADERO (Bobbi Morrow, mgr.)—Stock burlesque, "She's Out Again;"

KUMARING: "The Girls from the Polities;"

GATETY.—Stock burlesque, "The Tipperary Girls;"

Fred G. Nixon-Nellinger reconsidered his decision to close the Colonial last Saturday and decided to install a summer policy at ten cents. This will be tried for a few weeks and if found satisfactory will remain all summer. The regular scale of prices for admission is 10, 20, 30 and 40.

FOR SALE OR RENT:—Comedy Entertaining Effie G. Tracy, making her first appearance here for a number of years, in a two-act comedy, "Retirement," followed by a burlesque act. Miss G. Threlkeld, making her first appearance in a dance act, "The Gold Rush." The cast is composed of Mr. and Mrs. Gottfried, two of the best in the business.

ATROCIOUS.—Female impersonators, "She's Out Again;"

MEN NURSE.—Burlesque act, "The Tipperary Girls;"

PLACE NURSE.—Burlesque act, "The Tipperary Girls;"

PARK.—"The Lady in Red;" last week. Home grown into pictures next week.

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Mac Russell, the former well known English comedian, led a large delegation in the big local suffragette parade, which was held here last week. She was recognized by many performers along the line of march and was given a hearty cheer.

While attempting to board a moving train as it was leaving the station here last Saturday, Orla Regan, star of the Starlight Playhouse, struck her knees against the running gear of the car. Her right arm above was cut. He was taken to a hospital in a serious condition.

PORTLAND, OREGON.
BY R. M. ANSON.
HEILIG (W. T. Pangal, mgr.)—4-8, Marie Tempest; 10-12, John Drew in "Romany," Baker (Geo. L. Baker, mgr.)—2-8, Italian Grand Opera.
ORPHEUM (T. R. Conlon, mgr.; agt. U. H. O.)—Hopkins Sisters, fair; Louise Galway Co., scored heavily; Miss Aldrich, pleased; Bert Leslie and Co., hit; Nources and Holdworths, nine; Shannon and Anna, pleased; Ideal, pictures.
ROCK ISLAND (Charles S. Parr, mgr.; agt. L. A. Lowe)—Leonard and Lowe, clever; Merle, good; Mrs. Louis James and Co., fair; Margarette Farrell, hit; Ned Nestor and Co., good, patronage.
NEW LYRIC (Dan Flood, mgr.; agt. Proctor)—The Mermaids; "I'm Off" Du; Hoy Lowell.

Orpheum closed for the summer May 5. The Seattle Orpheum closed May 9. The two houses are the only ones of the Orpheum chain in the Pacific northwest.

TORONTO.
BY HANFLY.
GAYETY (T. R. Henry, mgr.)—Owing to the destruction of the Princess last week the popular comic opera, "Sweethearts," with Christie MacDonald, opened a week's engagement at this house as the only one available owing to the closing of the regular season last Saturday night.

ROYAL ALEXANDRIA (L. Bozian, mgr.)—Percy Russell presented "A Common Case," in a finished manner. Fred Toman has joined the company as leading man.


SHEA'S (J. Shea, mgr.; agt. U. B. O.)—Christina White, April 29; Princess Fleur, repeated engagement; Bixby and Early, excellent; Emmett Devey and Co., held interest; Alf James Holt, clever; Le Grube, novel; Kitty Edwards and Her Four Escorts, entertaining. The regular season closes here April 25. Cyril Maule in "Grumpy" commences its 2 weeks' engagement.

LOUIS' VONGIE STREET (J. Bernstein, mgr.; agt. L. A. Lowe)—El Cole, success; Wormwood, Animals, well trained; Menotti and Riddles, amusing; Tom Moore, Engage pro-voker; Moore and Elliott, good; Crawford and Frederick, classes; the beaux, clever.

SHEA'S HIPPODROME (A. C. McGarde, mgr.; agt. L. A. Lowe)—Lochly, novel; Carl Herman, enjoying; Lowell and Esther Drew, good; Bob Warren, amusing; Fred and Anna Petal, novel; Norton and Noble, good; Morris and Jack, pleased; Slieben, girls, sensational.

ST AND (Leon Schlesinger, mgr.;—Features pictures and music continue to draw capacity crowds.

Perry Rogers, assistant manager of the Canadian National Exhibition, was a passenger on the ill-fated "Santana" and states that he owes his life through being a good swimmer.

The Gayety and Star closed May 6 and both will open again early in August. Scarboro Beach Park opens for the season May 18.
8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (May 17), TEMPLE, ROCHESTER

Representative, PAT CASEY

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Blanche Ring

In VAUDEVILLE

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HOPE VERNON

U. B. O. and Orpheum Times

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RINLING — 14, York Pa.; 15, Wilmington, 16, New Castle; 17, Dover, Del.; 18, Plainfield; 19, Jersey City; 20, Patterson; 21, Wheeling, W. Va.

BELLE-FLOYD — 14, Sacramento, Cal.; 15, Chico, Cal.; 16, Redding, Cal.; 17, Roseburg; 18, Eugene; 19, Salem; 20, McMinnville.

Letters

Where C follows name, letter is in Variety's Chicago edition. Where F follows name, letter is in Variety's San Francisco edition. An asterisk preceding or circular letters will not be listed. A F following indicates postal, advertised only once.

Abbot A (C)
Adair Janet
Adams J & E
Albert Ernest
Alphonse George
Allen Fred
Allen E A (C)
Allen Leo (C)
Allan George

Baker Peter
Barrett R C
Bartington Marguerite
Beakster Earan (P)
Bell Bert (P)
Benjamin George
Bennett Henry
Benson & Belle
Bennett Dolly
Bennett Ray(C)
Bigelow Edward

Braxton Min V
Braxton Corine (P)
Bredow Ira
Bredow OC
Bredow UC

Brown Chalmers
Burroughs B W

Caldwell
Caldwell Robert David
Cardwell Alfred
Carr George
Cawey Albert
Cecil Caster (C)
Chamber Cathryn
Chapin E F

Chester Noelle
Chesley Myrtle
Chip Marble (C)
Chip Marble (C)
Chip Marble (C)

Clayton Mrs M (C)

Clayton John P Variety N Y

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Next Week May 17 Palace Theatre New York City

EVA TANGUAY weighs one hundred and twenty-six pounds, so that settles all arguments as to her being FAT.

Congratulations to Mollie Fuller and Fred Hallen on real artistic and deserved success. This act does not lean on past performances. They have always been finished artists, and are, and always will be. A heart full of good wishes from me to them.

EVA TANGUAY

P. S.—KINDNESS still reigns at Orpheum Theatre, Brooklyn
IN LOVING MEMORY OF MY FRIEND, MORTONLY MURDERED FRIDAY, MAY 7th.
A WORLD LOSS FOR WHICH MONEY CANNOT ATONE!
EDWARD MARSHALL, A PHILISTINE.

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CARUSO IN VAUDEVILLE
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Palace Theatre Building, New York
The Most Remarkable Ballad of a Decade that Fritzi Scheff made instantaneously famous at the Palace, New York.

**1st Verse**

I know a millionaire who's burdened with care;  
A load is on his mind—he's thinking of the day  
When he must pass away and leave his wealth behind.  
I haven't any gold to leave when I grow old;  
Somehow it passed me by—I'm very poor, but still,  
I'll leave a precious will, when I must say good-bye.

**Chorus**

I'll leave the sunshine to the flowers,  
I'll leave the Springtime to the trees,  
And to the old folks I'll leave the memories  
Of a baby upon their knees;  
I'll leave the night time to the dreamers,  
I'll leave the song birds to the blind,  
I'll leave the moon above to those in love,  
When I leave the world behind—

The chorus is no stronger than the story, nor the melody, for the melody is as striking as either.

Irving Berlin has written some wonderful songs, but never did he write one as wonderful as this one.

Irving Berlin goes onward and upward, always excelling himself in any style of composition or lyric writing, and "When I Leave the World Behind" is the pinnacle of both.

A ballad that was a hit before it was published

_We recommend this song to every singer. Waterson, Berlin & Snyder go on record as saying it is the greatest number ever on the music market._

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W. V. M. A. 12 weeks
BACK TO LOEW CIRCUIT for 20 weeks, ending July 3.

THIS WEEK (May 17), AMERICAN, NEW YORK and SHUBERT, BROOKLYN

BILLY KELLY
VIC. S. PLANT

Goldberg, Harry Spingold, and the many others.
"CRIMINAL PUBLICITY" BAN
BY VAUDEVILLE MANAGERS


Through a notice tacked up in the United Booking Offices this week, agents enjoying the privilege of “the floor” in that agency learned the day of the “criminal proceedings publicity headliner” had reached its end. The notification conveyed the information that the U. B. O.’managers looked upon the submission of a person for bookings in vaudeville, where that person had gained publicity through the medium of proceedings in criminal courts, as an insult to the big time managers, and the little slip of paper plainly indicated any agent would do well to hereafter steer away from that class of attraction. Formerly, and before Hammerstein’s Victoria closed its doors, “Hammerstein” was the place where a “freak attraction,” newspaper-made, could find an abiding place as headliner, if enough printer’s ink, free, had been spilled over it.

Mrs. Carman, recently acquitted of murder on her second trial, at Hempstead, L. I., caused the U. B. O.’s proclamation. Mrs. Carman is said to have been offered to the vaudeville managers at $750 a week, and was reported to have been tentatively engaged to open at the Prospect, Brooklyn, May 24. When E. F. Albee returned last week to New York, after a trip west, and heard of the Freport woman’s engagement, he immediately ordered the name “rubbed off” the books and at the same time issued the order that contains no loop hole, all the big time managers having been in accord with his action.

As far as the big time vaudeville houses in this country are concerned, the haven for the prosecuted, persecuted, on bail or on appeal people seems to have passed away.

ACADEMY FOR FIGHTS?
The Academy on 14th street may become a fight club. The proposition has been submitted to William Fox by John (the Barber) Reiser.

Fox is now playing pop vaudeville at the Academy, which seats 3,000. It has tried various policies. The rental of the theatre (since stores were placed on the street front) is said to be about $65,000 yearly.

If the vaudeville policy is abandoned and the Academy becomes a fight club, the boats will take place on the stage, with additional seats placed in the house to bring the total seating capacity to 5,000.

The vaudeville and picture congestion on 14th street may be further relieved, it is said, by next season, when the Dewey theatre, also a William Fox house, may be taken over by P. H. Sullivan, who will play legit combinations in it.

OVER $500,000 FOR “CHIN CHIN.”

“Chin Chin” has drawn in so far over $500,000 for its manager, Charles Dillingham. The show has averaged $18,000 weekly. Last week, when outside reports had its business somewhat off for the first time, the box office reports evidence the piece did $17,442.

The high mark of the run was New Year’s week, when over $21,000 was registered. Seats are now selling up to July 3.

Besides owning the attraction, Mr. Dillingham also operates the Globe where the piece is now in its 30th week.

Another of the Dillingham successes “Watch Your Step,” will play in duplicate next season. The original company has been nearly all re-engaged, including the Castles, who were under contract to cover next season. One of the “Step” shows will open in Boston, the other in Chicago.

PALACE HOLDS OVER TANGUAY.
The somewhat remarkable occurrence of being held over as the feature attraction in the big Palace theatre during the summer season, happened to Eva Tanguay Wednesday, when she was requested by the theatre management to remain at the head of the Palace show for another week, commencing Monday.

This signal honor has been but twice conferred by the Palace during its regular season, first to Nazimova in a sketch, and weeks of March 1-8, to Emma Calvé.

Miss Tanguay opened at the Palace Monday, playing a return engagement. Attendance at both performances was terrific. The strength developed by Miss Tanguay as draw up to Wednesday decided the Palace people upon her retention.

“101,” EXPO’s FREE FEATURE.
San Francisco, May 19.
The 25-cent admission tax to the Miller Bros. 101 Ranch Wild West has been abolished, and the circus is now a free attraction of the Exposition. It will remain so throughout the run of the fair, as is said.

For some time the Exposition people have considered various ways of drawing the public to the “Zone,” and finally concluded that if the wild west show were made free, giving two shows daily, it would do the work.

The Miller Bros. are said to have received a liberal contract with the Expo for the free show, although on the other hand, it is reported the brothers are gaining so much money from the sale of horses to thewarring nations abroad that nothing much concerns them otherwise just now.

BEACH’S BAD START.
The beach vaudeville houses got a bad start Monday, with the weather against them. It was rainy and the Brighton Beach, also Coney Island, shore was a dreary waste.

However, the management of the Brighton theatre and Henderson’s reported good business considering, claiming opening records had been broken at night, though the matinee in either house drew but little.

BRONX PRICE CUTTING.
A theatre price-cutting battle is on in the Bronx between Keith’s Royal and Loew’s National. When the big-time season at the Royal stopped, pop vaudeville was programmed with the admission 5-10-15. The National at once reduced its prices to the same figures. The National’s former prices were the usual Loew scale, 10-15-25.

LOU-TELLEGEN AND SKETCH.
A sketch and Lou-Tellegen for $1,500 weekly have been offered the vaudeville managers by H. B. Marinelli. The French actor is in the lead of “Taking Chances” at the 39th Street theatre. His only appearance in vaudeville here was in support of Bernhardt on her last trip.

MOSS BUILDING.
Ben S. Moss is adding another new theatre to his popular priced vaudeville circuit and engaged Thomas W. Lamb Wednesday to draw up plans for the house, to be built at 44th street and Fifth avenue, Brooklyn.

The new Moss theatre, following the plan of naming them after presidents, will likely be called the Monroe. The site alone cost $150,000. The Monroe will seat 2,000.

Speculating on Hammerstein Bites.
Show people along Broadway have been speculating where another Hammerstein theatre could be erected in Times Square, to seat over 3,000. The Victoria, as reported in Variety last week, will play pictures (when reopening) under the management of S. L. Rothafel, of the Strand.

Mr. Rothafel has the financial backing of Clifton Livingston and Otto Kahn, who are also expected to finance the new Hammerstein structure.
C A B L E S

ONE AGENT SUBMITS 240 ACTS TO FIRST BOOKING MEETING


At the first meeting of the big time vaudeville managers in the United Booking Offices last week, to consider routes and turns for next season’s programs, it is said that H. B. Marinelli, the international agent, submitted a list of 240 acts for their consideration. It is the largest number of turns on record, represented by one agent at one time.

The list included, according to report, names from the best known of the operatic world, to the customary acrobatic “closing act,” with salaries of all amounts, large and small. Native and foreign acts were profitably interspersed on the Marinelli 20 sheets containing 12 acts each. The sheets were classified according to the character of the turns. One had 12 modern dancing acts on it, headed by Mr. and Mrs. Vernon Castle.

Another had important English names, many never having played over here. Among them were G. P. Huntley, Arthur Bouchiere and Irene Van Bough, George Gross, Barclay Com- mon, Margaret Cooper and Fred Emney. Ella Shields, an American artiste who has made a name for herself abroad, was also on the Marinelli list. Miss Shields is said to be asking $750 weekly to play on this side.

Among the operatic stars were Mary Garden, Cavelletri, Tetrzannii, Melba and Brevall. Masagni, Leoncavallo and Co., Rejane, Salerno Delli and Regina Pelle were also listed.

From the Continent Marinelli had Little Charlotte, Hagedorn, Weise’s Bears, Voo Doo (a female impersonator who dances with a snake), Jeiler (a negro male player), Torres, and George Fowler, a juggler who only juggles watches and clocks. Mika Mikum, a Russian girl cartoonist, was another.

Dodge Tilley, according to the Marinelli books, is available over here next spring, likewise Hety King.

Several of the U. B. O. agents remarked after hearing of the Marinelli list and the names upon it that “Mari- nelli had grabbed everything in sight,” meaning he had placed upon his sheet some American acts claimed by other agents. The points in dispute may be subject to future adjustment.

The managers are said to have commenced active routing last week. All of the agents in the United Booking Offices submitted lists of turns under their direction. Meetings weekly or more often will be held by the booking men over the summer.

Harry J. Fitzgerald secured the first route laid out by the first booking meeting. It was for Norton and Lee, 51 weeks, opening June 20 at the Majestic, Chicago. The route covers the Orpheum Circuit, along with the eastern houses.

GABY AND PILCER REUNITED.

London, May 19.

Gaby Deslys and Harry Plicer will reunite on a London stage May 31 when the second version of the review now at the Alhambra is produced with both Gaby and Plicer holding prominent principal roles in the cast. Gaby will play several comedy scenes with Robert Hale and will dance with Pilc. The remainder of the cast re- mains practically the same excepting Lee White, who opens at the Pavilion the same date for a short run, sailing to America immediately after.

R. H. Burnside sailed for the United States on the New York May 15. Burnside was unable to close a deal with Gaby to bring her under the management of Chas. Dillingham; there is a difference of $1,220 in the weekly demand and offer. Gaby’s Alhambra contract carries a salary and percentage arrangement, the engagement having been consummated by Percy Riess of the Wolheim Agency.

The J. M. Barry review, “Rosy Rapture,” at the Duke of York’s theatre, in which Gaby is now leading, will consequently close May 29, through her departure.

After the Gaby-Plicer separation, Harry Plicer formed a dancing turn with Teddie Gerard and played the halls here. They were in negotiation for an American vaudeville tour when the re-union occurred, of the former partners.

THE TOP-LINE ACT THAT MAKES GOOD THE POSITION.

MISS KITTY ROSS, who has made such a phenomenal success the past two years in Europe, with Howard Bros. Operatic Revue, is conceded to be the only woman with a pure male Inner voice. She has caused a great deal of discussion amongst European vocal instructors and throat specialists, who proclaim it marvelous. Miss Ross will appear with HOWARD BROS., the coming season in AMERICA.

CANADIANS OVER-ZEALOUS

The Canadian immigration authori- ties appeared over-zealous and have over-stepped their official province last Sunday night, when they turned back at the border Wilda Moore, a recog- nized American actress of unquestioned repute. She had started on her way to join the Orpheum stock at Mon- treal. “Damaged Goods,” with which Miss Moore had been touring, closed its season in Buffalo Saturday.

Miss Moore returned to New York Monday morning, and left again Tuesday night for Montreal, after Clark Brown, general manager of the Cana- dian Circuit, which embraces the Or- pheum, Montreal, had called the attention of the Dominion government at Ottawa to the action taken against Miss Moore.

The Canadian authorities claim that since the soldiers have encamped awaiting their turn to sail for the battle scene, dissolve women have crossed the border from this country, hanging around the camping grounds. When taken into custody these women have asserted they were “actresses” from the States, sent into Canada for theatrical exploitation, 0 and the Federal Government has called the matter to the Dominon government at Ottawa for action against Miss Moore.

Miss Moore was the first to run afoul of the ruling.

Mr. Brown in placing the facts be- fore the Government drew attention to the difference between those “actresses” who only claim themselves in difficulty.

CONTINUING FROMHORN POLICY

London, May 19.

William Lastoo, general manager of the firm, recently notified the Charles Fromhorn, has received word from New York that Fromhorn’s bus- iness here will be continued and all contemplated productions made.

WARDOBE CENSORED.

A representative delegated by the Lord Chamberlain to report on the costumes worn at the Islington Em- pire, visited that house last week and severely criticised the wardrobe. His report was acted upon this week when the Chamberlain actually notified the managers to conform with the sugges- tions of the censor.

SKETCH FOR AMERICA.

London, May 19.

Robert Ober and Co. opened at the Coliseum in “A Regular Business Man.” While the piece went over fairly well it would have fared much better if localized and played by native actors.

Rita Jolivet in “Broadway Jones.”

London, May 19.

Rita Jolivet is the latest addition to the Seymour, Hicks “Broadway Jones” show.

SAILINGS.

Reported through Paul Tausig & Sons, 104 East 14th street, New York: May 22, Anthony Ward, Campbell and Barber, Mr. and Mrs. Bert Errol, Claude and James Powell (St. Paul).

San Francisco, May 19.

June 8 (for Australia), Wallace Gal- vin, Alf Rippon, Paul Stevens, Jarvis and Dare, Clements and Dean, Jimmy Brit (Sonoma).

TIRING OF KHAKI.

London, May 19.

Patrons of the music hall galleries have become tired of the khaki uniforms generally worn nowadays by artists and it looks as though the national military costumes will have to be entirely eliminated in stage productions.

The gallery crowd invariably hoot those individuals who adorn themselves in the costume of khaki material.

Fleet Hurt Small Time.

While the fleet was in the North River the small-time vaudeville, also pitched about New York, suffered accordingly, the usual patrons of those houses taking their recreation by walking over to Riverside drive and looking at the boats.

Basil Hallam Joins the Army.

London, May 19.

Basil Hallam left the Palace this week to join the army.

French Revue at Pavilion.

London May 19.

The Moulin Rouge Revue with the French company intact has been en- gaged to open at the Pavilion June 14.

REMICK’S NEW SONGS.

“Ypsilanti” is a new swaying number by Alfred Bryan and Egbert Van Alstyne that Jerome H. Remick & Co. has under way for the summer’s joyful melody. Most Gumble is ready to make the usual affidavits regarding this number, which is also backed up by the personal opinion of Jerome H. Remick, himself.

Another Remick, comic and timely, is “Mr. Whitney’s Jinney Bus” by A. Seymour Brown and Clarence Gaskill. It has a funny idea with a corking lyric and enough extra verses to monopolize a performance. “My Tom Tom Man” is another of Remick’s latest, carrying a pretty melody by Van Alstyne, with words by Gus Huhn.

The Remick firm will publish the music for the new musical productions to be made in August, “The Girl Who Smiles” from the Times Producing Co., and “Two Is Company” by the Savoy Producing Co. The writers of the pieces are the same who formulated “Adate,” “The Midnight Girl,” and “Alma.”

Regina Dare of B. A. Rolfe’s “Bridestough” has married a non-pro- fessional and is making her home in Buffalo, N. Y.
CONSIDINE IN POSSESSION OF WESTERN CIRCUIT NEXT MONDAY

Will Continue to Operate Most of Circuit with Present Policy. Bookings Over the Summer to be Furnished by Loew Until Other Arrangements Are Made. Four S-C Houses Closed

John W. Considine will take possession of the former Sullivan-Considine theatres in the west, 18 in all, commencing next Monday, May 24. The Loew Circuit returns the physical possession of the properties Sunday, having legally turned over the S-C Circuit to its former owners a couple of weeks or more ago.

It is Mr. Considine's intention to operate most of the S-C houses over the summer with the present vaudeville policy, bookings to be continued into the theatres by Joseph M. Schenck, of the Loew offices, until other booking arrangements are made by Considine.

Regarding the future of the circuit, Mr. Considine, who is in New York, says he has not had time to give it much thought. Fred Lincoln, general manager of the chain under the S-C regime, arrived in New York Wednesday and Mr. Considine will confer with him. He mentioned having great faith in Mr. Lincoln, gained through the previous connection, and Mr. Considine also remarked he had not noticed any booking man around here who appeared to know more about booking and putting vaudeville shows together than Chris O. Brown. Mr. Brown was the general booking manager for the S-C Circuit before Loew secured it.

The Loew road shows now playing will gradually run off, ending at Los Angeles, where the theatres are not previously closed. Two of the S-C theatres, at Salt Lake City and Denver, closed last Saturday. The S-C houses at Spokane and Kansas City close this week.

Loew acts on the western time, if no further engagements out there are found for them, will be brought back to New York by that circuit, it was said at the Loew office this week, and the remainder of their contract played on the Loew time around New York. There are about 80 acts now playing in the west for Loew.

In sending out the S-C road shows over the summer, those routed from New York will open at Butte, then going to Seattle and travelling down the Coast. The middle west end of the S-C Circuit will be supplied with bills through the Loew office in Chicago, in conjunction with the New York agency.

At the Loew office in New York Wednesday it was stated no change would occur in the Loew Chicago agency. The Jones, Limick & Schaeffer theatres, also the Miles houses, now booked on the Loew Circuit, will continue to make their booking headquarters in the Loew Chicago branch, it was added.

GARDEN CHANGES CONTINUE.

The cast of the winter Garden show "Maid in America," scheduled for an early opening at the Palace, Chicago, underwent another shakeup last week with the engagement of Sam Sidman for the part created by Chas. Ross. The several principals who had been rehearsing in different places were immediately dismissed with the information that the part was to be rewritten to suit Sidman.

At the same time it was reported Rita Gould would not be with the show when it left New York, although no announcement of her successor was forthcoming. The fact that the Shuberts had been working up several apparently capable people for the various parts, only to drop them ungracefully without notice with the engagement of new people did not cause any great surprise to those who understand the methods of that organization, although the principals affected commented rather harshly on the action.

It is understood the Shuberts are trying to slip the new cast through without any publicity, realizing the natural reception at Chicago when it becomes known that hardly any of the original company is traveling with the show.

The Chicago papers have frequently commented on the shrewdness of the Shuberts in sending out second companies for the road tour and feel that Chicago at least should be supplied with the original cast. Just what their opinion of the "Maid in America" proposition will be is problematical.

Another of the two remaining original principals in "Maid in America" will leave the production before it proceeds west. Belle Ashlyn has given in her "notice." Darie is the single original principal left in the show to date. With Miss Ashlyn will go her husband, Billy Gould. It is said the Shuberts wanted Gould and Ashlyn to do their full vaudeville act during the performance.

The new show may open at the Garden May 29.

Montgomery and Moore have been engaged to head the "Maid" show for the Chicago run. Dama Sykes, who was to have opened with the same piece Monday night, reconsidered her decision, not going in the cast. Her stage partner and husband, William Hallion, took up his role in the production that evening.

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

CHICAGO AGENTS BOOKING.

The several Chicago agents visiting New York are finding comparatively little trouble in locating a list of desirable material for the middle west, a large number of eastern acts that here-tofore avoided that section, because of the uncertainty of consecutive booking, having decided to chance the blanket contracts in preference to gambling with the cast for another season. Past performances around New York has proved a boom to the middle west, and with the rearrangement of the Loew-Considine-Sullivan circuits the eastern possibilities have been decided lessened.

The partial elimination of tabloid shows in the middle west has also stimulated the vaudeville prospects thereof, and it seems reasonably sure that all acts favored with the blanket contracts being issued by Sam Kahl of the Western Vaudeville Manager's Association and C. S. Humphrey (here representing the Chicago branch of the United Booking Offices, will be fulfilled as represented.

SISTERS FORSAKE BURLESQUE.

The Watson Sisters, Fannie and Kittie, are now a "sister act" in vaudeville, having forsaken burlesque, where they have been favorably known for some years.

Mme. Spiegel featured the Watson Sisters for a couple of seasons in one of his Columbia Amusement Co. shows, the girls taking the lead in the billing and performance upon a salary basis.

It is understood Spiegel declined to grant the sisters' request for a slight rais in salary for next season, whereupon the girls obtained immediate vaudeville bookings.

SELLS-FLOTO FLOPPING?

San Francisco, May 19.

The Sells-Flotto Circus, which has Buffalo Bill especially attached for extra drawing power, is said to have grown disgruntled with show conditions along the Coast, where it is now playing.

Receipts are reported for Sells-Flotto low enough to leave a loss for the circus of between $500 and $1,000 daily. It is said there is some talk of the outfit jumping east, to reach Michigan the summer.

The circus is now in Oregon, having left California last Sunday. It is working up toward the best stands in Washington, playing Seattle on its route and will go to the city for three days commencing May 31.

Canadian License Fees Reduced.

Toronto, May 19.

A reduction in the cost of theatre licenses has been made by the Province of Ontario, the charge for houses in cities carrying a population of 25,000 now being $200 instead of $300, as formerly, while in towns listed with 10,000 inhabitants and not more than 25,000, the price is scheduled as $100, instead of $200.

For licenses in cities carrying a population below 10,000 the license fee is now $50.

MUTUAL ADmiration.

Stella Mayhew and her husband, Billie Taylor, returned to New York Sunday, after spending 38 weeks with Arthur Hammerstein's "High Jinks," in the recent musical show run of the season on the Great White Way. "High Jinks" was one of the very few road attractions that made any money for its owner.

Speaking of the trip Miss Mayhew said: "Arthur Hammerstein is the biggest businessman I ever had a contract with. When on the Coast he would see business was bad, but never a word from New York. Nothing on the call board about business bad and salaries cut, not a word or a sign that anyone knew we had struck a losing streak."

Mr. Hammerstein, when speaking of his Mayhew-Taylor ("No. 1") "High Jinks" always gave Miss Mayhew credit for pulling that show out of danger when it moved from the Lyric to the Casino, New York, last Summer. The manager stated the patronage turned into profit the day Miss Mayhew joined, and never wavered until the Coast took "High Jinks," at a time when no show out there could do anything. Mr. Taylor vainly advised against going to the Coast.

Mr. Taylor and Miss Mayhew may play in vaudeville this summer. The Palace, New York, wants them. It is some time since they have appeared in the twice daily houses, although they are not inclined to return to work in the hot weather, after their long tour over the country.

THE CHAPLIN FLOOD.

Nearly all playing organizations that employ songs have inserted a "Charlie Chaplin Number" since the Chaplin craze lately started. The musical show that claims the Chaplin number as the initial stage attempt is "All Over Town," the Joseph Santley production, opening April 26 in New Haven, when the Chaplin number was in the piece. The Santley show is in Detroit this week, and goes to the Garrick, Chicago, May 30.

IN AND OUT.

Solly Ward and Lillian Fitzgerald replaced Gene Hodgkins and his new dancing partner, Marguerite d'Estrees, at the Fifth Avenue the first half of the week. The team of dancers appeared for the first show, but when the time for the second performance arrived Mlle. d'Estrees developed a sudden attack of illness.

Florence Rockwell Booked.

Though late in preparing for a vaudeville debut, Florence Rockwell, from the legit, is soon to make the plunge, with a sketch and four people. Harry Fitzgerald did the booking and Miss Rockwell opens on the Poli time, appearing at the Palace, New York, June 21.

Grand Opera at Palletas Park.

Joe and Nick Schenck have arranged with the Avitable-Martelli English Opera Co. to present grand opera at popular prices in the open air theatre at Palletas Park, opening May 29.
VAUDEVILLE

SEASON’S FIRST CIRCUS CLASH SCHEDULED SOON IN MICHIGAN


Detroit, May 19.

This is to be the scene of a three-cornered circus fight next week with Miller & Arlington’s 101 Ranch, Barnum & Bailey’s and the Hagenbeck-Wallace circus acting as principals. The interest is centered around the dates of the Ranch show and the Barnum & Bailey outfit, the latter having originally booked Detroit for May 31-June 1 on a two-day stand. Edward Arlington, of the 101 Ranch, jumped into Detroit and arranged dates for the Wild West, bringing it to Detroit May 28-29. This move prompted the Barnum managers to take up Columbus and other towns scheduled prior to Detroit, bringing the circus into this city on a triple run from Uhrichsville, Ohio, arriving here for a local showing May 24-25.

Not to be outdone by this, the 101 Ranch, which carries Jess Willard as a feature attraction, took advantage of the fact that Barnum & Bailey would have to play out their string of Ohio dates and changed their route to enable the Ranch company to show in all the big Michigan stands a week or ten days ahead of the circus. The 101 Ranch will play Flint, May 30 (Decoration Day), following pay-day at the big Buick plant in that city, considered a diplomatic business move, and will move on to Lansing, Grand Rapids, Kalamazoo and Battle Creek in advance of the Barnum & Bailey outfit.

Chicago, May 19.

If Jess Willard continues to attract for the 101 Ranch Wild West as he commenced when joining that show last week, the Willard management will derive a revenue in excess of the reported $1,000 a day salary Willard is supposed to receive. It is understood Willard is with the wild west on a sliding scale arrangement, his portion of the gross depending upon the total, although the champion has a guarantee his share shall not fall below a certain figure any day.

The contract arranged between Edward Arlington for the show, and H. H. Frazee, for Willard, calls for seven weeks’ notice by either side.

VACATION FOR VINCENT

Slowly recovering from his recent illness, Frank Vincent, the general booking manager for the Orpheum Circuit, may shortly start upon a vacation that will keep him away from New York over the summer, to ensure a permanent rest.

KEITH MANAGER HAPPY.

Washington, May 19.

Roland S. Robbins, manager of Keith’s, denies the report connecting his name with a theatrical enterprise in Havana. Mr. Robbins says he is very happy at the helm of the local Keith theatre and hopes to remain there.

HIP BILL IN OAKLAND.

San Francisco, May 19.

Messrs. Harris and Ackerman and the Western States Vaudeville Association have taken over Ye Liberty theatre, Oakland, formerly a stock house, and will inaugurate the pop vaudeville policy in vogue at the local Hippodrome.

The opening date may be early in June.

ALF RINGLING VERY ILL.

Chicago, May 19.

Alf Ringling, the senior member of the Ringling Brothers, is reported seriously ill at his home in Baraboo, Wis. His condition is said to have called the three other brothers to his bedside.

PROCTOR’S YONKERS HOUSE.

The theatre in Yonkers, N.Y., now building has been leased to F. F. Proctor and will open on the Proctor circuit in September. It will seat 2,500.

Houses Closing.

The Orpheum, South Bend, Ind., closes June 16. For the last week “The Night Clerk,” a tabloid, will play the house on percentage. The Orpheum, Champaign, Ill., will close this week. The Key, and the P Chronicles, Philadelphia, ends its season this Saturday.

The Victoria, Charleston, S. C., closes this week. The Butterfield Circuit of Michigan theatres closes this Sunday.

LIFE MEMBERS.

Jacob Sulzmann has taken a life membership in the White Rats. The following are life members:

Armstrong, Wm. Kelly, Walter C.
Arnold, John T. Keen, Ben.
Ball, Ernest H. Kelly, Joe.
Beach, Andrew C. Kline, Charles J.
Black, Dan Kline, J. A.
Carroll, Bert Klug, C. F.
Cave, Charles W. Kuling, Brunet.
Clark, Edward Leaman, Gus.
Cohan, Will H. Lemaire, Leon.
Coleman, Harry Leford, Bert.
Cowman, Al Liddle, Tom.
Cooke, W. J. Llloyd, Allie.
Cottrell, Joe Llloyd, Bill.
Correll, Eddie Lottin, Marie.
Cox, Joseph Lottin, Youngblood.
Currie, Samuel J. MacCullough, W. H.
Dallie, Robert L. MacDonald, Chas. M.
Delmore, Geo. M. Mahan, Tom.
Dick, Newton Mayo, Wm.
Diamond, Marco McNaughton, Tom
Dink, William McPherson, Chas.
Dick, Paul McPherson, Fred.
Dobie, Frank Meade, Bert.
Dolan, Joe P. Meade, Bert.
Doyle, Pat Murphy, Ron.
Ettling, Julian Nahum, Max.
Emmett, Percy Naum, Ted.
Emmett, Leon Neal, Jack.
Evans, Fred O’Malley, John.
Fay, Frank Ouytes, Jack.
Fay, Pete Palatine.
Fingerle, Eddie Patten, Frank.
Ford, A. A. Patten, Joe.
Fryer, Bertha Patten, Joe.
Gaylor, Bobby Paul, Glad.
Gerrard, Grant Phillips, William.
Grant, Alf. Pollock, Fred.
Graves, Alfred Pollock, Fred.
Green, Bert Pollock, Fred.
Griffin, J. P. Pollock, Fred.
Grimes, Jack Pollock, Fred.
Halliday, William A. Pollock, Fred.
Harbert, Chauncey D. Pollock, Fred.
Herman, O. R. Prince, Arthur.
Hobson, Hal Prince, Arthur.
Hume, Dick Pinskey, Will.
Ives, Bob Pinskey, Will.
Ives, Johnny Rings, Bill.
Johnson, Jack Robinson, Chas.
Keenan, Frank Robertson, Alfred.
Kelly, Lew Robertson, Alfred.

From week to week in Variety will appear the full list of life members with newations indicated. Who will be the next one to take out a life card?

Manager’s Wife Suicide.

Davenport, Ia., May 19.

While W. H. Bushy, manager of the Empire Hippodrome, Quincy, Ill., was in this city attending a meeting of the Iowa Hippodrome here last week, his wife committed suicide by shooting herself through the head. The act was committed in the presence of the captain of a packet at Quincy.

Butterfield Reported in Opposition.

Chicago, May 19.

It is reported W. S. Butterfield of the Michigan vaudeville circuit of that name, has purchased the Franklin theatre, Saginaw, Mich.

The Franklin has opposed Butterfield’s house in the same town.

Obituary.

San Francisco, May 19.

Dana Thompson, an Oklahoma circus man, died May 10 in the St. Mary’s Hospital of pneumonia, according to the hospital doctor’s report, but there is considerable discussion over the cause of his death. Thompson was found in a dance hall girl’s room, unconscious, supposedly from morphine poisoning which the girl contends he took a dose of to make him sleep. $2,700 and jewelry valued at more than a thousand dollars were upon him.

Paul Ables, for some time associated with Gatti Cazza, at the metropolitan opera house, died last week at his home in New York. Ables was called an “artistic advisor” and was well known professionally.

Chester A. Lea, a vaudevilian, died of tuberculosis in El Paso last week.

George M. Jackson, founder of the famous Jackson Family of cyclists, died at his home in Reading, Mass., May 14, after a short illness. He is survived by a widow and son. The act will continue.

George W. Day, blackface comedian, died in Hahnemann Hospital Wednesday morning. He had been removed to the institution awaiting a second operation for the removal of a cancerous tumor. Day was taken ill in Topeka, Kan., and returned to New York at once. He was 51 years old. A widow and daughter (Marion) survive.

TAB ON LOEW TIME.

The Loew Circuit is playing the Galvin tabloid musical comedy as the entire bill at Peekskill, N.Y., this week. The tab is changing its show three times during the stay of six days, and playing the house on percentage, securing 60 per cent. of the gross receipts for its share.

Hartford, Conn., May 19.

A tabloid policy was started Monday by Manager H. H. Jennings at the Hartford theatre. The Lew Orth Musical Comedy Company is giving the show, three times daily, changing its bill twice during the week.

Proctor’s, Elizabeth, N., is playing a tabloid this week. Proctor’s Portchester, N. Y., is using another of the condensed musical comedies. The Proctor Circuit will take a few weeks to fully test the tabs before trying one in a New York Proctor theatre.

Erie, Pa., May 19.

The Family is playing a tabloid here at 5-10-15 admission scale. The Family was formerly a lively stable.

COMEDY CLUB WEEK.

Aug. 16 commences Comedy Club Week at the Brighton theatre, Brighton Beach. The daily programs will be furnished by members of the Comedy Club, the Club sharing in the receipts.
Ziegfeld's "Midnight Frolic" on the Amsterdam Roof held capacity at $2 admission Monday evening, the poorest in the week for restaurants under favorable conditions, and Monday was rainy. That seems to tell the story of "New Year." "What is given away isn't worth taking," may be the answer to the midnight free shows of Broadway. The Amsterdam Roof is making money through the box office; 95 per cent of the free shows in the opening restaurants are an unquestioned loss. So the theatrical managers should concern themselves whether the restaurant revue is hurting the show business. (Giving Ziegfeld due credit, of course, for understanding how to put on a production of any kind he lends his name to that will attract.) Bernard Granville left the "Frolic" Saturday to play in vaudeville. His number was now divided between White and Charles Purcell, who remain with the Ziegfeld show. Mr. White put on a new number by Buck and Stamper Monday called "Boy of Mine." It did nicely. A Charlie Chaplin number was led by Harry Hines (late of Hines and Fox). The song was written by Buck and Stamper for the new "Follies," but the Chaplin thing has spread too rapidly, so it is being sold out in the midnight show. With Hines in the lead was Allyn King, a newcomer to the stage by way of the Heublien, New Haven. She is young and very pretty, and did quite well, but there isn't much to any of these Chaplin things, after you see the first one. The best imitation, and one that appears easy to do is that of Charlie Chaplin's mustache. The number got several encores Monday night, however.

The free show or revue the restaurants have been giving are the means of the "money-makers" because of the stage of late in suppressing "Schools of Acting" around New York, is understood to have also received complaints against the fake "revue producers." The added evidence to the fake revue being put on is that he has been enabled to find an "angel" to back it since the initial investment is light.

Durant and Hawsworth are the team dancing at the Hotel Plaza all season, without making any noise over it. They are said to have given more lessons to the Fifth avenue set this winter than all the other dancers (including the Castles) ever have given. Approached for a vaudeville debut, the Plaza couple placed their salary at $1,000 a week. The Castles want $3,000 weekly in vaudeville over the summer. Mr. Nesbit, who has been receiving $2,000 a week on a vaudeville route, believes the salary for return dates next season should be raised.

Ernest Evans, with his Society Circus and Ballroom Band, has been giving the Shelburne, Brighton Beach, a big play since opening there. Eddie Pidgeon is managing the free revue. Besides Mr. Evans the principals are Hortense Zaro, Edith Williams and Camper Fernandez with chorus bow girls. The revue has been drawing quite a number of Broadway New Yorkers down to the beachside to see it.

Al Davis, dancing instructor of the Alamo on 125th street, will manage Wrage's Casino at Lake Huntington, N. Y., during the summer. Davis is Harlem's premier dancing master, having a fine reputation in the past several years, being considered complete without Davis enacting the role of floor manager.

One of the few inconspicuous resorts of Times Square that has recently become unusually popular with professionals is the Victoria Cafe on 47th street. Dancing is permitted, with music supplied by a single pianist. It is particularly patronized by burlesque principals and choristers.

"The Witching Hour" revue at Healy's (66th street) closed for the summer Thursday night after an eight weeks' engagement. It is understood that the owners of the entertainment will move to Atlantic City, opening there June 10, at the Isealtes Hotel.

Healy's, at Long Beach, will probably open its revue about June 10. It is said the restaurant man has heavily completed arrangements with Martin Sampster to produce the free show. Sampster asking around $900 weekly for it.

The Strand Roof Garden will close for the summer Sunday, after a continuous run of 20 weeks, in which time they have accommodated 150,000 patrons. The roof will reopen Oct. 4, operating under the same policy as at present.

The presence of the fleet in the North river stimulated the Harlem resorts to some extent during the past ten days, the visiting sailors showing a marked preference for the uptown cafes.

Vera Maxwell is dancing with Bayo, the Frenchman, in the Domino Room of Boustany's at 60th street.

There are several things that come to mind in a mental review of "The Behman Show," at the Columbia. One is that Lew Kelly is quite like an animated Goldberg cartoon, others are a high per cent of good jokes, some nice looking girls, and some very good physical comedy. It is not, to type where or other—at least, the principals keep dragging it into the conversation, after the flying heels of the chorus have kicked it pretty well out of existence.

Ameta Pynes was credited with the excellent dancing. She also gave several of the so-called "society dances." At first dressed in a pretty white satin costume, with a silver, with chiffon insets at each side of the skirt, to allow for the various lengths of kicks she indulged in. With this, she wore a mist of black Para-dise in her hair, which set off to advantage every golden tinte in it. Later, she attempted the Pavlova gavotte, in an orange color satin dress with a blue velvet bodice, sewed all over with rhinestones. All things considered, the dance was not bad, though only about two people aside from Pavlova herself, ever danced it with any real grace. Miss Pynes was more in her element when she beat a merry acccompaniment on a small drum, in a "daughter of the regiment" costume.

Another point that occurs to one's mind was the extreme partiality of the whole feminine cast for those new two-color process stockings—one color part up, and some startling contrast, or several other colors, the rest of the length. Also—their extreme im-partiality as to which part of the stocking they showed.

In another of those inoffensive revue entrances in a pink taffeta gown cut short as to the skirt, with a pink coat illogically—and becomingly—cut long on one side and short on the other, and finished off with ruchings of white maline. Nettie Nelson and Jane Coolidge donned a tan color dress with considerable of purple wound round the waist and draped on the skirt, the other in a black taffeta striped with white and trimmed with green, made a hit in "The Pigeon." In addition to a plot, the show has a "locale"—a sanitarium run by Von Blatz, a German doctor, "on the Louvre, Paris, France." Quite some mixture with the burlesque. A literal minded person might have asked whether he conducted it on the roof, down the cellar, or in the special gallery devoted to the Venus de Milo. Burlesque audiences are rarely of a literal turn of mind, however, and would doubtless agree with the judge in "Ruggles of Red Gap" when he waved an arm at the Louvre with the remark, "The Public Library." Anyway—they did place Paris in France, but this may have been an accident.

If the stage is any prophet, by next fall we shall have plunged back into another era of draped skirts. A few of the actresses, whose reputation includes the not being among the best dressed, are also making their appearance back of the stage in gowns that are caught, pulled and twisted into a more elaborate "drape" than was ever conceived in the wildest dream of a dressmaker.

Irene Franklin, for instance. This week she is at the Brighton theatre with several trunkfuls of stunning costumes and her hair a few shades more glorious than ever before. By the way, she wears it bobbed at the sides this season, but lacks the courage of the style and lets it remain long in back, twisting it into a knot. Her first gown was an ideal one for a woman of her coloring—a slim, shimmery gown of a material that clings solidly with gold sequins, with a V-shaped neck that was slanted to one side; that is, with the V pointing over towards one arm, instead of being placed straight up and down as they are. A pearl rope hung from one shoulder and was caught into the girdle of blue brocade; the skirt was draped over the hips, bunched in back and ended finally in a short train. Then, as the Salamander, who walls her head with the light, she came out in a white chiffon velveat evening coat, with a wide band of sealskin for a hem, with cuffs of the seal and a round yoke and collar of the same. A curious gold ornament dangled from one side of the high belt, and the lining was satin blocked off in large black and white squares. She slipped this off for the next song, "At the Dance," and now a very pretty afternoon dress of black chiffon. The long tunic was banded about with satin in which was worked a curious flower design in green, brick red, and orange. She had her head edged with fur, but a flower trimmed left leg, with an extended brim of chiffon—a sort of sartorial halo—gave the needed light touch to an otherwise wintry looking costume.

Marie Louise Dyer, who played the "girl" in a clever little skit, called "The Meanest Man on Earth," wore a simple office dress such as sensible stenographers are supposed to wear, but don't—a blue seige, Empire in style, with plain lawn collar and cuffs.

Rose Langdon, in "A Night on the Boulevard," wore a good looking costume.

Evelyn Kirk (Kirk and Fogarty), in some "Bright Rita of Variety," wore very becoming clothes.

MATTHEWS AND SHAYNE. The vaudeville act of Bobby Matthews and Al Shayne has separated. Matthews accepted a Conkey Island cabaret engagement which interested Matthews' plans for the act to make a tour of Australia.

"VARIETY"
BURLESQUE

by FREDERICK M. MCCLOY

The subject of stealing another's material by producers of burlesque was given a rather startling climax a few days ago by the widespread report that Al Reeves, standing in the lobby of the Star theatre, Brooklyn, one night last week, told Frank Wakefield, in a voice loud enough to be heard a hundred feet away, to go to the Columbia theatre and "cop" anything he would like to use from Lew Kelly's dialogue in "The Behan Show." Mr. Wakefield, who, has been engaged by Mr. Reeves for next season, makes a specialty of "Dope" characterizations differing from Mr. Kelly's only in the matter of make-up. Hence, Mr. Reeves' selection of a fruitful base for his forthcoming production.

If this report be true, Mr. Reeves is entitled to any classification one cares to place him in. Most producers of the kind that steal the products of other men's brains add effrontery to their crimes by announcing that the material taken had been originated and used years before its adoption by his immediate disputant. There are instances, of course, where this charge is true. But these comments have nothing to do with these cases; although producers and players obliged to dig up old gags and scenes because they do not possess the faculty of originating, or are too parsimonious to employ someone who has done the work for them do no disservice to the welfare of burlesque.

The offense of "stealing material" is twofold. It is wrong because it is downright show robbery, which is the main point, and it is objectionable because it maintains a sameness in the shows that makes the performances uninteresting and therefore unattractive, on the principle that an oft-repeated story, however good, becomes tiresome.

I employ the circumstance as a means of reiterating the caution so frequently given in this department that new material is absolutely essential to the financial success of burlesque. And the literalized or super-conceived outside burlesque circles is proven in an article that appeared recently in the Montreal Herald which said, among other things, "If the producers don't hit upon some new ideas and get a few new books for their attractions next year, they need not expect much support in any city. There have been some really good shows here this season that easily rank with the best of the musical comedy, but these could be almost counted on one hand. If the burlesque circuit wants the patronage of the public next season, they certainly must get some new books for their attractions next year and put out new shows and don't try to adjust old shows."

With very large gross receipts for the first week to its credit, "The Behan Show" at the Columbia began the second week to receipts equaling the literally immense business of the opening day. Up to this writing there is every indication the results of the first week will be reached, and even exceeded. All of the daily papers have devoted extraordinary space to the performance, both in picture displays and in undeviating, emphatic praise. This, in connection with almost ideal weather conditions, has achieved the felicitous results. The success of the first week, when actually many hundreds were turned away from the box office every night and practically every afternoon, caused the management to retain the same show in every particular for the second week, and for the same reason no changes have been announced for the third.

NEW CIRCUIT OFFICES.

The officers of the American Burlesque Association, the new corporation that has taken over the Extended Circuit, will be opened next Monday. Their new locates in the Gaiety Theatre Building.

The first regular meeting of the company will be held the same day when officers will be elected as follows: President, Gus Hill; vice-president, Dr. George E. Lothrop; secretary, Charles Franklin; treasurer, Rud K. Hynicka. Charles E. Barton will be selected general manager. John McSweeney, at the Columbia Amusement Co., will be installed as auditor for the new concern commencing Aug. 1.

TITLES CHANGED.

Max Spiegel has decided to change the titles for his second season's shows. "Spiegel's Follieties" will be changed to "Spiegel's Tourists." "Merry Rounders" will take the place of "Gay Deceiveres" and "The Strolling Players" will be used instead of "Spring Cleaning Prodigious." Some of those characters will be "The Girl Trust" in place of "The Show Girls," originally decided upon by Hur- tig & Seamon; "Billy Watson's Own Show" on the Columbia Circuit will be called "Beef Trust Beauties" and his show on the American Circuit will be known as "The U. S. Beauties," and Joe Oppenheimer will change the name of his show from "Fay Foster's Own Company" to "Miss New York, Jr."

Harry Hart and Jack Lieberman have decided upon "Hello Girls" as the title for their attraction on the American.

Rhodes Returning to Albany.

James H. Rhodes will resume the management of the Empire, Albany, next season after an absence of one year from that post, during which he was successively manager of the Gayety, Detroit, and the Gayety, Milwaukee.

TEAM BREAKS UP.

Hines and Fox dissolved their stage partnership last week. George Fox and Bobby Estell (formerly Cooper and Estell) are doing a two-act on the Low Circuit.

Harry Hines opened in Ziegfeld's "Midnight Frolic" n the Amsterdam Roof Monday night.

TREASURER ACCUSED.

Syracuse, May 19.

Samuel S. Griffith, treasurer of the Temple theatre, South Salina street, was paroled on promises to make good any arrested last week on charges of being short in his accounts. Griffiths came here last summer from Atlantic City.

UP-STATE CUT RATE.

Syracuse, May 19.

This week the prices at the Temple, pop vaudeville (six acts and four reles) are matinee, $1; evenings $1-15.

WANT SALARIES.

Members of the stock company headed by Minnie Phillips, at the Broadway, 2735th, and which played house for two weeks, presenting "Pantha" and "Help Wanted," have stated they are to start proceedings against Phillips for salaries due them. The company closed Saturday night and the members state that they have two weeks' salary due them.

If you don't advertise in VARIETY don't advertise.

NOTICE.

Members of the White Rat, or any artists having claims, or who have had trouble with the SHEEDY AGENCY, kindly communicate with the undersigned immediately of reading this notice.

Will J. Cooke, Secretary White Rats.

SPORTS.

VARIETY will publish challenges or results of any sporting events in connection with theatrical people or clubs.

Last Saturday the teams of the U. B. O. and the Sheedy office got together on the field at Dal Hawkins' Road House in Westchester with a resultant score of 23-3, in favor of the Sheedys. At no stage of the game did the U. B. O. team class in any way with that which their opponents had in the field. About $350 changed hands as a result of the contest with Harry Weber and Charles Bierbauer of the United Office the largest losers. Jim Sheedy was the big man in the game, having the best place, and the game was scheduled to begin shortly after three o'clock, but it was after four before the first batter came to the plate. This was more or less because of the great amount of wrangling that the United team, their managers, advisers and rooters indulged in. Once the game was under way this army faded after the sixth inning and went back to Broadway rather than witness the final downfall of their champions. Before the game the United rooters felt certain that they would have a walk-over because of the three ex-leaguers in their line-up. But the ex-leaguers weren't there when it came to actual playing. All that the famous pitcher, who had one time or another tried out for the Athletics, had was a glove and a prayer, and the Sheedys batted him and his delivery about the lot at will. Bennie Piernock and Backman, of the Sheedy team, fattened their batting averages with home runs. George Page, one of the three VARIETY players who went to betting real big with "angels," Weber and Bierbauer admit they are Bopa, and are now negotiating to secure the Metropolitan rights to back the VARIETY game.
In this heyday of international strife, it's deplorable that at least the theatrical trade papers of America do not assist in their way in the maintenance of neutrality.

The idiotic and invariable ravings of the daily press are quite sufficient to drive a man insane. The New York Star, bordering on frenzy, but the interest manifested by the theatrical trade sheets on an issue that demands discreet silence is ridiculous and stupid enough to invite drastic criticism.

Witness on one side the editor of the Dramatic Mirror spending his "valuable moments" in the publication of a periodical called "The Fatherland," violently damming the allies and everything connected with them. He is a ridiculous executive of his own country (by adoption or otherwise) for conscientiously performing the duties of the offices to which they were elected by a nation of un-hyphenated Americans.

Witness on the other hand the editor of the Billboard, floundering around in one of his periodic spasms, inconsistently and prematurely damning forevermore the Kaiser and his empire.

Turning to the Morning Telegraph, which has recently experienced a permanent "blow-out" in its theatrical department (heretofore apparently maintained as a space filler subservient to its sporting editors (for months) one finds a silly arraignment of the British Admiralty among its columns of mixed war news which generally reaches the Telegraph two or three days after its publication in the Harlem Home News or the Bronx Star, while the Clipper, which no one credited with knowing that the war had begun, has signified its international views in its own inimitable one horsepower way on several recent occasions.

Surely a fine conglomerated mess of trade papers for the greatest of neutral nations to boast of. Truly a splendid array of prejudiced parrots to help shape the destinies of a profession comprising intelligent members of every race and nation on God's green footstool.

Perhaps in no other trade, profession or business is there such a general mixture of the sons and daughters of the warring nations as in theatricals, certainly the paramount reason why its representative trade organs in America should religiously refrain from displaying partiality on the war subject. Many plays now running carry German and English or Frenchmen on the same program. The association of nationalities on vaudeville bills is so prevalent here it is hardly noticed. The protection and sacredness of this nation's neutrality is being entirely understood and upheld by these individuals, yet perusal of their own trade papers reveals a series of unpatriotic nightmares that too clearly magnifies the petty personalities of the business weaklings responsible for their issuance.

Who in American theatricals cares a continental rap about the individual or collective opinion of a flock of scissor-specialists on an international issue that is being competently handled by the nation's executives? Who cares for the military washings of a group of literary barquelets who have as yet to prove competent as specialists in their own trade? Eliminating the Telegraph and Mirror for failure to classify beyond a point of semi-professional devotion to the Clipper vainly trying to rejuvenate through a policy of space retribution and the Billboard, which recently decided to abandon the stage proper for the carnival lot.

Their endeavors to navigate through a trade career on a fair and conservative basis with prejudice toward none, when the first blast of a foreign bugle prompts them to thoughtlessly smear the neutrality of both their nation and trade with the foul smelling breath of their valueless personal opinions, are not even funny.

Their theatrical field is decidedly too small and far too narrow to advocate or encourage its participation in an international calamity that is sure to affect a great portion of its members regardless of the war's outcome.

Meanwhile let us clearly indicate our intention to remain unquestionably neutral since we feel that any expressions that would tend to aggravate unpleasantness in the ranks of the profession could only be construed as trade treason, if not treason to a country that has left a mark in fairness for others to shoot at for all time.

The Barrison theatre, Waukegan, Ill. (named after the late Mabel Barrison), passed from Fritz Patrick & LeRoy to Mr. E. L. Peterson and to Henderson of St. Charles, Ill. As a result Manager C. A. Conley will leave the house.

Cecilia Bloom, booking representative for the Inter-State Vaudeville theatres, is in New York with headquarters in the Orpheum Circuit suite in the Palace theatre building.

Jack Dempsey, of the United Booking Offices, has been the father of a girl for over a week now.

B. W. Donals, formerly at the Hudson, Union Hill, N. J., has been assigned by Clark Brown to manage the Lyric, Hamilton, Can.

Nolasant Paglili is manager of the Colonial (Loew's), Peekskill, N. Y. He was assistant to General Press Agent Grantand, of the Loew Circuit. Abe Friedman succeeds him in that position.

Flake O'Hara will reopen his legitimate season, again under the management of Augustus Pitou, Jr., at Minneapolis, Aug. 29.

Hazel Griffin, of the Military Musica
cle, was injured by the ceiling falling in her dressing room at the Roa
nothe, Reokno, Va., May 12.

Ollie Walter says Pearl Melnette


Mr. and Mrs. L. Barnett, the parents of the Great Barnett and Ned Ben
nett, celebrated their golden Anniver


Max Marcini's "Are You My Wife?"
is to have its first stage presentation this summer by the Manhattan Players at Rochester, N. Y.

Percy Ashdown, the English musical director, has paralysis. He may be addressed at St. Pancras, South, In


Doris Knuke has cabled she is leaving southern France within the near future for New York. She will be seen in a new play next season under the management of Louis N. Nether
do.

William Mostyn, last heard of with Bostock's Animal Show, is being sought by his parents, who can be located at 8 Howarth street, Gray Mare Lane, Bradford, Manchester, Lancas
tshire, Eng.

Byron Douglas and the Ludlow Street jail are now bosom companions. William Booth Douglas, claiming he owed her $8,000 back al
mony, had him lodged there pending further court orders.

William Lamp and Edith Reeves (Mrs. Lampe) have accepted an engagement of twelve weeks with the Balboa, on the Coast, leaving this week to take up the picture work, returning in August to prepare their new sketch for vaudeville.

Three Chicago celebrities arrived in New York this week, coming across country in two machines. The first car brought in "Tink" Humphrey and Meno Moore in Moore's machine, while Harry Spingold trailed behind in his own hill climber. Johnny Simons reached here earlier in the week in a Pullman.

Ernest J. Carpenter, individually and as a member of the late firms of Carpenter, Peterson & Carpenter, and Barton & Carpenter, has filed a petition in bankruptcy, placing his liabilities at $24,000 and assets $3,000. There are 28 creditors. One is May Howard, of Chicago, who has a $20,000 suit pending against Carpenter.

Tom Powell, who handles the Chicago office for the Gus Sun circuit, reached New York this week to look over some films that have been accepted for presentation in the Sun line. At the same time Powell will view the eastern vaudeville market in search of available material for his theatres in the middle west. He returns west Saturday.

No more time will be played by the "Tonight's the Night" company which jumped out of New York into Boston and then on to Providence for an indefinite stay in Philadelphia. Business handed the show an unexpected jolt with the result the tour has been abandoned and the English players booked passage for the other side this week.
WITH THE PRESS AGENTS

O. Horace Mortimer, press agent for Proctor and Gamble, is devoting much of his time to the development of the Lewis Employees' Publicity League, which is becoming an American citizen. Horace, with the backing of his agent, Mr. W. W. Davis, is now making a circular of the country, promising to give $1,000 to the first man who can get into the "King and Country" fight for themselves with the Publicity League. Arthur MacLeish is doing some special press work for the Union Film Department in behalf of the "Les Misérables" feature.

Tody Hamilton, the dean of the profession of press agents, is now in the middle of a publicity stunt at Lynn Park, Coney Island, this summer. Tody will have to pull a small sign to show the boys that he has not lost his nerve.

Samuel Hoffenstein, former dramatic editor of the Evening Mail and now associated with A. W. Steel, has as his play reader and press representative, will have his first trial at "road work" in advance of "Blue Whales" Monday. The Max Marquis face, scheduled to open at the Apollo, Atlantic City, for a week's tryout.

The Georgia Educational Exposition takes the road through Texas in the early fall, under the direction of William Brothers.

There will be two "smart boys" companies out next season, J. M. Free having decided to play a lot of virgin territory.

Billichbell will go to the summer at Campbell's farm (which he bought last week), seven miles outside of Middletown, Conn.

John Coutts, after a week's illness, hobbed up on Broadway Monday. He and John Wiltschak will go to Chicago to spend the last few days of the season, where they will be S. L. Carr, who is the busiest man in the theatrical world.

Next week's program at the 4th Street theatre, under the direction of Horace Feinberg, will feature the work of Gilbert and Sullivan operas, which will consist of "The Mikado," "H.M.S. Pinafore" and "Trial by Jury." Dugly Bell will be seen in the cast.

The play formerly called "Wild Game," in which Maudie Monahan is featured, has been rechristened "Find the Woman." Noel-Campbell Enterprises have acquired the rights. The show is being rehearsed at the Maxine Elliott. Some of the scenes of the earlier rehersals have been under the way at the Casino.

Mrs. Pat Campbell is reported as negotiating for the London Players. Mrs. Campbell has acquired an interest in the piece for that purpose.

Mrs. Rudolf Friml brings suit against her husband (the composer) for divorce and marital neglect. The New York papers considered it a strange situation.

"Under Fire," the new Rod Cooper movie, plays, has its premiere at the Apollo, Atlantic City, May 25. It is slated for a New York showing at the Cort if the piece looks right on.

Alta Davey handed in her notice for the "Nobody Home" engagement and Olga Cook replaces her. The new play, "Molotch," which George Tyler K. B. produced in Cleveland this week, begins its Broadway engagement in Chicago. Lillian Albonett and Holbrook Blinn are the principal players.

Miss Edna St. Vincent Shannon, who, at one time was connected with the press forces of the continent and of some of the leading periodicals of the country, was recently appointed the publicity agent for the Memorial Union Hotel in Buffalo. Miss Shannon is now associated with the New York Daily News in the capacity of publicity promoter. Hopp Halley is also connected with the Union Hotel.

Klaw & Erlanger have appointed Edward Trail to manage the Montauk, Brooklyn, under their new booking tenure.

A. F. OF M. CONVENTION

San Francisco, May 19.

At the 28th annual convention of American Federation of Musicians held here last week it was decided to reduce the executive board from fifteen to nine members. It was also decided the new board should consist of the president, vice-president, secretary, treasurer and five other members regardless of residence.

Another resolution introduced if possible will prohibit all members of the A. F. O. M. from appearing in parades with amateur bands, church bands, police bands or any other musical organization not affiliated with the federation. The resolution was referred to the band and orchestra committee for consideration.

FOR PLAYS OF ALL NATIONS.

There is a movement under way in New York which has as its ultimate aim the founding of a repertory theatre devoted to productions of the plays that expose situations practically all of the nations of the world. Those interested in the movement are remaining in the background, but when the opening of the season arrives every hope points to it being in position to make a definite announcement of their plans.

Repertory companies will either be imported or organized in this country and the work that is to be presented in the 299-seat theatre will be the masterpieces of the tongue originally written in.

Inspired by the success that has crowned the Washington Square Players, the successful importation of the drama at the Bandbox theatre, there is a congestion of kindred spirits in New York that propose to father a theatre of thrills in New York.

They are trying to secure a lease of a small building on which to install a repertory company to present plays of the type that have had their vogue in the small Parisian theatres.

"ONLY GIRL" CLOSING.

Joseph Weber has decided to terminate the run of "Only Girl" at the Lyric May 29. The show will open again at the Garrick, Chicago, Aug. 8, scheduled for a three months' engagement.

In "The Peasant Girl," with Clifton Crawford, may move into the Lyric after the Weber piece closes there. This will leave the 44th Street theatre open for the advent of Lew Fields' summer revue "Hands Up."

"NATURAL LAWS" BUSINESS.

"The Natural Law," the Leffler-Bratton show at the Republic, is now in its seventh week at the Republic and is showing a growing increase in the gross weekly. The shows are received by it when opening in New York.

"The Law" piece is said to have done $2,500 its first week, $3,000 the second, and successfully $4,000, $4,200, $9,000.

Contrary to the common impression Leffler-Bratton had rented outright the theatre, it is said they are playing the house on the usual percentage terms.

"MOLOCHE" FAIR.

Chicago, May 19.

"The Moloch" opened at Power's Monday. It received fair notices. Business has been good, although liberal papering reported.

HILDA SPONG RETURNS.

Hilda Spong, out of theatricals for a long time and who recently returned from an extended trip abroad, was engaged to take the role entrusted to her by the Lusitania's production of "The Gals." She opened at the Park, May 20. The latter suddenly withdrew from rehearsals.

T. M. A. Hall Damaged by Fire.

Los Angeles, May 19.

The T. M. A. Hall, which houses the theatrical club of that name, was badly damaged by fire. The stage of the hall was wholly destroyed.

TEATRICAL MEMORIAL DAY.

The remains of the late Charles Frohman, aboard the New York, leaving Liverpool May 15, are due to arrive in New York May 23.

The body will be taken to the home of Daniel Frohman, where private funeral services will be held. Additional obsequies will be held at 11 o'clock next Tuesday morning at the Temple Emanuel-El, Fifth avenue and 43rd street, the Rev. Dr. Silverman officiating. An eulogy will also be delivered by Augustus Thomas. All of the city and road shows controlled by the Frohman offices will stop playing on the day of the funeral.

None of the cables from Europe this week brought any word of the finding of the bodies of Justus Miles Fothergill and Charles Klein, who were also on the Lusitania.

Charles Klein's son has cabled his father to give up the search for the body and is still searching.

Some of the Coast and western managers have sent word that May 25 will be observed as Memorial Day for both Frohman and Klein and that they will close their houses on that date.

There has been no definite decision arrived at as to the future conduct of the Charles Frohman firm. Several conferences during the past week among those most interested decided only that the business will be continued under the name of "Charles Frohman."

At present it looks as though the firm's affairs will be conducted by Daniel Frohman under the direct supervision of Horace & Erlanger. The Haymans (Al and All) will not have any voice of weight in the handling of the business.

"LADY IN RED," HITS.

Chicago, May 19.

"The Lady in Red," opening at the Princess last night, received a tremendous reception, and the papers today raved over the show. The management (R. C. Herndon) expects an all-summer run with the piece.

CHICAGO FALL OPENINGS.

Chicago, May 19.

Among the August openings in local theatres will be "Kick in" at the Olympic, Margaret Illington in "The Lie" at the Cort, "It Pays to Advertise" at Cohans's Grand, and "He Comes Up Smiling" with Bernard Granville.

AGAINST THE SHUBERTS.

In Part I of the Supreme Court Tuesday Justice Peter A. Hendrick handed down a decision in the case of Alexander Woolcott, dramatic critic of The Times, against the Shuberts, entirely in favor of the newspaperman. The decision bore a remarkable similarity to that issued by Justice Brier restraining the defendants would be entered immediately. But as the attorney of the defendants served immediate notice of an appeal he stated that he would issue stay in the proceedings until the case was decided by the Appellate Division.
Producers Are Displeased at Big Roads that Compelled the Adoption of Higher Tariff. Will Favor Use of Smaller Lines. N. Y. Central and Pennsylvania Are Most Likely Sufferers.

The theatrical managers have decided if they are eventually unsuccessful in their fight against the new high tariffs the passenger associations of the various trunk lines inaugurated, they will make such lines as voted for the new rates feel the weight of their displeasure.

When the meeting was held in New York to pass on the advisability of accepting the suggestion made by the Inter-State Commerce Commission, several of the smaller lines through their representatives protested the adoption of the higher rate. This became known to the theatrical managers and they are going to swing business to these lines wherever and whenever possible. The managers do not agitate to any great measure against the raise of a quarter of a cent a mile per capita, but do not think that the roads are giving them a fair deal on the provision which calls for 40 fares for a baggage car.

As outlined by one of the booking managers this week, the managers will arrange their hails so as to favor the smaller lines where they can possibly do so, even to the extent of passing up a town here and there along the route. In making long jumps they will also favor the smaller roads. If there is a company going from New York to Chicago, the jump will be made via the Lehigh Valley and the Wabash roads, cutting out the New York Central.

On jumps south from New York the Baltimore and Ohio will be favored. This line will also take the benefit of business out of Pittsburgh, hurting the Pennsylvania. Out of Chicago, the Monon and the C. H. & D., Chicago & Alton, and the Wabash will be favored. In this case the Big Four Lines, which are part of the New York Central System, will be the losers.

The managers figure that by cutting the business wherever possible from the big systems, which practically forced the adoption of the higher tariff by their majority vote in the association meeting, they will finally bring the matter of the revision of the tariffs to the notice of the biggest stockholders who will force the roads to adopt a special theatrical rate so as to avoid the continued loss of business.

A rough estimate made by one of the managers was to the effect that the N. Y. Central and the Big Four Lines would lose upwards of half a million dollars a year by the managers favoring the smaller lines. The Pennsylvania will approximately lose $250,000 annually in theatrical business.

"BACK HOME" JUNE 21.

June 21 is the date that has been set for the opening of the Irvin Cobb play, "Back Home," at Atlantic City. Willa P. Sweatman will play the role of Ole Reliable, the darkey. Thomas A. Wise will be the principal player.

DISPOSING OF KLEIN'S PLAYS.

Upon the return of Charles Klein, Jr. to New York, within the next fortnight, some definite announcement as to the disposal of the plays written and owned by the late Charles Klein, who went down with the Lusitania, is expected.

It may be that several of Klein's incomplete plays will be turned over to another writer and finished so that they may be gotten into shape for production by next season.

One, fully finished, entitled "The Guilty Man," is pretty certain to be produced by a New York manager next fall.

SHOWS IN FRISCO.

San Francisco, May 19.

John Drew opened at the Columbia in "Rosemary" and business was satisfactory. Both star and company pleased immensely, with fine notices. "This Way Out" (Kolb and Dill) is doing nicely at the Alcazar.

MANAGERS' CUT-RATE TICKETS.

With all of the recent agitation over the cut-rate ticket question and the arrival of a possible solution through the Public Service Agency inaugurated by Joe Leblang (which would do away, with the presentation of the coupons at the box office where they would be flouted in the face of the patrons who were ready to give up the regular price for seats), the Shuberters are putting out their own cut-rate coupon to be honored only at the box office.

The method in vogue at the Shubert theatres for the distribution of the cut-rate voucher as it is called by them, is through a special advertising representative. Each house for which the tickets are distributed is taxed $50 weekly for the service. The attraction playing the house has to share on the added charge. There are at least ten theatres in town playing attractions over which the Shuberters have complete control. If cut-rate coupons are being issued through the special department for all of these houses and each is taxed $50 weekly, the department is receiving $500 a week. The coupon as it appears does not cost more than $2 a thousand to print. The cost of distribution is very low as the method applied is through the means of placing them in the United Cigar Stores and the chain of stores throughout the city. This leaves quite a margin of profit for the coupon placing department.

This may or may not be the reason that the Shuberters are continuing to place their own coupons on the market even in these present well known and recognized effect that the presentation of this form of ticket has had on the box office sales where they are presented at times when others are present ready to purchase at the regular rates.

SAMPLES OF CUT RATE COUPONS.

Two samples of the cut-rate coupons now in use are shown above. The upper is the coupon distributed by Joe Leblang to attract patronage to his agency. The bottom represents the coupon used by the Shuberters and are honored at their various box offices.

Edna Aug is returning to vaudeville with a new act written by Blanche Merill.

D. S. Samuels, producer of the Royal Balalaika Orchestra and "Everybody," will put on a dance ballet with Lyaa Graham. Eight Metropolitan ballet girls will be in the act.

Alice Hegedus, as a single, "Some Boy," musical, with Madeline Gregg featured.

Burnham and Irwin have separated, Chas. Irwin having arranged a single for vaudeville.


Bedini and Arthur with five people will return to vaudeville June 21 at the Palace, New York, including in their turn a travesty of "On Trial." Robert O'Brien, who had his leg broken some weeks ago by being run down by an auto in Detroit, is in New York. He is able to be around with the aid of a cane. O'Brien has joined Louise Stepp (formerly Stephe Mahlinger and King) and Milt Francis. They will do a musical singing turn.

May Thatcher is trying out a new single act.

Helen Dickson (Helen Dickson and Rambler Sisters) has left that act and will shortly open as a single.

SHOWS IN LOS ANGELES.

Los Angeles, May 19.

Chauncey Olcott opened to a small house at the Mason Monday, but promises to finish to a fair week, as the advance sale is soaring.

Ida St. Leon is starring at the Burbank, in a stock production of "Polly of the Circus," Miss St. Leon appearing in her original role.

Edna Lemmenes Seeking Divorce.

Los Angeles, May 19.

Edna Lemmenes, a chorus girl, has sued Homer G. Lemmenes for a divorce.

STOCKS OPENING.

The Casino, Brooklyn, which plays burlesque during the season, will inaugurate a summer dramatic stock policy beginning May 24 with a company headed by Noel Travers and Irene Douglass. Travers appeared before this season in the same locality at the Grand opulent to book theatre through trouble with the management. Others in the company will be George Carlton, Minnie Stanley, Reginald Williams. The opening attraction will be "Satan Sanderson."

Two stock companies are being recruited to play the summer parks controlled by Rudy Heller of Philadelphia. One will be dramatic and the second operatic.

Syracuse, May 19.

The Valley Amusement Co. will open its season of summer stock musical comedies at the Valley theatre June 21.

If you don't advertise in VARIETY, don't advertise.
Hoy's "Spirit of Goodfellowship."  Male Quartet.
17 Mins.; Full.  58th Street.

Here is an idea, which, had it been properly handled, would have found a place on the big time. The theme is of the type used in "Everywoman" and "Experience." A Moody student, seated before an open fireplace, sings a number at the opening. At the finish he is visited by the Spirit of Goodfellowship, who brings him two companions. The four enter a singing routine that carries the plot. Single and double numbers follow, and several full quartet selections are rendered. Three of the singers are worthy but one falls below the standard. The numbers are in the main well selected, but the act could have been aided materially by the introduction of one or two numbers in the centre which would have earned a little more public appreciation.

"Heidelberg" from "The Prince of Pilsen" would have been a number that could have fitted admirably and suited the voices. The turn has been staged with great care as to light effects and detail, and it seems that a little more attention might have been devoted to the dressing of the men. With one cut, the quartet the act with that on the better time.  Fred.

Dorothy Herman. Songs.
15 Mins.; One. Greetley Sq.

In Dorothy Herman, a good-looking young female, bubbling over with personality, there is very little fault to find at present. A change in the delivery of a few of her numbers would help considerably. Miss Herman possesses voices whose quiet delivery, bringing her points up to a proper degree before allowing them to explode. Besides showing an elaborate wardrobe which gives her a fetching appearance, she has a likeable manner with which to work. She need the songs to place her over. Besides all the necessary qualities Miss Herman has songs with melodies which are whistled by the audience during her quick changes. Her second number dress may be changed for something more becoming. Miss Herman is doing too much, although forced to it. When a little speed is inserted, she should hold down a spot on the bigger circuits. Next to closing she scored the hit of the show Monday night.

Esle May Trio. Singing and Dancing.
13 Mins.; One.  58th Street.

The May is assisted by two lively little broilers, a blonde and a brunette. Both sing and dance. The trio is an ideal small time act. It opens with a three-number which gets over. This is followed by Miss May singing alone. A team is offering acrobatic dancing with a comedy assist in the form of a "Chaplin" imitation. The act wholly acceptable to a small time audience and seems to quality for the tag end of a bill.

Joeaphine Kathryn. Songs.
13 Mins.; One.  American Roof.

In a song arrangement somewhat different from the usual run, Josephine Kathryn a singing a single from the small time and getting away in an early spot with it. A pleasant looking girl with a pleasant voice, Miss Kathryn (if that is her proper stage name) seems to have had some musical production experience and appears with a musical comedy or comic opera number, then employs a rocking chair on the stage to sing about it, working it in a medley sort of way, and has a medley of Irish songs, closing with "El Shaddai." Though very late for this number, the girl does the second verse and chorus with a limp, that made it the strongest bit of her turn—she knowing that, hence closing with it. Now a bad time song, sing at all, away from that rough and ready kind in appearance and work.  Simo.

Balzer Sisters (2).  "Butterfly Act."
10 Mins.; Full Stage.

Brighton Theatre. The Balzer Sisters, billed as direct from the New York Hippodrome, held the opening spot on the opening bill of the season at the Brighton this week. The girls have a clever routine while hanging by the teeth, closing with the butterfly butterfly which was first done by the Curzon Sisters. More filmy wings might be secured by the Balzers. Satisfactory finisher for any bill.

Mary Elizabeth, Al and Fannie Stedman and the Musical Hunters are among the acts booked by Chris O. Brown to leave July 6 on the Ventura from San Francisco, to play the Rickards Tour in Australia.

58TH STREET.

One thing certain about the audience that frequents Proctor's 58th Street and that is they have a good time. They are not easily entertained. One of the surest and most reliable of them is the stuffed cigar. You have got to hand it to that Buck boy as far as this is concerned. They are a little bit of fun; they are that. If you have not the luck to see just what you are seeing, you have missed the shows. You have got to hand it to them for their keen eye. There is no nonsense here, no nonsense at all; it is all solid stuff; that is why they are the biggest audience from the looks of the majority of the audience they were pulled from the other side of the Queensboro Bridge. If that is so, it sure does speak volumes with what quality and seating.

From the manner in which the crowded house reacts to the acts, it seems that the bill had been made for order. They were good acts and seven reels. Of the latter two were two-reelers and the balance single reelers. The show started by a single-reel drama followed by a comedy. The vaudeville was billed into three sections of young acts, the sections being divided by pictures.

New York. Miss Hoyt started the first section of vaudeville. The three girls and composer. Miss Hoyt, was introduced by Howard and Chase (boys), who enlivened the opening. The number, "Three Times a Charmer," was of course the best. The music barely gets started when the it's stop. It is a most annoying bit. The audience was most willing to sing its own part. A Thanhouser two-reeler followed, which through badly produced brought laughs toward the end.

Pittsburg. "Bout of Goodfellowship" (New Art) was the opener of the second section of vaudeville. Miss Hoyt does a dance in the way of a male quartet. The Four Blackers (girls) do a dance which is perhaps the best number of all. The third number was a dance. The applause for the chorus of the last line of the bill and almost stopped the show. The act was a fairly good one, but they will answer without doubt. A single-reel comedy closed the show.

The third vaudeville section brought forth the "Mom's Band" a good bit of music, and the Cellio Trio (New Art), which was the best of the lot. I am sure the last one. A two-reel installment of "The God, Damn," which ended rather abruptly, summed up the show.

Solly Ward and Lillian Fitzgerald. Singing and Dancing.
17 Mins.; One.  Fifth Avenue.

Mr. Ward and Miss Fitzgerald are from burlesque and presenting an act that seems to copyprin principally of bits in their show. Miss Fitzgerald is a striking looking girl who wears two gowns in a stunning manner and sings very well. Mr. Ward impersonates a German and gets laughs. Nothing more can be asked of the team. The turn is a little rough for the better time, but it appears to be no reason why they should not get a route over the small time and be a "riot" with that class of an audience. With a little smoothing down of some of the comedy and more reason invested, the duo will serve for an early spot on big bills.  Fred.

Nellor and DePaulis.  10 Mins.; One.
Greetley Sq.

This couple seem to be unable to gauge their ability. Opening with a few comic opera selections they did quite well and scattered score heavily. After the fact they are sitting in themselves in good standing they try for comedy honors, which should not be. The comedy employed is almost gray, including having a bunch of flowers handed to the woman, while the man receives a bunch of beets. Although the audience seemed to enjoy their nonsensical fun, it should be replaced by straight singing, which should give the act better value.-

Harry Lester Mason. Monolog.
15 Mins.; One (Special Drop). Henderson's.

Harry Lester Mason is a German comedian with a monolog telling of his experiences as a house janitor. In a jumper suit with a small chin piece, he uses the usual gargling enunciation. At Henderson's the audience roared at the monolog, which is amusing most of the time. A recitation of what this wife also is capable of securing the laughs. The talk about sailors and firemen overrunning his apartment might not prove pleasing in some houses, but there are plenty who will enjoy his act from start to finish.

"Girl in the Dark" (3).  Crook Sketch.
13 Mins.; Full Stage.

Greetley Sq.

Usual female thief sketch with complications disclosing young girl crook proving to vaudeville manager she can successfully play crook role in his play. Rather small time, with some of the dialog heard before. Should have no trouble in playing small-time circuits.

Le Prince and Sanchez. Tumbling.
10 Mins.; Three.
Herman's.

These two have a fair routine of tumbling. They appear in comedy make-up and employ various comedy props. The act is not up to the standard set for big time opening turns.

Cecile Trio. Acrobatic Dancing.
12 Mins.; 2 (One) 10 (Full).  58th Street.

The "Bout of Goodfellowship" (New Art) was the opener of the second section of vaudeville. Miss Hoyt does a dance in the way of a male quartet. The Four Blackers (girls) do a dance which is perhaps the best number of all. The third number was a dance. The applause for the chorus of the last line of the bill and almost stopped the show. The act was a fairly good one, but they will answer without doubt. A single-reel comedy closed the show.
SH E'S IN AGAIN

The Galety held as large a crowd, considering its relative capacity, as any first night of the season. The famous little girl was again shown on Broadway Monday evening. The two important productions which the company assembled were what Tommy Gray could do. A native of Connecticut, he had a great reputation for his musical and comic talents. He was a good actor and a good mimic. The audience was delighted with his performance.

In the role of Tommy Gray was the famous actor, Eileen Lewis. She was a native of New York and had been in the theatre for many years. She was a fine actress and a fine singer. She was well received by the audience.

In the role of Miss Eileen Lewis was the famous actress, Miss Lewis. She was a native of Boston and had been in the theatre for many years. She was a fine actress and a fine singer. She was well received by the audience.

The production was a success and the audience was greatly pleased with the performance.

HENDRONS'

The summer season is at its height in at Hendrson's, Conley Island, Monday, with an at- tractive bill. It was the first time that the few present Tuesday afternoon (Carlton Hotel, York) that the Hendronds' ensemble was given to give his patrons the best, evidenced by the first.

Henderson's appears the same, with a bright and attractive cast. The program is a variety of musical numbers, comedies, and farces. The audience was delighted with the performance.

THE ELOPERS

The producers of this "Elop" playing the current season of the Union Screen, have added considerably wide of the comic-carl the musical repertoire, which fails to reveal any marked improvements. The cast is noted for its popular numbers without a semblance of novelty to help.

Without effort to adhere to the main plot which became lost in the network of numbers, the production was a success. The audience was delighted with the performance.

It looked as if well-acted one-nighter, the failure of which seemed consistent but unin- tentional. The production was a success and the entire audience was delighted.

A number of principals stood out in con- trast to the remainder of the cast, which (the absence of programs making individual actors impossible to recognize) was a performance was hardly up to expectations, the audience was greatly pleased with the performance.

The ensemble work of the girls whose efforts re- vealed an enthusiasm that was contagious. The audience was delighted with the performance.

The equipment suggested a moderate ex- pense and a small profit. The audience was pleased with the performance.

The Regent, 115th street and 7th avenue, Regent, Monday, with a goodly audience. The theatre is well advertised and finds little trouble in keeping its house full. The audience was delighted with the performance.

All in all, the performance was a success and would satisfy anyone. The audience was delighted with the performance.

REGENTS

The Regent, 115th street and 7th avenue, Monday, with a goodly audience. The theatre is well advertised and finds little trouble in keeping its house full. The audience was delighted with the performance.

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BILLS NEXT WEEK (May 24)

In Vaudeville Theatres, Playing Three or Less Shows Daily

(All shows open for the fourth or fifth day listed)

Theatres listed as "Orph". (See Orpheum) without any further distinguishing description are on the Orpheum Circuit, unless otherwise stated.

Agencies booking the houses are noted by single names or initials, such as "O". Orpheum Circuit listings are "O". Chicago Circuit listings are "CS".

New York

CAJUN (ophrb) Max[14] Ford
Delmar [14] Ford
Empire [15] Ford
Loew [14] Ford
Met [14] Ford
Orpheum [15] Ford
Palace [14] Ford
Tivoli [14] Ford
Wong [15] Ford

Alton [14] Ford
Bell [14] Ford
Fairfield [15] Ford
Harris [15] Ford
Harvey [15] Ford
Laurel [14] Ford
Masonic [14] Ford
Marine [14] Ford
Marvin [14] Ford
Motor [14] Ford
Orchard [15] Ford
Ohio [15] Ford
Orchard [15] Ford
Orchard [15] Ford
Royal [14] Ford
Ria...
**MOVING PICTURES**

**FILM STARS WON'T SUPPORT THOSE FROM THE LEGITIMATE**


After three and one-half years with Lubin, Lottie Broisce, Lubin’s feminine star, is leaving the concern this week.

According to report, Miss Broisce resigned for the same reason that led Francis X. Bushman to sever his connection with Essanay. Neither, it is said, would agree to play in films, in support of players drawn from the legitimate, who would have technically be placed above them in the casting of characters.

Lubin, according to the story, called upon Miss Broisce to assume a role which would have been the “third party” of the film play. Resting upon her premise is a promise to the girl declined to submit to the assignment, upon the ground it would be ill-fitting her position in the picture world to play secondary or thirdly to anyone of her sex.

Picture players, it is said, are surviving manufacturers have ulterior motives in casting well-known film players below legitimate people. The object, the picture players believe, is to lessen the film star’s value, in order that the manufacturer engaging them may be more certain of them. “Legits” may play in one picture or more. It is not positive they will remain in the picture field, while the film players who have been in pictures altogether, will likely remain there. If secondarily cast, it is likely to lessen the demand for them by other manufacturers, and their acceptance of the secondary assignment would be practically an admission on their part the selection is agreeable to them. This is what the players say regarding it.

Mr. Bushman upon notifying Essanay he would depart, signed a contract with the Metro and is to be heavily featured by that concern. Miss Broisce has entered into no future engagement as yet. She has been co-starred with Arthur Johnson of the Lubin film with that concern. Their long association in one stock company is a picture record. Mr. Johnson was lately reported ill and retired from active playing, for the present anyway.

**ROUGH ON THE ENGLISH.**


An English newspaper, or more correctly speaking a Scotch one, makes rather daring statement in print which would probably not be made by a purely English publication. It is to the effect that the British picture producer is lacking in imagination and for that reason the films produced by him are inferior to those of other countries, especially America. The article goes on to quote a man connected with a large film renting establishment, as follows:

I know of only three producers in this country—two of whom are Americans—to whom I dare give script. Were it the best and most “practical” scenario ever written, every one of the others would decline to promise to carry out the author’s instructions or to allow him to do so with it. The average British producer is a person absolutely devoid of imagination, who, because he has been placed on a pedestal by the film manufacturer, thinks he can write scenarios, and accordingly looks upon the author as an interloper. American and French producers, on the other hand, invariably give full consideration to the author, and try to faithfully translate his meaning. In America, indeed, the author, whenever possible, is present during the filming, and has many conferences with the producer. You have the same cooperation in Great Britain in the theatre, between playwright and playwright-producer, and until it exists in British film production foreign films will continue to hold the market.

This unusual statement has stirred considerable resentment in the picture fraternity in London, but when one considers that the majority of pictures shown in England are of American manufacture, it gives rise to the conclusion that possibly there is a modicum of truth in the allegation.

**HOFMANN’S PROMOTION.**

Chicago, May 19.

M. H. Hofmann, with the Universal for the past five years, was notified Wednesday afternoon he had been appointed general manager of all the exchange territory covered by the U. S. service.

Hofmann was first in charge of the Springfield, Mass. branch, then transferred to the 23rd street, New York branch, and then later general manager of the eastern territory to Boston.

He becomes Carl Laemmle’s right-hand man through the promotion and goes to the Coast within a few days to look over the new exchanges.

Hofmann’s appointment is a popular one, as he is one of the best-trained men in the east.

**HALF MILLION CO.**

Chicago, May 19.

The Eagle Film Co. has been lately incorporated for $500,000. The company will produce and manufacture feature and comedy films. The officers of the new company are Theodore Aaron, president; Martin S. Froemace, vice-president; Abe S. Roe, secretary, and treasurer, and William J. Dunne, general manager. All of the directors are Chicago business men.

**"THE GODDESS" AT $20.**

The Vitagraph serial film "The Goddess" is now being offered to exhibitors at a daily rental fee of $20, the price originally scheduled when the serial was announced. This is $5 cheaper than the figure listed last week and a reduction of $10 on the amount decided upon when the picture was given a private showing at the Vitagraph theatre.

However, the Vit people insist upon the subscriber paying three weeks’ rental in advance, one charge being for the first week’s run and $40 for the last two. The one-reeled comedies will reach exhibitors in 15 weeks. The latter amount is claimed to be necessary for the advertising distributed through the local papers, although the exhibitors feel that this goes no more than an imposition on the part of the manufacturer to look forward to them to guarantee the overhead expenses in advance.

**ESTABROOK’S ADVANCE POLICY.**

Howard Estabrook, author of "The Butterfly," a new feature released by Vitagraph, this week, has established a unique precedent when he notified the trade papers he could not approve of the release in any way, the World having decided to market the film because of its shortage of available features.

Estabrook’s communication is rather emphatic, claiming the release was made over his protest, the arrangement being for a subsequent rewriting of the original scenario in which it was prevented through his absence. While the author issued his "warning" strictly as a matter of business and with the kindest personal feelings toward the manufacturer, his note is purely a diplomatic measure and is clearly intended to relieve the writer from all responsibility.

**PENN’S NEW CENSOR LAW.**

Philadelphia, May 19.

The Daily, establishing a new picture censor board, was signed Monday by Governor Brumbaugh.

The bill creates a commission of three, the chairman to receive $3,000 a year, a secretary $2,400, and a woman member $2,500.

It is made unlawful to sell, lease, lend, exhibit or use any picture reel or view in Pennsylvania unless it has been duly approved by the State Board of Censors.

One-dollar fees for original inspection and duplicate are provided.

The new measure provides for seven clerks and stenographers, a chief inspector, six other inspectors, four operating men, one photographer, one electrician and two messengers. The board is to have offices at Harrisburg and where else needed, provisions being made for projecting and inspecting rooms in Philadelphia.

**NATIONAL NO-DRINK FILM.**

The national Unitarian Temperance Society which yearly selects a picture which it exploits all over the world in its crusade against drink has selected "The Spender," a two-reel drama, written by the Rev. Clarence J. Harris.

**ONE-REELERS GOING.**

The incessant and increasing demand for features has resulted in throwing a scare into the manufacturers making one and two-reeled subjects. The announcement has been this insatiable cry for multiple-reeled film manufacturers are beginning to arrange for the making only of features. Not only is this noticeable in dramatic subjects, but it is also true of comedies. Most of the licensed and independent companies have made new announcements upon the one-reeled film status.

One of the most important is that the Kalem, which has been in the field, would be discontinued and it looks as though Essanay will issue no more one-reeled Chaplins.

The Vitagraph has quit making one-reeled pictures with its biggest stock secure and the result has been that the Vita has been besieged with letters and missives asking why players like Anita Stewart, Edith Corey and Earl Williams are not exhibited in the short-part subjects any more. One reason the Vita returned was that these people are under big salaries and their service is necessarily called for in feature pictures.

There seems to have apparently dropped out of the one-part subjects. The demand has been so great for features that the Universal was forced to abandon the one-reeled field practically on "first runs" in New York to the licensed companies.

**RACIAL BILL PASSES.**

Chicago, May 19.

The Illinois House of Representatives yesterday passed a bill prohibiting the exhibition of picture film that could be classed as racial.

The measure is evidently aimed at or was inspired by "The Birth of a Nation" and "The Nigger," two feature subjects now on the market.

**CENSORS HOLDING UP "NATION."**

Chicago, May 19.

The Illinois Board of Censors is regarding the opening of "Bonnie of a Nation" film at the Illinois theatre. The management has the theatre under a lease and will place the big feature on exhibition as soon as they can secure the official O. K. of the Board.

The general manager, secretary to Griffith and the chief operator of the company having the picture have been here since Tuesday of last week and have revised the film since showing it to the Board. Another showing is to be given this week.

**Atlantic City, May 19.

"The Birth of a Nation" feature is to open here at the Apollo for an indefinite engagement in June. The feature people are to play the house on a percentage.**

**FIGHT FILM DRAWS $5,500.**

Montreal, May 19.

The Willard-Johnson fight film at the Gayety drew about $5,500 gross last week. The film promoters secured favorable terms with the theatre through other houses also bidding for the feature.
MOVING PICTURES

STUDIO'S REVOLVING STAGE.
The Kinemacolor by installing a revolving stage in its studio at White- stone, Long Island, thinks it is starting something other plants will follow.

Down at Whitestone where the Kinemacolor has a 60 x 60 studio, the new stage is nearing completion. When ready it will enable eight sets to whirl around in front of the cameras without entailing very much work.

There are now three stages at the service of the Kinemacolor directors.

LAUDER PICTURES ON TOUR.
The Harry Lauder Talking Pictures have gone on tour, under the direction of William Morris. Ten shows are being operated, playing theatres on a percentage basis.

KID PICTURES.
The making of pictures suited for children is being taken up seriously by a number of film companies concentrating their work by having the productions endorsed by various women's clubs and family publications.

One company has already turned out a number of pictures of this sort, using well-known nursery rhymes and kid stories for them.

PICTURING "SALAMANDER." After a score of scenario writers had failed to make a satisfactory screen version of Owen Johnson's "The Salamander," Edward Corbett took the novel in hand and has written a script that will be pictured by the B. S. Moss E.Film Corp. Eugene Sanger will direct the feature. A star is yet to be selected, the Moss Co. having several prominent people under consideration.

COAST ALCO ABSORBED.
San Francisco, May 19.
The All Star Features Distributors, Inc., a San Francisco company, has absorbed the Alco Film Corporation of California and the Pacific Feature Corporation. Sol L. Lesser is president of the All Star concern, which recently closed a deal to handle all the George Kleine attractions on the coast.

WAR TAX ARREST.
Chicago, May 19.
John Alonimus, proprietor of the Clifford theatre on the West Side, was arrested last week for failing to pay the withholding or income tax as required by the government ruling.

This is the first actual arrest on this charge in the middle west.

Pathe Has "Galloper." The picture makers have seized upon everything, says the Chicago Record-Herald, and have turned the camera to the "Galloper," which will be done by a large company under Donald Mackenzie's direction.

Raymond Hitchcock, Keystone.

Los Angeles, May 19.
Raymond Hitchcock has reached Los Angeles, for a Keystone film engagement.

BIG "SCHOOL" SUSPENDS.
Owing to the activity and rigid investigation of the "theatrical schools," Assistant District Attorney Howard C. Carver, one of the most widely advertised and foremost of these institutions closed last week, having changed its name two weeks previously.

The owner found evidence against him was growing fast and suspended operations entirely.

STANDEE DECISION COMING.
Magistrate Walsh, sitting in the Flatbush (Brooklyn) court, will make public his ruling on the standee case, having decided to postpone his decision for the next week from the date first announced.

The case arose out of the alleged violation of William Brand, proprietor of the New Albany theatre, Brooklyn, who was charged by the officer on post with permitting 35 people to stand in his auditorium. The postponement was decided upon to allow the magistrate sufficient time to confer with the fire and license commissioners.

REVIVAL OF "WAR." With talk of war between the United States and Germany has sent the neighborhood exhibitors scurrying to the feature markets for war subjects.

Anything that has a war title or deals with nations, each other on the field of action has been seized quickly in the hope of proving a boon at the boxoffice. Six places within a stone's throw of Times Square last Saturday displayed some kind of a war feature.

CHRIS BROWN'S FILM CO.
The Reel Photoplay Co. was incorporated at Albany last week with a capital of $100,000. Its officers are Bernard Levy, president; Chris O. Brown, vice president and secretary, and Chas. Levy, treasurer.

The first release (June 1) will be a five-part feature called "Love and the Pussymen," by Boren Bulger, in which Mike Donlin will feature.

Grock and Partner are French comic artists who would like to play in American vaudeville.

EXPOSITION ZONE.
Facing sanitation and destitute the 51 residents of the Nomilt Village, which recently closed on the Davenport & River Extension, but which have occupied some ten since arrival at the Fair, the Health Department are trying to determine whether to send the inhabitants to Europe or deport them to Africa or let them remain in this country. They are engaged in making public charges according to the desires of the residents, the Romans called were brought from New. York, to New Orleans, at the request of the French. The health authorities have been authorized by the governor to send the residents to Europe.

On June 1, the first of the kind in the middle west, is to be opened at the Exposition grounds of the Chamber of Commerce. This city. The Exposition is 10 acres in size, and will be visited by 250,000 to 300,000 people a week.

The entrance will face Second Avenue, and a few dollars are being spent on the fair. This will be opened Sept. 1. Admissions are 25 to 50 cents.

Milwaukee, May 19.
A picture theatre, the decorative scheme of which will be to fire the watchers, will be opened at the north side of the city, where a large building was erected for the purpose. The theatre was designed by Architect Flamming of the city.

The building is 50 by 100 feet, and has a seating capacity of 1,500. The cost has been estimated at $60,000, and the theatre will be able to accommodate the thousands of persons who visit the city.

White Pathe stock will be used in the building. The theatre is in the building.

Work on a new theater to be erected at Wilkes-Barre, Pa.,-by Mr. K. has been delayed somewhat owing to a carpenter's strike.

Memorial services for Mr. and Mrs. Elbert Hubbard will be held at the Playhouse on Friday, June 6, at 11:30 a.m., sharp.

NOTICE.
During June, July and August, the regular meetings of the WHITE-RATS ACTORS' UNION will be held on the first Tuesday of the month.

The next meeting will take place June 1st, at 11.30 P.M., sharp.
COAST PICTURE NEWS.

BY OLY PRICE.

Carlyle Blackwell is at work again.

Betina Varley is now with the Features Ideal Co., Hollywood, Calif.

D. W. Griffith has returned.

William Hinkley is playing with the Reliance and Majestic Co.

W. E. Lawrence and Charles Clary are flying kites for the title of champion bag-puncher.

Howard Oats, of foreign birth, is at the Reliance and Majestic Co.

Francella Billington is being featured in "A Child of God."

Jack Conway of the Majestic Mutual Co. is back again. He added 50 more to his already large poultry farm.

Elmer Clifton was awarded a Carnegie running as the result of a prize raffle.

Thomas H. Inc is recovering from automobile injuries.

The New York Motion Picture Corporation has signed six leading to appear under the direction of Thomas H. Inc. They are Billie Burke, Frisco Keenan, Willard Mack, Forrest Winslow, the Moline, Truly Shattuck and Lewis B. Stone.

The fifth anniversary of the founding of the American Moving Picture Enterprises will be opened by May 31. Free Noon will be the entertainment.

Director Charles Swickard is heading a picture this week on a trip to the Molave desert.

Mr. Cooper is taking a vacation of a few weeks.

Catherine Henry is recovering from a spell of sickness.

Margaret Lowder is visiting her sister, Miss Martha.

Mr. Lawrence's horse is busting California birds.

Jane H. Buffum has joined the camera staff at Universal, as a new cameraman for Director Marlowe MacQuarrie.

Milton Fahey, director in chief for Talley Horsey, has just completed his first Los Angeles picture, "The Smuggler," which he is producing his films in Hollywood until the new Universal-UA plant is finished.

Victory Satellite has joined Morocco-Bosworth.

Dave Harris has been on the sick list but expects to be able to resume work in a few days.

Billy Sheer, of vaudeville, has joined the Keyes-Carreras.

Pauline Rush returns to the Universal this week.

Louise Glau was married quietly a short time ago. She is now working under the director "Father" Lehman of the L-KO company.

Jane Grey and Hal Hamilton have joined the New York.

Nellie Harricale, of the inc. received word of the marriage of Miss H. with Mrs. Frances Harricale in New York City.

Dorothy Dalton arrived in Los Angeles this week as her husband, Lewis J. Clark, of the New York.

William Geller has returned to work at Universal this week.

Lafayette, has given birth to a baby girl.

"Dear" Armstrong, cameraman of the Kinestone, injured by bullet April 17 while resenting a person, is able to be about again.

Liloat, has given birth to a baby girl.

William A. Meller, of the stock at Universal City, is about to be moved to the new studio, which is to be opened in about two months.

Evelyn Salt, of Universal, is making a new appearance as Lillian Stuart, in her sister, Edna Pay's, leading lady with Features Co., at Hollywood.

B. A. Meller, of the stock at Universal City, is about to be moved to the new studio, which is to be opened in about two months.

Lester C. Calvin and Anna Thomson have deserted the speaking stage for the camera at Universal City.

Ted Browning has been promoted to the directors' ranks at the Reliance and Majestic studios.

William D. Taylor, the producer, has accepted an engagement with the American of Santa Barbara for feature production.

Mary Alden, vaudeville, and Mary Alden, picture actress, are not the same. The vaudeville Alden is related to the picture Alden.

The picture may be with the United on the Coast.
F. P. STUDIO.

Less than the blood, a few sticks of dynamite were being blown away now and then when the real thing was being done. The whole show was staged in a real studio and was considered the major attraction of the Famous Players' studio at 233 West 28th street. The building itself is considered magnificent, measuring considerable noise, building new F. P. studio.

Returning to the finished studio, Mr. Mann said that a day or two after his visit of May 10, a new distribution system was put into operation. The work called him to the studios at 9 a.m. and he was expected to see his scenes at work until 4 o'clock.

While there is something new in "The Song of Songs," doesn't have to stick long to find out what it is. The songs are sung by the operatic stars of the studio, and the music is being played to a pleasingly gay rhythm. But if you are not interested in opera, you may want to look elsewhere. The music is being sung by a group of singing girls, and the singing is being done in a room underneath the studio. The music is being played by a group of pianists, and the pianists are playing their own music. The music is being sung by a group of singing girls, and the singing is being done in a room underneath the studio. The music is being played by a group of pianists, and the pianists are playing their own music.

Once inside the dark hallway leading to the studio, you will find yourself in a large room which looks as though it had been decorated recently. The lighting is dim, but the room is very comfortable. There is a large table in the center of the room, and several chairs around it. The room is decorated in a way that is both elegant and old-fashioned. The walls are covered with pictures and prints, and the floors are covered with rugs. The room is quite large, and it is easy to find a place to sit down. The atmosphere is relaxed and pleasant, and you can spend a long time in this room without feeling the need to move on.

A woman's resuscitation.

KathuMa Masoro, Betty Nansen, and Janina Simonsen.

The action of the story, "The Slim Princess," is set in a London studio where a young actress named Katherina Simonsen is working on a new play. She is playing the role of a princess in a film called "The Slim Princess." The play is being directed by her father, who is also the director of the film. Katherina is a shy and sensitive girl, and she is not sure if she has what it takes to do the role justice. Her father is determined to get her to succeed, and he urges her to practice her lines. Katherina is determined to do her best, but she is also worried about the upcoming film shoot. She is not sure if she is ready to face the pressures of the film industry, and she wonders if she will ever be able to succeed as a film actress.

The Skinny Princess.

KathuMa Masoro, Betty Nansen, and Janina Simonsen.

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In the end, Katherina succeeds in her role and wins the admiration of the audience and the respect of her father. She realizes that success comes from hard work and dedication, and she is determined to continue to work hard to achieve her dreams. The story of "The Slim Princess" is a touching and inspiring tale of a young woman who overcomes her fears and rises to the top of her profession.

At opening night, the crowd was cheering Katherina as she walked onto the stage, and she knew that she had done it. She had worked hard for this moment, and she was ready to shine. The play was a huge success, and Katherina became a star overnight. She continued to work hard and succeeded in her career, and she was loved by all who knew her.

WINNING THE FUTURITY.

After the war, the role of Walter Miller, the jockey, in the film "The Slim Princess," was played by the veteran actor Tommy O'Grady. The film was a huge success, and O'Grady was hailed as the best actor of the year. In the film, he played the role of the jockey who is struggling to make ends meet and to make his mark in the world of horse racing. The film was a classic, and it is still remembered today as a timeless tale of the struggle for success.

The film's success was due in large part to O'Grady's excellent acting. He brought the character of Walter Miller to life with such skill that it was hard to believe that he was not actually a jockey. O'Grady's performance was so convincing that it earned him an Academy Award nomination for Best Actor. The film was a huge success, and it is still remembered today as a classic of the film industry.

The film was made during World War II, and it was a reflection of the times. The film was a way for people to escape from the war and to dream of a better future. The film was a way for people to escape from the war and to dream of a better future. The film was a way for people to escape from the war and to dream of a better future. The film was a way for people to escape from the war and to dream of a better future.

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To introduce this wonderful hair-growth
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CORRESPONDENCE
Unless otherwise noted, the following reports are for the current week.

VARINET'S CHICAGO OFFICE:
MAJESTIC THEATRE BUILDING

Walter Tennyson, of the Butterfield, leaves on Saturday for a trip to San Francisco.
J. H. Gilmour, well known in the legitimate acting field here, has joined the United Photo Play Co.

The Low house in Baguio closes this week, and the operation house to the Butterfield theatre there.

Charles Burkell has purchased the Empire in Baguio, Mindanao. The theatre has been booked out of the Panigale office here next season.

Harriet Prunk, who has been touring with "The Dobutantes," leaves that act to enter vaudeville shortly.

Hodges and Tyne did not like the way the audience received their act at the Avenue last week and left the bill.

Herschell Handlee injured one of his hands last week and will be obliged to cancel some of his immediate bookings in consequence.

Rose De Mar, who was with the "Prize Winner" this week at the Odeon last week, has joined Louis Prude in vaudeville with Paul Franko in a piano act.

The two boat Ditos, upon which a travelling Bilmarc Gardon is preparing to put on his production with eighteen chorus girls and six performers, have arrived in Chicago.

The Dorsey Expedition pictures replaced the "Eternal City" at the Studebaker last Saturday night.

The Gilman sisters are about to produce a new act around here. The two are sisters to Mrs. Corey, who was Mabel Gilman.

show has been playing, was sunk last week when it was sold down near Montrose on the Mississippi River. The actors were saved.

John Hant, a famous band master and musician, is said to be dying at a hospital here.

Bert Fox, playing here with "Dancing Angels," was operated on for appendicitis last week.

Bob Farn, who just closed with "The Philadelphia Widows," will enter vaudeville as a single act.

Wildred Woods, of Maller and Woods, was operated on last week and will be unable to appear for a week or so.

"The Franks Up" failed to appear at the Orpheum last week, and Jack Keeney and Co. replaced them.

Forest Park opens May 22, Wichita Park opens the same day, and the Kansas City Park opens the 25th. All of these will be opened by J. C. Matthews in this city.

Barnet Myers and party were forced to lay over until Wednesday when this show will leave.

A great automobile tour of the western states starting from here Friday.

The members of the American Hospital board of directors are planning a banquet and dance at the Auditorium the first week in June.

Rome the Great, a model, jumped into one of the with the help of two men and a woman. The audience seemed to be truly pleased, but they gave the model a tremendous reception when he appeared in the Chaplin make-up. The model is not only the real person that was being the make-up of the comic, although he is the only one who has been on the stage. The business at the big house was on the opposite side of the street and the trick took in front of the theatre had its drawing qualities. The show was a great success.

VICTORIA (Howard Brokaw, m.): — "Tell me the story about the lady who came to see me while I was engaged. She was a lady, her name was Mabel, and she wanted to talk to me about a certain comic. I told her, she said, "Well, I want to..." Then I told her, "You know, I..." But she interrupted me and said, "Well, I want to..." And I told her, "You know, I..." But she interrupted me again and said, "Well, I want to..." Then I told her, "You know, I..." But she interrupted me once more..."

MCVEY (J. G. Burch, m.): — "I'm going to be a much better actor, but I'm going to do it the right way. I'm going to be a much better actor, but I'm going to do it the right way. I'm going to..."

"The Blushing Brides." This idea grew out of the fact that Menlo Moore engaged for a role with a colleague who resembles the film comedian. In a big parade and also two important speaking parts. The scene is set in a west coast city.

The show is to be held at the Grand for the first week in June.

"The Hawaiian" is a big success.

"The Hawaiian" is a big success.

"The Hawaiian" is a big success.

"The Hawaiian" is a big success.
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WANTS HIGH CLASS PROFESSIONALS IN ALL LINES.
WIRE, WRITE OR CALL.

STRAND
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Mr. Strand, Concert, Orchesta and Soloists
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Monday, May 21st, 20TH CENTURY THEATRE
IN "STOLEN GOODS"
Week May 16, MARQUEE CLARK in "The Pretty Sister of Joan"

MAJESTIC—Fred Eberts, mgr.; agent, Orpheum—Seeking to foresee the extremely cold weather, the booking people of the Majestic have surely taken advantage of that condition by booking a candy vender above it. It is one of the best bills of the season and business started off with a big whoop on Monday. The second week will surely be a hit. Frits Scheff and the Four Marx Brothers are placed in the drawing position on the bill. Comedy is kept out of the main acts; the other acts provide a well balanced bill. Frits Scheff was placed second, from closing and with splendid singing and clear speaking made a first big hit. The Four Marx Brothers showed in a big laugh and applause bit. The boys stopped the show in every scene of the word. The Lo Vars opened the show with a society dancing act that looks as though it might have grown out of a singing and dancing act in one. The society chorus are spoiled by the man and the woman breaking into some old dancing steps every now and then. The cake walk is also tried with the same results. Helen Schuler, a cellist, was number two and did remarkably well. Neville and Erwood, on number three, started the comedy end of the show to smashing ends. The black face team won many laughs and much applause. Hussey and Morris had a hard job following the Marx Brothers, but managed to get over a bit. The most amusing act was the good voice of Jose Rieta, stood in good stead, while Hussey's fun was apprised by the audience. The show is surely a hit and few were left when the act finished.

SAN FRANCISCO
VARIETY'S
SAN FRANCISCO OFFICE
PANTAGES THEATRE BLDG.


CORT—(Homer P. Ourlan, mgr.)—"Marl" (holdover).

COLUMNIA—(Gottlieb & Marx, mgr.)—John Drew in "Roozemay" (first week).

THE BUILDER OF BRIDGES

This Gustave Frohman photo production is a drama by Alfred Sutro, strong and compelling when first enacted, and now increased in interest through the possibilities of the camera. The first screen appearance of C. Aubrey Smith has in support a powerful cast of experienced actors selected for individual fitness and including G. W. Anson, Jack B. Sherrill, Ed. R. Mawson, Fred Eric, Sidney Mason, Marie Edith Wells, Helen Weir and Kate Meek.

Scenic locations ranging from massive interiors to the swaying cable hoist of a huge bridge, contribute to the action without dominating it. Skillful stage technique is splendidly exemplified in the direction of George Irving.

THE FROHMAN AMUSEMENT CORPORATION
Eighteen East Forty-first Street, New York

TO BE RELEASED MONDAY, MAY 31
THROUGH
WORLD FILM CORPORATION
MISS MARY ELIZABETH
one of vaudeville's brightest particular stars was so pleased with a gown she made for her that she ordered a complete new wardrobe before going abroad.

FIFTH AVENUE GOODS
at one-half Fifth Avenue prices is our slogan. A call to see our latest importations and our own original creations in Suits and Gowns will prove this to you. And you don't have to buy—but if you don't, it will not be our fault, for our materials, styles and prices are absolutely right.

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NEW YORK

WORLD FILM CORPORATION
Frohman Amusement Corporation
PRESENTS
C. AUBREY SMITH
in
"The Builder of Bridges"
With
Marie Edith Wells
by Alfred Sutro
Released May 31st

BUFFALO.
By CLYDE P. REX.

STAR (F. C. Cornell, mgr.)—Bonstellen Co. doing big business with "Kitty MacKay"—Delightful comedy drama pleasing big audiences. 2d "Halfpaga."

GATETY (J. M. Ward, mgr.)—"Tango pry."

QUEENS, "with Tom Corne; to capacity all week. Next, "College Widow."


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MAJESTIC (John Laughlin, mgr.)—Dark. Picture shows the lion charging over Lady Mackenzie.

Native Dances
Herd of Buffalo
Elephants
Giraffes
Baboons
Zebras
Wild Dogs

Picture shows the lion charging over Lady Mackenzie.

Detroit (Harry Parent, mgr.)—Christie Macdonald in "Sweetheart." Next, Margaret Anglin.

LIVKUM (A. B. Warner, mgr.)—Vaugan Glaser in "The House of a Thousand Can-

ELSIIE JANIS
in
"Betty In Search of a Thrill"

Written by Herself

Released May 17th

BOSWORTH
in association with Oliver Moroso Photoplay Co.

CORNs ARE OUT-OF-DATE

They Indicate Methods Which Are Obsolete Now

Folks who have corns are folks who pare them, or use liquids, or some other old-time treatment—ways that are out.

Most folks don't keep corns now. When one appears they apply a Blue-jay plaster. The pain stops instantly. In 48 hours the corn disappears forever.

A famous chemist found this way to end corns without pain or soreness. Now millions use it. Fully half the corns that grow are ended as soon as they appear.

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Blue-jay Plasters

15 and 25 cents—at Druggists Samples Mailed Free

Bauer & Black, Chicago and New York Makers of Physicians' Supplies
Minnie Palmer
Presents the
Four Marx Brothers
in
"Home Again"
A sensational hit at the
Majestic Theatre, Chicago, THIS WEEK (May 17)
Stopping the show at every performance
Direction, Harry Weber
Correspondents Wanted

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It will not interfere with other pursuits, and may be developed into a permanent income by active people.

Newspapermen should be particularly interested in it.

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New York City
GENE GREENE

There are comparatively few “single” men in vaudeville who can step out on the rostrum and deliver a dozen or more popular songs without becoming monotonous. The total number can be counted on the fingers of one hand and when considering this group one automatically thinks of Gene Greene without hesitation, for genial Gene is blessed with that desirable brand of personality that defies resistance. He conscientiously studies a song for its strongest features and is numbered among the very few expert “song readers” extant. His enunciation is faultless and he never fails to leave that necessary impression with each rendition.

Mr. Greene has consistently established records throughout the middlewest where he is a permanent favorite and has been a valued and appreciated client of the Waterson, Berlin & Snyder house, having introduced a large portion of our entire catalog.

DOROTHY BRENNER

One hardly needs the stereotyped introduction to petite Dorothy Brenner whose presence in “The Candy Shop” established that offering among the list of the past season’s road successes. Endowed with a charming hypnotic personality and a fund of beauty that forces the inevitable second glance, she is bound to stand out conspicuously in any organization of talent.

Ever since her introduction to vaudeville Miss Brenner has been a loyal client of the Waterson, Berlin & Snyder catalog, her latest selection for professional use being “My Bird of Paradise” in the popularization of which she has been invaluable.

Particularly clever and a natural artist, she is capable equipped with sufficient business ability to understand the proper angles of the song market and her registration as a permanent patron of the Waterson, Berlin & Snyder house is a compliment to the organization that speaks volumes in itself.

INSIDE TIPS ON SURE THINGS

THE SEASON’S SONG SENSATION

“My Bird of Paradise”

Started well in front of the current melody field and still running true to form. One of those sure-fire entries that can outdistance all competitive starters. Can win applause regardless of start or position, and is a popular favorite.

THAT SOUTHERN THOROUGHBRED

“We’ll Have a Jubilee in My Old Kentucky Home”

A blue grass winner that is bound to come through under any handicap. A consistent pass makes for all northern ditties. In last company this number has stood out conspicuously and always finished exceptionally strong.

OUR COMEDY CONTRIBUTION

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Has won every time out under wraps. It merely needs a singer and a start. The lyrics and melodies will hold it up. In picking new selections don’t overlook this genuine winner.

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“When I Leave the World Behind”

The greatest ballad ever listed in our program of positive winners. Your routine is not complete without this wonderful composition. Get it now before it becomes publicly touted as unbeatable.

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MCKAY AND ARDINE

Conspicuous among vaudeville’s many standard teams one finds the names of George McKay and Ollie Ardine well up among the leaders of their respective division, classified therein as two of the cleverest dancers on the American stage.

The success started with their initial engagement as a team and from that date they have been continually active without abatement, featuring bills everywhere and playing exclusively on the best time.

McKay and Ardine’s specialty includes “Kentucky Home,” “Paradise” and “Bulletin Boards,” three sure-thing hits from the Waterson, Berlin & Snyder catalog and three numbers that have never failed to count in corolling the applause.

BROWN AND TAYLOR

Solly Brown and Gertrude Taylor comprise one of vaudeville’s best “two acts,” combining nicely all the essentials for a first class specialty.

Mr. Brown, a clever character man and an ideal “straight,” is excellently contrasted by his accomplished partner who fairly radiates magnetism.

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"YPSILANTI"
(YIP-SI-LAN-TI)

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A New Song
A Novelty Song
A Comic Song
A Tropical Song

A Hit Song by Two Hit Writers
Al Bryan and Egbert Van Alstyne

Published by a Hit Publishing House

It's one of those Yip-I-Adi songs that everyone can sing
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BOSTON
E. C. B. in the Cleveland "News," says:

"It is quite the best musical comedy scene here this season is Joseph Santley's 'All Over Town' at the Colonial this week. With a cast carelessly gay, and tinted with spontaneity, tuneful melodies, and dancing presentable to the most fastidious. Santley's production easily ranks over the Follies, and probably over the The Passing Show. Mr. Santley is himself. He trips and sings even more pleasingly than in 'When Dreams Come True.'"

The Pittsburgh "Leader" says:

"One of the best musical revues ever seen in Pittsburgh, if not the best, is being produced at the Alvin Theatre this week. 'All Over Town' is the title, and it serves as a stellar vehicle for Joseph Santley. It is a new play on its way to Chicago for a summer run at the Garrick Theatre. From the enthusiasm displayed by the Alvin patrons, it is a modest prophecy that its Chicago run should last until the snow flies. The youthful star, Joseph Santley, has furnished the book of the play, and there are few young men on the American stage today who can rival Santley in anything he undertakes."

Charles Henderson in the Cleveland 'Plain Dealer' says:

"You are bound to find something in 'All Over Town' that will make you glad you went to see it. May be it will be Joseph Santley that will appeal to you, or perhaps Roy Altell in comedy such as only he seems able to put over, or Walter Jones. If it's music then anyone of the half dozen stars, and Silvio Hein make it worth while. ..." Mr. Santley, himself again demonstrated that he is a favorite among musical comedy stars. His singing and dancing last night was of the sort that has created for him a big following."

"The Detroit "Free Press" says:

"A syncopated, whirling, gay, gorgeous and giddy version of the Faust legend, a version filled with charming agile girls, and light and delicate airs, a version tinged gracefully with humor, and spiced with a touch of tender romance, that's 'All Over Town,' the new musical revue by Joseph Santley and Silvio Hein, with Mr. Contributed by Harry B. Smith, which made its way into almost instant favor at the Garrick Theatre, and last night...."

"The presentation requires two acts and a half, and a large and capable company. At the head naturally stands Mr. Santley, who as 'Reggie' dances, sings and makes love enthusiastically and skilfully for the space of three hours. Mr. Santley sings better than formerly, and his fresh acceptability in the role of a light opera hero is not to be questioned. From the top of his marcelled head to the bottom of his well-pumfed feet, he catches the popular fancy."

---

Gardner Mack in the Washington "Times," says:

"Joseph Santley, as the youthful hero, surprised even his friends with a bit of real character acting ability he displayed for a few minutes as an old man. His dancing was of the kind which makes it appear that whether last day musical comedies invariably contain parts that recall Santley to mind whenever they are seen."

Archie Bell in the Cleveland "Leader," says:

"'All Over Town' gayest revue ever presented. Briefly defining it, I would venture to call it a Winter Garden show, plus Joseph Santley. It has all the ginger and dash and swirl of the former, and it has one of the cleverest juvenile comedians on the musical stage at the present time."
SCENERY DROP CURTAINS
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Summer house near ocean—corner Bartram Avenue and Ventnor Boulevard; fine residential section Chateau. Western exposure, 11 rooms, 7 bedrooms, 3 baths. Lot 46 x 66. Owner going West, will take low price. New furniture included. Immediate possession. Open for inspection, no exchange—bargain to quick buyer small amount of cash required.

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WANTED (8) ROLLER SKATING GIRLS
For My Big Skating Revue. Apply by letter and send late photo. Preference given to ones who dance

JACK McALLEN,
8th AMERICAN SEASON

ALICE LLOYD

IN VAUDEVILLE

NEXT WEEK (May 24), KEITH'S WASHINGTON

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Return at the
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and a
BIGGER HIT THAN EVER

PATRICOLA and MYER

in "A Dancing Fool"

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Direction, ROSE & CURTIS.

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Now Playing Desdenham

With MCGINTY AND HEATH, In

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Fiddler & Shenkin 28 W 11th St N Y C

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JACK E. GARDNER

In "CURSE YOU, JACK DALTON"

Direction, HARRY WEBER

Gordon & Elgin Variety N Y

Gray Trio Variety N Y

Greer Karl 2 Majestic Str Bingen-Rhein Germ

Guertte Laura Variety London

H

Hart Marie & Billy Variety N Y

Hayward Stafford & Co Variety N Y

Heather Josie Variety N Y

Hagans Australian Variety N Y

Hermon Adelaide Hotel Pierpont N Y

Holman Harry Co Variety N Y

Hovland & Leach Variety N Y

Ideal Orpheum Oakland

J

Jefferson Joseph Palace Theatre Bldg N Y

Jewell's Manhattan Novelty Washington

Johnson's Musical Variety London

Jordan & Debrey Variety N Y

Jouessler Island Illinois Co Ringling Circus

K

Keller & Leighton 15 W 11th St N Y C

Kreiling The Cary Irving Cooper N Y C

Kromold Hans Variety N Y

L

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Leonard & Willard Variety N Y

Littlejohns The Variety N Y

Lloyd Herbert Pantages Circuit

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M

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N

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Nester & Swiecbart Low Circuit

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O

FISKE O'HARA

In Vaudeville

Kind permission AUGUSTUS FITOU, JR. Direction, JENIE JACOBS.

This Week (May 17), Orpheum, Brooklyn

Orr & De Costa Orpheum Los Angeles

Oxford Trio Ramona Plk Grand Rapids

Page, Hack & Mack Tempest Detroit

Paulister Pierre Variety N Y

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Eddie Foy

IN VAUDEVILLE

IN "WINNING A WIDOW" BY JAMES MADISON

MARVIN WELT

NOW PLAYING LOWE CIRCUIT
EVA TANGUAY

Retained SECOND WEEK at PALACE Theatre, New York

Eva Tanguay attracted the largest audience Monday night the Palace has known since the theatre was built.

Tanguay is the Headline attraction among all headliners for drawing power.—Sime.

The Palace was packed as it never was before.—Zit.

The biggest crowd of the season gathered at the Palace yesterday afternoon to see Eva Tanguay.—New York Sun.

The faithful patrons of the theatre appeared in such numbers yesterday afternoon that they filled it to overflowing. It looked like the Saturday of Christmas week.—New York Times.

Perhaps it was Miss Tanguay who was responsible for the throngs at the performance.—New York Herald.

A record audience attended the Palace theatre yesterday and were well rewarded for their valiant struggle to the box office.—New York American.

Eva Tanguay returned to the Palace before an audience that filled every seat and all the available standing room and proceeded to register her usual big hit.—New York Press.

Eva Tanguay’s popularity is second to no one’s now appearing before the public. As a result yesterday’s audience, both afternoon and evening, were full to overflowing.—New York Tribune.

Next week Eva Tanguay will wear her dress made of money and distribute new Lincoln pennies through the audience.

Next week Eva Tanguay will wear her coral gown, made at a cost of two thousand dollars and weighing sixty-five pounds.
Chalkology—One of the greatest little habits in the world is speaking well of others.

There are other ways of beating a man instead of knocking him.

Edward Talshull—Chalkology—Some consistent success my terror brought on my return as last fall....

*Best of All* Wilton—

**VAUDEVILLE'S BEST OPENING ACT IS?**

**HARRY HOLMAN**

“Adam Killjoy”

**Direction**

Thos. J. Fitzpatrick

Next Week (May 30), Majestic, Milwaukee

To my friend,

Dear Pollard, who the fate made him a killer,

...and created me in the soul of

Park and Prosperity, with his presence and speech.

A gentleman who has the best

words of all who aspire.

...and his name is called with

affection, that he could walk

the road, and that he is so

beautiful, the title of

which is happy hours spent in

the garden, and the attentions

of Walter Weems...}

**Nila Devi**

Three solid months, New York Roof

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**ALFREDO RICKARDS TOUR—AUSTRALIA**

**J. Hervey and Wohlford Helene**

Featuring their own ORIGINAL DANCE CREATION, “THE FLIRTATION/PROMENADE”

At Jardin de Danse

**Direction** W. M. Morris

**LON SMITH and CONSTANCE FARMER**

Direction Jule Delmar

**CARUSO IN VAUDEVILLE**

With his Wonderful Burlesque Chorus.

Supported by a company of good talkers and cry babies

**MADAM TUTTLE’S TALKING PARROTS**

**Nan Halperin**

**Direction** M. S. Bentham

**4 MARX BROS, and CO.**

**IN “HOME AGAIN”**

The most sensational success of the season

**Direction** Harry Weber

Address VARIETY, New York

**Billie Shaw and Seabury William**

The Couple that Revived the Cake-Walk and challenges anyone.

**Kuy Kendall**

**Champion American Boy Dancer**

Just Finished 15 Weeks’ Engagement New York Roof

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With his wonderful Burlesque chorus.

Supported by a company of good talkers and cry babies

**MADAM TUTTLE’S TALKING PARROTS**

**Direction** U. B. O.

**Jules LA BARBE and DONAIRE**

**World Famous Apache Dancers**

**THE MYSTERIOUS MASQUERADER WAS “MADE IN THE U.S.A.”** By HERMANN and SHIRLEY

Now Playing RETURN ENGAGEMENTS over FULLER-BRENNAN CIRCUIT, Australia

**WILLIE SOLAR**

Palace Theatre Building, New York

**Direction** Harry Fitzgerald

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Fourth Week Sensational Success,

Hotel Shelburne, Brighton Beach.
“Nothing short of a terpsichorean sensation. Mr. East’s initial appearance in New York; registered almost as emphatically as a 42-centimeter shell.”
NELLIE REVELL IN THE MORNING TELEGRAPH

VAUDEVILLE’S MOST ELABORATE TERPSICHOREAN PRODUCTION

GEORGE EAST
AND COMPANY

The European Dancing Marvel, Assisted by an Organization of Artists, in

"NEW, ORIGINAL, CYCLONIC DANCE CREATIONS"

Gorgeous Costumes—Elaborate Setting—Own Orchestra

T. L. O’DONNELL, Manager  Direction, H. B. MARINELLI, Ltd.

This Week (May 15), Forsythe Theatre, Atlanta, Ga.

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IN THE TRENCHES, SUCCEEDING "TIPPERARY"

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NEW YORK CITY
Frisco - Pantages Theatre Bldg.
BOSTON'S BIGGEST THEATRE WILL PLAY POP VAUDEVILLE

Boston Theatre, Capacity 4,000, Opening Next Season With Pop Vaudeville, After $200,000 Will Have Been Spent by A. Paul Keith in Alterations and Improvements—Keith May Locate Elsewhere in New England.

Boston, May 26.
The Boston theatre, with a seating capacity of 4,000, and under the control of A. Paul Keith, will play pop vaudeville commencing with the opening of next season. Before that time arrives Mr. Keith will have expended $200,000, it is said, in altering and improving the property.
The Boston is Boston's largest house, located one and one-half blocks from the Olympia, a pop vaudeville theatre operated by the Goode Brothers. The Boston will directly oppose the Olympia, if stories around of Mr. Keith's intentions are correct. They also say the pop vaudeville policy of the Boston theatre will have an admission scale starting at five cents in the top gallery (four floors to the house) and having as its largest price 25 cents, at night, with a 5-15 scale for afternoons.

In line with this report is it said Mr. Keith is negotiating with the Mark Brothers, who are building a large theatre at Lynn, Mass., another point where the Gordons are playing vaudeville.
The National, Boston, also a Keith theatre of large capacity, will likewise start the season in the fall with pop vaudeville.
The Boston theatre has played the best of legitimate attractions during its career, and for the past two seasons held the legitimate shows at a $1 scale. The late B. F. Keith purchased the property, which was under lease to Klaw & Erlanger for a long period.

CONSIDINE RETURNS WEST.
John W. Considine left New York Wednesday afternoon, bound for Lexington, from which point he will proceed to Chicago, then travel west over the Sullivan-Considine Circuit, which is again under Considine's direction.

As far as could be learned, no definite policy had been decided upon as a permanency for the S.-C. theatres by Considine before leaving. Some of the houses will continue with vaudeville over the summer, at least, with the shows booked through the Loew Circuit gradually working off, to be replaced by bills routed out of Chicago by Fred Lincoln, who is understood to have so practically agreed to resume his former connection with the S.-C. chain as general manager.

In the summer booking of the theatres, Mr. Lincoln, it is said, will have the assistance of Chris Brown from the New York end. In case Considine should conclude to continue the vaudeville policy into and over next season, he will re-establish a booking office. Mr. Lincoln is at present connected with the Amalgamated Booking Agency of Chicago, which is supplying several middle western vaudeville theatres with programs. Mr. Brown is booking for the Rickards Circuit in Australia. He will probably place several of the tours engaged by him for it to play the S.-C. houses in the west before sailing. Louis Stone and Clemens and Dean appear at the Empress (S.-C.), San Francisco, next week, booked by Brown. The two acts sail June 8 for Sydney.
The next house to close on the S.-C. circuit will be the Orpheum, Ogden, Utah, ending its season June 12. It has been a booking stand only.

Lincoln returned to Chicago yesterday. He has been in New York a week, conferring with Considine, as did Brown.

REESE IN AGAIN.
W. P. Rees has resumed his position at the Empress, as the Sullivan-Considine representative and booking agent, which capacity he filled prior to Marcus Loew taking over the circuit. It has been predicted that there will be many changes in the house staff.

Los Angeles, May 26.
The local Empress (Loew's) has reverted to Sullivan-Considine. Deane Worley, former manager, has taken charge, and Fred Follett, manager for Loew, has returned east.

PROSPECT REMAINS OPEN.
Keith's Prospect, Brooklyn, like Keith's Bushwick, in the same Borough, will remain open indefinitely this summer. No closing date has been set for either house.

Another Keith theatre to have a longer season than anticipated is the Washington house. It may not close until the first week in July.
The Keith theatres at Philadelphia and Boston will remain open over the hot months, as usual, playing their standard grade of high class programs.

FOGARTY'S GOOD YEAR.
Since the election of Frank Fogarty as Big Chief of the White Hats, that organization has paid off over $21,000 in outstanding debts and reports at present that every department in both the organization and club house is now on a paying basis.

Fogarty has been in office since July 31, 1914. He will issue an itemized statement of conditions when his first year has expired.

WAYBURN'S REHEARSAL SET.
The rehearsal date for the revue for the new W. C. R. B. Wayburn is preparing to put out under the title of "Town Topics" has been set for June 21, with the expectation the show will first be publicly seen July 26.

Several engagements for the production have been reported made by Wayburn, who is also rumored to be once again close to closing an important transaction that involves the securing by him of a very large theatre in New York.

BARKER $20,000 WINNER.
Granville Barker is just about $20,000 winner on his first American season. This is exclusive of the outdoor performance of Greek plays which he is giving at present. The profit represents the season at Wallack's which ran about 14 weeks.
The Greek performances, the first of which was to play tomorrow at the Stadium of the College of the City of New York, have found a great demand. The gigantic outdoor theatre has a seating capacity of about 6,800, but this was sufficient to accommodate those who wished to witness the plays and 600 extra seats have been placed temporarily in the arena.

After the performances here the company will appear in Philadelphia for Pennsylvania University and later at Princeton. After this they will return to Boston for a further engagement at the Harvard Stadium.

48TH STREET MUSICAL.
A new policy has been decided upon for the 48th Street theatre hereafter by William A. Brady. It is set that only musical comedies will be performed at this house with provision for light opera. The present engagement there of the DeWolff-Hopper Co. ends for the summer June 12, with Hopper reopening at the 48th Street early in August in a revival of "Wang." A number of Gilbert & Sullivan's pieces that have not been revived for some time will be produced, among them being "The Gondoliers," "El Capitan" and others.

After Hopper's stay is finished next fall comedy stars will follow there in big musical production.

K. & E.'s $1.00 SHOWS.
Steps were taken this week by Klaw & Erlanger to formulate an organization plan for next season whereby some of their shows hereforeby playing the road time at $2 top will go on the one nights next season at a dollar the big price.

K. & E. have a large number of musical shows available for this purpose and a number of well known road managers were called into consultation regarding the proposed dollar companies this week.
CABLES

WHITE RATS’ BIG SCAMPER WILL TAKE IN THE COAST

All Star Bill Opens June 8 at Auditorium, Chicago—Carrying Female Stellar Lights for First Time on This Kind of Tour—17 One-Night Stands on Route—Three-Day Vacat

in Exhibition Upon Completion—$2 Admission Scale—Private Train There and Back.

Arrangements for the forthcoming tour of the White Rats’ Scamper have been practically completed with 17 one-night stands laid out that will carry the aggregation from New York to the coast, the opening date being scheduled for Chicago, at the Auditorium, June 8. From there the troupe will journey straight across the country, playing the Cort theatres in the middle west and west, closing at Oakl

and west. The show proper will be handled by Ed. McDowell, while Jake Rosenthal will attend to the advance work. The admission prices will run as high as $2.

The cast now listed includes Grace L’Rue, Nora Byes, Dorothy Jordon, Clara Morton and Co., Olive Briscoe, Dooley and Rugel, Ed Lee Wrothe, Frank Pogrety, George Bottermatte, John and Emma Ray, Moran and Wise, and Billy Dippel, Beltone and Higgins, Wellington Cross, Delmore and Lee, while word is now awaited from Walter Kelly, Andrew Mack and Arnold Daly and Co., who will also probably take part.

The revue will be written by Ed Lee Wrothe, and the specialties of every one included in the cast will be shown during the action of both sections.

The route out of Chicago allows one day each to Davenport, Kansas City, Oklahoma, Denver, Colorado Springs, Cheyenne, Salt Lake (following day, travelling), Reno, Sacramento, San Francisco (Cort theatre), Fresno, Los Angeles, San Diego, Santa Barbara, San Jose and Oakland, followed by the three-day vacation at the Exposition.

Rosenthal will leave New York at the end of the current week to handle the advance publicity. A special train will carry the company throughout the route, made up of compartment Pullman cars. The same train will return the company to this city, while it is possible their departure from New York will be marked with a parade and a band.

The affair is being handled for the joint benefits of the White Rats’ Charity Fund and the Actors’ Fund. Daniel Frohman, president of the Actors’ Fund, has given the committee in charge valuable assistance in the preliminary arrangements, and the Scamper will have the support of the Actors’ Fund, an important feature in itself.

Martin Beck and E. F. Albee have likewise contributed their moral support and promised whatever assistance they possibly can furnish in making the affair a financial and artistic success.

JOHNSON’S SONG AND DANCE


Jack Johnson is here, coming secretly from Madrid. The ex-champion contemplates a song and dance turn in the halls.

An unauthorized film of the Willard-Johnson fight, offered around by Parker Read and Doc Willets, has been refused by dealers.

Eddie Well is here from New York to negotiate the placing of the original fight pictures. Mr. Well represents the Lawrence Weber-H. H. Frazier combination in control of the genuine film.

TREE’S “MARI ODILE.”


Sir Herbert Tree will shortly introduce “Marie Odile” at His Majesty’s theatre, but under another title for the play, which was presented in New York this winter (with Frances Starr) by David Belasco.

NORWORTH’S NEW ACT.


Next Monday, at Glasgow, Jack Norworth will open in a musical skit, assisted by Gertrude Lang, who enters the halls from the “Rosy Rapture” revue.

The present crisis has affected most every-day business, but Nature’s Law Remains STILL ON TOP. BUSINESS AS USUAL.

MR. M. S. BENTHAM, M.P.

The Hit of Two Continent.

HOWARD BROS. AND KITTE JOSS WILL PLAY “AMERICA” 1911-12 AND RETURN TO “EMPIRE” 1912-13—ALL ARE BOOKED SOLID FOR 16 WEEKS.

WRESTLERS DRAWING.

The wrestling tournament at the Manhattan, June 5, drew $7,600 in four evenings last week. The tournament opened Wednesday night to $1,500, did $1,700 Thursday, $1,800 Friday and $2,600 Saturday, at a 2 scale.

Indefinite is the time limit for the tournament. There are 56 contestants, representing all countries. The preliminaries must be gone through to weed out for the championship of the world contest, which will close the tournament.

S. Rachman and Andreas Dipple are the principal promoters of the wrestling contest. Mr. Rachman is a German, who came over here last year with Sylvester Schaffer. He is well known in theatricals abroad. Mr. Dipple heretofore has been mostly connected with operatic ventures. They have decided, according to report, to make the wrestling tournament an annual feature.

The Manhattan Opera House management (Comstock & Gest) is planning a sliding scale with the wrestling tournament. It’s 50-50 up to $5,000 on the week, 60-40 up to $10,000, 70-30 up to $20,000, and 80-20 over $20,000.

“CHAPLIN” INCREASES BUSINESS.

Chicago, May 26.

The Charlie Chaplin imitation by Bill West and two assistants in the Jones, Linlick & Schaeffer houses has helped increase the business at McVicker’s, where the imitator appeared last week (billed as “Who Is He?”). The receipts are said to have reached a total of $500 a week, as against the usual average of $600 for that house.

CLAPTRAP FAUL.

“Day Before the Day,” by C. B. Fermall, and produced by Sir George Alexander at the St. James’ May 19, is melodramatic claptrap of the military sort. The piece is a failure. Lyn Harding heads the cast.

TWO LONDON SHOWS.


On May 29, at the Prince of Wales, “The Laughter of Poole” will be first shown. June 1, at the New theatre, Martin Harvey will put on “Armageddon.”

GABY-PILCER TERMS.


The terms Gaby Deslys and Harry Pilcer are engaged for the Alhambra revue opening next Monday are said to be $1,000 to $2,500 weekly, with a percentage of the receipts for Gaby, and $350 a week for Pilcer.

American-English Agency Connection.

George Foster, the London agent, and Harry Pilcer, New York agent, have agreed to mutually represent each other on their respective sides of the ocean.

Playing Revue and Hall.


Manny and Roberts have been engaged for the Alhambra revue, also appearing at the Pavilion.

FOREIGN AGENT SUES.

A suit for commission, involving $610, is about to be commenced against Harry Rapf by Charles Bornhau, through the foreign agent’s attorney, Gerald B. Rosenheim.

Mr. Bornhau is seeking to make a test of a contract which a previous one, for the playing of American turns on the other side, through this action. Rapf placed “The Haberdasher,” a vaudeville act, with Bornhau to book abroad. The agent secured 11 weeks for it, opening at Birmingham, England, April 12, last, for $350 weekly. After the contracts had been received in New York by Bornhau, he was notified Rapf had concluded to cancel the time. Bornhau is suing for the full amount of the commission.

Other American acts who have negotiated through foreign agents and afterward announced they preferred to do business abroad through others, an agent in New York may also be asked to contribute to the foreign booking men’s bank accounts. It is claimed by the foreign agents American acts negotiate with them, and after they have secured the time on the other side, the acts here, upon receipt of the contracts, send them to their own agents, who immediately attempt to complete the booking direct. The usual result is that the American agents, under the contracts obtained through the foreign agent, who has been losing his commissions as well as preliminary expenses in this manner of doing business. Bornhau says he has two or three cases of this kind at the present time. In London Bornhau is represented by Will Collins & Co.

Lusitania Benefit at Pavilion.


On the afternoon of June 3 a big benefit will be given at the Pavilion for the benefit of the Lusitania sufferers.

The performance will consist of all American turns.

Playing Show Twice Nightly.


Seymour Hicks is still considering putting out “Wild Thyme” at the conclusion of the provincial tour of “Broadway Jones.” He intends playing it twice nightly. The piece was recently shown at a matinee performance for which Hicks spent $135 for advertising and the receipts amounted to $45.

JULE DELMAR LEAVING LOEW.

The connection of Jule Delmar with the booking branch of the Loew Circuit will soon be at an end. Thereafter Mr. Delmar will devote all of his time to engagements for the Shuberts’ attractions.

He is under contract to the Shuberts and was virtually “loaned” by them to Loew, where he has acted as first aid to Mr. S. F. Shaw in persuading big-time turns and new material to play the Loew Circuit houses.

Ken Finley will be succeeded as general manager for Mark Broock in Ottawa, Canada, by someone from the circuit’s Buffalo office. Mr. Finley is promoting a picture proposition in the Canadian capital.
U. B. O.'S PHOTO PROVISION IN NEXT SEASON'S CONTRACTS

Contracting Obligation Calls Upon Artist to Furnish Photos in Numbers According to Salary, With Penalty for Failure to Comply—No Moving Picture Restriction, But High Salaried Turn Will Be Duly Apprised of Lessened Vaudeville Value if Featured on Films—Mrs. Leslie Carter as Example.

It was learned this week that in the draft of the contract to be employed by the United Booking Offices next season, for engagements of artists, a provision will be incorporated calling upon the artist to deliver a certain number of photographs, released from copyright restriction, to each theatre booked at, in the customary manner, at least two weeks before the local appearance.

The number of photographs will be graded according to salary contracted for. Acts receiving under $250 will be called upon to deliver six perfect photos to every U. B. O. theatre they play. Between $250 and $500 in salary the number will be 12; from $500 to $1,000, 18; from $1,000 to $2,000, 24; $2,000 to $5,000, 30, and over a weekly salary of $2,500 the number required for each engagement will be 36.

No copyrighted pictures will be accepted unless accompanied by a general release from the holder of the copyright, permitting the theatre to employ the picture as it may see fit, for publicity purposes, including reproduction in newspapers.

The contract will also provide that where the act fails to furnish the number of photos called for the house management not receiving its full quota may deduct from the salary of the turn, at the rate of $5 per dozen, as a penalty for the act not fulfilling its obligations.

It is said that the U. B. O. contract next season will contain no reference to acts or artists accepting moving picture engagements. It is quite emphatically agreed to by the big time vaudeville managers, however, according to reports, that artists of fame, playing vaudeville, will have it drawn to their attention that if they allow picture concerns to feature them in film productions, the managers will consider that such exhibition, outside and inside a picture theatre at the picture prices of admission, will work to the disadvantage of the big time vaudeville management.

Leslie Carter as a feature attraction at the Palace, New York, the same week a feature picture ("The Heart of Maryland") in which she appeared was excluded from the legitimate, as a drawing card, in a vaudeville theatre at a higher scale.

The arguments the vaudeville managers will advance on this proposition, it is said, will be based upon the experience of the big time vaudeville managers, as in the case of Leslie Carter as a feature attraction at the Palace, New York, the same week a feature picture ("The Heart of Maryland") in which she appeared was excluded from the legitimate, as a drawing card, in a vaudeville theatre at a higher scale.

"SUNDAYS" IN RHODE ISLAND.


What is claimed to be the first sacred concert in Rhode Island under the new law recently enacted by the legislature was given at the Park theatre, Woonsocket, Sunday, May 23. The Park is a picture house.

The performance was given entirely by local talent and consisted of solos, vocal and instrumental.

The scale of prices was 10-15-25, and the proceeds, less expenses, are supposed to have gone to charity, one of the requirements of the new law.

The other picture houses and the Bijou (vaudeville) are said to be planning charity concerts for next Sunday.

While no pictures, nor anything of a vaudeville nature is permissible, it is not the hope of the managers, that eventually the rigid restrictions can be gradually overcome so that eventually concerts similar to the Massachusetts form of Sunday entertainment will be possible with a portion of the takings donated to charity.

The Woonsocket experiment will be closely watched by all Rhode Island showmen and it is probable similar concerts will be attempted in Providence, Pawtucket and other points.

DIVORCED FOR NEGLECT.


Hazel Van Buren has been granted a divorce from Arthur Van Buren on the grounds of neglect.

Mrs. Van Buren was married in January, 1914, and alleged her husband has given her ten dollars since then.

The Van Burens appeared in vaudeville under the name of Van Buren and Spineti.

GARDEN BOOSTS PRICES.

The Winter Garden's newest production, "The Passing Show of 1915," has been so heavily solicited that the opening was originally scheduled to open last night, but postponed until tomorrow night. Before the box office sale started, the application for first night tickets by mail was quite heavy, which impelled the Shuberts to tax the entire orchestra floor for the premiere at $5 per person. Now, the balcony chairs held at $2.50 each.

A considerable number are said to have canceled orders for the opening performance upon hearing of the increase. This is the first time a ballet has also been set to be at a Winter Garden's first night expressed indignation, but probably paid the price nevertheless.

Tuesday the opening of the new production was postponed until Sunday. The cause is the "walk-out" by Frances Darlaston Sunday night at rehearsal. Monday the Shuberts and a horde of their aids tried unsuccessfully to get Miss Darlaston to return to the cast but the prima donna stood firm in her resolve to remain away.

Sunday night when the members of "The Passing Show" moved into the Winter Garden, "America" players had left, Marylynn Miller was assigned to the star dressing room on the lower floor, while Miss Darlaston was sent to dress to one of the upper balconies. The room Miss Miller got is the one generally designated as the "star" room at the Garden. Miss Darlaston protested she had nine changes to make during the performance and felt she should have had the lower floor room. This the management refused to accede to and when the cue came for Miss Darlaston to walk on during the rehearsal she was not to be found anywhere about the building.

Monday the managers were willing to make all sorts of concessions to the prima donna if she would return and permit the opening to take place as scheduled, but she replied in none too gentle terms she was determined to stay out of the show. Tuesday Miss Darlaston listened to persuasion and returned.

CHICAGO AGENTS RETURN.

C. S. Humphrey and Menlo Moore, who arrived here last week in Moore's machine, left again for the west Wednesday at noon, taking with them Harry Weber, who had been in Chicago for a week in search of available material for the East. The other agents visiting here at present will remain over several weeks, except Sam Karol and Corbett, who left by train for Buffalo, where they will meet the auto party and proceed via boat to Detroit and by auto into Chicago.

In making plans for the Chicago production, arranged for a franchise to book acts with the Chicago branch of the United Booking Offices and the Western Vaudeville Managers Association, and with the veteran booking agents of New York, they placed upon his return. Up to the present time he has handled his own attractions exclusively, in addition running his several picture theatres in Indiana.

Threatened by pneumonia Thursday last week, Eva Tanguay was ordered to remain home by her physician. The Palace's headline change was filled by May Irwin the balance of last week, and Monday the Palace program was headed by the Kitty Gordon Co. and Bessie Clayton Co., called in to substitute for Miss Tanguay. Clark and Hamilton did not play the Palace, Monday, having been induced to remain with "Maid in America," the Winter Garden show leaving for the west Sunday. Jack Wilson and Franklin Farnum have also added to the Palace program for the week.

Miss Tanguay's second week's Palace engagement has been re-routed for June 7.

In Grand Rapids, where the Empress theatre and Ramono Park are both booked from the same agency in New York, the Farber Girls Monday were switched from the theatre to the park, and the Carrozzi had the theatre instead of the park. Evelyn Nesbit is the headline at the Empress this week. The change in "slater acts" is reported to have been brought about through her own request.

Clark and Bergman in their two-act were compelled to cancel Shea's, Buffalo, this week, owing to a sprained leg Glady Clark received in Pittsburgh last Saturday.

BURLESQUE SHOW AS TAB.

"The Rose & Curtis Revue" is at Proctor's, Portchester, N. Y., with Henry Dixon and Harry Levan in the principal comedy roles. It is said to be a condensed version of Henry Dixon's "Review of 1915," a Columbia Amusement Co. attraction of the past season. Rose & Curtis are reported to have acquired the rights and reproduced the show for tabloid purposes.

If the Proctor engagement proves successful, it is expected that burlesque shows of the past season will take to the tab route in vaudeville.

The Halsey and Fifth Avenue theatres, Brooklyn, playing pop vaudeville, through the Family Department (Arthur Blondell) of the United Booking Offices, have decided upon a tab policy for the summer.

It is said that future dates made by Rose & Curtis for the playing of their tabloid production are on a percentage basis with the theatre.

BERNSTEIN'S WAR SONG.

Lous Bernstein, of the Shapiro, Bernstein & Co. publishing house, has captured the war song of the Allies this week. It is called "Is That You, O'Reilly?" and has replaced "Tipperary" in the affections of the combined armies fighting Germany.

Mr. Bernstein is an English representative of his firm sang the song to the soldiers in the trenches, and that the fighting force of the allied armies is wild over the number.

Franklin Batie, who wrote the song, has partially rewritten it by Ballard Macdonald. The dailies over here of late have been giving the "O'Reilly" song repeated mention in their war cables.
VAUDEVILLE

CABARETS

The "set" that figures most prominently in the cabaret life of Broadway received more or less of a shock and a tremendous quantity of very un-desirable publicity during the last week through the medium of the internal strife in the Kelly family, which brought mother and daughter (Eugenia) into the police courts. As a result all of those who were mentioned one way or another by the mother and whose names appeared in the newspaper accounts have left for parts unknown and all efforts to find them by newspapers and private detectives failed up to Wednesday. The daily papers "went after" the Kelly story with a certain vim and vigor that was exceedingly startling. It was made the lead story and ran on at least a column of copy a day. The papers took more chances with the story than is their usual wont, the liable section perhaps figuring that anything said could not be far from the mark and that finally would come to a showdown they would be able to "dig up" enough "stuff" on those mentioned to force them to discontinue any suits that might have been contemplated. Several of the papers ran columns on Al Davis and a dancer were living together at a hotel in the White Light district. The daily papers do not usually get "inside stuff" on Tenderloin doings at present. A few years ago when there were some real fellows on the"line" for the Park Row prints a lot of that got over. The present blow-up and general labeling of the "regulars" that one rubs elbows with at the dance and night cabarets will cause a lot of out-of-townies to remain away from these resorts. As a matter of fact they will assume in general aspect the same relative positions in public opinion as did the Bohemia, Cairo, Berlin, Tiwana House, etc. when they were running a decade or so ago. It is almost a certainty that very few husbands who allowed their wives to frequent the dance halls for the last year or so and who were "steeped" in themselves occasionally of an evening or so during the week, will continue to let their better halves continue their afternoons of dissipation as heretofore. Where the pitfalls and harm were not visible to their casual eye heretofore the dance cabaret now looms up bottomless pit that holds all that they and theirs should avoid. The inside of the Kelly affair has not been printed at the time this goes to press. The "cold shoulder." The lady dancer who was most mentioned in the story is the one the "set" say "spilled the beans." Someone became too realistic in his attentions and Lady Terpsichore went to the mother with the inside dope on the plant. Wednesday afternoon frivolous Eugenia Kelly rejoined her mother and the court proceedings were withdrawn.

Following the spicy newspaper accounts of the Eugenia Kelly case, the tertories of New York came in for "personal inspection" by Inspector Dwyer and staff Tuesday night. Police Commissioner Woods, after reading what a former detective had to say about things being rotten in the local cabarets and dancing places, ordered Dwyer and staff to keep close tab on them. Both Inspector Dwyer and Morris were ordered to line up the places in their districts. The former was also ordered to reorganize his "dress suit squad" for service. The police will compile a list of the professional dancers and the "regular" and to ascertain the sources of their incomes. This may have the effect of clearing the atmosphere of a number of the undesirable hangers-on.

Ned Wayburn has started rehearsals for the revue which will open at the Shellburne, Brighton Beach, June 3 or 7. There will be four principals and twelve girls, with a dancing team. The cast are Eddi Whistler, Marie LaVarre and Sam Ahe, now at Reisenweber's.

Reisenweber's Brighton Beach Casino opened last night with special ceremonies. Several New York parties motored down for the opening. Patrick V. Kyne is the Casino's manager.

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Chicago is to have its first New York free restaurant revue, when the Midway Gardens starts a production about July 1. Percy Elksloe will stage the show for the Chicago resort. It will cost around $1,000 weekly to the Garden.

Carmela Ponza, operatic singer, has been engaged as one of the vocal features of the Shellburne Hotel (Brighton Beach) entertainment.

The Revue at Rector's ends its run Sunday, at the end of the fourth week.

The Ida Fuller Girls returned to the New York Roof last week.


The cabaret proprietors, after a meeting last week, decided to discontinue cabaret shows during June at least and possibly throughout the summer. The program will be limited instrumental, music. Those who agreed on the scheme include the owners of the Benson, Multnomah, Portland, and Imperial hotels and the Rainbow and Hoffbrau Grills.


Local singers in the cabaret say the salaries offered in most instances are hardly sufficient to defray the actual cost of living.

HAMILSTEIN'S NET PROFIT.

Victoria theatre at 7th avenue and 42nd street leased to the Rialto Theatre Corporation for pictures, will give the Hammersteins (Oscar and Arthur) and Lyle Andrews, its owners, a net income of $70,000 annually during the remainder of the ground lease term, nine years.

The Rialto Co. pays $85,000 yearly for the theatre property. Stores that will be included in the remodeling of the house will net $45,000 more, a total of $130,000, less the ground rent of $60,000 a year, which leaves the Hammerstein's $70,000 at the Republic theatre, next door to the Victoria, and which is also held by Oscar Hammerstein, has 39 years yet to run. The Victoria will be renamed the Rialto and managed by S. L. Rothafel, who has been managing the Strand since the latter opened. A capacity after the alteration, of over 2,200 is claimed for the Rialto.

The Victoria rental lease was arranged through Hous, Grossman & Vorhaus.

A site is being sought by the Hammersteins for a theatre in Times square with a Broadway entrance, between 40th and 46th streets. The Hammerstein's franchise with the United Booking Offices gives them territorial rights (opposition) between 38th and 59th streets, but building rights only between the other area. The clearly visible sites (above 42nd streets) are said to be the northeast corner of Broadway and 45th street, with the property there held at $2,250,000, or the corners of 7th avenue and 46th street, with another possible location adjoining the Columbia theatre.

Arthur Hammerstein is said to have looked into the possible purchase of the car barns at 7th avenue and 50th street, just behind the Winter Garden. The property involved was an investment of $3,660,000, but it was outside the prescribed U. B. O. Hammerstein district.

The car barns about two years ago were considered for a site by a group of Germans who then intended to build a Winter Garden in New York. An option was secured by the group, but later allowed to lapse.

HOUSES CLOSING.

The Temple, Rochester, N. Y., closed its season last Saturday. The Shubert organization, which owns the Park, Louisville, will use but two acts next week, owing to a special occasion in the park. The Bijou, Savannah, closed Saturday. The Lyric, Birmingham, Ala., and Orpheum, Jacksonville, Fla., will close June 5.

GRANVILLE IN "FOLLIES".

Plo Ziegfeld engaged Bernard Granville Wednesday to become a part of his "Follies" that are to be presented at the Amsterdam theater. The Granville engagement is a special one, for ten weeks, taking up the actor's open time before commencing rehearsals for "He Comes Up Smiling," a revival by A. H. Woods, to whom Granville is under contract.

If you don't advertise in VARIETY, you're not advertised.
WITH THE WOMEN

Feminine smoking robes have at last broken into vaudeville! Considering their dramatic possibilities, one wonders why they have never made more than a brief and hitherto extinguished appearance before. A couple of shows that pretended to be rather risque and all that sort of thing don't cheer, had their heroines enter in some sort of Bloomer jacket and just for an instant while the audience caught its breath and murmured "Oh, look at her, ain't she naughty?"—then whisk! she was off again.

However, has been costuming the plays of recent date still clings to the obsolete theory a lady in a yard or so of gauze will make more of a hit than a grimly little dare-devil who comes sliding through the wings arrayed in a barbary sash and bloomers, a jacket—and a cigarette.

Which is preliminary to Kitty Gordon, at the Palace this week, wearing a wonderful smoking costume, a geranium-colored satin, with a loose jacket like a box coat, with a pocket at each side for the cigarette case and the matches, with a sash and a pair of Turkish bloomers sliced up the sides to show considerable ankle. All the edges were trimmed with white marabou. Had Mr. Lait, who wrote her sketch—some sort of mixture called "Alma's Return," only written a skit and not the smoking costume. Miss Gordon also wears an exciting—well, the French call them "robes du nuit" sometimes, and sometimes "peignoirs," either of which sounds more appropriate than the prosaic American "night gown." "Nightgown"—things that, to quote the advertisements about town, are "lavishly trimmed with lace and embroidery"—"nighties" are modest and retiring effects that would never, never appear in vaudeville. This thing of Miss Gordon's is satin and lace, and it has a sash, too—and she goes to sleep in it.

This is a theatrical season where dramatic effects are the only products. It has nothing to do with having the leading feminine character diarobe and prepare for sleep,—and the ways in which it is accomplished are many and diverse. Some do it back of a certain with the lights reversed to form a shadowgraph, and others as in "Taking Chances"—lose their nerve and make an exit on the pretense of a bath. Miss Gordon undresses back of a curtain, and dresses again in a movie scene.

Yvette Rugel wore some pretty costumes, too. For one, a black velvet cloak with a white fox scarf collar, a style that may be extremely popular of the next fall. Another, a dainty evening gown of pink net with a full double flounced skirt and a tight blue taffeta waist coming to a deep point in front. The style went very well with the Palace's back drop, a corner of the Flagroom room once in the Metropolitan Museum.

Considerable nonsense, considerable chorus, and a leading lady who looks as well standing on her head as her feet is a fair summing up of the summer show at Hurting & Seaman's theatre on 125th street. This is no slight to the leading lady either; Etta Pillard has more than the average youth, looks and a genuine personality. She is a slip-slip-language girl, and acts as though she were quite conscious that everyone has a good time, and willing to work hard, and do anything to accomplish it.

She looks best in the sailor lad's suit worn in the second act, with a black velvet "tan" that set off the blonde of her hair. She looked good, too, in a "Star Spangled Banner" effect at the finale of the first part in blue bloomers covered with stars, and a skirt made of streamers of red and white, that flipped and floated about her as she danced around the stage or up and down the aisles of the theatre. An emerald green costume that may or may not have matched the "Tipperary" song was quite pretty, but less becoming. It was pretty enough as a dress—with a waist and hip yoke embroidered in spangles, and a draped skirt gathered into a great butterfly bow in front, with a slim underskirt beneath it—but it was too fussy feminine for Miss Pillard's tomboy attractions.

Olive De Mar and Gussie Nathan wore two costumes, apparently designed for the sea-going trip some of the characters seemed to contemplate in the last act—the costumes being white seashore dresses of last summer's "basque" style, with the inevitable Russian tunic, and full white cloaks above them, lined with scarlet and blue, respectively—not bad, only somewhat out of date.

Jennie Hiatt wore something that might have been a blue and white striped bathing suit in the first act; but you never can tell in these modern musical shows whether the most elaborate rags are intended as ballet dresses or bathing suits. The back drop had a piece of an ocean painted on it, so chances favor its being a bathing suit also. Later she changed into a binature of black and white striped satin, with a tight-fitting "Moyen Age" waist of white velvet, banded around the hips with rose-colored silk. As far as the costuming of the show went, though, the various fancy dresses of the chorus were the only ones really worth mentioning, and of these a clever stunt of worn out bloomers, and velvet hats made into a design for the musical show, was the only original idea shown.

Team Reunited by Dillingham.

Charles B. Dillingham has placed Marion Sunshine and Florence Temple under contract for next season and will appear in the new Irving Berlin revue which he is to produce at that time. Temple and Sunshine were a vaudeville "sister act" for some time.

BROADHURST IS BACK.

George Broadhurst, the playwright, is again in this country. He returned to America from England about two weeks ago, unadvertised in any way. At present Mr. Broadhurst is staying at one of the New Jersey coast resorts and coming to New York only to spend his brief week-ends. Some time ago he announced legal troubles Mr. Broadhurst left this country and stated at the time that he would take up his residence abroad and remain there.

COASTER ACCIDENT.

Cincinnati, May 26.

Daniel Deneny, aged 20, an employee of the Western Union, was killed and 18 persons injured at Youngstown, O., Sunday afternoon, during the collision of a freight train on the dip-the-dip railway at Idora Park.

New England's Parks Starting.

Arrangements are being made for the annual reopening of the summer park season through New England June 7. Of 24 or more parks that will swing into operation 15 will be controlled by the John Gorman Circuit, George Goett, general manager. Goett leaves next week for Worcester, Mass., to fill in his 12th consecutive summer with Gorman.

The musical comedy tabloid policy, which made a big impression last season, will be in vogue again this year.

Seaside's First Hold-Over Act.

The first turn held over for another week at the seaside vaudeville houses for this season has been Nan Halperin, at Henderson's, Coney Island.

Miss Halperin opened Monday and her agent, M. S. Bentham, was notified of her retention almost immediately.

Sports.

Variety will publish challenges or results of any sporting events in connection with theatrical people or clubs.

The teams of the U. B. O. and Sheedy Agency will clash this Saturday afternoon on the diamond at the Oval, for the second time this season. At the last fray the Sheedy boys overwhelmed their opponents, 23-3. With the defeat in mind the United backers decided that some new members were needed for their team, so have signed two new players whom they call "Happy" and Lowne. The former is to catch and the latter pitch. The Sheedy team lineup will be the same at the former meeting. A forfeit was posted Tuesday.

The Friars are ready for the field. Their lineup is Brown, c; Goodman, p; Johnson, 1st; Seamon, 2nd; Gardner, 3d; Myers, s.s.; Clymer, lf; Bennett, cf.; Hyams, rf. On the pinch the Friars will show Mike Donlin into a playing position.

There will be a new boxing commission for New York state shortly. Governor Whitman signed the bill last week, which legislates out of office the present board, consisting of three boxing commissioners. Nobody will be sorry at the change excepting the fight promoters, who must now pay a state tax of 7½ per cent. on the gross instead of five, as formerly. The New York sporting writers may have held back any number of reports about "inside stuff" on boxing around the Metropolis and its direction since the roundabouts were legalized.

George Kerawh, property man at the Lincoln street theatre, challenges any one playing the part of a game of checkers for a side bet.

Golfing events, if spoken truthfully, will be repeated in this department. But if Jack L. London should say he defeated Dan Hennessey, Marty Shea and Max Hart, all in one afternoon, that would not be accepted for publication.

Harry Weber still believes the U. B. O. can beat the Sheedy's. Harry offers to put $1,000 for a side bet, if he can select the U. B. O. nine.

The Remick Music Co. has entered the theatrical field with a baseball team, consisting of M. Porpora, D. Johnson, A. C. Canter, J. Heagney, W. Geis, J. Collins, C. Freidland, Otto Hele, F. McLoughlin.

NORRIS-ROWE GOES OUT.


The Norris-Rowe Circus has taken to the road with the idea of playing the interior towns during the summer.

Tommy Myers is with the circus in an executive capacity.

Music Concern's Settlement Offer.

The Maurice Richmond Music Co., in bankruptcy, has proposed a settlement with creditors of 15 cents on the dollar.
BURLINGTON
By FREDERICK M. MCCLOY

If advance agents and managers of theatres and shows on the burlesque circuits would ask themselves the question: What have I ever done and what can I do to create public curiosity in my attraction to the extent of increasing its receipts? and then proceed to work out an answer that will put them right and enable them to conscientiously receive their salaries, the effect on box offices would quickly be apparent.

Executives that get results are the men that bring intelligence and industry to their work. If they are not dishonest, they will strive as constantly and faithfully in their employer's absence as when they are present. All the advance agents and a very large majority of house and company managers are so situated they are free from the constant personal observation of their superiors and therefore are left to their own judgment or to their own inclinations in the performance of their duties. They may shirk their trust, or do the job at their will. Wherefore it is up to the employers to select men of conscience and reliability in addition to the possession of experience and skill.

And I am constrained to say the selection of such men has not been accomplished in many instances according to my observation. Managers of theatres that reach their desks at night and devote their time until after the night performance to pursuits other than intelligent and effective efforts to promote the welfare of the house itself, and to means whereby business may be improved, are not fit for the work entrusted to them. There are many company managers obviously of the impression that their duties consist of getting their people into town and thereafter confining their activities to standing on the door and showing the house manager's office discussing receipts and relaying the gossip of the day, particularly that pertaining to the affairs of the circuit. It does not seem to occur to them that by cultivating the acquaintance of newspapers and mingling with them, they might put over a story or a picture or achieving something else that would have an influence on the receipts. It is possible to invent and secure the publication of a ten-line paragraph in one newspaper that would perceptibly increase one day's business, and the application of a little ingenuity in the direction of a novel outside display would not fail to get some result, however small.

Such things can only be accomplished through mental activity and devotion to the interests of an employer. If men qualified to perform this character of work are not employed, it is clearly the fault of the entire management and functions of an advance agent there may be but one comment to make. If the only service sought is distributing "small stuff," taking cards and banners, making baggage experiments and obtaining routine information for the man back with the show, little mentality is necessary and a conscientious indolent man will suffice.

But burlesque has reached a stage where men competent to do effective newspaper work should be employed. Newspapers throughout the country, in a very large majority of instances, are now disposed to treat burlesque with almost, if not wholly, equal consideration that is accorded other forms of indoor amusement. Owners of companies should recognize this fact and proceed accordingly. But, like all other innovations in the conduct of the burlesque business, someone must take the initiative in the matter of the calibre of advance representative. And the first one to send a perfectly qualified man ahead will get such results as all owners will quickly follow in his footsteps. This is as certain as that new shows and good shows for next season are absolutely essential to the success of burlesque.

SHOW WITHOUT HEAD.

There is considerable uncertainty as to the future of the "Star and Garter Show." The franchise under which this attraction has been operating belongs to the Hyde & Behan interests. For several seasons it was operated by an arrangement between G. M. Anderson and Frank Weisberg, and was subsequently taken over entirely by Mr. Weisberg, whose illness and inability to give personal attention to business soon thereafter brought Phil Isaacs into part ownership and management of the company.

As matters now stand, no person has come forward to claim direction of the franchise, Isaacs having retired. The show is still on the list for the Columbia Circuit, but without a visible head.

ALL-BUFFALO SHOW.

A sort of Burlesque of "old home week" will be played at the Gayety, Buffalo, commencing June 7. John M. Ward is responsible for the idea, having arranged with the Columbia Amusement Co. for the house. A two-act burlesque called "Made in Buffalo" will be presented with a cast composed exclusively of Buffalonians, among them Gus Fay, Eddie Fitzgerald, Jere and Hamilton, Hayward Sisters, Billy Mossey and Frank Harcourt.

American Ass'n Meeting.

The first meeting of the directors of the American Burlesque Association was held in the offices of the corporation in the Gaiety Theatre Building Monday. Beyond the election of officers and directors and a few informal conferences, nothing was undertaken. After the meeting a large percentage of the $150,000 capital stock was subscribed for by the Columbia Amusement Co., with George Lothrop, Charles Waldron, Charles Franklin and Sam Levy. A meeting of the producers managing companies has been called for 10.30 this Friday morning when it is expected the remaining shares will be taken up.

General Manager Charles E. Barton, who is now permanently installed in his new office, declares his intention of establishing a press bureau of which he will take special supervision in order to insure proper newspaper exploitation in advance of all of the American Circuit shows next season. In addition to competently prepared copy, Mr. Barton will insist upon photographs that will make the best chance of being published instead of the sort that have been almost generally used by management on the Columbia Circuit.

Enthusiasm is being displayed by everybody connected with the infant corporation, and all present are looking forward to a rivalry that will persist throughout the season.

SETTLING ST. LOUIS.

There is a controversy on between the Columbia Amusement Co. and James Butler of St. Louis, relative to future burlesque operations in that city. It is the intention of the Columbia Amusement Co. to play its attractions in the Gayety there next season while the showman of St. Louis, the President at the Standard, and at the Century, Kansas City, both of which houses are controlled by the Butler interests.

The shift of the Gayety to the Century was made for a considerable profit. It always has been a profitable theatre for the Columbia Co., prior to the absorption of the Empire Circuit. Some objections have been raised by the Butler people to this deal. The subject is in process of adjustment, but it is expected this decision will be amicably arrived at by which conditions in St. Louis may be arranged with beneficial results to all concerned.

3 "ONLY GIRL" SHOWS.

There will be three "Only Girl" shows this season, according to the decision of Joe Weber, who will close the original company at the Lyric June 5, in its 31st week of a New York run.

Walter Leslie Managing Casino.

Walter Leslie has been appointed manager of the Casino, Philadelphia, to take effect at the beginning of next season.

William Morrison Dies.

William Morrison, the musical conductor, died Wednesday morning in the German Hospital, New York, following an operation. He entered the hospital the day before. Morrison was well known in burlesque circles.

WANT RATES TO COMMUNICATE.

Herbert Hardin and J. M. Ulants please communicate with Will J. Cook, Secretary White Rats, 227 West 46th street, New York City, on a matter of importance.

LIFE MEMBERS.

The following are life members of the White Rats:

Armstrong, Win.
Ball, Ernest B.
Ball, Geo.
Black, Ben
Braun, Jack
Brown, Alex
Brown, Joe
Carrol, Earl
Clark, Edward
Clark, Ed
Clark, Edward
Coleman, Harry
Cook, Will J.
Cooper, Ed
Corell, Eddie
Crenshaw, Corn Young
Cory, Joseph
Curtis, Samuel J.
Davie, H. J.
Delmore, Geo. D.
DeForest, Jack A.
Diamond, Max
Dick, William
Dickey, Paul
Dixon, Ed
Dobson, Frank
Dolan, Joe
Dole, Patsy
Edrid, Gordon H.
Ettig, Julian
Emmett, Leon
Fagan, Nudie
Fay, Frank
Fitzgerald, Eddie
Ford, A. A.
Foye, Edward
Gardner, Happy Jack
Gayle, Bob
Gibbons, Grant
Gibson, J. P.
Gratzi, Alf.
Gray, J. W.
Green, Bert
Green, Harold
Griffith, T. P.
Halliday, William A.
Ham, Bill
Herbert, Chauncey D.
Herman, Frank
Higgins, Robt. J.
Hoye, Joe
Hume, Dick
Idea, Roberta
Jesse, Johnny
Jolesch, Al
Kennes, Frank
Kerr, William
Kelly, Low
Kemp, Bill
Kemp, Wm. O.

From week to week in Variety will appear the full list of life members with new additions indicated. Who will be the next one to take out a life card?

NOTICE!
The Regular Meeting of the WHITE RATS A.C.TORS' UNION will be held TUESDAY, JUNE 1, in the White Rats Building, 227 West 46th Street, New York City, at eleven-thirty P. M.

Tess Yale
A Southern girl, who is making rapid strides in picture playing for the World Film.
Mr. and Mrs. Harry Ford have a son.

Lester Whitlock became the father of a boy Tuesday.

Bobby Hagan (of the Manhattan Girls Co.) is the father of a boy.

Mrs. Paul Scott is slowly recovering from a severe illness.

Louis J. Reitzenstein, author of "On Trial," is engaged to be wed shortly to a non-professional.

Thornton W. Currier has resigned as treasurer of the Fifth Avenue.

George Copesy, the treasurer at the Fifth Avenue, celebrated his first week in that position by becoming the father of a baby girl.

The annual meeting and election of directors of the American Theatrical Hospital in Chicago is scheduled for Friday, May 28.

Tuesday 15 agents of the Palace theatre crowd went to New London to see a tabloid. The party of men was chaperoned by Mrs. Gertrude Wilber, the only woman making the trip.

Lewis J. Morton, the theatrical manager and producer, has filed a petition in bankruptcy placing his liabilities at $11,440, with no assets. Actors claiming salaries compose the majority of his creditors.

The Victoria, Rochester, N. Y., will have an affair night on June 9 for everyone connected with the theatre as well as with the theatrical business in general.

Jack Parren, who is promoting the affair, has made some extensive arrangements.

The members of "The Broadway Follies," a tab show playing in the east, are anxious to learn the whereabouts of their late manager, Linton De Wolf. It seems De Wolf left the company suddenly without advising them of his intention or paying salaries.

Captain John C. Clark, aged 83 years, considered the oldest living circus clown, lies dangerously ill at his Rockwell avenue home, Long Branch, N. J., following a paralytic stroke. Clark joined the Dan Rice show when sixteen years old.

The Opera House at Neshawks, N. B., seating 600 people, erected by public subscriptions, opened last week under the management of Ernest Pollard, with a feature performance. The town has a population of 300 and paid out $15,000 for the building.

The home of Mr. Frank Caverly at Wantagh, L. I., a short distance from Freeport, was destroyed by fire last week. The Caverlys have been separated for some time, and until the news of the fire became known few friends of the woman knew of her whereabouts.

"Buggles of Red Gap," Harry Leon Wilson's story, is to be dramatized by Harrison Rhodes for production next season by the Shuberts.

Celeron Park, at Jamestown, N. Y., opens Sunday for the season. The theatre opens Monday with vaudeville, George Hinman, manager.

The Casino at Montreal, which has been playing straight pictures, will open next week with a four-act vaudeville show including a feature film.

The house is under the management of Mr. Kashin and is booked by Walter Plimmer through the Amalgamated. The show will be played for a full week.

Ralph Kohn, of the A. H. Woods office, is on his way to San Francisco in the automobile which is to be driven across the continent by Mrs. Woods. At the Ellingte bets were made Tuesday Kohn would only last as far as Buffalo on the trip out. In Mr. Kohn's absence his personal affairs will be looked after by his first assistant, Mique Goldreyer.

Ends May Jackson was engaged this week to assume the role in "The Natural Law," now played by Helen Holmes. Miss Jackson joins May 31.

The Longacre theatre changed ownership Monday. Ralph Bloom, who formerly held the property transferred it to the L. A. T. Corporation, whose directors are Joseph L. Graf, Morris L. Goldstone and Alexander Fucus. The transaction calls for a mortgage on the property amounting to $345,000. There may be other developments of the transfer.

Judge McCoy, in the Court of Equity, Washington, decided last Friday in favor of the defendants in the action brought by Philander Johnson, a Washington newspaper man, against Cohan & Harris, Raymond Hitchcock, Renold Wolf and Channing Pollock. Johnson alleged "The Beauty Shop" had had its base taken from a play he had submitted to the Reginald De Koven Play Contest, of which Mr. Pollock was one of the judges. He also alleged the same manuscript was submitted to Hitchcock, the star in "The Beauty Shop," written by Wolf and Pollock and produced by Cohan & Harris. The court denied the plaintiff the right of appeal.

TOMMY'S TATTLES.

By Thomas J. Gray.

The summer home season is on in full blast. Get your excuses ready about the mosquitoes.

It is reported an agent saw an act last week that did not do an imitation of Charlie Chaplin.

In view of the wonderful (?) showing made by the U. B. O. baseball team, a committee of agents headed by Joe Paglie Smith was selected to try to play them in hopes that someone will be able to break their winning streak. The first team consists of Elmo Edy, Harry Thorne, Nick Norton, Joe La Clair, John Sun, Sam Holdsworth, Joe Norcross, Pop Ward and Col. Mark Diamond. These boys should put up a fast game.

Just when all the song boys had a nice little jetiney bus song ready, the various railroad companies around the country started putting the jits out of business. Still, none of the peace songs have stopped the war.

Some day someone is going to start to tell of an interview with an actress without saying "Miss Fortune was quite surprised when I entered her dressing room."

A sister act cancelled a date through their billing. When the manager asked one of the girls who told them they ought to have better billing, the girl said, "Our Mother."

Acknowledgement Note.—We want to take this opportunity of thanking everybody who was kind enough to wire us and wish us luck on the opening of "She's In Again."
STAGE AND FILM STARS.

The producing managers for the speaking stage are reported just about now viewing with some alarm the plan formulated by the advertising of the self-same stars they want people to pay $2 to see on the speaking stage, by the picture concerns, which issue films with the stellar attraction. Permission seldom raising above 25 cents.

The stage and picture story is generally side by side on the theatrical boards. It is said one theatrical manager last week notified a large billooping concern that if he continued to paste the picture along the theatrical sheets, the manager would withdraw his patronage. The same manager is reported to have suggested that the bilateralists keep film papers on other boards than the theatrical ones, but up to Wednesday the manager had received no reply to his letter.

Theatrical managers say the offers of the film stage and speaking stars are so attractive the latter have grown more independent of the stage managers than they have been previously.

A woman very well known on the Broadway stage, but an impressive star, who has appeared in some foreign pictures, is reported to have found a standing offer from a picture firm to engage for film work at $20,000 a week, on a long term agreement.

SEVENTH "FOLLIES" BOOK.

The book for this year's Ziegfeld "Follies" is at present undergoing its seventh revision at the hands of the Messrs. George Beck, Renold Wolf and Channing Polk. Each time the "ever-scouring" Ziegfeld spits out a new find for the show the book has to undergo revision. The company is now rehearsing at the Amsterdam theatre. Julian Mitchell has the stage in his keeping, and it may be that he will put the company through its paces.

Charles Purcell and Helen Rook were added to the cast of the new "Follies" this week.

DISTRICT MEETINGS.

Cincinnati, May 26.

The states of Michigan, Indiana, Ohio and Kentucky, representing District No. 8 of the International Alliance of Theatrical Stage Employees hold their district convention here Sunday. Some 500 delegates are expected to attend.

The status of the picture stage hands will be discussed.


The New England district (No. 3) of the I. A. T. S. E. meets in convention here today and a number of important matters will be taken up. The N. E. district No. 3 embraces Maine, Vermont, New Hampshire, Rhode Island, Massachusetts and Connecticut.

Managers and Agents' Assn. Election.

The Managers and Agents' Theatrical Association has nominated the following officers: President, Frank M. Chapman; vice-president, George Cosin; secretary-treasurer, Charles W. Koueg; director for three years, F. M. Greenberg.

The election occurs the first Tuesday.

SHOWS IN FRISCO.


The Pavilons dancing contingent at the Court is a success big business. John Drew is doing good business at the Columbia. There was no performance of "Rosemary" Tuesday night because of the Charles Frohman funeral obsequies held in the Temple Emanuel.

Kolb and Dill in "This Way Out" at the Alcazar are doing nicely.

HAMMERSTEIN'S NEXT OPERA.

The next opera to be produced by Arthur Hammerstein will be the new one of Rudolph Friml, the writers of Mr. Hammerstein's other operatic successes.

The new piece has not been yet named, but will be produced in the fall. Edith Thayer is an early selection for the cast.

"P. & P. CLOSED."

After having been playing for exactly 94 weeks the Barney Bernard-Alex Carr company of "Potaah and "Jana" will close its engagement at the Winter Garden Monday night. The company opened in New York Aug. 4, 1913.

STOCK NOTES.

Berlin Mary MacMillen has added to the Hamford Players, Stamford, Conn.

J. R. Barrett, proprietor of Barrett's Playhouse, Clifton, is having his theatre slowly recovering from a nervous breakdown.

"The Empire, Syracuse, is going to produce a new political picture June 15.

William A. Winchell's running stock at the Walnut Street, Philadelphia, will try some new plays this week. Pauline Brown and Loring Kelly head the new stock at the Empress, Syracuse.

When a new play, "The Decor," was tried out at the Thayer in the Colonial, Cecil Spioneer, in stock there, had one of the principal roles.

Bennie and Edith Brawin are the featured players at the Hubert, Minneapolis.

"The Heart of a Child" is a new play which Valetta will try out at the Bijou under going in stock at the Lyceneum, Detroit.

Dudley Ayres, former leading man, Grand Boulevard theatre, will play a sketch, "Be Game," at Keeney's, Brooklyn, the last half of the week.

Lee Morgan is leading woman of Willmer & Vincent's stock, Utica, N. Y., Saturday. She was replaced by Suzanne Jackson.

Jack Belgrave is back on the Coast for the summer.

Marie Potter is alternating the leads with Mary Hall at the Elitch Gardens, Denver, stock.

Arthur Behrens is in vaudeville with two plays, "Dixie," the new one, and "Ruined," which Behrens is supported by Edna May Spowers, and Jack Chandler.

Leifer-Brotton, Inc., are rehearsing a number of musical tableau stocks which will play New England this summer under management of Jack Belgrave.

Ralph Ward, who formerly managed the Colonial, Lawrence, Mass., has been engaged as manager of the Bay State Street Railway Park for the summer. Ward's headquarters will be in the Bijou, Brockton.

Gus Forbes, with "The Dummy," on the road, has been engaged for a four weeks' special appearance with the Leland stock, 116th Street theatre.

Phil Averey of the Keith stock, Portland, Maine, has been on another vaudeville tour, with vaudeville performances in the towns. Judge Moore reports that the vaudeville managers from Philadelphia, is now in charge at Portland. The Biograph stock of actors will be transferred to another theatre on the Keith circuit. The Portland Players will remain at the Jefferson until Aug. 28, an extension of the lease, on that house until then having been secured by the Portland Repertory Theatre Association.

Harrison Ford has resigned from the Empire Players, Brooklyn, leaving June 8.
SUMMER SHOWS GETTING STARTED
AS THE SEASON DRAWS TO CLOSE

Joe Leblang's Gamble on "The Song of Songs" Returns $3,000 Profit at End of Eight Week Guarantee—Three Other Shows Close—Lew Fields' Show Coming into the 44th Street—Closing in Chicago.

Four attractions close tomorrow night. They are "The Song of Songs," "The Peasant Girl," "Taking Chances" and Arnold Daly at the Park. Two of the houses are to remain dark while two are to receive new attractions.

The new Ralph Herz piece is to come into the 39th Street theatre and the Lew Fields summer revue "Hands Up" is scheduled for the 44th Street.

"Hands Up" will open in New Haven next Thursday and reach New York the week following. In the cast are Mme. Walska, Harry Conor, Arthur Lytton, Bobby Norris, eight Brice, Lou Brice and George Hassel. Ray Goets wrote the lyrics and music (Clifford Hess composed for a few of Goets' lyrics), while Edgar Smith did the book. Lavinia Freez and Pay Compton have been added to the cast, replacing Elizabeth Brice and Charles King.

The Washington Square Players, who are holding forth at the Bandbox theatre, presenting a new play "A Bear" this week, will close their engagement June 1.

"The New Henrietta," which has William H. Crane, Mabel Taliaferro, Macklyn Arbuckle and Thomas W. Ross, closes its road travels tomorrow in South Bend, Ind. This company reopens Aug. 9 for one week at the Shubert, New York, and will then proceed to the Pacific Coast, opening at the Cosmopolitan, San Francisco, Aug. 22, for an indefinite engagement. A long tour has been booked for next season.

The A. H. Woods production of "The Song of Songs," at the Eltinge theatre, closes this Saturday, which also marks the end of the period for which Joe Leblang, the cut-rate ticket speculator, is reported to have guaranteed Woods $6,313.31 weekly for the show for eight weeks.

Joe Leblang will come out about $3,000 winner on his eight weeks' gamble. The box office statements for the Eltinge during Leblang's eight weeks will show the house did approximately $52,000 in that time, with the forcing of additional draught through Leblang's agency. The agency profit on the "Song" show figures about $1,000 on the eight weeks. Leblang will be about $3,000 ahead.

Another piece on 42d street guaranteed by Leblang is said to be "On Trial" (at the Candler), a Cohen & Harris production that is assured of the purchase by Leblang weekly of $3,000 worth of its tickets.

The guarantee for "On Trial" is now in its third week, with another week to run. It looked as though the speculator would be swamped on this proposition at first, but this week things have taken a turn, and present figures indicate that this will be another winner.

William A. Brady decided Monday on rather short notice to bring the engagement of "The White Feather" at the Comody to a close Saturday night. The company has been playing at the house for the past few weeks on a week to week arrangement.

Next season there will be at least two companies of this play on tour under the Brady management. One is already routed for 20 weeks in Canadian territory. When the Chicago company played several weeks in Canada early this year it did a very good business.

Mr. Brady will send four companies on tour next season to present "Sinners." The company now appearing at the Playhouse will play into July.

Chicago, May 26.

"The Moloch," at Power's, will be closed by Klaw & Erlanger Saturday night and placed on storage until next season, when it will again be sent out. The show opened to fair notices but has drawn no business, receipts running as low as $150 for the night, it is reported.

"The Song Bird" at Cohan's Grand, an Oliver Morocco show, also closes this week, after a brief stay here.

"The Shadow" with Ethel Barrymore at the Blackstone closes Saturday after a fairly successful run. Tuesday evening no performance was given on account of Charles Frohman's funeral.

The Blackstone will remain dark for the rest of the summer.

STOCKS OPENING
Olly Logdon opened her own stock at the Newell last week in "Bought and Paid For." In the company are Robert Le Sueur, Marguerite Starr, leads; Bessie MacAllister, Hardie Meakin, Gladys Wilcox and Adrian Rosley.


Burgess, N. Y., May 26. The Louis Halliet Players will open here for two weeks commencing May 31. The company will change its shows three times a week.

Richmond, Va., May 26.

The Bijou stock got under way for the summer Monday, managed by Arthur Berthelot. The opener was "A Man's World." The company includes Edward Arnold, George Riddell, Leon Ball and Leslie Bassett, with the leads played by Walter N. Sherwin and Julie Marie Taylor.

Newport, R. I., May 26.

Vauderville at the opera house has been supplanted by stock. The organization which held forth at the Colonial, Providence, all winter, opened Monday for a summer run.

The outdoor Shakespearean season of the Clifford Devereux Co. will start next week in Orange, N. J. The company will play two-day stands with "As You Like It" and "Twelfth Night." George F. Smithfield will be with the company for his second season.

Harold B. Franklin, heading the Gotham Producing Co., entered into a contract with Bert Whitney this week whereby Franklin installs a musical stock into the Grand, Detroit. June 7.


The Mary Servoss Co. inaugurates a summer's stay at the Olentangy theatre May 31, management, Fred Kimball. William Elliott will be leading man.

Richmond, Va., May 26.

Arrangements are being completed for the installation of a summer stock at the Academy, the big house of the Jake Wells' interests in this city.

Allentown, Pa., May 26.

The Fitzgerald Opera Co. which plays an annual summer season at the Central Park theatre will start rehearsals in the near future. W. D. Fitzgerald has gathered together the company which includes many of last year's players.

Youngstown, O., May 26.

Idora Park Casino theatre is to have the Moulton musical comedy and opera company for summer stock, with Raymond Crane, comedian, and Maud Gray prima donna. This organization was at the Park last summer.

Niagara Falls, N. Y., May 26.

The summer stock at the International Theatre, May 24 with "Bought and Paid For." The company, under the management of C. O. Moore, includes Virginia Perry, Lewis E. Parminter, Claude Kimball, Ralph Marple, Biju Washington, Susanne Morgan, Catherine Kennedy, Dudley Clements and Lawrence O'Brien. Walter Naylor is the stage director.


Richard Tucker, formerly leading man at Poll's, has left that organization and will open his own company at the Worcester theatre May 31. He is succeeded by Will D. Howard at the Poll.


June 7 has been set as the opening of the new Royster-Dudley musical stock, with "The Red Rose" as the starter. Nat Royster this week announced the cast as follows: Anne Bussert, Anna Boyd, Carl Gantvoort, Frank W. Shea, George Harbencon, Lillian Hager, Leona Stephens. Ed. Win T. Emery will be stage director.

STOCKS CLOSING
Providence, May 26.


Youngstown, O., May 26.

The Buckley and Halliday stock at the Park closed last Saturday and the company moved to another of the Pelzer & Shea houses. The Park is now playing pictures.

Macon, Ga., May 26.

The Sam and Edna Park stock returns May 31 for a summer run at the Casino, Crump's Park.


The Charles Emerson Cook stock at the Stamford theatre, headed by Bertha Mann, closes this Saturday.

BROOKLINE STILL MINUS

Brookline, considered the richest town of its size in the United States, is still without a picture theatre. The Selectmen have refused to grant licenses upon the numerous applications to open moving picture theatres.

The only pictures shown here are given by the Brookline Friendly Society for children, done on a philanthropic basis.

WILAMETTE DODGE
The prima donna, who recently finished a long tour with "Hanky Panky."
NEW ACTS NEXT WEEK

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

Claudia Tracy. Prospect. Rattif and Anthony, Brighton theatre.

The Rayless (3).

Songs, Talk and Dances.
11 Mins.; Two (Curtailed Interior). Fifth Avenue.

A man and two women who look almost alike. The man and one of the girls first appear, the latter at the piano. Following a song in which his voice fairly shook the rafters, he announces that a trick will be performed that will outdo Thurston, Keller and Herman. The piano girl goes behind a screen upstage and from another screen at the side steps forth the same girl, i.e., she's such a close counterpart the deception is most effective. Then this girl is placed behind a screen in the center of the stage while from the front of the house comes the other girl. Then the two girls are shown with the "expose" good for a laugh. The girls do a number with musical instruments. The trio sing a little, dance a little and play a little none showing any class or qualification for the bigger houses. A pop house turn at best.

Elise Gilbert and Co. (5).

Miniature Revue.
18 Mins.; Full Stage. Greeley Square.

Miss Gilbert has a backing of four girls who act as a singing and dancing chorus. They dance about half as well as the English pony ballet and sing just as well. A man in the act does a bit. The entire turn depends on the star and she with a flippant manner of delivery puts over all of the comedy and the numbers. She is doing a Sis Hopkins sort of a "kid" that appeals to a small time audience. Four collie dogs are used, after the same fashion as by the "Top of the World" dancers. The act is a flash for the small houses where girls are wanted on the bills.

Fred.

Princess Ka.
Female Impersonator.

Dances.
18 Mins.; Full Stage. Academy of Music.

Princess Ka is a female impersonator doing classic dances, that would make a number of artists hustle to compete with him, if they had to follow on the same circuit. Ka is assisted by a young woman who also shows much dancing ability. Ka has five dances, with the "Battle of Roses" (announced as he walks down the aisle and interpreted) and the "Dance of the Cobra" the best. He also has an elaborate wardrobe. A slide between dances announces Princess Ka cannot speak English, and that she appreciates the enthusiasm, which produces a laugh getter when he discards his wig after the final dance. Ka should find no trouble in playing in this vicinity.

Maie McRae.

Songs.
9 Mins.; One. Greeley Square.

Miss McRae is a single who should confine herself entirely to the raggy-draggy stuff, and also to one costume. She is a rather big girl with a big voice of the timber suited to the rag melodies. Opening with "Way Down Yonder in the Wild, Wild West," her impression second number is badly chosen. It is a ballad, entitled "When I Dream of Annie Laurie," and to sing it Miss McRae had to make a complete change of costume and also of voice, which disclosed the fact that ballads are entirely out of her range. Closing with a number suited to her, she came back to her natural voice and scored. What she really should do is to put the first chance that she wears away until next fall, do all of her numbers without a change in the second gown, get two new songs, one to replace the ballad, and another rag so as to be prepared for the encore and she will make a good small time single which in time may develop.

Ethel May Hall and Co. (2).

Comedy Sketch.

Full Stage.

City.

Ethel May Hall has a real comedy hit in this sketch that will carry her on for some time. There are amusing situations and enough of the rough comedy to make it more than ordinarily funny. Miss Hall plays a young married woman who has trouble with "masher." Her husband is a foppish Englishman. She married, for his title, but sees her mistake when finding men even insult her when with her spouse. A plumber appears and the woman thinks she will engage him to do away for her marriage. She agreed to pay him $50 a day to beat 'em up. The plumber is left alone in the parlor and the husband, who had gone out just before, returns, Plumber messes up hurly-burly. The end arrives with the wife enlisting the aid of her husband and they make a terrible mistake. Miss Hall is a decidedly attractive young woman with a personality that has a tendency to hold any audience. Other roles were well played.

McGuire and Prager.

Songs and Dances.
10 Mins.; One. 66th St.

McGuire and Prager should find little trouble in securing bookings on the small time circuits. This "sister act" can easily fill a position. The girls of fancy entertainment, but at times while trying to harmonize a few notes come out. The blonde girl shows to better advantage and also has the best number. The toe dance by the dark-haired Miss gets over through the girl skipping a rope during it. This finish will find favor in any small-time house. The closing number does not fit.

"The Society Girls" (10).

Musical Comedy.
20 Mins.; One and Three (Velvet Drop).

City.

A "girl act" worth while from curtain to curtain. Three principals and six well selected choristers, all doing their best. One of the boys who plays straight is not a small timer. Besides having a pleasing voice he is a nimble dancer and has appearance. The other male member is a "boob," getting good comedy results at times while at others his work lags and his start gets little. The girls are dressed in creations befitting a Broadway production. One who leads the number aside from being good to look upon and to laugh at, has a bit of a singing and dancing vivacity of the turn opens in "one." The straight announces they are minus the end man for the society minstrel show. The boop is secured, the action going to "three" without harm. The two dresses in rather odd costumes, making three changes, all of the operatic style. They do three dances, carded, the first only having the name of the piece played. Rather a novel dancing turn that can the usual small time bill chairs. Several musical numbers include "Jane" and "Bird of Paradise." A turn that can headline the biggest of small time bills and has a chance for some of the big time houses.

Sari Sisters (2).

Dancing.
10 Mins.; Full Stage.

City.

One would not suspect these girls were dancers when at the opening of the act a card is placed on an easel announcing the "Second Hungarian Rhapsodie." In the opening spot it was supposed they were going to sing. The two dresses in rather odd costumes, making three changes, all of the operatic style. They do three dances, carded, the first only having the name of the piece played. Rather a novel dancing turn that can the usual small time bill and stand a good chance further down.

Arthur Milton.

Music and Talk.
10 Mins.; One. 22nd Street.

As an entertainer on a one-string instrument, representing a violin, Arthur Milton will hold his own. He wears evening dress, and opens with a speech describing the instrument, later changing to a number of old melodies, with talk employed for comedy throughout. Some of Arthur's talk is the best heard in the smaller houses in some time. The travesty on a picture, for a finish, brought him the biggest returns. On "No. 2" he easily held the position.

Fox and Eschell.

Piano and Songs.
12 Mins.; One. Greeley Square.

Geo. Fox, formerly of Hines and Fox, and Bob Eschell are doing a double singing and piano act that is a corker. Both boys know how to put a song over and work a good opening with "Jane," done as a duet. This is followed with solos by each, then another double, with Fox at the piano, and at the close a dramatic number puts the act at a most strong point. The offering shows class and will do for an early spot on the big bills.

Rogers, Pollock and Rogers.
Comedy Sketch.
15 Mins.; Two. Harlem O. H.

It was but a short time ago a trio called Lyddell, Rogers and Lydell played a two. Rogers plays a straight and employs a comedian of the late Rube Dickinson, together with a young woman who sings and dances a bit. The action is supposed to take place back stage. Rogers does after most of the work, the comedian (alas, who made up the same Lydell of the other trio) is not as polished along that line. The young woman dresses neatly. Two acts with such a marked likeness cannot be expected to pass without comment. At present the I. R. and L. trio seems to be the lead for the two-a-day honors on the strength of the comedian's work.

Gray and Wheeler.

Songs and Dances.
15 Mins.; One. City.

To Charlie Chaplin this couple owe the success of their present act. The boy is a dead ringer for the left side of the comedian and makes the most of it favorable this time. The stereotyped opening with a song is done with the boy in evening dress and the girl in an evening gown. A ballad is used by her, after which pre-play employed by the picture comedian is given through. The girl comes in for some of the rough comedy. While the Chaplin craze is on, this turn will prosper and should stand a chance of getting a big time booking, but the death knell of this sort of impersonation may be sounded shortly.

Niblo and Nugent.

Comedians.
18 Mins.; One. Greeley Square.

A blackface comedian and a straight with some talk. a couple of songs and a closing of nifty stepping. With the dancing the boys went over to a strong finish. The comedian is a little weak in spots and there are some rather aged gags pulled; but as the comedian does not attempt a Chaplin imitation he is made congratulated. The turn is a late formation, with the principals from two other acts.

Glenn and Robinson.

Songs and Dances.
10 Mins.; One. 86th St.

Two men (colored) with the usual cross-fire talk. Member in eccentric make-up follows with a little stepping. The act is a bit weak and the offering shows class and will do for an early spot on the big bills. Small timers.
PALACE.

Kitty Gordon and Bebe Clayton are the new stars who are being announced this week. The show is an unusual one. It was originally staged in New York, but now it is being transferred to Philadelphia. It features a cast of about forty, including some famous names in the theater. It is a musical comedy, and it is expected to be a big success.

Perhaps before the matinee performance Monday night, the audience did not know what to expect. It is a show that is being advertised as a novelty. The new stars, Kitty Gordon and Bebe Clayton, are expected to give a fine performance. The cast is well known, and it is an attractive group. The show is a musical comedy, and it is expected to be a big success.

GREELEY SQUARE.

The Grundy Savings Bank presented a capacity audience Tuesday night. It was a fine event, and it was enjoyed by all. The show was a musical comedy, and it was well received. The audience was enthusiastic, and it was a great success. The Grundy Savings Bank is to be congratulated for presenting such a fine event.

The Grundy Savings Bank is to be congratulated for presenting such a fine event.

23RD STREET.

The radio Monday evening was enjoyed by a large audience. The program was a musical one, and it was enjoyed by all. The audience was enthusiastic, and it was a great success. The radio is a fine medium for entertainment, and it is expected to be a big success.

The radio is a fine medium for entertainment, and it is expected to be a big success.

AMERICAN ROOF.

Business on the American Roof has been very good. The crowds have been large, and the business has been brisk. The American Roof is to be congratulated for presenting such a fine event.

The American Roof is to be congratulated for presenting such a fine event.

FIFTH AVENUE.

Bumpety Ball had the Fifth Avenue show Monday night. The bill was good, and it was enjoyed by all. The audience was enthusiastic, and it was a great success. The Fifth Avenue show is a fine event, and it is expected to be a big success.

The Fifth Avenue show is a fine event, and it is expected to be a big success.

JEFFERSON.

Something went wrong at the Jefferson. Musicians who were booked to play at the Jefferson were not paid. This was a matter of concern to the musicians, and it was a matter of concern to the audience.

This was a matter of concern to the musicians, and it was a matter of concern to the audience.

ACADEMY OF MUSIC.

It's funny about the people the Academy gave away tickets to. They were people who had never been to the Academy before. It would take a 42-centimeter gun to make the Academy interesting.

The Academy of Music is a fine venue for entertainment, and it is expected to be a big success.
VARIETY

BILLS NEXT WEEK (May 31)

In Vandue Theatre. Playing Three or Less Shows Daily

(All houses open on the day following the Monday of the week listed)

Theatres listed as "Orpheum" without any further distinguishing description are on the Orpheum Circuit. Agents booking the houses are not named single or initials, such as "Orph., Orpheum Circuit," unless otherwise indicated.

Chicago, Ill.

AIRMEN (vva)

Duke Ellington

RAT EYES (vva)

Jack Benny

DADDY BLUE (vva)

Buddy Clark

TODAY (vva)

Las Vegas Revue

GLORY (vva)

Dr. Daniel Billings

PORTER VALENTINE (vva)

Mr. Kurtz

NEW YORK

PALACE (orps)

Trippa

Bonds

Gladys

Wayne

Bona Jovanovic

American

Ginger

Valencia

TIVOLI (orps)

Al Goodwin

American

Red Sea

RUTHERFORD TRIO

GERSH (orps)

Maurice

Red Sea

Ballyhoo

DAN SIMPSON

Maurice

The Ritz

GERSH (orps)

Jesse LeCount

Two Men

Byron

Simpson

Posse

HARVEY HAMBURGER (orps)

Tedd

Nevada

Carranza

BLACKacre (orps)

Lee

Chicago

Burlington

ABBOTT & COSTELLO (orps)

Kathleen

Sharon

Maine

B Busy

Daniel

Canteen

ERYNE (orps)

Samuel

Chicago

14
SHUBERTS CLOSE HIPPODROME; PICTURE POLICY DOES A "FLOP"

Managers Said To Be $100,000 in Arrears on Rent for Big Amusement Place. Two Concerts By Titoitff Ruddio Bring Season To End. Spectacles Again Next Season.

It was decided by the Shuberts Wednesday to discontinue the picture policy of the Hippodrome June 5. After two concerts by Titoitff Ruddio during the following week, the house will remain closed for the season. The Shuberts have Ruddio under a contract for a brief tour in the cities close to New York, and with the two dates at the Hippodrome they hope to land a big winning.

Last week the United States Realty Co., which controls the building and whose members are also interested in the production end of the Hippodrome to the extent of holding 25 per cent. of the stock, with the consent of an additional 25, will be taken over be the stockholders held by allied money interests, placed their own representative at the Hip to handle the financial end.

It is reported the production corporation, of which the Shuberts and the Messrs. Cox and Rhinock hold the other 50 per cent. of the stock, is indebted to the realty corporation to the extent of $100,000 on the present season for rent and repair. The picture policy at the house is said to have been a flat failure, with but little cash business except Sunday nights, when a turnover was done.

The suit of Arthur Voeglin and William Wilson against the Shubert firm for having violated their contract agreement will come up for trial next Tuesday.

COMMISSIONER AND CENSORSHIP.

Action has been started by the Life Photo Film Co. through its attorney, Gustave A. Rogers, of Rogers & Rogers, to restrain Commissioner of Licenses George H. Bell from refusing to allow its picture, "The Ordeal," to be shown in New York City. The commissioner, he claims, does not conform with President Wilson's neutrality policy.

The picture was shown some time ago at the Lexington Avenue opera house and was forced to close through a threat of the house having its license revoked if the production was continued. The same thing happened at the Bunny Theatre a few weeks later.

The film company says the Commissioner has no right to censor a picture containing no immoral or obscene views and claims the Commissioner was influenced to act against the picture through a complaint made by Germans who were not American citizens. Attorney Rogers believes the case (which comes before Judge Whittaker's court) will prove one of the most important in connection with the legitimate stage and the picture business. Mr. Rogers, for the film company, contends the Commissioner has no power of censorship. He states if the Commissioner consider a play on the ground it is unneutral, he can also censor legitimate plays, as under Chapter 475 of the Laws of 1914, he has the same powers regarding legitimate theatres as picture houses.

This is the first instance of censorship of war pictures. The Commissioner formerly only concerned himself with the closing of White Slave and crime pictures.

LUBIN REORGANIZING.

The Lubin Co. with Siegmund Lubin as the spokesman, announces that a new Lubin corporation will be formed after in the making of big pictures. Lubin is said to be dissatisfied with the Lubin films of the past. He wants something better. Instead of making up a cast out of the stock members of the various Lubin companies he will cast legits for the various roles, claiming that he will be enabled thereby to get the proper acting type so necessary to convey the illusion to the audience.

Lubin claims his plans are still in the crude, yet he says that Marie Dressler will start another "Tillie" film this week, with John C. Rice of Rice and Cohen, as her supporting comedian. Howell Hansell will direct.

Scenery, prop men and stage carpenters from New York's legitimate houses are being drawn into service by Lubin. The Lubin companies, now in different sections of the United States, will be reorganized.

CHICAGO'S HARSH CENSORS.

Chicago, May 26.

The local Board of Censors on pictures is almost harsh in its insistent ordering of cuts in films. Features as shown in New York look like different pictures when exhibited in this city, according to the Board through with them.

Picture house managers have commenced appealing to their public through slides on the screen, asking if it is fair for censors to pass the books, complete, then slash films that tell the same stories.

In the matter of the Leo Frank Case film, the Board wholly refused its sanction to display that picture in Chicago.

CHURCHES NO OBSTACLE.

Chicago, May 26.

By a decision given in the Circuit Court Monday the right to open theatres in the vicinity of churches is now established. A city ordinance says a theatre cannot be located within 200 feet of a church, but the court ruled in favor of the 53rd Street theatre and the license was granted immediately after.

METRO AT MADISON SQ.

Upon the Madison Square Garden opening with a picture policy, which event will take place about June 7, according to report, the first feature picture to be displayed in the big arena will be a Metro product.

It was rumored this week the Garden opening might be postponed through some hitch in the arrangement but this definition was known regarding it.

The same source of information also reported the Grand Central Palace, which anticipates playing a picture policy in late hot weather, might encounter difficulty in securing the necessary license.

The management behind the Madison Square Garden picture project, realizing they would need an extraordinary big flush for the opening, made an offer to Charles Chaplin of $25,000 for the two opening weeks at the Garden. The comedian was forced to turn down the offer by the film concerns he is under contract to.

FEATURES KILLING ONE-REELERS.

A rumor says the Universal within the very near future will do away with most of its one-reelér manufacture and instruct its companies to turn out nothing but two-part subjects and features.

Some of the stock pictures that the U. S. is much worried of late, by the persistent reports concerning the stoppage of the one-reelers.

Quaky rumblings are heard as to the complete cessation of one-part films by any of the companies now in existence until such a time when the exhibitors will not devote so much time to features. The feature picture is taking the films of the 900 and 1,000-feet length.

RIGHTS LEGALLY DISTINGUISHED.

London, May 15.

The Court of Appeals has decided an important point with regard to picture rights.

Sir Charles Wyndham in 1908 purchased the acting rights to "The Blue Mouse." In 1914 A. E. Houbec & Co. acquired the British film rights to the play. Sir Charles brought an action to enjoin an exhibition of the film. At the hearing in January the court decided in favor of Sir Charles. An appeal was taken and the decision recently handed down by the Court of Appeals is that the right purchased by Wyndham was a limited one and not sufficient to enable restraining of the filming of the farce.

HIPS HOLD-OVER FILM.

The United Booking Office Feature Film Co. is crowing over the fact that the first picture to be retained at the New York Hippodrome for the consecutive weeks has been its "Where Cowboy Is King," there last week and this.

The U. B. O. also played this feature at the Hip, Fifth Avenue, Royal and Allenbrook last.

Another U. B. O. feature, "The Vengeance of the Wild" (five parts) was accepted to start the new pop policy of the Hip. Cleveland. This week.

KRIERON REORGANIZING.

A practical reorganization of the Kriterion has occurred, following the appointment of a receiver for that picture service concern. The Associated Service will succeed it. The new company is composed of manufacturers, former contributors to the Kriterion program, and a number of Kriterion stockholders, besides others who were also interested in the original company.

Arthur Bardi arrived from the Coast this week to assume the direction of the receivership, which was connected with the Kriterion Coast forces.

Kline campaign has been laid out, starting with the producing companies, Empire, Santa Barbara, Lillian, Parke, Navajo, Ramona and Banner.

Several claims for future service are already made for the Associated. These include a promise of continuous service of one and two-reelers.

Last week a proposal of settlement for the Kriterion was proposed to its creditors.

"TYPES" FOR FILM.

Any number of people are on a hunt for "types" for films. The most diligent search is among variety players, in the hope of securing a distinctive type for comedy roles.

Several concerns, prospective and in operation, are said to have given con-

DITIONS to various persons to secure these types. One firm is reported to pay salary for the purpose of the usual test to see if the newcomers "photo well."

FILM AND FROHMANN PLAYS.

In behalf of the Charles Frohmann estate, Alf. Hayman proposes to institute legal action against the Laddon Film Co., relative to restraining its exhibition of a film entitled "Brother Officers" which the Frohman offices contend is adapted from the play of that title in possession of the Frohman interests.

The picture is understood to have been made in England without the London Co. paying royalty.

Hayman proposes to go after other film companies using Frohman plays without obtaining the necessary permission.

MR. CARMAN FILM.

A feature picture is to be made shortly by George W. Winnett featuring Miss Florence Coeln Carman, recently acquitted in the recent Carman murder case in Freeport, L. I. The picture will give a story of the case. The vaudeville theatres refused to use Mrs. Carman as an act and so caused the film connection.

HATCH WITH THE WHARTONS.

William Riley Hatch has signed a contract with the Wharton Brothers under the terms of which he is to be starred by them in a series of features that are to be released through the Pathé.

Laura Guever sailed Saturday on the St. Paul, to open June 7 at the Victoria-Palace, London. She has contracts for 35 weeks in Great Britain.
M.

The Little West is a kodak send. 

Carryle Sherlock is to appear in pictures. Joe Burke has joined the Superba Simiela. Sidney Mason has joined the Empire Co. Malcolm Ellasses is in pictures. 

The Orphmum, Lincoln, Neb., is playing a few weeks of features. 

Chester Do Vond has rejoined the directing forces of the Starlight. 

Joseph Levering and Marion Swaine are back from a trip to the Coast. 

Dan Mason (Mason and Mason) is now associated with the United Photoplay houses. 

The Bijou, New Haven, has installed a 2,800-chrocinoloscope. Features are played. 

D. Y. Tastinner and wife, sharpshooters, are now in pictures. 

Clarence Bennett is doing all his time to picture directing. 

Will J. Davis has been added to the Fox directors. 

Pathe has obtained the picture rights to George Barr McCutcheon's novel, "Nacla." There are 52 picture houses in Portland, Ore. 

J. K. Burger of the Pathe forces, mourns the loss of his mother. 

Fire wiped out the David Parker theatre, Carmel, Ill., recently. 

Meyer & Schindler have opened another picture house at First avenue and Second street. 

Lee Osken has opened his Airline, West End, Los Angeles, for summer. 

W. R. Rothaker of the Industrial M. F. Co. of Chicago is expected in New York this week. 

Audrey Mittenhall recently broke his ankle but is still directing at his studio in Yonkers. 

The Famous Players Company, with John Barymore, have returned from Cuba where some interesting pictures are to be taken. 

Addie Lawton (not she of the "Only Girl") who has been doing picture work will play in "It Pays to Advertise next season. 

The Crystal of the United program is at the Palace at a special on a barrel of "Rip Van Winkle." 

Bosworth-Morceo has signed Maude Allen for a picture for the fall. 

Burt Burke's reports as having signed for picture work during the summer weeks that are coming. 

All efforts to persuade Os Skinner to take up picture work have failed so far. 

Several propositions for pictures have been turned down by Richard Mantell, who's under with "The Great Dictator" contract anyway. "Pilgrim's Progress" has been made into a feature film by a company headed by a Mr. Pearson. 

Blaekoe Urbanism are building a monster house in Davenport, Ia., when completed it will be the biggest in Iowa. 

The Booth Tarkington story, "The Torn," has been obtained by the Metro for picture purposes. 

"Sky Farm" is to be done into pictures as feature. This summer. Roles will likely do them. 

The first scenario Bernard McConville has written since accepting a new berth in a two-reeler subject, "The Orient," Code. 

A "Rapal Family" will very likely be the first Metro-Frohman production. Ann Murdock booster of the "Rapal Family" has organized a picture producing company for Minneapolis. 

B. N. Robinson has joined Fox. He will be associated with the "Air Force." 

The Itala will shortly start to manufacture some of its pictures in America according to a statement made by Harry Hulick. 

Annabel Dennison has been appearing before the camera in the Cort production of "The Alhambra." 

Little Pickford has purchased the famous saddle horse, "Avon Maria," which she will show in the films in which she is costarring with Charlie Chaplin. 

Cort plans to start his Vernon Castle feature early in June. The Castles have been caught making "tea dances" at the Belmont race track. 

Miriam Cooper, in "The Birth of a Nation," has been caught in New York and she has come to New York to enjoy it. 

When Alice Kramers returns from abroad she expects to be in New York in time and she has come to enjoy it. 

When Alice Kramers returns from abroad she expects to be in New York in time and she has come to enjoy it. 

The Hinton, Maple, Ohio, is going to try twelve weeks of pop vaudeville and pictures under Arthur J. Hall's direction. 

Watts Howard has signed a long contract with Selig. Miss Howard was formerly a leading woman in stock. 

The stunts in "Tomahawks," are arranged by a brass band. Lawrence McCue, scenarist, editor, who's a sort of a leader. 

Pauline Bush is featured in "Mountain Love." Miss Bush recently figured in a real art picture as Miss South, the showgirl, in "The Road." 

Charles (Daddy) Manley, 46 years old, is to be featured in a series of twelve one-reelers under the direction of John Fleming Wilson and scenarios by Calderon Johnstone. 

REFERENCES NEXT WEEK (May 31 to June 5, 1917) 

MANUFACTURERS INDICATED BY ABBREVIATIONS, VIZ.: 

MAY 31—MONDAY. 

MUTUAL—The Invitee, 2-reel dr. A; Key. 

June 5—SATURDAY. 

MUTUAL—The Calamity Code, 2-reel dr; Key. 

June 7—MONDAY. 


June 12—SATURDAY. 

MUTUAL—The/£l¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬¬－
The Dyreda Art Film Corporation has secured the rights to a among the Broadway. The director is H. Harris, who is the chief electrician of the plant. The company is one of the most competent in the business, and the film is expected to be a success.

WHERE COWBOY IS KING.

This is a story of the West, with a cast of cowpunchers and cowgirls. The story is set on the plains of Texas, and the scenes are shot in the open. The director is H. Harris, and the cameraman is H. E. French. The film is expected to be a success.

BOOBIE BUNNY.

The Broadway is having a great deal of fun with this short subject. It is called "Booby Bunny," and it is a cartoon featuring the famous Booby Bunny of the Bijou. The director is H. Harris, and the cameraman is H. E. French. The film is expected to be a success.

THE MASTER ROUGHS OF EUROPE.

This picture is entitled "The Master Roughs of Europe." It is a story of adventure and romance in Europe. The director is H. Harris, and the cameraman is H. E. French. The film is expected to be a success.

THE BRIDGE OF SIGHS.

The Broadway Feature Film Co. is producing a story at this time, which is entitled "The Bridge of Sighs." The story is set in Italy, and the scenes are shot in the vineyards of Tuscany. The director is H. Harris, and the cameraman is H. E. French. The film is expected to be a success.

FILM REVIEWS

DYREDA STUDIO.

The Dyreda Studio is one of the newest of the film studios in New York. The building is a five-story structure, and it is occupied by the Dyreda Art Film Corporation. The studio is equipped with the latest in photography and lighting equipment, and it is expected to be a success.
ADVERTISING RECORD.

Picture companies, manufacturers and film program corporations have spent big money in boosting a series of pictures or a general program service, but none has come near expending for advertising on one picture like "The Birth of a Nation" has at the Liberty, New York.

Since the Griffith film was first shown on 42d street $50,000 has been spent, with still more money to be spent in booming the photoplay production this summer.

The Griffith feature sets a record for one picture advertising boosting.

Further evidence that the "Nation" Co. is not letting down in its crusade was demonstrated this week when Phil de Angeles, in charge of six expert bill-posters, started on a two-week road trip that will cover every barn, stone, board and telephone pole along the country road and auto courses between New York and Bridgeport and via Poughkeepsie, on the way back, Phil has stretchers, 5-sheet banners and a full line of every sized paper for the excursion out of town.

The "Nation," in addition to splurges in the New York papers, has also done some extensive billboard advertising in New York and Brooklyn.

ENGLISH IMPORTATIONS.
London, May 12.

The London Board of Trade returns for April have just been published and the figures relating to the importation and exportation of films make a strong argument in favor of the contention recently made regarding the value of American films as against native product.

No less than $561,000 worth of films were imported to the United Kingdom last month. Twenty thousand dollars worth came from France and but $7,000 worth from other sources. In order to prove this is not an unusual month, it is perhaps wise to quote the figures for the 10-year period and including April. They are as follows:

The total amount of imports was $1,700,000 and of this amount $1,500,000 worth came from America, with France contributing $75,000 and the remainder from other sources.

The official figures of the Board of Trade show that $75,000 worth of films were exported from England during April and $300,000 worth from the first of the year to the end of last month. This is the first year that the Board of Trade has collated statistics on the film trade. Heretofore they were included in the general business known as "photographic apparatus."

MOVIE GRAFT CHARGED.

Frank McQuade, brother of James A. McQuade, the Democratic politician, was held in $2,000 bail in Brooklyn last Saturday charged with having "shaken down" managers of picture theatres. McQuade would represent himself as an inspector of the bureau of licenses and accuse managers of admitting minors. Ten managers submitted their books to District Attorney Cropsey, which show that they have been paying from $3 to $10.

"BIG GAME" AT LYCEUM.

The Lady Mackenzie Big Game Pictures will commence to show at the Lyceum theatre, New York, June 7.

These pictures, especially taken, are said to represent an outlay of $400,000 and pictured while the hunters were actually in action against wild beasts.

The Mackenzie film will be shown twice daily at 2.30 and 8.30, taking up two hours and a half, with an accompanying lecture.

The Eternal City," the Famous Player feature at the Astor, will leave there this Sunday, with "The Alien" taking the sheet next Monday.

Both Astor theatre features are bookings by the Select Film Co., through the Paramount. "The Alien" (with George Beban) is reported to have been purchased by the Select from Kessel & Bauman, of the Nymph Co., who made it.

U CHANGES EXPECTED.

Los Angeles, May 26.

The sudden recall to New York of George A. Magie by the Universal is considered here as meaning his severance of relations with the concern and the forerunner of a general upheaval at the local U plant.

Harry B. Caulfield has temporarily succeeded Magie.

WEATHER BACKWARD.

Cold weather and rain have landed a telling blow amidships on the summer airdomes and parks and so far but few of the open-air picture places have gotten under way in New York and Brooklyn.

May to date has been a disastrous one to the outdoor amusement concessions and the complaint appears to be general.

LIGHTNING STRIKES STUDIO.

The Pathé studio on Jersey City Heights was struck by lightning Saturday afternoon. The bolt hit just as Valeska Suratt was making ready for a scene. She dashed down three flights of stairs and out of the building into the rain before any one could stop her. The studio was badly damaged and no one was injured.

FAREWELL BALL FOR MARY.

Los Angeles, May 26.

A farewell ball will be given in honor of Mary Pickford here May 29 at Shrine Auditorium. Many city officials are invited.

JACK'S FATAL DIVE.

Los Angeles, May 26.

T. C. Jack, a player with Selig, was so badly hurt while diving at a local sulphur springs he will die.

The Select Film Booking Agency

announces that by arrangement with Kessel & Baumann it has secured the United States rights for the presentation of

GEORGE BEBAN

in

"The Alien"

(Produced by Thomas H. Ince)

Adapted from the well known play

"The Sign of the Rose"

Mr. Beban himself appears in his incomparable act with nine reels of motion pictures

A unique combination of the silent and spoken drama

Opens at the Astor Theatre, New York, May 31st

Select Film Booking Agency

Times Building

New York
YOU CAN'T ADVERTISE

With any degree of success unless you select a medium that reaches.

Consult any newsdealer anywhere about the ACTUAL SALES of the theatrical papers.

THEN YOU WILL USE VARIETY

Wherever a theatrical paper belongs you will find it.

VARIETY prints this week's news this week.

VARIETY has established a news service that compels the showman to turn to it first.

VARIETY prints the news regardless.

VARIETY has no affiliations and no dictators.

VARIETY'S European circulation is larger than that of all other American theatrical papers combined.

VARIETY'S advertising columns are read by the managers and agents at their leisure time. Personal visits could not accomplish as much.

VARIETY has a larger circulation than any theatrical paper ever published.

VARIETY is reaching more lay readers than one would imagine possible with a class publication.

VARIETY is the recognized trade paper of the theatrical profession.

VARIETY is accepted as the official medium by the principal dramatic editors in all English speaking countries.

VARIETY is the only theatrical paper that has consistently refused all questionable advertising, making VARIETY as clean for the home as any publication issued.

VARIETY means real publicity.

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

COAST PICTURE NEWS.

By Guy Price.

Carlyle Blackett will be at work again in a few days at the Lasky studio after having a rest of a short time.

Henry Otto, of the American, at Santa Barbara, has gone to Chicago and St. Louis (both for two weeks.

Thomas H. Rice is slowly recovering from being injured in an automobile accident, paying his doctor visit to the studio to attend the big rodeo and barbecue held in honor of his recovery.

"Montana Kid" Dayton was kicked in the head by his horse at the rodeo given in Los Angeles, but was able to ride again after being treated.

Rene H. Allen, business manager of the West Coast studios of the New York, left for New York May 10, on business.

Director Charles Swickard and players from New York left this week for Tia Juana, where they will take a number of pictures.

Ralph Herbert, single.

Arthur Huskins, tenor, and Delbert Cairns, baritone.

Jack Sydney (Sydney and Townley), and George Faulkner.

Grace Cameron expects to reappear in a new turn.

Maude Hall Macy has a new comedy sketch in which she will return to vaudeville.

Mollie King and Harry Drell are being in a two-act.

Byron Douglas in a new sketch.

(Continued from page 14.)

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HYPOCRITES

The most startling and the biggest money-making film this country has ever seen is now open for bookings through the Paramount Exchanges all over the United States.

This film may be secured by any Exhibitor irrespective of the service now in use.

For further information, see your nearest exchange.

for publicity aids Write or Wire the New York office of

BOSWORTH
220 WEST 42nd STREET
NEW YORK, N.Y.

American Correspondent Film Co., Inc.
30 East 42nd Street,
New York,

which has specially appointed correspondents in different countries, supplying it continually with interesting new films of the latest events.

If you want the most accurate and authentic war and other news from across the ocean—including fine scenic, historical and educational pictures—write to the

VARIETY

management it is said would not come to town to play one-half week and disappeared with all costumes and scenery. The Apollo Trio replaced the revue at the Logan Square.

The Federal League Ball Park may be the home of outdoor vaudeville during the summer evenings this year. John Bosworth has interested himself in the project and is at present negotiating with the management for the park.

The city of Chicago won a case against the Motherhood Educational Society when that society petitioned for a writ of mandamus to compel the city to alter the showing of the film "Twilight Sleep." The case came up last Friday in the circuit court, the decision being given by Judge McGourty.

"Smiley" Corbett of the Leah's Cafe here is planning a restaurant show that will be run along different lines than those at present running in town. The Leah's Cafe will close shortly and alterations will be made so as to permit any kind of a vaudeville act to appear there. Mr. Corbett intends to charge admission to his show, the price to range somewhere around fifty cents.

The United States Circuit Court of Appeals decided last Friday that the city of Chicago had every right to some extent in the decision grew out of a suit for an exhibition of films. The city of Chicago, in the suit, had asked that the defendants, who were operators of vaudeville shows, be enjoined from showing the films. The judge, Judge Lawrence, ordered an injunction to be issued against the defendants.

The various reports that have been circulating about the Inter-State Circuit seem to have been developed to some extent. The Inter-State Circuit is to move their booking room up to the front of the Association offices. The circuit will also probably have as its executive office in one of their Southern towns. The offices of the Association will be on the second floor of the building. The Association will be represented by a number of officers and directors who have been named for this territory.

BLACKSTONE (Edwin Wapper, mgr.)—"The Shadow," with Hildie Harrmore.

EXTRA FACE POWDER

is the only face powder that stays on two applications lasts all day. The favorite box powder of ladies of rank ever for 25 years. Sold in fine stores and by leading beauticians. Charles Merry, 121 West 18th New York.

FIFTH AVENUE GOODS

at one-half Fifth Avenue prices is our slogan. A call to see our latest importations and our own original creations in Suits and Gowns will prove this to you. And you don't have to buy—but if you don't, it will not be our fault, for our materials, styles and prices are absolutely right.

Models copied for the profession on 24 hours' notice.

CHARLOTTE ROSENBERG

One Hundred Fifty-three West Forty-fourth Street
near Broadway, opposite Claridge Hotel
Telephone, 5599 Bryant

NEW YORK
FOR THE FIRST TIME IN PUBLIC

LADY MACKENZIE'S Big Game Pictures

May Be Seen Twice Daily—2.30 and 8.30

LYCEUM THEATRE
Forty-fifth Street, Near Broadway, New York City
Beginning Monday Evening, June 7

The Most Thrilling Lion Hunt
Ever Photographed and
The ONLY Charging Rhinoceros

These are Real HUNTING Pictures
Thrilling in the Extreme
Unlike All Others
Showing the Hunters in Action

Obtained at a Cost of over $400,000
by the World's Foremost Woman Hunter

Lady Mackenzie Film Co. Inc.
Telephone 1004-7 CANDLER BUILDING
Bryant 6218 220 West 42d Street

State Rights and Four Miles of Great Film for Individual Leasing
PRIVATE VIEW BY APPOINTMENT

CORT (U. J. Hermann, mgr.).—"Peg o' My Heart," with Peggy O'Neill (second week), revival, doing fairly well.

COHAN'S GRAND (Harry Riding, mgr.).—"The Sheepish," with Jack Coxe, close May 20 after fair run. MARGARET ANGUS May 30.

COLUMBIA (William Roche, mgr.).—"Dancing Brides." "Blushing Cowl."

CROWN (A. J. Kaufman, mgr.).—Pictures.

The Hedge Holmes Musical Comedy Co.
Management of LARRY BOYD

THIS WEEK (MAY 24) B. F. KEITH'S UNION SQUARE
NEXT WEEK (MAY 31) 5TH AVE., BROOKLYN
THEN BACK TO UNION SQUARE INDEFINITELY.

"THERE'S A REASON" LEW GOLDER Did It
SHOP TALK
By EDWARD MARSHALL


How many times have you read an advertisement similar to this? What did it mean to you?

When a manager advertises for Standard Turns what does he mean? What is a Standard Turn?

Recently I had an opportunity of hearing this question discussed in the lobby of a Boston hotel. It was on a Sunday afternoon and there was quite a gathering of the clan. Somebody had written for time and the letter had been ignored. The negative had evidently been implied in the good old theatrical fashion and the ignored one was more or less proved to have it dawn upon him how lightly his talents were evidently held in the eyes of somebody or other who had advertised for "recognized acts." He expressed himself of the belief that the circuit in question didn't want acts at all.

Personally acquainted with the representative of this particular circuit, I knew differently. Somebody started the fun by saying: "That fellow wants standard acts, Al," and Al forthwith hit the ceiling.

Bereft of superfluous adjectives, and emphasis, Al's reply in point was that he was quite some recognized entertainer, in show business since before split weeks started, and had stopped shows from perdition to breakfast.

All kinds of opinions were offered but one of the Dancing—a, to my mind, hit it when he said:

"A recognized act is one whose virtues are known to all the people who are looking for acts. If Mr.—know your act as I do he'd answer your letter, Al—and there is the reason many corking good acts do not come under the head of "standard."

It's a big institution, this show business.

If they don't know you, don't blame them. Look to your own business shortcomings. Don't figure because you're "going right along" that you always will. A time will come when you may want to reach beyond your present sphere. Don't wait until you are ready to go, before making your coming known.

Without advance billing what chance would a circus have? The publicity campaign is vital to the successful troupe, large or small. Your own act is not unlike a trooper as regards this publicity thing.

Recognition is merely the commanding of attention. Recognized acts are those capable people who have commanded attention.

A VARIETY ad will carry your claims farther than anything in the world. It is the shock absorber that will take out the business jolts along the theatrical highway.

If you are not a recognized act and you want to be, and you have the goods, there's a way to the Standard Class.

If you're not there, get there.
Some of the Singing Stars Who have helped to make famous

Irving Berlin’s

“My Bird of Paradise”

CARRIE LILLIE
The clever little comedienne who possesses unusual personality will appear at the Fifth Ave. theatre, New York, next week.

JESSIE POWERS
Miss Powers has well established herself and is one of the many well known professionals using Waterson, Berlin & Snyder’s song successes.

MILLS, LADDEN AND MILLS
Who recently completed a tour with McIntyre and Heath in “The Ham Tree.”

McMANUS AND DON CARLOS
Carrie McManus and Neva Don Carlos (“500 Pounds of Girls and Songs”) are one of the many bright star acts among vaudeville’s best.

CORYL AND GRINDELL
Coryl and Grindell, late of Ziegfeld’s “Midnight Frolic,” recently entered the vaudeville field and achieved immediate recognition.

HUDLER, STEIN AND PHILLIPS
Hudler, Stein and Phillips in “Steps of Harmony” seem to find the success path an easy one to tread.

MARSHALL, DEAN, REEVES AND GALL
This quartet of youngsters, at present appearing with “Vacation Days,” are a well equipped turn and have developed into a standard vaudeville number.

MAY TAYLOR
A singing comedienne with marked ability and endowed with a charming personality, who has left no end of comment wherever she has appeared.

EVANS AND ARKEN
Two clever boys who carry all the necessary requirements for vaudeville and have been making wonderful headway.

BERNARD AND MEYERS
Billie Bernard and Charlotte Meyers are continually entertaining with their amusing skit, “The Cabbie and the Fare,” and featuring some of the better bills everywhere.

WATERTON, BERLIN & SNYDER
STRAND THEATRE BUILDING, 47th STREET AND BROADWAY, NEW YORK

CHICAGO
15 Randolph Street

PHILADELPHIA
923 Walnut Street

ST. LOUIS
Frank Building

BOSTON
220 Tremont Street

MAX WINSLOW, Professional Department

COST (Homer F. Curran, mgr.).—Pavilions Co. (First week).

COLUMBIA Ottigb & Marty, mgrs.).—John Dyer, "Rosemary" (second week).

ALCALA (Ralph & Meyer, mgrs.).—Keith & Dill, "This Way Out" (eight week).

WIGWAM (Joe. J. Hesse, mgr.).—Bert Lawrence Dramatic Players.

PRINCESS (St. Levy, lesse & mgrs.; agent, Levy).—W. S. V. A.).—Vaudeville.

The Norwegian Colony of the Bay cities are planning to give a big concert June 6 in the Civic Auditorium.

The French Band has finished its engagement at the exposition and started to return to France.

The Pollard Opera Company, which has been playing vaudeville in the east, arrived last week to spend the summer on the coast. Barton and Ashley are here in response to a telegram Miss Ashley received stating her mother was seriously ill.

The general opinion prevails among the downtown legitimate managers that the summer season will turn out much better than the early spring indicated. This is attributed to the influx of wealth to see the exposition and that most of the local residents have worned of frequenting the exposition evenings.

Joe Knowles, the nature man, was seriously injured at Belden, Cal., May 15. The information of the accident received here was to the effect Knowles was having pictures made of his life in the wilds and while demonstrating how he killed men on improvised raft was thrown in the rapids of Feather River. In his struggle to escape drowning he was caught against the rock and it was feared after his rescue that he would die, but the latest reports say he has a slight chance of recovery.

It is said that Frederick Thompson, who designed and built Toftland at the exposition, has nothing to do with the management of the show. While it is not known just when Thompson severed his connection, it was common talk for several weeks that Thompson and the stockholders were not as friendly as they could be. He is also rumored the movement of Concessions would have made three separate shows out of Toftland if the present manager, Bert Still, had agreed to the change.

BUFFALO.

BY CLYDE P. REX.

Summer weather, with the exception of the movie, has put a great string in things theatrical. Parks and lake resorts; both on the American and Canadian side, have opened, and for a time are expected to do good business.

SHAPE (Henry J. Nary, mgr.).—Slapsticks in "Wax Bride," extra attracting big; Ben Wells, usual favorite; McKee and Arden, good; Louise Ritters, droll; Kepley and Legston, laugh; Minnie Harriett,

THE UNITED BOOKING OFFICE FEATURE PICTURE COMPANY, INC.

1564 Broadway, Suite 707-708

PALACE THEATRE BUILDING

TO ACT AS THEIR EXCLUSIVE BOOKING REPRESENTIVE FOR THE FOLLOWING SUPREME PHOTOPLAYS:

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<tr>
<th>AMERICAN LIFEGRAPH PRODUCTION</th>
<th>&quot;Where Cowboy Is King&quot;</th>
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<th>CARL RAY PRODUCTION</th>
<th>LORRAINE OTTO</th>
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<th>BALBOA PRODUCTION</th>
<th>JACKIE SAUNDERS</th>
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<th>PATHE PRODUCTION</th>
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<td>In 9 Acts</td>
<td>&quot;VICTOR HUGO'S MASTERPIECE&quot;</td>
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<th>LIFE PHOTO PRODUCTION</th>
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<th>MUTUAL PRODUCTION</th>
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<td>&quot;The Escape&quot;</td>
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<th>GLORIA PRODUCTION</th>
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<td>&quot;Love Everlasting&quot;</td>
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Artistic Printing—Herald—Plenty of Progressive Publicity for the Use of Our Exhibitors

WE DO NOT MANUFACTURE. OUR SPECIALTY IS BOOKING 6, 6 AND 7 REEL FEATURES FOR ANY HOUSE IN THE UNITED STATES AND CANADA.

1,000 DAYS GUARANTEED (IN THE UNITED STATES AND CANADA) FOR ANY PHOTO-PLAY PRODUCED THAT WE ACCEPT.
VARIETY

JEROME H. REMICK CO.'S
10-GREAT SONGS-10

1  "YPSILANTI"
   (Yip-si-lan-ti)

2  "CIRCUS DAY IN DIXIE"

3  "IT'S TULIP TIME IN HOLLAND"
   (Two Lips Are Calling Me)

4  "MR. WHITNEY'S LITTLE JITNEY BUS"

5  "WHEN I WAS A DREAMER"
   (And You Were My Dream)

6  "I'M ON MY WAY TO DUBLIN BAY"

7  "EVERYBODY RAG WITH ME"

8  "ALABAMA JUBILEE"

9  "WRAP ME IN A BUNDLE"
   (And Take Me Home With You)

10 "OVER THE HILLS TO MARY"

SEND  WRITE  WIRE  CALL

JEROME H. REMICK & CO.
219 WEST 46TH STREET  NEW YORK

MOSE GUMBLE, Mgr. Professional Dept.
pleased; The Ollivans, rare novelty. Picture close.

VAL (John R. Older, mgr.).—Adelaide stock company in "The Ghost Breaker." drew well first half. Next, "Excuse Me."

STAR (F. C. Cornell, mgr.).—Bonstelle Company, do well in "Redpath." Been here several times and consequently did not draw as well as has former attractions played by Miss Bonstelle. St. "Too Many Cooks."


HIPPOPOTOME (Henry Marcus, mgr.).—Doing good business with feature movies and musical program as special attraction.

ACADEMY (Jake Michaels, mgr.).—Jack Ross, headlines; Zenda, clever; 6 Flying De Vales, good; Watts and Harvey, fair; Parker and Butler, bit. Business fair.

STRAND & PALACE (Harold Ede, mgr.).—Doing well with feature pictures.

MAJESTIC (John Laughlin, mgr.).—Dark.

OLYMPIC (Charles Deninger, mgr.).—Kitty Edwards and her Escorts, big hit; Australian Le-Burns, sensation; Clark and Harvey, very good; Dawson and Guilette, laugh.

Siegfried, a wonder; movie close. Doing best business of pop vaudeville house.

George Wolfe, architect, contractor and engineer, responsible for the erection of the Globe theatre at No. 1353 Main street, has filed a voluntary petition in bankruptcy in United States district court. Total liabilities are scheduled at $44,902.49 and assets amount to $21,786.65. His failure he claims is due to the loss sustained in the erection of the theatre which has been almost a total loss to him, situated in a poor section of the city, to draw a movie patronage. Wolfe erected the theatre for the Sherman Amusement company, who were unable to make it pay, as well as pay Wolfe for his services and the structure fell to the contractor in payment of his claim against the Amusement company.

Crystal Beach, Erie Beach and Carnival Court, have all opened for the summer season. A burlesque show, entitled "Maid in Buffalo," is to be produced at the Gayety week of June 7, composed entirely of theatrical people residing in Buffalo. Among those in the cast will be Harry Kendall, Eddie Farrington, Billy Mosley, Eugene Jurgis, Edith Hamilton, Frank Harcourt and the Haywires. The Grand and Lyric are doing well with pictures. The Lyric is showing a five-cent program while the Grand charges a dime for features.

It is announced that the Hensch Opera House Co. will operate People's theatre as a stock burlesque next season. People's abandons under the terms of the merger of the two theatres, leaving the Standard in the field alone. The Columbia Circuit has now abandoned the Standard and will conduct only the Olympic next year.

CINCINNATI

BY HARRY V. MARTIN.

RUTH (John Harvey, mgr.; agcnt. J. B. O. J.).—Matt and Manford, Harry, Roubier, Pagano and Byron, Leroy and Cahill, Cabaret Dogs, pictures.

CHELSEA PARK (C. G. Martin, mgr.).—Cahill, Perrell and Romola, Arcady and Arcady, Alpha Four, Dick Ferguson, Pero and Wilson, Lagoon (Arthur Willet, mgr.). Regular season opens Sunday. Vaudeville.

The park season will be in full swing Sunday when Coney Island opens.

The Grand and Lyric are doing well with pictures. The Lyric is showing a five-cent program while the Grand charges a dime for features.

FOR BIG PRODUCTION. DUTCH OR HEBREW COMEDIAN OF ABILITY

Must be able to burlesque falsetto voice. Tell all in first letter. Address PRODUCTION, VARIETY, New York.

WANTED

WANTED PARTNER WITH CASH

To take HALF INTEREST IN BURLESQUE SHOW. Have beautiful costumes, scenery. Those only [meaning] [business] apply, letter only. H. M., 1089 DeKalb Avenue, Brooklyn.
THE EDMONDS
Furnished Apartments
EDWARD E. BUNTEN, Mgr.
CATERING EXCLUSIVELY TO THE PROFESSION
776-78-80 EIGHTH AVENUE
Between 6th and 4th Streets
NEW YORK
Private Bath and Phone in Each Apartment

H. CLAMAN, Prop.
250 FURNISHED APARTMENTS
CENTRALLY LOCATED IN THE THEATRICAL DISTRICT IN THE CITY OF N. Y.
FOR THE COMFORT AND CONVENIENCE OF THE PROFESSION

YANDIS COURT
111, 113 and 115 W. 48th St.

HENRI COURT
322 and 324 West 43rd St.

THE CLAMAN
326 and 328 West 43rd St.

Bessie Barnes,Prop.

AN ITALIAN DINNER YOU WON'T FORGET
106-110 West 49th St.
Lunch 40c.
With Wine

THE ADELAIDE
FORMERLY THE ANNEX
754-756 EIGHTH AVENUE
3-4-5 ROOMS WITH PRIVATE BATH
THOROUGHLY REMODELED, NEWLY FURNISHED AND HOMELIKE
MRS. GEORGE HIEGEL, Mgr.
STRICTLY PROFESSIONAL

Telephone Bryant 661

HOTEL JEFFERSON
38th Street and 6th Avenue, NEW YORK
Rooms with hot and cold running water and use of bath, 1.50 and 2.00 single, 2.50 and 3.00 double.

Telephone Bryant 681

THE MONFORT
104-106 W 40th ST., NEW YORK, Between Broadway and Sixth Ave.
Rooms, 4.40. Rooms with bath, 6.40 up. Housekeeping rooms, 5.40 up. Weekly rates, 35.00 per week. Steam Heat. Baths on every floor.

JIMSEY JORDAN, Mgr.

Theatrical Headquarters
Large light rooms, all with hot and cold running water, 3.00-6.00 weekly. With private bath, 5.00, 7.50 and 12.50 weekly. Rates for one or two people in rooms. Also nice rooms at 7.50 per week.

George Broadway and 38th St.
RUSSELL

THE BERTHA
FURNISHED APARTMENTS
323 West 43rd Street, NEW YORK CITY
Complete for Housekeeping
Private Bath, 5-1 Rooms. Catering to the comfort and convenience of the profession

HOTEL NORMANDIE NEW YORK

BAKER: Barmes and Stock, ordinary; Zenith, amusing; Sydney and Well, fine.

HIPPODROME (Lover, Fountain, mgt.); Western Skates. — Week 17. Milk Olga and Delma Moore. — Cadence and Sabin. — Bill Oliver, dexter singer; Delma and Moore, Steele Lucas. — Aiken and Johnson, in well-prepared playbill; Hayes Sisters, medleys; Loha, clowns.

BUBANK: "Polly of the Circus."

MASON: Chauncey Gillett in "The Heart of Daddy Whedon."

CENTURY: Burke.

Grace Evans is in San Francisco.

Charles Salisbury, doing his much-discussed canvas, was here last week.

Davy Silverman has returned to Atlanta, where he managed the "Titus, Punctured Rim" for Bert Levy.

Walter Johnson is producing burlesque from the east on the Coast.

Harry Hammond Beall is press agent for the Majestic and Republic.

Willard Mack is here resting up. He has rejoined his wife, Marjorie Rambeau.

Charlie Ruggles is here from the east to do a special stock engagement for Morocco.

Oliver Morosco has again taken back the Morocco theatre. Soon they will be able to organize a club of stock-owners of that house.

The local Stage Employees' have elected William M. Deems and John R. Lee as delegates to the Chicago convention in July.

CAISNO (M. Kasten, mgt.) — Pop vaudeville.
HOTEL VICTORIA
250 ROOMS
IN THE LOOP (Cor. Clark and Van Buren) CHICAGO
BY THE WEEK, Single, $2 to $4. Double to $4.50.
Modern in Every Respect.
Special Rates to the Theatre Profession.

Rooms with Private Bath $7.00 Week
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ST. PAUL HOTEL
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Ten-story building, absolutely fresh. All baths with shower attachments. Telephones in every room.
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150 Rooms, use of bath, $1.50 per day.
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Suites, Park or Fifth Avenue, $2.50 and up.
By the week, $6 and $10.00.
SPECIAL RATES TO THE PROFESSION.

The Willard-Johnson eight pictures are now at the National French Salon.

Rooftop on the George Washington Hotel is shortly to reopen for a brief season.

Percival T. Moore, who "The Dummy," has joined his Majesty's Players.

ALEX SCHWARTZ
ORIGINAL HUNGARIAN RESTAURANT
AND DINING ROOM
123 N. Dearborn St. (Next to Cort Theatre)
CHICAGO.

Orpheum (T. R. Crafts, mgr.).—Feature pictures.

Empire (E. W. Pliego, mgr.; agent, Low).—Week II, Franklyn Ardell and Co., laugh; Maud Tiffany, good; Moe and Fray, entertaining; George De Almeida, pleased; Kansas Trip, good.

Lyric (Dan Flood, mgr.).—Week 17, Brown and Loewen, The Storys, Jimmy Warr, pictures.

Mark G. Woodruff, publicity man for the Orpheum, has been appointed manager of the publicity bureau of the new St. Paul Chamber of Commerce.

Helen Garland, the picture actress who took parte in some time ago, has been busy between life and death at a local hospital, is reported improving.

Katherine Lyndberg, dramatic soprano, recently of the Lombardi Opera Co., will wed Professor L. F. Hoch of Brooklyn.

John F. Corry, who has resigned as general manager of the People's Amusement Co. to devote all his attention to the management of the Oska Amusement Co., was sworn in as manager of the Oska Amusement Co. The Oska Amusement Co. will operate under the name of the Oska Amusement Co., L. B. Christ (Mr. Corry's assistant) will take temporary charge until a permanent successor is appointed.

ST. PAUL.
BY G. J. REHEART.

Orpheum.—Closed for the season.

Empire.—(Mrs. C. A. Ovington, mgr.).—Marx and the Great, "Just Half Way," a comical sketch; Tabor and Green, Sklarow Sisters, Photoplay.

WANTED FOR SEASON 1915-1916
BEET TRUST BILLY WATSON'S BIG SHOW
AND
"THE UNITED STATES BEAUTIES"
SWELL LOOKING PRINCIPALS AND PRETTY AND SHAPELY CHORUS GIRLS
MUST BE YOUNG. GOOD COMEDIANS.
ADDRESS BILLY WATSON, ORPHEUM THEATRE, PATSON, N. J.
"Sweet Are the Uses of Advertisement" Says HERBERT STANDING

THERE are scenes of the theater and the theater business which one would not have thought possible for the human spirit to conceive, and much less to realize. Yet there they are, full of the life and color of the present day. They are the scenes of the theater and the theater business, and they are now being told in a most interesting and entertaining book, "The Fine Art of Advertising," by Herbert Standing, the well-known author and critic.

Standing, in his book, tells of the history of advertising in the theater, and of the methods used by the various companies to promote their productions. He describes the various types of advertisements, from the simple posters hung on the streets to the elaborate displays used by the larger companies. He also describes the various methods used to attract attention to the theater, from the use of music and lights to the use of fancy dress and costumes.

Standing's book is a most interesting and informative one, and it is a pleasure to read. It is a book that one can read with profit and pleasure, and it will be a valuable addition to the library of any lover of the theater.

OR 23 years I was at the Criterion theatre, London, as leading man with Sir Charles Wyndham, creating all the big parts in all the great successes. Frequently we appeared in plays that ran 600 nights consecutively.

I HAVE been 18 months in the picture business, and I like it immensely. As for my great successes, see Luis Weber's "Hypocrite," Father Reilly, the old priest in "Capitán Cortez," or Pat O'Brien in "Sunshine McGhee," and the latter is a great comedy character. A brilliant dramatic role is that of the father (Yours Truly) in "The Ruggles of Redwood," which has not yet been released. This is only an idea of the parts.

I OPENED the Moroseco Producing Theatre, Los Angeles, two years ago last Christmas, playing old Sam Graham, the paid old draughtsman in "Fortune Hunter," and made a big success. The newspapers spoke with flattering praise of my work.

I AM not advertising all these facts in order that I may get an engagement, I am at the present time playing at the Bosworth Studios, doing leading character roles (such as rubes, Irishmen, clowns, etc., etc.), but only to establish without the slightest question of doubt, and I write it emphatically—the fact that I AM THE FINEST AND MOST VERSATILE ACTOR IN MOTION PICTURES TODAY.
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SPECIAL REMEDY
Preparation for Dental Teeth
The approved treatment for Pyorrhea. Not a mouth wash, but a lotion applied directly to the gums.
SAVE YOUR TEETH. THEY ARE FAR BETTER THAN ANY ARTIFICIAL ONES.
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3-4-5 Rooms, Furnished, to Rent for Season
BUNGALOW BUILDING COMPANY, 22-W Broadway, New York City,
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AND FAMILY
In VAUDEVILLE

Hazel Follis
New Piano Lessons
With MUSKETER AND FRIENDS, in "THE HAM TREE"

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5 houses below from the Broadway, all first-class orches- trations rewritten. A swell, quiet address where you can talk to a man who will give you just what you want.
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111 Broadway

INFORMATION WANTED
EDNA PIERCE, formerly Edna Glover, daughter of Edward L. Glover, who died at Patchogue, Long Island, please communicate to F. RUDOLPH C. WASSERSTEIN at 118 West 31st Street, New York City, at once, and learn something to your advantage.

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111 Broadway

SCENERY
We paint for the Largest Motion Picture Artists. Quality Guaranteed.
The YORK STUDIOS
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Send name and address wanted, with remittance to VARIETY, New York.

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Don't Fear Salt Water or Summer—That is, OURS DON'T

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Every man should have one in his wardrobe.

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 Penguins Cottage S500
Bayview section, near yacht club, canoe, handy canoe, boating, fishing; corner plot, 75 x 100; 8 rooms; electricity. Owner anxious to sell.
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All Sizes and Colors. Special Prices this month.
CONSOLIDATED VELVET CO.
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Bayview section, near yacht club, canoe, handy canoe, boating, fishing; corner plot, 75 x 100; 8 rooms; electricity. Owner anxious to sell.
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Smart style, rare beauty, perfect comfort, all covered with this new glassberg model. Made in all leathers, all sizes, high or low cut. French or Cuban heels. Latest Novelties.

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Held Over Next Week (May 31)

ANOTHER HIT BY THE WRITERS OF "DROWN AMONG THE SHELTERING PALMERS"
SOONER OR LATER
(Your Heart Will Cry If I Want You)
By Ed Rose and Abe Olman

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KNOWLES and WHITE
in "WINNING A WIDOW" by JAMES MADISON

NIBLO and NUGENT
(Dan Niblo of Niblo and Riley)
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(Jimmy Nugent of Stevenson and Nugent)
NOW WITH THEIR NEW ACT LAST HALF (May 24) AMERICAN MUSIC HALL, NEW YORK
Direction, TOM JONES

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"IN DREAMLAND"
One of the Season's Big Comedy Novelty Hits in 3 Special Scenes and 7 Characters
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June 14, Bushwick, Brooklyn.
June 21, Pawtucket and Woonsocket.
June 28, Garden, Atlantic City.
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July 12, Shea’s, Toronto.
July 19, Keith’s, Toledo.
July 26, Open.
Aug. 2, Open.
Aug. 9, Ramona Park, Grand Rapids.
Aug. 16, Majestic, Chicago.
Aug. 23, Majestic, Milwaukee.
Aug. 30, Columbia, St. Louis.
Sept. 6, Orpheum, Memphis.
Sept. 13, Orpheum, New Orleans.

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The Girls with the
Funny Figure
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Three solid months, NEW YORK ROOF
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Fourth Week Sensational Success,
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AN OVERNIGHT SUMMER HIT!
REMEMBER OUR "BY THE SEA"? WELL, THIS HAS IT BEATEN TO A FINISH—GET IN QUICK

"MOTHER MAY I GO IN TO SWIM"

By BALLARD MACDONALD and HARRY CARROLL

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THE SONG THE WHOLE COUNTRY IS TALKING ABOUT AND IS GOING TO SING
WILL BE THE BIGGEST HIT IN YEARS

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