

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 12, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

THE GREAT BIG NOVELTY HIT AND ONE OF THE BRIGHTEST AND CHEERIEST OF



HAVE A SMILE
 FOR EVERYONE YOU MEET
 AND THEY WILL HAVE A SMILE FOR YOU

By
**J. KEIRN BRENNAN,
 PAUL CUNNINGHAM
 and BERT RULE**

EVERYBODY

LOVES
 SINGING
 PLAYS
 WHISTLES
 DANCES

—
IT

THE VICTOR RECORD of this Great Big Song Hit has just been released. If you want to enjoy a real treat and at the same time listen to a wonderful demonstration, step into the first "Victor" shop you come to and ask them to play it for you.

Professional Copies and
 Orchestrations in All Keys

All sorts of doubles, also
 any amount of comedy
 choruses and recitations—
 yours for the asking.

TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE

M. WITMARK & SONS

AL COOK, 1562 Broadway, N. Y., next to Palace Theatre

MIKE McARTNEY
 612 Franklin St.,
 N. York, N. Y.

TRUD. J. BRIGLEY
 212 Franklin St.,
 N. York, N. Y.

HAL M. KING
 405 11th St.,
 N. York, N. Y.

ED. EDWARDS
 212 Franklin St.,
 N. York, N. Y.

AL. WHITE
 405 11th St.,
 N. York, N. Y.

AL. BROWNE
 212 Franklin St.,
 N. York, N. Y.

GER. BRIDGEMAN
 212 Franklin St.,
 N. York, N. Y.

JACK LANEY
 212 Franklin St.,
 N. York, N. Y.

JACK CROWLEY
 212 Franklin St.,
 N. York, N. Y.

C. CARPENTER, Jr.
 212 Franklin St.,
 N. York, N. Y.

FRED HARRISON
 212 Franklin St.,
 N. York, N. Y.

GEORGE BATHAN
 212 Franklin St.,
 N. York, N. Y.

JOS. L. BARR
 212 Franklin St.,
 N. York, N. Y.

DOC HOWARD
 212 Franklin St.,
 N. York, N. Y.

JOS. S. KERRY
 212 Franklin St.,
 N. York, N. Y.



Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by
FRANK QUINN, 1831

NEW YORK, FEBRUARY 12, 1919

VOLUME LXXIV—No. 1
Price, Ten Cents, \$4.00 a Year

MASSACHUSETTS STRIKES BLOW AT BILLBOARDS

WANTS THEM ABOLISHED

Boston, Mass., Feb. 10.—Bills aimed at the absolute abolition of billboards throughout the State of Massachusetts have been introduced into the Legislature and if they go through practically all methods of amusement advertising, save through newspapers and magazines, will be prohibited. The bills are drastic in the extreme.

Of course, numerous articles now advertised by business concerns would also be affected by the enactment of the proposed law, but, as the theatres do by far the most of the billboards advertising the bills which have been filed more vitally, theatricals than any other line of business.

The opponents of billboards, not satisfied with a recently adopted measure to the constitution reading "advertising on public ways, in public places and on private property within public view and unregulated and restricted by law" would go considerably further and would absolutely ban all billboards from public ways, for the restrictions are so broad in scope that there would be scarcely a spot in any city in the State where a theatre would be permitted to place a billboard other than on the front of the theatre itself. And not even then if the theatre happened to be located within any of the many restricted areas.

No less than four different bills have already been filed and hearings on them are now in progress. The most drastic of these reads:

"Section 1. No advertising sign or device of any kind for advertising purposes shall hereafter be erected or placed within ten feet of a public building, public memorial, public park, playground or other public property, except as provided in this act.

"Section 2. No sign shall be erected or painted upon or attached to any building, anywhere, except such sign as shall refer to a business conducted within such building, and no such sign shall extend above the cornice of a building or be placed upon the roof of any building, playground or street, sidewalk and public way to a distance of more than two feet.

"Section 3. No sign shall anywhere be painted upon or attached to any mountain, cliff, boulder, tree or other natural object, or any existing sign of any kind, anywhere, shall be repaired, repainted or renewed except in conformity with this act.

"Section 4. Signs to advertise land for sale or to be placed upon any mountain, cliff, boulder, tree or other natural object, and they may be placed only upon such land as is for sale, and no such sign shall contain a superficial area of more than 20 square feet.

"Section 5. All existing signs not in conformity with this act shall be removed by the person or persons upon whom proceedings are commenced by the officers of the date of the passage of this act.

RIVOLI MAY CHANGE POLICY

It is barely possible that the Rivoli will change its long established policy shortly, and instead of limiting a picture to a run of a single week will put on a big feature for an extended engagement, with a minimum run of four weeks. If negotiations now pending come to a head, "The Fall of Babylon" is said to contain many newly produced scenes of similar character that surpass anything that Griffith has heretofore produced. "The Mother and the Law," also formerly a part of "Intolerance," has been made into an eight-reeler, and will show in a Broadway theatre in a few weeks.

LOFT AFTER FITZGERALD'S CAFE

Loft, the candy man, is reported to be after the premises now occupied by Fitzgerald's Cafe, in the Fitzgerald Building, with the view of establishing one of his confectionery emporiums in the quarters that the cafe is expected to vacate after July 1, when national prohibition becomes effective. Loft, who has sought for years to secure a likely location in the neighborhood of Grand Central, through a representative, to have made the Fitzgerald heirs an offer recently to take over the lease immediately. "The matter is pending, at present, it is understood, and it is quite likely that in a few weeks the actor's favorite third party will be offering nothing more interesting than chocolate hot-buns and strawberry soda."

VERA MAXWELL LEAVES

Vera Maxwell is no longer holding forth as hostess in the Paradise Room at Belvedere. The left because, it was reported, her expensively attired presence at the party attracted a large number of her actor's favorite third party will be offering nothing more interesting than chocolate hot-buns and strawberry soda."

The Russian Quartette, and the Balalaika Orchestra, appearing at present in "Edenland" have been engaged to play at the Casino, which is to start at eleven o'clock. They began their engagement last Saturday night.

A. E. A. DECIDES AGAINST TYLER

The Arbitration Board of the Actors' Equity Association decided last week that the claims of some of the members of Tyler's "Somewhere in the House" company for two half week's salary were invalid, according to information received that the salaries in question must be paid. The actors based their claims on the fact that they were engaged to appear at A. E. A. contracts. According to reports received at the Equity office, Mr. Tyler has already paid most of the claims and will pay the rest as soon as they are presented in accordance with the Arbitration Board's decision.

CHAMPION FAT WOMAN DIES

Los Angeles, Cal., Feb. 10.—Two weeks ago, by side, a special reinforced basket and casket were prepared for all elements at the funeral of Mrs. M. J. Joffe, known as the "theatrical world's Joffe," whose death, it is reported, was the result of a heart attack. She weighed 675 pounds.

VAUDEVILLE PROBE ADJOURNS AFTER FIVE DAY INQUIRY

Pat Casey, Henry Chesterfield, Sam K. Hodgdon, Edward W. Fay, W. S. Slotkin, Charles T. Aldrich and Others Are Questioned—Resumption Depends Upon Commission

After five days of examination and cross-examination, during which Pat Casey, Henry Chesterfield, Edward W. Fay, of Providence, Charles T. Aldrich, a performer; Sam K. Hodgdon, of the Keith Vaudeville Exchange, and Barney Meyers were among those questioned, the Federal Trade Commission last Friday adjourned the investigation which it is making into the affairs of the National Vaudeville Artists, the Vaudeville Managers' Protective Association, and other vaudeville interests. When the hearings will be resumed depends upon the commission, the adjournment being taken subject to the call of that body. It is believed, however, that they will be again called in about one week.

The adjournment caused considerable curiosity among those who are keeping in touch with the vaudeville world, even venturing the opinion that they would not be resumed. Others, though, were confident that the adjournment was only a temporary one and gave the reason for so thinking.

According to them, while the present proceedings were probably originally started by Harry Monfrotto, it was Sam Gompers who actually induced the Federal Trade Commission to work the investigation. As they point out, the White Rate still holds a charter in the American Federation of Labor and when Monfrotto first went to Washington he laid his case before Gompers who, after considering the matter, did what was necessary. Monfrotto could not have done, spoke the word that prompted the Federal Trade Commission to act an investigator to work with Gompers behind the inquiry, they state it will surely go on to the end.

Before leaving for Washington on Friday, John Walsh, chief counsel for the commission, stated that there were several things which required his attention in Washington, but that, if he found that they would take too long to clear up, he might turn the case over to another assistant, in order that no undue delay may be suffered.

After one and one-half days of the hearing were taken up by an examination of Pat Casey, general manager of an associate of Mr. Goodman, and launched forth on a dignified and scholarly plea for a dismissal of the charges on the ground of lack of jurisdiction and other technical legal points. Mr. Moore, the Federal Trade Examiner, listened attentively, but refused to allow Judge McCall's contention, pointing out that the commission had already been made and denominated the case.

Casey then again reiterated that the so-called black list was not a black list at all, but a list of men and women who would not be depended upon to fill contracts. He added that practically all of those on the list in question had played before Gompers, controlled by managers holding membership in the V. M. P. A. since the strike troubles.

In a discussion of the closed shop, Casey declared that he didn't believe it was practical at all, inasmuch as artists could be trained to work for other shows, and have to go along to a labor union in order that they might appear in vaudeville the following year. He added, at the present time, it is a better state than at any time in its history.

Casey also stated that he believed that there was no discrimination against any

when asked why he didn't pay the balance of some \$400 on the V. M. P. A. strike agreement of 1910, stating, gallingly, that he was "a stingy fellow." A reference to a meeting of Gus Sun's managers, held in Springfield, Ohio, and attended by Slotkin and at which he declared he was "given a good time" also produced laughter.

Slotkin said there was no completion in the matter of joining the V. M. P. A. and that Casey, who spoke at the meeting at Springfield, simply outlined the advantages of joining the organization. A letter from Gus Sun to Slotkin, dated a few moments later, speaking with reference to the Corson set, stated that Slotkin knew what to expect if he booked the act in question. Asked whether he knew what this statement meant, Slotkin testified that he presumed that it had to do with the cancellation of an act in which Victor Vasa appeared was extremely bad, but that he had not had anything whatever to do with the matter. A transaction whereby Vasa and his partner received \$35,000 from the N. Y. A. to play the date, was explained at length. The act had received no money from him, Slotkin stated, but the V. M. P. A. and N. Y. A. Complaint Board is considering the matter at the present time, with the idea of securing settlement.

Casey was then recalled to the stand and Walsh again took up the subject of the alleged black list.

"At this point in the proceedings ex-Judge E. K. McCall entered the case as an associate of Mr. Goodman, and launched forth on a dignified and scholarly plea for a dismissal of the charges on the ground of lack of jurisdiction and other technical legal points. Mr. Moore, the Federal Trade Examiner, listened attentively, but refused to allow Judge McCall's contention, pointing out that the commission had already been made and denominated the case.

Casey then again reiterated that the so-called black list was not a black list at all, but a list of men and women who would not be depended upon to fill contracts. He added that practically all of those on the list in question had played before Gompers, controlled by managers holding membership in the V. M. P. A. since the strike troubles.

In a discussion of the closed shop, Casey declared that he didn't believe it was practical at all, inasmuch as artists could be trained to work for other shows, and have to go along to a labor union in order that they might appear in vaudeville the following year. He added, at the present time, it is a better state than at any time in its history.

Casey also stated that he believed that there was no discrimination against any

(Continued on page 30-31-32.)

STRIKE CLOSES ALL SEATTLE THEATRES

MANY COMPANIES AFFECTED

SEATTLE, Wash., Feb. 8.—All of the theatres were forced to close here on Monday as the result of a strike which was brought about by the general strike that temporarily succeeded in badly crippling the railroad traffic, as well as serious interfering with almost every phase of the city's business activities.

The fact of the stage employes' unions joining the strike would have been sufficient to have caused the theatre operators a great deal of inconvenience in keeping the theatres open. Still it is probable that the attempt would have been made to keep going, but for the unavailability of supplies presented by the stoppages of practically all forms of transportation.

While it is not settled as yet, there is strong probability that the general strike will be declared off by Monday and it is confidently expected that the theatres will be open as usual and ready for business at the latest by Monday afternoon.

Julian Ellings and his vaudeville troupe, which William Morris is sponsoring in a tour of the K. O. Grand Opera House, played three days at the Metropolitan Theatre before the general strike forced him to quit. The theatre show was doing a wonderful business, the house being sold out on Monday for the entire week. The troupe was en route to Canada to fill in with a few one-nighters, opening at Vancouver on Thursday. Mr. Hood, K. and Fred Hunt and George E. Kenney, who arranged the fill-in dates which will keep the Ellings show busy until it takes up its regular tour of the Pacific Coast.

The Shuberts did not have an attraction booked into Seattle this week and none are at present in the theatre future. Edna Hoffman, the concert pianist, heading a company of tromat artists was the only vaudeville attraction booked for Seattle that was caught in the strike jam. With the exception of the Moors, which plays the Orpheum Circuit shows, and the Patience Players, a dramatic repertoire organization, was holding forth until forced to close, while the Oks has been mounting the Oscar Carter Musical Company, and Levy's Orpheum, a stock vaudeville company, and Henry's Orpheum.

The following vaudeville acts playing at the Orpheum, the latter of the artists Wednesday night off here until Saturday advance developments: Joe Howard, Frank Stamford, the English and Colonial premier, who was brought here from London to stage "Good Morning, Beautiful," and "The Girl Behind the Curtain" will sail for London next Saturday and take with him five American musical comedians as "The Fly," "Olivera," "Fiddlers Three," "Lester, Lester" and "Miss Blue Eyes." The first musical shows will be delivered by Stamford to Grossmith and Laurillard, the English producer, who obtained the rights to the first of the John Cort through Walter Jordan, of Sanger and Jordan.

Klein to produce, is report Arthur Klein was reported, this week. When made arrangements to produce a show for the Orpheum theatre, which was to be presented on Saturday. When asked to verify the report, he stated that he would produce a show for the Orpheum theatre, which was to be presented on Saturday. He was not interested in any other cent than vaudeville.

MANAGER'S WIDOW DIES

CHICAGO, Feb. 10.—Mrs. Louisa Thompson Glover, widow of John G. Glover, who managed the Majestic Theatre, and herself a well-known critic, died in New York City on Saturday afternoon of three children. Funeral services were held Sunday.

THEIRS BARE "FROLIC"
The police have been busy with a mysterious series of robberies which have been perpetrated with regular intermittency since the roof of the "Frolic" Theatre where the "Midnight Frolic" is held nightly.

The robberies began last October when Dolores, one of the principals in the "Frolic," lost \$5,000 worth of jewelry from her dressing room while appearing on the stage. She reported her loss to the police immediately, but no trace of the jewelry has been found.

Since that time there has not been a week but what something was stolen from the dressing room. Last week, a pair of Costa, wraps, silk stockings and other jewelry apparel have disappeared from the girls' rooms weekly. And valuable tools from the stage are disappearing daily.

Last week a carpet worth about \$210 was stolen from the office of Victor Kleidy, manager of the "Frolic." A few days before the theft of the carpet a rug worth \$90 was stolen from the ladies' dressing room, and during the last three weeks more than 1,000 small articles worth about \$10,000 show have disappeared. These baskets, in wholesale lots of 500, cost the management 15 cents apiece each.

The robberies are not confined to the roof, however, for it was learned last week that the "Frolic" had been robbed of the "Gun" in the theatre below one of the principals in the company lost a watch when it was stolen from the girls' rooms. The watch has never been recovered, though its disappearance was reported to the police almost immediately.

POlice SEEK HYPOCRISIT

It is well known that the police are looking for a vaudeville hypocrit, said by the District Attorney to be Harry J. McGee, who was arrested last week by noted Norma McLeod, of 284 West Fifty-eighth street, causing her to come to a former Justice of the Peace. He says that Sanderson has a criminal record, and following the release on a suspended sentence of the defendant, the recommendation of a commission appointed to determine her sanity, Judge Orain ruled that McGee should be sent to the State Prison for his arrest.

"When I passed the check I did not know what Miss McLeod told Judge Orain. I had fallen in with a man who is a hypocrit and we were to double in a vaudeville act. I believe he made me commit many crimes while in a hypnotic state.

The girl's story was investigated by Probation Officer Kimball, who reported to the court that it was true. The investigation was conducted by the District Attorney, who was married to Walpole King in New Rochelle in October, 1913, and was divorced in November, 1915.

GET RIGHTS TO CORT PLAYS

Walter Stamford, the English and Colonial premier, who was brought here from London to stage "Good Morning, Beautiful," and "The Girl Behind the Curtain" will sail for London next Saturday and take with him five American musical comedians as "The Fly," "Olivera," "Fiddlers Three," "Lester, Lester" and "Miss Blue Eyes." The first musical shows will be delivered by Stamford to Grossmith and Laurillard, the English producer, who obtained the rights to the first of the John Cort through Walter Jordan, of Sanger and Jordan.

Klein to produce, is report Arthur Klein was reported, this week. When made arrangements to produce a show for the Orpheum theatre, which was to be presented on Saturday. When asked to verify the report, he stated that he would produce a show for the Orpheum theatre, which was to be presented on Saturday. He was not interested in any other cent than vaudeville.

ARTHUR TO PRODUCE, IS REPORT

Arthur Klein was reported, this week. When made arrangements to produce a show for the Orpheum theatre, which was to be presented on Saturday. When asked to verify the report, he stated that he would produce a show for the Orpheum theatre, which was to be presented on Saturday. He was not interested in any other cent than vaudeville.

CABARETS WANT TO STAY OPEN AFTER 1 A. M.

COMMITTEE TO SEE MAYOR

A movement to push the closing hour back beyond the 1 A. M. hour now in force will be pushed by the owners and managers of the principal cabarets and restaurants throughout the city.

The committee of prominent restaurateurs, headed by John J. Wagner, secretary at Reizenweber's, one of the principals responsible for the movement, the plan is to advise the city of prominent restaurant men to visit Mayor Hylan at his office and ask him to extend, by special license, the closing hour of the latter class of restaurants.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

The committee will not ask that all-night licenses be issued, as in the past, but that they should be permitted to keep open until 3 A. M. until next July, at which time the present hour will be resumed.

"A SLEEPLESS NIGHT" IS WEAK

By STANFORD, D. C., Feb. 10.—Jack Larrin and Chester Blum, authors of Irene Fenwick's new vehicle, "A Sleepless Night," have been dissatisfied to qualify as writers of fame, in the opinion of the London critics, who were unanimous in their opinion that "A Sleepless Night" was a "first class" showing of the play. The night's Washington showing of the play was a "first class" bit of dramaturgy, lacking all in finished hand, and it is distinctly inclined to show, as well as to show, a new and distinct reliance on risique situation and dialogue.

Larrin and Blum have chosen for their theme the complications which arise from the marriage of a rich man's son and the daughter of a poor man. The rich man's girl wants to be free from the rich man's mandate that they shall marry. This is complicated by the fact that the appearance of a young man artist and his wife, a sculptress, who, in order to obtain a commission to paint and sculpt for the rich man, pose as unmarried.

The girl wand falls in love with the married artist and goes to his room at night, but she has been preceded by the artist's wife. The artist's wife, in turn, has been followed to her husband's room by the rich man's son, who loves her.

Here is presented the complication of one who has been followed to her husband's room by the rich man's son, who loves her, and another in it, when the rich man and his chauffeur enter. A third act revelation of the married state of the artist and the sculptress thereby is made necessary.

The cast demands respectful attention, none, however, is given to the play, which has been passed upon it by the authors.

Irene Fenwick charmingly struggles with the matter of her marriage, but she who cannot reveal her matrimonial state.

Ernest Glendinning reverts to the light comedy of the role. Others who portray the role of the married artist.

Lois Watson scores her usual success in her role. Others who portray the role of the married artist.

Donald Gallagher, Carotta Monterey and Betty Peters.

FRED BREWSTER OUT OF TOMBS

The District Attorney has freed February 10, 1919, Fred Brewster, who was arrested by Betty Brewster, the vaudeville actress, will again be tried in the Criminal Branch of the Supreme Court on an indictment charging her with attempting to extort \$250 from Eugene F. Herman, president of the Herman Motor Truck Company.

Mrs. Inch, or Betty Brewster, as she is known in vaudeville circles, was tried two weeks ago before Justice Weeks and is jury, and after a trial lasting four days the jury disagreed.

After the trial Judge Weeks, on motion of the Assistant District Attorney, doubled the amount of the defendant's bail from \$5,000 to \$10,000, in default of which she was sent to the Tombs to await her second trial. About five days ago, however, bail was furnished by a surety company, whereupon Mrs. Inch was released.

SETTLE SEPARATION SUIT

The separation suit brought by OZella Dunn Smith, the actress, against her husband, Sidney J. Smith, respectively editor of a motion picture magazine, in the Supreme Court last week, was settled last week. About five days ago, however, bail was furnished by a surety company, whereupon Mrs. Inch was released.

Maurice B. and Daniel W. Blumenthal, representing the plaintiff, and Melvin E. Dalberg, attorney for the defendant, drew a separation agreement last Monday which was signed by James respectively editor. It was said that, under the agreement, Mrs. Smith will receive a lump sum of \$10,000 and the balance of her income will be paid to her husband.

The Smiths have been married four years and during that time had one child, which died.

HYMAN NOW FOX MANAGER

E. I. Hyman, who has been in charge of motion picture bookings for the IZ-Distributors Agency, has been promoted to his post with the War Department's Commission on Training Camp Activities this week. Mr. Hyman has been married four years and during that time had one child, which died.

MGRS. GETTING SHOWS READY FOR SPRING

TWENTY-FOUR HEADED FOR B'WAY

With the approach of Lent, New York producing managers are making preparations for a busy season. They are busy now on the way upards of thirty plays for presentation here some time between now and the advent of hot weather.

These shows are in various stages of readiness. Some have been tried out and are due for an early Broadway showing; some are about to be tried out, while others are in rehearsal or about to be placed there.

One of the first on the list is "Scandal," an English play brought to this country by the Hest and produced by him in conjunction with the Shuberts. It had its first American presentation last Saturday night at Stratford, Conn.

"Sleepless Nights," another play just ready to break in on Broadway, received its first tryout at the Metropolitan, N. Y., and is also being played in Washington. This is also a Shubert attraction.

"A Disfranchisement," directed by C. W. Bell, received its first production on January 24 at Atlantic City, N. J., at the hands of Klau and Erlanger and Grace MacGregor. Among the prominent players in the cast are Amelia Bingham, Phoebe Weston and Marie Chambers.

"Every Man's Castle" had its tryout in New Haven, Conn., and on the cordial reception accorded it seems to warrant the assumption that when it gets to New York it will attract a large audience. It includes Wilton Lackaye, Robert Edeson, Adrienne Morrison and Katherine Katford. "Planning for Peace" is another play which has had a successful tryout. Two weeks ago Providence players stamped it with approval. The play is by Owen Davis and Charles Guernon and is a Wm. A. Brady production. The cast includes John Frederick, John Winters, J. H. T. J. McGrane, Housie Peters, Jane Cooper, Grace Knell, Arthur Allen, John Turner and Chaucery W. Kelm.

"The Royal Vagabond," a musical show presented by Coban and Harris, has been revised and, in its new, improved, more prominent last week at Atlantic City. It is the work of S. I. Stanney and William B. Daniels, with music by Dr. Paul Gostal. The cast includes Roger Gray, Charles Wraye, Louis Simons, Trues Kost, John Underwood, John Winters, Frank Sautley, Robinson Newbold, Frances Demarest, Grace Fisher, Winifred Harris, Edwin Dell, Edna Mae Waller, Fain and Helen Fries.

"The Royal Vagabond" is due to come to the Coban and Harris Theatre next Monday night.

"The Lion" an Arthur Hammerstein production, is to receive its premiere next Monday in Philadelphia. In spite of the fact that its manager has been engaged several times, it is said to have the making of a Broadway show.

"The Wife" was first tried out last week in Stamford, Conn., and is this week in Providence.

"The Deceiver," a Shubert attraction, opens to-morrow in Wilkesbarre, Pa. "Adam and Eve" was put into rehearsal this week by A. H. Conner. The cast includes the names of a number of prominent players, among whom are Ruth Shepherd, Robert Kruger, Fred Pennington, Courtney Foye, W. B. Mack, Harry Harwood, Roberts Arnold, Reginald Mason, John Underwood and John Winters.

"The Aftermath," a propagandist play showing the after effects of war, is about to be produced in New York by the management of Wm. Moore Patch. "The Day From Me" another Patch production is waiting for a chance to break at a Broadway house and may be expected at any time. "The Chair" has "The Girl in Striped Night," which is soon to go into rehearsal.

Thomas Broadhurst, who has not written anything for the stage for several years, recently played a play entitled "Our Pleasant Sin," which is about to be placed in rehearsal under his own direction.

Other forthcoming plays are "Yesterday," by the Shuberts; "The Master Thief," by Oliver Morosoff; "Up Front," by Arthur S. Brown; "The Day After Tomorrow," by Steven Lincoln; "Come Along," by the Marine Producing Company; "A Commemorative" by Sam French; "The Road," by H. E. MacDonald, and "Let's Go," by a soldier show.

Some shows are already being considered is evidenced by the fact that Conits and Tenille are making preparations to produce "Come Over" and the lyrics of which are by Philip Bartholomew and music by Silvio Hine. Patricia O'Hearn will be featured with the show. Henry Coote and Donald Archer will also have prominent roles.

HERBERT ASHLEY SEEKS DIVORCE
Herbert Ashley, of the vanderbilt team of Ashley and Hesperia, has just filed an action for divorce from Louise Ashley, who formerly worked in an act with him in the "Punch and Judy" Theatre, now in court by Harry Saks Hochheimer, acting for Ashley.

It is believed that Ashley by his wife applied to have started all the trouble. It was sent from Pittsburgh and told of having been arrested there for having a dinner party in her apartments at a hotel. She complained that the officers should have arrested her at the county jail instead of the police station, where she was thrown into contact with the officers. She was released because, they told her, the police station was filled with prisoners.

Her wife's investigation at once and, while doing so, says she found evidence which would warrant him in suing her for divorce. She is now in jail, being the papers state, in Pittsburgh, where her husband is in New York.

WALLACH GETS "SEVENTEEN"
Stuart Wallach has leased to Sam Walker the Eastern road rights to "Seventeen." Wallach is now in Cincinnati, Stamford last Saturday with a cast which included several players from Walker's Permanent Company. Among them are Florence Hart, Leah Temple, Judith Cook, Emma Wilcox and William Belfort. Wallach's company will play one night stands for the most part.

This makes two companies now playing "Seventeen" simultaneously in different parts of the country. The other one, which Stuart Wallach is presenting himself, opened at the Metropolitan Theatre in Indianapolis, last Monday night, after finishing a week's engagement in Cincinnati. Walker left his Permanent players at the Punch and Judy Theatre last week to witness the Indianapolis opening.

COMPLETE FIFTH "BETTER OLE"
When the fifth and final of "The Better Ole" companies opens at the Illinois Theatre, Chicago, February 13, Dr. Wolf Hopper, who heads the cast, will be supported by the following players:

- Barth Barry, W. H. Woodley, St. Claire Bayfield, Amelia Harrell, Frank Outlets, Olive Bess, George Starnes, William C. DeLinger, Mizer, Jane Aaron, Daisy MacLaughlin, John C. Douglas, Harry Harwood, Carl E. Hays, William C. Hays, Edna Martin, Helene Ambrose, Gertrude Carabona, and Ruth Rollin.

FIGHT TICKET SCALPING BILL
Borron, Mass., Feb. 10.—That local theatre workers are in the power of great indignation because of a bill introduced against the proposed Anti-Theatre Ticket Scalping Bill was disclosed today at a meeting of the Boston Theatre Guild at the Legal Affairs at the State House.

The measure, which was offered by Frank W. Thayer, would strip the power of granting theatre licenses away from the Mayor and vest it in the City Council and would also give the Council the right to regulate the prices to be paid for theatre tickets.

ACTRESS, SORE, LEAVES U. S.; WONT RETURN

SITGREAVES SAID FOR FRANCE

Chafed under the bad treatment she says she was accorded in this country during her tour here, Beverly Sitgreaves sailed last week on the *La Zouave* for France, declaring that she would never return. Her trip, she stated, was at the invitation of Mme. Sarah Bernhardt. She will be the guest of the French tragedienne and will act with her in productions contemplated for the Theatre Sarah Bernhardt.

"The most interesting feature of my trip," Miss Sitgreaves said, "at least to me, is the fact that I am not coming back. I do say that I shall be always in France. There is England, for instance, and after a while I may go there. But one thing I am never to return to this country.

"My experience in the last two years have convinced me that I am altogether forgotten here after my long service. But there is a reason for that. I feel I shall never get over my own treatment. I received in connection with the American production of Lavard's "Service" the most brutal and cruel treatment of any I have ever known. I was in the hands of John Harrison Grey Fluke in Springfield, Mass. Fluke at the Cape Cod Theatre. Miss Sitgreaves had acted the role of heroine in the first production, and Mrs. Fluke took her place in New York.

"Of course after I was taken out of the hands of the Flukes I was announced as the heroine," Miss Sitgreaves said, "it was a great sensation on my artistic career. I was in the hands of the Flukes, I have learned that I was taken to Baltimore to be a piece merely in order to get over my own treatment. I was to decide whether or not I wanted to act the leading part.

"The Flukes' method of treatment was sufficient to try the patience of any actress. The fact that 'Service' did not draw here is no reflection on the original drama of Mr. Lavard. That cannot be said to have been acted at all."

Miss Sitgreaves has not been seen on the stage here since her appearance in the Baltimore production of "Service." The play is now being played in Chicago. "Just as I had about begun to realize that my own country—the managers and promoters here—were going to let me go, I came, fortunately, Mmes. Bernhardt's invitation to join her in Paris, and there I shall stay."

HEBREW ACTORS FORM UNION

Charging that the managers of the Hebrew variety shows have been guilty of repeated acts of discrimination against them, a number of Hebrew vanderbilt performers have taken steps to determine which they say will ultimately do away with the alleged arbitrary acts of the managers.

The organization is called the American Hebrew Vandervile Actors' Union, Inc., and has a membership of incorporation last week by Supreme Court Justice Finch.

COURT REVERSES LATER CASE

The Court of Appeals last week affirmed the reversed judgment which George De Carleton, of Yonkers, secured in the *De Carleton* in the Supreme Court October 22, 1918.

De Carleton, through his attorneys, O'Brien, Malvern and the late George H. Glaser to recover \$1,600. He alleged in his complaint that he was engaged by Glaser to be part in the production of "The Grein of Dust" and that his alleged contract was for fifty-two weeks. The complaint also set forth that Glaser was to receive \$50 a week while he was playing in defendant's stock company and \$50 a week when he was in the theatre.

The alleged contract was to run from September 5, 1912, but De Carleton stated he was discharged early in February, 1913. Shortly afterwards De Carleton brought suit, and the case, which was tried October 22, 1918, before Justice Greyson and a jury, resulted in a verdict for the plaintiff for \$1,625.00.

Glaser, through his attorney, Nathan Burkan, appealed from the judgment rendered against him in the Supreme Court to the Appellate Division, the latter court reversing the judgment and sending the case back to the court below for reconsideration.

The plaintiff then sent an appeal from the Court of Appeals to the highest court in the State, which last week finally affirmed the verdict in the case, and reversed the verdict in favor of Glaser. The total amount of the costs that De Carleton will now be required to pay, he having filed a bond to secure the payment, is \$400.

DANCER ASKS DIVORCE

Phillips Gorman, dancer on the stage as Phillip Korwood, a known, and one of the best dancers in the country, has filed for divorce through Harry Saks Scheibler.

"I was once state that the couple were married in 1913 in San Jose, Cal., and, for a year after the marriage, continued to live in the city. The wife then went to live with her mother for a time and when she returned East to join her husband she was subjected to a course of humiliation and harsh treatment. As a result, she says, she went into the production of "Epatation" which Klau and Erlanger were making. Afterward she rejoined him in Chicago, say she, but was subjected to such harsh treatment that her nerves broke down. She charges that he was unfaithful with a woman whom she does not know. There is one child, Paul, now four years of age.

LAIT RE-WRITING PIECE

Jack Lait is re-writing the play he wrote for Sophie Tucker called "A Fat Chance," which William Morris was to have produced last fall. Its similarity to "The Melting of Molly" which Lait saw while it was running in Chicago, caused him to re-write his own play.

Sophie Tucker stated last week that Lait had written the play in his hands in no later than April 1, and four weeks later, she says, she will have it ready to go on the stage.

Until that time she will continue to entertain at Helen Weber's with her five vaudeville acts. She is also receiving a fat salary check weekly, in which is also included a percentage of the court's charges.

MEMPHIS HAS NEW MANAGER

MEMPHIS, Tenn., Feb. 8.—Frank Grey has returned to Memphis, Tenn., and will be in charge, under the ownership of the Majestic Amusement Company, which has leased the theatre from the Majestic Company closed to-day. The policy of the house has been changed and henceforth will play only high-class road attractions.

DEFUSED PARS; IS PUNCHED

IRENE HELL, N. Y., Feb. 9.—Nicholas J. Brown, a well-known actor, was punched by Harry Saks Scheibler, a comedian, who was accused of giving the latter a pass to the show.

Philadelphia Benefit for Actors' Fund Realizes \$6,000

Nora Bayes, Charles Winninger, May Irwin, Blanche Bates, and Battery of Composers Draw Big Crowd to Forest Theatre

PHILADELPHIA, Feb. 8.—A capacity crowd of all ages of the same or whatever standing room there was at the benefit show for the Actors' Fund at the Forest theatre, past the latter part of the week, together with the proceeds of the other coming benefit performances, will need to aid actors who are in need. There was a long waiting line long before the show started and, by the time the first act went on, the house was packed. The program offered was a remarkable array of talent, a galaxy of comedians and legitimate stars and composers, furnishing the entertainment.

It was the second Actors' Fund show in Philadelphia, the first since New York recently, and the first one ever given outside of New York or Chicago. Whatever doubt any one had as to whether an Actors' Fund show presented outside of the country's two big theatrical centers would be a success was dispelled yesterday, everything going through without a hitch. The success of the venture reflects credit on Daniel Frohman, who arranged, rehearsed and managed the show.

The performers were recruited from Philadelphia and other cities in New York and Philadelphia. By permission of Lowell T. A. F. M., of which branch Daniel Frohman is president, the actors and actresses gave its services, while the stage crew did their work through the courtesy of A. T. J. Harris, president of the Benjamin Harrison is president and business manager. Under the direction of W. E. Rice, the manager, on Friday, February 7, Frohman will probably start rehearsals for it on Monday, February 11.

FILM MAN SUED FOR SEPARATION
Clyde H. MacGowan, general manager of the Universal Film Company, was made defendant last week in an action for a separation filed in the Supreme Court by his wife, Mary Elizabeth MacGowan.

A motion made by M. H. Winkler, attorney for the plaintiff, for alimony and counsel fees, was made after the service of the summons and complaint upon the defendant, which will be argued this week before Judge Bijler in Special Term, Part 1, of the Supreme court. In her affidavit in support of the motion, Mrs. MacGowan alleges that her husband has been guilty of neglect and desertion, in addition to which, she says, he has failed to support her and properly care for their two children, Charles and Ureala, aged six.

MacGowan entered the employ of the United Film Exchange in New York City at a salary of \$90 a week and has steadily risen to the position of general manager with a salary of \$10,000 a year. Mrs. MacGowan asks for \$100 a week and \$1,000 for counsel fees in her application to the court.

MacGowan is 28 years old and his wife is 28. They were married eight years ago, and three years ago Mrs. MacGowan was put for divorce in the Kings County Supreme Court alleging in his complaint that he had been guilty of desertion, and that a man in the New Victoria Hotel on West Forty-seventh Street. The divorce suit was subsequently withdrawn and a separation agreement was entered into between the parties in which the husband agreed to pay his wife \$100 a week for the children, pay for the support of the children.

This week Henry J. and Frederick M. Goldman, who have been retained by MacGowan to defend the action, drew papers for a formal fee in which MacGowan substantially denies all of the allegations made by his wife.

Witt and Winter held off the initial spot with one probable offering. The rest of the program included "What Girls Can Do," a variety act by girls only, and Nan Halperin in character songs, from Keith; Grant Mitchell and Gladys Gilbreed Edmund Sorgan and Lina Fralick of "A Tailor-Made Man" company, from the Garrick; a one-act comedy, "Jimmie," members of the "Oh, Mamma" company, from the Chestnut Street Opera House, Lew Fields in a sketch, also Charles Winninger, from the Lyric; Irving Fisher from Nora Bayes' Theatre, New York, in songs; Nora Bayes and Al Roberts in a "dramatic perversion" from "Romeo and Juliet"; May Irwin in new songs; Blanche Bates in recitations; Jeanette and company in the "Tickle Toe" from "Going Up" (Forrest); Maelynn Aronick, the Old "Red" of "The Red Rover" and "The Telling" "weird stories from Texas," and then the big concluding feature, a musical revue consisting of a pantomime in which the following comedians appeared, each rendering a selection from his works: Jerome Herbet, Jerome Kern, Randolph Pryn, Raymond Hubbard, Louis A. Hirsch, Harry Carroll, Silvio Hain, A. Baldwin Stone and "The Keas." There was also a speech by Daniel Frohman during the show, telling of the work of the Actors' Fund.

The next benefit show will be held at the National in Washington, of which W. E. Rice is the manager, on Friday, February 15. Frohman will probably start rehearsals for it on Monday, February 17.

BLAIR FELLS CAST

Sam Blair has practically completed the cast for the musical farce entitled "The Girl in Striped Stockings" which he plans to open next Monday in one of the Shubert houses in New England. The book and lyrics were written by William K. Wells, and Hal B. Dwyer, is responsible for the score.

The players are: Marjorie Fringe, Jessie Howard, Agnes Marica, Dana Nell, James Dwyer, George B. Tripp, William G. Curtis, Violet Dymon, Margaret Cohan, John H. Dwyer, Charles Hall, Fairbrother, Marjorie Baird, Dorothy Bird, Frankie Timmon. Ray Pares is staging the dancing numbers.

BILLY MEEHAN TO STAR

Billy Meehan, who has attracted such favorable attention by his interpretation of a realistic "hick" character in "The Big City" at the Lyric, will complete the program that Willard Mack is now writing for him. Meehan will be seen in a somewhat different role in which he is now appearing in "The Big Chance."

ROTHAPPEL TO PRODUCE

Sam Rothapel, former manager of the Rivoli and Rialto, organized a company this week for the purpose of furnishing comedians with complete programs, consisting of a feature, educational scenes, etc. Wally Van has been engaged as director.

JOHN GAINSWORTHY ARRIVES

John Gainsworthy, the English playwright and novelist, arrived in New York yesterday on the Germania. He will attend to his business here, which is the anniversary of the birth of James Russell Lowell.

GERARD HAS NEW SHOW

Berney Gerard is now busy on his new show, "Kim Pary," which will put out next month in B. R. and S. time.

HARRY-AKST LEAVES BAYES SHOW

Harry Akst, who has been Nora Bayes' pianist for the last two years, accepting the six months he spent in the army, left the cast of "Ladies First" last week. In this respect, Akst has followed the precedent established by all of the principals that played in the show except Florence Morrice, who has followed her husband's lead. Akst says he left because of Miss Bayes' arbitrary treatment of him, and he also says that Irving Fisher contributed to the annoyance. Another element that tended toward his leaving the show at this time is the fact, Akst says, that he was forced to appear in the Sunday night concert at the Lyric Theatre in connection with the occasion for his services. (This was also Lew Cooper's complaint when he left.) When asked why he did not quit with the members of her company for appearing in the Sunday concerts, Miss Bayes is reported to have answered: "Well, the Shuberts don't pay their people."

"Ladies First" is scheduled to open in Philadelphia on March 17. The Sunday night concerts at the Nora Bayes Theatre ceased with the one given on Wednesday last week. And it was learned last week that Nora Bayes offered Jack Norworth, her arduous husband, \$500 to appear in the show on the Sunday before last. The latter is playing over the Keith Circuit at present. The Aksts, who has been playing the piano for the Josephine and Brooks set, will take Akst's place in the Bayes Theatre.

HOWE MUST PAY TENNEY \$300

Sam Howe, Broadway producer, must pay Allen Openness Tenney, the writer, the sum of \$300, in accordance with a verdict recently so aptly was reported. And it was learned last week that Nora Bayes offered Jack Norworth, her arduous husband, \$500 to appear in the show on the Sunday before last. The latter is playing over the Keith Circuit at present. The Aksts, who has been playing the piano for the Josephine and Brooks set, will take Akst's place in the Bayes Theatre.

E. E. RICE HAS NEW SHOW

"A Bit of Paris" by Josephine Turck Ester, is the name of a new four-act comedy drama which Edward E. Rice is producing. The show is scheduled to open in Poughkeepsie February 15, with Julia Byron featuring. Others in the cast are Goldwyn Pinner, John H. Dwyer, Charles Hall, Russell N. Rhoades, Jean Wadley, Marie Bonnell, Anita Tull, Charles J. Diem, Frank Ross and Frank Wilson.

NEISS TO HEAD CARNIVAL

Joe Neiss will head the Canadian Victory Shows, the only carnival company that will tour Canada during the summer of 1919. The show will play towns as well as cities in the Dominion. The show will move every week by railroad. It will present many novelties, one of which will be known as "Amble."

ANGLEN CANCELS TOUR

Edmund Anglen, who is Margaret Anglin, whose absence breakdown prevented her from filling her engagement last week in Hartford, Conn., has closed her company and called her tour off. She was to have played this week at Ford's.

LEAVES WILMER & VINCENT

Eugene L. Koneke has retired from the firm of Wilmer, Vincent and Koneke, disappearing with a share of the business to Sidney Wilmer. Koneke plans to engage in the theatrical business for himself.

WHERE IS SADIE TRAVIS

The whereabouts of Sadie Travis, last seen in the show "The Deeds of 1904," are sought by a sister of J. S. F. O'Connell. Please communicate care of The Clipper.

"SCANDAL" OPENS STRIKE

PHILADELPHIA, R. I., Feb. 10.—Perhaps the best of the new play, "Scandal," and one which will take a high place among the well tried productions that have come this way in Philadelphia, is the new play by Cosmo Hamilton and presented at the Providence Opera House tonight. The play, which was first brought out under the name of "The Burnt Hair Finger" but, with condensing a new cast has been introduced in Philadelphia. "Scandal" is of the high comedy type of play, with a story well built and interesting and the play is full of wit and action by personages well bred and of social pretension.

The character of Scandal is the guardedly reared daughter of a multi-millionaire who, from the mere love of adventure, continues her education visits to an illustrious portrait painter after her picture has been finished. A man of her own social set, whom she has previously refused in marriage, lives across the hall from the studio and he, the girl's mother, aunt and uncle come in consultation with her, the girl's rebellions and in a spirit of defiance, claims her rejected suitor as her secretly married husband.

Scandal is thus avoided, but the man, in accepting the situation forced on him, determines to play the game also. There follows an ingenious subplot scene ending with a touch of sentiment which has also something of the nature of a comedy. The game is kept up until the girl turns down her intended husband and all ends happily for both.

Charles Cherry and Francine Larriotte have the leading roles, the rest of the cast assembled by Walter Hunt as follows: William David, Carl Johnston, George W. Taylor, Frank Gregory, Jerome Colmano, Alec Lutman, Isabel Onandiah, Mary Coates, Mrs. Lillian Kemble Cooper and Paul A. Pevan.

The production is sumptuously staged and continues a string setting for the clipper.

HART MAY WED RICH GIRL

LOS ANGELES, Cal., Feb. 8.—Wm. S. Hart, the noted film star, is said to be contemplating marriage with Gladys Lee, who is reported to be the daughter of a millionaire Montana Cattleman.

William S. Hart refused to enter the "Big Fire" movie combination last week because, it was reported, he is holding out for more money. However, William Grossman, of House, Grossman & Yerhans, whom Hart sent for to represent him in the deal, arrived in Los Angeles a week ago last Monday and immediately began negotiations in Hart's behalf with the representatives of Gladys Lee. It was intimated along Broadway that Hart will ultimately get what he wants.

MADGE HART LOSES

One thousand two hundred and fifty dollars is the sum awarded to David H. Slade, attorney for Madge Fox Hart, the booking agent, in his suit for \$2,000, by Justice Leonard A. Glagier last week. The counsel for the defense severely rooked alleged madame, who had been accused of lying upon the actions of Mrs. Hart, claiming that either Slade or a friend was almost invariably in the room of the hotel. It was held done had been to safeguard his rights.

CHORUS GIRL BECOMES COUNTESS

May Phair, who appeared in New York at the Globe Theatre with the "Girl on the Film" company several years ago, has now become the Countess of Dever in England. While here, she married Arthur Wootley, whose real name was the Viscountess of Dever. They are now in the Earl Cowley. They are at present living in Horsham with their two children.

TRICK MILK DIES

Bert Le Mont's milk man, "Dick," died at Kansas City last week. The death of the animal means a loss of \$2,000 to Le Mont.

U.M.P.A. HOLDS VAUDE. IS NOT A BUSINESS

FILES ANSWER TO RATS' SUIT

The R. F. Keith Vandeville Exchange and the Vandeville Managers' Protective Association, through E. F. Albee and Pat Casey, the respective heads of each organization, filed an answer last week to the \$78,000 damage suit started some time ago in the United States District Court at the White Rate Realty Co., Inc. in which it was alleged that the above named defendants conspired to destroy the business of the latter.

The answer contends that the Vandeville Managers' Protective Association and the Keith Booking Exchange are engaged in an amusement enterprise, and that vaudeville cannot be considered in the business of the latter. The meaning of the Sherman anti-trust law. The defendants' answer goes on to state positively that they are engaged in business in New York City, as set forth in the complaint filed by the White Rate Realty Company. It also denies that the defendants conspired to destroy the business of the White Rate Realty Company, Inc., or to procure the White Rate Clubhouse for the National Vaudeville Artists, Inc.

The National Bank and Robert Corcoran, named as co-defendants in the suit, last week interposed a demurrer, basing their objection upon the fact that the court does not set forth sufficient grounds for action.

KEITH TO BUILD IN CLEVELAND

CLEVELAND, O., Feb. 8.—According to a statement issued here last week by John F. Royal, manager of the Hippodrome, the Keith interests intend to build a new theatre in Cleveland within the course of the next two years. The plans have already been drawn for the new house, it is said, and it will be ready for occupancy by the middle of the year following. The lease of the Hippodrome passes from the Keith interests to Walter Rosenberg, the New York picture man. Keith vaudeville, according to Mr. Royal, will continue at the Hipp until the new house is built.

ROCK & WHITE BACK IN VAUDE

Rock and White will take a short tour in vaudeville before departing for Europe, having accepted a contract for five weeks in and around New York. The team will open at the Colonial on February 17, which engagement will be followed by a week each at the Orpheum, Riverview, Alhambra and Palace. E. Samuels is understood to have been largely instrumental in arranging the deal which brought them into vaudeville again.

JULIA DEAN ENTERS VAUDE

"Evil Eyes" is the title of a sketch in which Julia Dean, who was featured in the "New Woman" on a short time ago, is now appearing in vaudeville. Louis Casavant and Robert Kelley comprise the rest of the team. Billy Robinson is the author of the playlet, and Joseph Hart directed it.

FORM NEW VAUDE TEAM

Flarence Holbrook, formerly of Lean and Holbrook, and Ralph Whitehead have formed a vaudeville partnership and will be seen in the near future in a new musical playlet under the direction of A. T. Wilson.

PUT OFF CLAYTON-HERMAN CASE

A hearing of the complaint filed with the N. Y. A. against Tom Brown, by the mind reader, against Dr. Herman, was to have been held last week, but was postponed because of the fact that Dr. Herman is now playing in New England and could not conveniently be present. The case will come up next week, as soon as Dr. Herman plays out his New England tour, which has about four weeks longer to run.

A SAYS TOM BROWN LIFTED ACT

A. Chas. B. Maddock has filed a complaint with the N. Y. A. against Tom Brown, alleging that Brown is now playing an act called "The Constables," which is alleged to be a lift of the act of Maddock production, "Crosby's Corsairs." The Complaint Bureau has asked both parties to present detailed evidence so that a decision may be reached in the matter.

HYAMS & MCINTYRE ENLARGE ACT

Hyams and McIntyre will become a three-act shortly, the team having commissioned Frank Stammers to write them a new vehicle that will serve to introduce the new youthful duo, Lella, to vaudeville patrons. The new act will feature the lines of Hyams' and McIntyre's former vehicle, featuring a singing and dancing act, with a slight story interwoven.

SHARIF CASE SETTLED

The complaint against Hussein, representing Abolam Sharif, now in Europe with the 36th Infantry, wherein it was charged that another Arab tourist was wrongfully using Sharif's name, was satisfactorily settled by the N. Y. A. last week, the defendants agreeing to cut out the billing objected to.

"BLUCH" AND SNYDER AT ODDS

"Bluch" Landry, the Hippodrome comic, registered a complaint against Bud Snyder last week with the N. Y. A., which in effect states that Snyder is using Landry's photographs for lobby display purposes, without permission. The case will come up for investigation shortly.

HERRICK & ALFRED PRODUCING

Lee Herrick and Julia Alfred are jointly producing a new one-act musical comedy for vaudeville entitled "Good Night Teacher." The act will have a cast of nine, and will be ready in a week or so. Stoker and Herber are handling the booking arrangements.

LA MONT LAUNCHES TWO ACTS

Bert La Mont added two new productions to his act last week, one opening for a break-in in Fox houses. The first is entitled "The Club House Rove," a musical skit with a cast of seven, and the second is "Turkish Bath Frolics," containing eight people.

DENNY & BOYLE TEAM UP

Jack Denny, formerly of Brown and Denny, and Ellen Boyle are in partnership with Ellen Boyle. The team broke in a new act at Paterson last week, which came into New York shortly. Max Hart's office is handling it.

COOPER & BROWN DOUBLE UP

Low Cooper, until recently playing a part in "Ladies First," a "Nora Bayes" show has teamed up with a double blackface singing and acting team, with Tom Brown handling the straight end of the combination.

BANKOFF CANCELS RIVERSIDE

Ivan Bankoff, the Russian dancer, was unable to complete his Riverside circuit as the result of an attack of influenza, which started last Monday, and which developed into pneumonia later in the week.

WOULD UTILIZE LEGIT HOUSES ON OFF DAYS

PROMOTER HAS NEW SCHEME

A plan whereby several of the legitimate theatres in and around New York might be utilized during the afternoons on which no matinees are given was put up by a promoter who believes that he has hit upon an idea that contains endless money-making possibilities.

The promoter, who has sponsored numerous big attractions in his time, proposes to organize fifteen or twenty vaudeville shows and send them around the circuit. The shows, according to the plan which is still in embryo, would open on Monday afternoon and play Tuesday, Thursday and Friday.

If agreeable to the concerns operating the legitimate theatres under consideration, the vaudeville shows will also play Sunday matinees and night engagements, making six performances a week in all. The plan behind the scheme, in advancing arguments as to the practicability of the utilization of the legit houses on the odd days, is that the new business would never better than at the present time, and that the public demand for vaudeville far exceeds that for the theatres devoted to that branch of entertainment.

He is willing to lease or play the houses on a percentage basis, and is understood to have ample financial backing to carry out his miniature road show scheme. Whether the legit backers can be convinced of the feasibility of the idea remains to be seen.

GET PAN ROUTE BOOKING

The Neesse Trio, consisting of Alfred Neesse and two women, ice-skaters from Scandinavia, have been booked by Richard Pitrot for the world's Follies Circuit. On the completion of their tour they will open in Paris at the Folies Bergere, from where they will go to the Circus Faria in Madrid, Spain. Monsieur Pitrot, assisted by two premier dancers, will play the same route.

RUSH PROVIDENCE HOUSE

PROVIDENCE, R. I., Feb. 10.—Work on the new Albee Theatre has started again and the completion of the building is expected in a few days. In the meantime, more, the house will probably be completed in March. Restrictions placed on labor and the winter weather have caused a pause in the work, but with nothing to hinder it now the new theatre is rapidly nearing completion.

REHEARSING GIRL ACT

N. B. Feldman has just introduced a new girl act entitled "A Cold Million," which is a miniature musical comedy with ten people, four principals and a chorus of six. The offering will be booked by Sam Hinton and is being staged under his personal direction.

OPENS ON KEITH TIME FEB. 17

Kathryn Dahl and Her Melody Girls open next Monday at Keith's, Jersey City. Miss Dahl, formerly of the Keiths, Law Marion, Estelle Mont, Maudie Hutton and Maurice Bernard, pianist. She will carry special engagements.

MIDGETS PLAYING FULL WEEK

The Slager Midgets are playing full week at Keith's, Jersey City, and will be started last week at the Metropolitan, Brooklyn, and are this week at the Victoria, New York.

PETROVA GETS SIX WEEKS

Mme. Olga Petrova, erstwhile movie star, will come to Monday at the Chase Theatre, Washington, doing a single singing act, has been booked by H. B. Marshall for the week of March 11. Her last Circuit act reported salary of \$2,000 a week.

Following the Washington engagement, Mme. Petrova is booked for The Orpheum, Brooklyn, the week of February 17, February 24th, and then to the Riverside March 3 in Baltimore, March 10, Philadelphia, and her tour ends in Boston, where she is booked for the week of March 17.

Should her six weeks' tour prove successful, Marshall will arrange a tour for her over the entire Keith Circuit.

Had not the "flur" in Australia at the present time prevented Mme. Petrova from playing there, it was learned last week that she would have accepted the offer recently made to her by Hugh McIntosh, the Antipodan manager and producer, who latter having offered Mme. Petrova \$2,250 a week and all her expenses paid to appear in Australia.

NEW THEATRE FOR BROOKLYN

The Kings Highway Real Estate Company will be commencing this week on a new two thousand seat vaudeville theatre on March 1, that the concern will erect on the corner of East 12th street and Avenue Q, Brooklyn. The location is a particularly good one, being midway between the Orpheum and Church avenues, tapping a section of upper Flatbush containing a population of approximately 100,000 suburbanites, who, heretofore, had no other source of theatrical amusement available other than picture. The house will be modern in every respect. No booking affiliations have been made as yet, nor has a name been chosen for the theatre. It is expected that the new theatre expect to have the place in readiness to give a show by the 1st of October.

RUSH LING VERSUS CHING LING

George B. Resnauching, who asserts that he has appeared for twelve years under the professional name of "Red Ling Toy" has filed a complaint with the N. Y. A. against a performer whom he designates as "Wilson," in which it is alleged that said "Wilson" is using the billing of "Ching Ling Toy."

Resnauching declares in his letter to the N. Y. A. that "Wilson's" billing is far from being a misnomer, and that his organization to call "Wilson" to refrain from the use of such hereafter. Resnauching says that he has used its good offices in having "Wilson" quit using the programme underlines "China's Greatest" and "China's Most Famous," which contends that it is his exclusive property.

APOLLO-GLOBE CASE POSTPONED

The case of the Apollo Trio versus The Three Golden Brothers, which was to have come up for a hearing before the Complaint Bureau on February 11, has been postponed for the present. The trio, which charged that the Three Golden Brothers had infringed on their act, were requested to furnish more information and details regarding the matter.

WOULD COLLECT FROM POSTAL

Maek and Thomsen have requested the N. Y. A. to collect a half year's salary from the Postal Telegraph Company, which the team alleges they lost through the negligence of the company. They recently, said delay in the matter, being due to negligence on the part of the company.

NAME LIFTED; ACT CLAIMS

Chadwick Huber, of Boston and Huber, are in New York, where they have requested the N. Y. A. to take action on an act that is alleged to be wrongfully using the team name.

PALACE

Selma Braxit, working in a full stage set and with a uniformed assistant, opened the show with a "Fugate." One which received about twice the amount of applause usually accorded an act in this position. It was followed by a song and well executed. The closing stunt with the billiard cues is an unusual one. Billie Kelly, after a long absence, is back with a song repertoire of published numbers put over with her specialties or two are out of the ordinary, especially one the "10 Day Pass" lyric, which is bright from beginning to end. The "Bonnie" number, which held a prominent place in his act last season, is still retained and Kelly's manner of rendering it, together with his piano accompaniment, makes of it a hard song to replace.

Le Maire, Hayne and company, in a blackface act, built entirely for laughing purposes, did well in the third position. There are some clever comedy lines as well as one or two funny situations in the act and the men made the most of them.

Harry and Emma Sharrock's clever mind reading act, with its comedy setting. Behind the Grand Sign, where the idea can be put into such shape as to become a standard attraction, is one of the best. The little the couple are well executed, fast, and handled with few slips, in that department, however, the act differs from the ordinary run of such offerings, few of which are found in the big time houses these days. The act which the Sharrocks have provided, however, makes the mind reading best one of the act's features and by no means the most prominent one.

The Greater Morgan Dancers, in their third week, closed the first half of the evening by scoring their usual big success. Mabel McCane, in her new revue, and in which she is assisted by a singing chorus, opened after intermission and did well. In stage settings, scenic effects and wardrobe, Miss McCane's act is a veritable wonder and this, added to some fine songs written by the late Chas. McCarron and recently rendered by Miss McCane, makes the act exceptional. The work of Miss McCane's assistants, particularly that of Miss Jennie, is worthy of special mention.

Clara Christoff, the Gunga Dhin man, is back, still doing the moving picture theatre bit, the man slipping on the stairs and a Kipling recitation. Crawford is an artist; clever, clearest in his work and a sure hit on any bill. But the chief of material here is the new offering, "Possessing such decided ability in the handling of all sorts of material, his reason for sticking to his old act is indeed a mystery.

George White, assisted by his four dancing girls, Ted Harlow, Ethel Delaney, Louis Light and Dorothy St. Clair, found a big welcome awaiting them and scored a big applause hit in their new offering. Some changes in the act which include some new scenery for the finish, together with the dance number which is called "Aesthetic Jazz."

Belle Baker, after a week's illness, is back with some new material. Her act has two of her older numbers. The "Baker" number is out and in its place is a corking new one called "America's Navy." Today's show started the act off with a bang. It was followed by a comedy "Solomon" act and then the act closed with a song the time when Ireland comes to its own, a number entirely untested to this date and artist's first.

An Italian character followed and then a request song for the finish. Miss Baker sets the big audience clapping for mere. Howard's Brown, a well put-on animal act, closed the show.

RIVERSIDE

The Four Ravings, in an act well executed feats of publicis, opened the show and were rewarded with much applause at the finish. Dorothy Toy, sister sister were on second, too early it seemed, for a singer of Miss Toy's attainments. The sister plays the song accompanied and also contributes a piano solo during one of Miss Toy's costume changes. Miss Toy sang first a selection from "Cavalier Rustians," then male costume the tenor aria from "Rigoletto," and with the costume change a vocal rearrangement as well. The selection was rendered in a big vibrant voice of tenor quality. Next came a ballad, sung in a clear soprano tone, for the finale, the song from "Il Trovatore." Miss Toy's remarkable vocal equipment enabling her to sing both the soprano and tenor parts. Enthusiastically cheered, she sang a stirring war ballad.

Harry Green and company are presenting for the last week the Aaron Hoffman sketch "The Cherry Tree," which has served Green as a starting vehicle for four years. The sketch is too well known to need comment here. It is one of the best of its kind, having been in the house in years and, if Green's new set, which he says is all ready for production, is a corker.

Olsen and Johnson, in a two-man musical act, gathered in the lion's share of the laughter of the first part with a collection of musical material, the composed of piano selections, songs and violin playing. Put together without the slightest semblance of routine, this collection of acts running one into the other with scarcely a break between, the act is a leap from being interesting to being first class.

Almas Curru, with Walter Leopold at the piano, who in addition to furnishing the accompaniment, sings a song and joins in a dance, scored a big hit with her new act, seen for the first time in the past. Miss Curru has a fine collection of new material, handled in an excellent manner. Her offering will be further reviewed as it comes.

A. Robbins, the walking music store, opened after intermission. Robbins has a complete repertoire of portable organs, while he gives his imitations of the various instruments which he has conducted in his parade. Robbins has a great imitation of a cornet, clarinet and guitar as well as good ones of several other instruments. He makes a mistake, however, in singing just before he begins the imitations, as invariably his tones so far resemble the instrument he is imitating that the illusion is lost.

Lonnie Dresser and Jack Gardner and company of two have a new act called "The Union," a little sketch which gives humorous a party, or the opportunity of playing together rather than going their separate ways in vaudeville, drama or the picture. The act is put up with some interesting roll on his piano. Jack Gardner assisted in the clowning, and others joined in the act. The act will be further reviewed under "New Acts."

Jimmy Lucas, with some put-comers, three or four, in the act, appeared about half of the entire list of performers who had appeared before him, not over twenty. In his act, which he is offering roll on his piano, Jack Gardner assisted in the clowning, and others joined in the act. The act will be further reviewed under "New Acts."

VAUDEVILLE REVIEWS

COLONIAL

Capacity building still prevails and will continue just so long as the booking managers give to Colonial patrons the calibre of shows that have been in view for the last eight weeks. This week's entertainment is made up of standard material that has already given her worth. Lillian Shaw did not appear owing to throat trouble, her place being taken by The Four Haly Sisters.

Challen and Kake opened after the pictures. The lady only acts as assistant of Challen, who walks the wire dexterity. He opens in female attire that did not fool anyone as to his sex. A few stunts on the third wheel have received a big fervor hand has he put more punch into his work. His attire could also be improved by wearing a tuxedo suit.

Frank Gabry had down two new positions with credit. He is a remarkable ventriloquist with a wonderful idea as to voice throwing that caught on immediately. The conversation between the Englishman and the Englishman Ed was well done, although a trifle too long. The "Little Girl" bit proved to be a novelty that won for Gabry a huge round of applause.

The Marmain Sisters and Dave Schober did not appear for the first time in the act at the Riverside a few weeks ago. The Girls, or Schober, were not at fault, however, as they were a little out of their ground cloth appeared like a huge wave, as it was laid on the bare stage top and they were stuck together through the holes in the flooring. However, the act is splendidly put on and the girls are very good. The act is being reviewed in Schober is often referred to as the best pianist in vaudeville and that term fits her very well. The act is a combination of ivory brought forth heavy applause.

Jimmy Lucas, also appearing at the Riverside, tucked away a good-sized bit with his "Song Ravings." Although not in good voice, he applied his personality with wonderful effect. Joe Hall assisted and did well. The "Transformation Row" bit was spotted by the stage hand.

The Four Haly Sisters and Curru is a good idea for Lucas to carry a man to do this business, especially while working around the big towers.

Gus Edwards and his trio scored solidly with a budget of songs that were well put over. The Misses Purness and Curru are better in a quiet but effective manner.

But she could easily eliminate the "Sundown" bit, as it has a tendency to take away the legitimacy of her other good work. The "Harmful" act is splendid and needs a big hand after each number. The audience applauded for fully three minutes after the last song. This act knows the art of humor and works up her bits in a quiet but effective manner.

Sallie Fisher and company presented "The Choir rehearsal," but did not get the usual round of laughs due to the fact that the act has played around these parts for many seasons without a change. The act is well, considering the late hour.

Jack Norworth is an entertainer with an act "I'm a Good Guy" but he is not timely and expertly delivered. He scored a deserved hit.

Duffy tumbled about the stage to the delight of all who remained and did well, considering the late hour.

ORPHEUM

An audience that comfortably filled the house witnessed the Orpheum matinee and saw the acts run off in fast time. This week's bill possesses a big punch and in all probability will continue to draw well through the week.

Orrville Stamm occupied the number one position and was first. He started with a song about a large bull dog which he uses during the act. Stamm has a pleasing personality, but his voice does not carry very well. The main part of the offering was a muscular display and two feats of strength. With the dog, which weighs sixty-five pounds, suspended from his arm, Stamm played the violin and then balanced a piano and man upon his chest. He is a capable entertainer and received a big hand for his work.

Phina and company rendered a number of recent song hits and finished with some fast dancing that got them a generous round of applause. The turn has speed and interest and does not lag for a moment. An interesting feature was the work of a little girl, who appeared to be about six years old. She rendered an imitation of Belle Baker singing "Nathan" and also delivered a piano and man upon his chest. There was scarcely a pause between the "Tip Van Winkle" song was given by one of the strings, some instrumental work.

Tom Bryan and Lillian Broderick found the going easy with their snappy dance of recent songs. The "Porto Rican Glides" featured. There was scarcely a pause between the two acts, some instrumental work with evident zeal.

Ralph Kitzner and Jim Ranney drew a number in the Manhattan crowd, the dialogue and songs. One of them is a black-face comedian, of more than ordinary ability. Some of the material used in the party is rather odd, but has been rendered with a sure touch of new wit and mark. The straight man has an excellent singing voice and was wonderfully apt in his imitation which he rendered during the course of the act and which was the only deviation from the comedy.

The "Day in Camp" was presented by two of the soldiers who were with "Tip Van Winkle" and who stylize themselves Yip-Yip Yaphankers and cleaned up the applause. Sergeant Frank Malino, who is the straight man, and his partner, who is the rest of the boys are quite up to the mark. The turn has everything—brawly acrobatic and comedy.

Jack Ryan and Billy Joyce were favorites in the Manhattan crowd. The first part of Yonnie, the modal at Pathe's and is supported by France Bendesau, Levia Yank, and straight man. The act is supported by Jack Arthur, respectively in the roles of Monsieur Henri Pathe; Jule, the assistant of Yank; and Alice Yank, respectively and Walter Andrea. A few of the members of the cast did well, but the others did not. The act's work on the today is really only incidental to the act, of which the main part is a display of gowns by the Good Ladies.

It includes the usual joking act, as a comedy offering, in "There's." Yank and Alice Yank, in an equestrian act, appeared in closing position, and although the hour was early, the crowd thought the act was very good. The act is really only incidental to the act, of which the main part is a display of gowns by the Good Ladies.

It includes the usual joking act, as a comedy offering, in "There's." Yank and Alice Yank, in an equestrian act, appeared in closing position, and although the hour was early, the crowd thought the act was very good. The act is really only incidental to the act, of which the main part is a display of gowns by the Good Ladies.

ALHAMBRA

A good all-round bill was presented Monday afternoon before an audience that filled the house. The bill was headed, but Jack Norworth, George Price and Frisco had a shade the best of it over the rest of the bill.

Leon Zarrell and company, a man and girl, in number one spot, secured a good reception for their act. Zarrell sang several hand lifts to hand stands with the youngster that would be very difficult, if not impossible, with a full grown man. But this fact does not detract from the merit of the act.

The two feature stunts were a one hand lift and a somewhat by the boy to a one hand catch by Zarrell. They worked neatly and quickly and rank with the best scores before the Alhambra.

Harry Masters and Jack Kraft have a song and dance offering that gets away from the usual act of its kind, which they call a satire on the song and dance man world of the Past, Present and Future. They start with a song and then give their impression of a song and dance of thirty or forty years ago. They use a song popular at that time and then give a fair imitation of a "statue op" with a few of the modern steps. After the song they give a soft dance of today and, for a finish, do a futuristic dance. For an encore they gave a "consolation" of the dance of 1900 years. They are attempting the steps of 1919. The boys are capital performers and present an entertaining act.

Fred Whitefield, Marie Ireland and Lew Murdock presented a burlesque on the "Belle of Bingleville" and scored heavily. When the curtain goes up, it shows a special drop on the stage and a county jail which serves the purpose also of the "opery" house and general window seat of a lawyer's office. The front of the store is covered with signs of various kinds and many signs are so arranged that they are "dropped" secured many laughs before either of the trio appeared. Whitefield and Murdock are the first to come on the stage, and they indulge in comedy talk. Whitefield then does a "rube" dance which is followed by some comedy dialogue between Miss Ireland and Murdock. Whitefield and Marie Ireland follow with a scenic dance, while Murdock plays on a saxophone. For an encore they do another dance.

Jack Norworth, assisted by Fred Mead at the piano, sang six songs, scored one of his reputation big hits and took but a few bows, although he could have taken several. Norworth is one of those entertainers who wins with any audience. He sings the happy days of picking songs and singing them in a way that spells success.

"Prize the Dark," presented by a company of seven, five men and two women, closed the first part of the bill and was well liked that it drew four curtains. The skit is well written, well constructed and well acted. It is called a mystery melodrama and is one of the best of the story deals with the flimsiness of circumstantial evidence and, while the argument is not so convincing, it serves for a purpose.

George Price, assisted by Henri Young and Tommie Dickie, came in with singing and followed with some comedy patter. He then impersonated Eddie Joy. Eddie impersonated Raymond of the film John and George M. Cohan. He was called upon to take two encores.

Price's assistant, Virginia McDermott and Bert Kelly's Jazz Band, danced himself to his usual success.

Tommy Dickie, assisted by Grace Deagon, with their chatter, song and dance, came into their full share of favor in next to second position.

Collins and Hart, with their well-known act, closed the bill and were well received.

VAUDEVILLE REVIEWS

ROYAL

FIFTH AVENUE

The Girl in the Air opened the show with her unique song cycle, which she sang to the accompaniment of a band which is projected from back stage out over the orchestra. She sang her songs nicely and with favor.

Fred Doner held the second spot, which seems to have been his favorite at all the houses he has played for the last few weeks, and in that position scored nicely. His dances were well done and the imitations were excellent. He scored very generously applauded. For an encore he gave the dance which first made him known to the theatre-goers and scored his usual hit.

One of the main characters of Jewedah which was supposed to go on fourth was taken ill and prevented the act from going on. Gilbert and Friedland were therefore moved up. With Annet Friedland at the piano, Gilbert started with some new ballads which he and his partner have written, and introduced a number of tunes in the audience they formerly carried, for an early new songs on stage in the character of a maid. Their old popular songs were sung and were heartily applauded.

"The Memory Book," a pretty little sketch, was presented by the two of them, her self, William Pinkham and two kiddies who play their parts in an appealing way, and introduced a song from the first half of the bill. See next Act.

The Royal has inaugurated a song cycle for its new production, which is now being played by the orchestra and flashed on the screen, while the audience sings along with the orchestra and joins in the idea. It has now been considerable favor in the Bronx.

Miss Hilda, assisted by Marion Mary, assisted by a young lady, who is not billed, opened the second half and started the laughter with their amusing sketch, "Old Cronies." They are capable artists and handle their material in a manner that is sure to score in any house.

Yvette Ruge, formerly of Yvette and Sarinoff, followed and sang her way into the hearts of all. She is assisted by a clean-cut young man at the piano, who is not billed, but does his work capably. Miss Ruge, besides her pleasing personality which makes her liked by all, possesses a powerful voice of good quality.

Mr. and Mrs. Jimmie Barry presented their old sketch "The Burglar" in a new way with some new material. They are using two drops, one depicting the outside of a stage door and the other the inside of a house by Rorne, the last part of a "rube" who has fallen in love, or pretends to have done so, with the leading lady of a show and plays his role in his usual manner which has stamped him as one of our best rube comedians. The act is a new ending which turns the joke on Mrs. Barry, as the leading lady.

Pat Rooney and Marion Bent not only took the house by storm, but they secured an impression of Rooney and Bent on the memories of the audience. They are men whose they will last for quite some time. They gave their upturn act, but a reference to the "Newstand" was applauded. They are probably going to show that the jokes here have not forgotten it. Rooney and his new "companion" are not new and no great credit to stand as a pleasing personality.

George N. Brown, assisted by Billy W. Weege N. Brown, assisted by Billy W. of the best closing acts seen here in months, as not one person has been able to get a word in with his offering. With Pat Rooney and Jimmie Barry putting in the comedy, the act brought down the house and was well received. All homes satisfied.

Every seat and a great deal of the standing room were taken at Tugan and Geneva opened the show. They started with some patter that failed to produce laughter, but did not matter on the tight wire. There is patter and dialogue rendered throughout the offering which, instead of spoiling it, is very poor comedy material and accomplishes just the opposite thing. Their stunts, however, are done in fine fashion and are meritorious.

Charles Reilly sang several songs and told a number of funny stories. Reilly is a finished performer looking and working well. His personality is a pleasing one and, with good material, it was not long before he had won the audience and rung up a hit of no small size.

Murphy, Nichols and company presented humorous sketch, and then the second giggling with mirth throughout. The act takes place at a school for drama, with the teacher in the principal role. The rest of the cast includes a Miss Lemon, who accents her name on the last syllable, the student body and the dramatic school, consisting of one youth, and the ambitious playwright. Slapstick comedy was rendered in a series of sketches, and the audience certainly enjoyed it.

Vinie Day, assisted by George Gerah-wald and company, presented a burlesque, sang several classic and semi-classic selections, and was well received. She has a clear strong voice and a pleasing tendency on her part to strain it in rendering the high notes. She received a generous ovation for her performance. Espe and Dutton found the going easy. They introduced several different feats with a little hand-to-hand work, and lifts and talking, all of high order. The duo are a clever pair of performers and merit a great bit of applause which they received. One of them did some good work with a large metal ball and an object resembling a torpedo, throwing it and catching them on his back.

Maebel Burke came in for her customary big share of applause at this show. Lombardi played several selections upon the marionettes, and also joined the act. He started with a lively piece, changed to a ballad and followed it with a song. He sang a familiar and pleasing selection which followed was warmly applauded, and he was compelled to take an encore.

"Childhood Days," a humorous playlet, was presented by a cast of five men and two women. The plot is a simple one, one coming to school in a rural town to begin her work, is surprised to find that the school is a very old-fashioned one. The antics of the latter, who explain that they are the local school board, cause some of the audience to become, since the younger part of the population is engaged in essential industry, drew a number of the audience. Several of the scholars fitted neatly into the offering. The play was a very good one and especially funny.

Felix Adler, assisted by Francis Ross and one of the stage hands, who was impressed into service, registered a hit with his comedy in the next to closing spot. Adler is a good comedian, has good material and should find it smooth sailing anywhere. He started with some singing and then sang a number of songs and a song. Miss Ross then made her appearance and rendered some dialogue. The couple are a very entertaining pair and a fast finish.

The Zigzag Sisters, Myrtle and Adelaide, closed with their classy dance offering and held the crowd in until the finish. The girls are graceful and the act is well presented.

AMERICAN

Wellington and Sylvia opened the bill with a beautiful and well acted act that was well presented. Wellington has something that is unusual in an act of this kind, but he is not so good as he is in a manner that is sure to provoke laughter. The young lady in the act has the notion of doing a few things, and this with her is an easy task.

Fond and Swift found the going anything but easy, as they offered a song dance talking act, but have neither good voices nor personality, while the jokes they use are old. They are not up toward the finish and went off to a fairly good amount of applause to their credit.

The Sherlock Sisters and Foley started with an Oriental number by the three of them that revealed mediocre voices on the part of the girls, but they made up for it by the manner in which they delivered their numbers. A popular song by one of the sisters was followed by a jazz dance by Foley, which was very well done. A few more songs and dances by the two sisters, and they went over for a big hand and helped the act score.

George A. Mack offered a monologue and went off to a good amount of applause of the first half to his credit. He started as a "souse," and in this part of the act he sang a popular dance of today, the title of a little girl singing, with some patter in which he handled a delicate subject. He went over for generous applause.

Martin and Clare closed the first half and went off to a good amount of applause but worked toward the finish and gave such satisfaction that they were commended to the popular dance of today. Their work was excellently done, but Martin's opening dances lacked style. A jazz dance closed the act and the girls were well received. A popular dance of today, which was also shown in the end of the act that can remedy this fault of the cars. It is a popular dance of today, which has been seen by themselves, scored and was followed by a dance fare, showing their conception of how two dramatic stars would do a popular dance.

Mallett, a tall, well formed woman, started the second half of the bill with a classical number on a violin and proved that she was a capable performer on that instrument. She followed it up with a piece using the mute and showed some very good double-string playing. A medley of popular airs was her encore.

Martin and company presented a thrilling melodrama. The plot was worked around a band of Anarchists, who went to the rescue of a woman named "The Red Fish." Despite the fact that the offering was a bit overdone, it was well acted and the characters in the play, Doyle taking the part of a Secret Service agent, and the other characters were well handled. The plot is a simple one, one being planted in the Secret Service. Doyle, as Harrigan, discovers that the woman is a spy and she is a spy. Doyle, as Harrigan, discovers that the woman is a spy and she is a spy. Doyle, as Harrigan, discovers that the woman is a spy and she is a spy.

James Donovan and Marie Lee took the honors of the bill by stopping the show. They were well received for their song and was followed by Donovan, who is a jovial looking Irishman, and knows how to make a good deal of money. He was followed by Donovan, who is a jovial looking Irishman, and knows how to make a good deal of money. He was followed by Donovan, who is a jovial looking Irishman, and knows how to make a good deal of money.

James Donovan and Marie Lee took the honors of the bill by stopping the show. They were well received for their song and was followed by Donovan, who is a jovial looking Irishman, and knows how to make a good deal of money. He was followed by Donovan, who is a jovial looking Irishman, and knows how to make a good deal of money. He was followed by Donovan, who is a jovial looking Irishman, and knows how to make a good deal of money.

THE NEW YORK CLIPPER

DRESSER AND GARDNER

Theatre—Riverside.
Style—Tells and Songs.
Time—Twenty-five minutes.
Setting—Special.

The act opens in the home of the Gardner. The time is late in August and Louise and Jack are packing their trunks preparatory to beginning the fall vaudeville tour. They compare their bookings and try to find some work during the season when they will be at least near each other. Only one is found. Christmas week, when one is in Chicago and the other in Milwaukee. As they plan to spend Christmas Day together the phone rings and the looking agent tells Miss Dresser that her Christmas week booking has been changed to Omaha. Dismayed, they look at each other and she recalls the past two years of their married life, but six months of which has been spent together. They declare a strike and phone the agent that henceforth the Louise Dresser and Jack Gardner act in a union and will be played as one.

From this on the act becomes a string of farce, with the occasional sketch which some new special numbers are introduced as well as several old ones used in their proper order.

Gardner has a clever song in the "English Bag" as well as "The Ghost of Joe Policemaster," which get a lot of laughs. Miss Dresser has two great lyrics in "The Skeleton in Her Closet" and "How Do I Get Paid for Those Guys" and another clever song is the "Neighbor" number with a good comic chorus.

A best called "Love Me As a Leading Man" was well rendered and some lines of Broadway coloring kept the interest running throughout the number. A dust of the choruses of some old-time Broadway songs which in its present shape is a corker. An unnamed pianist furnished the accompaniment for the small part played by a maid.

The Union scored one of its hits with the bill and will doubtless keep the Gardner combination intact for months to come. W. V.

ED HILL

Theatre—Edith's (Jersey City).
Style—Songs and sketches.
Time—Eight Minutes.
Setting—In One.

Ed Hill gets away from the average red cardstock who works on the stage in that he uses songs to put on the color of his picture, his work being in black and white.

He starts in by drawing in crooks outside the head and long curvy neck of women. This picture he builds up, first with several styles of hair dress and in succession more than a dozen styles of hats.

He also drops the body with a fur coat and long neck over the arm.

During the course of his drawing Hill keeps up a patter that refers to the advancement of "Hilly" from a poor country girl to a woman of ease and luxury. He is a quick worker and a clever artist. E. W.

DENNY AND DOYLE

Theatre—Twenty-third street.
Style—Song and piano.
Time—Ten minutes.
Setting—In one.

Just Jack Denny and Ellen Doyle open with a little dialogue and then have a piano brought in. Denny plays and Doyle sings three songs.

Denny then plays a horn while also singing. He then tells her she is a woman about the work in the army. For a finish Denny plays "Lips" in jazz style while Miss Doyle sings "Lips" in a ballad.

The act was well liked. E. W.

NEW ACTS AND REAPPEARANCES

ALPH CUMMINGS & CO.

Theatre—Edith's (Jersey City).
Style—Comedy sketch.
Time—Twenty-two minutes.
Setting—In one.

Ralph Cummings, best known for his stock and dramatic work, has a very clever comedy act in which he is assisted by two women.

The scene is laid in a lawyer's office and the characters are the lawyer, his wife and his stenographer. It easily develops that husband has long since ceased to care for his wife, who belongs to the freak class. Lawyer and his "stenog" are getting along in the love making business when wife is announced as the lawyer's washerwoman.

The wife tells hubby that she found on the street a pair of tickets calling for a seal-skin coat and asks him to go and get it. When he leaves wife, in a phone conversation, discusses the fact that the coat had been purchased for her by an old time admirer and the pending idea was hers to dress in seal-skin.

The stenographer then appears and, as she does not know wife, she "calls her name" and she answers by her first name, tells her the lawyer does not love her, his wife and does love her (the stenog). She then tells her wife of disfigured coat which the wife says is not hers and a messenger boy brings in a handsome man who she then presents to her stenographer, and which the wife, later, recognizes as her. Because of his wife's action she is told about the coat the lawyer suspects all is not right and, assuming the role of injured innocence, she tells her wife of a gift from another man. The bluff works. The wife is completely covered and the stenog then gets the coat.

The skit is bright, witty and well written and is well presented by Cummings and his assisting players. The only fault that might be found is that the ending is too abrupt. E. W.

EMMA CARUS

Theatre—Riverside.
Style—Songs and sketches.
Time—Twenty-five minutes.
Setting—Special.

Emma Carus, after a short musical comedy engagement, is back in vaudeville with a new partner and a brand new vaudeville act. Her partner is Walter Leopold, who furnishes most of the material for her act. She also joins in a dance and works called with the clever comedienne.

Miss Carus opens with a song called "I'm Glad to Get Back." This was followed by a six-minute sketch on the chorus act finished with a story clever and pointed so well put over that the great value of Miss Carus as an entertainment creator was apparent.

Leopold, who had been accused to get his handkerchief during the monologue, sang a waltz and sang a ballad while Miss Carus indulged in an Irish costume and sang a charming song telling of the time when the fighting Irish come home, a comic song in which a colored lady describes the appearance of the Irish who "stuck" on her was put over with great effect.

Miss Carus next sang "Je-Da," a waltz number with telling effect, and then a "sensible" will love me" song in which she would sing the chorus act finished with some clever dancing on the part of Miss Carus and Leopold.

The act was well liked. E. W.

THE MEMORY BOOK

Theatre—Fifth Avenue.
Style—Dramatic Playlet.
Time—Forty-five minutes.
Setting—Special.

Frances Nordstrom, William Plakham and two children are featured in "The Memory Book," a unique playlet. The offering is remarkably well staged, the characters perform well, and the act holds interest throughout. There is a drop with two sliding panels, so arranged that when they are drawn apart a circular partition is left, allowing one to look in upon a full stage setting where the action takes place.

Upon the panels being moved, an old, white-haired lady is seen as a lady, looking into a set of old album, where-in she keeps tokens of happenings of long ago. As she thinks of each one, the panels are drawn together. Then, in changed settings, the happenings referred to take place.

First, she is seen as a child with her youthful playmate. The second scene shows her with her husband just after the birth of their first child. In the third scene, she is seen in old age, playing checkers with her husband. Finally, she is left soliloquizing over the death of her husband and son and runs to the altar that she is soon to join them.

The lines for the sketch are well written, possessing a great number of the child sense. The offering is humorous that should appeal to almost any audience. E. W.

ROBERTS AND RODEN

Theatre—Fifth Avenue.
Style—Singing and acting.
Time—Twenty minutes.
Setting—In one.

Roberts and Roden, a man and woman team, have combined some staging, whistling and not comedy into an act that possesses very little class and falls finally in producing laughs where they are needed. The staging is poorly done, the comedy is poor and the whistling possesses more volume than anything else.

The woman member of the team starts with a song about her partner, who appears when she is through. They follow with the usual sort of dialogue employed by nut comedians, she acting as the comedian and he offering nothing but only poor as far as material is concerned, but they do not put it over well. She then leaves the stage and he whistles some popular tunes. She afterward appears and sings a song, after which they render some more dialogue. They leave doing a sort of dance, he whistling.

The offering, as it is, can not hope to get over anywhere except on the small set of small time. It should be entirely revised. The nut comedian is not only naturally better for the part he plays, but is poorly supported. E. W.

SERG. JIMMY DIXON

Theatre—Twenty-third street.
Style—Solo.
Time—Ten minutes.
Setting—In one.

Serg. Jimmy Dixon, dressed in khaki uniform, sings a monologue on current topics, which he delivers in Italian dialect and at the 23d Street theatre last Wednesday night. He was so well heard and so well recalled. He finished with a song.

Dixon's material is fairly good and is delivered in a manner that gets the most possible out of it. E. W.

KNUTE ERICKSON

Theatre—One Hundred Twenty-fifth Street, (Ipsos).
Style—Monologue.
Time—Fifteen minutes.
Setting—In one.

Knute Erickson received a generous amount of applause, considering the act he presented.

He entered pretending to lead a lady on his arm, for a comedy purpose and received a giggle from two persons in the house. Then, offering the imaginary woman a chair, he immediately forgot her until the end of the skit when he pretended to escort her out. That part of the act could be worked up a bit.

After having seated the imaginary woman, he went into a "nut" song which he followed with some verse set to music. Some poor patter that needs improvement followed the verse. The best part of the act was a "roos" song which he rendered with the assistance of the orchestra. The number was very well presented and scored high. Some comedy in pantomime followed and went over well. The comedian impersonating an Englishman, told his opinion of the Yanks before and after seeing them fight and the act is a good one, although the act is very in spots, it is nicely delivered and should find the small time houses easy going. G. H. H.

MABELLE AND BLOME

Theatre—Fifth Avenue.
Style—Dancing.
Time—Forty-five minutes.
Setting—Special.

Mabelle and Blome, who have been seen several times in vaudeville, are doing a dancing act in vaudeville that should climb to the top in short time. The act is well staged and well acted. The girls generally possess all of the requisites of a good dancing act: of grace, of neatness, of the possession of a woman's ability and Blome also knows a thing or two about stepping. The offering is nicely put on, and the manner in which the two go through their routine of dances is graceful and artistic.

They start with a dance together that is nicely done. Miss Mabelle stepping on her toes. Each then does a dance alone. Blome displaying agility and speed. Another dance ensemble followed by two more.

Their concluding number, a double dance with numerous difficult steps and variations, has a corker and was a large sized round of applause.

As it is, the act seems to be ready for a swing over the big time. E. B.

MILDRED ANDRE AND GIRLS

Theatre—Regent.
Style—Musical.
Time—Sixteen minutes.
Setting—Special.

Mildred Andre and four girls violinists have a musical act that seems destined to play the better small time all over the city, perhaps some of the smaller big times. The offering is nicely put on the girls play well, more about with grace and ease, and the turn, as a whole, has a big punch.

Mildred Andre starts things with a few explanatory lines in one gallery of what is to follow. The drop is then raised and the girls proceed to render a musical monologue on the subject of ensemble. There is a song by one of the girls, for variety, and the violin solo, which is well played with any monotony that might be caused.

The songs for the act have been carefully chosen, perhaps some of the best ever well. They are neatly costumed, work well together, making up a good musical offering.

THE NEW YORK CLIPPER

Founded in 1883 by Frank Conroy

CLIPPER CORPORATION
Orlando W. Vaughan... President and Secretary
Frederick C. Sweeney... Treasurer

1404 Broadway, New York
Telephone Bryant 6117-4133
ORLANDO W. VAUGHAN, EDITOR
Fred C. Sweeney, Managing Editor

NEW YORK, FEBRUARY 12, 1919

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under No. 161 of March 3, 1879.

THE CLIPPER IS ISSUED EVERY WEDNESDAY.

Terms: One year in advance, \$4; six months, \$2; three months, \$1. Cash and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 35 S. Dearborn St.
HARRY F. ROSS, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER
1404 Broadway, New York
Registered Cable Address, "AUTOCRACY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL AT ALL NEWSDEALERS, NEWSBOYS AND NEWS AGENTS. J. J. Green, Street, Charging Code Road, New York; W. C. Lewis, Broadway News Agency, 37 Avenue C, New York; Frank J. Gorman, 121 St. Street, Sydney, N. S. W., Australia.

KEEP THE LIGHTS UP

During the last four or five years it has become the custom in vaudeville theatres of the big and middle cities to completely darken the house immediately following the conclusion of each act, generally to the annoyance and discomfort of those in the audience and without any noticeable advantage accruing to the artist appearing on the stage.

Just how the custom started and why it is so prevalent is hard to determine. Possibly the accident back of dropping the house curtain and darkening the house before and after the appearance of some flash "legitimate" headliner, in order to give the turn an added touch of dignity, may have had something to do with the present light showing foulness. Then again the practice may have originated in the picture and vaudeville houses that sprang up like mushrooms all over the country two or twelve years ago.

When it became necessary to place a card on the stage announcing the name of an act, in those "booming galleries," the service was performed as a rule by one of the stage crew, acted generally in sweeter and overall.

The house management, being desirous of keeping the anti-ty card changer out of the view of the audience, hit upon the plan of darkening the theatre for some reason that is difficult of understanding, the practice has stuck to this day.

In addition to the criticism mentioned in the mind of the vaudeville patron, whose most natural inclination, at the conclusion of an act, is to get up his programme to see what is coming next, and who finds the process quite impossible in a house dark into absolute darkness, the unlighted theatre also offers a fine opportunity for the person entering or leaving his seat to stumble and injure himself unnecessarily.

TWENTY-FIVE YEARS AGO

"Shelton" was presented by Roland Reed. Florrie West was with "The Black Crook" company twenty-five years ago.

"Our Country" was first produced at the Lyceum Theatre, New York.

Arthur West died in New York City. Stan Devora's company included Geddie and St. Clair, May Wentworth, A. O. Dundan, Leonard and Moran. The Four Vandersons, Krass and Richmond, Ena Bertoldi and the Welch's Fair Four. The Patching Brothers played at Huber's Museum, New York.

DOESN'T NEED ASSISTANCE

PHILADELPHIA, Feb. 8, 1919.
Editor New York Clipper:
Dear Sir—In your last week's issue of the Clipper, under date of Philadelphia, Pa. Jan. 29 you published an article concerning me.
The article, as a whole, is true. I have never, till, but the statement that I am not in the best of circumstances I want to deny. I wish to impress upon my many fans that I have a good home, a wonderful mother, and I am being well taken care of. And I'm going to get better, so I can go back with my dear old boy, Billy "Beef Trust" Watson, next season.
Thanking you very much and trusting that you find some of the same.
Sincerely yours,
MARGARET NEWELL.

HE BELIEVES IN ADVERTISING

CUMBERLAND, Md., Feb. 8, 1919.
Editor New York Clipper:
Dear Sir—Enclosed please find check for my ad. It has brought me results already and very good results at that. I have never contracted the statement that I am never played before. That's what I call getting direct results, and one can never tell how many results of an indirect nature are obtained from proper advertising.
Yours very truly,
ORAN K. GRAMMEL.

Answers to Queries

E. T.—"A Sprig of Green" was produced at Philadelphia in 1890.

A. B. W.—Warfield & Fields signed with Kerensky in June, 1918.

K. E. L.—John Schiff filed a petition in bankruptcy in 1914.

H. V. S.—David Warfield formerly appeared in Broadway.

W. E. R.—Florette, a contortionist, has played on the Moon time.

F. E. R.—The "Actors' Fund Fair" in 1892 cleared a profit of \$100,000.

H. W.—Charles Geyer brought suit for divorce from his wife in 1916.

D. T.—Douglas Fairbanks appeared in "Ocean 606" in Chicago in 1912.

HALL.—The Ringling Circus played at the Madison Square Garden once.

K. E. H.—Arnold Daly was the first to produce "Candida" in America.

F. E. R.—Proctor and Mansfield dissolved partnership in May, 1892.

P. H.—Fiddler and Sheldon were in the height of their popularity in 1911.

J. A.—The opera house in Salem, Ohio, burned down on February 15, 1887.

F. G.—Claire Whitney played opposite William Farnum in "The Plunderer."

H. C. R.—May McCormack was with the "Broadway Bells" company in 1917.

G. J.—Julian Eltinge appeared in "Constancy Lucy" at the Eltinge Theatre.

F. J.—Klaw and Erlanger produced "The Country Club" about twenty-eight years ago.

J. L.—Harry Jackson was in New York on the Orpheum House, is Al. Johnson's brother.

F. L. M.—Joseph Lang was his name. He died in Minneapolis on May 17 of 1918.

T. V.—"Everybody" played at the Herald Square Theatre here on February 19, 1912.

L. A. N.—Vanderhille bills for the coming week are published each week in THE CLIPPER.

G. R. E.—The late Charles Klein wrote "The Third Degree" and also "The Lion and the Mouse."

D. A. S.—Hans Von Holstein and Alma M. Sanders wrote "Hong Kong." Leo Field published it.

V. D. N.—Holbrook Bliss appeared in "The Boss." It was first produced in play form.

L. S.—The De Forests were known as the "Whirlwind Dancers." Yes, they toured Europe.

R. E. N.—It was probably the same act. Very often, acts are billed differently on small and big time.

R. T. P.—"Are You a Crook" was presented at the Longacre Theatre, not, as you say, at the Astor.

D. E. T.—A monologue is not a string of disconnected stories and gags. It must possess unity of character.

E. R. D.—The Loew offices severed all connection with the Sullivan and Considine Circuit on May 29, 1918.

R. L. D.—Daly's Theatre was under the management of Klaw & Erlanger before the Shuberts secured it.

H. F. G.—Yes, Sarah Bernhardt has played at the Palace. There is a possibility of her coming to America again.

G. R.—Deiro the accordionist has played for a somewhat recent time. Yes, he has appeared at the Fifth Avenue this season.

P. J. L.—Rankin D. Jones was the legal representative of the Empire circuit, he died in Cincinnati from apoplexy in 1912.

R. P.—(1) A wrestling tournament was held at the Manhattan Opera House and began on May 9, 1918. (2) Joe Humphries.

K. H.—The Bobby North who appeared in "Just a Wife" and the Bobby North, well known in Burlesque, are the same person.

F. H.—Katherine Grey made her first appearance in vaudeville at the Palace Theatre, Chicago, during the week of March 4, 1912.

T. L. L.—Harry B. Harris and Jesse L. Lasky's Follies Burlesque was opened during the season of 1911. The venture was not a success.

J. B.—Lucia Foy, a chorus girl, died at the Kings County Hospital, Brooklyn, on December 31, 1918. She was with the "New York Girl" show previous to her death.

Old Times—You are right, Frohman, Rich & Harris leased the Empire Theatre, which was erected by Hayman and Saeger at Fourth street and Broadway, twenty-seven years ago.

R. R. Pennsylvania, Pa.—Sam Bernard did not see a part of which consisted of a humorous argument with the orchestra leader. Bernard did this about twenty years ago. It is presumed that others did this before him.

D. A. E.—Peggy Leaders was married to James Britton Scott in May, 1917. Yes, she appeared in "Beauty and the Beast" as her last appearance on the stage previous to her marriage. Scott is not a member of the profession.

Riako Rattles

THEATRICAL MYSTERIES NO. 31
Why is it that an Irish song is always sung first at the Delacorte Street, the City, or the Jefferson Theatres?

ANSWER TO CORRESPONDENT
Yes, Lee Kugel is interested in "The Net." We might add that, inasmuch as the show looks like a hit, Lee has been very much interested in "The Groom."

THINGS TO WORRY ABOUT
The Chicago ten per centers are so disatisfied with conditions in the windy city that several of them are thinking of quitting Chi and transferring their activities to New York.

COULDN'T IMPRESS BERT
Jack Dugan told Bert Angerer recently that he knew Helan when he only had one pickie. "That's nothing," retorted Bert. "I knew Joe Joe Blang when he only had one tickit."

JACK'S STRONG FOR THIS SHOW
Jack Danham says he just can't wait to see the Shuberts' new "Winter Garden show." "Stella Crises," as he has always wanted to see a play written around the most famous gambler resort in Europe.

SOUNDS REASONABLE
Bert Le Mont says now that Paterhew has gone into conditions in the windy city for the eminent lawyer tickler to bring harmony out of the discordant situation in Europe.

ONE SURE WAY TO PUT IT OVER
Not that the owners of the Grandmen, a Brooklyn picture theatre, have solved the question of making the house pay by turning it into a garage, it ought to be a check for the eminent lawyer tickler to bring harmony out of the discordant situation in Europe.

ANXIETY NOTE
Evee Janssen Oscar Hammarstrom announced that he had invented a special suspender contrivance for fat men, Nils Graustad, Loew's press agent, and Edward Schwarc, the vaudeville actor, simply can't sleep nights waiting to see how the new patent pants' supporter works out.

BASEBALL NOTE
Harry Strohfeld, the theatrical lawyer, stated the other day that, in his opinion, the new League of Nations that he reads so much about in the newspapers should put both the National and American League out of business, once its gets under way.

WHAT THEY USED TO BE
Walter Koefe was once a reporter. Frank McIntyre was once a critic. Frank McIntyre was once a newspaper man.

FROM PICTURES TO PICTURES
Giving demonstration of his ability to messanfully handle pictures, George Washington Grant, the movie magnate, who recently bought the Ebbett "Fire Act" will shortly have an opportunity to show what he can do in the way of handling pictures.

VAUDEVILLE VETERANS
"I love it so sweet, and it came out so good."
"Are you sure you never heard 'Hil' Trotter's? Well, then, it'll play for you."

"You've got me a nasty look when I came in."
"No, I didn't; you had a nasty look, but I didn't see it."

"How do you like your new Rolle Boyes?"
"Why, I'm simply carried away with it."

R. I. A.—Dusman Thompson appeared in "The Boat" as her last appearance of Music the week beginning September 20, 1908.

STOCK AND REPERTOIRE

**GRAND OPERA HOUSE, BROOKLYN,
 OPENS WITH NOVEL SCHEME**

George Blumenthal First Presents "Rip Van Winkle" on Screen and Then by Living Actors. Also Inaugurates Continuous Show

The Grand Opera House has again entered the stock field and this time with novelty in this line. The house was opened last Saturday afternoon with a policy that differs from anything that has ever been attempted in stock.

George Blumenthal, who has leased the house, is the manager and the innovation consists of presenting a play first as a photograph and then as a spoken drama. For his opening bill Manager Blumenthal selected Joseph Jefferson's version of "Rip Van Winkle," which on the screen has Thomas Jefferson in the role made famous by his father. This will be continued this week and will be followed by other plays that have been pictured, among which will be "Cheating Cheaters" and other recent Broadway successes.

The plan as shown by Blumenthal is one of the most original that has ever been attempted on the local stage and it is calculated to please those of the picture fan class and those who like the spoken drama.

CHANGE NAME OF CASTLE SQUARE
 Boston, Mass., Feb. 10.—The Castle Square Theatre is to have its name changed on February 24, after which date it will be known as the Arlington Square Theatre.

This becomes necessary because the city fathers have decided to change the name of the locality, hence the name of the Castle Square, to Arlington Square.

The Castle Square Theatre has been changed to a stock theatre and is continuing for a quarter of a century, having been first brought into prominence as such by Henry W. Savage, who conducted the house as the home of the Castle Square Opera Company. When Savage took this company to New York in 1896 and placed it in the American Theatre, the Castle Square Theatre became a dramatic stock house. Under the direction of John Craig the house won national fame and many plays which later won success in New York and in their first showings at its home in the present company, under the direction of Wm. C. Mason, has become very popular. The company includes Dudley Ayres, Leah Winslow, Norma Jerome, Betty Barnwell, Samuel Godfrey, Charles Stevens and John O. Gray.

KLINE SIGNS WARREN F. LEMON

Warren F. Lemon has been engaged by Joseph Kline as house manager of the Fourteenth Street Theatre, where the Emma Dentling-Carlton Company is appearing. Manager Lemon has arrived from Los Angeles, Cal., where he had been for seven months as manager of the Elmore's auditorium. For fifteen years previous to his joining Kline's forces Lemon had held an executive position with the Fantages Circuit.

MANAGER FAYTON IMPROVING

Joseph W. Fayton, the well known stock manager who has been confined to his home in Brooklyn with rheumatism, is improving. Owing to Manager Fayton's illness, he was unable to send out his company this season, but hopes to be able to undertake to take the road in the Spring.

DAMROTH SIGNS VIOLET TURNER

Violet Turner has been engaged by George Damroth to star in a play especially written for her season at the "New York Theatre." Miss Turner is returning to her stage work after nearly two years of war

giving all an opportunity to see them both very early in the same house.

Another thing about the new venture is that it is in the nature of a continuous performance, something that with a stock company has not been seen in or around New York since Keith had a musical stock company, giving the vaudeville at the Union Square Theatre.

The picture is put on first, starting at 1 o'clock. This runs for an hour and a half and the play begins at 2:30. When this is finished the picture is given two more showings, at 4:30 and at 8:30 the spoken drama starts again.

Popular prices prevail and because of the way they lay and picture follow each other, a person can go any time from 1 o'clock to 8:30 and be sure of seeing the entire show.

Whether or not the venture will please the public is to be proved, but in any case Manager Blumenthal has certainly introduced a most unique style of entertainment and one which merits consideration.

SHIPMAN COMPANY MOVES

QUINCY, Ill., Feb. 8.—The Best Shipman company closed here to-night and will open February 17 at Hot Springs, Ark. Manager Shipman will give two bills a week at Hot Springs, the opening being "Pal o' Mine" and "The Girl Outside."

LAWRENCE WRITES ANOTHER

Viewing "The Girl Outside" and "Weary Wives" and "When He Came Back," has written a new four-act drama now being considered for a Broadway production. Lawrence's previous plays have been written for stock.

STARTS NEW PLAY COMPANY

The Extension Play Company is the title of a new play concern organized by George Damroth, which opens offices this week at the Knickerbocker Building. The new company intends to deal principally with the works of new authors.

GAZZOLA BACK IN CHICAGO

CHICAGO, Feb. 7.—Frank Gazzola has returned from New York, which he went to secure some talent for the American Web Stock company at Saginaw, this State, on the Eastern Sunday. The company is now playing the Majestic in Flint.

SAGINAW STOCK OPENS EASTER

FLINT, Mich., Feb. 10.—Manager Frank Gazzola will open the American Web Stock Company at Saginaw, this State, on Easter Sunday. The company is now playing the Majestic in Flint.

ASTOR PLAYERS DRAW BIG

HASTINGS, N. Y., Feb. 10.—The Gray Astor Players are drawing big business at the Astor Opera House. This week "The Arrivals of Betty." Next week "Potash and Kalmuck."

JOINS HALIFAX STOCK

HALIFAX, N. S., Feb. 10.—Bridie Bruce has joined the Majestic Players as ingenue and opens next Monday in "Diplomat and the Players." Business continues high with the company.

CUTLER PLAYING RETURN DATES

MEMPHIS, Tenn., Feb. 10.—The Outer Stock Company is playing return dates through this territory by big business. The company is here this week.

CHICAGO NEWS

WANT NEW BUREAU TO PROMOTE BETTER FILMS

Experts Testify Censorship Rules Are Hopeless and Cannot Be Enforced Owing to Different Conditions That Surround Each Production

Discovering that the censorship of motion pictures has failed to protect the morals of the industry it is now suggested that a bureau for the promotion of the production of a better class of pictures be established.

The suggestion is said to have met with the approval and endorsement of the members of the City Council. The bureau, it is said, would correct all evils now being found in the motion picture industry. It was pointed out that should this bureau become a reality the city would not be constantly telling producers what they must not do, but instead what they should do, and, in this manner, avoid such nasty affairs as are cropped up in the last few years in this city.

Miss Kitty Kelly, well known motion

picture critic, was heard by the City Council last week. She stated emphatically that she believed it is impossible to establish any set rules for motion picture censorship. W. K. Kibblesome, motion picture editor of *The Daily News*, was also heard on the subject. He stated that set pictures should not be shown to the public, but that they should be used for societies whose work deals with the subject.

The motion picture question here is being earnestly discussed, owing to the fact that there is a bill now before the Legislature that would take Chicago's censorship powers away and place them in the hands of a State body. The commission adopted resolutions on Friday afternoon calling upon the Legislature to exclude Chicago from the proposed measure.

ILL PERFORMERS IMPROVE

The latest bulletin issued from the American Hospital discloses the fact that many artists are still confined within the portals of that institution. Eddie Carroll still remains in a doubtful condition. His recovery is doing splendidly following a very serious and delicate operation. Florence Depout, of the Bowery Burlesque, is making progress toward recovery. Katherine Lanier is one of the newcomers. She is a member of the "Top Gun" company. She is a sufferer from influenza. W. A. Johnson, president of the Stroll Amusement Club, is suffering from the Grand Theatre, underwent a serious operation for appendicitis. Flo Harris, of the Ziegfeld Follies, has also been discharged from the institution.

FORM NEW PARTNERSHIP

Norman Klesick, former auditor of the Affiliated Booking Company, has formed a partnership with H. G. Clark and they are to open offices which will be known as the National Booking Exchange. Clark is of the Empire Theatre in Cincinnati. It is further reported that John Bentley will be selected as the booking manager of the new concern.

SHAYNE STARTS RUMORS

With the appearance of Edward Sharpe, formerly booking manager with the Grand M. A. in Chicago, all sorts of rumors are heard along the Beltline. The latest states that he is leaving for the Northern States on a pedrom. Should the report become a reality Andy Talbot will retain the management of the house.

WILL JOIN JONES SHOWS

Clarence Kipling will shortly leave to join the Johnny J. Jones shows in the South, introducing his "Over the Falls" with the aggregation. The attraction was one of the leading devices in Riverview Park last season. The Jones shows will play all the Southern fairs as well as the Canadian fairs and Toronto Exposition.

USED LILACS FOR ATMOSPHERE

During the music of "Blue Time" last week at the Wilson Avenue realization was sought and the house was smothered in lilacs. The women wore lilacs in their dress and on their faces. On the curtain alone was cast a gentle perfume of lilacs was wafted throughout the house.

TO REVIVE "THE ROSARY"

Rowland and Clifford will revive "The Rosary" at the Metropolitan for four of the one-night stands in this vicinity during the next few weeks. The audience is very encouraging.

ZIEGFELD GIRL HAS AN ACT

Ziegfeld Follies, formerly popular with the Ziegfeld Follies and other well known musical comedies, returned to the vaudeville stage in this city last week, appearing at an outdoor theatre. She has been in retirement for a number of years.

Miss Nevada's gown was a revelation and her entrance, her latest dress and other settings marked her offering both elegant and artistic. She has been rooted for a tour of Western States.

POPULAR SHOWS GET COIN

"Bringing Up Father" broke all records at the National Theatre the week before last, the receipts being \$8,222. Last week at the Victoria the box office results were near \$8,000.

"Seven Days' Leave" was the next highest at the National, getting over \$6,000. Business in the outlying districts is reported to have picked up considerably in the last month.

CHOUX GIRL SUES FOR \$10,000

Miss Elvisee Dole, formerly a chorus girl employed in the revue at Terrence Gardens, in the Morrison Hotel, has filed a suit in the Superior Court, asking \$10,000 damages.

She explained to the court how Joseph Smith, director of the cabaret, hit her on the forehead with a toy gun that caused a serious injury. The case will be decided within the next few weeks.

CLEARED IN SUICIDE MYSTERY

Prof. Moses Boguslawski, the local pianist, has been cleared in the Kansas City case of Mrs. C. C. Park, a former pupil who ended her life there, leaving a letter stating that the professor "could explain the play" of the woman's suicide. The pianist was completely exonerated.

MATTHEWS LOSES FATHER

James C. Matthews, booking manager of the Marcus Loew Western Circuit, was called to Chicago by a telegram, a former pupil who ended her life there, leaving a letter stating that the professor "could explain the play" of the woman's suicide. The pianist was completely exonerated.

MARSHALL AND COVERT SPLIT

The team of Marshall and Covert has split. Jimmie Marshall will join with Andy Tribble in a new singing and dancing act.

HARRY KAWANA MARRIES

Harry Kawana and Miss Simko were married at Chicago by Rev. J. W. Ponery. They will now offer a double act in vaudeville.

FAIR ASSN. TO MEET

The International Association of State Fair Managers will meet at the Auditorium February 17, 18 and 19.

SALVATION LASSIE OF MINE

CLEANING UP!

And No Wonder. It's **THERE** Forty Ways!

She brought doughnuts to the doughboys
and proved herself a sister to the
Red Cross Nurse

By **CHICK STORY** and **JACK CADDIGAN**

Writer of "ROSE OF NO MAN'S LAND"

YOUR COPY AND ORCHESTRATION NOW READY

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Euclid Bldg.
BUFFALO, 438 Main St.
PITTSBURGH, 311 Schmidt Bldg.
DETROIT, 213 Woodward Ave.
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

BIG WHEEL TO DROP USE OF TACK CARDS

RULE STARTS NEXT SEASON

That the shows of the Columbia Amusement Company will discontinue the use of tack cards next season was decided at a meeting of the directors and officers of the company last Thursday.

Several reasons were advanced for this, one of which is that the cards are in many cases forbidding tacking cards, and it is impossible to get them sent except in window and inside places. Another reason advanced is that the Columbia is going in for a higher class of agent. It is claimed, also, that those who do attend to the newspapers and get over special stories and regular news notices. Of course, the managers realize that in getting men to do this kind of work it will be necessary to pay higher salaries than they are doing at present, as they will then be competing with the \$2 shows and will have to pay men almost as much as the bigger shows do.

The new system will give the agent an opportunity to attend to the shows, and get out their small staff, such as heralds, blotchers and showways, and, at the same time, get around the city to check up on the billing. This very few agents do at present, as they do not have the opportunity, as they are compelled to go out and tack cards.

There will likely be lots of work next season for agents, there is a probability of another musical comedy circuit as well as a one-dollar burlesque circuit of John C. Sullivan. The agents must be able to do and able to show his employer that he can go out and do something. One thing is certain. They will have to take their work more seriously and get on the job, as complaints have been pouring in at the headquarters of the two burlesque circuits this season about many agents who refuse to do anything but hang around book offices and the front of the theatres.

This is another move on the part of the officials for the improvement of burlesque. Managers and producers have not done for a number of years being doing much for the benefit of burlesque and has succeeded in getting their shows to a very high standard. But they have sadly neglected the executive end of the business. They have been going along, year after year, keeping their agents down and not letting them spend any money which would do them good in getting for the shows. And without doing this they could hardly be expected to get a real showing in the papers.

WILLIAMS HAS NEW SHOW

Sam Williams will return to New York next in April to rehearse new musical show which will tour through Canada and the Summer parks. It will be called Williams Musical Comedy Company.

OPENS WITH SYDELL SHOW

The Highgate opened with the Rose Sydeell Show last Saturday night at the Casino, Brooklyn, taking the place of Louise Hartman, the former prima dancer.

RUSSELL HILL OUT OF ARMY

Russell Hill, a member of the 114th Infantry, has been discharged from the army. He was at Camp Dix at the time of his discharge.

JOINS "TRAIL HITTERS"

Harry S. Lavan joined the "Trail Hitters" next week to appear in St. Paul. He has taken the place left vacant by Benny Mack.

PLAN ANOTHER RECEPTION

The Burlesque Club will hold its second monthly reception at the club room on the night of February 21 at 11 o'clock. It will be called "Circus Night," and Will Rosen will make arrangements for a big time.

The reception committee will dress as circus ringmasters, acrobats and the various animals usually seen at a circus. It will be held at the club room and Sochm will have plenty of entertainers on hand, and claims that this will be a bigger success than the "Get Together Night" held at the club last month.

WILLIE COHEN IS BEATEN

CINCINNATI, Feb. 8.—Willie H. Cohen, featured with Joe K. Watson and the "Girls Go Lookee," playing the Olympic Theatre, this city, was assembled in a cafe near the theatre last night by three men.

In police court this morning it was learned that the assistant warden, Joseph Rosenthal, Robert Casey and Alfred Baker, all strangers to Cohen. They did not appear in court and forfeited their bonds. The police are now seeking them. The chief of police approached Cohen and said, "Are you Willie Cohen, the comedian?" "I am," said Cohen. They went to the floor for the court. The police arrived in time to arrest all the men.

ARTHUR MAYER MARRIES

Arthur Mayer, principal comedian of the "Paris by Night" Company, playing the Casino Theatre, this week, was married on January 21 to Eva Frank, of the same company, in Philadelphia, by Judge Roy C. B. Jones. Mayer has been in the navy recently, joined the show in Philadelphia several weeks ago.

CURT SIGNS KATE PULLMAN

Kate Pullman signed a contract last week with John Curt for "Wait a Minute" to open next season. It calls for three years. It is said. Miss Pullman is with the Rose Sydeell Show on the Columbia Circuit.

CLOSE WITH "MILITARY MAIDS"

Caroline Warner and Jesse Hallit closed with the "Military Maids" at the Gayety. Warner and Hallit were in the show for a number of years being doing much for the benefit of burlesque and has succeeded in getting their shows to a very high standard. But they have sadly neglected the executive end of the business. They have been going along, year after year, keeping their agents down and not letting them spend any money which would do them good in getting for the shows. And without doing this they could hardly be expected to get a real showing in the papers.

MANAGER VISITS BROADWAY

Manager Black, of the Majestic Theatre, Indianapolis, was a visitor at the American Burlesque Headquarters last Wednesday. He remained in New York for several days.

LE VAN GOES WITH KOLE

MILWAUKEE, Wis., Feb. 8.—Harry S. Le Van has been engaged to be principal couple for Matt Kolb at the Empress here.

SAM LEWIN MARRIES

Sam H. Lewin, of Hurlic and Seaman's Theatre, was married on Saturday night to Helen Clarkson, a former show girl.

PLAYS FOR HUNTER

PATERSON, N. J., Feb. 8.—During the absence of Frankie Hunter this week, Chas. Wehrman played his part in the "Best Show in Town."

ENGAGED FOR NEXT SEASON

Harry Harrigan has been engaged by Maurice Wallstock to go with his show; again next season.

BRYANT PLANS TO SUE OVER FRANCHISE

SHOULD BE RENEWED, HE SAYS

Harry Bryant is contemplating bringing a suit against the Columbia Amusement Company. It was learned last week, for cancelling the franchise for his show on that circuit. He claims that the company has no right to do so.

Bryant says he received a letter a short time ago from General Manager Sam Scriber stating that his franchise would not be renewed after this season. The present franchise, it seems, ran for ten years, this being the last year. There is a clause in the franchise, Bryant says, which states that, at the expiration of the ten-year term, it was to be renewed for another term of years and so on as long as the Columbia Amusement Company is in existence. It also, he says, stated that the franchise holder was to deposit a certain sum of money to bind the renewal.

Bryant is a stockholder of the Columbia Amusement Company and was one of the organizers at the time of the break away from the old Empire Circuit. He and a number of others, including Sam Scriber, are getting, feeling that they were not getting a fair deal from the officials, decided to break away from the old company and called it, the Columbia Amusement Company.

Among those who joined Bryant, the others were: Sam A. Scriber, Gus Hill, J. Herbert Mack, Ernie Irwin, Chas. Waldron, William S. Cappell, Harry Morde, Elly and Burton, Al Reeves, A. H. Woodhall, Peter Clark, Harvie and Seaman, Phil Sheridan, John J. Jerome, Bob Manchester, Louis Noble and Al Leavett. Weber and Roach came in a short time later.

AURALIA CLARK MARRIES

Auralia Clark, one of burlesque's best comedians, who closed with the "Girls of the U. S. A." in Chicago a short time ago, was married to W. L. McQuinn, a well known comedian, in Louisville on January 21 at her former home in Waverly. The bride's people must make their own arrangements. Mr. McQuinn having retired from the stage.

ALBANY SHOW CHANGES

ALBANY, N. Y., Feb. 10.—Several changes were made in the "Big Ziegfeld" show at the Parkland. Sochm and Richards sent Albert Deane and Beth Douin here to rehearse with the show. Herbie Depoed. The new people opened tonight.

BURLESQUERS JOHN ELKS

IRA MILLER, manager of the "Million Dollar Dolls," his carpenter, Dawson Owey and George Jones, brother of the "Roeland Girls" were made members of the Rochester Girls No. 24 last week. They were initiated through New York Lodge No. 1.

SCREAMER GOES TO FLORIDA

Sam Scriber left New York last Saturday with his family for Palm Beach, where he will play for a month or so. He will be replaced by Harry Lavan at the golf links. He left New York with Mayor Hylan and his family.

"GIRLS OF THE U. S. A." PROVES TO BE JOE HURTIG'S BEST SHOW

Joe Hurtig has given us some great shows, but the "Girls of the U. S. A." has outshone anything from a production point of view. It is the best show we have seen in a long time. It has a good comedy and singing offering as well as the best band by a crowded house Monday afternoon.

The "Girls of the U. S. A." is in two acts and six scenes. Each act of scenery goes down as the color scheme. The last, an Egyptian set, is most elaborate. The electrical effects are good. The chorus is above the average. The costumes worn by them are tastefully designed and show a variety of bright colors, that please the eye.

There have been many prima donnas at the Columbia this season, but the "Girls of the U. S. A." has proven to be a pretty good one, but the "Girls of the U. S. A." has proven to be a pretty good one, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one.

There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one.

There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one.

There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one.

There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one.

There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one. There are several good comedians in the show, but the "Girls of the U. S. A." has proven to be a pretty good one.

ARTHUR KLEIN

Presents

MABEL McCANE

in

A VAUDEVILLE REVUE

BY CHARLES McCARRON

Supported by GRANT and WING and AL SEXTON

A Gorgeous Scenic Production with a Lavish Display of Wonderful Costumes

PALACE, NEW YORK, THIS WEEK, (Feb. 10)

WATCH THIS SONG!

AMERICA NEVER TOOK WATER

AND AMERICA NEVER WILL

By J. Keirn Brennan, Paul Cunningham and Gus Edwards

GREATEST OF ALL ANTI-DRINK SONGS—ALREADY A RIOT

M. WITMARK & SONS

AL COOK, 1562 Broadway, N. Y., next to Palace Theatre

MIKE McCARTHY
Woodbury, N.Y.
215 Park Ave. Bldg.

FRED J. QUIGLEY
Chicago, Ill.
Carter Theatre Bldg.

ED. EDWARDS
Philadelphia, Pa.
35 N. Ninth St.

AL BREWERT
San Francisco, Cal.
508 Park Ave. Bldg.

JACK LAVEY
Boston, Mass.
218 Tremont St.

C. CARPENTER, JR.
Chicago, Ill.
242 Orleans St.

GAGE PATHAN
Denver, Colo.
147 Arden St.

DON HOWARD
2125 Clark Ave.
Cincinnati, Ohio

H. ROSS McCLURE
St. Paul, Minn.
Empire

HAL W. KING
Kansas City, Mo.
Gaiety Theatre Bldg.

AL WORTH
Chicago, Ill.
4th & Fremont Sts.

CEC. BRIDGEMAN
Philadelphia, Pa.
238 4th Ave.

JACK CROWLEY
Providence, R. I.
17 Bulfinch St.

FRED HARRISON
Baltimore, Md.
New Rally Field

JOS. L. WARR
420 Buire Bldg.
Denver, Colo.

JOS. S. KENNEY
4012 Cassatt Bldg.
St. Louis, Mo.

MANAGERS AND PRODUCERS—NOTICE!

Evelyn Cunningham

"INGENUE DE LUXE"

AT LIBERTY for Next Season. Will Consider Musical Comedy or Vaudeville

THIS WEEK, HURTIG & SEAMON'S, N. Y. C.

NEXT WEEK, CASINO, BROOKLYN

PER. ADDRESS: 325 LENOX AVE., NEW YORK CITY

THE NEW YORK CLIPPER

STERN & CO. CELEBRATE 25TH ANNIVERSARY

Music Publishing Business Started in Small Offices in 14th Street Has Grown to Big Proportions

Twenty-five years ago the music publishing firm of J. Jos. W. Stern & Co., Inc., and offices opened in West 14th St., and this month the house is celebrating its anniversary.

Many a star shining serenely to-day in the theatrical firmament, as well as scores of successful writers, when reading those lines will unconsciously revert to the time when Stern & Co.'s struggles of the early days were contemporary with their own. In those days Montgomery & Stone were doing black face. Irene Franklin was "Baby Face," Edie Janis was "Little Edie," Weber and Fields tramped with Gus Hill, and Sam Bernard reeled way down the hill next to A. H. Sheldon's sketch.

In answer to congratulations, one of the members speaking for his firm, said this: "Outside of our success, possibly, our greatest satisfaction after twenty-five years is that we retain the friendly respect of the retail and whomever of the theatrical world with whom our business at some period has brought us into contact. We believe, too, that we enjoy the raised esteem of our many employees, and the good will of the majority of our fellow publishers. Mile after mile has actually entered into twenty-five years of business intercourse and misunderstandings are inevitable where the human element is involved. Our utmost effort, however, is not to make the same mistake twice. There are times also when we must retaliate to settle our self-respect."

In the twenty-five years Stern & Co. have occupied in all four different locations near Broadway. Each move was further up town and also larger. After the office was removed to its present location in 14th St., such was the growth of their own building, the last being the present establishment, that they now occupy at 109-104 West 38th St. with additional professional offices next to the Palace Theatre on Broadway.

It is not generally known that outside of many real estate holdings and mercantile interests, they control the driving force behind with important connections in London, Paris and other European centers.

The Stern catalogue of the largest one, displayed in its make-up and embraces every type of music from grand opera to "blues."

12-VERSE SONG WANTED

Representative David F. Davis, of Pennsylvania, is evidently of the belief that it is time to issue an official song. It should be a long one.

He has introduced a bill officializing Dr. Will George Foster's "Old Pennsylvania of Mine." It has twelve verses and covers Pennsylvania from the time of the Indians to the participation of the State in the war with Germany.

MCCARRON LEFT \$3,000 ESTATE

Charles McCarron, the song and vaudeville act writer, who died of pneumonia recently, left an estate of about \$3,000, according to his widow, Cora L. McCarron, who has been granted letters of administration for the estate.

McCarron left no will and his entire estate consists of personal property.

EMMA CARUS SINGS "JA-DA"

"Ja-da," the song which all agree doesn't mean a thing, is being successfully featured this week at the Riverside Theatre by Emma Carus. This clever singer gets a lot out of the novelty number.

SEEDMAN FEATURES STERN HITS

Max J. Seedman's orchestra at the Iceland Strating Club is featuring extensively the new songs and "hits" of the recent Jos. W. Stern & Co. successes.

HIT COMES FROM RECORD

A number of song writers who keep in close touch with the song hits are telling with considerable glee in this manner in which one of the reigning hits of the day was written. Several writers were visiting the home of a well-known artist. In the room was a phonograph and out of curiosity one of the writers put on a record of one of the compositions of an old master. The writer, whose musical education is, by the least, elemental, had never heard of the classic and, after repeating the record, said: "There's a darn good popular song in that old gink's tune. You just wait until I get my lyric writer here and I'll show you." The word writer was summoned by phone and in half an hour he arrived. The record was put on and after hearing it he said: "That's the one." The composer played the number over on the piano, changed a spot here and there just to keep away from a bare-faced lift, and within an hour the number was completed.

Yes, it's a big hit right now, and its title is worth a guess from any one with a slight knowledge of the classics.

"MOTHER" SONG SCORES QUICKLY

No popular ballad of recent days has exhibited a surer and steadier progress to the retail and whomever of the theatrical world than Hager & Goodwin's "That Wonderful Mother of Mine." It has staying qualities that are unusual in this class of popular song, and the number of performers who find it a strong drawing card is evidence of its appeal. Here is a song that not only is "there," but here—and here to stay; it would seem. "That Wonderful Mother of Mine" is published by M. Witmark & Sons.

STERN & CO. TO MOVE

Jos. W. Stern & Co., who for the past twelve years have occupied the Mark-Stern Building at No. 104 West 38th St., are now negotiating for the lease of a large building in the central district, and will remove all their industries to can be housed.

HAROLD WEEKS HAS NOVELTY

Harold Weeks, writer of "Hindustan," has a novelty song entitled "Chong" which has started out particularly well. It is being featured by some of the leading singers.

Leo Feist, Inc., is the publisher.

NEW BALLAD SCORES HIT

"Somebody's Waiting for Some," a new ballad by Andrew B. Sterling and Harry Von Tilzer, is scoring a quick hit. It is being featured by some of the leading singers.

COHEN HAS A "DOLL" SONG

Meyer Cohen has released a new song entitled "Poor Little Heart Broken Doll." The song has a pleasing lyric set to a particularly catchy melody.

VON TILZER HAS NOVELTIES

It is "You're Waiting for Some" and "Put Him to Sleep with the Marechalles" Harry Von Tilzer has two of the leading novelty songs of the season.

McHALES SINGS SULLIVAN SONG

Mary McHale, the baseball pitcher, now in vaudeville, is singing Alex. Sullivan's and Lynn Cowan's new song, "I Can't See the Good in Good Bye."

MILLS FOR VAUDEVILLE

Jack Mills, professional manager for the Broadway Theatre, is going into vaudeville with a singing act.

FEIST HAS NEW C. G. OFFICE

Leo Feist, Inc., has moved its Kansas City office from No. 112 Grand Ave. to the Gayety Theatre Building.

UNION DECLARES WAR ON "RIGHTS" SOCIETY

English Musicians Boycott the Compositions of Members of Performing Right Society—Long Fight Predicted

The Performing Right Society of London, which has been the enemy of the American Society of Composers, Authors and Publishers, and the Amalgamated Musicians' Union, are in the midst of a big conflict which threatens to spread over all England and in which the boycott and other means of reprisal are rapidly being adopted.

The cause of the trouble is over the Performing Right Society's decision to raise the fee for the public performance of the works of its members. The Musicians' Union, feeling that the raise in price may result in the cutting down of the number of members in certain districts, as well as the entire elimination of others from certain resorts, have started an active fight against the compositions of the society's members and are striving to have them taken out of all programmes for which they are furnishing music.

As an opening gun in their campaign against the society the union has in published announcements stated that they have caused songs and instrumental compositions to be removed from many concert programmes recently. The report of the union's representative is as follows:

"In London all songs controlled by the society's members have been taken out of the pantomime."

"Leicester—The manager promised to take every number mentioned on your list from the production."

"Reading—No songs mentioned in your list are now used in the pantomime."

"Liverpool—The orchestra will not play without our permission. The men are being told they will strike to whittle you direct."

"Portsmouth—Five numbers will be cut from the pantomime and will be replaced by others."

The above are a few of the towns and cities in which the union has started its fight on the society and announces that all England will be covered within the next few weeks.

The Performing Right Society is preparing to take court action against the union and is advertising for the names of all artists or musicians who have been prevented from performing any of the society's repertoire by the Musicians' Union.

WALTZ HIT NOW A SONG

"Kentucky Dream," which first made its appearance as a waltz, has now become a song form. It is excellent for concert use, being artistic and still has a touch of popular appeal. Fans of the well-known orchestra throughout the country were attracted by its beautiful melody and as a result it was extensively played. The publishers received numerous requests for a vocal arrangement and as a result have placed the number on the market with English and French text.

Jos. W. Stern & Co. are the publishers.

NEWSPAPERMAN WRITES SONGS

Gustave W. Lampe, assistant to Samuel Friedman of the Theatrical Department of the New York World, has written the words and music to two new songs. They are "The Mysterious Shimmy" and "When Old New York Goes Dry."

HOWARD TRES FOR PRIZE

Harry H. Howard, the Canton, Co., songwriter, has written the numbers of a popular song contest now being conducted by an Ohio music publishing house.

JOE ROSE WITH HOWLEY CO.

Joe Rose has joined the professional staff of the F. J. Howley Music Co.

BELLE BAKER SINGS WITMARK HIT

It was bound to come, and those who figured it would be a song of praise for the Emu, are woefully disillusioned. For here we have a song, and all of America that has heard it, is in the rian. It is a well and well-enthusiastic endorsement of the sentiment it expresses so well. The song is a fact and a prophecy quite combined. This is a song that is the work of J. K. Brennan, Paul Cunningham and Gus Edwards, and each of these writers has put his heart and soul into its noble work, with the result that when Belle Baker sang it at the Palace Monday last for the first time, the walls of that ever-crowded playhouse were with plaudits that called the blood in the veins of every crank who heard the delicious din. It's a corking good song, words and music, and the way it sums up the feelings of America's heroes who have come home to find that "the land of the free" doesn't sound quite so convincing and thrilling as the phrase did when they sailed away to put the final seal on Germany's candle, is convincing and well-nigh unanswerable. After the match—the Wiltgen match—the song was sung by the singer, and it was sung by professionals who had attended the performance, clamoring for copies. From that time on, it has been sung after-noon it looks as though it will surely sweep the country. Naturally, M. Witmark & Sons, who published the song—first Belle Baker is singing it and second, they have published it.

HARRUMAN LEFT \$1,000

A. Harruman, the songwriter, author of "Edie Janis" and "Baby Face for Me," "Why Do They Call Them Babies" and other popular songs, left an estate of about \$1,000 in personal property when he died recently, according to his widow, May Harruman. In her application for letters of administration upon the estate.

STANISY SONGS WINNS CUP

The Stanisy Music Co. won the cup at a song contest held last week in Newark. "Can You Imagine" is the title of the prize winner, and since it has been released the Stanisy professional offices have been crowded with acts wanting to learn it. It is by Harry Pass, Ed. Nelson and Fred Moys.

ILLINOIS SONGS FEATURED

Illinois seems a popular State for the songwriters. Many successful numbers were around it have been published. Two new songs, recently issued by the Alton J. Stevens Co., of Chicago, are being widely featured. They are "Way Back Home in Illinois," and "When You Get Back to Illinois."

VANDERSLOOT HAS NEW SONGS

Ray Sherwood, the Eastern manager for the Vanderploeg Music Co., has written many new songs. They are "When I Dream," "Only Myself," "Borrow My Tears," "If the Shadow of the Desert Falls," and "Niomi."

TWO HITS ON SAME BILL

The McCarthy & Fisher Co. had two hits in the Vanderploeg Music Co. bill last week. They were "Kissin'," sung by Florenz Campbell, and "When I'm Dry, Dry, Dry," featured in the Palma Co. Dr.

WILLIAM FAGIN IN NEW YORK

William Fagin, formerly of the Philadelphia office of M. Witmark & Sons, is now in New York.

BELCHER GOING TO THE COAST

Fred Belcher, of Jerome H. Remick & Co., is planning a trip to California.

6 BIG HITS

HARRY VON TILZER

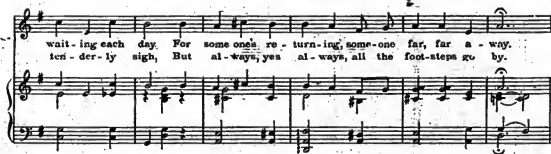
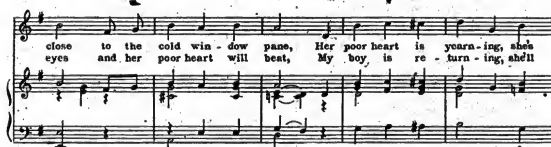
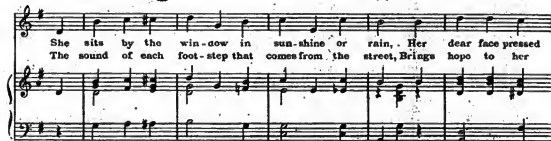
STARTING WITH THE GREATEST BALLAD

SOMEBODY'S WAITING

HERE'S YOUR COPY. WIRE

A
Comedy Riot!CAN YOU
TAME WILD
WIMMIN'?A Sensational
Hit!The Best Comedy French Song
Hit On the Market!PUT HIM
TO SLEEP WITH
THE
MARSEILLAISEAND WAKE HIM UP
WITH AN OO LA LAA
Sensational
Hit!JIM-JIM
I
ALWAYS KNEW
THAT YOU'D
WIN

Somebody's Waiting For Someone

Words by
ANDREW E. STERLINGMusic by
HARRY VON TILZER

Copyright MCMXIX by Harry Von Tilzer Music Pub. Co., 222 W. 46th St., N.Y.

A HIT!

THE BEST RAG BALLAD

THE PICKANINNY

BEN BORNSTEIN
Manager

HARRY VON TILZER MUSIC

222 West 46th Street

CHICAGO: 143 N. Dearborn Street. EDJIE LEWIS, Manager.

BOSTON: 220 Tremont Street.

N TILZER

WRITTEN IN TWENTY YEARS

NG FOR SOMEONE

FOR ORCHESTRATION.

Chorus

Some-bod-y's wait-ing for some-one in the house a-cross the
 way Some-bod-y's wait-ing, watch-ing and wait-ing day
 by day At night there's a light in the win-dow for
 some-one a-cross the foam And some-bod-y's wait-ing for some
 one I won-der if hell come home. hell come home.

ON THE MARKET A HIT!
Y'S PARADISE

MUSIC PUBLISHING CO.

New York City

HARRISON, Manager.

MURRAY BLOOM
 Prof. Mgr.

PHILADELPHIA: Keith's Theatre Bldg. "ARRY LINK," Manager.

6 BIG HITS

A
 Comedy Riot!

CAN YOU TAME WILD WIMMIN'?

A Sensational
 Hit!

The Best Comedy French Song
 Hit On the Market!

PUT HIM TO SLEEP WITH THE MARSEILLAISE

AND WAKE HIM UP
 WITH AN OO LA LA

Better
 Than Ever!

I WANT A DOLL

TEARS
(Of Love)

Words by **FRANK H. WARREN**.
Chorus

Music by **S. R. HENRY**.

Tears may mean a heart is bro - ken.....
Tears may drive the blast a - way.....
Tears may fall when you re - mem - ber... One you
loved in a by - gone day..... And there are
tears that say for kin - ds..... Like the
roses for the rain a - love..... But the
sun I prize be - cause one's got 'ty
eyes Are the best - of - all tears of love...

Copyright, 1919, by Joe. W. Stern & Co., New York.
British Copyright Secured.

THERE ARE "Tears" and "Tears" and "Tears"
But the only "Tears" worth while
are the beautiful

Tears

(of love)

By **S. R. HENRY** and **FRANK H. WARREN**,
co-writers of "Indianola," "Kentucky Dream," etc.

Published by

JOS. W. STERN & CO. 102-104 W. 38th St.
New York City

It makes a Great
number for Musical
Acts, Dramatic Acts,
Dancing Acts, etc.

Prof. Copy
& Vocal
Covers FREE
to Registered
Artists

"SAILOR" REILLY

BACK IN VAUDEVILLE

At **B. F. KEITH'S PALACE THIS WEEK**

DIRECTION—**JENIE JACOBS-PAT-CASEY AGENCY**

PRACTICE MAKES PERFECT!

32 Years Picking Songs Gives Us A Good Idea of A HIT. The Following Sensations, we cheerfully recommend to the Profession—

"WHEN I DREAM ABOUT THAT SOUTHERN HOME OF MINE"

THE GREATEST RAG BALLAD EVER WRITTEN. WHAT A "PIPPIN'" By **RAY SHERWOOD**

"ONLY A MEMORY OF BYGONE DAYS"

BEAUTIFUL LYRIC, BEAUTIFUL MELODY, "OH BOY! SOME SONG!" By **H. C. WEASNER**

"IN THE SHADOW OF THE DESERT PALM"

AN ORIENTAL MASTERPIECE—"SO SAY WE ALL OF US." By **E. MEYERS & WILL DULMAGE**

"FORGET ME NOT MY AMERICAN ROSE"

THE SONG IS AS GOOD AS THE TITLE—"NUF SAID." By **RAY SHERWOOD**

"NAOMI"

"GENERAL PERSHING"

"NONA"

VANDERSLOOT MUSIC PUB. CO., Williamsport, Pa.

RAY SHERWOOD,
Eastern Mgr.

CHICAGO
MELBOURNE

TORONTO
NEW YORK

E. F. ALBEE
President

I. I. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH **EDWARD F. ALBEE** **A. PAUL KEITH**
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing **S. K. Hodgson**

WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB

General Booking Manager

EDGAR ALLEN

Manager

Personal interviews with artists from 12 to 6, or by appointment

B. F. KEITH VAUDE EXCHANGE

NEW YORK CITY.

Nelson - Jean Saville Fisher - Henry Lewis - Arthur Ashby. (Four in all.)

Alban - Frances Kemmerer - Ryan and Brodhead - Albert and Fredricka - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

Chalmers - (Four in all.)

VAUDEVILLE BELLS For Next Week

Use-Union City Four-Whiter Mack & Co.

Hamilton, Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

MIDWESTERN, MINN.

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

Adams & Griggs - (Four in all.)

BOSTON, MASS.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

Keitt's - Hamilton - Gans.

When Civil War Babies Coughed... and that was more than 50 years ago... PISO'S For Coughs & Colds

OPHEMUM CIRCUIT... Falson - Ryan - Walker - Brown - Veda &...

LOW CIRCUIT... American (First Half) - (Four in all.)

SPRINGFIELD, MASS... Keitt's - Hamilton - Gans.

SELMA BRAATZ

"The Renowned Lady Juggler"

This Week **KEITH'S PALACE**

DIRECTION—MAX HAYES

Wm. W. C.

Le Maire and Hayes and Co.

AND BOB WATERS

"The Two American Aces of Spades"

This Week **KEITH'S PALACE**

Direction—ARTHUR KLEIN

Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

Can book acts consecutively for 5 weeks. Extra Sundays, Short Jumps. New England's Leading Independent Agency. 184 Boylston St., Boston, Mass. All correspondence answered.

N. S. FELDMAN, Inc.

MANAGERS AND PRODUCERS FOR VAUDEVILLE

Suite 510½ Putnam Bldg., 1493 Broadway, New York City

Telephone BRyant 6222

NOW IN CONSTRUCTION

Five Big Miniature Musical Comedies

FOR VAUDEVILLE

WANTED AT ONCE—Principals and Chorus Girls; also a good fast working French comedian. Apply at once. SAM MORRIS, Manager.

WANTED

To Support **MELBA PALMER**

In permanent stock, leading man and people in all lines, including good scenic artist. Send late photos. Address **CHARLES B. WOOD**, Winton Hotel, Douglas, Arizona.



Jimmie Hodges' Attractions

Jimmie Hodges Musical Comedy Co.
Jimmie Hodges "Pretty Baby" Co., Eastern
Jimmie Hodges "Pretty Baby" Co., Tabloid
Good Chorus Girls Can Always Be Used, All Week
Stands. Musical Comedy People Write. Address
J. E. EVISTON, Mgr. Jimmie Hodges' Attractions.
Week Feb. 10th, Majestic Theatre, Williamsport,
Pa.; Week Feb. 17th, Academy Theatre, Lebanon,
Pa.; Week Feb. 24th, Opera House, Shenandoah, Pa.

OTIS OLIVER

WANTS Character Man, and other useful stock
people for Shubert Theatre, St. Paul, one bill a
week—three matinees—also people for big road
company, one piece. Tell all first letter. Photos
returned. Address **OTIS OLIVER**, Shubert
Theatre, St. Paul, Minn.

PRE-PUBLICATION ANNOUNCEMENT

TO ALL SINGING ACTS—

We offer you an opportunity to secure your material

NEW UNPUBLISHED SONG MATERIAL

and identify yourself with the administration of one of the nation's best song studios. We are in a position to offer you \$1,000,000,000 in your act for one or two more good numbers; your own professional literary department; and the financial and publicity staff of the world's most important musical organization. This offer is not a mere offer of a few dollars; it is an offer of a professional manager and we will mail copies of songs suitable

KNICKERBOCKER HARMONY STUDIOS, 1247 BROADWAY, NEW YORK CITY

WANTED

for **BATES MUSICAL COMEDY CO.**

Prima Donna, Novelty Acts, Musical Comedy People, (All Lines), Experienced Chorus Girls; 22 and over. This company plays week nights in Best Houses. (Over a Tab Show). Regular organization giving 2-hour shows on Eastern time. Never closes. Address **BATES BROS.**, Casino Theatre, Norwich, N. Y. Week Feb. 16th; Family Theatre, Rome, N. Y. Week Feb. 15th.

WARDELL BROS. & LA COSTE

Three Classy Kids, in Songs and Dances

DIRECTION—NAT SOBEL

JEAN LEIGHTON

and HER MINSTREL REVUE

Exclusive Songs—Special Scenery.

Now Playing B. F. Keith Theatres

SHERMAN & ROSE

Novelty Dancers

IN VAUDEVILLE

J. L. FRANK

Bunkaloy

DIRECTION—SAM BAERWITZ

WILLIAM WALKER HAS ARRIVED IN HIS BOAT.

Marie Day has been engaged for "The Danco."

Jack Cagwin has joined the cast of "The Melting of Moly."

Billy Carlton is now working in stock at the Avenue Theatre.

Al Jensen has recovered from his illness and is back in "Shinola."

Lynn Overman has been engaged for "The Dilapidated Housewife."

Cunningham and Clements have been engaged for "Good Morning, Judge."

Beatrice Collettette has been signed by Edward Locke for a part in "The Danco."

Emmie Lee is in the cast of "Good Morning, Judge" at the Shubert Theatre.

Fred Hinton is managing the Orpheum at Lima, Ohio, one of Gus Stone's houses.

Marcelita Edmonds replaced Hilda Spang at short notice in "Dear Brutus" last week.

Ruby Goodnow has been signed to make the settings for the bedroom scene in "Scandal."

Jean Leonard closed a three month's engagement at the Tokio Revue last Saturday night.

Ted Shapiro entered the Bayes' show, "Ladies First," last week, as pianist for Nora Bayes.

Sam Ash is being engaged for the cast of Monte Cristo, Jr., at the new Shubert extravaganza.

Cecil Gordon, of Gordon and Norton, is seriously ill at the St. Charles-Hotel in Detroit, Mich.

Blanche Bellaire entered the cast of "Listen Lester" at the Knickerbocker on Monday night.

Floyd King, press agent for the Hagenbeck-Wallace shows, is at home for a short vacation.

Hilda Spang, in "Dear Brutus," is ill. Her part in the play is being filled by her understudy.

Paul Frawley has been signed for "Come Alone." The Marsco Producing Company will present the play.

The Lyell Sisters refused to go into No. 2 position at the Colonial last week and Ted Donor substituted.

William S. Hartman, theatrical producer, is mourning the loss of his daughter, Lilla, who died January 27.

Jean Stuart withdrew from the cast of "Seven Days' Leave" at Brooklyn last Saturday and will take a rest.

Belle Baker did not appear at the Palace last week because of illness, but is filling this week's engagement there.

Madie and Charles King returned to the cast of the Century Midnight Whirl last week after a short absence.

Eleanor Scott L'Etalle replaced Jean Stuart in the role of Lady Mary Heather last Monday at Buffalo, N. Y.

Fred Block, well known theatrical man of Philadelphia, lost his wife recently when she died a victim of pneumonia.

Miss Elise De Wolf has been awarded the French Croix de Guerre by the French government for bravery under fire.

Betty Ketchum came back to the Fulton last Saturday night in "The Hidden Woman" after being away for five days.

ABOUT YOU! AND YOU!! AND YOU!!!

Emmie Lee, at present in "Good Morning, Judge," will appear in "Yesterday," Reginald de Koven's new comedy opera.

W. H. Murphy, Blanche Nichols and company will shortly revive their old comedy success, "The School of Acting."

Al Raymond, formerly of Raymond and Company, with a monologue and song act, has been booked over the Keith Circuit.

Evelyn Young, of the Young Sisters, has fully recovered from an attack of influenza, and the act will resume its bookings.

Chas. Harris, a young comic of Harry Lange's, will be seen in burlesque shortly, under the direction of Boehm and Richards.

Hugh Gray and Mrs. Gray, who was formerly Cecilia Hoffman, a prima donna, became the parents of a baby boy last week.

Barny Gerard and Dave Stawper will leave New York the last of the month for Palm Beach, where they will write a new revue.

Walter Sherwin Juffed "Seven Days' Leave," on tour, in Buffalo, on Monday, replacing Frank Beamish in the role of Stephen Darrel.

Abraham Rathbuhl, manager of Loew's New York Theatre, cautions the treat of a young woman who misbehaved in that house last week.

Ralph Herz has been added to the cast of "Monte Cristo, Jr." He was last seen in New York in the musical comedy, "Good Night Paul."

Janet Flanner was last week appointed personal press representative for Leo Dirlikstein, playing, at present, in "The Margins De Enfilade."

Morton Sisk is doing a new dance called "The Fan Titillation" at the Hippodrome. John Philip Sousa wrote the music for it.

Joseph B. Mills was married to Lillian Schwartz, of Chicago, in Boston last week. Harry Weston and Peggy Conroy were present at the marriage.

Harold Crane, now appearing in "Good Morning, Judge," is rehearsing an important role in Reginald De Koven and Glen McDonough's musical play, "Yesterday."

Frank Hoyer, formerly with Andy Lewis and Eddie Milburn in vaudeville, is now playing with Chaucery Oloott in "The Voice of McConnell."

B. Eden Payne delivered a lecture last Monday night at the Neighborhood play-house. The subject was "What Repertory Theatres Have Contributed."

Beatrice Levovska has signed a contract for a South American tour, on which she will start after her engagement at the Hippodrome has terminated.

May Woodside is rehearsing a new act entitled "The Fun of 'Yes' Thinking" at the Hippodrome, to be written for her by Sam Morris. She will present it in New York shortly.

Tommy Overholt, of Overholt and Young, who served a long time with the Overseas Base Hospital '48, will arrive in New York the end of this month.

Isabel Lowe's "The Melting of Moly" has been engaged by the Shuberts for five years and will appear next season as a star in a new play by Louise Carter.

Joseph Urban will leave this week for Philadelphia to conduct the Zeigfeld Field, Jr., on plans for the stage settings of the "Ziegfeld Follies of 1919."

Ray Eton, the soprano with the Metropolitan Opera Company, has passed the crisis of her severe illness of pneumonia and is on the road to recovery.

Blanche Babes, Holbrook Blinn, Estelle Winsor, Frances Adams and Sidney Herbert are included in the cast which is to support Henry Miller in "Mollers."

Miss Maxine, formerly with the Two De Carlos, has been married to Luigi Carrara. The ceremony took place last Thursday at Borough Hall, Brooklyn.

Capt. James B. McKewen is in the city looking over new material with the intention of booking it for next season. He expects to be maturated out by March 1.

Fannie Hammond (Mrs. Ed. R. Stanley) and her son, Billie, have joined Mr. Stanley in the Mid-West, where he is managing the "Hearts of the World" company.

Galvey Herbert has returned from "over there" and last Monday resumed at Buffalo, N. Y., his original role of Capt. Cornelius Kline in "Seven Days' Leave."

Lillian Klingberg and Ned Deaso, with a company four, will shortly be seen in a new comedy sketch by Philip Bartholomae, entitled "Those Days to Come."

May Hunt has commissioned Sam Morris to write her new vehicle, a single, to be called "The Army. The Army." Morris will have it ready for her shortly.

Eddie O'Connor and Glean Tucker will be seen in a new act, "Together Again," and will open in New York in March. Glean has recently returned from overseas.

Jack Rex and Lucie F. Dawson, respectively, of the John W. Vogel Minstrels and Cincinnati office of the Billboard, were married today. The ceremony took place in Cincinnati.

Edward Perkins has arranged a series of Sunday concerts for the Club Oph orchestra which has been booked at the Belmont Theatre. These concerts will continue till May.

Sophie Tucker and her Jazz Band, Sylvester Schaefer, Esther Walker and Johnny Burkes were among the features of the Sunday concert at the Winter Garden last Sunday.

Lois Gordon has had a book of his plays published. It is the co-author of "Watch Your Neighbor," and has the role of Bert in "The Better Ole," now at the Hoyle Street Theatre, Boston.

Ross Coughlan, Grace Carolyn, Roma Klingberg, Kathleen Farness, Madeline Dupann and Richard Gordon are included in the cast of "The Aftermath," William Morris Patch's new play.

Harry and Anna Scrantons, a wire act new to the East, are now under the management of Max Ertel. The team had an opportunity to show their wares in the metropolis shortly.

Marjorie Pringle, one of the principals in "The Melting of Moly," will leave the show next Saturday to accept an engagement in "The Girl in Sisterhood B," Sam Blair's musical farce.

Max Albert, Hippodrome electrician, reported killed November 4 in the battle of the Argonne Forest, France surrounded by a big bayonet wound last Monday by entering the stage door.

Fanny Grant and Ted Wing, seen in several Broadway productions, have entered vaudeville. They are with Mabel McCannell's review in Wilmington this week and at the Colonial next week.

Sergeant Eugene W. McCone, of Company 14, 166th Infantry, chief under in the Hippodrome vaudeville show, who was killed in the Argonne, has been promised his old position upon his return by Charles Dillingham.

Margaret Mewer, who has appeared in one of Stuart Walker's productions, has been asked to pose as the Spirit of Liberty for a memorial to Washington, upon which Frederick McDonniss is working.

J. Parker Coombe and W. T. Carleton joined "Everything" at the Hippodrome on Monday night. The former took the role of the toymaker in the Toytown scene and the latter joined the "Country Circus" scene.

Corporal Lee Sponeker, recently discharged from the army, has succeeded Miller Erwin, a straight man with Chas. M. Baker's High Flyers, in Pittsburgh. Corp. Sponeker was in stock prior to entering the service.

Fred Tison will make his first appearance in motion pictures in a biograph picture, having been engaged last week by that company. He has appeared this season in "The Walls Off" and an "Ideal Husband."

Henry Mullis and Louis Miller have secured the rights to "Two Men from Denver," which they are now presenting in the metropolis. The vehicle for the role of John Graves and is being handled by Charles Fitzpatrick.

Helan Hayes, who has the role of Marjorie in motion pictures in a biograph picture, will be starred by Klaw and Binger, to whom she is under a long contract, in the next feature. The vehicle for her has not yet been chosen.

Mrs. Robert Campbell and D. G. Johnson, members of the "Seven Days' Leave" company, narrowly escaped death on January 10, when they were staying at the hotel in which they were stopping was burned to the ground.

Miriam Gorska, the show girl painter, has arranged an exhibition of some of her work at the Metropolitan Museum of Art. She is the manager of the Studio Club, where a number of prominent stage folk and managers have been invited by her to attend a reception February 26.

David Belasco will be starred in a two-reel film to be shown at the "Carry On" benefit which he is going to put on at the Belmont on February 23. This is to be his first appearance in motion pictures. The title of the film is "A Star Overnight," written by Ann Irish.

William Nugent, who has been in the service in Europe for sixteen months, is back in the United States wearing. He was gassed at Chateau Thierry in June and was in the Argonne in October. Nugent has been fighting on six fronts.

Peter J. Kuhn was charged with letting a boy, under the age of sixteen years, into the Winter Garden Theatre, where he is ticket taker last week, but was declared not guilty and dismissed. The real reason was that he had a ticket for the youngster and Kuhn was not to blame under the circumstances.

Graham Veleky, after seeing service in Europe for nine months, has returned to the Winter Garden Theatre, where he is ticket taker, and also appeared in "The Willow Tree," with Fay Bainter, Willie O'Connell and the support of Miss Mary Young, John Craig, Louise Anderson and Ivy Troutman in the special performance of "Joan of Arc."

Arthur Dignam, stage electrician for the Palace Theatre, has been charged by the same Dignam, as one time chief jester to the late Carl of Russia, with the taking of several rings and other trinkets from the Emperor, according to the chief jester claimed he was connected with the Government's War Service, and by this means was able to obtain possession of the valuables.



Always
Reliable

IT HAPPENED IN WORCESTER

130 Lbs.
of
Class

JOHN J. BLACK AND SUE MILFORD

This is what happened: We joined the "Pirates" Co. Jan. 6, and produced a new book in four days, opening Jan. 10. The censors reviewed the show at Gayety Theatre, Brooklyn, week of Jan. 23, and said it was O. K. Now for something out of the ordinary: I want to thank all members of the "Pirates" for their faithfulness in assisting me to put the material over. I am doing second comedy and Miss Milford is the Soubrette. The entire company is in love with "Mulligan."



PAT WHITE

and HIS GAIETY GIRLS

RECORD BREAKING SHOW OF THE AMERICAN BURLESQUE CIRCUIT
GAYETY, BROOKLYN, THIS WEEK

LEONA FOX

DOUBLE VOICE

Prima Donna---Paris by Night

STAR, BROOKLYN, THIS WEEK

OLYMPIC, NEW YORK, NEXT WEEK

OPEN FOR OFFERS FOR THE SUMMER AND NEXT SEASON

Season's Sensation

Direction Ike Weber

GRACE HOWARD

Soubrette
CHAS. WALDRON'S
BOSTONIANS

RAY-ANNA and VIRGINIA MONTGOMERY

BEST REGARDS TO ALL

PARIS BY NIGHT

FEATURED AS
WHIRLWIND
DANCERS

HENRI and LIZELL

WITH
PIRATES

PRIMA
DONNA

E D E M A E

MILLION
DOLLAR
DOLLS

At Liberty for
Next Season

WALTER BROWN

NOW WORKING AT
AVENUE THEATRE,
-DETROIT, MICH.

BURLESQUE NEWS

(Continued from page 15 and on 27)

FRANK MACKEY STAGED GOOD SHOW AT KAHN'S, LAST WEEK

Last week's attraction at Ben Kahn's Union Square Theatre was staged by Frank Mackey. He called the first act "The United States Review" and the burlesque "Mastina Lead". Both proved entertaining and held the audience in to the finish.

There was no particular plot to either part, both being simply made up of bits and numbers. But there were so well done that a plot was not even missed. The bits, although old, were worked around and presented in such a manner that they looked different. Producer Holly Fields again extended himself when he staged the numbers and the chorus worked out several novelty numbers very prettily, giving patrons an opportunity to see work such as could be found in no other burlesque house in the city.

The show opened with a prologue in which James K. Francis introduced the members of the company. He was a good scheme, but hardly necessary here, as the people of the show are so well known that they need no introduction. This was proven by the way in which he received some cheering and applause than others.

Spencer, as "Grogan," and Mackey, as "Adolph," were well received on their entrance. They handled the comedy in a manner that kept the audience in good humor all afternoon. Francis took care of the straight part in his usual manner, while Brad Sutton did the dance.

Miss Lorraine offered some new gowns that were very attractive and looked becoming in her opening dress of green. She also handled

her lines well in the scenes. Louise Pearson, in the principal roles, received success for the rendering of her numbers. She, too, displayed a pretty wardrobe. Babe Wellington, the dancing sobrette, with a personality that put her in the class of the best, went through her numbers with lots of speed, while Eva Lewis, with a new set of dresses, put plenty of pep into her work and had no trouble in getting her numbers over her scores.

The banquet scene was nicely staged and well put over. During the action of the several toasts were offered and some good comedy situations introduced. Mackey, Spencer, Sutton, Francis and the Misses Lorraine, Pearson, Wellington and Lewis were each in his scene.

The "robber" bit was amusing as put over by Mackey and Miss Pearson. The "Time and Pin" bit pleased, as done by Spencer, Sutton, Francis and Sutton. The "Big" bit got over. It was offered by Mackey, Spencer, Francis and Sutton.

The "counting" bit pleased, as done by Mackey and Francis, as did the "carrage" bit, as offered by Spencer, Mackey and Miss Pearson.

Miss Lewis' number, "That Ain't All," was pretty staged and nicely put over, getting a half dozen ovations. It would have looked much better, however, had the girls worn cloaks or coats that were in better condition, as those they had on were torn and very old.

The "Peace Conference," which Kahn staged on the day the armistice was signed, was repeated again last week and met with largest success. It was nicely offered and had that patriotic finish to it that never fails to please.

A crowded house was on hand to see the performance and the audience seemed well pleased with what they saw.

B. F. KAHN'S UNION SQUARE THEATRE STOCK BURLESQUE

With All Star Cast

**BILLY (GROGAN) SPENCER FRANK MACKEY
JAS. X. FRANCIS BRAD SUTTON
LOUISE PEARSON LORRAINE
BABE WELLINGTON AND EVE LEWIS**

AND BIG BEAUTY CHORUS
Address all communications to B. F. Kahn.

ALAMAC THEATRICAL HOTEL

Formerly the New Regent
305, N. WESSMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hospitality, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

WANTED CHORUS GIRLS

\$22.00. Long season. Address BILLY WATSON, Peoples Theatre, Philadelphia, Pa., this week. Calce, Baltimore, Md., next week.

The SEASON'S FIND Discovered by WILL ROEHM

ED DAWSON

FEATURED COMEDIAN WITH

Jack Singer's Behman Show

Jumped in part without rehearsal—Great Success at once last week in Philadelphia. Material for Specialty by Andy Rice. This week, Miner's, in the Bronx.

Direction—ROEHM & RICHARDS CO.

For Vaudeville—LEWIS & GORDON

STARS OF BURLESQUE

EDWARD LAMBERT

The Gentleman Hobnob Comedian, Featured with Max Spiegel's "Clear Up America"

MARTY PUDIG

NIFTY STRAIGHT WITH A NIFTY SHOW—WALBORN'S BOSTONIANS
DIRECTION—ROEHM & RICHARDS

A. ELLSWORTH

STRAIGHT and CHARACTERS WITH MILITARY MAIDS

CY ARDINGER

With "Trail Hitters"

ETHEL JOHNSON

SOUBRETTE GROWN UP BABES

FRANKIE MARTIN

SOUBRETTE AS WILD AS EVER BEN WELCH SHOW

MAY KEARNS

INGENUE NATIONAL WINTER GARDEN

BABE WELLINGTON

SOUBRETTE—Irresistible Smash of Novels. B. F. KAHN, UNION SQUARE STOCK COMPANY

BABE HEALY

SOUBRETTE GIRLS DE LOOS

TOM AIKIN

JACK SINGERS BEHMAN SHOW

GEORGE BROADHURST

COMEDIAN GROWN-UP BABIES

NELLIE NICE

FEATURED SOUBRETTE THIRD SEASON HELLO PARES

GENE AND ETHEL BEAUDRY

THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL.
DIRECTION—ROEHM & RICHARDS HIP HIP HOORAY GIRLS

INA HAYWARD

The Venus of Burlesque

COLUMBIA, NEW YORK, THIS WEEK

Featured with Joe Hurtig's Girls of U. S. A.

EMPIRE, BROOKLYN, NEXT WEEK

STARS OF BURLESQUE

PAT WHITE SHOW

LEW LEDERER

ROGERS and DONNELLY (Hello Patee Company)

RALPH JAZZ WOP

ELSIE PRIMA DONNA

HICK STRAIGHT

BILLY WALLACE

WITH PIRATES

CLARA GIBSON NOW WITH FRED IRWIN'S MAJESTICS

SOPHIE DAVIS

SOUBRETTE

PACEMAKERS

FLO DAVIS

Soubrette, Fourth Season, Sightseers Two Seasons More Management James E. Cooper

EDDIE LLOYD

JUVENILE

Direction—IKE WEBER

BEN WELCH SHOW

KITTY GLASCO

PRIMA DONNA

HELLO AMERICA

Mr. FRED, Manager of the (1) FERN MILLER
"Miss-o-Mamma Girl," says:
"Works on the Order of Midge Miller." Same Name but Not Related. Soubrette of "Broadway Club"

HAZEL MARSHALL and ENGEL CECIL

PRIMA DONNA—WITH "WORLD BEATERS"—COMEDIENNE

EMILY NICE

SOUBRETTE

SECOND SEASON—HELLO PATEE CO.

FLO WELLS

PRIMA DONNA

FRENCH FROLICS

SMILING NELLIE WATSON

SOUBRETTE

DAVE MARION'S "AMERICA'S BEST"

HELEN TARR

FEATURED PRIMA DONNA

SAM HOWE'S SHOW 1917-18-19

LAURA HOUSTON

SOUBRETTE—MORE THAN MAKING GOOD IN "WORLD BEATERS"

JOE KELSO BROS. HARRY

Doing a Bit of Everything, with Jean Bedini Puss Puss Co.

ADA MORSE

Grecian Dancer

Al Reeves Big Show

A MARTINI BURLESQUE

DOG COMEDY

GOING THROUGH THE RING

WITH MILITARY MAIDS

BESSIE BAKER

DON'T DO ANYTHING UNTIL YOU HEAR FROM ME

PAT WHITESHOW

BOUTTE and CARTER

From Below the Mason & Dixon Line

"Hello Patee" Company

FRANCES CORNELL

PRIMA DONNA

WITH STROUSE & FRANKLYN'S "PIRATES"

EDDIE HALL

NUT COMEDIAN

THE BOY WITH THE FUNNY LAUGH

MILITARY MAIDS

KATHRYN DICKEY

PRIMA DONNA

JAS. E. COOPER'S SIGHTSEERS

JOE LURGIO EDNA

SPECIALTIES

WITH "WORLD BEATERS"

PEARL LAWLOR

PRIMA DONNA

SECOND SEASON

BROADWAY BELLES

RUTH ROSEMOND

Watch Me Next Season—Understudy Ingenue and Soubrette with Sightseers



AURALIA CLARK

Now Mrs. Auralia Clark McGriffin
At Home, 178 Tyler Parkway, Lonsdale, Ky.

BURLESQUE NEWS

(Continued from pages 15 and 25)

**FALBOT HAD A GOOD,
CLEAN SHOW AT THE
STAR LAST WEEK**

Harry Lang and his new "Old Ladies of 1919" is the way Falbot's show was billed in the Star last week and rightly so. Lang is one of the best comedians of the humor genre for he does not depend upon the character alone to be successful. He is clever and his "run" catches the audience as well as white and can act as well as he sings. He is one of the best versatile the new comedians we have seen at the Star his season.

Jimmie Gallagher is another performer who stands out. He is a cooking good female straight. He has a good voice and has put over a number in a way the audience likes. He reads these well and has the stage presence. He is a neat dresser and makes a good appearance. As a light comedian he is second to none in burlesque. Gallagher does an eccentric bit in one of the scenes which gives the audience an opportunity to see that he could easily handle a comedy part. He works well with Lang. Harry Keeler is the straight man and can trouble in holding up the cast. He "reads" well and has a good line of talk. He does well also.

Harry Boorum is doing a rube. He is a good humorist. He takes things and turns them to make others laugh. He has a good character but he does not get the proper results from it.

Maude Love is a shapely little soubrette who is full of "pep," gabbed her numbers here and there. The rest of the cast does plenty of steps, including some good acrobatic dancing. Miss Lloyd has a fiery attractive wardrobe that is bright in and pretty in design. She does well. Dolly Mades is doing the prime donna role and renders her numbers well.

"Old Ladies" work in the chorus but made several numbers and is in several scenes. She does just enough to show that she has the makings of a good soubrette.

She has a nice voice and can put a number over. She also talks well. With some careful coaching she should be ready to jump out as a soubrette next season. She is a pretty little girl with a pleasing personality.

The show opens with a grotesque burlesque Lang and Keeler. The next scene Lang makes his entrance through the body of the house, with Keeler and Gallagher on the stage. The scene is well worked up and goes over nicely.

The "examination" bit resulted in plenty of laughs, as did the "clock" bit by the same two men.

The "marriage" bit was amusing, as done by Lang, Keeler, Boorum and Miss Lloyd.

The "wales" bit went favor as offered by Lang, Keeler, Boorum and Miss Lloyd.

The "frank number" offered by Lang and Miss Molen, took half a dozen whistles owing to Lang's whistling, which he does very well. In fact, he is one of the few whistlers who has tone and carries it all through the number. This number might go with better if Miss Molen joined in at the finish and gave Lang an opportunity to finish it alone.

The "refusal" scene was nicely staged and revealed lots of comedy, both Lang and Keeler working well in it. Gallagher offered a neat recitation at the close of the first act that pleased.

Lang and Gallagher, assisted by Boorum, put over a fast comedy act in one of the opening of the burlesque.

Gallagher and Miss Lloyd presented a dandy singing and dancing specialty that was a decided success. Both members of the act offered a clever dance and put their numbers over well. Gallagher wore a dress suit, while Miss Lloyd's black and white dress was pretty. The offering was neat and pleased.

The show closed with a comedy military scene which sent the audience home in a good humor.

The numbers, while easy, have been well arranged and look well from the front. The costumes worn by the chorus were clean and bright looking.

Falbot has a good comedy show and it has been offered differently than any "we" have seen so far at the Star. It is also a clean entertainment.

TINY MADELINE
BELMONT and MOORE
Singing and Dancing De Luxe
DIRECTION—JACK LEA

ADELINA ROATTINA & BARRETTE WM.
IN "MARRIUCIA GOING UP"
Direction, LEE MUCKENFUS

A NEW NAME, BUT A STANDARD ACT
THE (4) HARTFORDS
In a comedy Panto, Skit, "The New Cook."
Rep. H. B. Marisall

COLLETTE MAISE
BATISTE & L'ESTRANGE
CLASSICAL AND POPULAR MELODIES

THE ADROITS
Versatile Variety Offering
Direction—JACK FLYNN

ROSE & ARTHUR BOYLAN
In a Song and Dance Innovation
In Vaudeville

JOSEPHINE CLAIRE
THE DAINTY SINGER

LEW A. WARD
HAVE YOU SEEN HIM? NOT?

WILLIE WATKINS & WILLIAMS GLADYS
IN THEIR LATEST NOVELTY, "WHICH EAST MEETS WEST"

TENNEY The originality vaudeville writer of acts with "pep" and "punch." To be a good act in vaudeville, you must first have a good vaudeville act. Write, wire phone, call ALLEN SPENCER TENNEY, 1481 8'way, New York City.

STARS OF BURLESQUE

FRANK LAMBERT
CHARACTER MAN—PARIS BY NIGHT

HALLIE DEAN
SOUBRETTE—PARIS BY NIGHT

BERNIE CLARKE
SINGING AND DANCING JUVENILE—BOSTONIANS
DIRECTION—GEE WERNER

JOHN O. GRANT
Straight-Co-Fresher
Personal Director Chamberlain Evans
Hello Paris Co.

AMETA PYNES
15TH E-CASON WITH BEHMAN SHOW

THELMA SEAVELLE
THE HURRICANE SOUBRETTE
2d Season with "Hip, Hip, Hooney Club"

J. HARRY JENKINS
COMEDY, CHARACTERS AND STRAIGHT
BEHMAN SHOW

BILLY HARRIS
RETURNS TO BURLESQUE AS SIMON LEGGEE—"TEMPTERS"

CHARLIE MAC
MILLION DOLLAR DOLLS

HARRY HELEN
BARRETT & WHITE
 In a Comedy Skit—"Oh, What a Honeymoon!"

LEE STAFFORD
 Baritone—Accompanied by Ray Dagistan
 DIRECTION—EVANGELINE WEED

ARCHIE MARGARET
BELL & GREY
 ORIGINALITY
 Original of the Scotch and Irish Dances on the Wire DIRECTION—PAUL DURAND

JOE LILLIAN
HATCH & HATCH
 Singing, Dancing and Comedy
 IN VAUDEVILLE

MORO DUO
 Comedy Ladder Act
 MAX OBERNDORF

ABYSSINIAN 3
 DARKTOWN CIRCUS
 TOM CROSS, Manager

JOE FRANK
WALLIN and LE FAVOR
 In a Novelty Comedy Sensation
 DIRECTION—W. S. HENNESSY AND G. F. BROWN

The EDOUARDS
 COMEDY in SHADOW

KATHERINE CONSTANTINE
 Dancer—Egyptian, Syrian, Orientale
 DANCER OF THE NILE

RANDOLPH MARGARET
GILBERT & CLAYTON
 In Rhymes of the Times

BILLY and AMY
THE HAWTHORNES
 STRAIGHT and SOUBRETTE
 or BLACKFACE Invite Offers for Next Season

JOHN T. DOYLE & CO.
 In "The Red Flash" A timely comedy dramatic offering.

HAPPY LILLIAN
McNALLY and ASHTON
 THE HUMAN LOCOMOTIVE
 DIRECTION—JACK FLYNN

ARTHUR ANNE ETHEL
PERKOFF and GRAY
 IN
 Odds and Ends of Versatilities

RAINBOW LILLIE and MOHAWK
 20th Century Indians

STEWART SMITH
 Dallas, The Harmonica King
 DIRECTION JACK SHEA

ANNA VIVIAN & CO.
 PRESENT
"WHAT WOMAN CAN DO"
 The Season's Latest Feminine Novelty
 BOOKED SOLID LOEW CIRCUIT DIRECTION—SAM BAEERWITZ

JIMMY DUNN
 International Mimic Just Came East See It

GRENO & PLATT
 An Artistic Comedy Novelty—Always Working Direction—Jack Lewis

GRACE TWINS
 The Girls with the Titian Hair Direction—PETE MACK

BILLY KNIGHT AND HIS ROOSTERS
 "BIRDS THAT DO THINGS WORTH CROWING ABOUT"

VIOLA GILLETTE
 In An Exclusive Act by Jean Hayes, Bert Lowe at the Piano

LUCILLE CHALFONTE
 DIRECTION—CLAUDE BOSTOCK

BERT and PAULINE HALL
 WITH STAR and GARTER SHOW SEASON 1918-19

The Great **BILLY NICHOLS**
 Colored Comedian and Mimic. Dir.—Pauline Cooks.

COLE and RUSSELL
 Frolics on the Wire. ALF. T. WILTON and MATHEWS, AGENTS.

PAUL PETCHING & CO.
 "Musical Flower Garden"

BERT and PAGIE DALE
 Featuring Their Own Original Vampire Whitebird
 Direction—Miss G. F. Brown, Wm. S. Hennessy Ochs

ELMERE and FAY
 BLACK AND TAN NOVELTY IN ONE IN VAUDEVILLE

VAUDEVILLE INVESTIGATION ADJOURNS

(Continued from page 3.)

actor in the matter of employment, if he did not belong to the N. V. A.

The cancellation of Cora Youngblood's contract by the managers had previously was not introduced. Casey said the contract was cancelled because Cora had not appeared on time on behalf of the V. M. P. A. and because she had not been paid for the week of Jan. Myra was called to the stand by Attorney Kelly to act for Miss Corwin in the matter and said that she had written to Cora Youngblood the V. M. P. A. that he (Myra) had written her to inform her that she had cancelled her contract on the attitude of the organization.

A statement by Casey that all but one of the 300 or 400 managers had been brought in full during the business period last winter, brought forth a query from Walsh as to whether the Proctor house had paid for the closed days, to which Casey replied that he believed they had. Earlier in the day Casey testified to all the round gobs work performed during the last year of the joint committee of the V. M. P. A. and the N. V. A. stating that the Board had settled complaints of 1200 disputes and disagreements between actors and managers and actors themselves.

907 Vandeville Theaters

On Tuesday, Casey was asked whether any part of Attorney Ripstein's fees for services in the Golden Funcher investigation was guaranteed by the V. M. P. A. Casey said that he did not know, but he guaranteed a part of the fee. He said that there were 907 vaudeville theaters in the country; 107 of them in New York and that 200 theaters belonged to the V. M. P. A. or approved by the National Board of Management. He said that 486 vaudeville houses, or 52 per cent, were part of the V. M. P. A.

A. Casey stated that there are about 20,000 actors in the country, at the present time, and that of this number, 10,000 are at full speed. It was impossible to provide employment for all of them, he said. He said that this fixed condition of supply and demand. Casey advanced the opinion that if the V. M. P. A. were to be necessary to do any of the work, they would have to be cast of employment at all of the theaters. He said that the personal representative again came up with a question as to whether Casey would testify, again stating that he consented to the arrangement. He said that the artist's recurring employment, he said that there is a very small percentage of the artists who will work all year long, and the majority will work during the morning and hustle around for work. He said that he had seen many artists who have some one to do the hustling for them. The average vaudeville actor Casey characterized as imprudent, stating that to the course of a long experience he had found about ninety per cent of them to be about four jumps ahead of the sheet when it came to financial matters.

Henry W. Clifton, an employee of the vaudeville Collection Agency was called to the stand before the hearing closed on Wednesday afternoon and gave testimony as to the matter of the stock of the agency by the institution. The stock of the agency was valued at \$100,000, as testified by Messrs. Allen, Murdock, Lander and

The following witnesses were paid: Harry W. Clifton, \$1000; Mr. Aldrich, \$1000; Maurice Goodman, \$1000; the late H. W. Clifton, \$1000; the late H. W. Clifton, \$1000 in the neighborhood of \$100,000 a year from the National representative and others charged with a duty to investigate. He said that he was acquainted with the artist's recurring employment. Clifton declared he did not know whether the artists were paid for their play. He said that the artists were paid after their acts as regards his own part in the investigation. He said that he brought into the proceedings on Tuesday. He said that he was called to the stand in this phase of vaudeville bookings, stated that he had been called to the stand on any act ever had his bookings cancelled by the National representative and others charged with a duty to investigate. He said that he played the Shubert Sunday concert.

His investigation of the Sunday concert was completed on Tuesday. He said that he knew that acts playing the two Shubert Sunday concerts were paid for their so to speak, with the big time booking contract. He said that he had heard of any condition existing.

Objects to Motion

Several times during the hearings on Monday afternoon, Attorney Ripstein, Kelly, counsel for the Keith and V. M. P. A., objected to the introduction of evidence to the activity of Harry Montford and his brother, Harry Montford, Jr., as attorneys for the Trade Commission, Kelly on the stand on the occurrence of the witness' basis secretary in meeting terms. Mr. Ripstein stated that he had no objection to the release to allow Kelly a contention that he had the copies of the transcript continued to carry on vaudeville conversations that he had with the artist.

Henry Chestfield, secretary of the National Vaudeville Artists, took the stand. He testified that he had been in the Hotel Marlwell, asked as to his occupation, and asked if he had ever been a member of any organization. He said he had never been a member of any organization. He said that he had never been a member of any organization. He said that he had never been a member of any organization.

Henry Chestfield was asked if he had ever been a member of any organization. He said he had never been a member of any organization. He said that he had never been a member of any organization. He said that he had never been a member of any organization.

Henry Chestfield was asked if he had ever been a member of any organization. He said he had never been a member of any organization. He said that he had never been a member of any organization. He said that he had never been a member of any organization.

Henry Chestfield was asked if he had ever been a member of any organization. He said he had never been a member of any organization. He said that he had never been a member of any organization. He said that he had never been a member of any organization.

Asked About Clubhouse

The inquiry then turned to the matter related at the benefits of the N. V. A. and Chestfield stated that it was used to build a club house.

Henry Chestfield was asked if he had ever been a member of any organization. He said he had never been a member of any organization. He said that he had never been a member of any organization.

Henry Chestfield was asked if he had ever been a member of any organization. He said he had never been a member of any organization. He said that he had never been a member of any organization.

Henry Chestfield was asked if he had ever been a member of any organization. He said he had never been a member of any organization. He said that he had never been a member of any organization.

Henry Chestfield was asked if he had ever been a member of any organization. He said he had never been a member of any organization. He said that he had never been a member of any organization.

Q—Did you attempt to assist vaudeville when you returned?—No. I was under contract with the Dillingham Bros. Q—Where have you played since you returned? A—(Lamentable Hippodrome; Madison Square Garden; Hippodrome; and other homes. I was booked by the organization of the Palace Theatre and other buildings. Q—How do you say what prompted you to go to Europe?—Because I couldn't get work. Q—What did you do to get work before that?—I went to Europe. Q—What did you do to get work after that?—I went to Europe. Q—When was that?—In 1907. He didn't see the work and said that.

Opposes Hearing Testimony

The attorney brought Kelly to his feet like a shot and he put in a strong plea for the witness being allowed to see the thing that Wilson might have seen at the home of the artist. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

bookings office started booking acts over Mr. Kelly's head and Kelly said that he had been called to the U. B. O. and had been told by Mr. Kelly and Mr. Proctor that we could do no business with the organization because we had booked with the organization. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living. Kelly said that he had no objection to the artist's recurring employment for a living.

Barney Meyer Testifies

Aldrich then left the stand and Barney Meyer was called to the stand. He testified that he had been in the Hotel Marlwell, asked as to his occupation, and asked if he had ever been a member of any organization. He said he had never been a member of any organization.

Barney Meyer was asked if he had ever been a member of any organization. He said he had never been a member of any organization. He said that he had never been a member of any organization.

Barney Meyer was asked if he had ever been a member of any organization. He said he had never been a member of any organization. He said that he had never been a member of any organization.

NON PICTURES

INCE SIGNS UP WITH ZUKOR AGAIN

WILL TURN OUT BIG SPECIALS

The Paramount-Artcraft which has been losing its choicest stars during the last few months at a rate that has made the active picture industry wince and take notice, signed Tom Ince for another year.

The contract terms whereby Paramount-Artcraft managed to secure a renewal of their arrangements with Ince were not disclosed, but in view of the fact that some stress-competition had to be met there is little doubt but that the Zukor organization had to come through good and strong in order to avoid the loss of what at present seems to be one of their most important sources of film production.

Ince, who has such stars as Charles Ray, Reid Bennett and Dorothy Dalton under contract, produces four or five series of features and a number of big specials for Paramount-Artcraft during the year. He will continue supervision of all the productions and in at least two instances individually direct two of the specials.

As heretofore, Ince will continue to be an independent producer, the Paramount-Artcraft arrangement being in the nature of a contract between manufacturer and distributor.

NAT. ASSN. SETS MEETING

William A. Brady's resignation from the National Motion Picture Association is the cause of a special meeting which will be held in the Times Building on Monday, February 24. The withdrawal of the Motion Picture Exhibitors' League of America from Class 2 of the association will also be acted upon. Adolph Zukor's name has been mentioned for the presidency if he can be prevailed upon to accept the nomination. The association will hold a general meeting in the latter part of the afternoon to amend the by-laws of the organization.

TO BUILD CLASS STUDIO

The Belle Bennett Picture Corporation which was recently capitalized on its organization for \$750,000 in San Francisco decided to build a studio in this city. The plans of the building, as told by C. E. Bentley, vice-president of the company, call for a studio enclosed in glass that will accommodate twenty companies at one time. Belle Bennett, who starred in "The Tall One of Alaska," "The Heart of Steel" and others, will be the star of the company. Miss Bennett is now playing in stock.

START FIRE INQUEST

PITTSBURGH, Feb. 7.—An inquest into the recent film explosion in which several persons were killed and injured has been started by the coroner. The most interesting testimony thus far is that of Joseph Redson, one of the men interested in the Kyrleon Film Company. He admitted seeing the fire in a studio. This is a complete rebuttal of the testimony of several witnesses who had stated that no fire had been used. What the result of the inquest might have been has not yet been found out.

KITTY GORDON TO HEAD COMPANY

OAKLAND, Cal., Feb. 2.—Sam Y. Edwards, manager of the T. D. Theatres, announced that Kitty Gordon is coming to Oakland with the purpose of buying a motion picture plant in this city. It is thought she intends to make her own pictures independently.

START SUNDAY SHOW FIGHT

INDIANAPOLIS, Ind., Feb. 7.—The Indiana Exhibitors' Committee, an organization including most of the film exhibitors in this State, is putting up a fight to have Sunday motion picture shows legalized. At a meeting held at the Hotel Severin last week a motion was unanimously passed favoring a bill that would make it possible to hold film shows on the Sabbath. Three large film companies are supporting the organization in its fight. These are the Famous Players-Lasky, the Exhibitors' Mutual and the Indiana franchise of the First National.

The Famous Players-Lasky has sent Euse Tuxley to assist in the fight; the Mutual has contributed \$500 and the First National has also given financial backing. The committee has issued a circular asking other exhibitors to join in trying to get the Sunday bill over and is conducting a big campaign for moral and financial aid.

VIOLA DANA HAS NEW ONE

Metro's releases for March will show Viola Dana in "Satan Junior" on March 3. Bert Lytell will follow her on March 10 in "The Blind Man's Eyes." The others have not as yet been announced, but it is understood that they will be May Allison and Emmy Wehlen will also be seen during March.

SETTLES TRIANGLE SUIT

Harry O. Davis, formerly vice-president of Triangle, has come to terms with the firm and settled his suit against them. He is to get the rights to "A Servant in the West," in return for which Triangle will give Mr. Davis 100,000 shares of stock and discontinue his suit for \$35,000 back salary.

STATE CONTROL PROPOSED IN ILLINOIS

BILL OFFERED IN LEGISLATURE

State legislatures throughout the country seem to be rapidly falling into line with respect to the introduction of regulatory measures designed to control the conducting of the film industry. Two weeks ago New York picture men were startled by the announcement that a drastic film control bill had been introduced in the New York State Legislature, and they had scarcely recovered from the shock when they received the news last week that a somewhat restrictive measure had been placed before the Illinois State Legislature for consideration.

The Illinois bill provides for the registration and inspection of all pictures intended for distribution within the confines of the State. The bill also calls for supervision of the film distribution by the Department of Education and Registration. Film folk see at least one virtue in the bill, in the event that it is enacted into law, in that it will automatically abolish all local censorship boards and concentrate censorial authority in a single State body.

The Illinois measure has the endorsement of the Illinois Federation of Women's Clubs and the usual coteries of uplift organizations that are constantly to be found actively behind any sort of reform legislation proposed.

FILM FLASHES

Violet Messerum is featured in "Her Frisky Husband."

Mary Pickford, completely recovered, has returned to work in "Raggy Ann."

Wally McConnell is now acting in Goldwyn's

Mrs. Charles Chaplin will be seen in "When a Girl is Complaining." "The Fire Fighters," starting himself.

Thurston Hall in Friedella Dean's leading man in "Raggy Ann."

Anna Q. Nilsson is starred by Metro in "The Way of the Strump."

David P. Howells, accompanied by his wife left for Europe last week.

Deke Kazanov's latest feature "Twilight" will be released on February 13rd.

Jack Pickford has completed his initial first National production "Go West."

Alla Nazimova is in the feature at the Rivoli in "Out of the Fog" this week.

Rose Mulhally has been appointed casting director of the Metro Film Company.

Frank Brooking has purchased the foreign rights to Stewart's "Omen to Jerry Man."

"The Blind Man's Eyes," Bert Lytell's latest Metro production, is nearing completion.

Al Ray will be starred in "Up Against It" and will know in the future as Albert Ray.

Pearl White is back from Palm Beach and will start on "In Secret" her latest serial.

H. Rosson has purchased the English rights to Martin Johnson's "Cannibals of the South Seas."

Edward J. Mannix has Arthur H. Jacobs as studio manager for the Norma Talmadge Film Corporation.

Ora Carver has started work on her first independent production under the direction of Walter Wright.

Corbett has taken his company to the California Mountains for the seventh episode of "The Midnight Man."

Lorraine Frost has succeeded Betty White in "The Tiger Club," the seventh episode of Stage Women's War Relief pictures.

Goldwyn has signed with the Hoot Film Company, which is then distributing its Goldwyn pictures in Great Britain for another year.

Director Paul Powell has gone to London where he will begin work on the first of a series of animal comedies "His Dairym Wife."

Gladya Lealle and her director, Jack Gordon, have returned from the South where they have been working on "Miss Diddie from Dixie."

Thomas Meligan is Miss Talmadge's leading man in "The Probation Wife" to be released in March. Conway Tearle will support her in "Nancy Lee" which will follow.

Robert Ellis, Rosemary Theby, Mary Charleston, Kathleen Kirkham, Arthur H. Jacobs and the three directors, Harry Travis, Mildred Rutherford, Andrew Johnson, Pauline from Dixie, Harold Miller will support Olive Thorne in the screen version of "Captains and Down."

NOTICE

FRANK A. KEENEY PICTURES CORPORATION claims the exclusive services of Miss Catherine Calvert for motion pictures, pursuant to its written contract with her, which is still in full force and effect.

Notice is hereby given to motion picture manufacturers, producers and managers, of our sole and exclusive right to utilize Miss Calvert's services, and of our intention to enforce our legal rights against any and all persons, firms or corporations who may violate the same.

Dated, New York, February 6, 1919.

FRANK A. KEENEY

Pictures Corporation

Frank A. Keeney,
President.

Ray C. Owens,
Sec'y and Treas.

PAWN TICKETS BOUGHT

CASH PAID IMMEDIATELY

For Full Terms, Send Postal Note or Cash to

FORGOSON'S

110 N. 4th St., N. Y.

N. B. C. 424 St. Tel. 8221 Vandereb

INSURE YOUR MATERIAL AGAINST THEFT

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and certificate should be returned to you as an acknowledgment, and for future reference. The contribution should be signed jointly by the person or firm sending the name, and should be endorsed by the owner of the play...

The Registry Bureau, NEW YORK CLIPPER, 184 Broadway, New York

Form with fields for Date, Name, Address, and a section for Certificates Issued.

CERTIFICATES ISSUED

- 125-Frank Christian... 127-John A. Brax... 128-Barbara Burrier... 129-Mar. Frank... 130-Dave A. Hoffman... 131-W. H. Hatten... 132-J. H. Arnott... 133-Eddie Meredith... 134-S. E. White... 135-Sam Goldberg... 136-Gun Nagel... 137-Bobby Garrison... 138-Charles Grosvenor... 139-Clas. S. Ayers... 140-Albert Schuchack... 141-Horace Hawk... 142-M. J. Pitagorick... 143-Wilson Brox...

CLIPPER BUSINESS INDEX

Advertisements not exceeding one line in length will be published, properly classified in this index, at the rate of ten cents per line (25 issues). A copy of the New York Clipper will be sent free to each advertiser while the advertisement is running.

Joseph A. O'Brien, 142 Broadway, New York City. Doyle, Attorney, 42 Merchants Bank Bldg., Indianapolis, Ind. James S. Kitchin, Equitable Bldg., 120 E. 34th St., New York City. Chicago. F. L. Booth, 17 No. La Salle St. Chicago. MUSICAL GLASSES. A. Braunstein, 335 Water Ave., Richmond Hill, N. Y. MUSIC COMPOSED, ARRANGED, CHAR. L. LEWIS, 429 Richmond St., Cincinnati, Ohio.

SCENERY SCHELL'S SCENIC STUDIO 35 E. 24th St., Columbus, O. De Flash Scenic Studio, 40 Halsey St., Brooklyn, Phone Bedford 1501.

SCENERY FOR HIRE AND SALE. AMER. CEN. 29 Spring Garden St., Philadelphia, Pa. Wm. W. Delancy, 117 Park Row, New York.

TENTS. J. C. Goss Co., 10 Arden St., Detroit, Mich. THEATRICAL GOODS. Boston Regalia Co., 27 Washington St., Boston, Mass.

THEATRICAL HARDWARE. A. W. Gerstler Co., 634 8th Ave. (41st St.), N. Y. CITY.

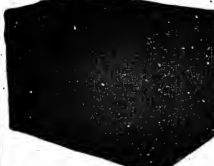
VENTUROUSITY FIGURES. Ben. Hinton, 271 West 100th St., New York City.

VOLYNS AND SUPPLIES. August Gossamer & Sons, 141 W. 43rd St., N. Y. CITY.

TAYLOR TRUNKS. Need for Tailor? C. A. Taylor Trunk Works 26 E. 24th Street, New York, N.Y. CHICAGO. 530 4th Street, New York, N.Y.

CARS ZELNICKER of ST. LOUIS

Bal's Dreadnaught



AT SUBMARINE PRICES 28 inch \$25.00 32 inch \$30.00 36 inch \$35.00 40 inch \$40.00 44 inch \$45.00 48 inch \$50.00

WILLIAM BAL COMPANY 145 W. 45th St., N.Y. 4 W. 22d St., N.Y.

NEW CIRCULAR NOW READY Mail Orders Filled Same Day Received 25 Cents Express Required.

High Class SECOND HAND GOWNS L. GOODMAN 2315 S. State St., Chicago, Ill.

FOR STOCK REPERTOIRE, AMATEUR COMPANIES, LARGEST ASSORTMENT IN THE WORLD. Books for home entertainers. Variety Plays, Paper, Scenario, Nov. Jester's Wax Works. Catalogue Free! Free! Free! SAMUEL FEINBERG, 28 West 25th St., New York

THE GAZETTE SHOW PRINTING CO. Theatrical type work of every description. Stationery, Booklets, Tractures, Circulars, Wedding Cards, Card Headers, Cash Memos, Receipts, etc. Do Commercial Printing Too. GAZETTE SHOW PRINTING COMPANY, Mattson, Illinois, U. S. A.

Central Fibre Wardrobe \$45.00. Equal to the average \$70.00 trunk. CENTRAL TRUNK FACTORY SINGAPORE S. C. O. 798 Arch St., Phila.

DO YOU WANT ORIGINAL IDEAS for compositions, perfect arranging, pen-to-ink writings, prompt delivery? Write to us HUGHIE W. SCHUBERT Commercial Traveler, New York, N. Y., or 429 2nd St., Brooklyn, N. Y.

A. FURMAN Theatrical Costumer for the Best Nothing on his lot nor too late. Vanburgh-Brooklyn-Grandstand, Broadway, Boston Building, Room 46, New York

TIGHTS Silk Opera Hose and Stockings Are Our Specialties QUALITY THE BEST and PRICES the LOWEST. Gold and Silver Brides, Theatrical Jewelry, Wedding Sets, Gold and Silver Trinkets, Wig, Boards and all kinds of Theatrical Supplies upon request. J. J. WYLE & BROS., Inc. 10-8 E. 25th St. New York

Wardrobe Prop Trunks, \$5.00 Big Bargain. Have been used. Also a few Second Hand Invention and Fibre Wardrobe Trunks \$15 and \$18. A few extra large Property Trunks. Also old Taylor Trunks and Bed Trunks. Parlor Floor, 28 W. 11st St., New York City

CASH FOR OLD FALSE TEETH. 3000 lbs. of broken false teeth, (both or without gold fillings), discarded of brokers, jewelry, watchmen, magnetic plate-making, etc. We will send you the full cash value by return mail. Send your order to our representative of your address. Write and Brochure References. OHIO REELING & REEFING COMPANY, 906 Park Building, Cleveland, Ohio

SEND FREE! Send me a copy of your program and address. We will send you a copy of our program and address. SEND FREE! SEND FREE! SEND FREE!

ZAUDERS MAKE-UP. SEND US PROVE... IT IS BEST. Send 30c for sample. 111 W. 45th St., N. Y.

SHOES THE LARGEST THEATRICAL SHOE MANUFACTURER IN THE WORLD. ENTIRE COMPANIES OF ANY SIZE AND INDIVIDUAL ORDERS FITTED BY US AT 24 HOURS NOTICE. WE FILL EVERY STAGE AND STREET SHOE REQUIREMENT OF THE WORLD DRESSED. 1554 BROADWAY NEAR 46th ST., N.Y. Chicago Store-STATE ST., MONROE

ALVIENE SCHOOL OF STAGE ARTS 228 W. 57th St., (Near B'way) N.Y. City

MUSICAL Comedy in Light Opera Acting. DRAMA (Oratory and Public Speaking)

DANCING. PHOTO Play Acting and Vaudeville

Write L. IRWIN, Secretary, for Illustrated Catalog (non-mounting study desired).

PLAYS List of Theatrical and Amateur Plays. Musical, Dramatic, Comedy, Mystery, etc. FITZPATRICK PUB. CO. 250 W. 47th St., New York

SCENERY Disposed Dry Oil or Water Color SCHELL SCENIC STUDIO, COLUMBUS, O. LARGEST THEATRICAL TRANSFER IN N. Y. Telephone: 1-2903; Chelsea 1-2904 Pierce-Arrow Trucks JOSEPH F. REILLY Office, 437 to 443 W. 31st Street NEW YORK S. HEFFERNAN, Genl. Mgr.

WILLIAM F. (Billy) HARMS THEATRICAL ENTERTAINERS (Member of T. B. C.)

WILLIAM RUSSELL MEYERS 208 Fulton Theatre Building, New York. References: Eddie Leonard, Geo. Yello, Kazuo Kichiro, Gordon Elmer, and others.

For Novelty Jacks SHOE SHOP 26 WALL STREET, N. Y. East of 8th Street, Opp. Lyceum. WIGS G. KLIPPERT, MFR., 45 Cooper St., New York

SOME SMASHING SENSATIONAL SUCCESS!

THAT WONDERFUL MOTHER OF MINE

By **CLYDE HAGER** and **WALTER GOODWIN**. Acknowledged by all singers to be the greatest "MOTHER" song of the present time. A beautiful, sympathetic waltz melody, and a lyric that is bound to reach the heart of every man, woman and child in your audience.

Lyrics by **CLYDE HAGER** Music by **WALTER GOODWIN**

Moderato (Full voice expression)

REFRAIN *Allegro and Andante*

Copyright, 1937, by M. Witmark & Sons

Professional Copies and Orchestrations in All Keys Now Ready

TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE

M. WITMARK & SONS

AL COOK, 1562 Broadway, N. Y. next to Palace Theatre

- | | | | | | | | |
|---|--|---|---|--------------------------------------|--|---------------------------------------|---|
| NIXE MCCARTHY
Amsterdam, N.Y. | THEO. J. QUINLEY
Chicago, Ill. | ED. DONAHUE
Philadelphia, Pa. | AL. TERRY
St. Francisco, Cal. | JACK HARELY
London, Wm. | C. GARCONTE
Denver, Colo. | GAST NITMAN
Chicago, Ill. | ED. NEWMAN
2222 Clinton Ave.
Cincinnati, Ohio |
| AL. WATSON
St. Louis, Mo. | AL. B. WALKER
St. Louis, Mo. | AL. WOOD
Cincinnati, O. | JOE. PATTON
St. Paul, Minn. | 252. FRENCH
St. Louis, Mo. | 252. SCHMIDT
St. Louis, Mo. | 116. FRENCH
St. Louis, Mo. | 100. J. KEANE
100 E. Delaware St.
St. Louis, Mo. |
| AL. WOOD
Cincinnati, O. | AL. WOOD
Cincinnati, O. | AL. WOOD
Cincinnati, O. | AL. WOOD
Cincinnati, O. | JACK CROLEY
St. Louis, Mo. | FRED HARRISON
St. Louis, Mo. | JOB. L. MILK
St. Louis, Mo. | 100. J. KEANE
100 E. Delaware St.
St. Louis, Mo. |



The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 19, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

Eddie Cantor, with the "Ziegfeld Follies," says:
 "Johnny's In Town' is the biggest hit I ever sang"

Johnny's In Town

You can't go wrong with any Feist Song

WORDS BY
 JACK YELLEN
 MUSIC BY
 GEORGE MEYER & ABEL OLMAN

POPULAR EDITION
 LEO. FEIST, Inc. NEW YORK
 BERNARD BARBERSON MUSIC PUBLISHING CO. LONDON, ETC.

Read the
 Lyric,
 Then
 You'll
 Know
 Why.

Down in our alley, each Susie and Sally
 Is rolling her eyes—up to the skies
 Looking so spooney I thought they were
 looney,
 Till one of the girls put me wise
 Their little secret is out
 Guess what the fuss is about.

CHORUS.

Johnny's In Town, Johnny's in town
 And Oh, dearie! oh, dearie! He's been
 around
 He's so nice 'n everything,
 Every time he—Oh let's not talk about it!
 He's all to blame, cause since he came
 Somehow I haven't been the same,
 Confidentially speakin' I'm beginnin' to
 weaken
 'Cause Oh! Oh! Johnny's In Town.

(Copyright 1919 by Leo Feist, Inc.)

LEO. FEIST, Inc.

135 West 44th Street,
 New York

CHICAGO Grand Opera House Building	DETROIT 215 Woodward Ave.
BOSTON 181 Tremont Street	KANSAS CITY Gayety Theatre Bldg.
PHILADELPHIA Globe Theatre Bldg.	LOS ANGELES 836 San Fernando Building
NEW ORLEANS 115 University Place	ST. LOUIS Holland Building
CLEVELAND 308 Bangor Bldg.	SAN FRANCISCO Pantages Theatre
BUFFALO 485 Main St.	LYRIC Theatre Bldg.
PITTSBURGH 311 Schmidt Building	SEATTLE 301 Chickering Hall

SEE BACK INSIDE COVER PAGE

The NEW YORK CLIPPER

THE LATEST THEATRICAL PUBLICATION IN AMERICA

Copyrighted, 1919, and published weekly by the Clipper Corporation, 1664 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by FRANK QUENZ, 1853

NEW YORK, FEBRUARY 19, 1919

VOLUME LXV—No. 2
Price, Ten Cents, 50¢ a Year

BOSTON CRITIC RAPS N. Y. MANAGERS

SCORES THEM FOR POOR SHOWS

BOSTON, Mass., Feb. 17.—Boston is complaining that it is not getting a square theatrical deal from the producing managers of New York. Henry T. Parker, in the *Boston Evening Transcript*, in reviewing the theatrical season, says that this city is at present being loaded with "sawb town" attractions and goes over the various productions to prove his contention. He mentions the "Hullo Alexander" which Parker designates as a "show made for the road." In it are appearing McLean and Heath.

Across the street "The Eyes of Youth" was given last week by a company so lacking in ability that professional notice scarcely be accepted by a one-night-stand audience, while nearly an equally inefficient company presented "The King Burglar" in such a manner that the mediocrity of the piece was made more apparent. Also New York, only a few hours ride from here, is now applauding "The Velvet Lady" with a new cast, rewritten, and with new music by Victor Herbert. With some of these adventures, "She Took a Chance," as the piece was first called, was considered good enough Boston.

"Cappy Ricks" was another play that was "blow-out" here and after, being "doctored" and re-cast, was to New York in a much better form.

"Oh Mamma" was another play good enough to spring on a Boston audience, but New York has not yet seen it.

Also, admitted "failures" in New York are sent to Boston in the hope that local theatre-goers can be beguiled to the box office to help pay for the cost of producing them.

"The general interest seems to be to make Boston the theatrical clearing house for shows that are not deemed good enough for one of New York's half hundred theatres, but matters little that Boston, once accounted one of the very best "show towns" in the United States, displays a growing indifference, so long as New York theatres are crowded night after night."

SUMMONS FISCHER TO COURT

License inspector Gill served Clifford C. Fischer, the artist's representative, with a summons to appear in the West Side Court this week, as the result of a complaint against his advertising for Isabelle Rodriguez. Miss Rodriguez, who formerly was a member of one of the Shubert companies, but has now playing at the Palais Royal, alleged that Fischer has been trying to collect a sum of money from her, for the same, but he is not inclined to.

Fischer, it is reported, had a contract with Miss Rodriguez at one time. The license bureau will endeavor to find out just exactly what business relations exist or have existed between Miss Rodriguez and Fischer, and has now playing at the matter into court to clarify the situation.

GEST TO HAVE CHICAGO THEATRE

CHICAGO, Feb. 17.—Morris Gest announced today that he had closed arrangements for the erection in the Loop of a theatre and roof garden where he will conduct midnight revues. The new house will be named The Century, after his New York House.

The plans call for a theatre with a seating capacity of 500 and a theater garden for the erection in the Loop of a theatre and roof garden where he will conduct midnight revues. The new house will be named The Century, after his New York House.

The plans call for a theatre with a seating capacity of 500 and a theater garden for the erection in the Loop of a theatre and roof garden where he will conduct midnight revues. The new house will be named The Century, after his New York House.

RUNNING BAYES CONCERTS

The Shuberts have taken over the Sunday concerts given until last Sunday by Mrs. Bayes at the New Bayes Theatre. Beginning last Sunday the number program was booked by Ed. Davidson, but did not include any of the principals of the "Ladies First" show, as a reward.

The reason Nora Bayes discontinued giving Sunday concerts was according to Dan Slattery, her manager, because she is tired and wants to rest on Sunday. Slattery also stated that the Sunday shows had been netting Miss Bayes between \$1,600 and \$1,800 weekly since they were inaugurated eight weeks ago.

WHITNEY TO PRODUCE AGAIN

Fred Whitney, producer of many musicals shown during the last ten or fifteen years, but who has not been particularly active in the theatrical field of late, his most recent production being a revival of "When Johnny Comes Marching Home" which played a crucial engagement at the New Amsterdam theatre, will shortly enter the musical comedy arena again. He has taken a suite of offices in the Fitzgerald building and will immediately get busy on the producing details of two musical pieces which he intends to stage before the end of the current theatrical season.

DIRICHSTEIN MAY TRY IAGO

Le Dirichstein is contemplating a series of Shakespearean tragedies at the Liberty Theatre, where he is appearing at present in "The Marquis De Priola." "The Merchant of Venice" was played in Chicago for the last ten years, it became known last week. Next season Dirichstein plans to open here in "The Judge of Zalamea," the play in which he toured through several cities in the middle West last year, but never presented in New York.

HOFFMAN TO PRODUCE

Aaron Hoffman, hitherto known only as a writer, has just announced that he is writing a play called "The Reward," in collaboration with Max Martin, and ready to start its production. Hoffman is to be a manager. Hoffman will undertake the production of the piece himself.

START FIGHT ON SUNDAY SHOWS IN WASHINGTON

MINISTERS WANT THEM BANNED

WASHINGTON, Feb. 15.—All amusement interests of the District of Columbia are confronted by a determined effort on the part of a group of Washington pastors to close every amusement enterprise of the city on Sunday.

The movement was launched last Sunday at a mass meeting held at Calvary Baptist Church under the auspices of the "Federal Sunday Observance fund" of \$1000 was raised to prosecute the campaign. The demand is for a Washington law that will ban all amusements declaring that the return of large numbers of contributors from abroad would double the number of contributors to the "continental Sunday," a condition, the preachers declared, which had already been approved by the city administration.

One of the speakers at the meeting proposed that the act of the bag, however, when he declared that on a certain Sunday night last month, statistics were collected which revealed that over fifty churches in Washington had a combined attendance of only 7,000 persons, while only thirty-eight theatres had a combined attendance of 50,000.

It was then announced that a bill is now being drawn by the executive committee of the Pastor's Federation which proposes Sunday closing, and that shortly it will be introduced into Congress.

The Washington Herald has opened an editorial fight against the efforts of the Pastor's Federation. In its first page last Monday morning, it announced its purpose to fight the movement on the ground that the 7,000 church attendants had no right to dictate the movements of the 50,000 theatre enthusiasts.

Prior to the entrance of the United States into the war, Washington's legitimate theatres were not open on Sunday, but all places of amusement were permitted to open at 8 p. m. and run until 11 p. m. The Keith vaudeville house, however, opened its matinee performance on one Sunday and the police passed the word along that the legists and burlesque houses could do likewise.

BENNETT JOINS FRAZER OFFICE

Richard Bennett, who has been featuring in "The Unknown Purpur," has entered the producing business with H. H. Frazer. He will start the play again in Chicago.

The new firm has plans for several productions. "A Thousand Years" by Clayton Kopp and "A. E. Taylor" with Frank McIntyre play the leading roles, opened in Toronto Monday under the title of "The Days of the Year" in Chicago in March at the Port Theatre.

Frederick Landis is now working on a play titled "The Year of the Giraffe," a name, and which is to be his second production.

DANCER LOSES DAMAGE SUIT

George Harcourt, (Hoffman), former dancing partner of Joe Sawyer, last week lost the negligence suit which he brought against Ed. M. Ziskop.

Harcourt, who is now in the automobile business, sued to recover \$5,000 for alleged injuries he received as the result of an automobile accident that occurred in Long Island in July, 1916. Peggy Harcourt (Daisy Ford) being the second wife of Ed. M. Ziskop, and Harry Zisk, a friend of the Harcourts, died as a result of the accident. Separate actions are pending in behalf of the estates of the deceased.

George Harcourt testified that the injuries he received in the accident weakened his shoulders to such an extent that he will never again be able to dance professionally. Verdict to the verdict of the jury, James B. Henney, attorney for the defendant, had offered Frankel and Gold, Harcourt's attorneys, \$300 in settlement of the suit.

"HITCHEY-KOO" HAS A WRECKER

"Sixteen members of Marty Sempster's "Hitchey Koo" company were injured in a truck wreck on the occasion of a show at the Pittsburgh-Butte Express, early last Friday morning. Among those more seriously injured were eight names: Ed. M. Ziskop, the property man of the show, whose skull was badly crushed, and Mrs. Cora D. Dillinger, "Faust" and "Aida." George Sullivan, the stage manager of the company was also badly shaken up, but escaped about the body.

Noses of the principals of the show were injured. Ten or twelve members of the chorus, however, received minor injuries that put them out of service for a couple of days. The following principals were in the car that was wrecked, but luckily escaped injury: Antrallian Stan Stanley, William Vaughn Dunham, Artie Loomis, Edna Coored, Fazy Furtell, and George Mayo.

ATLANTA GUARANTEES \$100,000

The guarantee fund subscribed by the Atlanta Music Festival Association for the appearance of the Metropolitan Opera company, amounts to \$100,000. It became known last week. As a result, Atlanta will have a week of grand opera beginning April 21st.

Eight operas will be presented during the week and Curcio, the principal tenor of the Metropolitan, will appear in three of them. The operas scheduled are: "La Forza Del Destino," "Faust," "Aida," "Martha," "La Boheme," "I Puritani," "Cavalleria Rusticana" and "I Pagliacci."

KERN AND WEDERHOUSE RE-UNITE

Jerome Kern and P. G. Wederhouse have renewed their differences, was signed last week, and are again collaborating on musical plays. They are now writing one for Cora Dillinger, "Faust" and "Aida." A contract with Kern for nine new musical plays to be finished within the next year. Cora Bolton, one of the Bolshoi troupe, and Kern triumvirate, will also collaborate with Wederhouse and Kern in the reunited alliance.

SIGNS ALL STAR CAST

The new cast has engaged the following players for the Metropolitan in its new play, "Our Piesant King": Henrietta Sorenson, Conway Tearle, Violet Serrano and Pauline Bernhardt. Rehearsals began this week.

STOCKHOLDERS FIGHT OVER DRURY LANE

SALE OF THEATRE HELD UP

LONGWON, Eng., Jan. 25.—There is a fight on between the big shareholders and the little shareholders and directors of the Drury Lane Theatre. The latter own Drury," which is no nearer to consummation now than it was last November.

The shareholders were called in extraordinary general meeting last Friday to consider the conditional contract of sale to Sir Alfred Butt, and if it met with their approval, to ratify it. But, after a stormy session with the directors they dispersed without acting upon the Butt contract.

During the meeting it transpired that the board possessed sufficient proxies to accept or reject Sir Alfred's offer, but they refused because of the hostile attitude of the shareholders.

At the outset of the session the meeting had before it two offers from Sir Alfred Butt, the first of £645,100 and the second of £629,995; Charles Gilliver's second offer of £775,000 and the offer of £1,000,000 from C. Hamilton Balcan, on behalf of a syndicate, \$800,000.

The chairman, A. R. Stephenson, pointed out that Butt's offer of £645,100 was a cash offer of £437 per \$3.75 share, and that he was prepared to accept the offer. The offer was accepted by the board, and the board assumed responsibility for all debts, liabilities and engagements of the company. The offer was also accepted by the following directors: T. H. Birch (regular chairman), \$6,250; Lord George Loftus, \$10,000; Sir Robert O'Connell, \$5,000; A. R. Stephenson, \$3,125. Also, the staff was not to be dismissed without receiving their respective compensation.

Mr. Stephenson also pointed out that a separate agreement was concluded between Butt and the shareholders on December 26, No. 25 last, by the terms of which, if the purchase was completed, they should jointly produce a statement of the offer, risk, and run it for their own benefit. In addition to this, Sir Alfred was to pay to Collins a sum equivalent to that he was to have received from the directors. March 8 was the date for the completion of the contract and, to retain its validity, it had to be ratified by the shareholders within five weeks from Jan. 6.

The chairman called attention to the fact that there were sufficient proxies in favor of the board's action to carry the original resolution to sell and suggested that the amended agreement with Sir Alfred Butt be ratified by the shareholders.

E. Duggan, a shareholder, objected. He said that if the board's agreement with Butt were ratified they would make a gift to him of \$150,000, as they were transferring to him, without consideration, the theatre to him and his partners, who are worth over \$100,000 each.

It was the agreement with Sir Alfred Butt gave him half the profits of the pawning produced by the shareholders. Charles Gilliver's offer of \$775,000 cash down, he said, was a clean offer, it was \$100,000 more than the offer of Sir Alfred, and the shareholders were entitled to get the best price they could.

The chairman pointed out, however, that, on the advice of lawyers, the shareholders could only accept or reject the offer of Butt and had no power to accept the offer of anyone else.

George Dance then advised the board of directors to be advised that the offer passed when the rights of the small shareholders could be ignored by the big shareholders.

By this time the meeting was in an uproar and all the efforts of the chairman to bring the shareholders to order failed to have the opposite effect. He then appealed to Mr. Duggan to use his proxies in favor of Butt's offer, which the latter absolutely refused to do.

The chairman, at this point, consented

to an adjournment, which he had previously announced.

The shareholders then immediately called a meeting and elected Mr. Denehall chairman and appointed a committee of five, which included: Messrs. Denehall, Hamilton Balcan, William J. H. Conroy, A. B. Abrahams and Weadon Gough. This committee was instructed to take measures to protect the rights of the small shareholders.

BELASCOS OPENS NEW PLAY
TURKOT, Oct. 16.—"Dark Rosaleen," a four-act Irish comedy by W. D. Knickerbocker and Clifford Kopp, scores an unqualified success at the Lyric Theatre. The play was produced by Tom Kelly.

It is no disrespect to the late Dion Boucicault and his stage Irishmen to say that the Irish people in "Dark Rosaleen" are the "real thing," made more effective by players who talk as they do in Tipperary.

It is doubtful if any but real Irish folk will fully appreciate all the humor of the play, but there is plenty of material enough in it to amuse the dullest Saxons, even if the essential fragrance of the dialect is lost.

There will be complaints about the length from some, though the only passage that should be omitted is that seen at the gate of the race course, obviously lifted from Synge's "Rising of the Moon," where Mrs. O'Rourke, the Irish soldier's wife, is taken to James Wally, the policeman, as a Westford wife, who "loves of Westford" is played on the "stage of Westford" by the authors surely knew a good thing when they got it.

The action opens on the 16th and 17th of March, 1914, the first, second and third meetings of the Irish public house and grocery shop in Glenuellor. Donoghue, the second son of Joe Donoghue, is meeting his relatives at the public house, and Joe and his eldest boy, Martin, who has just returned from six years in Chicago, are staying at the general of old Donoghue, Joe's dad and Corney's granddad.

The funeral becomes the subject of conversation in perfect Irish style. It was a glorious funeral. There were ninety-three in Chicago. There were thirty in New York, and a fight occurs when Jimmy Duffy takes offense, for the sake of the memory of his Aunt Judy, whose obituary he sees in a newspaper more highly honored.

This may sound hard in the telling, but for the atmosphere, the characterization, the absolute realism and truth to Irish character, it is a folk story of the most pleasing kind.

Walter Edward, Henry Duffey, Thomas Mitchell, Robert O'Connell, P. J. Kelly and John Daly Murphy play this comedy to perfection.

Beryl Mercer, as Katy McCabe, gives another study which is a classic.

Another excellent study is that of the blind fiddler, by John Carmody, quite wonderful in its way.

With genuine singing of the Irish type, an actor of the caliber of the fiddler, as well as the art of the whole presentation. The scenery is faultless and the third act is a lovely set.

FULL GLOSS PRESS AGENT STUNT
TUESDAY, Feb. 19.—The full gloss press agent scheme was tried here last week by the "Fio Pio" company playing on the streets of New York, with a crowd of Levy of New York, and if the attention attracted is any criterion, the returns should be very fat. The scheme is based on the show—Thirsk, Richard, Marion Edwards, Helen Le Mont and Dorothy Lockwood, which they have been seen in the display windows of the Monning Department store and appeared in the newest Spring gowns of the store. The show was well worn down blocked the sidewalk for several hours watching them.

ASHVILLE LIFTS BAN
AMERIZING, N. C., Feb. 16.—The ban upon the theatrical profession in Asheville was lifted today. It was lifted on Jan. 18 because of the "flu" situation, was lifted to-day. All the motion picture groups of the town have since been given new open. The auditorium will open on Feb. 17 with Gus Hill's Minstrels.

THREE TICKETS FACE SHOWMEN CONVENTION

ELECTION CONTINUED TO BE HOT

CHICAGO, Ill., Feb. 17.—One of the most hotly contested elections ever held by an amusement organization is being fought in New York City today in the club rooms of the Showmen's League of America.

There are three tickets; the first, the regular ticket, is headed by Edward C. Talbot, as president; Fred M. Barnes, first vice-president; Low D. Nichols, second vice-president; Walter M. Magvan, third vice-president; J. Harry D. Hildreth, secretary; Edward P. Newman, treasurer.

On the board of directors running with this ticket are William H. Donaldson, James Patterson, C. T. Kennedy, Felix Bernhart, Charles McCurrain, M. B. Bodkin, W. H. "Bill" Rice, Arthur Davis, William L. Wyatt, Baba Delgrain, Sam Frankenstein, Edward P. Cummings, Thomas Rankins, Charles G. Browning, Bert E. Barto, Charles H. H. Heron, A. Wortham, Charles E. Duffell, William A. Lavell, Edward F. Carruthers, W. C. Higgins, Edward A. Heck, A. H. Barkley, John A. Pollitt, Fred L. Clarke, Walter F. Driver, A. H. Hodge, Clarence H. Armstrong, Edward A. H. Heron, J. H. Heron, Kiles, Harry G. Malliva, W. Fred McGuire, Rhoda Royal, Johnny J. Jones, Horton W. Taylor, Fred L. Clarke, W. W. Ginsley, Thomas J. Johnson and Warren B. Thre.

The "showmen" in club affairs predict the ballot will be carried. However, in the field is two more tickets, one marked the "Independent Ticket No. 2."

There are three tickets; the first, the regular ticket, is headed by Edward C. Talbot, as president; Fred M. Barnes, first vice-president; Heron, second vice-president; Walter F. Driver, third vice-president; Edward A. Heck, A. H. Barkley, John A. Pollitt, Fred L. Clarke, Walter F. Driver, A. H. Hodge, Clarence H. Armstrong, Edward A. H. Heron, J. H. Heron, Kiles, Harry G. Malliva, W. Fred McGuire, Rhoda Royal, Johnny J. Jones, Horton W. Taylor, Fred L. Clarke, W. W. Ginsley, Thomas J. Johnson and Warren B. Thre.

The "showmen" in club affairs predict the ballot will be carried. However, in the field is two more tickets, one marked the "Independent Ticket No. 2."

There are three tickets; the first, the regular ticket, is headed by Edward C. Talbot, as president; Fred M. Barnes, first vice-president; Heron, second vice-president; Walter F. Driver, third vice-president; Edward A. Heck, A. H. Barkley, John A. Pollitt, Fred L. Clarke, Walter F. Driver, A. H. Hodge, Clarence H. Armstrong, Edward A. H. Heron, J. H. Heron, Kiles, Harry G. Malliva, W. Fred McGuire, Rhoda Royal, Johnny J. Jones, Horton W. Taylor, Fred L. Clarke, W. W. Ginsley, Thomas J. Johnson and Warren B. Thre.

Ticket No. 2 carries the following:
A. H. Hodge, president; Charles E. Duffell, first vice-president; Sam Frankenstein, second vice-president; Clarence A. Wortham, third vice-president; Walter D. Nichols, secretary; Edward P. Newman, treasurer. On the board of directors are William H. Donaldson, James Patterson, C. T. Kennedy, Felix Bernhart, Charles McCurrain, M. B. Bodkin, W. H. "Bill" Rice, Arthur Davis, William L. Wyatt, Baba Delgrain, Sam Frankenstein, Edward P. Cummings, Thomas Rankins, Charles G. Browning, Bert E. Barto, Charles H. H. Heron, A. Wortham, Charles E. Duffell, J. J. Howard, J. J. Kipatrick, Ed. Bellard, C. W. Taylor, Fred L. Clarke, W. W. Ginsley, Thomas J. Johnson and Warren B. Thre.

Ticket No. 3 carries the following:
A. H. Hodge, president; Charles E. Duffell, first vice-president; Sam Frankenstein, second vice-president; Clarence A. Wortham, third vice-president; Walter D. Nichols, secretary; Edward P. Newman, treasurer. On the board of directors are William H. Donaldson, James Patterson, C. T. Kennedy, Felix Bernhart, Charles McCurrain, M. B. Bodkin, W. H. "Bill" Rice, Arthur Davis, William L. Wyatt, Baba Delgrain, Sam Frankenstein, Edward P. Cummings, Thomas Rankins, Charles G. Browning, Bert E. Barto, Charles H. H. Heron, A. Wortham, Charles E. Duffell, J. J. Howard, J. J. Kipatrick, Ed. Bellard, C. W. Taylor, Fred L. Clarke, W. W. Ginsley, Thomas J. Johnson and Warren B. Thre.

Harry F. McFarver, Harry Haver, Edward G. White.

The election will be held in the club rooms of the Showmen's League of America on a Wednesday afternoon.

THE "DANCER" NEEDS FIXING
The "Dancer," a three-act drama by Edward Locke, was given its first production on an amateur night at the New York Theatre somewhat indifferently received. Perhaps, after the play, as a whole, are more concerned with the quality of the showmen's performance will be given. But there is no doubt that the play needs blue-pencil-like editing and more vitality.

The scenes are laid in Greatwich Village, New York, and the story tells of the Firstettes of a Russian dance, which is pursued by a young American from England to America. In New York he declares his love for her. After they are married and are living happily together, the young husband questions her about her previous life on the stage. The husband has been raised in Puritanical surroundings and disapproves of much that his wife does and finally, the discovery of the wife of her former friends brings about an estrangement and separation, which occurs at the end of the act two.

The last act is given over to a scene in which the young husband demands that his wife renounce her former profession.

The arrangement which the husband here makes together with his refusal to believe her a good woman, which she is, and always been, causes resentment on the part of the wife, who then leaves the husband, she leaves the other, they separate and the curtain falls.

There is a wonderful lack of comedy in the play, but the work contains many bright speeches.

The "Dancer" is headed, who is featured with the show, played Lola with much skill, but lacked the fire one expects to find in the "Dancer." The "Dancer" is headed, who is featured with the show, played Lola with much skill, but lacked the fire one expects to find in the "Dancer." The "Dancer" is headed, who is featured with the show, played Lola with much skill, but lacked the fire one expects to find in the "Dancer."

SUES MARIE CAHILL FOR GOWNS
A Judgment for \$455.00 was entered last week against Marie Cahill by Leslie Columbia, Inc., the dressmaking establishment. The judgment resulted from the purchase by Miss Cahill of a number of stage gowns during 1915. Failing to pay for them, the actress confessed judgment to Samuel Frankenstein, who had the gowns made, and issued an order for the examination of the gowns in supplementary proceedings. She will probably be ordered to pay for the gowns.

The sole plaintiff, by its attorney, Samuel Frankenstein, obtained a judgment for \$165.00 against the late writer's wife, Margaret Wechsler, claiming the value of the plaintiff, which were never paid for.

DARE DEVILS OPEN FEB. 28
After several postponements, caused by the illness of Scurryer, who has now completely recovered, the World's Congress of Dare Devils will open at the road on Feb. 28, opening at the Armory, Schenectady.

Scurryer plans to take a dare devil on a dare devil course that will kill thirty or forty weeks. He will open at the Armory in the various cities booked until the warm weather arrives. During the summer months, may probably be held at armories in various cities, such as ball park, etc. Sidney Wire is handling the advance work for the troupe.

BUNKAN MOVES UP-TOWN

Nathan Burkan, the theatrical lawyer, has moved his offices from 225 Broadway to the Commercial Trust Company Building, Broadway and Forty-fifth street. The building is a new one, occupies the fifth floor of the building, and contains nice accommodations for the reception room. A new office has been added to the building, which would seat twenty-five people, was designed and decorated by O'Callahan and Found-

SEASON BRINGS OUT FIFTY NEW PLAYWRIGHTS

MANY MEET WITH SUCCESS

This has been a great year for new playwrights, who owe their debuts as such to the unusual number of plays which are the scarcity of plays by foreign authors and the fact that New York has more than 200 new plays each year which attract as much as furnished.

A large majority of the works of these newcomers is of the lighter sort, farce, leading in number, with comedies and musical songs coming in the order named. The reason for this is that the public, after the long strain of the war, wants to be amused and the manager, knowing this, selects his plays accordingly. And the playwright sensibly fits his writing to the trend of the public taste.

Victor Aron, an actor in the employ of Smith & Golden, tried his hand at playwriting and presented "Lighthouse" to Winchell Smith, who recognized that it had much merit. Mr. Brown and he collaborated and the present Gaiety success was the result.

Whitford Kane, another actor, collaborated with W. F. Hennessey and presented "Dark Roastin'" which David Belasco presented last week in Toronto and which has two more playwrights was added to the list.

Alonso Price and Antonio Buffum came the friendly author and composer respectively of "Somebody's Sweetheart." Price was a member of the back street chorus of Arthur Hammerstein's company. He first offered the work to Hammerstein who was so slow in his reply that Price turned to Harry O. But Hammerstein secured it and it is now playing an indefinite engagement at the Astor Theatre.

John Talbot Foote, well known as a magazine writer, entered the field with "The Show," which the D. Williams produced last week at the Comedy Theatre.

Richard Lewis, erstwhile newspaper reporter and magazine editor and now well known as a magazine and story writer with such stories to his credit as "The Incoherence" and "The Job," saw "Hobokenia," his first stage play, produced at the Greenwich Village Theatre last week. John B. Hymer's first attempt at playwriting was done in collaboration with Samuel Shuman and together they turned out "East is West," which, at the Astor Theatre, is one of the season's hits. Hymer has been playing in vaudeville and writing vaudeville sketches for years.

Arthur Paul Kelly has his first fame as a writer of motion picture features and enjoyed the distinction of being one of the first writers in this line to write his first play for the spoken drama, "Three Faces East," which was produced August 13th, at the Coban & Harris Theatre where it ran till last Monday when it moved to the Longacre.

Miss Marjorie Thompson is another playwright recruit from the magazine writers and her play "The Net," which ran last week at the Forty-Eighth Street Theatre. The play is her own dramatization of her popular story of the same title.

Uda Waldrop, whose sister Osa, has long been the leading attraction of the "Edison Theatre," had the production of which placed this author's name on the list of playwrights.

Young Brown, with "A Very Good Young Man" and "The Ballyho" has two plays to his credit. "The Ballyho" with Stephen J. Stayney and Wm. G. Duncan came along with "The Royal Road" which produced last Monday evening at the Coban & Harris Theatre.

This opera commences, at its try-out weeks ago, was found lacking in some respects and was relinquished for its New York showing. Mr. Duncan also wrote "Madame Theres."

Robert Mears Mackay, collaborating with Victor Aron, has written "The Long Dash," which was seen in New York. This play, which it was not received with great success, was the author's first.

Austia Strong as author of "Three Wise Fools" has placed himself solidly in the ranks of playwrights.

Laura Hinkley, a story writer, collaborating with Mabel Perry, dramatized her own story "Anastasia" which she had established both as writer of dramatic stage works.

Bert Thomas, author of "Under Orders," belongs the credit of writing a play which requires only two players to perform it. The play, "Under Orders," has ever been used in a three-act play. It enjoyed a long run in New York and is now on the road.

"The Unknown Purpale" added two new names to the list—Holmes West and Caryle Moore. The play has been running at the Lyric Theatre since September 14th last.

S. Lihlin, a writer of Yiddish plays, recently ranked of English playwrights when his play "The Missing Witness" was recently presented by the Stock company at the Hudson Theatre, Union Hill, N. Y.

Among the others who have earned the "select circle" and the works by means of which they entered are: Jack Larrie and Gustav Hunt, "A Sleepless Night," James Collier and Edna L. Gorman, "Wives Get Married"; Wilson Colleen, (author) "Up in Mabel's Room"; Edith Jones and Lewis D. Lewis, "The Aftermath"; L. B. Yates (Arthur Bennett) "Live Forever"; Helen R. Mirra and F. Ellis, "Wm. Le Roy," "Back to Earth"; Rita Williams, "The Gentle Will"; Leonard Hillson, "The Smiles of Ganymede"; "The Widow's Mite"; Will B. Johnson and Wm. B. Anderson, "Take It From Me"; Marion F. Jones and Wm. B. Johnson, "The Chinese Puzzle"; Ruth Sawyer, "The Anonymous"; Harry B. Swann, "John Lee Hight"; "Doddie"; and Leon Gordon and Leo Clemens, "Watch Your Neighbor."

P. F. SHEA IS SUED

P. F. Shea, the manager, was sued for \$5,000 at the Supreme Court by Doris Woodridge, a stock actress, and a jury brought in a verdict for \$600 in her favor. She took an appeal and last week, in the Appellate Division, attorneys for the respective litigants argued the appeal.

The action was for breach of contract, and grew out of an agreement alleged to have been made by Shea, Woodridge as acting lady for his theatre at Holyoke, Mass. According to the complaint, Shea had certain features in the stock company, the plaintiff was to receive 50 per cent. of every show for \$1,200 a week, weekly, for the first four weeks, and if the receipts averaged \$1,200 weekly during that period, the contract was to continue for another week per week on the same basis. After that the contract was to be again continued for four weeks, the same terms to begin the beginning of the regular season on May 1.

Miss Woodridge also alleged that she was to receive 50 per cent. of the profits of the Sunday shows given at the Holyoke house and, in addition, was to be allowed \$75 a week of legitimate expenses.

However, the plaintiff alleged, Shea cancelled the contract before she was given the first four weeks of the season. Miss Shea denied all of the plaintiff's allegations and testified that he booked other attractions for the Holyoke house.

In arriving at a verdict the jury took into consideration the allegation made by the plaintiff that she had to appear to appear in motion pictures and another to appear on the stage at \$150 a week, but that she had to give up all her profits after her agreement with Shea.

Rogers and Rogers represented the plaintiff, while the Malleyville and Driscoll represented Shea.

MIKE WHALEN IN NEW YORK

Mr. and Mrs. Mike S. Whalen arrived in New York from London this week.

SHUBERTS GET NEW UPTOWN HOUSE

TO COMPETE WITH BRONX O. H.

The Shuberts are to have a new theatre on Washington Heights into which they have just moved their production in opposition to the Bronx Opera House, controlled by Coban and Harris and booked by Klav and Erlanger.

This house is to be included in the Shubert's Subway Circuit, and will be the new jump either before or after the Shubert-Riviera at Broadway and Ninety-seventh street, which plays opposition to Klav and Erlanger's Standard Theatre, at Broadway and Ninety-first street.

The Washington Heights Theatre is being taken to compete for Shuberts in the last five years, and will be situated on Broadway between 115th and 116th streets. The plans have been drawn by Herbert Krapp, architect, and the theatre will have a seating capacity of 2,500. The cost of construction will approximate \$150,000, but this is due to the fact that steep and apartments are to be built in conjunction with the theatre structure.

Work on the foundation for the theatre has already been started, and it is expected that the structure will be completed by next September.

SALES STAYS WITH SHUBERTS

The injunction proceedings started in the Supreme Court by the Shuberts against Gene Sales to compel him to continue his services exclusively to them were withdrawn last week, and Sales is now appearing in the Winter Garden with Monte Cristo, Jr.

The injunction was sought following the announcement that Sales would appear in the Ziegfeld "Midnight Frolic." He had previously been reported to have not appeared in his productions after the first of this year. Sales did appear in "The Show" for one week, but drew following his settlement with the Shuberts.

Sales' contract for this year, according to the papers filed in the injunction suit, called for a salary of \$600 a week, but it is said that the Shuberts have added another \$100 a week to Sales' salary in order to retain his services.

JOLSON CUTS OUT MATINEE

Two matinees each week instead of three, as was the case at the Winter Garden, will be being given by Al. Jolson and the "Biband" show, which moved to the 44th Street Theatre last week.

The matinee was cut on Wednesday and Saturday, whereas, when the show played at the Winter Garden, matinees were given on Wednesday and Saturday. The elimination of the extra matinee by the Shuberts is due, it was said, to the fact that the Shuberts have given him considerable trouble lately and which caused his temporary absence from the cast several weeks ago.

HOBART HAS NEW PLAY

George V. Hobart has organized a production company which will produce his latest play, a three-act comedy called "Come-on, Charley." Rehearsals were started last week, although the play has not yet been definitely decided upon.

Three besides Hobart, whose names are included in the incorporation of the production last week by the George V. Hobart Company are Herbert F. Rawlin and Edward F. Franzen.

TO SET CLOCK AHEAD AGAIN

The clock which has been set back in force in 1919. The clock will again be set one hour ahead on March 30, the last Sunday in March, and will be turned back in October.

KING BAGGOT HAS A PLAY

King Baggot, film star, will return to the "Edison Theatre" after his recent absence from the stage, in a new three-act drama entitled "The Violation," written by Harry S. Giddens, author of "The Haven."

Baggot will be supported by Margot Williams. The balance of the cast not having been chosen as yet, Lawrence Mardian is producing the play, which is scheduled to open at the Winter Garden playing Klav and Erlanger time.

The legitimate production in which Baggot will appear is "The Sliding Ring," and he supported Marguerite Clark, who has become famous in the movies. The show was a Shubert production and closed in Chicago.

Last year Baggot toured in vaudeville through Ohio, Michigan, Indiana and Kentucky, giving a monologue in connection with the showing of pictures in which he appeared.

ZIEGFELD GIRLS PLAYED 'HOOKY'

As a result of "hookers" indulged in by five girls in the Ziegfeld "Midnight Frolic," several numbers of the cast were not performed last Wednesday.

The girls—Janie Rice, Beatrice Dabbs, Simon D'Herby, Diana Allen and Leonora Baron—reported to the management late in the afternoon that they were too sick to appear in the performances that night. The same evening, however, some of the girls were traveling to New York where they were seen attending a performance of "Monte Cristo Jr." at the Winter Garden.

It was reported that the Winter Garden was reported to Victor Kiraly, manager of the Ziegfeld show, who has not decided yet whether he will discipline or temporarily suspend the girls from the cast.

WARFIELD HAS NARROW ESCAPE

ALBANY, Ga., Feb. 15.—Dave Warfield and the members of his company landed late in the afternoon at the Winter Garden, severely injured or killed last week when a locomotive crashed into the train on the New York tracks.

The engine was tearing along at a high rate of speed and struck the train ahead of the cars, scattering trucks and debris left and right. The performers in the car ahead were shaken up considerably, but no one was seriously injured. The possessions of the players in the ruined car were completely destroyed.

FORM NEW CIRCUS AGENCY

After twenty years' association with the Blatney Brothers show, George Blatney has withdrawn from that organization and formed a new company called the World of Mirth, Shows, and Attractions, 1416 Broadway. It will concern itself chiefly with the booking of features for State fairs, carnivals and general shows.

George Blatney is the president and show manager of the new corporation, and Booked with him are C. L. Tompkins, secretary and treasurer, Harry B. Potter, general agent, and William Marcus, special agent.

REHEARSING TWO TAELIODS

Ed S. Feldman has put into rehearsal two musical comedy ballads, entitled "The Impressario" and "The Count's Ambition." Both were written, booked and staged by Sam Harris. "The Count's Ambition" will have the leading role in the latter, the rest of which will be made up of four people. These and similar productions will be put into rehearsal by Feldman in the near future.

"DISLOCATED HONEYMOON" STOPS

C. W. Bell's "Dislocated Honeymoon," which opened at the Winter Garden a few days ago, and which includes in the cast Amelia Singham, Marie Chambers and Edna Jones, is being closed by the management satisfactory in places and has been temporarily held up for repairs. The author says he will return to the place before it opens again.

UPHOLDS CRITICS RIGHT TO PUSH CAUSTIC PEN

ACTOR LOSES DAMAGE SUIT

The right of dramatic criticism, even though it may be harsh, was clearly defined by the upholding of a damage suit by the Supreme Court, where a jury before Judge Dugro returned a verdict for the defendants in suits for damages brought by Geoffrey Stein, an actor, against Heywood Brown, the dramatic critic, and the New York Tribune.

Stein, who is appearing in "Hobohemia" at present, sued to recover \$10,000 for alleged libel as the result of a criticism Brown wrote and the Tribune published regarding his acting in a special performance of a play called "The Awakening of Spring." Stein played the character of Melchior, he and Brown, in his review, stated that Stein acting "was in a worst, but never a boy."

In his charge to the jury, Judge Dugro laid stress on the elements of maliciousness that must be proven before a person claiming libel can recover damages.

"The charge is as follows: 'You are to find I hope you understand the case. The article is quite long, but the part of it which the plaintiff complains is not.'

"The plaintiff claims the matter is libelous per se and the defendant says it is not. The defendant says 'Even if it is, we had a right to publish it, because it was a fair comment on the actor's performance in the theatre, but the plaintiff, who was an actor at that performance,'

"That an actor has a right to public theatre and it is public performance, be invites criticism. Critics have a right to go there, and there have a right to say what they saw and heard, as long as they give a fair and honest criticism, they are protected in that, unless their words are malicious."

"In this case the defendants say that Mr. Brown, who was their dramatic critic, made the persons and matters so long as it and that he wrote the article and submitted it to them, and that it was a fair comment upon the actor that he saw on the part of this plaintiff.

"You will consider the case, gentlemen. The law seems to be very well settled that a critic, so long as he gives his honest opinion, and that it is his fair and honest opinion of the play, protected in that criticism with respect to that matter, if it is published, so long as he isn't malicious and his publications are not intended to give the opinion that the jury would have of the play, or of the acting, and the mere fact that the jury does not agree with his view with respect to the acting—rather think it was good when he thinks it was bad—that mere matter isn't sufficient for malice, so long as he has the same opinion that another has. He is entitled to his own opinion. He is entitled to express his opinion, so long as it is a fair honest opinion, and he isn't bound to have a correct opinion; anything is permitted to be published, provided it can't be characterized as extravagant. He may use his own language in describing his opinion, and so long as it is a fair and honest opinion, his real opinion, his genuine opinion, why that protects him, unless it is malicious, and in that case the plaintiff, unless there is malice in it.

"With respect to this, there is no question but that it was a good performance. They all agree to that. There is no question but that Mr. Brown was a dramatic critic, and so long as he gives his honest opinion that was published, there is no question in regard to the case, it was a libel, and I charge you that it was, but I charge you if it was written by a fair and honest opinion, and was a fair and honest comment, why that protects the publication, and that is not a matter of malice. That is, if he had a motive in publishing it. Not merely a motive, but more than that, something wrong, beyond it.

"I charge you on a matter of law that every actor has a right to publish fair and candid criticisms, although the author (actor) may sometimes be hurt by the question he with respect to acting, such a loss the law doesn't consider an injury.

"In this case, a fair and honest presentation of the character of Melchior in the play 'The Awakening of Spring' was, as a matter of law, proper subject of criticism or comment by the defendant.

"I charge that under the law, the plaintiff acting without selecting the defendant to liability, be freely criticized, and entire freedom of expression used in all matters, in all things, in all cases, do not act itself, so long as the criticism is fair and honest."

"This privilege of criticism, in the absence of actual malice, extends even to ridicule, and is without limitation, except that it should be fair and honest."

"I charge that if the article used on in this case is found by the jury to be criticism as defined, or in other words, is confined to comment upon a matter of public interest, the plaintiff's presentation of the character in his own acting, is not the moral character or professional integrity of the plaintiff, or impute to him any act, crime, or offense, and the verdict must be for the defendant, no matter though it is severe, hostile, rough, contemptuous or satirical."

"I charge that if the article used on in this case is found by the jury to be criticism as defined, or in other words, is confined to comment upon a matter of public interest, the plaintiff's presentation of the character in his own acting, is not the moral character or professional integrity of the plaintiff, or impute to him any act, crime, or offense, and the verdict must be for the defendant, no matter though it is severe, hostile, rough, contemptuous or satirical."

"Now, gentlemen, I hope the matter is quite clear, and I hope you will recognize one thing in the case, and that is that the defendant isn't responsible simply because he's a critic. He's a critic, and a critic is one. In other words, even though you do think that his opinion was incorrect, that was not a recovery in this case, because the publication was not fair and honest comment upon his acting, or satirical, and that was malicious, before you could find for the plaintiff."

"There must be a reasonable latitude permitted in criticism, gentlemen, and a man is not responsible for his honest opinion, if that is a fair and honest opinion, and the performance of an actor, unless he is actually malicious, and his criticism is not fair and honest, unless of course, he has no right to say that in his opinion it is bad acting, if he really thinks it isn't, because that of course, wouldn't be fair and honest on his part. That, of itself, might cause one to think that there was malice there, actual malice on his part, but you must determine from the words used whether the comment was fair and honest."

SETTLE "LIBERTY BOND" CASE

The legal department of the Actors' Equity Association has just returned to the United States from a mission to the Third District Municipal Court, amounting to about \$1,200, as a result of a lawsuit brought by eleven members of the "Mother's Liberty Bond" company for unpaid salaries. The case was represented by George August, and enjoyed an interruption of some three hours by the appearance of three performers, leaving a host of hungry creditors clamoring for their money.

The case was represented by Clarence Nettles, and the defendant by Abraham Crossley. The case was tried before Judge Murray.

BLUEDIP & BETROTHAL TO TOUR

Whitthrop Ames may send out a company next week. He will present "The Bluedip" and "The Betrothal." According to the reports current on Broadway, the touring company of the play, "The Bluedip" will be given the first three days of the week and "The Betrothal" the last three days. At the Ames office the reported combination tour was spoken of as a remote possibility.

THEATRE FOLK TO DANCE

The "White Way" Casino Amusement Ball, scheduled to be held in the Central Opera House on Feb. 28, is attracting many theatre folk. It is attracting many from the Broadway cabarets and many film stars have agreed to be on hand.

PRODUCERS KEEP TAB ON ONE NIGHT HOUSES

EVERYTHING IS CHECKED UP

Nettled by the action of the small town managers, who recently established a system of reporting their playing rights to the houses, the Producing Managers' Association has adopted a system by which that organization gets reports on box business in the East.

Joe Hill, who is a prominent member of the managers' organization, is mainly responsible for the action of the association, as he has many attractions that play such theatres.

By means of the reports made on the part of the Producing Managers' Association of reporting their box business to the houses, the affairs of every house, from the number of passes each manager gives out to the nature and cleanliness of his play.

The following are questions on the banks the producing managers are asked to answer:

"What do they charge per load for scenery? What do they charge per piece for stage hands? How many do they furnish? Does the manager inspect the set clean and warm? Does the manager take care of your paper? Does he try to turn in extra tickets? How are his billing facilities? How is he running his stage walk? Is he businesslike? How do you consider him a hustler? Do you recommend him to other theatres? How do they see alides his agents? Are his pictures good for your attractions where pictures are shown? Is there an electric sign? What is the highest ticket price charged by your seller courtesies? What time does the manager come to his office in the morning? What is the doorkeeper courteous to patrons? Was transaction rough or businesslike correct? Did he give you dead-week money? How many newspapers, etc. have you any reason to doubt honesty of treatment in box office? Give in detail your opinion of the town and its possibilities."

GET CAPITAL FUND PROGRAM

WASHINGTON, D. C., Feb. 17.—The Actors' Fund announced today that the Washington show for their annual benefit, would take place at the National Theatre again on Friday afternoon.

Among those who will appear on the bill will be "Betty," to be presented by Daniel Frohman, with Orrin Johnson, Harold Howard and Benjamin Graham. The bill will also feature George Ade, George Irwin and Beatrice Herford will appear in a playlet, "Austin Brown," produced by Arthur Hooper. Henry Clery, in "The Theatre," Hal Ford, Ralph O'Brien, Ethel Ford, "Dumby Inn," with Peggy Wood, George L. Houston, George S. Kaufman, William Halligan, A. McDonald, Harold Vosburgh, Lind. Gib-Rice, A. Baldwin, and Fred B. Lewis. Raymond Hamilton, Louis A. Hirsch, Gus Kerker, Jerome Kern, Rudolph Friml and Sylvio Hine.

SHUBERT-HEARST FEUD OFF

The rather strained relations which have existed between the Shuberts and the Hearst family, for the last seven weeks, brought about by the American's boasting of its Sunday afternoon play, "The Shuberts," are apparently a thing of the past. The American carried the regulation Shubert advertisement for the production of the play, formerly last Sunday, instead of the one which said that the Shuberts have been playing "The Shuberts" for the last seventy-five to ninety cents a line.

Whether or not the Shuberts received a copy of the advertisement, it was not ascertained, representatives of both parties being disinclined to talk about the matter.

"PENNY WISE" IS HOMELEY COMEDY

FRONTENAC, R. I., Feb. 17.—"Penny Wise" an English farce by Mary Stafford Smith and Leslie Vyner, with the record of a long coasting run at the Providence Opera House tonight by an English company headed by Molly Pearson.

Miss Pearson, the delightful Bunting of other days, is in character surrounding, as has been seen by the audience, in the scene in the Lancashire, England, and the comedy is a well-kept and well-timed one. The scene in the Lancashire, England, and the comedy is a well-kept and well-timed one. The scene in the Lancashire, England, and the comedy is a well-kept and well-timed one.

The story, which has to do with the schemes of taking the most of the money of the family, sending him to Manchester and calling him dead to get his insurance, is carried through in a funny and stupid manner as the people themselves are. The preposterous situation and the complication that follows brought much laughter, mainly through the various queer personages. Their way of speech and homely manner in their dialogue and story bring laughs. The author has built loosely and none too well, though the comedy is a well-kept and well-timed one.

The chief burden rests with Louie Emery as a woman who has no other means of money to support her indigent family, thinks up and doggedly carries through her scheme, that follows through the operation. Miss Pearson has no opportunity at all to display the charm and grace which are her usual happy gifts with variously amusing results.

The cast is as follows: Louie Emery, Joan Lawrence, Molly Pearson, Mary Germain, Miss Pearson, William Lennox, Nasta Kerwin, Alf Holton, Alice Belmont, Kevin Moran, Salie Bergman and Gilbert Girard.

FRATZEE OPENS NEW FARCE

Tonawort, Ont., Feb. 17.—"Thirty Days" a new farce by A. E. T. Fratzee, written by Bennett, in which Frank McIntyre and an English support, as appeared before in a large audience in the Empire Theatre last night, proved to be an enterprising play of the lighter order, the collaborating playwrights have, in the present instance, given a novel twist to the plot and have contrived a number of situations which are distinctly diverting.

Frank McIntyre is a comedian whose style is peculiarly adapted to the part he is called upon to play, that of John Davidson Florio, a young New York business man who has had a number of encounters with his fair sex. McIntyre, retuned of person and with an interesting character, is a man who may be fatal expression and voice inflection was amusing at all times and the play had a few good indications of its appreciation.

The leading female roles, those of Lucy Leonard, a young Canadian, and Edwina Polonsky were well taken by Katharine Conroy, Maud Milton and Olin Field. William Halligan, who has had a number of excellent portrayals of the bachelors and venal officials whose bawling tactics are changed to cringing servility when he finds that his defalcations are discovered.

Jean De Briac, as an incredible Italian, got the best of the comedy. The other chief masculine roles, those of Hunter Palmer, Judge Hooker and Donnelly, a lawyer, were well taken by George Wynne, Ethelbert Hales and Eric Jewett.

"KATINKA" RE-OPENS

"Katinka," the Arthur Hammerstein play, which ran successfully in New York, New Orleans and Memphis, is now being offered in now under the direction of Fred Bishop, with Frank Meulan in the leading role. The play, which was written by Barré and George Souter, will be seen in Sam Ash's role and Lynn Cantor will play the female roles. The play was not sung by Fern Rogers, George Nathanson, Arthur Burkley, Sarah Edwards and John O. Grant complete the cast.

N. V. A. ASKS ADVANCE NOTICE FOR ACTORS LEAVING SERVICE

Henry Chesterfield Writes to Army and Navy Heads Explaining Reasons Why Concession Should Be Granted Professionals Who Have Served Their Flag

Henry Chesterfield, secretary of the National Vaudeville Artists, Inc., sent a letter this week to Gen. Newton D. Baker, on behalf of the numerous professionals in the army, requesting that they receive three or four week's notice of their discharge from the service, if practicable, in order that their securing of employment may be surrounded by as favorable conditions as possible. A similar letter was also sent to Secretary of the Navy Josephus Daniels.

The matter of employment for the actor, who is to be discharged from the service, has been the subject of several conferences held by the executive board of the N. V. A. recently, and after the question had been gone into thoroughly it was decided to solicit the aid of the respective heads of the Army and Navy, in an effort to at least minimize the difficulties encountered by the artist seeking to re-establish himself once more in civil life.

In his letter to the Army and Navy executives, which follows, Chesterfield has outlined the peculiar conditions attending an actor's re-employment, explaining in detail the reasons why a person who earns his living on late stage shows may be accorded the privilege of the advance notice of discharge asked for.

"New York, Feb. 17, 1919.
Hon. Newton D. Baker, Secretary of War, Washington, D. C.

Sir: In behalf of the great number of actors in the United States Army, now being sent home, I have the honor to present for your consideration, and request cooperation of your department in the solution of a problem which vitally affects the seek kin of dead minstrel.

SEEK KIN OF DEAD MINSTREL
WALTHAM, Mass., Feb. 17.—An effort is being made to locate the relatives or persons who have been notified by the small friends of Henry Prince, a minstrel, who died here last week following an attack of pneumonia. There is a cine about a brother of the deceased living in Cambridge, but it has been impossible to get in touch with him.

The members of Gene Lighthart's Minstrel Review, of which company Prince was a member, paid his hospital bill, but could do nothing for him, as they had no money, who now has the body, has agreed to hold it for a while longer.

Charles T. East, who was in attendance on two diving acts, but has been engaged in government work for some time, is trying to collect on a mortgage which he drew for the deceased, from vaudeville performers appearing in Boston. After the results of the local investigation department, meanwhile has telegraphed the Actors' Fund in New York.

WASHINGTON, Feb. 17.—Chief Counsel J. W. Walsh, of the Federal Trade Commission has gone on a business trip to the Sears-Roebuck case, as was stated at his office today, and as a result, no definite action has been taken on the inquiry which he is conducting into the vaudeville situation in New York could be obtained.

The suit at St. Louis seemed to be that Walsh would spend the rest of the week in the windy city. Altogether, there are several cases on the itinerary of the commission and it may be that when the investigation is resumed, an assistant will conduct the examination of witnesses.

VALID INQUIRY DATES NOT SET
The inquiry into the disappearance of Butler has succeeded Burton Rascoe as dramatic critic of the Tribune. Rascoe succeeded Perry Hammond when the latter was sent by the Tribune to Belgium and France on a special assignment two months ago.

affects their welfare.

The present situation in organizing vaudeville acts and theatrical companies, to prepare considerably ahead for the personnel who will be discharged.

It is not a profession in which there is continually a current demand for all types of artists, and it is therefore of vital importance both to the organizer of the act or company, and to the artists who are to make their livelihood as members thereof, that it be known as far ahead of time as practicable, what companies and acts are being organized, and what actors are to be available.

3. It is, therefore, apparent that if an actor has any advance notice in advance, say three or four weeks, of the approximate date upon which he may be released from military service, he has an opportunity to advise the sources from which he will likely secure employment, of the fact that he will be available for service professionally now or about a certain date.

4. The purpose of this letter is, therefore, to request you give your favorable consideration to a practicable plan whereby those professional actors, now in the army, may have such notice of their actual discharge.

5. This organization represents a membership of the best of the vaudeville professionals, and will be very grateful for such consideration as may be given the matter. It is very anxious to receive advance notice of probable discharge from the army may be given them.

"NATL VAUDEVILLE ARTISTS, Inc.,
PER HENRY CHESTERFIELD, Secy."

"ATTA BOY" LIKED IN PITTSBURGH
PITTSBURGH, Feb. 17.—The newest edition of "Atta Boy," which contains none but soldiers and sailors in the cast and is headed by Captain Frank Tinney, opened at the Nixon Theatre here this week and was received with more than appreciative acclaim.

It is a musicalodge-podge in two acts and several scenes that has pathos, tunefulness and color, Frank Tinney, the black-face comedian, contributing something to the latter and considering to the whole.

The first act is made enjoyable by a minstrel ensemble in which Sergeant and Lighthart are featured. He also sang a number called "He's the General that Won the Cross de Guerra" in a fine bass voice and "The Navy Lads" with very high notes. Will Haynes scored with a song called "Just to Be a Navy Lark" and Tinney showed the flexibility of the audience when he appeared and told how he came to enlist in the army when he was in the woods in the home forest, where Tinney was screwing funny as a private with two large razzos and a grudge in his head and Sergeant, Corporal Hewitt, Privates Marty Haley, James Duffy and Fred Sweeney also distinguished themselves in the first act and throughout the show.

The second act consisted of female impersonations, during which a very funny travesty on an Interpretive dance was sung by Sergeant and Lighthart. The first number on a trunk with a bit of Paris as a background. The first act for a few minutes, after which the entire company swung into a victory finale with Frank Feather leading the drill.

The show moves so swiftly that, at the finish, the audience wanted more of the rollicking fun and tuneful melodies that had pleased them so much throughout.

"LIVE FOREVER" CRUISE
BALTIMORE, Md., Feb. 17.—This evening, at the Academy of Music, was given by George C. Tyler, presented for the first time on any stage, "A Comedy of Sewed-up Soldiers," a play by the author, "Live Forever." It is by Arthur Bennett, who is a frequent visitor here, and its principal scenes are somewhat colorful and are drawn from the many thrills of circus and race track life which he has written over the some 200 or 300 plays that he has written on the piece in which he has written.

It is a comedy character, rather than a situation, a farce, rather than a comedy, the projection of a group of what to most players would be quite unattractive characters, in the hands of some of the best types of book-makers—the rather hard, sinister "Paragon Pete"; the good-natured and fastidious "George Stoker"; and the young enthusiastic of the trio, "The Singing Kid."

The story is funny and has to do with the attempts of the older members of the coterie to save the boy from the animal trainer whom he has just interfered, for they believe that he is likely after the boy's money and that she is going to marry with his life and break up the triumvirate. As a result of the situation, the "Kid" is capable of better things than following the horses, and she sets out to take him away from the old life.

These principal characters are the high lights in a group of cleverly limned types of circus people, a boss hoodler, clown, "sawder," a colored factotum, the "Major" who owns the show, his sister, scrubnats and dogs and the various accessories of the sawdust ring.

The production has seemed to be lacking in cohesion and seemed purely experimental in judgment of values of potentialities. It is a farce, rather than a comedy, like all plays that have direct literary inspiration, the types are suggested through long conversations with the authors of the producers but which have little bearing on the action.

It will probably be several days before this entertainment is shipped into shape, but tonight's show was a very good performance. The role of the kid, a character probably of the greatest deal of value, is in fact a rather notable characterization—was played with a remarkable amount of youthfulness by Capt. William Harrigan.

James Lackaye gave an amusing portrayal of the "Oregon Sucker," and Robert McWade, Jr., was capital as "Paragon Pete."

The role of Miss Mad Manuka was acted with spirit and much sincerity by Marie Nordstrom, and the various types with which the production is replete were all presented with no little verisimilitude. The play, however, is not ready. It will be ready to give a more just estimate of it later on.

GETS PUNISHMENT FOR \$345

LONDON, Eng., Jan. 17.—The Westminster Circuit Court on Thursday, before Judge Leah, Percy Thomas Selbit, proprietor of a theatre in Boston, obtained judgment against a suit by Selbit, who sent his revue "Flashlight," to Boston under the representation of Goldstein, under which Selbit would receive \$150 or more for the week. The actual receipts for the week were \$200, and Selbit sued to recover the balance of the money under Goldstein's representations, would have been \$467.55.

SAYS ACTRESS STOLE HUSBAND

MAISON Dore, said to be an actress, was accused last week in the Supreme Court of stealing the affections of Rawson Underhill, the manager of the Grand Exchange firm of Underhill and Gilmor, in the trial of a separation suit brought by Justina Miller.

It was testified that the actress received gifts of expensive jewelry, flowers and money from the broker, and it was also brought out that on one occasion Underhill had accused Miss Dore of trying to part him from \$50.00.

RESTUMBLE HEREGETS OVER

WASHINGTON, Feb. 17.—Arthur Hammon, who has been making a big hit in "Tumble Inn," his third musical production of the season, and while the piece does not have the "Live Forever" body's "Sweetheart," it is worthy entertainment and a lot better than "Somebody's Fool." The play, which has two ensemble numbers that are audacious in their charm. Hammonstein has backed both the old Shubert-Hopwood farce comedy, "Seven Days," for the plot of "Tumble Inn," and Rudolph Prink has decorated the play with a number of songs of two which—"Wedding Blues" and "Limbo Land"—should attend the Victrola. Charles Ruggles, who has cast the chief male comedy role, with Peggy O'Neill playing opposite. Whether these two performers will live up to how funny the producer wants to make "Tumble Inn," Ruggles has a part that Walter Catlett would instantly assimilate. Both Mr. Ruggles and Miss O'Neill, however, gave performances that were entirely to themselves. The Hibbard, late of "Rock-a-Bye Baby" and "Twin Beds," has been assigned an important part—the role of a bogus wife, and here she has a far more unshabby, optimistic character than she had in "Rock-a-Bye Baby." Olga Rathsk, a dancer, walked away with the specialty honors in several dance numbers.

Bertram Harrison's ensemble drew marked attention, as did Frim's music. The cast of the cast as Zella Sears, William Halligan, and Hubert, all selected for favorable mention.

DETROIT LIKES "ADAM AND EVE"

DETROIT, Mich., Feb. 17.—One of the character comedies which was given by "Adam and Eve" the satirical comedy of which Guy Bolton and George Middleton are joint authors, was given at the Shubert Theatre last night, and met with a rush. There is evident an intent to provide something new and original, and a superficial (masking in the fable that deals with the innocents and the wild extravagance of the younger generation of wasters in scattering the unearned increment that is their portion, and while the comedy is always in evidence there is food for other thought in the proceedings.

The story tells of an outsider substituted for the father of an irresponsible hoodwinked water in a South American trip. The manner in which this man brings the idlers to a state of madness, by means of a manufactured report of the financial ruin of the father of the household and at the end brings to the despairing members of the group the sentimental and practical awards, is interestingly told, and worked out in a manner that is a pleasure to the eye. A glimpse into the mind of the writer that fits in perfectly with the scene and the lesson that is impressed.

With Shepley plays Eva, chief of the courtiers. Courtney Foote a fortune seeking Englishman, and the revenue officer, the office of the Collector of Internal Revenue Mark Elmer on Friday afternoon to discuss the subject of the new theatre admission tax more simple. Clarence W. Nitt, chief tax officer, explains the situation and the revenue officer, at the same time.

WANT HELP ON TAX

The theatrical managers of New York have been asked to contribute to the office of the Collector of Internal Revenue Mark Elmer on Friday afternoon to discuss the subject of the new theatre admission tax more simple. Clarence W. Nitt, chief tax officer, explains the situation and the revenue officer, at the same time.

BOOKERS MUST STOP MAKING PROMISES

E. F. ALBEE ISSUES ORDER

E. F. Albee, head of the Keith Vaudeville Exchange, issued instructions last week to all booking managers to refrain hereafter from making rash promises with respect to engagements, to acts or their representatives.

Some of the booking men, it was reported in order to secure certain desirable acts for a limited period, have been making promises of future time to follow that were impossible of fulfillment, and the fact prompted Mr. Albee to take a hand in the matter.

The order was issued last Thursday and placed on the bulletin board on the sixth floor. It reads as follows:

"To All Booking Men in this Office, Both Upstairs and Down!

"In order to book an act, no matter how good it may be, it is essential that false statements made or false hopes held out in order to make them accept one or two weeks. I will be the true and, and they do not accept what you offer, then find something else.

"I also wish you to instruct every representative with whom you are doing business to carry out this order. As a man interested in all the houses on the Keith circuit, I would much rather take a less attractive show than have misunderstandings and discontent.

(Signed) E. F. ALBEE.

NIXON ACCUSES 4 MAGIC MEN

W. J. (Doc) Nixon has filed a complaint with the N. V. A. against the following magicians, Carl Rosini, the Great Leon, Ching Ling Toy and De Bara, alleging that each of the persons named is professionally making use of an apparatus which Nixon asserts he originated, and has used for years for the purpose of performing a trick known as "The Vanishing Duck." The Joint Complaint Bureau of the N. V. A. has recently rendered a decision in a similar case in which Nixon charged someone with infringing on his "Vanishing Duck" trick, the decision awarding the exclusive performing rights of the apparatus used in doing the trick in question to Doc Nixon. The Joint Complaint Board will take the four new complaints up this week.

"STATUES" CASE SETTLED

The N. V. A. effected a settlement this week in the matter of a complaint filed recently by Clark and Verdi against Freed and Green, in which the former team charged the latter with lifting a part of "The Statue of Liberty" from Clark and Verdi's new act of a letter "Statue of Liberty" by Freed and Green. Freed and Green immediately replied and stated that they would stop the complained of infringement forthwith, and that they were the prior right to the material in question.

THOR HAS NEW ACT

"A Homonym Inn" is the title of a new act staged by Thor, George N. Howard Pigott and Helen Girard are featured in the offering, which also includes a pair of six. The act will be played at the Star on Thursday of last week. It is now playing the United time, opening in Cambridge on Monday, after playing in Chester during the first half.

DURAND TESTS \$6,000 SUIT

After a Gold, alleged that she last made an agreement with Durand and Baxter in 1916 to be booked and managed by them, for which she was to receive no less than \$250 weekly. She testified that her dancing act played over the Keith Circuit between July 1, 1916, and June 1, 1917, and that during that period she received money from them only in small amounts which barely covered the expenses of herself and mother.

Miss Fontaine also testified that, previous to entering into an agreement to work for Durand and Baxter she had been earning approximately \$900 a week by dancing in the Waldorf-Astoria Hotel. At the present time Miss Fontaine is under contract to appear in the Ziegfeld "Midnight Frolic" where she receives, it was testified, \$800 a week, and the management also guarantees that she will earn from \$100 to \$1,000 a week in other vaudeville dancing engagements procured for her.

Durand and Baxter, through their attorney, denied that they had any agreement with Miss Fontaine's allegations and contended that they had at all times paid her all the money she was entitled to. She testified that she was withholding several pieces of scenery and some valuable costumes which she had hidden. This claim was adjudged in the settlement.

However, the same attorneys who were instrumental in getting \$1,350 for Miss Fontaine at this time are the attorneys who represented Harry S. Proctor when he sued the latter for an act of libel against Miss Fontaine amounting to \$20,022. The judgment was obtained May 29, 1917.

At the present time, Frankel and Gold have placed an execution in the hands of the sheriff to collect the latter through an arrangement with the attorneys for Proctor (Frankel and Gold, who are also the attorneys for Miss Fontaine) will collect the judgment in installments. The dancer has already paid \$100 on account of the judgment for rent recorded against her, it was stated.

MUST SUE OVER AGAIN

While Bert La Mont's case again obtained a judgment for \$63 against the Walsh Amusement Company he thought just plain Walsh Amusement of the Crescent Theatre, Brooklyn, Br. last week, when City Marshal Peter P. Gaffney went over to the recent attempt to collect the judgment, he discovered it was against the whole Walsh company. It seems that the latter should have read the John F. Walsh Amusement Company, Inc., instead of which suit was brought against just plain Walsh Amusement of company. Now La Mont's recourse lies in making a motion in the Municipal Court for a writ of habeas corpus, or a writ against which he obtained a judgment, or else start a new action all over again.

Mont's claim for \$63, which he alleges, he had to pay out of his own pocket to Belle Newman for appearing at a show at the Waldorf-Astoria Hotel of December 2 last. The management did not pay her, so La Mont, having booked her at the house and was replaced by Lillian Bell.

OUT OF COLONIAL BILL

Fred Martin, who was expected to withdraw from the Colonial bill after the matinee performance on Monday on account of illness and was replaced by Lillian Bell.

KEENEY OFFERS ALL-SERVICE SHOWS

FIRST IN FIELD WITH IDEA

Frank Keene, first in field with idea, is this week offering two bills composed of a solitary exception, of artists who are now, or have been until recently, members of the Army, Navy or Marine Corps. Keene's All-Service bills are interchangeable, the show that plays Newark the first half going to Brooklyn the second half, and vice-versa.

Fred Curtis, Keene's booking manager, went to considerable preliminary trouble in arranging the All-Service bills, having worked on the idea for the last six weeks. If possible, the bills will be kept intact and sent over the Mount Circuit as units.

The bill at Keene's Brooklyn the first half consists of Daly and Bellows, whirlwind comedians; Sergeant Hendricks and Capt. Petty Officer Evans, athletic act; Chief Frank Halls and company, sketch; Harry Adams and company, "The Boy in the Hut," introducing Sergeant D. McKinley, Private Jim Bradley, Seaman Harry Down and company, sketch; and the second bill contains the names of Violini, dancing violinist; Bert Hanson, song writer and comedian, and "The Boys Did Over There," a spectacular singing turn, depicting life in the trenches.

The bill is as follows: Wier and Sheldon, comedy and singing act; Young and Lander, comedians; Harry Rose, ventriloquist and comedian; W. J. and company; Lieut. Merlin, magician; Sergeant Byron Siler and company, sketch; Roger Rowe, banjoist; and Brown and Brown comedians, and Bevans and Flint, comedy sketch team.

SAYS MARTINI BROKE CONTRACT

Bert La Mont lodged a complaint against Bob Martini with the N. V. A. last week charging that Martini had broken a contract which he entered into with him some time ago. The trouble between La Mont and Martini is alleged to have arisen as a result of Martini leaving one of La Mont's acts, which was to have played a four days' engagement at Camp Mills recently. Martini, according to La Mont, used the act for only two days. La Mont asks that the N. V. A. straighten out the matter to the extent of having Martini reimburse him.

NEW ACT IS FORMED

Joseph Hart has formed a new vaudeville team. Glen White, recently a motion picture leading man, and Florrie De Mar are members of the new combination. Miss Gertrude, formerly of Carrie La Mar. White has played as leading man with Theda Bara, Valerka Surat, Lillian Russell and other film stars.

WILL PRODUCE ACTS

Mark Linder, who has appeared in vaudeville in numerous sketches, and Samuel Gorman, last out of the service, have formed a new firm to produce in vaudeville, with office in the Putnam Building. Their first production will be a playlet with five people entitled, "That Night," written by James Hovan.

SETTLE SHAYNE-CORNETTA CASE

The complaint of Al Shayne versus Tony Cornetta, in which Shayne alleged that Cornetta had stolen a portion of material identified with the Shayne act, has been amicably settled to the satisfaction of both parties. The N. V. A. acting as mediator in the difficulty.

LOWE WANTS 100 THEATRES

Edwin C. Lowe, Feb. 17.—One hundred theatres by Labor Day, 1919, is the aim of Marcus Lowe, vaudeville magnate, according to an announcement he made while visiting Kansas City with his general representative, E. A. Schiller, to look after improvements to be made in the Keith circuit. The theatre will be remodeled, seating capacity increased, pipe organ and other improvements put in. The new name, when opened in the fall, will be "Lowe's Garden," it was also announced.

CLARK CHARGES LIFT OF NAME

John F. Clark, the monologist, has registered a complaint with the National Vaudeville Artists, Inc., in which he alleges that a certain comedy acrobatic act now playing on the Lower Circuit is using his name in their billing material. Clark claims originality and precedence in the matter of his cognomen as far as vaudeville is concerned, his having been a standard act for over twenty years. The N. V. A. is conducting an investigation and will make known its decision later in the week.

PROCTOR CASE UP ON 24TH

Thor, N. Y., Feb. 17.—The legal action brought by the Proctor's Theatre to prevent the city authorities from interfering with their Sunday performances in this city, is scheduled for a further hearing on February 24, the temporary injunction obtained on the 17th, which allowed the acts of weeks ago being returnable on the above-mentioned date.

NAME HOROWITZ CASE RECEIVER

A receiver has been appointed in the bankruptcy case of Arthur Horowitz, the vaudeville agent, in the Putnam Building, who filed a voluntary petition for protection from creditors. The receiver is Bernard J. Sandler, of 261 Broadway, who stated Monday that a meeting of creditors will probably take place within a week.

SHELA BOOKING OSWEGO HOUSE

The Richardson Theatre in Oswego, N. Y., is now playing a regular run of four vaudeville acts a week booked by Jack Shea. Up to a week or two ago the houses was used for any burlesque or road show that happened to be in town, but will now continue with that policy in the first half of the week only.

MABEL CARRUTHERS HAS NEW ACT

Mabel Carruthers, who has recently been playing in stock at Memphis, Tenn., is now in New York and has started rehearsals on a new act. Her new act has been written by Minnie Barry, who is also directing the offering.

NANCE O'NEIL ROUTED

Nance O'Neil, vaudeville actress, has received a long route over the Keith time that will keep her in vaudeville for the rest of the current season. She opens in Youngwood next week and will play throughout the middle west for several weeks.

ALAN BROOKS HAS NEW ACT

Alan Brooks has a new comedy act which will break the service. It is a farce, constructed somewhat along the lines of his former vaudeville vehicles. The act will be played on Feb. 24. Harry Weber is handling the turn.

HOUSES CHANGE BOOKERS

Tom Jones, the booking agent, is the Putnam Building, which is now a two more houses. They are the Grand Opera House in this city and the Olympia in New York. Bill Casey formerly booked the houses.

COLONIAL

Howard and Helen Savage opened after the pictures and interested the audience with a shooting act that contained many thrills. Both are capable of handling the rifle and won a big hand with a "dierobing" hit in which the man shoots large holes in the wall of the Woman.

After the last shot the wrapp fell off her. Chief Complainer explained at the opening of his act that he permitted the barber to clip his hair short for the reason that he was a soldier for twenty-four hours and had his haircut so that he could keep the "goatee" away. The announcement did not get a laugh. In fact, it was so unfunny that the balance of the act suffered in consequence. A ballad was rendered in a fairly good voice, but a war recitation, little applause. A short monologue had little punch and, for a finish, he sang the "Marseilles," after requesting the audience to remain seated during its rendition. The Chief is sadly in need of new material.

Travers and Douglas, assisted by Louis Thiel, dealt with the discharge of a school teacher. The letters from a school afterwards turns out to be a soap salesman. He explains that "Morning Glory" is the title of a letter which when read by youngsters, will make them bright and happy. The other salesmen commences to read the letter and the salesman makes him believe that he saw him in a cabaret with a "blonde" coming from the old man's house. The salesman stated and it is done after the salesman sells the commissioner a quantity of soap. The act will pull on and all three in the cast do well.

Henry Lewis scored a huge hit with songs and funny sayings. The act did not hinder him from being one of the big hits of the show.

The Ford Sisters are about the classiest pair of steppers that have been on view for some time. Their costumes and smiling countenances, together with expert dancing, put them in the hit class. Arthur Anderson accompanied at the piano and Johnson played five solos that hit the mark.

Joe Jackson opened after intermission. His work is not as good as in former years. He appears to be careless in handling the comedy at times and gets a laugh only when the handle bar appears in the act. His trousers are a failure.

Fenton and Fields were severely handicapped owing to the fact that Fenton was absent from their act for the first act, when they sing and talk Italian off stage and then appear in black face, won a big hand. The boys are excellent performers, but have a few old bits that have been done many times before. They act as little and their act is one of the features. The audience liked them but, undoubtedly, they did not give the performers that they are capable of delivering.

William Seabury, assisted by Jeanette Hackett, uncovers a few famous street clevver. Seabury's solo dance is the bright spot of the act. Miss Hackett looked best in the opening act. The duo in the time jazz employed at the finish sent them off with a good hand.

Mehlinger and Greider held down next to clearest hit credit. Mehlinger surely knows the art of delivering a song, as his solo in the performance is a perfect example of his popular hits while his partner "chirped" the lyric and each number receives hearty applause. They were the hit of the show.

"The Girl in the Air" held them in while the girl, seated on a ball that carried her into the orchestra, sang three songs. J. D.

VAUDEVILLE REVIEWS

(Continued from page 9 and on 23, 26, 27)

AMERICAN

Dix and Dizie held the initial spot with a novel variety act, and were received with a good hand. They started with a tableau on a sack-wife with the man seated at a table on the wire. This was followed with a song by the woman, who then gave a dance. Although the dancing has nothing in the way of new steps, it was neatly done. Some juggling preceded a song by the girl, that went over mainly because of a mirror from which she flashed the light into the eyes of the man and the wire stunts sent the act off to a big hand.

Ed Phillips offered a singing, talking and dancing act and received a good hand for his work. He knows how to put his material over and some of his stories drew hearty laughter. He did not do so well with his singing because the orchestra played so loudly he could not be heard. His eccentric dance was well done and showed that that end of the offering could be worked up to good advantage.

"The Rough Diamond," a sketch with two women and one man, followed and pleased. The story deals with a westerner who has come to see his boyhood sweetheart after an absence of ten years, and plays a joke on her and her mother.

Mack and Pagella, started fast and kept going to the finish. They are a duo in which she takes the part of an Italian comedian and the other is an exceptionally good straight man. Although most of the jokes have already been heard in this kind of an act, the boys handle their material well and scored. A bit of comedy, however, which is on the blue order, would not be missed.

John Golden, whose closed the first half of the bill and went off with a great big hand to their credit. The company consists of eight people and a leader of their own who takes his place in the orchestra. The music in the act is well selected, and the dancing, all of which is on the Russian style, was well done. A few numbers, which were played on a variety of stringed instruments, and a whistling contrivance, were exceptionally well played and scored nicely. The offering is among the best of the kind and should not be overlooked.

Selma Sells opened after the intermission with a solo and a song, and was well presented. Miss Sells is petite, has a pleasing personality and possesses a good voice. Her material is well presented in a way that did not show her voice to good advantage, but when she rendered a classical ballad her voice and her acting were both it had and the act went over for a big hand.

K. Emmet and Mary E. Ryan and company offered an original fantasy which they called "In Winland." The act employs a song by the third being another man. The story is worked around the Storm King who is supposed to bring happiness wherever he goes. The boys, as the girl, wishes to see him and gets her wish by meeting another whom she mistakes for the Storm King. The whole act is presented in verse with a few songs by Emmet. His voice has a pleasing quality and is about to best advantage in his rhyeling numbers.

The Victoria Four, which is something on a new style over a quartette, offered a number of songs that were well sung, and patter which, although had nothing in the way of new, was well put it over. The boys have good voices and a pleasing variety of songs.

The Victoria Four, which is something on a new style over a quartette, offered a number of songs that were well sung, and patter which, although had nothing in the way of new, was well put it over. The boys have good voices and a pleasing variety of songs.

ROYAL

Lady Allice's pets opened the bill with an unusual animal act and held the initial spot. The pets consist of a collection of trained rats, dogs, cats and pigeons. The animals are well trained and execute their numerous difficult stunts in an entertaining manner. Most of the work is done by the rats, who were generously applauded.

Ben Harnay was scheduled to hold down second position, but owing to illness, could not appear. Linton and Lawrence substituted for Harnay.

Linton and Lawrence are capable performers, and rendered an excellent account of themselves. The team could brighten up their turn, however, with some new material. Linton is a first rate rhyler and a solo in the instrument that would display his capabilities should be interpolated in the act.

The Four Readings stopped the show, and considering that they offer a dumb act, and in view of the calibre of the bill, the show-stopping stunt is a feat worth boasting of. They use a special drop hanging in three, depleting a gymnasium. The act consists mainly of ground tumbling and sensational hand-to-hand catches. One of the company climbed to the top of the drop, and after a level run, which he slid across-stage to the hands of the other, for the feature stunt. It is a knockout. The act consisted mainly of ground tumbling and sensational hand-to-hand catches. One of the company climbed to the top of the drop, and after a level run, which he slid across-stage to the hands of the other, for the feature stunt. It is a knockout. The act consisted mainly of ground tumbling and sensational hand-to-hand catches. One of the company climbed to the top of the drop, and after a level run, which he slid across-stage to the hands of the other, for the feature stunt. It is a knockout.

"Very Good, Eddie" closed the first half, but found the going hard toward the latter part of the offering. This may have been due to the fact that intermission followed. The act can stand considerable commendation. The chorus did their work well. The principals are all competent players.

Ruby Norton and Sammy Lee opened the second half, and went off with the second best hand of the evening. They danced in a manner which is sure to strike home in the Bronx, and was generally well received. The duo offered a number of songs in a pleasing manner and scored with every one of them. Both size up as a capital team and their work is a way that merited them an encore.

Harry and Emma Shrock held next to good hand of the evening. Their act, consisting of patter and comedy that was well done by both and put over their mind-reading song with a good showman's manner.

The hour was now so late that even Gus Edwards could not hold the house for his entire act. With Vincent O'Donnell, Alice Furrass and Beatrice Curtis, he offered his "Welcome Home" song revue. The hit score with their numbers, and O'Donnell showed that he still retains his pleasing soprano voice, and his limited stage experience. He was well received with the same degree of artistry that has always characterized his offering. In another part of the act scored much better than it did.

G. J. H.

CLEF CLUB EXPANDING

The Clef Club Arabian Knight, who have been giving a series of musical concerts at the Selwyn Theatre, are expanding their program. They will give a musical performance next Saturday at Carnegie Hall. The audience will consist of the great part of the old 15th Regiment and many of the club's old admirers and friends.

Bill Gillette, who is in charge of the orchestra, which presented an annual pro-

FIFTH AVENUE

Good business continues to hold sway at the Fifth Avenue. Every seat and all standing room being filled long before the first act went on Monday night. High Hubert, in "Mind Your Business," juggling, the jugglers having performed several difficult feats with Indian clubs, a racket and tennis balls, but was not very good form slipping up on others several times. He did a difficult stunt, manipulating five hats, toward the conclusion of his act and left the stage when he was through, as though giving way to the following turn. To the surprise of all, however, the Ladies again juggling several clubs. The stunt was a good one.

John Small and Sisters presented their song and dance offering in the number two position. The turn has a very prissy setting, which is never unfortunately, by a drop which is either poorly painted or very old. There are several good spots in the act and considerably applause was accorded the act at its finish. The singing is good and the dancing excellent.

Mabel Bucker received her usual big hand for her rendition of an animated song. She was followed by a solo in the balcony who sang the chorus with her, and did his well.

Ernie and Greider presented a humorous playlet and drew his usual number of laughs. As Heiver Impastor, they were better than with the best. They were nothing exaggerated about the work, the entire performance being natural and humorous without being overdrawn. The sketch is well written, being full of funny situations. The duo and the woman in the supporting cast also did well.

De Vine and Williams, a man and woman, opened their act with a song, but did not find the going any too easy. The talking could be much improved, and the turn as a whole lacks "punch." The farce on drama got them some laughs, but for the greater part, the act was slow.

Conroy and Murphy, two men in black-face, kept the crowd laughing more because of the way in which they handled their material than because of the quality of it possesses. With the introduction of a new song, the act was considerably improved. The offering would be vastly improved. It is a fairly good laugh act as it is not too bright, but it is not too dull.

Diana Bonnar is working in a new gown and has made some changes in her act. Instead of starting her act with Italian selection, she is singing a ballad in English. Heretofore, she rendered her songs without explanation. Now she introduces a few remarks about her next piece, incidentally a new one in her repertoire. Instead of closing with another number in Italian, she follows it with a ballad in English, which she rendered in pleasing fashion. Diana Bonnar is tall and stately, possessing great physical beauty. She has a likable and pleasing personality. The change in her act has improved the offering greatly. She was well received.

Jones and Greenlee, in the semi-windup, scored a laughing hit. The turn has good songs and a few tricks, but it is not too good to grow old, and the performers make the best of it. They did not get off to a good start, but worked their way and soon found the hit class. There are two songs included that fit neatly into the program.

The Gell Troupe, four men and a woman, closed the show and did well. They were a good team, and their act consisted of whirling, lifts and other acrobatic stunts. One of them, a mannikin, provided the amusing amusement, and was a great hit throughout that got him a laugh wherever he did it. I. S.

JOAN SAWYER

Theatre—*Palace*.
Style—*Revue*.
Time—Thirty minutes.
Setting—*Special*.

Joan Sawyer, in building her new act, evidently planned to give vaudeville audiences a big surprise. In this, at least, she has succeeded, for the offering in society dancing is something new, week at the Palace is so mystifying and far away from anything she has previously shown, that the audience is completely in the dark as to just what it is all about until it is almost over.

The curtain rises showing a plumb door, before which Miss Sawyer appeared and announced that the non-appearance of her dancing partner made it impossible for her to go on. As she apologized for his absence, a male voice off stage was heard inquiring for "a leading lady." Miss Sawyer paused, then went to the entrance and brought on Arthur Ashby, the screen actor, who was billed to follow her. She requested him to act as her partner for the performance and thus save the situation. He agreed and announced that, with the audience's permission, two good acts were to be rolled into one poor one.

Ashley then left to make a costume change, and the scene shifted to full stage where, with Alfred Newman at the piano, Miss Sawyer sang a song about the "Beautiful ones getting by." He treated the act as the position and the type of voice one usually associates with dancers.

Ashley then returned and, in the make-up of an old legitimate actor, recited "And the Other One Was Booth," with imitations of George Coburn, Prizno and Al Johnson. He then announced that he would recite "Gunga Din," and in a fitful aloof stage he interpreted him. Miss Sawyer joined him to dance a number, the only one in the act.

After this, John Guinan came on and did his solo dances, after which Ashley returned and announced that Miss Sawyer and he would give a scene from any dramatic success which the audience might request.

Some one then called for one from "The Man Who Came Back" and, making up in view of the audience, they portrayed the big scene from the third act of that popular play. In it, Miss Sawyer demonstrated that she is not only a good actress, but also that she has some histrionic ability, a fact which even her close friends never suspected. Her rendering of the scene is lacking in a half dozen departments. There is no continuity of action, there is no stage business, which is interesting to a Broadway audience, its value in houses where the principals act in their work is not so great, and would be comparatively small. About the most that can be said for it at present is that it is a novelty. W. V.

ADAMS AND THOMAS

Theatre—*Eighty-first Street*.
Style—*Talking*.
Time—Eleven minutes.

Setting—*In two (special)*.
Adams and Thomas, by the scene of their offering in the front of a private house, Adams takes the part of a rich sportsman who has recently married a former chorus girl, with Miss Thomas playing the latter. The action is supposed to take place immediately after they have attended a party given by a well-known society woman, and it is in front of her house they start the matter going, after making their entrance from the centre door in which she stands to show them that she humiliates him by her various breaks at the affair in a laconic manner. He is, however, not so nervous as she is a capable comedienne.

They are good entertainers and put their material over to the best advantage. G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on page 11)

MADAME OLGA PETROVA

Theatre—*Orpheum*.
Style—*Singing and Dramatic*.
Time—*Twenty Minutes*.
Setting—*Special*.

After an absence of about four years, spent in appearing in motion pictures, Olga Petrova is back in vaudeville with an offering that includes some singing and a bit of emotional acting. Judging by the reception given her at her opening appearance in this city, her stay should be as long as she cares to make it.

Her act is a simple one, but her manner of rendering it, combined with her splendid personality, place it in the foremost ranks of vaudeville. Madame Petrova has a voice that is clear and resonant, and her excellent interpretation of her numbers, coupled with her remarkable enunciation, stamp her as a singer of ability.

Starting with a touching ballad, beautifully rendered, she follows with a song about a parrot, in which she imitates the various calls of that bird. Her third song is a classic selection with a beautiful melody well suited for her voice.

Following the songs, Madame Petrova presented a dramatic drama, which enabled her to display all of her talents as an actress. It is the story of the protest of a wife to her husband, whom she was forced to marry, and by whom she has been exiled, and after she has struggled with the end of her talk, he strangles her. Her rendition of this hit was excellent. She also presented a dramatic scene from an encore, she recited an original poem. Twice she had to make speeches, begging the audience to be merciful to her, with the last one she was obliged to take several bows. I. S.

NEILSON AND ELY

Theatre—*One Hundred Twenty-fifth Street*.
Style—*Dancing*.
Time—*Forteen minutes*.
Setting—*Special*.

Neilson and Ely are a man and woman team. The woman is a capable toe dancer and her partner holds his end up efficiently, making it a good hour time offering. They have a little ditty which they do at the start, better, that should be omitted immediately, for it has nothing to do with the act and is not put over effectively.

The woman member of the team starts with a toe and heel dance, which is unusual. They sing a song about the old-fashioned walk which they then do, and the male member renders a buck and wing dance in good fashion. She follows with an eccentric dance and he does some sort of business on it. A fast double dance is followed by a dance by the man alone, after which the girl repeats it on her toes. I. S.

VAN AND HARRIS

Theatre—*Kath's (Jersey City)*.
Style—*Singing and Talking*.
Time—*Seventeen minutes*.
Setting—*Open full stage close in one*.

Annie Van and Fannie Morris are jovial entertainers who keep their audience in laughing humor from start to finish. They open on full stage, which is used and when they enter it is presumably for the purpose of rehearsing. They enter in a laughing humor from start to finish, and then call off stage for scenes in one.

More talk, a song by Miss Van and another song in which they both take part, follows.

Van and Morris are real comedians, have capital material and put it over with a bang that wins laughs. E. W.

SEVEN GLASGOW MAIDS

Theatre—*Twenty-third Street*.
Style—*Musical and Singing*.
Time—*Seventeen minutes*.
Setting—*Full stage (special)*.

The Seven Glasgow Maids, all genuine Scotch lassies, apparently, present a diversified routine of songs, dances, marches, bag-pipe selections, etc. The act opens with six of the girls singing a melody of old Scottish songs. A bag-pipe solo follows. Then all of the girls dance a reel in approved Highland fashion, the girl player furnishing the liveliest sort of music imaginable. A vocal solo by a huxum young lady follows, rendered with an accent that is as Scotch as the thistle.

Next, the six girls put over a Highland ring, followed by another vocal selection by the stout girl. This is a song of the type made familiar over here by Harry Lauder, and the Twenty-third Streeters jump at it up. After one or two more ensemble dances, the act finishes with three of the girls playing bag-pipes and three beating drums. The bass drummer has the fancy stop down pat and makes it as good as he can, but he enjoyed it as much as the audience.

All of the girls wear kilts throughout the act, and, generally, all of them present an attractive appearance in these same kilts. The turns is different from the routine of girl act and can easily handle bills in any of the popular priced houses. H. H.

WILL BRINKMAN

Theatre—*35th Street*.
Style—*Singing*.
Time—*Twenty minutes*.
Setting—*In one*.

Will Brinkman, who was recently discharged from the army, offered his song cycle in uniform. But, with so many actors now playing in uniform, it is doubtful as to whether that will be an asset for any length of time.

Brinkman started with an old "Rose" ballad and followed it with a love song. In fact, his whole offering consists of a number of songs rendered in successful fashion. Brinkman has a good baritone voice and sings his songs well, although not as well as he is capable of giving a parlor entertainment. A song or two for comedy purposes would help the act and make it more interesting. He has the impression that he is an amateur, which is really the impression he makes. G. J. H.

CLIVALLI AND DOGS

Theatre—*Eighty-first Street*.
Style—*Trained dogs*.
Time—*Eight minutes*.
Setting—*Special two*.

Clivalli, who speaks with a strong Australian accent, has three trained dogs, two of an Australian breed and the other a poodle. The animals do very little that is not included in other dog acts and the routine seemed destined to remain on the small time. Clivalli himself is a capable performer and does some balancing stunts with the dogs that help the act a great deal.

He opens up by having the canine from the Antipodes go through a routine of the usual stunts in dog acts, after which he has a dog act. The poodle is taken in and out in a little toy vehicle representing a red cross ambulance, to which the dog is taken. The kangaroo imitation, would fit it better earlier in the offering, the dog stunts being more appropriate for the end. I. S.

KALAMA AND KAO

Theatre—*Eighty-first Street*.
Style—*Hi-jinx*.
Time—*Twelve minutes*.
Setting—*Full stage (special)*.

Opening the act on a Hawaiian drop in one, it rose on a full stage Hawaiian setting, with screening and props that were well utilized. Miss Kalama, assisted by William Kao, then offered "A Hawaiian Night's Entertainment." Kao opened the number with a song played on the ukulele while he sang. He was followed by Miss Kalama in a Hawaiian song that was well delivered. A new song played on the Hawaiian steel guitar by Kao showed ability on that instrument and received a big hand.

The original "Hoola Hoola" in costume, was danced by Miss Kalama, while Kao sang and played the ukulele. The dancing was unusually graceful for a dance of its type and was very prettily done. As this was the closing number of the act, a cyclorama of light effects was flashed on the back drop and gave a very good effect to the number. Then the artists, after they sang their numbers in a pleasing manner, sang and did some of the usual vaudeville act—stopped the picture from going on. G. J. H.

RUBY CRAVEN & CO.

Theatre—*Harlem Opera House*.
Style—*Ekroft*.
Time—*Forteen minutes*.
Setting—*In three (special)*.

The curtain rises on a bedroom scene with a young lady in a kimono seated on a chair, reading. A second woman enters and announces that she is going to get married to a young poet who has met through a flirtation for the first time that afternoon.

The other pleads with her to accept a position she has landed for her where she will meet "regular girls" and will have a good time. She refuses, saying she expects her poet, and the sketch begins to drag from that point. The moon then goes down but her poet has not yet appeared and finally, thoroughly discouraged, she says she will look for a job the next day. While she is crying, the young man, who is not yet seen, enters and says that she and she runs down to him. The other says "Alone! All alone!" and the curtain falls.

The sketch is all slow and arrives at what, but may get over in a small time. G. J. H.

THE GREAT JOHNSON

Theatre—*Twenty-third Street*.
Style—*Contortionist and gymnast*.
Time—*Twelve minutes*.
Setting—*Full stage*.

The Great Johnson offers a very entertaining routine of contortionist feats and trapeze stunts. He is a real show man, he ranks with a best and his stunts are given over in a manner that is as fine as any regular. He is a slender, though well built, youthful appearing chap, and his stage presence is excellent. The presentation of a series of fifty back-bending and dislocation tricks, climbs aloft to a high position, and a series of stunts clinging onto a bit of rubber with his teeth, is exceedingly well done.

His act is a good one, and his gymnastic presentation is all attractive and adds considerably to the general effect. Good turn for opening or closing, either big or small time. H. E.

STOCK AND REPERTOIRE

LONDON NEWS

RUTH HALL CO. OPENS THIS WEEK

MAY BECOME PERMANENT STOCK

LONG BRANCH, N. J., Feb. 17.—The Ruth Hall Players, under the direction of George Danforth, open next Saturday at the Liberty Theatre here, in "The Nature Law." The company will remain all of the following week and will give three bills: "A Renaway Match," Monday and Tuesday; "East Lyna," Wednesday and Thursday; and "The Natural Law," Friday and Saturday.

Manager Danforth will carry three leading women, who will alternate, each playing two days a week. Violet Turner plays in the opening bill; Nina Tempers plays Monday and Tuesday; Miss Turner plays the cast for Wednesday and Thursday, and Miss Hall will be seen the last two days.

Other members of the company are John Osgood, leading man; Joseph Ferguson, heavy man; George Danforth, juvenile man; Stephen Ryan, general; David Wyn, Jr., first; Gus Sweeney; David Devic, character; Jessie Chomette and Dorothy Lewis, characters; and Ruby Myrtle Turner, child roles. Miss Ryan is stage director and Samuel Gottlieb business manager.

Mr. Manager Danforth is opening in three old bills, it is his intention to ultimately give his company the purpose of trying out new plays and for this reason contemplates locating a permanent organization in the near future.

His present plans will take him to Red Bank and Trenton and a return date at Long Branch.

FIELDER OPENS NEW STOCK

PHILADELPHIA, Feb. 14.—Manager Frank Fielder has opened his new stock at the Orpheum Theatre, to take the place of the Mae Desmond company, which opened yesterday in Schenectady, N. Y. The company is still known as the Mae Desmond Players and the organization will continue here till hot weather.

The company includes Franklin George, leading man; Leo Lindhart, second business; W. Gebhart, comedian; Robert Wade, character man; Francis Herblin and Maxwell Willis, general business; Emily Callaway, leading woman; Frances Brandt, second woman; Margaret Wayne, ingenue; Louise Sanford, character; Louise Schrieber, general business; Clyde Armstrong, stage director; S. Melton Clodagh, manager, and John Willis, business manager. This week's bill is "Very Good Eddie." Next week, "It Pays to Advertise." Manager Fielder and will come here from Schenectady every Sunday.

MAE DESMOND MOVES

SCHENECTADY, N. Y., Feb. 15.—Mae Desmond, with her company, direct from the Orpheum Theatre, Philadelphia, opened here yesterday for a six-week engagement at the Van Vorst Opera House with "Daddy Long Legs" as the bill. The star scored in the role created here in "Chatterbox" and is aptly supported by Olga Krolow, Bernice Callahan, Grace Lockwood, Alill Laa, Thelma Schiller, Maurice Sweeney, Jack Holt, Guy Hiltner and J. J. Mulvey. A. Gordon Reed is stage director; "Robert" is the sole company manager; and Ed Riegler, scenic artist. Next week, "Lilac Time" will be the bill.

JOBBING FOR POLDI

ROSELAND, Conn., Feb. 15.—Roseland Arden was added, this week, to the Poldi Stock company at the Liberty Theatre as to appear in "What's Your Husband Doing?"

CUTTER BREAKING RECORDS

MAHAWAY CRT, P. F. 12.—The Cutter Stock Company opened a week's engagement at the Family Theatre here last Monday for \$200 boxes, breaking all previous house records. The continued big business of yesterday and today and the fact that the company sold out the rest of the week has decided Manager Otto to give four performances on Saturdays in the morning, one in the afternoon and two at night. The company is one of the best ever seen here and is billed in three acts.

WEBSTER JOINS SAVOY PLAYERS

HAMPTON, Cal., Feb. 12.—J. Russell Webster, who joins the Savoy Players last week as stage manager and to play parts. Webster recently received his discharge from the army and is his first work, since quitting the service of Uncle Sam. Owing to the big business done by the Savoy Players, Manager George Stroed has enlarged the seating capacity by adding four rows to the main floor. This week's bill is "The Other Wife." Next week, "Some Baby."

ROBINS TO PRODUCE PLAYS

Edward Robins, a well known stock manager, has decided to enter the production field and will make his entry as manager of a star. The play he has chosen is "Luck in Pawn," a comedy by Clifford Brangman, and he has as his alter ego, who will return to the spoken drama from motion pictures, to which she has devoted herself for several years.

BUMBLUNTAL STOCK CLOSED

Manager George Bimhental closed his stock at the Grand Opera House, Brooklyn, last Saturday night, after one week's stay, and re-opened the house on Sunday as a motion picture resort. Manager Bimhental announces that he will present nothing but feature photo-plays of the best standard.

SCORES AS SINGER

SOMERVILLE, Mass., Feb. 12.—Winifred S. Drew, leading lady of the Somerville Players, is scoring this week for her singing as well as her acting in the leading role of "The Only Girl." Bowden Hall and the other members of the company are doing good work. Next week, "Potash and Perlmutter" will be the offering.

INURED IN AUTO SMASH

THOMAS F. Kane, of the Fitch Play Company, is in an Independent Poster Company, in the New York Hospital suffering from injuries received in an automobile accident which occurred on Feb. 13. Mr. Kane was quite seriously injured, but the hospital physicians expect an early recovery.

DRESSER JOBBING IN NEWARK

NEWARK, N. J., Feb. 15.—Edward Dresser, who is especially engaged by Core Payton for a role in "Cheating Cheaters" which will be given at the Orpheum, is in Newark.

"IT HAPPENS" BREAKS RECORD

LAWRENCE, Mass., Feb. 12.—"It Happens in Lawrence" has broken the record for advance sales at this house and is the highest in the history of the theatre. Capacity has been held for the first half of the week.

JOINS CASTLE SQUARE STOCK

BORON, Feb. 15.—Eleanor Brent has joined the stock at the Castle Square Theatre to play next Monday in "Some Baby."

WOOD ORGANIZING COMPANY

DUNELAN, Ark., Feb. 12.—The Wood Organizing Company, which is headed by Melba Palmer.

BLANEYS LEASE FALL RIVER ACADEMY

WILL INSTALL STOCK MARCH 10

FALL RIVER, Mass., Feb. 17.—Fall River is to have a stock company again. The Academy of Music, once the home of a permanent company, has been leased by Charles E. and Harry Blaney, who will install a company there on March 10 for a Spring and, probably, a Summer season. For years Fall River was one of the favorite stock towns of New England, but for the last four years, there has been no permanent company here and the lovers of the drama have had to content themselves with such road shows as come here.

The Blaneys are now organizing a company which they announce will be composed of capable players and are securing a list of the latest Broadway plays, many of which have never been seen here.

Judging from the popularity of stock in former years in this city, it is the general impression that it will be heartily welcomed on its return.

MAE EDWARDS STILL DRAWING

DETROIT, Mich., Feb. 24.—The Mae Edwards Players, with Mae Edwards and Louise Cody as joint stars, are in their tenth week at the Lona Theatre, and still doing good business. The company will give a performance here on Saturday and then take the road for its regular Spring and Summer tour, playing parks during the hot weather.

BAINBRIDGE MUSTERED OUT

MINNEAPOLIS, Minn., Feb. 12.—Lieut. A. G. Bainbridge, U. S. Army, was mustered out of the army and returned to this city. Bainbridge, who formerly headed the Bainbridge Players at the Elmhurst Theatre, this city, contemplates returning to the business.

GRAHAM PLAYING NEW YORK

NEWARK, N. J., Feb. 14.—The Graham Stock Company, Frank N. Graham, manager, is touring New York State. The show will remain out all Spring and Summer. It is playing here this week, and next week is looked to go to Honesdale.

PLAYERS JOIN FINCH STOCK

BRIDGEPORT, Conn., Feb. 12.—Dale Orr, Marjorie Hollins and Kathleen Fernoy have joined the Finch Stock at Tool's Theatre, and are this week appearing in "The Elusive Intruder" which goes to "Yesterday" is announced for next week.

OPENING IN HOT SPRINGS

HOT SPRINGS, Feb. 17.—The Orpheum Players, under the management of Bert Shipman, opened an indefinite engagement at the Auditorium, this city, to-night, with "Pal o' Mine."

MANVILLE OUT OF THE ARMY

BURLINGTON, Ia., Feb. 12.—Manager Charles Manville, of Manville Brothers Stock Company, has been discharged from the army and is here organizing a company.

ADAMS OPENS IN MARCH

LEXINGTON, Md., Feb. 14.—James Adams will be in Lexington in "The Foolish Thing" at the latter part of March. Rehearsals begin in about two weeks.

WALL'S STILL IN FRANCE

Elmer T. Wallis, formerly well known in stock company work in France with the A. B. F. is with the 26th Pioneer Infantry, Medical Department.

LONDON COMPOSERS WIN

LONDON, Eng., Jan. 25.—In the King's Bench Division, before Justice Rowlatt, Henn Collins, acting in behalf of the Performing Rights Society, vs. Purkin, et al., judgment and damages of forty shillings against the proprietors of the Peterborough Theatre for infringement of a copyright.

The plaintiff is a society for the protection of authors, and the defendant's complaint alleged that on August 27 last the defendants "where the Black-eyed Susans" copyright infringement was effected by "Down Texas Way," and "You Have Got To Do It Now" were performed without the consent of the plaintiff. In this action the society merely wished to restrain the defendants from future infringements and therefore only asked nominal damages. Justice Rowlatt was guided by this plea in rendering his decision.

MANAGER JOINS SUIT

LONDON, Eng., Jan. 23.—In the Norwich County Court, before Judge Mulligan, W. Parry Nelson, proprietor of the "Eliza Comes to stay" Company, in an action against Bootock and Pitt, proprietors of the "Eliza Comes to stay" company, a verdict of £23 16s. and 8d. costs.

The action was brought to recover the balance of a loan which was given to the defendant in the receipt of seven performances of the play at the Norwich Royal Theatre. The plaintiff continued to advance the loan to this suit called for the payment of 55 per cent of the gross receipts of the performances of the play, and the defendant refused to pay the balance. The plaintiff received only 47 1/2 per cent and the action was brought to recover the balance with the above result.

WANT THEATRE TAX REMOVED

LONDON, Eng., Jan. 24.—The Provincial Proprietors' and Managers' Association, representing theatres and other amusement places, has urged the removal of the Entertainment Tax. This tax, it is pointed out, was declared by Bonar Law to be purely a war tax, and its continuance beyond the period of active hostilities is a continuance of burdens detrimental to the amusement business.

MANY OFFERS FOR DRURY LANE

LONDON, Eng., Jan. 22.—Sir Alfred Burt, manager of Drury Lane has been followed by numerous offers. J. J. Langan and Paumonot, acting for Burt, have received offers from the Hotel and Casino, acting for Oswald Stoll, have each been received, but the three named are the only offers seriously considered at present, and Sir Alfred declines them. The matter is to be decided this week at the shareholders' meeting.

ENGLISH RAIL FARES STILL UP

LONDON, Eng., Jan. 23.—There is no prospect of a return to normal conditions of the railway, and the same should be retained is not clear to the unofficial mind. However, we are to have better prospects for more trains are to be run on the great lines next month than was possible during the war, and while this does not reduce the strain on the railways, it does make for his comfort, for it will tend to relieve the congestion which has prevailed on railroads for more than four years.

ACTORS' ASSOCIATION GROWING

LONDON, Eng., Jan. 24.—The membership of the Actors' Association continues to increase, each company sending its names to the association. At the last meeting there were 108 nominations, about two-thirds of which were women.



Founded in 1893 by Frank Queen
Published by the
CLIPPER CORPORATION
Orris W. Vaughan, President and Secretary
Frederic C. McGillivray, Treasurer
1046 Broadway, New York
Telephone Bryant 6147-4118
ORLAND W. VAUGHAN, EDITOR
Paul C. Swinhart, Managing Editor

NEW YORK, FEBRUARY 19, 1919

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER IS PUBLISHED EVERY WEDNESDAY.

Form Class on Monday at 5 P. M.

SUBSCRIPTION
One year, in advance, \$4; six months, \$2; three months, \$1. Single copies, 10 cents. Postage outside, in advance, 15 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 214, 25 S. Dearborn St.
HARRY F. MARSH, MGR.

Address All Communications to
THE NEW YORK CLIPPER
1046 Broadway, New York
Registered Cable Address, "AUTOCRIT."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL BY ALL AGENTS, FOREIGN, AMERICAN AND CANADIAN. C. G. LANGFORD, Wholesale and Retail Agent, 27 Avenue of the Americas, New York. J. H. WOODS, 152 Fifth Street, Sydney, N. S. W., Australia.

NEW TICKET ORDINANCE

When is a law not a law? Apparently, when it affects the business of the theatre ticket brokers. For it is obvious that the recently enacted Mayor Williams city ordinance, designed to limit the excess price of what a theatre ticket may be sold, thus, has not actually accomplished its object.

The District Attorney has caused the arrest of several of the erring ticket brokers and, instead of charging the alleged violators of the city ordinance with selling tickets above the limit set by law, has charged them with operating without a license. And, in the case where a license has been applied for by a broker during the pendency of his case in the Magistrate's Court, the District Attorney has withdrawn his prosecution and permitted the Magistrate to dismiss the charge.

Thus far there has not been recorded a single conviction under the new ordinance. Instead, however, subpoenas are being served for the bad boys among the brokers to visit the District Attorney's office and explain their acts and, as in the case of Michael Jacobs, arrested by District Attorney Kilroe to go back to their respective stands, after promising to be good little brokers in the future.

WANTS OLD MATERIAL

Editor New York Clipper:
Dear Sir: Just a few lines to let my friends know that I still am still kicking, which I know you will all be glad to hear.

Several of our boys are getting together all the talent at hand so as to stage a variety show. We have the talent, but lack the material. So, as a favor, I ask my old pals to send some of their old or discarded material out my way. Black-face comic routines are preferred. Same would certainly be appreciated very much.

Everything to have a speedy reply and to hear that you are all well and doing fine, I remain,
Yours sincerely,
ARTHUR BRUCE HENRY,
328 E. G. St., 862 Div., Annex E. P.

COMPLAINS OF CHORUS GIRLS

Editor New York Clipper:
Dear Sir:—I send a few suggestions on the chorus girl menace to the Burlesque producer:

Since Burlesque production this season has been a constant worry both to producer and manager of every show on the American and Canadian continent, I hereby submit a few ideas which may help to eradicate this evil.
Second—assume the specialized agents who are familiar with burlesque, in the three following cities, namely, New York, Boston and Chicago, to be the authorized agent to have the backing and authority from the American and Columbia directors to employ and place a star or girl and at the occasion may require, with the show playing the burlesque theatres.
Third—assume the manager \$5 per girl or vice versa; this can be threshed out with the managers and the heads of our respective circuits.

Fourth—The \$5 taxation remuneration and encourages the agent and abolishes the manager from cheating; that is, if show is a girl short on an opening day, and the manager cannot fill the shortage by the agency of a star or girl, and if the agent and the house manager's duty to notify the nearest agent where the show is playing, and have that agent in charge of the procedure protects the producer and manager and liberates him from the charge of cheating.
Fifth—Another reason why the agent is beneficial: There is and has been for the last two decades a chorus girl or two in "The Play Chorus Girl"—that is, the girl that travels from show to show with a repertoire of work, light and comic, sufficient make-up for the prolonged run of "one consecutive week."

This girl circulates from East or West. That all depends upon which territory she favors most. For instance, a girl leaving a show at the end of her contract, or on, can, at nine times out of ten, join a show at another, thereby covering the same territory. This is done, in the same way, in England, and, by doing this five consecutive times, gets a season's work, which is well paid, and is not a legal and conscientious, and unfair to the show manager whom she invariably cripples. This is the condition upon which she is practically utilized the same playing time.

Sixth—Then there is the girl that accumulates a debt with the show she is playing with, which she has no intention of paying. Suddenly she leaves the show without notice, changes her name and joins another. This evil should and can be remedied.
The remedy I would suggest: After each respective company has opened its season, to assume the chorus girl set for an individual photo, then have three copies made from the original and furnish each copy to the agent, the producer, and to a full complement, and also allows him to familiarize himself with the chorus girl.

Prohibit any manager from engaging a girl at the theatre unless she can prove to the producer that she has a clean bill and has not left another show without the required two weeks' notice.

Prohibit any manager from engaging a girl who has a debt to the producer; also some method to curb the constant jumping and crippling of our respective circuits.
JAS. J. LAKE,
Auto Girls Co.

CRITICISE NEW BURLESQUE RULE

Editor New York Clipper:
Referring to your article relative to the Columbia Pictures Company carrying only press agents next season, we, the underground, who are views regarded as a threat to the agent's line of attractions. We will admit we are somewhat prejudiced against their material,

however it has been written for them by some newspaper man early in the season.

But how many owners on this wheel will give up \$75 or \$100 a week for a regular \$250 weekly press man? They do, how much more publicity will they derive, with the exception of a paper here and there, some city. Burlesque is burlesque and the conservative paper treats it as such. Even with the taking of the picture, the manager, who plays the same old advance notes or story. And you get that, anyway.
In "The Play Chorus" this is, I will wager that a \$100 man couldn't get any more than the regular staff in this game more time to put on heads and blotters. Well, show me a press agent that will put out this stuff. The whole trouble is that most agents have their hands tied when it comes to doing business. Some agents have to wire their employers when they want to buy a pound of tacks. If there is a convention or some other attraction going on in the city, and the house manager wishes to do a little extra advertising or billing, the agent has to wire the owner, wherever he is and the latter, being in New York, doesn't know what is going on in St. Louis, Omaha or other far-off cities.

It is up to the agent to use his own judgment and try to make every dollar spent bring in two. In the olden days of the melodrama, we were given free foot to use our own judgment, order our own printing, etc., and the owners for the most part, were questioned for a penny spent ahead of those attractions. We were told to act as though the show were a NAT BARON GOLDEN. Agent Dave Marlow's "America's Best." I was truly interested in this, and **CHAS. F. EDWARDS,** Agent Harry Hastings' Big Show. Kansas City, Feb. 14, 1919.

TWENTY-FIVE YEARS AGO

J. W. Ward managed "A Merry Time," featuring the musical comedians, Sam & Sam. A Scriber was sending the big door with the Scriber and Small Circus. King Cleburne was featured in "A Lady of Venice" at the Fifth Avenue Theatre, New York.

The Rooster String Band, The Musical Masons, Mene Cordella, "Spies" Kelly and Joe Young, Chyloynsky, Vernon Sisters, Harry Rosner, Frank Johnson, Clemens and Boyd, Gilbert and Goldie, the Levine and Al. Leuch played at the Wigwam, San Francisco.
The burial of Harry Watkins in the Actors' Fund plot was attended by Mrs. John Ford, Tom Smart, Col. T. L. Brown, Wm. Davidge, Mr. John Elzler, Etta Henderson, Martin Booth, Louise Eldridge, P. Mackay, Harry Gerrit, William Winter, J. H. Tooker and R. C. Stevens.

Answers to Queries

H. J. D.—Sir Francis C. Burnaud died on April 28, 1917.

N. C. S.—Otis Skinner played the leading role in "Kismet."

E H—Edwin Arden died in New York City several months ago.

G. I. C.—Jerome D. Kern, the composer, was born in Newark, N. J.

A. K.—Bert Cushman and Geneva De W. played with the Crawford Players in 1917.

A—Half and Haskins were the original publishers of the song "Mamma's Boy." It was taken over by Holf and Hager.

L. H.—Yes, "The Prisoner of Zenda" was presented as a motion picture at the Lyceum Theatre on Feb. 18, 1918.



VAUDEVILLE PROVERBS NO. 1
He who hesitates loses many a bow.

NOTICE TO ACROBATS
Bar performers at liberty after July 1.

MORE TRUTH THAN POETRY
"Than better to do-four a day
Than wear out shoes along Broadway."

THEATRICAL MYSTERIES NO. 4
Whoever became of that country-wide circuit of Hippodromes that somehow started to promote a couple of months ago?

ANSWER TO CORRESPONDENT
No, you're wrong. Charles Darnott and Al. Tolson were never co-stars at the Wintergarden. Even if you are superstitious, you know you can't always believe in signs.

MADYE THERE'S A REASON
Al. Leichter, the vanderbilt agent, wants a sergeant-at-arms appointed for the Putnam building. Wonder if Al. has replied word that some more of his acts are coming up to discuss contracts!

THE MEANEST MANAGER
Looks as if the meanest manager in the world has been discovered at last. Major Doyle, who'd a contract for a famous opera to pass him in to see his show last week and was informed that he might pass right in to see what he was behind the orchestra rail.

WELL SAYS SO
Sam Goldfish—Goldwyn was in the glove business for several years before he became a movie magnate. they say. When it comes to handling temporary-plaster stars, however, Sam has apparently discovered that some of the fat can be performed ever so much better than the other.

BILLY SAYS JACK RIGHT
"Billy Mahoney says he can't understand how Jack Dunham ever got the idea that he was a better actor than the new Shubert Wintergarden show, who were given five minutes of European gambling resort, when everybody knows that "Monte Cristo" was a guy who went up into the Catskill Mountains and slept for forty years.

THEY'RE SAFE ALRIGHT
A report from Cincinnati last week stated that an actor had been knocked down in that town because his audience thought he was "too funny." Judging by some of the performances seen in distant cities, it would be hard to find a manager Broadway about as broad as this snaggie. It looks as if most of our best little two-dollar comedians are perfectly safe from attack.

THINGS WORTH HAVING
Al. Brewer's collection of home towns. Lewis Selznick's new banking connections.

Sam Thornton's views on prohibition.
Jack Dempsey's \$25,000 contract with Barney Gerard.
Al. Zukor's opinion of the Big Four combination.

The Big Four combination's opinion of Al. Zukor's opinion of the Big Four combination.
The twenty thousand odd that Flo Ziegfeld is reported to have dropped on "Pigeon Post."

VAUDEVILLE VETERANS

"Did you not disturbing you out there, am I?"
"Did your grandfather lose his eye from an accident? No, through a hand."

"My boy, I'm surprised to see you stand here in front of a large and intelligent audience."

"I've just come down from Carnegie Hall. That's the first time any one ever came from Carnegie Hall."

"You mean, Mackinlay is your worst enemy. I know, but doesn't the good book tell us to love our enemies?"



“TOBY’S BOW,” WELL STAGED, PROVES A DELIGHTFUL COMEDY

“TOBY’S BOW.”—A three act comedy by Helen Blythe. Produced by the Comedy Booking Co. at the Comedy Theatre, Feb. 19, 1919.

- James Blythe John... Numan Trevor... William Balthage... etc.

“Toby’s Bow” is one of the most delightful comedies of the present season, and to add to its attractiveness, it is splendidly acted.

Each member of the excellent cast has so thoroughly grasped the spirit of the character he or she portrays that it gives a certain atmosphere which enhances its value and gives it a touch of realism that is not to be overlooked.

Much of this is due to the stage direction of the work, for it is the attention to detail that has been given that brings out to the fullest the “niceties which would otherwise be inhaled.”

“Toby’s Bow” takes its name from the custom of Uncle Toby, the old negro servant of a Virginia family, of giving to each member of the household, what is designated as “the family bow.”

It is a boy who belongs to a Northern man becomes a boarder of Toby’s old mistress. Toby regards him as an intruder and it is not until the arrival of a Northern man becomes a boarder of Toby’s old mistress.

Toby regards him as an intruder and it is not until the arrival of a Northern man becomes a boarder of Toby’s old mistress.

James Blythe Blake is a successful novelist, who has been ordered by his physician to leave New York for South for a rest. He goes to Virginia and, as a “favor,” is taken as a boarder by Mrs. Vandusen, who belongs to one of the first families of Virginia, though her fortune has vanished.

Norman Trevor made Blake a foretell, comical character, who has rarely seen him depicted on the stage.

Wright Kramer and Alice Arguade Butcher are delightful in their portrayal of Charles A. Stevenson, as John Paige, a wise publisher, did creditable work.

WHITESIDE HAS NEW PLAY

White Side has announced the production of Carl Mason, a play which takes in the important episodes of Robert Louis Stevenson’s story, “The Master of the Ballantines.”

MOROSCO TAKES NEW PLAY

“The Curious Conduct of Judge Le-garde” is the title of a new play which Oliver Morosco has accepted.

MILLER REHEARSING NEW PLAY

“The Merris Month of May,” a new play by George Scarborough, will go on the road soon with Ruth Chatterton in the leading role.

“MONTE CRISTO JR.” SPLENDIDLY PRODUCED, SHOULD WIN SUCCESS

“MONTE CRISTO JR.”—A musical extravaganza in two acts and eighteen scenes, with music by Sigmond Schostak, lyrics by Harold Atteridge, music by Sigmond Schostak, lyrics by Harold Atteridge and produced Wednesday evening, February 22, at the Grand Opera House.

- Principals: Charles Purcell, Ralph Hare, Eric Hale, Charles Hines, William and Hughes, Chas. Dozier, Tom Lewis, Sam Ash, Watson Sells, etc.

“Monte Cristo, Jr.” is just one more show added to the numerous successes that the Winter Garden has turned out.

The well known story of Dumas forms a good foundation for extravaganza and, while the author can not be accused of being too much in the style of the famous book, he has made the most of his opportunities in devising a capital extravaganza.

Messrs. Romberg and Schwartz has also done their part well and have produced some of the jingly, catchy order that always pleases and, among the numbers are several which have all the earmarks of being hits.

Locally, the company is above the average heard in shows of its class, with Charles Ash, Flore Rerall and Mariel Tindel topping the list of singers.

Parcell made a most romantic figure of the Count and sang his number with excellent taste.

Andrey Maple was a charming Mercedes and also pleased vocally.

Ralph Hare, as Jameson, and Gordon and William Dooley, as Wilbur and Clarence, the crew men, carried the burden of the comedy, each in his own style, and that they did their work well was evidenced by the applause which they earned.

Sam Ash, as Danglers; Mariel Tindel, as the Countess; Flore Rerall as Hayden, all came in for a good share of approval.

Tom Lewis, Adelaide and Hughes, Chic Sales, and the Watson Sisters were seen in specialties which found much favor with the audience. “Monte Cristo, Jr.” is one of the very best shows ever seen at this theatre.

“The Net” is a melodrama of the ultra emotional class, with a most complicated plot. It is well worked out, and tells a gripping story of a woman’s struggle to save the good name of her son.

“THE NET” HOLDS BY ITS THRILLS AND LOVE INTEREST

“THE NET.”—A three act melodrama by Thea Spector. Produced by the Broadway Theatre, Feb. 19, 1919.

- John Royce... Francis Broeze... Thea Spector... etc.

“The Net” is a melodrama of the ultra emotional class, with a most complicated plot. It is well worked out, and tells a gripping story of a woman’s struggle to save the good name of her son.

She is placed in an unusual position. Her neo-do-well husband, Bruce, kills her cousin, John Royce, and flees. She insists to get away, not because she loves him, but because she does not want her son Billy to be branded as a murderer’s son.

The murder is committed in Royce’s studio, and after Bruce makes his getaway, she receives her justification for the Man, enters, and becomes the goat. The Man is an amnesia victim, and the law’s mistakes make little progress with him.

Through her unusual position, Allayne is held in a peculiar situation, and her husband, and they live under the same roof.

At the last act, The Man recovers his memory, and with his return comes a romance between her and Allayne. In the end, she receives her justification for her son by getting a good husband in place of the drunken brute she had, while Billy gets a good father.

Charles Millward, as The Man, won great acting honors. He plays most skillfully through the successive steps in the improving condition of the amnesia victim and by his art alone makes the scene in which he recovers his memory most effective in the entire three acts.

Kathlene McDonnell made much of the little Allayne. Because of her peculiar situation she must, to keep in the character, refrain from strongly expressed emotion, and in consequence must act with repression. Miss McDonnell accomplished her task well and gave a thoroughly convincing portrayal of the harassed mother.

Little Graham Lewis gave a delightful performance as Billy. Charles Dalton did good work as Dr. Morris. Others who deserve praise are Francis Byrne, Byron Bessie and Ben Johnson.

“The Net” was well staged.

DRAMATISTS PLAN COMBINE

LONDON, Eng., Jan. 30.—At a meeting of British, Irish and American dramatists at the Little Theatre, Wednesday afternoon, the question of forming a dramatists’ protective combine was seriously discussed.

The dramatists assembled, chiefly members of the Authors’ Society, expressed their dissatisfaction with their treatment by certain theatrical managers, supported by certain American dramatists, and complained that nearly all of the New York managers have recently bound themselves not to contract with any writer whose plays unless he agrees to let them control the cinema. The stock, the publishing and the theatre, they said, are all in the hands of a few men, and they proposed to present were Iremel Zangwill, Bernard Shaw, C. Bailey Ferrell, W. J. Locke, D. Clayton Colquhoun and J. E. Harold Terry.

OPENING DATES AHEAD

“The Fortune Teller”—Arthur Hopkins—Feb. 22, 1919. “Barwin & Bailey Circus”—Hingling Bros.—Madison Square, Feb. 22, 1919. “The Great Hunt”—Arthur Hamilton—Selwyn, Mar. 1, 1919.

OF TOWN

“The Alchemist”—Wm. Moore Patch—Madison Square, Feb. 22, 1919. “Mollie”—Henry Miller—Baltimore, Wash., D. C., Feb. 22, 1919. “Tab” (with Max Robson)—Augustus Pilot, etc., Feb. 22, 1919. “Lack in Pawn”—Edmond Robbins—Stamford Court, March 7, 1919.

SHOWS CLOSING

“Roads of Destiny”—Republic, Feb. 22. “The Betrothal”—Century, March 1.

“HOBHEMIA” HAS A PLOT THAT NEEDS BETTER HANDLING

“HOBHEMIA.”—A three act comedy by Steele Lewis, based on the story of the same name by Mrs. Anne Prescott. Saturday night, February 8, at the Greenwich Village Theatre.

- CAST: Jameson Jansell... Helen Westley... etc.

“Hobhemia” as a play, is not as pleasing as it was as a story in the Saturday Evening Post. It is its play form it was intended as a satire, but developed into a comedy of the maddest kind.

An adept playwright would, doubtless, have made better use of the material in hand, for Lewis’ work is poorly done. This seems rather to be deplored, as the plot is really good.

The story tells of the love of Yestta Jones and Dennis Brown, with a setting peculiar to the village of Greenwich. Among the characters shown are an erotic poet, a student, an interpretative dancer and several aloof philosophers who discourse on the subject of free love.

Yestta is a girl who has a burning desire to become a poet. She is followed by Dennis, an interpretative dancer and several aloof philosophers who discourse on the subject of free love. She comes from the backwoods of Iowa with a burning desire to become a poet. She is followed by Dennis, an interpretative dancer and several aloof philosophers who discourse on the subject of free love.

He soon sees that Yestta is surrounded by a coterie of fakers and determines the best way to offset their influence is to turn literary faker himself. To this end he organizes a Literary Products Company and unloads upon the denizens of the Village an odd clothesman as a newly discovered great Russian novelist, one Stainoff by name.

Stainoff is credited with writing “The Frozen South” and Dennis has hired a Greenwich Village poet to write, and by doing some press work Dennis makes a considerable fortune of money. In the end, Yestta’s eyes are opened and Dennis finds that his work has not been in vain.

Frank M. Thomas and Mona Brunst, in the leading roles, did good work. Phil White, as the poet, who has scored a decided hit and several other members of the cast lent good aid. Among the most interesting of the novel features was a dance, Ann Saffron and Geoffrey C. Stein.

FIGHT GERMAN SHOWS

Many residents of Milwaukee are protesting against plays to be given in that city in German. A performance was to be given at the Milwaukee Theatre, but because of the populace caught the affair to be postponed indefinitely. The leaders in protesting are the leaders in registering protests.

LOVE LETTERS TO BURLESQUE GIRL COST ADMIRER \$3,250

Philadelphia Business Man Thought a Great Deal of Pearl Elliott, of the "Girls of the U. S. A." Company, Until She Sued Him

PHILADELPHIA, Feb. 13.—Pearl Elliott, a show girl, this week playing with "The Girls of the U. S. A." company, at the Columbia Theatre, New York, was awarded \$3,250 in Justice Frazer's court yesterday in her suit against James Wilson, 34, for breach of promise.

Wilson is a young business man of this city, and as present is in the United States army.

It was the young man's letters to Miss Elliott which won the verdict for her. They are written with all the fervor of a youth suffering from the "burning" passion, and their reading in the court room was listened to with much interest by the jury, as well as the spectators.

One of the epistles, dated Christmas time, 1917, written by Wilson while on a train going to the town of Franklinville, N. J., is in appreciation of gifts received from his "Darling Sweetheart." His description is as follows:

"What do you think, dear? Yesterday I received a nice little package by special delivery from a nice little girl out west. I won't tell you her name, for you might know her and then you might get jealous and pull her hair, for, believe me, she has some long curls.

"At any rate, in the package was a nice silver mirror which I am writing with it now. It is a little beauty and has a clasp on it, which keeps it safe in your pocket. I shall be sure to have a reminder to carry in one's pocket, stamped in gold with my name. As I am quite a busy man, they will be a great help to me and I will be reminded of engagements and things to do.

"The little girl who sent these to me is a dear, and I don't know if I told you or not, but she means much to me. She has pretty eyes and very pretty hair and"

of course, also a fine figure, but best of all she has a big heart and always does the little things in life that count.

"As I say, she is the one who has changed my whole life and I am going out to see her as often as I can. I will tell you her full name, but her first name is Pearl. And a little Pearl she is. Maybe you know her? I must write her a love letter now and tell her how much I appreciate her little reminders, and how useful they will be. You know she is quite a sensible little girl and, of course, it could only be her who could pick out anything so useful."

Another time Wilson wrote:

"I hope and pray my little girl is true to me and not deceiving me, like Martha does Harry. But then, I know she is not. She will be true to me. I know her. I know her and trust her and that she is the best little Pearl in all the world.

"Dear, if you are as true to me as I am to you, you will be worthy of everything."

The hope and pray my little girl is true to me and not deceiving me, like Martha does Harry. But then, I know she is not. She will be true to me. I know her. I know her and trust her and that she is the best little Pearl in all the world.

"Dear, if you are as true to me as I am to you, you will be worthy of everything."

The hope and pray my little girl is true to me and not deceiving me, like Martha does Harry. But then, I know she is not. She will be true to me. I know her. I know her and trust her and that she is the best little Pearl in all the world.

WILL BANQUET MINSKY
A midnight breakfast dinner will be given by the employees of the National Winter Garden to Herbert Minsky at the Jungle Room at Healy's next Friday night. Young Minsky has just been discharged from the army, and this will be a sort of a home welcoming.

NOT THE SAME PERSON
The Lynn Cantor whose marriage was announced some time ago is not the Lynn Cantor who is prime novelty item at the "Booth Show in Town," as she and Charles Wesson were married five years ago. Wesson is doing straight in the same show as Miss Cantor.

REHEARSE NEW ACT
Eddie "Boss" Fox and Arthur Putnam, of the National Winter Garden, are rehearsing a new novelty item at the "Booth" they will book around New York on Sundays. It will open this Sunday.

HAD THE INFLUENZA
Clara Gibson was confined to her home all week during the engagement of Irwin's "Majestics" at the Empire, Brooklyn. She had the influenza, it was reported.

COOPER TO CHANGE SHOW
James E. Cooper left New York Sunday afternoon for the Empire, Brooklyn. It is said he will make several changes in the cast.

CHAS. BURNS TO CLOSE
Chicago, Ill., Feb. 17.—Chas. Burns, comedian with the Star and Garter show, will close at the Star and Garter here Saturday night. Bert Rosa, who was with the show last season and who was recently discharged from the army, will replace Burns.

COOPER SIGNS NEW PRIMA DONNA
James E. Cooper signed Sadie Howe last week for his show above mentioned season. It will be Miss Howe's first appearance in burlesque. She is an ingenue and prima donna who has been in musical comedy.

WINTER GARDEN CAST CHANGES
Jessie Hyatt opened at the National Winter Garden Monday, replacing Sylvia Edwards. She will be replaced here as a substitute next Monday, replacing Ethel Deveau.

HURTIG SIGNS TEAM
Joe Hurtig has re-engaged Clara Evans and Sabotee for next season. He had an option on this team for next season and exercised it last week.

CLOSES WITH "MAJESTICS"
Valere True closed with Irwin's "Majestics" at the Empire, Brooklyn, last Saturday. She is going into musical comedy.

AMERICANS HAVE \$7,200 WEEK
The Americans, playing the week of one-nighters over the Penn Circuit, with Jack Dempsey as the added attraction, did \$7,200 last week. And this was despite the fact that Dempsey did not open until Tuesday. He was to have opened on Monday at McKeesport, but was detained in New York that day, signing articles with Tex Rickard for his fight with Willard. Barney Gerard offered to pay the expenses for Rickard, Kears and Dempsey, so that he could open in McKeesport Monday, but Rickard wanted the papers signed in New York.

REEVES LOSES DOG
Al Reeves reported to the police Sunday that his high priced Airedale dog was either stolen from his home in Brooklyn last Friday morning or later wandered away. The dog was given to Reeves last Summer by A. H. Lumberman, a broker, and was valued at \$1,400.

JOINS "LIBERTY GIRLS"
Lillian Rocky left New York last Saturday. On Monday she joined the "Liberty Girls" as prima donna. She was booked through the office of Rochm and Richards. She will be her first appearance in burlesque.

BEK KAHN BACK FROM SPRING
Bek Kahn, manager of the Penn Circuit of the Union Square Theatre, and Mrs. Kahn, returned last Wednesday to New York from a two week tour of the Pennsylvania States. They were gone for three weeks at that health resort.

"PROPS" SIGNED AS COMEDIAN
Arthur Young actor and property man of the "Twentieth Century Maid," has accepted an engagement for next season as a comedian. He will discontinue being a property man.

ESSENTIAL BACK AT MINERS
Joe Bessenthal has returned to his old post on the front door of Miners', in the Bronx. He has been at the Prospect, in Brooklyn, since he left Miners' last Fall.

MILDRED VALMORE RE-SIGNED
Mildred Valmore has been signed up by John J. Herman for one of his shows next season. She will have Barney Gerard's "Girls de Looks" early in the season.

COOPER SIGNS FISHER
"Blotch" Cooper signed Fisher Fisher last week for one of his shows next season. He will be in the company in which Frank Kinsler will be featured.

NELMS GOING AHEAD OF SHOW
Lery Nelms left New York Tuesday to do the advance work for the "Fun So Happy" company, replacing Ben Fitchett. He will start at Atlanta.

WHITE HAS \$6,000 WEEK
Pat White put over one of the largest weeks' business of the season at the Gayety, Brooklyn, last week. He did close to \$5,000.

CORT SIGNS TWO BURLESQUERS
Roscoe Allen and Doc Dell have been signed up by Cort for next season. They are now with Fred Irwin's "Majestics."

BREAK IN VAUDEVILLE ACT
Net Farman and Jackie Nelson are now doing a vaudeville act, which they broke in last week.

SPIEGEL'S MERRY ROUNDERS NEEDS NEW MATERIAL

Max Spiegel had better get new material in a hurry, or he will be out of the show with the burlesque show of this city.

Albe Reynolds is a very clever comedian, but in his opinion, Spiegel's show is a burlesque comedian in burlesque. Florence would be a very good addition to the show, but with all this, how does Max Spiegel with these people, and with so few opportunities to reap the benefits that others have been getting since the Columbia Shows with big productions and new material?

The material for the "Merry Rounders" is about the same as it was last season. The burlesque patron has been educated this season to see something new. The scenery is the same as last season, made brighter and pleasing to the eye by the electrical effect.

Reynolds has an individuality of his own, his dialect is rich and he is a natural comedian. His work Monday afternoon was very good and kept the house in excellent humor during the entire performance. He should have a new vehicle, which he hopes he has the next time he comes along.

Florence Mills was unusually charming and never looked better. Mills was evidently suffering from a cold Monday afternoon, which handicapped her a bit in her numbers. However, she worked just as hard, as she always has. She is a dandy character and a very good comedienne, well, getting all that can be had out of it.

George Kinsler, who has a most pleasing personality and her wardrobe is characteristic of a burlesque comedienne. C. Silwood Fisher is doing a rube character act, which is very good. He is a very good voice and he can get a number over.

George Kinsler, a dandy juvenile straight man, who is a very good comedienne, makes a most appealing, dressy wall and a very good comedienne. He has a most pleasing voice and he can get a number over.

George Kinsler, a dandy juvenile straight man, who is a very good comedienne, makes a most appealing, dressy wall and a very good comedienne. He has a most pleasing voice and he can get a number over.

Reynolds has an individuality of his own, his dialect is rich and he is a natural comedian. His work Monday afternoon was very good and kept the house in excellent humor during the entire performance. He should have a new vehicle, which he hopes he has the next time he comes along.

Florence Mills was unusually charming and never looked better. Mills was evidently suffering from a cold Monday afternoon, which handicapped her a bit in her numbers. However, she worked just as hard, as she always has. She is a dandy character and a very good comedienne, well, getting all that can be had out of it.

Reynolds was funny during the "masquerade" act. The picture material was very good and proved a funny and amusing act. Mills did a very good act, and she is a very good comedienne. She is a very good comedienne, and she is a very good comedienne.

Reynolds was funny during the "masquerade" act. The picture material was very good and proved a funny and amusing act. Mills did a very good act, and she is a very good comedienne. She is a very good comedienne, and she is a very good comedienne.

HEATHY SIGNS PATTY
Kane's Theatre, manager of the "Parlor Eden," has signed a contract with one of his shows next season.

REEVES GETTING NEW CAR
Al Reeves is having a new car built, and expects to have it ready for service in June, or shortly after the season closes.

SIGNS WITH BROWN
Joe Opp, straight man and producer with the "Majestics" at the Empire, Brooklyn, signed a five-year contract with Chamberlain Brown.

WIRE, WRITE OR CALL. EVERYTHING READY. GREATEST WELCOME SONG OF ALL!

E-YIP-YOW-YANKEE BOYS

Words by
EOB F. SEAR

WELCOME HOME AGAIN!

Music by
AL. W. BROWN

E Yip-Yow! Yankee boys, welcome home a-gain! Proudly does Old Glo-ry wave, We're strong for you, we've wait-ed.
long for you, You stood the tide of battle, so brave. There's nothing too good for our he-ros, We'll have a jub-i-
lee so grand, E-Yip-Yow! Yankee boys, welcome home a-gain! Welcome back to Yan-kee land.

Copyright MCMXVIII by Frank K. Root & Co. British Copyright Secured.

THIS IS THE SONG THEY'RE ALL FUSSIN' ABOUT. THE BEST JAZZ OF THEM ALL!

YOU CAN HAVE IT, I DON'T WANT IT

It's a New "Blues"; It's "Thar," That's All. For Singles or Doubles It's a Pippin. Trios, Quartettes or Ensemble. By May Hill, Clarence Williams and A. J. Piken. Get it now.

L.T.
You can have it, I don't want it, I mean your love and your sympathy; I mean the heart that you gave to me, Don't you hang around me, but just
let me be You can have it I don't want it, That's what I say; Now don't you call me hon-ey names, for I re-fuse, 'Cause got an-oth-er sweet-ie now, the kind that's right, I'm
ev-er since we met I've had the "Wary, Blues!" *L.T.*
pos-i-tive-ly th'w'ith you good'ny' goodnight! You can have it, I don't want it, Hon ey, take it a-way!

Copyright MCMXVIII by Frank K. Root & Co.
British Copyright Secured.**McKINLEY MUSIC CO.,**CHICAGO GRAND OPERA HOUSE BLDG.
NEW YORK -115 WEST 43TH STREET

**PAUL DRESSER WROTE
"BANKS OF THE WABASH"**

Novelist Dresser is Announced as Author of the Great Ballad—Source of Other Claimants Heard—Source

There is something fascinating in the story of a popular song which is said to be as true as fact, but the fact remains that it is scattered throughout the country as the possession of thousands who are unable in life to write one of the big hits. So strong is this ambition that it frequently overcomes the sense of right and wrong and after a few vain attempts to put over a popular song hit the claim of having written one of the big successes for some well-known writer is put forth. Some poorly informed newspaper writer can usually be found to advertise the fact with the result that for every case of the big popular song hit published fully a score of writers, some of them entirely unknown to the world of music, have arisen to claim it.

"The Banks of the Wabash," the big hit of the late Paul Dresser, is the latest song to come under discussion. Dresser has been dead for more than ten years, and now a novelist, Theodore Dresser, is announced as the writer of its words. A certain newspaper editor has embraced itself in the matter and boldly states that "There is little doubt but that Dresser wrote the words." It is similar with the song and its history since at the claim, but the fact remains that the song was written on the grand song writer is being credited to the latter.

Charles K. Harris writes "After the Ball," and scarcely a year passes that some obscure person does not arise and claim to announce himself as the author or composer of the famous popular success. When Irving Berlin was in the army a popular body called him a plagiarist and the music publishers and stated that he was the composer of all of the Berlin songs and that he had allowed Berlin to put his name on the same in return for a small sum of money.

One of the big publishers, with a little spare time to spend, took the young man into his office and, after listening to the tale invited him to write a number, just a hurried little piece. And the writer ignorantly popped. He couldn't write a line, and this would undoubtedly be the experience of most of the other claimants if put to the test.

Dresser could be particularly unfortunate in view of the fact that the great writer, despite these many years, left behind him but his songs being a dime. The advertising of any of the claimants to authorship of any of his words should be discouraged.

SONGWRITER DONATES ROYALTIES

Seneca G. Lewis, general manager of the Pennsylvania Rubber Co., an amateur composer and songwriter, has since the war written and marketed a number of compositions, the proceeds from the sales of which he has contributed to the New York Sun Tobacco Fund.

A total contribution from the sales of the numbers, together with a gift from his club, has amounted to \$12,845.

"HINDU ROSE" A NEW NOVELTY
"Hindu Rose" is a new novelty song announced by Louis V. Meyer, a composer published by the Daniels and Wilson Company of San Francisco and New York. The song is a travesty on the procedure for Oriental music, and is a splendid original idea with an extremely catchy melody. It is said that the song has already marks it as a song that is in a class by itself.

CARROLL WRITING SCENARIOS

Earl Carroll, the song writer, is at work on a number of motion picture scenarios.

EUROPE BACK FROM FRANCE

James Mills, the colored songwriter and composer who organized a band of colored musicians and went to France to entertain the soldiers of the Lieutenants' bars on his shoulders and the reputation of having done more to popularize blues tunes in France than any American.

Europe and his band of musicians made a specialty of playing ragtime and jazz tunes, and within a few months after his arrival had all France whistling and singing the Broadway hit.

MILLS CHANGES HIS MIND

Jack Miller, professional manager of the McCarthy & Fisher Co., has changed his mind about going into vaudeville. Mills, who had a route at an attractive salary offered him took a look at the acts of one or two of the music men now appearing in vaudeville and phoned his agent and called the town off.

"Vanderveil has stood for too much already," said Mills, as he returned to his work in the professional department.

JAMES CASEY CLOSES OFFICES

James Casey, the songwriter and music publisher, has closed his office in the Forty-sixth Street Exchange Building and has returned home to Boston. Casey is the head of the Eddo Music Co. in Seattle, and his wife, Edwina McGovern, is putting Edwina Casey still in future operate the business from the western office.

CHAPPELL GETS SOUSA MARCH

Chappell & Co. has secured the publication rights in the Sousa marches of John Philip Sousa march, "The Golden Star," a number which the composer writes he considers his masterpiece. The Lieutenant's dedication of the new march is "In memory of the brave who gave their lives that liberty shall not perish."

CADIDAN HAS ANOTHER HIT

In "Galvanic Laminé of Miss," Jack Coddigan, writer of the big success, "Rose of No Man's Land," has another hit. The new song although but a few weeks old, is one of the best sellers in the big Leo Feist, Inc., catalogue.

FEIST NOVELTY SCORES HIT

"Johnny's in Town," a new novelty song recently issued by the Leo Feist song recently issued by the Leo Feist best selling quarter. The act is now on record. Eddie Cantor, singing it in the Zigfield theatre recently. "It is the biggest hit I ever sang."

"KISSES" FEATURED BY QUARTETTE

"Kisses," the big McCarthy & Fisher song hit, is being successfully featured by "The Four of Us," one of vandervil's best singing quartets. The act is now in the middle west playing the big time.

CLEVER NOVELTY RELEASED

The Gilbert & Friedland Co. has released a clever novelty number entitled "Best of the Best." The song is a new song by Nat Vincent and Earl MacBoyce.

BENNY BLOOM OUT OF THE NAVY

Benny Bloom, who was a member of the Jerome H. Remick & Co. professional staff before he enlisted in the navy, has received his discharge. He is now connected with the Harry A. Shen Vanderville Agency.

ALL LEYTON HAS NEW JOB

All Leyton, formerly with the William Jerome agency, is now with the Gilbert & Friedland Co.

COLEMAN GOETZ IS ILL

Coleman Goetz, the songwriter, is ill at his home in Buffalo, suffering from a nervous breakdown.

**BALLADS AGAIN LEAD
IN POPULAR FAVOR**

Big Change in Public Taste During Past Few Months—Novelty Popular But Ballads Lead in Sales

A big change in the public taste for songs has been noted within the past few months. While it was expected that with the ending of the war, the soldier and camp songs would be replaced by another type of composition, it was hardly thought possible that the public would swing back to the old-fashioned ballad.

That, however, is just what has happened, and the publishers who have in their catalogue meritorious songs of this nature are doing a great business with them. Novelty and comedy songs, while scoring big successes in the theatre, are taking second place on the counters of the music and five- and ten-cent stores.

While it is too early to predict the end of ragtime songs, it is an assured fact that the ballad is fast replacing them in the public taste, even in the big cities where novelty and up-to-date minnie songs have been the craze.

Listeners who a few months ago could not be prevailed upon to learn a ballad, much less to put it in their act, are looking for the ballads in the theatre, and a good number can easily be placed with the best singing acts.

IRVING BERLIN AT PALM BEACH

Irving Berlin, back in citizen's clothes, is at Palm Beach, Fla., on his vacation. The war is but a memory to Berlin, who is riding out a big collection of holiday royalties and royalties. He has the chance of bidding out in the near future.

NOT THE SAME MORSE

The Ted Morse, who has been appointed Eastern manager for the United Pictures Company at an salary last week, is not Ted Morse, the composer and songwriter. "The composer is still with the Feist house."

NELSON SIGNS WITH WITMARCKS

John L. Nelson, the composer, who has recently returned from France where he has been entertaining the soldiers, has signed a contract to write exclusively for M. Witmark & Sons.

HARMS CO. TO OPEN OFFICES

The T. B. Harms Co., in planning to open professional offices somewhere in the United States next month, and will commence a campaign in connection with a number of new compositions.

MORRAY MOVES OFFICES

Edward Morray, who purchased the catalogue of the late P. J. Howley, has moved into offices in the Forty-sixth Street Exchange Building.

BLANCHE MERRILL WITH HARMS

Blanche Merrill has signed a contract with the T. B. Harms Co., by the terms of which she will publish all her writings for a term of years.

MAX JOSEPHSON IS DEAD

Max Josephson, the theatrical authority, who also represented a number of the prominent music publishers, died on Friday of pneumonia.

HARMS OFFERS IN CHICAGO

The T. B. Harms Co. has opened offices in the Woods' Theatre building, Chicago. Walter Hirsch has been appointed western manager for the firm.

ROCKWELL BACK WITH STANBY

Rockwell Back, who was discharged from the army last week, is back with the Stanby Co.

BALL HAS NEW SONGS

After four hits that were even more successful than his previous work, R. B. Ball has returned to New York. As it is his sixth attempt, he has brought with him and delivered to his publishers, M. Witmark & Sons, a batch of brand new songs, some of them in the great and available for immediate sale. As it seems quite a long time since a new Ball ballad has been written, the good news to his array of admirers on both sides of the footlights. His new ballad is attractively entitled, "Today, Tomorrow and Forever" with lyrics by Mort Nathan. It is a typical Ball ballad, than which it is quite superior to any more. It's really one of the best and most singable and altogether most enjoyable 1918 ballads he ever penned, with the smooth flow and fine climax he knows so well how to handle. The other new Ball song now ready is a comedy, or rather a novelty number of distinctly Irish flavor, and here again Ball is right in his element. This is "That's Why God Loves the Irish," with a capital lyric by John W. Bratton. It's a powerful song in the way, too, and will undoubtedly score big successes in the theatre. There is no doubt that Ball maintains his reputation for knowing just how to hand the public what he writes, and he has done in both these songs, and thereby made M. Witmark & Sons once more to romp past for profit and pleasure.

TED GARTON REOPENS OFFICES

Ted Garton, writer of the songs and head of the Ted Garton Music Co., of that city, has been discharged from the United States army for a period of six months. The music field, Garton has reopened offices at No. 147 Tremont street, and has engaged John R. Horner, publisher, formerly of the Shapiro house, Jack Levinson, for two years with Leo Feist, Inc., and Arthur A. S. B. Harms, and Sam Albert. Garton was particularly successful in the Government service, and published such well-known songs as "Belgium Rose" and "I'm Not at the Roll Call," both of which were sold to Leo Feist, Inc., "My Little Rambling Rose," disposed of to the Joe W. Stern & Co., and "My Little Crying Goodbye," sold to the Shapiro Co. Garton re-enters the music publishing business with a catalog of new songs and instrumental publications.

GEORGE HAS NEW PLAYS READY

Charles George, writer of the music and lyrics of the musical comedy, "My Soldier Girl," has two new musical plays ready for production next season.

Both will be produced by prominent firms, and will be presented by a cast which will include some well-known musical comedy favorites.

SCHWARTZ IN VAUDEVILLE

Jean Schwartz, the songwriter and composer, has accepted a few weeks' engagement in vaudeville. He will appear with Irene Colton, and also rendering a medley of his songs.

WOHLMAN OUT OF THE ARMY

Dave Wohlman has received his discharge from the army, and is now in the professional department of the Gilbert & Friedland Co.

GITZ-RIE TO JOIN LAMBS

Glenn Gitz-Rie, the soldier songwriter, has filed his application for membership in the Lamb Club.

HARRY BLOOM IN PRISCO

Harry Bloom, who has charge of the recently opened McCarthy & Fisher office.

HAVE A SMILE



AN EXP
of MELODY
THE FIRST
BIG 19

All sorts of Doubles - Comedy
PROFESSIONAL COPIES AND ORCHESTRATIONS

HAVE A SMILE

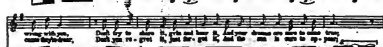
Lyric by J. KEIRN BRENNAN and PAUL CUNNINGHAM
For Everyone You Meet
And They Will Have A Smile For You
Music by BERT RULE

Brightly (Old Tune)



Lyric by J. KEIRN
BRENNAN
and PAUL
CUNNINGHAM

Music by
BERT RULE



Copyright 1919 by M. Witmark & Son

M. WITMARK & S

WAKE BRADLEY
210 Franklin St.
New York, N. Y.

THE J. GOSLEY
Co.,
110 N. 3rd St.,
Canton, Mass.

ED. EDWARDS
110 N. 3rd St.,
Canton, Mass.

AL. EDWARDS
San Francisco, Cal.
200 Franklin St.

H. DONN HULLBEE
24 Park St.,
Boston

SAL E. KING
Canton City, Pa.
Canton, Pa.

AL. WERTS
Canton, Pa.
Canton, Pa.

GEORGE BRIDGEMAN
Pittsburgh, Pa.
228 4th St.

FOR EVERYONE YOU MEET AND THEY WILL HAVE A SMILE FOR YOU



OSION DELIGHT GREAT 9 HIT

ses - Parodies - Recitations - etc.
IN ALL KEYS—YOURS FOR THE ASKING.

I say we will have a smile for
 you by side to long talk
 You - I smile to
 with that deep eye
 smile to see our string our own-ness, Oh, why let our
 heart the thing to do to have smile for us by our own
 And
 they will have a smile for you



Take advantage
of our
Coast-to-Coast
Service

- INS AL COOK, 1562 Broadway, N. Y.**
next to Palace Theatre
- | | | | |
|---|--|---|--|
| <p>ACE LARBY
100th St.
7 Times Bk.</p> <p>MR. CAPWELL
100th St.
7 Times Bk.</p> | <p>C. CARPENTER, Jr.
242 Grand St.</p> <p>FRED HARRMAN
100th St.
and 10th Ave.</p> | <p>GARY BATHAM
Loyola Church
1st Avenue, Cal.</p> <p>JOE J. BARD
422 5th Street,
Brooklyn, Cal.</p> | <p>BOB HOWARD
2119 Liberty St.
Greenwich, N.Y.</p> <p>JOE E. WINNEY
401-2 Grand St.
St. Louis, Mo.</p> |
|---|--|---|--|

NATHAN BURKAN

Announces that he has Removed his Offices to

1451 Broadway, New York

Telephone Bryant 7106

THE SHOOTING STARS

HOWARD AND HELEN SAVAGE

"AT THE COUNTRY CLUB"

At B. F. Kell's Colonial Theatre, This Week

Direction—Ed. S. Keller

LEADERS & SINGERS IT'S "READY TO GO"

"IN SALVADOR"

AN "HONEST TO GODNESS NUMBER"

KNICKERBOCKER MUSIC CO., Dayton, Ohio

Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

Can book acts consecutively for 5 weeks. Extra Sundays, Short Jumps. New England's Leading Independent Agency. 184 Boylston St., Boston, Mass. All correspondence answered.

WILLIAMS SISTERS

IN THEIR DARTY REVUE

SURPRISE A LA MINUTE

CARL

ROSE

FRED & GREEN

THE WOP AND THE GIRL

DIRECTION—JACK SHEA

LEW A. WARD

REFINED, CLASSY, ORIGINAL—ALWAYS GOING

NEW ACTS AND REAPPAREANCES

(Continued from page 11)

JOLLY JESTERS

Theatre—Army Hut, La Valada, Franco. Style—Songs, Comedy. Time—One hour, Fifteen minutes.

Word came down the line yesterday afternoon that a real show was coming to camp in the evening, with real American acts and performers. Time came for the show to start, but no one in sight. It was a few minutes while a be-spectacled man pushed his way through the crowd and stated he was one of the performers and that when the others, who were snow-bound some fifteen kilometers from camp, arrived, they would give us a corking good, long show. When they lolled into the hut and onto the stage a chap made a short announcement, stating that he was George Spink, the bespectacled person was Andy Lewis, well known to the burlesque world, and the two women who would accompany them were Edith Tait and Helen Norton, the former Lewis's partner and the latter Spink's partner of Lewis. He also explained that he and his wife had lost their baggage en route, but Lewis and his partner would make up in this respect, having brought their costume with them.

The show opened with Lewis singing a few comedy songs, accompanied at the piano by Spink. After completing these, Lewis told several "gags" about his friend Malinsky, which brought storms of applause. His appeal was taken by Spink and Tait in a character song-ologue, the numbers used being new to the E. F. Moore program. When the comedy nature, and Spink announced he was their composer. Miss Tait sang a rather lively ballad, which the piano stated he had written for Grace La Rose. This number received spontaneous applause. When it finished, Lewis and Norton then came along with their talking act, which they used in vaudeville back home. All of his gags went high, even his "Adam and Eve" act, which he has used very frequently in A. E. F. theatrically. They finished their specialty with a novelty ballroom dance, both people being in costume, Lewis wearing evening clothes and his partner a ballroom costume, the revealing of which brought reminiscence to the boys of the days when they could stroll down the street and see a real vaudeville show without having to edge away from the M. P. or other guardians of the law, as is necessary over here. The smartest element of the crowd, such a rural comedy skit, entitled "Can We Pay Off the Mortgage." This skit was met with humorous thunders, and the conclusion brought down storms of applause from the eight hundred amusement-hungry" heads of the crowd. In all, it was a capital evening's entertainment, and we only wish whoever gets charge of the routing of the "Grey There" League acts will let us see another one soon, for this is the first American talents we have had in eight months. A. U.

JESSIE MORRIS

Theatre—Fifty-eight Street. Style—Songs and Comedy. Time—Twelve minutes. Setting—In one.

Miss Morris would fare much better if she eliminated from her offering some of the antiquated jokes she uses, for she is a thoroughly seasoned performer, and will proper material could win more applause than what she received at this house. Miss Morris opens with a book in her hand, which she explains, contains jokes of long ago and now. She reads the audience the musical notes and smiles at some, when, in answer to her question, a boy in the gallery answers that, "No, the book is not in the best of days." She sang a couple of songs very well.

FINLEY AND HILL

Theatre—Frolics' 125th Street. Style—Songs and Comedy. Time—Twelve minutes. Setting—In one.

Although billed as Finley and Hill, there are three characters to the skit, all of whom are vital to the act, which is neatly presented and scored. The first act in this house to stop the show. Starting with a male and female duo, the male character, who is the first to take his piece at the piano. He was followed by a woman. Some pater by the pianist, which, although not doing nothing to it, was put over in good style, fetched a few laughs. A few songs and some pater by the pianist followed, but this was interrupted by the third party in the act, who came on as a stage hand. After the usual antics and antics, she was compelled to sing and disclosed a fair tenor voice. With the stage hand putting in the comedy, they then put over a number of classical and popular songs, all three singing in good voice. The woman has a very good soprano voice, and readers her numbers well. G. J. H.

EMMETT AND MORE

Theatre—Fifty-eight Street. Style—Songs and folk. Time—Twelve minutes. Setting—Special (in one).

Though a caption in their billing reads "A Million of Stars and the Planets," there is nothing in their act to indicate that it is a bit of both unless the Irishman, who is the first to stop the show. He is also fond of Scotch whisky. Anyhow, a man and a rather pretty girl, who are costumed in the latest love, sing, dance and depict themselves generally in a peppy fashion that is in them, and they are very good singers. The man has a fine and pleasant tenor voice, but he doesn't know how to sing with any variety. He sings in the manners and could help the act materially if there were something in the act worthy of her talents. M. L. A.

DORA HILTON

Theatre—Eighty-first Street. Style—Singing. Time—Twelve minutes. Setting—In one (special).

Dora Hilton, assisted by Fred Ahl, offered a variety cycle and frolic. She has a green curtain, hung in one, which, when its folds are put in the right place, makes a neat appearance and is an asset to the act. Her first number was an announcement in song, in which she made a little boast about the quality of her voice. But it was her second number, which she selected from an Italian opera, with which she followed her announcement, receiving a applause vote of unusual quality for the vaudeville stage, it containing power and tone. A piano solo by Ahl, in which he plays a few popular songs, was well delivered, but, if he really has ability, he could show it to better advantage by playing a classical number in its place. A few more songs by Miss Hilton completed the offering and sent her on her way. G. J. H.

CHING LING TOY & CO.

Theatre—Fifty-eight Street. Style—Music and Frolic. Time—Fourteen minutes. Setting—Spook.

This act, consisting of three conventional Chinese prestidigitants, the ching Ling Toy uses a full stage, and a number of interesting and novel, and distinctive and pleasant to the eye. His movements are swift and graceful, as are also the musical notes and the assistants, and he performs with a deftness that does lend mystery to his offering. At this time he had a very good effect on the opening spot and got over. M. L. A.

CHICAGO NEWS

STATE FAIR CONVENTIONS BOOK ACTS FOR NEXT SEASON

Many Organizations Held Meetings Here During Last Week and Demand for Attractions Is Briak—Other Businesses Also Convene Here

The number of State Fair conventions held in Chicago this week portended good for performers who have been in the habit of appearing with outdoor attractions. Committees in search of performers and attractions visited the offices of various theatrical agencies and booked a large number of acts and attractions. Among other conventions held here

were the American Trotting Association and the later Motor Congress Association, both of these organizations remaining in session from Feb. 18 to 19, both days inclusive, at the Auditorium Hotel. The American Association of Fairs and Expositions and the International Association of State Fairs and Expositions held their convention Feb. 18-19.

MUSICIANS SEEK RE-INSTATEMENT

Members of the Chicago Federation of Musicians, sitting in judgment on the plea for reinstatement of four members of the Chicago Symphony Orchestra, dropped last year on charge of dilatory, passed along to the board of trustees a resolution which involved the following recommendations: That Otto Hesselbach and William Kreiselman be restored to membership when they shall have obeyed conditions imposed upon them by the federation. That the application for reinstatement of Bruno Staudel until the United States Government has made a positive announcement of its disposition of charges against him.

That no consideration be given to the application of Richard Kluss until he has put that application into some form as was required by the three other applicants. The members argued in behalf of Messrs. Hesselbach and Kreiselman that they expressed loyalty to the Government and sorrow for their mistakes.

RAISE \$15,000 FOR HOUSEMAN

Fifteen thousand dollars was obtained by the promoters of the Lou Housman benefit performance at the Colonial Theatre-Sunday afternoon. Every seat in the house was occupied and it was one of the biggest testimonial benefits ever held in Chicago. The proceeds are to be used for the support of the Housman Trust Fund, with William A. Pinkerton as trustee. Messrs. Fred and Fred Stone, each paid \$600 for gallery seats. Those taking part in the performance were: Marshall, W. Rogers, William F. Farwell, Barney Bernard, Tavis Belger, Louise Groody, Hal Shalley, Eugene Gowley, Victor Moore, Robert Emmet, Ken W. F. Field, Frank Carter, Eddie Canton, Ann Pennington and Elizabeth Brice.

SERREE TO RE-ENTER SHOWDOWN

Roy S. Serree intends to return to showdown, either as theatre owner or producer. Serree caused the arrest last week of E. Irwin, a bellboy, on a charge of "scalping." Mr. Powers and Edward Wepner, manager of the Illinois Theatre, said they saw the bellboy trying to sell tickets for Powers' Theatre in front of the place. Both were taken in witness when the case is tried next week.

POWERS HAS "SCALPER" ARRESTED

Harry J. Powers, manager of Powers' Theatre, has caused the arrest last week of E. Irwin, a bellboy, on a charge of "scalping." Mr. Powers and Edward Wepner, manager of the Illinois Theatre, said they saw the bellboy trying to sell tickets for Powers' Theatre in front of the place. Both were taken in witness when the case is tried next week.

GETS \$250 DAMAGE

Leon A. Bersznick has secured \$250 as damages for Elvise Dale, who used the name of the Illinois Theatre, after the manager kicked her on the ankle during a rehearsal of a revue there. Miss Dale's suit is in the hands of the court and is now a member of the Edelweiss Revue.

NANCY WALKER SUES HOTEL

Suit has been started against the management of the City Hall Square Hotel by Leon A. Bersznick in behalf of Nancy Walker, an actress, who alleges that she paid her bill and was not permitted by the management of the hotel to remove her trunk. The case will reach the courts late this week.

NATIONAL GETS "ODDS & ENDS"

Boyle Woolfolk will bring his "Odds and Ends" to the National Theatre in this city week of February 24. At the following week it will play the Victoria Theatre. Max Bloom is being starred in the production, which has already made a positive announcement of its disposition of charges against him.

OAK THEATRE IS SOLD

The Oak Theatre has been sold by P. Eichenbaum to D. C. Miller, who is interested in a string of theatres in the city. Miller and McElroy are offering vaudeville at the Oak, having been appointed booking agents for the theatre.

JACK GATES GETS DIVORCE

Jack Gates, principal comedian of the "Fickles Eve" company, was granted a divorce on Friday from Ida Gates-Courtney, leading woman of "The Unmarried Mother." Leo A. Bersznick represented Gates in the matter.

SOLDIERS WILL GET JOBS

Sam Meyers, recently appointed manager of the New State Lake Theatre, announced last week that he would fill vacancies in the theatre with discharged soldiers. There will be over 100 positions to fill when the house opens early in April.

BOOKS ACTS FOR RIVERVIEW

Al Hodge, publicity agent for Riverview Park, has returned from a trip to New York City, where he has been engaging acts for next summer. The park will open about May 15 and will have many new and novel features.

MEYERSON GOING TO NEW YORK

Ed. Meyerson, for a number of years in the agency business here, has decided to seek fortune in the East. He will go to New York, where he will conduct an independent booking office.

VALAYDA HAD TO QUIT

Valayda was forced to leave McKivick's program last Thursday owing to a severe cold.

THE DREWS TO CLODE

Mr. and Mrs. George Drew will terminate their management of Wood's Theatre on March 1.

REVIVING "THE ROSARY"

Rowland and Clifford are putting out revivals of "The Rosary," by Edward V. At this time the musical piece "September Morn."

RAY MONTGOMERY ANN
 BEST REGARDS TO ALL VIRGINIA PARIS BY NIGHT

Season's Sensation
 Direction Ike Weber

GRACE HOWARD

Soubrette
 CHAS. WALDRON'S
 BOSTONIANS

STARS OF BURLESQUE

FEATURED AS
 WHIRLWIND
 DANCERS

HENRI and LIZELL WITH
 PIRATES

PRIMA
 DONNA

E D E M A E

MILLION
 DOLLAR
 DOLLS

At Liberty for
 Next Season

WALTER BROWN

NOW WORKING AT
 AVENUE THEATRE,
 DETROIT, MICH.

PAT WHITE SHOW

LEW LEDERER

ROGERS and DONNELLY (Hello Pares)
 RALPH JAZZ WOP ELSIE PRIMA DONNA Company

HICK
 STRAIGHT

BILLY WALLACE

WITH
 PIRATES

CLARA GIBSON NOW WITH
 FRED IRWIN'S
 MAJESTICS

SOPHIE DAVIS

SOUBRETTE

FACEMAKERS

A MARTINI BURLESQUE

DOING COMEDY GOING THROUGH THE RING WITH MILITARY MAIDS

BESSIE BAKER

DON'T DO ANYTHING UNTIL YOU HEAR FROM ME PAT WHITESHOW

BOUTTE and CARTER

From Below the Stars & Stripes Line "Hello Pares" Company

FRANCES CORNELL

PRIMA DONNA WITH STROUSE & FRANKLYN'S "PIRATES"

EDDIE HALL

NUT COMEDIAN THE BOY WITH THE FUNNY LAUGH MILITARY MAIDS

KATHRYN DICKEY

PRIMA DONNA JAS. E. COOPER'S SIGHTSEERS

FLO DAVIS

Soubrette, Fourth Season, Sightseers Two Seasons More Management James E. Cooper

EDDIE LLOYD

JUVENILE Direction—IKE WEBER BEN WELCH SHOW

KITTY GLASCO

PRIMA DONNA HELLO AMERICA

Mr. Powers, Manager of the "FERN MILLER"
 "Milk-&Honey Girls," says:
 "Written on the Order of Missie Miller." Same Name but Not Related. Soubrette of "Broadway Girls"

HAZEL MARSHALL and ENGEL CECIL

PRIMA DONNA—WITH "WORLD BEATERS"—COMEDIENNE

EMILY NICE

SOUBRETTE SECOND SEASON—HELLO PARES CO.

FLO WELLS

PRIMA DONNA FRENCH FROLICS

SMILING NELLIE WATSON

SOUBRETTE DAVE MARION'S "AMERICA'S BEST"

HELEN TARR

FEATURED PRIMA DONNA SAM HOWE'S SHOW 1917-18-19

BURLESQUE NEWS

(Continued from page 15)

**"PARIS BY NIGHT"
NOT NEARLY AS BAD
AS REPORTED TO BE**

We were agreeably surprised last Thursday night at the performance given by the "Paris by Night" Company at the Star. This show had been heralded all season as being the worst on the circuit. Reports came into New York as early as last September that it was a bad one. Then several of our well-known producers were sent to see it. Mr. New principals were added reflecting the old ones several times and with the rumors came along.

The show left New York under the direction of Ed. Bush. When we heard that it belonged to I. M. Heck, and other interests until at last, it was a mystery who owned it. It looked as though the real owner was ashamed to reveal himself. It is now said that it is owned by the circuit.

However, who does own this show need not be afraid to claim ownership, as, after looking it over, no one can say it is a bad show when compared with many on the circuit.

From a scenic standpoint there is nothing to boast of. It only has two sets. They do not look so bad, although a second-hand drop, used in one or two spots, could be replaced by a better looking one. If not, the show should use a house drop in each town.

The principals, as a whole, are better than have been seen with many other shows here.

While there is no book, only bits that have been used many times in shows and stock companies being used the principals deserve credit for putting them over in a clever way that never failed to get a laugh. If not, the show should use a house drop through the performance.

The chorus is one of the best seen so far this season at the Star, being entirely made up of small girls who can sing, dance and sing nicely and work as though they really enjoyed their work. The wardrobe they wear is only fair, and they make only a few changes.

The comedy is in the hands of Arthur B. Brown and Ed. Schuchert. Both these boys are doing "Dutch" but do not conflict. They are a little over the top of good material. However, he works hard and will pull them out of any hole he has to work with. His facial expressions are amusing and his peculiar laugh funny.

Schuchert is doing second comedy and although sick last Thursday night and working up a cold, he pulled himself together through the evening. He, too, works hard and seemed anxious to please.

He helped to work up the numbers nicely. Ray Montgomery, a straight man of wonderful stage presence, lands a great deal of class to the show. He is a dandy dresser, has a good singing and talking voice, and knows how to "read"

comedian.

Frank Lambert is the character man. He opens as Satan and portrays the character exceedingly well, as he does several other roles. Lambert has a fine baritone voice and it is very desirable to hear him in a number. He dresses well and works nicely.

The company has an excellent prima donna in Hester. She is a handsome and stately young woman of fine form who sings a lot of songs. Anything she does. She is the only prima donna we have seen this season who has a double voice. Her specialty is well rendered and received favorably.

Halle Dean, a lively little sourette with lots of personality and no end of stage-pat but her numbers over with much speed. She dances with grace and skill and can kick with either foot. She handles her lines nicely and is exceedingly cute. Miss Dean is the type of a sourette burlesque patroness like. Her costumes are also very pretty.

Ruth Denice is another sourette who can hold her end up. She is a pretty and shapely little girl with lots of action and puts her numbers over with a snap. Her costumes are neat and pleasing to the eye. Miss Denice works hard and gets everything over.

A few of the bits seen were "The Kiss," "Wanted in Hysteria," "Hustling the Bee," "I Don't Know," "Give It To Me," "Honey," "Something Nice," and a dish breaking bit.

Montgomery and Miss Denice offered a dandy singing and dancing specialty that went over very big. There is a great deal of class to the act and it surely pleased. But the drop used here did not help the act any. Mayer and Schroeder did a good burlesque on the act that was amusing. The only thing lacking to make this a show which will compare favorably with the best on the circuit is material, costumes and scenery. None of these has anything to do with the performers, who at a wide stand up with the best on the circuit. Sm.

LEVINE BUYS THEATRE

THEATRON, N. J. Feb. 14.—Benjamin A. Levine, lessee of the Grand Theatre, has bought the Six Theatre in Wrightstown. The sale was conducted through a realty company in this city, headed by Gus Waldron and Ed. F. Craig. Matheson Brothers and Fleischer, of Philadelphia, are the former owners. Levine will manage both his newly acquired house and the Grand.

WILL GIVE THREE SHOWS

ROSTON, MASS. Feb. 17.—Stone and Pillard are billed to give three shows here at Waldron's Casino Saturday.

She Wasn't a Heroine!

She wasn't the usual Idealistic Queen of the Conventional Oriental Song. Not at all! She was the Snake Charmer with the Carnival of Joys. She "vamped" the Fat Man, ran away with the Tattooed Gent and Her Name was

Hindu Rose

IT'S A COMEDY ORIENTAL SONG—A WONDERFUL FOX TROT AND A GENUINE NOVELTY

THE MLYMNS BY LOUIS WESLYN THE MUSIC BY NEIL MORET
Wife of "Good Me, Bad With a Smile." Composer of "Hawaii," "Mickey," etc.
"Baby Reel," etc.

Now Ready for the Trade and the Profession.

DANIELS & WILSON, Inc.

SAN FRANCISCO NEW YORK
233 Post Street 145 West 45th Street
Kitt Fichman and Arthur Rogot Ethel Greiner and Louis Westing

Jimmie Hodges' Attractions

Jimmie Hodges Musical Comedy Co.
Jimmie Hodges "Pretty Baby" Co., Eastern
Jimmie Hodges "Pretty Baby" Co., Tabloid
Good Chorus Girls Can Always Be Used. All Week Stands. Musical Comedy People Write. Address J. E. EVISTON, Mgr. Jimmie Hodges' Attractions. Week Feb. 10th, Majestic Theatre, Williamsport, Pa.; Week Feb. 17th, Academy Theatre, Lebanon, Pa.; Week Feb. 24th, Opera House, Shenandoah, Pa.



ALTERED FOR FRED IRWIN'S Big Show and Majestics

SEASON 1919-1920
SOPRANOS, COMEDIANS, SOUBRETTES, INGENUES, and SPECIALTY ACTS
Address—Room 205, Columbia Theatre Building, New York

NOTE—MANAGERS AND PERFORMERS

HARRY CONLEY
MAUD BAXTER
DOLLY SWETT
RUTHEDA BURNETT
PEGGY BRAUNE
HILDA BERTIN
WONG & LULY

All these performers have season contracts with me and have not been released by me although they left my show.

Is an Actor's Contract a "Scrap of Paper"?

FRED IRWIN

PLAYS FOR STOCK REPERTOIRE, AMATEUR COMPANIES, LARGEST ASSORTMENT IN THE WORLD. Books for home amusement, Negro Plays, Farce, Comedy, etc. Jester's Wax Works. Catalogue Free! Free! Free! SAMUEL FEINSTEIN, 25 West 31st St., New York

THE GAZETTE SHOW PRINTING CO.

Theatrical type work of every description, including Herald, Tinseltown, Deak and Windsor Cards, Card Headers, Club Resources, Hotel Sheets, One Sheets, Two Sheets type, etc. Write for samples and prices on your requirements.
We Do Commercial Printing Too
GAZETTE SHOW PRINTING COMPANY
Maitton, Illinois, U. S. A.

DO YOU WANT ORIGINAL IDEAS for plots, suggestions, themes, perfect arranging, printing, writing, editing, advertising, etc. Write for FREE CATALOGUE
HUGHIE W. SCHUBERT
Columbia Theatre Building
409 State St., Brooklyn, N. Y.

Wardrobe Prop Trunks, \$5.00
Big Bargain. Have been used. Also a few second hand innovation and Fibre Wardrobe Trunks, \$10 and \$15. For extra large Property Trunks. Also old Taylor Trunks and Trunks.
Parley Flier, 28 W. 21st St., New York City

PLAYS VAUDEVILLE ACTS, ETC.
Send for Price List
100 N. 9th St., New York City.
Stamp for catalogue.

WIGS Toupees Make-Up
Send for Price List
G. SHINDHELM
118 W. 9th St., New York

B. F. KAHN'S UNION SQUARE THEATRE STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER FRANK MACKEY
JAS. X. FRANCIS BRAD SUTTON
LOUISE PEARSON LORRAINE
BABE WELLINGTON EVE LEWIS

AND
BIG BEAUTY CHORUS
Address all communications to B. F. Kahn

ALAMAC THEATRICAL HOTEL

Formerly the New Regent
JOS. T. WELSMAN, Proprietor
Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
Theatrical Hospitality, Cafe and Cabaret
Union Help (Member N. V. A. and Burlesque Club) Best Bet on the Circuit

STARS OF BURLESQUE

EDWARD LAMBERT

The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America."

A. ELLSWORTH

STRAIGHT AND CHARACTERS WITH MILITARY MAIDS

CY ARDINGER

With "Trail Hitters"

ETHEL JOHNSON

SOUBRETTE GROWN-UP BABIES

FRANKIE MARTIN

SOUBRETTE AS WILD AS EVER BEN WELCH SHOW

RUTH DENICE

PARIS BY NIGHT OLYMPIC, NEW YORK

LAURA HOUSTON

SOUBRETTE—MORE THAN MAKING GOOD IN "WORLD BEATERS"

JOE KELSO BROS. HARRY

Doing a Bit of Everything, with Joan Redini Pass Pass Co.

ADA MORSE

Grecian Dancer Al Reeves Big Show

GEORGE S. KINNEAR

JUVENILE MERRY ROUNDERS DIRECTION CHAMBERLAIN BROWN

JOE LURGIO EDNA

SPECIALTIES WITH "WORLD BEATERS"

CHARLIE MAC

MILLION DOLLAR DOLLS

RUTH ROSEMOND

Watch Me Next Season—Understudy Ingenue and Sourette with Sightseers

BERTHA COMINS

SECOND SOUBRETTE FRED IRVINS BIG SHOW

EDGAR BIXLEY

WITH JAMES E. COOPER'S "BLUE BIRDS"

BESSE ROSA

SOUBRETTE FOLLY, BALTIMORE, MD.

ANNA GRANT

With Pat White's Gaiety Girls in the Winter and on City Island in the Summer, (See My New Act—"Bliss and Gold")

ELVA GRIEVES

"Has About the Handsomest Wardrobe of Any Prima Donna Seen at the Star, Brooklyn, This Season."—Clipper, Jan. 18. PAT WHITE SHOW

MAY KEARNS

INGENUE NATIONAL WINTER GARDEN

TOM AIKIN

JACK SINGERS BEHMAN SHOW

GEORGE BROADHURST

COMEDIAN GROWN-UP BABIES

NELLIE NICE

FEATURED INGENUE THIRD SEASON HELLO PAREE

GENE and ETHEL BEAUDRY

THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL
DIRECTION—ROHEIM and RICHARDS HIP HIP HOORAY GIRLS

FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

BERNIE CLARKE

SINGING AND DANCING JUVENILE—BOSTONIANS DIRECTION—IKE WIKER

JOHN O. GRANT

Straight—Co-Producer Personal Direction Chamberlain Brown Hello Paree Co.

AMETA PYNES

15TH SEASON WITH BEHMAN SHOW

THELMA SEAVELLE

THE HURRICANE SOUBRETTE 2d Season with "Hip, Hip, Hooley Girls"

J. HARRY JENKINS

COMEDY, CHARACTERS and STRAIGHT BEHMAN SHOW

BILLY HARRIS

RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

Read the Clipper Letter List

THOMAS J. KEOGH is in the cast of "The Dancer."

Roland West has purchased a \$50,000 yacht named the *Levianth*.

Whitford Kane re-entered the cast of "Tiger Tiger" on Monday night.

Prestley Morrison staged "The Aftermath" for William Moore Patch.

Luiss Netherale sailed for London last week to represent Charles Dillingham.

Mina Samoff, a dancer, opened an engagement with *Leisenweber's* this week.

Fred Nichols is one of the recent additions to the cast of "A Sleepless Night."

Carrie Reynolds and **Janetta Fletcher** opened this week in "Leave It to Jane."

Virginia Smith is appearing with Al Johnson in "Sinned" at the 44th Street Theatre.

Shirley Sherman is leading the Jewel Ballet in "Monte Oristo" at the Winter Garden.

Thomas Dixon, Jr., is the manager of the Harris Theatre, now under lease to his father.

Frank McIntyre is featured in "Thirty Days," a play by A. Thomas and Clayton Hamilton. H. H. Frazer is producing it.

Dorothy Jordan will open with the Chicago Opera Company on Friday in "Fedora."

Harold Crane will be seen in "Yesterday," Reginald De Koven's new opera comic.

Leo Dwyer and **Betty Frank** joined the "Charles" and "Company" last week at Allentown, Pa.

Alexander and Fields, the tramp comedians, are having a new act written by James Madison.

Max Halperin, brother of Nan Halperin, has been engaged by the Billy Jackson Agency, Chicago.

Furry Marmont is out of the "Invisible Fox" because of illness. Frank Stevens has taken his part.

Alexander Sittney Rosenthal and **Max Halperin** have opened law offices in the Longacre Building.

Bessie McCoy-Davis has been re-engaged by F. Ziegfeld, Jr. to appear exclusively in his attraction.

Val and Eric Stanton have been engaged by Max Hart to appear with May Irwin in a new show.

Irene Franklin and **Esther Walker** appeared at the concert at the Norah Bayes Theatre last Sunday.

Charles Irvin started a tour of the Orpheum Circuit at the Orpheum Theatre, St. Louis, this week.

Adriano Bonelli is in the cast of "A Sleepless Night," which opened at the Bijou last Monday night.

Rae Hartley, after being out of the cast of "Sinned" for a number of weeks, re-entered the show Monday.

James Shargren has been appointed manager of Mabel Taliferro, who is to be started in "Loek in Pawn."

E. P. Fungo will stage the new De Koven comic opera, "Yesterday," which the Sauterets are to produce.

Grace and Anna Eiler, having returned from a trip to the Pacific Coast, are now appearing in Chicago theatres.

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued on page 34)

George M. Cohan was one of the speakers at the dinner tendered to Frank Bacon by the Friars' Club on Sunday.

Lozier Longdon returned to the cast of "East is West" last Monday, after an absence of two weeks due to illness.

Paul Harvey will appear in the new comedy by Frederic and Fanny Hatton which Victor Morosoff will soon produce.

Dan S. Kussell is rehearsing two new acts in Chicago. One he calls "Number, Please," and the other, "Chills and Fever."

Oly Logsdon has recovered from an attack of the Spanish influenza and will be back at her office in the Putnam building next Monday.

Mrs. Children Orman was divorced last week from Elmer H. Orman, a stock broker because of the failure of the latter to support her.

Frank Stevens has replaced Furry Marmont in "The Invisible Fox" and will play the role of the latter until he recovers from an illness.

Dorothy Brown, of the Atlantic City and Kilgour, has gone to Atlantic City to recuperate from a recent attack of influenza and pneumonia.

Sam Kessler, formerly with his brother in the agency business, is now connected with Arthur Buckner in producing a number of musical shows at Broadway.

Orland Golen closed his tour of "The Very Idea" and arrived in New York last week, going at once to his Long Island home for a spring rest.

Donald Gellacher is the proud father of a boy born last Sunday. The mother, popularly known as Beatrice Noyes and baby are doing well.

Lieutenant Bernard Grasslie has recovered from the wound he sustained at the front and has returned here to be mustered out of military service.

Estelle Winslow, **Fernett Robinson**, **Sidney Herbert**, **Henry Miller**, **Bianca Bates** and **Hubertok Blyan** will appear in Philip Moeller's new play, "Mollie."

William Carleton has replaced De Wolf Hopper in "Everything" at the Hippodrome. Hopper having withdrawn to begin rehearsals in "The Better One."

Ela May and **Joe Chadwick**, the latter known in vaudeville as "Dad," have been signed to appear in a new musical comedy by Arthur Hammerstein.

Mrs. Billy Hall has resumed her work with the Billy Hall musical comedy company after being forced to lay off for three months because of influenza.

Mina Schall has been signed to open in London with a new revue by Hughes and Massi. The revue is called "Good-Bye Alexander," and will start in June.

Morris Cost last week purchased the studio of the late Raphael Kirshorn at the Century Theatre Building. The studio will be open to patrons of the Century.

John Gledworthy will deliver, on March 2 a lecture before the New York Drama League. The theatre in which he will speak has not as yet been selected.

Her Felselman is business representative of "The Revue" at the Coback & Harris attraction which opened at the Coback & Harris Theatre last Monday.

Jimmie Colvin, formerly of the team of Emerson and Colvin, has recovered from an attack of Spanish influenza and is in Chicago preparing a new act for vaudeville.

Victor Herbert will be the guest-conductor at the opening of the eighteenth annual program of the Chicago Symphony Orchestra on February 21 and 22 in Chicago.

Dolores Mitchell, **Milla Buttersall**, **Frank McCormack** and **Lynn Overman** have signed to appear in "Come On Charlie," George Eliabart's new farce, now in rehearsal.

Bert and Betty Wheeler have been booked on the Keith time in a new act by James Madison entitled "Me and Mamie." The form includes scenic comedy and singing.

Charles Frazier, musical director of "The Girl Behind the Gun," has written the music for a musical comedy to be produced by Klav and Erlanger and Edgar MacGregor.

De Lyle Alida, the Chicago soprano, who has been appearing in Ziegfeld's "Midnight Frolic" and "Nite O'Clock Revue," was last week signed for another year by Flo Ziegfeld, Jr.

Philander Johnson, dramatic editor of the Washington Star, has written the book and lyrics for a musical comedy to be produced by Klav and Erlanger in the near future.

Edward W. Dunn has recovered from his recent attack of pneumonia and returned to his desk in the Coback & Harris office last Monday. He was taken ill six weeks ago.

Captain Max Montville will direct and stage "A Burgomaster of Berlin," which will open at the Belasco Theatre in Washington on March 10. **E. Lynn Swette** is the leading role.

Louis Hart is at present managing "The Little Brother," at the Belmont, due to the fact that **Walter Hill**, his brother, is occupied in Providence with "The Scandal," his new play.

Grace Carlyle, **Rose Cochran**, **Mona Kingsley**, **Malcolm Farnett**, **Richard George** and **Malcom Dumont** will appear in "The Aftermath," being produced by William Moore Patch.

Gertrude Linnell has been engaged by Frank McEntee to assist him as stage manager, who will arrive at the Hippodrome Playhouse productions, now appearing at the Plymouth.

C. G. Harriman, owner of the Royal Theatre at Enid, Okla., will erect a \$74,000 theatre. Work on the building will be begun in about a month, three lots having already been bought for the site.

Marie Falay, the Oriental dancer in the "Sinned" show, signed a contract last week to appear in several oriental dance numbers in the latest picture being produced by the Famous Players-Lasky Company featuring Edna Purviance.

Inator Boussett, a Yiddish actor and playwright, who is charged by his wife with abandonment, was sent to jail by Magistrate Gray last week in the Court of Domestic Relations in default of the payment of a bond for \$1,040.

Thomas A. Wise received an amethyst scarf pin from the children in the Bowersy last week for his part in the recent benefit performance held at the Hippodrome. **Father McGeean**, of the Church of St. James, presented the pin to him.

Amperita Frazz, the soprano, was out bicycling last week in an automobile which she was unable to handle to a trolley car. By heading forward quickly, she was able to prevent a serious accident, but the injuries suffered will not prevent her from going through with her concert engagements.

Rose Cochran, **Rosa Cartliss**, **Mona Kingsley**, **Malcolm Dumont** and **Richard George** appeared at the Belasco Theatre, which will soon be produced by William Moore Patch, to be called "The Aftermath."

Irene Franklin, **Burtzen Green**, **William and Gordon Dooley**, **Walter Stevens**, **Adelle Laidlaw**, **Robert Adams**, **Harry Ashford**, **Sam Ash**, **Fred** and **Adelle Astaire** and the **Farber Sisters** were on the program at the Winter Garden last Sunday evening.

Jack Moore, partner of Nettie Carroll, of the fact that he provided entertainment at a dinner given to be discharged from the naval aviation forces in the near future, and will be discharged, is entitled **Jack Moore** and **His Girl Speedsters**.

Ede Farmer who will appear in **Maestros Masterpiece's** new play, "The Burgomaster of Belgium," in the role of the burgomaster's daughter, arrived in this city last week from Liverpool, via Halifax.

Burt Green, **George MacFarlane**, **Edmond Corrigan**, **Harland Dixon**, **Bert Williams**, **Stan Stanley** and **Horace Goldin** are performing at the Belasco entertainment at a dinner given to Frank Bacon, co-author and star of "Lightnin'" at the Friars' Club.

Roland Young has been engaged by Edward Hobbs to be Mabel Taliferro's leading man in "Loek in Pawn." **Ann Warington**, **Robert Adams**, **Harry Ashford**, **Edna Renard**, **Bopkins Kauter**, **Florence Short**, **Robert C. Fisher**, **Rena Caruthers** are **Malcom Bradley** will be in the support.

Stuart Walker will deliver a speech at the Church of Messiah on Thursday evening on his production of "The Book of Job" and the Bible text has been selected literally in the play which will be the feature attraction at the Punch and Judy theatre when the next bill is presented there.

Albert Mason, a cabaret entertainer, was charged with felonious assault last week, having been accused of inflicting a wound upon **Robert Adams**, which has healed in the house in which he lives. The case came up in the Heights Court before Magistrate Grosch.

Frank L. Pierce and **Rosa Fontana** are rehearsing a new act written by Sam Morris, and entitled "Two Counts of No Account." **Pierce** was formerly with **Pierce and Marie** and **Fontana** with several operative productions and with **Sarah Bernhardt's** show.

Gertrude Vanderbilt, **Cecil Cunningham**, **Bella Baker**, **Ruth Brothers**, **Constance Binns**, **Ivy Newman** and the chorus from "Oh, My Dear," **Hale and Patterson** and the **Dixie Band** sang and appeared at the vaudeville performance for men in uniform given by the War Camp Community Service last Sunday.

Joseph Wilkes, an instructor in the St. Nicholas Skating rink, was arrested and locked up last week on the alleged charge of stabbing **Howard Aldridge** in the stomach with a knife. The alleged knitting took place during the afternoon at the rink. **Wilkes** is twenty-seven years old and is married and has **Aldridge** eighteen. The wound is serious.

Marie Dressing, **Fannie Brice**, **Mrs. Irene Castle**, **George M. Robson**, **William Collier**, **Anna Fitzin**, **Clifton Webb** and **Ada May Weeks**, **Carl Hyatt** and **Dorothy Dickson** took place during the **Great Oxford Annual Charity Ball** of the Knights of Columbus which will take place at Madison Square Garden on Feb. 24.

Arthur W. Britton, **Samuel B. Howard** and **Paul S. White**, all of 65 Cedar street, New York, last week incorporated a film company. Its name is **Arturo White Film**. The new firm has a capital of \$100,000, divided into 1,000 shares, with \$100 each. The **White** firm has a total of \$100,000, divided into 1,000 shares, with \$100 each, by the same three men, also with \$100,000 capital. The charters were taken in Trenton, N. J.

HARRY HELEN
BARRETT & WHITE
 In a Comedy Skit—"Oh, What a Honeymoon!"

LEE STAFFORD
 Baritone—Accompanied by Ray Daghistan
 DIRECTION—EVANGELINE WEED

ARCHIE MARGARET
BELL & GREY
 ORIGINALITY
 Original of the Scotch and Irish Dances on the Wire DIRECTION—PAUL DURAND

JOE LILLIAN
HATCH & HATCH
 Singing, Dancing and Comedy
 IN VAUDEVILLE

MORO DUO
 Comedy Ladder Act
 MAX OBERDORF

ABYSSINIAN 3
 DARKTOWN CIRCUS
 TOM CROSS, Manager

JOE FRANK
WALLIN and LE FAVOR
 In a Novelty Comedy Sensation
 DIRECTION—W. S. HENNESSY AND G. F. BROWN

The EDOUARDS
 COMEDY in SHADOW

KATHERINE CONSTANTINE
 Dancer—Egyptian, Syrian, Orientale
 DANCER OF THE NILE

RANDOLPH MARGARET
GILBERT & CLAYTON
 In Rhymes of the Times

WARDELL BROS. & LA COSTE
 Three Classy Kids, in Songs and Dances
 DIRECTION—NAT SOBEL

JOHN T. DOYLE & CO.
 In "The Red Flash" A timely comedy dramatic offering.

TINY MADELINE
BELMONT and MOORE
 Singing and Dancing De Luxe
 DIRECTION—JACK LEIA

ARTHUR ANNE ETHEL
PERKOFF and GRAY
 IN
 Odds and Ends of Versatilities

RAINBOW LILLIE AND MOHAWK
 20th Century Indians

STEWART SMITH
 Dallas, The Harmonica King
 DIRECTION JACK SHEA

ANNA VIVIAN & CO.
 PRESENT
"WHAT WOMAN CAN DO"
 The Season's Latest Feminine Novelty
 BOOKED SOLID LOEW CIRCUIT DIRECTION—SAM BAERWITZ

JIMMY DUNN
 International Mimic Just Came East See It

GRENO & PLATT
 An Artistic Comedy Novelty—Always Working Direction—Jack Lewis

BILLY **WATKINS & WILLIAMS** GLADYS
 IN THEIR LATEST NOVELTY, "WHEN EAST MEETS WEST"

BILLY KNIGHT AND HIS ROOSTERS
 "BIRDS THAT DO THINGS WORTH CROWING ABOUT"

VIOLA GILLETTE
 In An Exclusive Act by Jean Haven. Bert Love at the Piano

LUCILLE CHALFONTE
 DIRECTION—CLAUDE BOSTOCK

BERT and PAULINE HALL
 WITH STAR AND GARTER SHOW SEASON 1918-19

The Great **BILLY NICHOLS**
 Colored Comedian and Mimic. Dir.—Pauline Cooke.

COLE and RUSSELL
 Frolics on the Wire. ALF. T. WILTON and MATHEWS, AGENTS.

PAUL PETCHING & CO.
 "Musical Flower Garden"

BERT and PAGIE DALE
 Featuring Their Own Original Vampire Whirlwind
 Direction—Miss C. F. Brown, Wm. S. Hammer, Office

ELMERE & FAY
 BLACK AND TAN NOVELTY IN ONE IN VAUDEVILLE

...THESE WEEK-ENDS!
Ladies Must Reach This Office Not Later Than Saturday

Africa, Geo.—Blacktown, Chicago, 11-21.
...Belmont, New York City, Indef.
...Chastant St.
...95th Street, New York City, Indef.
...95th Street, New York City, Indef.
...95th Street, New York City, Indef.

"Polly With a Past"—Tremont, Boston, Indef.
"Plaza Get Married"—Little, New York City, Indef.
"Plaza Get Married"—Little, New York City, Indef.
"Plaza Get Married"—Little, New York City, Indef.

COLUMBIA CIRCUIT

All Stars Big Show—Gayety, 17-22; Hartford, Ct., 24-28 March.
...Columbia, Chicago, 17-22.
...Columbia, Chicago, 17-22.

17-22; Casino, Boston, 24 March 1.
"Maestro"—Empire, Newark, 17-22; Casino, Paterson, 18-23 March.
"Million Dollars"—Daly, Hartford, 17-22.
"Mr. and Mrs. Jones"—New York City, 17-22.

AMERICAN CIRCUIT

American—Gayety, Baltimore, 17-22; Lyceum, Philadelphia, 17-22.
"Acting Girls"—Empire, Hoboken, N. J., 17-22.
"Acting Girls"—Empire, Hoboken, N. J., 17-22.
"Acting Girls"—Empire, Hoboken, N. J., 17-22.

U. S. LIBERTY THEATRES

Week of Feb. 26th
Devan, first half, Vaudeville; last half, Picture.
Upper—First half, "Fair of Stars"; last half, "The Street".
Marrion—First half, "The Street"; last half, "The Street".

MINSTRELS

Fields, Al. Grand, Jacksonville, Fla., 24-26; Tampa, 26-27; Lakeland, 28.

TABLOIDS

Frankford's Dancing Dolls—New Castle, Pa., 24-25.
Hilly, Musical Co.—Milford, Mass., 24-25.
Vorth Manchester, Conn., week Feb. 24-25.

STOCK

Astor-Guy Players, Jamestown, N. Y., 24-26.
All-Star Players—Lewell, Mass., Indef.
All-Star Players—Lewell, Mass., Indef.
All-Star Players—Lewell, Mass., Indef.

PEZZI CIRCUIT

Dowdy—McGuffey, Pa.
Dowdy—McGuffey, Pa.
Dowdy—McGuffey, Pa.
Dowdy—McGuffey, Pa.

E. F. ALBEE
PresidentI. J. MURDOCK
General ManagerF. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgson.

WILLIAM FOX CIRCUIT

OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB

General Booking Manager

EDGAR ALLEN

Manager

Personal interviews with artists from 12 to 6, or by appointment

JEAN LEIGHTON

and HER MINSTREL REVUE

Exclusive Songs—Special Scenery. Now Playing B. F. Keith Theatre

SHERMAN & ROSE

Novelty Dancers

IN VAUDEVILLE

AT LIBERTY FEB. 22

Leads, Heavies or Director and Parts. Reliable managers only.

RICHARD FOOTE

Week of Feb. 17th, Muscatine, Iowa.

ADELINA ROATTINA & BARRETTE WM.

IN "MARRUCIA GOING UP" Direction, LEE MUCKENFUSS

A NEW NAME, BUT A STANDARD ACT THE (4) HARTFORDS

In a comedy Fiasco Skit, "The New Cook." Rep. H. B. Marshall

COLLETTE

MAISIE

BATISTE & L'ESTRANGE

CLASSICAL AND POPULAR MELODIES

THE ADROITS

Versatile Variety Offering

Direction—JACK FLYNN

ROSE & ARTHUR BOYLAN

In a Song and Dance Innovation In Vaudeville

LEON C.

PAUL F.

WHITEHEAD & FITZGERALD

Back from Over There with Something New Direction—SOPFRANKI AND EPSTEIN

VAUDEVILLE REVIEWS

(Continued from pages 8, 18, 28 and 33)

McVICKER'S

(Chicago)

Frestov and Ginet opened McVickers with comedy talk and acrobatics.

Starting smoothly, Arthur Lloyd displayed knowledge of sleight of hand, and his comedy card finish won many plaudits. Beulah Belle, a female quartette, rendered popular selections, which met with approval.

Fernando and Shelby introduced a novel opening, and then went in for violin and concertina playing. They are master musicians, and their abilities were recognized.

Hal Stephens portrayed the characters of Shylock and Rip Van Winkle in such a manner that his artistry scored for him the approval of the entire house.

Fay and Jack Smith registered for the first hit with songs and rapid-fire finish that was extremely funny. They form an excellent team.

Joe Janney's Empire Comedy Four scored the second hit, honored with harmonious singing and well placed comedy hits. This is a favorite quartette here.

Four Kama Japs presented a wonderful series of magical feats that amused as well as entertained the audience.

MAJESTIC

(CHICAGO)

Herman and Shirley opened the Majestic program with rapid work in contortion, doing splendidly.

Helen Tylik created much enthusiasm with original songs and dance steps.

"Hands Across the Sea" proved a smart musical tableau that offered a combination of song and dance of the entertaining quality.

The Lovensberg Sisters scored individually.

Moran and Mack proved comical delineators of the Southern "cracker" characters, and presented some cross-fire patter that scored riotous laughter.

Blanche Ring did not find the audience very ready to applaud her offering of songs, in spite of the fact that she entertained admirably.

Joseph E. Bernaris, in a comedy playlet, proved one of the most entertaining and brightest spots in the program. The skit is delightfully acted and splendidly written.

Sidney Phillips held the difficult position, and his Southern melodies and entertaining stories sent him off to a good haul. Emerson and Baldwin closed with some rapid juggling that held the greater portions of the audience.

WILLETTE KERSHAW QUITS

Hosron, Feb. 18.—Declaring "that she will henceforth ally herself against the Belgians for alleged breach of contract, Willette Kershaw last week left the cast of "The Crowded Theatre" playing here at the Park Square Theatre. Louise Dyer is now playing the part abandoned by Miss Kershaw.

The action of Miss Kershaw at this time is the result of the dissatisfaction she voiced last November in Chicago, where she opened in the "Crowded Hour," over the Belgians having chosen Jane Cowell to open in the play in New York.

FREE Latest Issue of

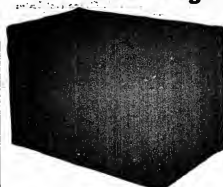
"HOW TO MAKE UP

STEIN'S MAKE-UP

Write or Call

M. Stein Cosmetic Co.
120 West 51st Street, New York

Bal's Dreadnaught



AT SUBMARINE PRICES			
30 inch	\$25.00	30 inch	\$25.00
32 inch	\$4.00	32 inch	\$2.50
34 inch	\$2.00	34 inch	\$2.50
	\$1.00		\$2.50

WILLIAM BAL COMPANY

 145 W. 46th St., N.Y. 4 W. 22d St., N.Y.

 NEW CIRCULAR NOW READY
 Mail Orders Filled Same Day Received
 \$5 Deposit Required

High Class SECOND HAND GOWNS

 L. GOODMAN
 2315 S. State St., Chicago, Ill.

PLAYS

List of Professional and Amateur Plays, Vaudeville Material, Fertilizers, Diapers, Make-up Goods, etc.

CATALOG FREE. BIRMINGHAM, ALA.

Success to Each & Playright, 20 East 1st St., New York

SCENERY

Diamond Dry, Oil or Water Colors

SCHELL SCENIC STUDIO, COLUMBUS, O.

LARGEST THEATRICAL TRANSFER IN N. Y.

 Telephone 2803 Chelsea
 2804
 Pierce-Arrow Trucks
 JOSEPH F. REILLY
 Office, 437 to 443 W. 31st Street
 NEW YORK
 S. HEFFERNAN, Genl. Mgr.

WILLIAM F. (Billy) HARMS

 HOBOKEN, N. J.
 THEATRICAL ENTERPRISES
 (Member of T. B. C.)

WILLIAM RUSSELL MEYERS

 262 Palace Theatre Building, New York
 References: Eddie Leonard, Gen. Folk, Knute Erickson, Gordon Hirsch, and others.

For Nov

Jark's SHOE SHOP

 99 HALL STREET
 124 W. 45th St., N.Y. East of 7th Ave. 1900m

THE ANNEX

 11 North High Street, Baltimore.
 Theatrical Boarding House—Running
 Over the Same Policy. Write Early
 in Reserving Rooms. J. M. LOWERY,
 Proprietor.

WIGS

 120 West 51st Street, New York
 G. KLIPPERT, MFR., of Cooper St., New York

CLIPPER LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a P.O. or post office address is essential. It must be legible with your full name and the address to which the letter is to be sent, and the business address of the advertiser. Please mention the date (or number) of the CLIPPER in which the letters are to be advertised.

- GENTLEMEN**
- | | | | | | |
|-----------------|----------------|-----------------|----------------|-------------------|-----------------|
| Bertrand, Frank | Form, Billy | Hughes, Jack | Johnson, Billy | Maris & O'Brien | Parry, Harry |
| Boyd, Walter | Garrett, James | Jones, John | Keaton, Joe | McCarthy, Dan | Reilly, Bernard |
| Buckman, John | Gray, Julian | Knox, Charles | Kerr, William | McGee, J. J. | Shaw, William |
| Conroy, Tom | Harmon, Louis | Lewis, Harry | Leon, Jas. L. | McGowan, Bob | Wilson, Tom |
| Deane, Harry | Hawley, Louis | McCarthy, Harry | Long, Chas. E. | McNamee, Mike | Wood, M. M. |
| Devlin, John | Henderson, Ed | Mohr, Charles | Lundquist, Bob | Neville, Billy E. | Wright, Willie |
| Duffy, J. P. | Holmes, M. A. | O'Neil, J. | Manfield, J. | Reilly, Ed | Young, Harry |
| Evans, Fred | Hunt, J. J. | Reilly, Jack | McQuill, Joe | Roberts, J. | |
| Grant, Bob | Keckin, Ed. S. | | | | |

- LADIES**
- | | | | | | |
|----------------|-----------------|------------------|-------------------|-----------------|--------------------|
| Anderson, John | Coffey, Linnell | Farley, Alice V. | Langan, Virginia | Miller, Miss C. | Wright, Miss E. C. |
| Arundel, John | DeLoe, Lucille | Johnson, Joseph | Leary, Marie | Moore, Mary | |
| Baker, Nellie | DeVal, Joseph | Levy, Cora | Levy, Cora | North, Clara | |
| Baldwin, John | DeWitt, John | Lewis, Letitia | MacCallister, Bob | Pringle, Anita | |
| Barlow, Nellie | DeWitt, John | Levy, Letitia | McCallister, Bob | Pringle, Anita | |
| Brown, Alice | Donohue, John | | | | |
| Cantwell, Rose | Kline, Ed | | | | |

AT LIBERTY

VIRGINIA POWELL | **EARLE C. MAYO**

Veratille Laundry Bldg. All Essentials | Laundry Bldg. Jervisville-Light Comedy
Joint or Single. | Address EARLE C. MAYO, 2933 E Street, Philadelphia, Pa.

WANTED

FOR THE MAE EDWARDS PLAYERS
People in all lines; also Specialty People to double parts. Piano Player; also agent. Hugh Barnstred write. State salary. Photos will be returned. Show never closes. Wire or wire KING PERRY, Mgr. Hotel Normandie, Detroit, Mich.

WANTED FOR L. HERBERT KIDD STOCK CO.

All heavy man, comedian with specialties, and two good general business men. Those with specialties given preference. Must have All modern wardrobe. No teams. Good piano player doubling bits. Address L. HERBERT KIDD, P. O. Madison, Iowa, W. Va. Feb. 16th.

TENNEY

The original vaudeville writer of acts with "guy" and "punch." To be a good act in vaudeville, you must first have a good vaudeville act. Write, show photos, call ALLEN SPENCER TENNEY, 168 E'way, New York City.

NEW YORK ATTRACTIONS

LIBERTY Theatre , W. 42d St. W. at 1.30. Mat. W. at 2.15. Sat. 2.30.	GEO. COHAN Theatre , E'way & 64 St. W. at 2.30. Mat. W. at Sat. 2.30.
MR. LEO DITRICHEIN In Max Yezland's Omelio Francini Session THE MARQUIS DE PROLA HUDSON W. 44th St. W. W'ay. W. at 2.30. Mat. W. at Sat. 2.30.	GEO. M. COHAN'S NEW COMEDY "A PRINCE THERE WAS" By a story by ALDRICH BARRAGE.
LOUIS MANN BERNARD IN FRIENDLY ENEMIES By General Sherman and Aaron Hoffman	J. P. KERRY'S JOAN SAWYER, EMMA CARL, RALPH FRENCH, GEORGE WHITE, EZZY LEWIS, AD TEVY ASKLEY, A. M. ROYCE and PARTNER, DAVITT, BURKE, & CO. RENZO.
ELTINGE Theatre , West 42d St. W. at 2.30. Mat. W. at Sat. 2.30.	NEW AMSTERRAM Theatre , W. 42d St. W. at 2.30. Mat. W. at Sat. 2.15.
A. E. WOODS PRESENTS UP IN MABEL'S ROOM With HAZEL DAWN, JOHN OUBERLAND and WALTER JOSEF	KLAW & BELLANGER PRESENT THE VELVET LADY Exclusive New Musical Comedy. MUSIC BY VICTOR HERBERT.
EMPIRE Theatre , W'way & 46th St. Even. 8.30. Mat. W. at Sat. at 2.30.	OLYMPIC 14th St. W. at 3rd Ave. This Week
CHARLES FRENCH PRESENTS WILLIAM GILLETTE IN THE NEW COMEDY "DEAR BRUTUS" By J. M. BARRE	PARIS BY NIGHT Next Week—BLUE BERDS
LYCEUM 41th St. near E'way. W. at 2.30. Mat. W. at Sat. 2.30. DAVID BELASCO PRESENTS DADDIES	BROOKLYN THEATRES STAR STAGE July 20. Palace St. Daily 7th. Main St. Daily
DAVID BELASCO PRESENTS FRANCES STARR In "TIGER! TIGER!" A new play by Edward Licher	BLUE BIRDS Every Sunday 2 Big Concerts Writing Every Thursday Next Week—AVIATORS
REPUBLIC W. 43d St. W. at 2.15. Mat. W. at Sat. 2.15. DAVID BELASCO PRESENTS FLORENCE REED "ROADS OF DESTINY" A New Play in a Prologue and 6 Acts. By Gessner Flinn	CASINO THEATRE THIS WEEK BEN WELCH Next Week—MERRY ROUNDERS GAYETY THEATRE THIS WEEK HELLO PAREE SUNDAY CONCERTS Sponsored by HIGGINS Daily Theatre Bldg. New York
54 "EVERYTHING" at the HIPPODROME A Mammoth Musical Spectacle by E. E. Sweeney. Mat. Daily. Next Week, Sat.	EMPIRE THEATRE High Avenue and Broadway THIS WEEK GIRLS OF U. S. A. Next Week—PUSS PUSS

OLLY LOGSDON

THE ARTISTS' REPRESENTATIVE 1493 BROADWAY

wishes to announce that she has been confined to her home with the "flu." Will be back in her office Monday, February 24th.

WATCH US GROW

HERBERT BOBBY JACK GLASS; REED & MANN IN "THE LEMON"

DEATHS OF THE WEEK

Edward J. Bulkeley died last week at his home at Grand Rapids, Mich., at the age of fifty-eight years. He was born in New Haven, Connecticut, and, after being in the employ of the Union Pacific Railway as mail clerk and becoming assistant city editor of the New York Advertiser, after starting as a reporter, he engaged in the theatrical business. He is survived by a widow and a sister, Mrs. I. Newton. Edwin White, Wilcox in his house.

Miss Hudson, one of the musical trio of Olga, Alice and Bill Hudson, died in England recently of an internal complaint. She had been one of the best known musical comedians in England and had been in the U. S. A. with the "Cincinnati Company at Parkhurst on the late of Wight before his death.

Henry Lantieri died in London recently after a second operation during a severe illness. He had been four years, had devoted all his time to war work. He leaves a widow and a son, Miss Beauty.

Billy Mills, the English revue comedian, died last week with the English forces at Saloniki after being ill with pneumonia for quite some time. He had a large following of friends in England, many of whom were with him at the time of his death. He was twenty-nine years old and leaves a widow and a son, nine years old.

Florence Baines died recently in England at the age of twenty years. For twelve years she appeared in one show, a play, variety, "Miss Lanchester. Limited" and had also been seen in pantomime.

John Francis, a well known comedian with Jean Lighton's Minstrel company, died of influenza last week at Wattle, Mass., the wife of William Francis and was born in Australia. For twelve years previous to his death he had been a playing member of the Guy Bathers in the profession of a tennis player, and after a season at Burlington, Vermont, last week he died of influenza at the age of thirty-two.

John Joseph of Coma, Italy, and was a well known comedian in the profession of a tile-maker at the titlepage of Madame Marchese, she being a well known comedienne in her repertoire of songs she is an Italian and German, all of which she spoke fluently. She had been a touring artist and internment took place at Calicut.

Leo DeWitt Hochstein was killed in an auto crash on the Long Island Sound. The automobile's life was previously reported but just later confirmed. Leo,

Hochstein was a resident of Rochester, N. Y., and had been regarded as one of the best comedians in the country. He was just four days before his death he gave a concert for the soldiers at Nancy and then left for the front.

Lipman Kemp died Feb. 10th, of pneumonia at the Lenox Hill Hospital. He was fifty-eight years old and had been a theatrical agent.

Kathryn Brown Decker, who had played both on the stage and screen, died in Columbus, Oregon, recently. When she was taken ill she was touring the world under the direction of T. Daniel Fryer. Mrs. Decker had appeared in this country with "The Merry Old England" and other plays before her entrance into the film world.

John M. Egan, one time associated in the management of Macanally's Theatre, Louisville, Ky., died February 17th at Marco Island, Fla. The body was sent to Louisville for burial.

DAN EGAN, a well-known professional, died last week in Chicago. He had been identified with the profession for the last fourteen years.

IWAO KISHI died in a sanitarium in New York City at the age of twenty-two on February 13. Mr. Kishi was the owner of a number of bowling games and amusement stands in parks throughout the middle west. He was a member of the New York Japanese Association.

VAN RENSELAER WHEELER, well known as a comic-opera actor, died of an internal complaint at his home on Seventh Street, New York City, on Feb. 11. He had been a well known actor and had been thirty years in comic opera and concerts for his entire life. His funeral services were held at the funeral home at Lamb's Church, 15th St. and W'way.

HELEN WORTON, a veteran actor, died suddenly February 17 at his home in New York City. Mr. Norton was a physician and had been a well known actor. He had been a well known actor and had been a well known actor.

JOHN CARNEY, a well known actor, died of a complication of diseases, after an illness of several days, at the home of his wife, Mrs. Norton, at 15th St. and W'way. Mr. Carney was born in East Boston and had been a well known actor and had been a well known actor.

JOHN CARNEY, a well known actor, died of a complication of diseases, after an illness of several days, at the home of his wife, Mrs. Norton, at 15th St. and W'way. Mr. Carney was born in East Boston and had been a well known actor and had been a well known actor.

JOHN CARNEY, a well known actor, died of a complication of diseases, after an illness of several days, at the home of his wife, Mrs. Norton, at 15th St. and W'way. Mr. Carney was born in East Boston and had been a well known actor and had been a well known actor.

VICTORIA.

(Last Half)

The dominating feature of this bill was Singer's Midgets. This is as it should be...

the exclusive hallyhoon coach to which are attached a couple of prancing Shetland ponies serves as the introductory feature of the act...

Least on the bill were these veristic, musical and graceful little folk, but decidedly first did they establish themselves in the good opinion of the audience...

Donahue and Fletcher opened the bill and were as funny as they could be. They danced, played a concert, told funny stories...

Miss Rosewood a beautiful girl who appears in a shimmering gown of white tulle that is a fitting contrast to her beautiful black hair...

Frank Terry got over very well with his songs, songs and songs. His act has the stamp of the English music halls on it...

WATER SHOES THE LARGEST THEATRICAL SHOW MANUFACTURERS IN THE WORLD. ENTIRE COMPANIES OF ANY SIZE AND INDIVIDUAL ORDERS FITTED BY US AT 24 HOURS NOTICE.

MANUSCRIPT PLAYS. THEATRICAL PLAYS. PUNJAL GAMES. BURLESQUE. STALLIONS. 315 N. CLARK ST. CHICAGO, ILL.

WIGS and BEARDS IN All Styles and Qualities. THEATRICAL JEWELRY AND SPANGLES, TIGHTS, OPERA HOSE AND STOCKINGS, FASCIAES, CADETS, GOLD and SILVER TRIMMINGS, and all Goods of Theatrical High Quality Lowest Prices. SAMPLES UPON REQUEST. J. J. WYLE & BRO., Inc. 27 South St. SHERMAN BLDG. 18 & 20 E. 27th St. New York

VAUDEVILLE REVIEWS

(Continued from page 3, 12, 20)

PROCTOR'S 55TH STREET HARLEM OPERA HOUSE

(Last Half)

Gaston Palmer opened the bill with a juggling act, working in his shirt sleeves. He was very good, and he covered them well, and drew quite a big audience...

Misses Palmer, assisted by Mr. Stone at the piano, offered a song cycle, and found the going anything but easy. The girls have poor singing voices and need them poor. Mr. Stone did good work at the piano, but his work was not enough to hold up the act.

Gray and Palmer started fast and kept going with an old act that scored because of the clever way it was put over. The act has a neat variety of singing, good patter, dancing and a French horn solo.

Alice Hamilton followed with an act which drew a laughter from start to finish. She used a special drop in lavender and the featured woman of the 19th Century, she fashioned and told what happened to her while she was visiting her son in New York...

Durrell and Edwards took the honors of the bill as a laugh-getter. Miss Durrell proved herself a first rate "audience and kept the audience laughing at her antics all through the number. Edwards is a capable dancer and received quite a bit of applause himself.

ELECT 30 OUT OF 54

LONDON, Eng. Feb. 23.—The result of the first election of representatives to seats in the Council of the newly formed Actors' Trade Union, shows that thirty of the fifty-four candidates elected were chosen. The successful contestants are: Sydney Valentine, C. V. Franco, Sydney Faxton, Alfred Legg, Eva Moore, Henry Vihart, Ben. Webster, Norman McKinnell, Henry Amley, James Carraw, Lillian Brathwaite, Allan Aynesworth, J. Fisher White, Geo. Tully, Julian Royce, W. G. Fay, Ernest Hendrie, Lennox Pawle, O. H. Clarence, Lenox Ashwell, Dawson Milward, Henry Oscar, Dennis Neilson Terry, Gerald Ames, Frank Arlott, Phyllis Broughton, Maude McIntosh, Harding Steerman, Lucy Sibley, Lisa Coleman.

INSURE YOUR MATERIAL AGAINST THEFT

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the author or firm, and should be collected by the office by the date of the show where the act is being used or other witnesses. Further acknowledgment will be made by the office, after being established. Address your contributions to:

The Registry Bureau, New York CLIPPER, 184 Broadway, New York

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my—

Form with fields for NAME, ADDRESS, Date, and Registration.

PROCTOR'S 125th St.

(Last Half)

The patrons, on Friday night, saw one of the best bills in New York, and consisting of seven good tryouts and seven regular acts.

Town and Genera opened the bill with a neatly presented light-air act that contained some unusual stunts. The closing number, and scored. See New Acta.

Wally Dockery tried out a black-face number, and scored. See New Acta. "Kisses," an act seen on big time a few weeks ago, was tried out by a new company and went over. It is fully reviewed under New Acta.

Edna De Tomo almost raised a riot with her tryout. Although she started slow, her finish was so good that the audience broke up at the next act on.

Crawford and Westcott finally succeeded in quieting the audience and went on with their tryout. It is a neat duet and will be reviewed under New Acta.

Murphy Nichols Company offered "The School of Acting," and went off with one of the hits of the bill to their credit. The acting is very well done, and brought much applause from the audience.

The "Two Jesters" found the going easy, mainly because of the good humor of the audience. The boys have good voices, but the manner with which one of them handled one number detracted much from the good impression.

Murphy and Miller tried out an unnamed number that was very well done. They will be found under New Acta.

Barry McCormick, assisted by Arthur Gray at the piano, offered a song cycle that scored. See New Acta.

Clara Howard followed and stopped the show with a pleasing way of delivering her material that is sure-fire. Her act is a variety of songs, patter and footloose and fancy free. See New Acta.

Mullen and Coogan, both "ants," of the male species, offered a collection of jingles and songs that were well received, mainly because of the method in which the boys handled their material.

Albert Baker, assisted by Miss Alice Howard, closed the show with an exhibition of billiard and carrom shots that were no doubt interesting to those who understood the game. G. J. H.

WILL DINE GALS WORTHY

Dramatist John Galsworthy will be the guest of honor at a dinner and reception in the Lotos Club, next Saturday evening.

THE LEAGUE OF NATIONS. A special delivery service agents. Conventville variety performers for individual laugh opportunities. Send in your material to the lucky possessor of MADISON'S BURST OF LAUGHTER.

WANTED. Lady Elaine Stanger—Model actress. Old salary \$1000.00. Address: 14th St. New York.

FOR SALE. Full Size Drove, Rolling Shutter and Curtains. 1440 4th St. Flat 24. Bronx.

Money-Making Songs. A special delivery service and publishing house. Send in your material to the lucky possessor of MADISON'S BURST OF LAUGHTER.

MOVIES

VITAGRAPH ABSORBS KALEM

SECURES MANY FILMS AND STORIES

Vitagraph last week absorbed the Kalem properties, which included a library of photoplay subjects and many successful stage plays, as well as all produced subjects in the negative archives of the Kalem concern.

In the negative list which Vitagraph acquired in the deal are "From the Manager to the Cross," "The Lion and the Mouse" about to be released, Alice Joyce as the star; "The Third Degree" and "The Gambler," all three by the late Charles Klein, possibly the most successful of dramatists; Eugene Walter's "The Wolf," Winchell Smith's "The Fortune Hunter" and George Bronson of "Brendanah."

Four Dion Boucicault plays are on the list, as well as several by W. Horning author of "Raffles" and "The Amateur Cracksman" two plays by Joe Murphy, and there are several stories by Frederick B. Hechtdorf.

Among the several hundred plays and stories that pass through Kalem are: "Brendanah," "The Octoron," "Cora," the "Shogun," "The Golden Bava," "Arms-N-Fugue," "The Kerry Girl," "Sham Rins," "An Innocent Sinner," "White for Wife," "The Runaway Wife," "The Princess of Travlers," "The Whore of Shannon of the '70s," "Trooper Billy," "The Third Degree," "The Weight of a Crown," "The House of the Mouses," "Through Fire and Fortune," "Daughters of Men," "The Film," "The Handmaid," "The Wolf," "Erving Wife," "The House Next Door," "The Fortune Hunter," "Moran the Pythons," "The Weight of a Crown," "Thread of Destiny," "Stoneval," "Jackson's Way," "The Spy's Way," "The Girl from France," "Grant, Polio Reporter" and "The American Girl."

Concurrently with the transfer of these properties, William Wright, secretary and in-charge of Kalem almost since the inception of that pioneer concern, becomes allied with Vitagraph's sales and promotion department.

A further gain to Vitagraph in the Kalem transfer is the bondstaple of the Brooklyn studio, which have been reinforced with the complete laboratory equipment of the big East 42nd studio, and there have been one of the most modern in America. Together with the transfer of this finely equipped department to Vitagraph, the superintendent responsible for its organization becomes a member of the chemical staff of Vitagraph, together with several of his expert assistants.

The consummation of the deal marks one of the biggest transfers of the kind the film field has known and, in conjunction with its own and that recently consummated in the purchase of the Kalem library probably unexcelled by any film concern in the world.

U. S. TO DROP FILMS

Charles S. Hart, director of the Division of Films of the Committee of Public Information announced last week that the United States Government Film Division will cease to exist before the middle of April. Mr. Hart stated that the Division of Films is completely finished, and the affairs will be closed as soon as possible. The contract with the World Film Corporation for the release of "American's Afloat" has been completed, and the U. S. A. series will be maintained until that concern has finished its bookings.

LOCKWOOD LEFT \$45,000

The estate of Harold Lockwood, the motion picture actor who died last October, is valued at \$45,000, according to the will which was admitted for probate last week by Surrogate's Court.

Two life insurance policies, each amounting to \$10,000, are included in the will. One of these is payable to the late actor's mother and the other to his 16-year-old son, Harold Lockwood, Jr. The will directs that the balance of the late actor's property be divided equally between his mother, Mrs. Jennie Lockwood; his son, Harold, Jr., and a friend, Gladys W. Lyle, who resides in Los Angeles, Cal.

Robert E. White and Charles K. Stern, friends of the late actor, were appointed executors and granted letters testamentary in the Surrogate's Court last week.

"BIG FOUR" TO HOLD ALL STOCK

At a meeting held last week by David W. Griffith, Douglas Fairbanks, Charles Chaplin and Mary Pickford, otherwise known as the "Big Four," it was decided that all stock of the United Artists' Association, which is the official name is now known to, will be divided among themselves only. The meeting was held in Los Angeles, where it was revealed that William S. Hart has definitely decided not to join the combination, and, in fact, is even anxious to avoid staying in films at all, as he has been to the theatre for some time.

The association will be capitalized at \$200,000 and will share at \$100 each. All of the stock will be bought up by the four, who will finance the organization.

LASKY GETS "SECRET SERVICE"

James J. Lasky announced last week that the Famous-Players Lasky Corporation, which has been the most famous play, "Secret Service."

The play opened in New York with Griffith at the helm, at the Garrick Theatre, and is said to be one of the biggest money-making theatrical productions in the history of the American stage. It was revived in 1910 by Gillette and again scored a hit. The Famous-Players company has not yet decided who will play the leading part.

THE IVY COMPANY BANKRUPT

The Ivy Pictures Corporation, of 52 Broadway, was petitioned into bankruptcy on Monday by the United States Bankruptcy Court. The claims of the three creditors, the National Federation of District Courts. The claims of the three creditors of the company are said to be \$5,000 while the nominal value of the stock is placed at \$100. The Ivy Pictures Corporation held control of the film rights of "The Lure of Lady Lucy."

WOMEN'S UNIT GOING ABROAD

A women's film unit, with representatives from the General Federation of Women's Clubs, the National Federation of College Women, Association of Collegiate Alumnae and the Women's Bar Association will leave for Europe today in the ship June 1. From there they will go to Italy, Russia and other countries. The object of the unit will be to aid in war work.

RATHAPPEL INCORPORATES CO.

ALBANY, N. Y., Feb. 15.—On the list of incorporations today is found that of the Rathappel Pictures Corporation, down for \$100,000. The address is given as 120 West Forty-sixth street, and the names of the members of the company are listed as W. Eisenhardt, H. T. Biggs and E. L. Rothappel.

HART HAS NEW LEAD

William S. Hart has taken for his next leading lady the actress who has been playing in Keystone comedies.

SHOW MEN AND ASS'N AT ODDS

LEAGUE TO FIGHT CENSORSHIP

That the movie exhibitors of New York State have decided to conduct an independent fight against the passage of the censorship bill that is now pending in the Legislature, was disclosed this week, in a letter sent to the National Association by Sydney Cohen, President of the M. P. Exhibitors' League of America.

Cohen, who had been asked to become a member of the National Association's advisory committee, organized for the purpose of combating adverse legislation such as the New York State censor bill apparently believes that the exhibitors can handle the situation as an independent factor, without going up with the manufacturer, and has declined to work with the Association's committee.

In accordance with Cohen's plans of action, he has called a convention of the New York State picture showmen, which is scheduled to be held in Albany on February 26th. The league will immediately get busy up with the manufacturer, and has declined to work with the Association's committee.

The effect of the proposed censorship law. In accordance with the plan ahead with its object of opposing the passing of the censor bill, which if passed, will undoubtedly mean that most of the New York State picture houses will have to raise their prices, with an excellent chance of losing business as a result.

CAPELLANI TO PRODUCE

Albert Capellani arrived in New York on Monday to start preparations for the work of his new company, Capellani, which has hitherto been a director for the Metro, and who directed "Naimova" in all her screen productions for that company has formed a new company, to be called Albert Capellani Productions, Inc., has already taken over the studio of the same name in Fort Lee and work will be started within a week. Orignon Hale and June Caprio have been signed by the new picture house to star in the company, several other motion picture stars. The first named will be started together. The new picture house will be started for production. The films turned out by Capellani will probably be distributed by the Metro.

FORT LEE STUDIO BURNS

FORT LEE, N. J., Feb. 14.—A fire in the laboratory of the Universal Film Company, which destroyed several thousand feet of film and caused considerable damage to the building. The loss was about one million dollars.

The fire started while a photoplay was being made, and the players formed a human pyramid and fought the flames. One wideawake camera man took motion pictures of the actors trying to subdue the fire. One was injured.

There were fifty girls in the laboratory when the fire started.

DIVORCES A TITLE

MOUNT VERNON, N. Y., Feb. 14.—Mrs. Adele Frost von Devitis, the former motion picture actress, has married a title secured a decree of divorce on February 19 from Supreme Court Justice Albert F. Berg. Her husband, Harry von Devitis, is also a motion picture actor, and is said to come from Copenhagen. He is said to be a two-year-old son was given to the plaintiff.

FILM FLASHES

Universal will release "The Red Glove" on March 11th.

Charles Ray is working on a new feature entitled "Harlow's Striptease" which will be produced on the screen by A. K. Selig.

The Blithe is featuring Universal's "Lion and the Mouse" this week.

Henry Walthall is featured at the Rivoli this week in "The False Face."

Hugh Thompson will appear in the next United Picture with Florence Reed.

Priscilla Dean is completing her latest Universal production, "Haggerty Ann."

Garth Hughes will be Florence Reed's latest man in her next United feature.

Montgomery and Rock's new Big "v" comedy is called "Daniels and Daniels."

Rupert Julian is completing "The Fitz-Fingers," in which he plays a dual role.

Robert C. Anderson has signed a two-year contract with the Universal Film Company.

Florence Reed's latest United production which will be released soon is "Her Code of Honor."

"Peety Does Her Darndest" with May Allison will be released by Metro on February 25th.

Leah Hadley's first of the six August Thomas plays for the screen will be "As A Soldier."

Dustin Farnum's latest United feature is "A Man in the Open," to be released February 25th.

Mary Madaren, having completed "Those Who Wait" is resting in the California Coast to Coast trip for the company.

H. M. Berman is back in New York after a visit to the middle west exchanges of the Metro.

Joseph Goodstein will distribute Hodgin's serial, "The Master Mystery," in the Rocky Mountain States.

Major Jack Allen has signed a contract with Universal to produce a series of animal and nature pictures.

Charles F. Schwerin of the States Rights, is the father of a baby boy born last week. Mother and child doing well.

Samuel Zierler has been promoted to general sales manager of the big "U" Film Company in New York City.

Lynn B. Card, sales chief of the Independent Sales Corp., has left New York City Coast to Coast trip for the company.

"The Wandering Ring Man," Leslie Love's new Vitagraph feature, is completed and Miss Love began on a new production this week.

Joseph A. Golden took his entire company south last week to work on the new Western photoplay serial, "The Great Campaign" in New York City.

The E. A. Rolfe Company has opened an office in New Orleans to distribute "The Marine Mystery" serial in the south-central States.

B. J. Rothappel delivered a lecture to the students of the University of Pennsylvania in Columbia University on Friday evening.

Joseph I. Schlichter, general sales manager for the Universal Film Exchange, left the city Monday on a tour of all the exchanges in the country.

F. P. Livingston has made his headquarters in the city as the representative of Billy Van, who will soon appear in a picture under his real name, Earl Macdonald.

"The Sign of the Cross" will be the Pathé feature of the week. It is the representation of Billy Van, who will soon appear in a picture under his real name, Earl Macdonald.

May Allison, Jack Mower, Hector V. Barron, Frederick Vroom, Gordon Gray, George F. Stone, John H. Lanning, Kenney, Mrs. Little and Lillian Gish are the stars in the new feature, "The Island of Intrigue."

FEATURE FILM REPORTS

ABOUT YOU! AND YOU!! AND YOU!!!

(Continued from page 25)

"THE ECHO OF YOUTH"

Graphic. Cast: Charles Richman... Peter Graham... Harold Martin... Oliver Martin... Jack McLean... Harold Martin... Peggy Shearer... Harold Martin... Philip Van Luin... Harold Martin... Story by Ivan Abramson. Directed by Ivan Abramson.

"MADE IN AMERICA"

Holdings. Right Road. Cast: John Egan... Richard Torrey... Jimmy Gray... Mrs. Egan... Joe Nelson... Mrs. Nelson... Story by Ivan Abramson. Directed by Ivan Abramson.

The largest crowd of exhibitors that ever attended the formal showing of a feature film packed their way into the New York Theatre roof last night to witness the latest dramatic feature film written and directed by Ivan Abramson for the Graphic Film Corporation.

"Made in America" will undoubtedly create a "fad" despite the fact that it is a trade article. The wife is over, people are still curious to know how it will all come so quickly, and "Made in America" is the answer.

The story centers around Peter Graham, a wealthy lawyer and social light, happily married and who has achieved his life's ambition by winning an election to the Supreme Court bench.

The plot is worked around the draft, with a little romance for heart interest put in. Also, the romance is worked around the different people in the country took on the draft question, and how they were changed in Joe Nelson is shown the character who was, when he first went to the front.

Graham's daughter, Anita, falls in love with Harold Martin, a rising young newspaper reporter who is the son of Olive Martin, a former actress in Chicago.

The film shows the drawing of the lotteries, the method in which the local boards worked. Every slightest detail that has to do with the making of the American army was reproduced in a manner which would surely become a law for the Government for efficiency.

On the day that Graham is sworn in as a judge, Olive Martin happens to be in her room, and she tells her husband that unless he divorces his present wife, she will never give her consent to his marriage.

"The picture is unusual for one of its kind in that it is made up of actual photographs taken as they are being taken. It is made in America, "Made in America" is a new making, "Making the Soldier," and "Forward, Eye Forward," "The Soldier."

"HELL ROARIN' REFORM"

Graphic. Cast: Tommie Don... Kathleen Connor... Frank Foster... Frank Foster... Story by Charles Kennerly. Directed by Edward Le Clair.

"Hell Roarin' Reform" is the usual Western type story, with a twist that catches the eye and clears and the hero a wild devil, for the town which he saves.

"HARD BOILED"

Paramount-Five Reels. Cast: Corning Mahrose... Dorothy Dallas... Billy Ferrara... Max Mason... George Banagan... Billy O'Connell... Walter Hays... Story—Comedy drama. Written by John Lynch. Directed by Victor Soderstrom.

Although "Hard Boiled" is nothing out of the ordinary as films go, it plays as an appetizing morsel to go with the rest of the week. The work it will do and is worthy of the attention of the leading exhibitors.

WANTS FILMS IN SCHOOLS

GOSHEM, N. Y., Feb. 15.—After successfully conducting experiments in teaching the principles of geology in the art of motion pictures, in Middlestown, Orange County, James F. Tuffill, the Superintendent of that of the schools, has gone on record as in favor of films for schools.

Bert Lewis, now at Camp Grant, expects to receive his discharge this week. Jack Stewart and Merna Lateralie, who recently joined hands, are offering a new vaudeville act.

John Woodford is a member of Lorin J. Howard's "The Best" company, which played the Victoria Theatre, Chicago, last week.

Grace Valentine will be starred in a new play, written by Frederick and Fannie Hatton. Oliver Morozco will produce the piece, which has not as yet been given a title.

Mary Ryan follows Marjorie Rameau in "Eyes of Youth" at the Manhattan Opera. Her first start-up was an engagement there in "Little Teacher" on February 24.

James C. Marlowe, Catherine Conroy, Jean De Brac, Eric Jewett, Ollis Field, Audrey Baird, Ethelbert Hales, Charles Wiagale, Max Milton, Louis Morrison and Jessie Nagel are included in the cast of "Thirty Days."

FLASHES FROM THE SCREEN

Peggy Hyland is now working on "Miss Adventure." Julius Steger has completed "Break the News to Mother."

Herbert Lubin has joined A. H. Sawyer in Miami, Florida. Monroe Salisbury is now working on "The Great White Elephant."

Edith Roberts' latest Universal film has been named "A Taste of Life." Robert Christian Anderson has signed with Universal for a period of two years.

Ernest Strong has been signed by the Vitaphone to appear in a number of feature pictures.

Norman Lawrence has signed with the Fox Films to direct Thea Fara's future productions.

The first scene of the Universal New Screen Magazine will be released Friday, February 21.

Ernest Strong has returned to the Vitaphone Company after a sabbatical absence of an independent director.

Edith Roberts, the managing director of the Motion Picture Sales Agency, of London, arrived here last week.

William L. Sherrill left for San Antonio last week to see the making of the two-act play, "C. Lincoln, That, was, and is."

Carl Laemmle, president of Universal, is on his way to Universal City, where he intends to stay for a short time.

The first "Ralph Lee Film Attractions" for the P. L. Company is called "Virtuous Girl," C. Lincoln, That, was, and is.

Signum Goldberg, of the Cosmo Theatre, in the Bronx, was paid his ad-vertising charges, Louis Morrison and Jessie Nagel are included in the cast of "Thirty Days."

Mr. and Mrs. Carter de Haven have completed their first comedy for the Robertson people entitled "What Could Be Sweeter."

Harry Levy, manager of the Universal Industrial Department will address the Cleveland, O., "Ad" Club on "The Art of Industrial Pictures."

Montgomery Fleck's satirical comedy, "Berserker of the Baboons," has been produced by C. Lincoln, That, was, and is.

Kenneth E. Webb has been engaged by the P. L. Company to direct Alice Brady in her next picture for "That Comedy Show to Live."

The first four productions of Universal's new star attraction series will be: Monroe Salisbury, "The Great White Elephant," "The Scare Shadow," "With Max Murray; Harry Carey in "A Fight for Love and Friendship" and "The Silk-Lined Burglar."

VAUDEVILLE BILLS

(Continued from page 27)

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

Cast Hill—Alphah Bethel Co.—Mac & McCabe—Bill J. J. Lincoln—That, was, and is.

She Brought Doughnuts to the Doughboys and Proved Herself a Sister to the Red Cross Nurse

Cleaning Up!

And no wonder.

It's there
forty ways!

Read the
Great Lyric

They say it's in heaven that all Angels dwell
But I've come to learn they're on earth just
as well
And how would I know that the like could
be so
If I hadn't found one down here below

CHORUS.

A sweet little angel that went o'er the sea,
With the emblem of God in her hand,
A wonderful Angel who brought there
to me

The sweet of a war furrowed land
The crown on her head was a ribbon of red,
'A symbol of all that's divine,
Tho' she called each a brother, she's more
like a mother,
Salvation Lassie of mine.

(Copyright 1919 by Leo Feist, Inc.)

SALVATION LASSIE OF MINE



LEO. FEIST, Inc.
135 West 44th Street,
New York

CHICAGO
Grand Opera House
Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Bldg.
NEW ORLEANS
119 University Place
CLEVELAND
308 Bangor Bldg.
BUFFALO
485 Main St.
PITTSBURGH
311 Schmidt
Building

DETROIT
213 Woodward Ave.
KANSAS CITY
Gayety Theatre Bldg.
LOS ANGELES
838 San Fernando
Building
ST. LOUIS
Holland Building
SAN FRANCISCO
Pantages Theatre
LYRIC THEATRE
MINNEAPOLIS
Lyric Theatre Bldg.
SEATTLE
301 Chickering Hall

POPULAR (L) EDITION
LEO. FEIST, INC. NEW YORK
HERMAN PATTERSON MUSIC PUBLISHING CO. LONDON, ETC.

Words and Music by
Jack Caddigan and Chick Story
Writer of 'The Rose of No Man's Land'

NEW YORK WENT WILD

every performance at KEITH'S PALACE THEATRE last week, where it heard for the first time
J. KEIRN BRENNAN, GUS EDWARDS and PAUL CUNNINGHAM'S cyclonic hit

AMERICA NEVER TOOK WATER AND AMERICA NEVER WILL

THAT GREATEST OF ALL SONGS ON THE "ANTI-DRINK" QUESTION.
THE PEOPLE DIDN'T APPLAUD, THEY GOT UP AND CHEERED.
SING IT—AND THEY'LL DO THE SAME FOR YOU.

America Never Took Water

And America Never Will
By J. KEIRN BRENNAN
GUS EDWARDS
& PAUL CUNNINGHAM

Brightly (See first part)

Copyright, 1922, by M. Witmark & Sons.

REFRAIN

Professional Copies and Orchestrations in All Keys Now Ready

TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE

M. WITMARK & SONS

AL COOK, 1532 Broadway, N. Y., next to Palace Theatre

MIKE MCCARTHY
230 Broadway, N.Y.
215 Park Ave. Bldg.
R. BASS McCLURE
10 Park Pl.
New York

TRIS J. QUIGLEY
Chicago, Ill.
GANNON THOMAS BIRD
New York
HAL W. KING
Lynch City, Va.
DAVID THOMAS BIRD

GUS EDWARDS
Pittsburgh, Pa.
35 St. Ninth St.
AL WORTH
Cincinnati, O.
40 & Fremont St.

AL BROWNE
San Francisco, Cal.
508 Park Ave. Bldg.
GEO. BRIDGEMAN
Pittsburgh, Pa.
238 4th Ave.

JAC. LAUBY
Chicago, Ill.
218 Lombard St.
JACK CRAWLEY
Pittsburgh, Pa.
12 Erie Ave.

C. CASPNER, Jr.
Chicago, Ill.
243 Grand St.
FRED HATFIELD
Baltimore, Md.
New Realty Bldg.

CARL NATKAL
Chicago, Ill.
146 Arden, Cal.
JOS. W. WARR
452 South Blvd.
Chicago, Ill.

BEC. HOWARD
2122 Grand Ave.
Cincinnati, Ohio
J. W. KENNEY
4012 Calumet Bldg.
St. Louis, Mo.

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

FEBRUARY 26, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

CONSENSUS OF OPINION--THE BALLAD GEM OF THE SEASON

DEAR LITTLE BOY OF MINE

And why not? It's another of those wonderful and unusual

lyric by **J. KEIRN BRENNAN** is intensely dramatic and appealing

melodies that made this well-known composer world famous

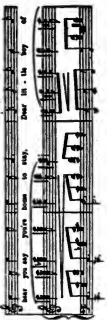
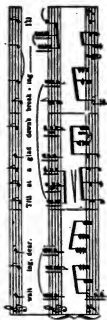
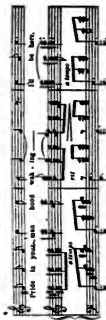
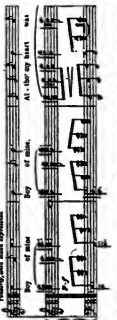
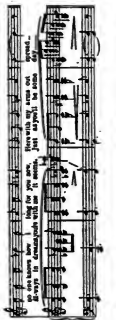
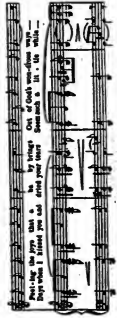
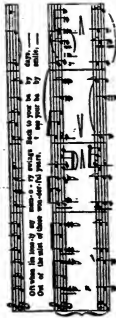
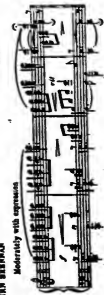
A REAL SONG FOR REAL SINGERS

Dear Little Boy Of Mine

Lyrics by
J. KEIRN BRENNAN

Melodist with emphasis

Music by
HERBERT H. WALL



Copyright, M.C. 1919, by J. Keirn Brennan

TAKE ADVANTAGE OF OUR COAST-TO-COAST SERVICE
PROFESSIONAL COPIES AND ORCHESTRATIONS IN ALL KEYS NOW READY

MIKE MCCARTHY
Ammanville, Minn.
55005
H. M. PAUL, MINNEAPOLIS
Elywood

THOS. J. SOULGEY
Chicago, Ill.
GUY W. MANNING
Kilmory, Minn.
Casper Theatre Bldg.

ED. EDWARDS
Philadelphia, Pa.
ALBERT WERTH
Cleveland, O.
Ch. & Woodcock Bldg.

AL. BROWNE
St. Paul, Minn.
GEO. BRIDGEMAN
Pittsburgh, Pa.
225 1/2 6th Ave.

JACK PLATY
St. Louis, Mo.
JACK CROWLEY
Pittsburgh, Pa.
15 Liberty St.

C. CARPENTER, Jr.
322 Broadway
BEN BURKE
Baltimore, Md.
1618 1/2 4th Ave.

AL COOK, 1562 Broadway, New York
(Next to Palace Theatre)

DOC HOWARD
212 1/2 11th St.
Livingston, N. J.
JOE L. WALK
350 10th Block
407 E. Colburn Bldg.
Chicago, Ill.

THE NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

Copyright, 1915, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by
FRANK QUEEN, 1853

NEW YORK, FEBRUARY 26, 1919

VOLUME LXV—No. 6
Price, Ten Cents, 940 7 Year

PANTAGES BEGINS INVASION OF THE EAST

MILES, ALLY, GETS 10 HOUSES

Acting in conjunction with C. H. Miles, of Detroit and Cleveland, Alexander Pantages, who has heretofore confined his activities to territory west of Chicago, last week began an invasion of the East that is looked upon, by many as a retaliatory measure directly, chiefly, against the Loew Circuit. Miles arrived in New York Friday after registering at the Hotel Astor, and announced that he had completed a deal whereby he had gained control of ten theaters in Canada, situated between Detroit and Montreal. With the two houses he already operated in both Detroit and Cleveland he now has fourteen houses.

Shortly afterward it was reported that Pantages will soon announce the acquisition of a house in New York and another one in Brooklyn. Efforts to learn their whereabouts were unavailing, but rumors that they had secured a contract for an Fifth Street, might be one, and the new Strand Theatre, now being erected in Brooklyn by Max Yergin and others, were heard the early part of this week. It was also reported that Miles, acting for Pantages, had formed an affiliation with the Amalgamated Booking Agency, controlled by B. S. Moss, the details to be arranged at a conference between him and Moss representative the latter part of the week.

The string of Canadian houses taken over by Miles were formerly known as the A. J. Small circuit. All of the theatres have, heretofore, played legitimate attractions, ranging all the way from those of the popular priced variety to shows of the two dollar sort, with a preponderance of the latter. The theatres, for the better part, are first class houses in every particular. It will be some little time, however, before vaudeville can be played in these houses, inasmuch as it will be necessary to alter each one considerably both back and in front of the curtain. In some instances the capacity will be slightly increased, while in others the seating arrangements will be altered to a considerable extent.

The small theatres are located in the following cities: Montreal, Hamilton, Toronto, Ottawa, St. Thomas, Kingston, London, Peterboro and St. Omerine. There, they ready for vaudeville bookings, which is estimated to be anywhere from three to six weeks, will receive bills from the Pantages New York circuit. The two houses in Cleveland and the one in Detroit, that have until recently been getting their attractions from the Loew office, will also swing over to Pantages in a week or so.

Mr. Miles also announced that he would book the theatre in Toronto, which has plans already having been completed whereby he will break ground in Toronto for the next best house in the city. This will occupy the site of the present Grand Theatre, the small house in Toronto.

The Montreal office will be moved on a plot adjacent to the Princess, the loca-

TYLER AFTER DALYS

George Tyler is trying to lease Daly's Theatre at Broadway, near Thirtieth street. If he is successful it probably means that Klav and Erlanger will be associated with him in running the house. The plots on which the theatre and the dressing rooms in the rear stand are owned by separate estates. These are the Schickels and James Schickels, and the premises were formerly leased by the Jones estate. The lease expired two years ago.

To be successful Tyler will have to negotiate separate leases for both premises. Thus far, this has proved an obstacle to others who have negotiated for the premises during the last two years. These include Margaret Anglo, Max Spizgal, and Max Spizgal. A scenic studio occupies part of the premises in the rear used for dressing rooms.

Before the Jones lease expired two years ago various individuals tried to run the theatre, but all failed. These include Walter Sanford, Ben Levine, Ben Kahn and Jerome Rosenberg. Tyler is reported to be willing to spend \$50,000 or \$60,000 in fixing up the house if he can obtain a lease which would include the entire theatre, as formerly used for dressing room purposes.

LONDON LIKES WOODS' SHOW

London, Eng., Feb. 21.—"Use 'em," the A. H. Woods American play produced at the Haymarket Theatre on February 12, the biggest kind of a success. All London is talking about the play and it bids fair to continue here so long as it has in New York under the title of "Friendly Enemies."

Frederick Harrison and J. L. Sacks, Ltd., are the producers here and the company among some prominent actors, chief among them is Dick Bernard, who played brother Sam, in the original New York company. The cast in full: Walter Stuart, Charles Hampden, Marie Pfeiffer, Louis Cassell, Hale, in the original New York company. The cast in full: Walter Stuart, Charles Hampden, Marie Pfeiffer, Louis Cassell, Hale, in the original New York company. The cast in full: Walter Stuart, Charles Hampden, Marie Pfeiffer, Louis Cassell, Hale, in the original New York company.

IRWIN SHOW SETS OPENING

My Irwin is scheduled to open in Poughkeepsie March 17 in the new musical play, entitled "Raising the Amarty," which has been written for her by Gen. Mc-Donough, Joe Young, Sammy Lewis and Ted Hayden.

The following principals will support Miss Irwin: Ed. Warren and Dell Temple, who are the original New York company. George Bancroft, Helen Ely, Harriet Ross, Arline Hackett, Stanley Jessup, Leo Hayden.

The latter led the cast of "Good Morning, Judge" when that show played in Washington previous to opening here. Kurt Esfeldt will manage the show, and George Barnum is staging it.

POSTPONE SAN ANTONIO CARNIVAL

SAN ANTONIO, Texas, Feb. 24.—The San Antonio Carnival has been postponed until 1920 because of early war conditions. The carnival was to have been in the Spring, starting April 19th, has been postponed until 1920 because of early war conditions. The carnival was to have been in the Spring, starting April 19th, has been postponed until 1920 because of early war conditions. The carnival was to have been in the Spring, starting April 19th, has been postponed until 1920 because of early war conditions.

BUSINESS IN THE SOUTH TURNS POOR

MANAGERS CLOSING SHOWS

Reports from the South indicate that shows playing one-night stand houses throughout that region of the country are doing a poor business. It was evidenced last week when G. Hill sent closing notices to two of his shows now playing in various parts of the South.

Two of the Hill shows scheduled to close are "The Captain and the Kid," which will stop February 28, and "The Southern Boy," which will stop March 8, at Memphis, Tenn. The Southern tour of these shows has caused Hill to suffer a loss of many thousands of dollars despite the good business they are doing at the present time.

The bad conditions are due to the large number of shows playing the one-night stand houses. Towns that formerly used to get one show now are getting a different one almost every night, with the result that the patrons have become tired of going to the theatre.

Another element that seems to be militating against show conditions in the South is the half-time working period that prevails in the industrial plants since the signing of the armistice. Thousands of workers throughout the South are not earning as much money now as they did at the beginning of the theatrical season, with the result that they have curtailed their visits to the theatre.

Coutts and Tennia, who, besides having their own show book a number of shows of other producers, have been avoiding the South, especially Florida, for the last month. They took "When Dreams Come True" from the Southern route last week and are now arranging a Northern booking route for the show.

Levy and Fish are closing their Southern "Watch Your Step" company next Saturday night. And other managers who have the same right to successful shows are being forced to close by reason of bad business throughout the South.

KLAW'S NAME OMITTED

ATLANTA, Ga., Feb. 24.—The 1918 Edition of "Hitchy Koo," which appeared here at the Atlanta Theatre, was killed as being presented by Erlanger, Dillingham and Ziegfeld. The billing is conspicuous at this time by reason of the absence of the name of Klav in front of Erlanger, following the rumors in New York that the theatre had been sold to Erlanger and Erlanger has split and the respective managers are about to go their separate ways.

VAUDE INQUIRY RESUMES MAR. 11

The Federal Trade Commission's inquiry into the vaudeville situation will be resumed in this city on March 11. It is possible, however, that a new bill to hold the hearings will be selected and be announced later.

RUMSEY GETS JUDGMENT

John W. Rumsey, as assignee of the Billmore Theatre Corporation, obtained a judgment last week for \$6,356 against the Gersten-Cramer Amusement Company, Inc. The Billmore Theatre Corporation leased the Lexington Theatre from the Gersten-Cramer Company in January, 1916, for a term of four and one-half years at a rental of \$24,000 a year. The rental was to be paid in weekly installments and the lessee deposited \$12,500 in cash to secure the payments. A clause in the lease provided that should the tenant fail to pay one week's rent, the amount was to be deducted from the security and the balance was to be retained by the landlord as a penalty.

At the trial of the suit before Justice Erlanger and a jury in the Supreme Court last week, it was testified that the Billmore Company failed to pay the rent shortly after it took possession of the Lexington. The Gersten-Cramer Company leased the Lexington Theatre from the Gersten-Cramer Company in January, 1916, for a term of four and one-half years at a rental of \$24,000 a year. The rental was to be paid in weekly installments and the lessee deposited \$12,500 in cash to secure the payments. A clause in the lease provided that should the tenant fail to pay one week's rent, the amount was to be deducted from the security and the balance was to be retained by the landlord as a penalty.

HILL TO HAVE MILITARY SHOW

Geo Hill is organizing a big military show for next season. It is his intention to try to get one actor who has been on the fighting line. It will be a review of vaudeville specialties, minstrel and musical acts. There will be no women in the show. He will carry musicians, have a street parade and will also have a band wagon with the show.

Hill claims that this show will be one of the biggest undertakings, and will be one of the largest shows on the road next season.

SUES FOR LOSS OF BAGGAGE

WASHINGTON, Feb. 21.—A suit for \$2,500 for alleged loss of baggage on April 30, 1917, was started by Hope L. Bragg, of New York, against the Pullman Company this week in the District Supreme Court. She claims that several of her trunks were lost on a certain train and articles of great value, and checked from Rock Hill, S. C., to New York, were lost. She claims that she was not notified of her demands that they pay for the loss. The attorneys for the plaintiff are George W. Orfanedes and W. W. Inlay.

"RIDDLE" WOMAN TO LEAVE

"The Biddle Woman" is leaving the Fulton Theatre March 15 and is scheduled to appear at the Woods Theatre, Chicago, March 17.

"Ezra Get Married" will leave the Little Theatre on March 15 and will appear at the Fulton, opening at the latter on St. Patrick's Day.

LAUDER HAS \$3,750 DAY

WHEELING, W. Va., Feb. 24.—Harry Lauder broke all records in point of receipts Thursday when he played to 3,750 matinees and 4,000 in the evening, and went away at each performance. The bills minstrele allowed for three performances to three times every matinee and the biggest week in the history of the Court Theatre.

(Continued on page 6)

PREPARE SHOWS FOR BROADWAY SUMMER RUNS

SEVERAL BEING MADE READY

Producers of musical shows have begun to make plans for summer runs in New York and look forward to the biggest summer amusement business Broadway has ever known.

They base their opinion on the fact that the city will hold the largest number of strangers ever here in hot weather, due to the homecoming of soldiers.

One of the first shows being groomed for a New York Summer run is "Hello, Alexander," in which McIntyre and Heath are being starred by the Shuberts. It is now playing at an extended engagement at the Lyric Theatre, Boston.

This show was received with little favor at its try-out, but it is being revised and, with the two famous fun-makers above named as its central figures will, no doubt, be going well by the time it reaches Broadway.

Among those assisting in this show are Johnny Burke, Mary Hayden, Lou Clayton, Gene White, Vera Lee Colman, Jack Squire, Carl McCullough, Don Quinlan, Virginia Hill, Lillian Rosedale, Ethel Hand, Arthur Arley, Mark and Madeline, the Old Homestead Quartette and a large chorus.

Another show destined for Broadway the coming Summer is "Take It From Me," also at present in Boston, where it is being produced by the Shuberts. This is another show which got off to a doubtful start, but has since become known and successful in New York for admittance. It is the work of Will R. Johnston, who wrote the book, and Will B. Anderson, who composed the music.

This company includes Vera Michelena, Edna Barry, Mary Hayden, Jack Squire, Matt, Dorothy, Betta, Jack McGowan, Douglas Leavitt, Harry Burnham, William Hall and Fred Hillbrand.

"Tumble Ian," which was recently launched by Arthur Hammerstein, is a musical version of the character-played farce "Seven Days." Rudolph Priml being responsible for the score. Like the two preceding shows, "Tumble Ian" received the usual "whipping into shape" given most shows, but is now said to be up to Broadway standard as expected in the Great White Way shortly.

Charles Ruggies and Peggy O'Neill have also received considerable notice and others prominent in the cast are Edna Hubbard, Olga Minkina, Zora Sears, William Hall and Fred Hillbrand.

"Yesterday," a show coming out under the Shubert banner as the work of Glen H. Edwards and Reginald De Koven. Rehearsals are now under way, and its opening soon commences.

Salywn and company are having a musical version made of "Seven Chances," which, when produced by the Shuberts, the leading comedy role, had such a successful career under David Belasco's direction. It will probably be a late Spring production.

The Society of American Singers is doing well with its musical productions at the Park that it will probably continue right through the Summer season. In view of the fact that the Shuberts usually have a season of revivals of the popular light opera of days gone by, will, no doubt, continue to produce and assist themselves to their forthcoming productions.

Among the musical shows now running in New York, which have a chance to remain during the hottest term are: "The Road to Reno," produced by the Shuberts and Harris; "Listen, Listen," at the Knickerbocker; "The Velvet Lute," at the New Regency; "The Merry Widow," at the Central, and "Some Time," at the Casino.

TWO SHELDON PLAYS OPENING

When King Raggot opens in "The Violation" at the Columbus theatre, the Sheldons, which Harry Hunter is presenting for the first time March 6 at Columbus, Ohio, will be the most popular of the following players: Vera Finlay, Margot Williams, John Lester, Frank G. Mills, Edward Dey, Billie Bevan, Edna Collins, Roy Cochran, Raula Cochran and Frances Victoria.

Following the Columbus date "The Violation" will play a week's engagement in Cincinnati beginning March 9. R. T. King has been appointed business manager of the show.

"It Happens to Everybody," another play by the Sheldons, is being rapidly being whipped into shape by Ira Harsh, will open at the Academy in Baltimore on March 5.

The cast of "It Happens to Everybody" is headed by George Probert and Florence Martin. Others appearing in the piece are Frank Joyant, Dorothy Hammack, Alfred Dayton, George B. Miller, Frank McCoy, Dorothy Allen, Edna Collins, Camilla Crume and Nila Mack.

William Moustier, for twenty years manager for J. J. Hickock, heads the corporation that is producing the show.

"HOOBOHOMA" MAKING NOISE

Despite the unfavorable notices which "Hooheema" received following its opening at the Grand Opera House three weeks ago, the management has earned a profit of \$2,000 weekly for the last two weeks. The receipts have averaged \$4,300.

This is due to the help of the ticket brokers, who are selling the seats several days after the show opened. The brokers agreed to take from four to ten tickets each at a price of \$100.00. They will also sell office prices and receiving an amount equal to the tax as their bit on each ticket. It is expected that the ticket credit on all unsold tickets. And, since the arrangement relieves the brokers from the service of his famous play, they do not entail any outlay of cash in advance, they have been pushing the sale of tickets since the first week.

Bernard Gallant, business manager of the Greenwich, stated last week that Broadway stars would be engaged for the theatre's productions next season.

CARUSO SETS \$10 TOP

A ten-dollar top price has been fixed by the Metropolitan Opera House management for the gala performance next Saturday night at which Caruso will celebrate the twenty-fifth year of his operatic career and appear in several of his famous operas. It is expected that the performance, which is expected will total at least \$15,000, will go to the benefit of the Opera Emergency Fund since that time.

In former years, the proceeds from the gala performance each year, sometimes to exceed \$20,000, went to the benefiting director. But General Manager Giulio Gatti-Casazza, who is presently practicing, has been taking charge six years ago, and has been turning the money over to the Emergency Fund since that time.

MAY START OVER AGAIN

The Authors' and Actors' Theatrical League is actively preparing to be dominant since they closed their program at the Fulton Theatre months ago, may be revived soon. They are now presenting Mrs. Thomas A. Wise, who may be an active principal in the organization, is reading plays in an effort to find several suitable for production. It was rumored that the Authors' and Actors' organizations may reunite under the leadership of Stant Walker for a series of readings, in which as they choose the plays for presentation.

CLOSE "FAIR AND WARMER"

After playing the show on the road for the last few months the Salywns closed "Fair and Warmer" at Johnsons, Pa., last week. The show, which was produced by the owners sent the show to the Stock-

WHO OWNS THE "KISS BURGLAR" UP TO COURT

WELCH AND SHUBERTS CLAIM IT

"Who owns the 'Kiss Burglar'?" might well be the name of a puzzle judging by the tangle into which its affairs would seem to have been thrown since the Kiss Burglar Corporation started an action in the Third District Municipal Court for \$1,000 against Outts and Tunnis.

The action is designed, it was said, to determine who controls the Kiss Burglar Corporation—Jack Welch or the Shuberts. Levy, Eisenburger and Polikan are the attorneys for the plaintiff. O'Brien, Malvinsky and Driscoll appear for the defendants. The corporation was formed in case came on for trial before a jury. William Klein, the Shubert attorney, came into court Tuesday in support of a motion to adjourn the case, which was put over.

In the affidavit, Klein swears he is the attorney for the Kiss Burglar Corporation. He says that, originally, William C. Orr was president and principal stockholder, but that he was replaced by other vice-president or treasurer. Welch, it states, held one share of stock.

Then, according to Klein, "the Kiss Burglar" was formed by Welch and another company, borrowed from the Shubert Theatre Company \$10,000, and transferred to the Kiss Burglar Corporation. Welch, including one share, which was presumably in the name of Jack Welch and which he was to hold, blank.

The affidavit then recites that the company did not pay the note when it became due. It says the stock was sold and bought in by the interests Klein represents. But the fact remains, that Outts and Tunnis are withholding an amount representing successfully throughout the United States one company of "The Kiss Burglar" in connection with the same time June from the Kiss Burglar Corporation and the authors, Glen McDonough and Raymond Hobbs.

Under the terms of the contract for the rights of the show, Outts and Tunnis pay the authors six per cent of the weekly gross and an additional two per cent goes to the corporation. However, Outts and Tunnis are withholding an amount shown in royalties said to be over \$1,000, regarding the turning over of which they are insisting on the claims of the Shuberts and Jack Welch to ownership of the show.

Another element that is adding to the rift in the late is the judgments filed against the Kiss Burglar Corporation for \$1,274 in favor of the H. Q. Miner Lithographing Company having been docketed last week.

It was said that no matter who ultimately establishes his right to the Kiss Burglar, the corporation is successful in having the sums in royalties now held by Outts and Tunnis turned over to the corporation. It is said that the same does not to those who have filed judgments.

The Shuberts are also obtaining a company in "The Kiss Burglar."

NAME NEW CROTHERS PLAY

Bachel Crotters' newest three-act comedy which the Shuberts are producing, is called "77 Acres" and is scheduled to open in Washington March 20. The play was put into rehearsal last week with the following principal cast: Edna Collins, Vera Hill, Lucie Moore, Allison Skipworth and Amanda Binney.

ADA MEADE A. E. A. COUNCILMAN

Ada Meade was elected a member of the Council of the Actors' Equity Association at a meeting of the executive board of the organization held at the Fulton Theatre last Friday. Miss Meade succeeds to the Council seat formerly held by Mrs. Wilfriss.

MINSTRELS BURIED TOGETHER

WALTHAM, Mass., Feb. 25.—Harry Porter and his company of Minstrel Artists who were travelling with the Gene Leighton Minister Revue, and who died in Waltham, were buried together yesterday in the Mt. Peake Cemetery here yesterday. A search had failed to reveal the whereabouts of Harry Porter's remains, and funds for his burial were raised by a subscription managed by Charles T. Earle, who was in charge of the funeral.

Rev. Frank G. Foster, pastor of the Immanuel Methodist Church, officiated at the funeral. Several people connected with the profession were present, including members of the Waltham Minstrel Troupe, George B. Hager of the Waltham Theatre, J. P. Heinlein, manager, and W. H. Arnold, assistant manager of the Central Square Theatre, performers appearing at the Waldorf, Edward Harrington and Charles T. Earle.

The bell barriers, all members of International Alliance of Theatrical Stage Em-ployees and Moving Picture Operators, Local 605, were James Tully, Patrick Doherty, W. Blackley and Louis Carroll, Rev. Foster, and Frank Campbell, James Murren, Herbert Pyne and William Norton, for Harry Prince.

ANNA HELD, JR., DESERTS VAUDE

Anna Held, Jr., who opened last week in Waltham, Mass., by Mrs. F. H. Callahan, "Hello, Hello," which is at present playing one-night stands in New England, is reported to have deserted her husband, Emmett Gilfill, The Four Avallons, Anna Stevens, George Hinkal, Helen Princeton, and Guyer Sisters. Captain George Anger, Louise May. The production is owned by Joe Shea.

She is supposed to appear in vaudeville under the management of Evangeline Wood, the latter having obtained the rights of the show from the Shes. But, after extending the two-week option to six weeks, it was found that the vaudeville manager, who is said to have use was too pretentious to permit Miss Held to begin working on it in the time contemplated by all the parties to the option.

STATE GUARDS GIVING SHOWS

ROCHESTER, N. Y., Feb. 24.—The local unit of the New York Guard is going to put on a big show and banquet at the State Armory here shortly. Sidney Wire, who represents the First World's Congress of Dace Davie, is now in town and negotiations are under way. Wire has already closed contracts to put on similar shows in London, England, and in other cities. The show is to be given at the State Armory on Feb. 25, Syracuse and Albany. Der-Devil Schreyer is to be featured in all shows.

WEST WILL GIVE PLAY ABROAD

Roland West, producer and co-author of "The Unknown Purty," announced last week that when that play is presented in London, England, he would give the direction of him, in conjunction with a prominent actor-manager.

STONE AND FILLARD

George Stone and Etta Pillard, whose popular musical program, "The Unknown Purty," announced last week that when that play is presented in London, England, he would give the direction of him, in conjunction with a prominent actor-manager.

Stone and Pillard are the biggest box office attractions in the present season. Etta Pillard to-day, a position they have held for a number of years. They hold many records throughout the circuit and are credited with being the fastest team in this branch of theatricals.

George Stone and Etta Pillard have been many offers in the last few years by Max Ziegler, Jr., the Shuberts, Max Hart, H. B. Marshall, Richard Elder and other American and European managers and agents, but were compelled to refuse all offers. They are under a contract to Hurst & Seaman. As this contract expires at the end of the present season, it is expected that they will be in a big way over Broadway production next year.

A. E. A. OPPOSES PERFORMANCES ON SUNDAY

HOLDS MEETING IN CHICAGO

The Actors' Equity Association placed itself definitely on record as being opposed to Sunday performances as a general principle, a special meeting held in Chicago last week for the purpose of considering this and other so-called abuses that the legitimate actor is claimed to be subject to at the present time, in addition to its general stand on the Sunday show question, the A. E. A. also declared that actors who are forced to appear in cities other than Chicago, San Francisco, etc., where Sunday shows have been the rule for years, should receive extra compensation for the added performance.

This looked upon a preliminary move toward making the managers pay members of the organization for Sunday performances in Washington and in several other cities that have added the Sunday performance during the last two years. Provided that the extra compensation is forthcoming, the A. E. A. still maintains its attitude of opposition to such performances.

Just what steps the A. E. A. intends to take, if any, toward securing payment for the Sunday shows in Washington and elsewhere, was not disclosed. The New York office of the A. E. A. was also disquieted about the matter, but in a little bit, however, that there will be something doing very shortly with respect to the Washington situation. The A. E. A. having been studying the matter for several weeks past.

In Chicago, a special A. E. A. members work under an A. E. A. members work contract, providing for the right to appear in other cities. Other cities like Cincinnati, Milwaukee, etc., where the Sunday shows are in existence, have been the rule, same thing being, are played under a similar special form of contract.

At the present, that the authorities in Philadelphia, for example, should allow the theatres to operate on Sunday, A. E. A. members would demand that they be paid for the extra show. The same goes for any other city allowing the privilege in future. The A. E. A. now has a membership which embraces about three-quarters of the legitimate acting profession in case of any necessary force matters, is well equipped to do so.

The Chicago meeting was attended by about one hundred members, speeches being made by Edwin Mordant, who presided; George Arlin, Guy Bates Post and others. Among the abuses mentioned during the course of the meeting was that of contract breaking, which, according to reports, has become a regular managerial practice in Chicago and certain cities throughout the middle west this season.

The main trouble seems to lie with the smaller type of managers operating road companies. It is understood that there has been already instituted a plan whereby this unreliable element in show business will be brought under a road contract, the actor who signs an agreement to this will give special attention to the manager who breaks his contract and deliberately breaks it will likewise lay himself open to the application of severe disciplinary measures.

There will be other meetings in Chicago during the next few weeks and an endeavor will be made to get things up generally in the middle west territory.

NEW PRODUCING CO. FORMED

The Equity Producing Company has been formed for the purpose of bringing to the stage the best plays of the general manager of the new concern, the first venture of which will be "Hysteria" on March 2nd, and "The Middle of March" and "The New England States and Canada."

PANTAGES OPENS NEW HOUSE

CHICAGO, Feb. 24.—The new People's Theatre, Alex. Pantages' house, was opened today. The house, which was erected at a cost of \$2,000,000, is one of the most beautiful theatres in Chicago, and has a seating capacity of 2,400.

The house is under the management of Harry Kelly, assistant manager; Billy Meyers, stage manager; Billy Meyer, orchestra director; Harry R. C. treasurer.

The opening program was the Phillips Tobo Concert, followed by "The Three Andre Girls," Wood, Young and Phillips, Walter Grandey, Evans and Guy W. Wood's "Stampee."

One show a night is the policy with admission ranging from twenty-five to forty-five cents. The entire house was sold out for the opening performance today.

The Empire Theatre, which for some time has been run in opposition to the Western Vandellie Managers' Association, will revert to its former management near the future. This is due, no doubt, to the opening of the new house.

CLAIM GOODWIN ESTATE

Edna Goodrich, fourth wife of the late Mat G. Goodwin, and Georgia L. Goodwin, former wife of the actor, are to be Mrs. Goodwin number six, each claimed to be heir of the Goodwin estate last week. Miss Goodwin's claim on an will made by Goodwin before he married her in November, 1906, Chicago, was not in possession of the will which, she says, leaves her all of Goodwin's possessions except a legacy left for the maintenance and the aged parents. Miss Gardner's claim, which has been presented to the probate court of Cook county, is to the contents of Goodwin's apartment at 801 West 118th street, said to contain the will which she claims is the value of which amounts to \$300,000.

PROTEST "EVERYTHING" SCENE

Mathew Burns, representing Charles Dillingham and E. H. Burnside, started action last week in the interest of the producers and exhibitors. He asked for was brought against the distributors of the film entitled "Infestation." The film depicts a realistic scene which was presented as a copyrighted spectacle from "Everything," called the "Human Flag." The effect is said to be part of a production in which Gabry Des Lays is now appearing at the Casino De Paris in Paris.

CHESTER TO HAVE NEW HOUSE

Chester, Pa., Feb. 24.—Plans are under way for the erection of a new theatre, modern and up-to-date theatre. A meeting was held here last week, at which twenty architects and engineers were present, at which definite plans were drawn for the new house. The Bower building will be the site. About \$150,000 will be spent on the building.

WILL FILE RAY'S DECISION SOON

Referee Louis Schulerstein, appointed by the Supreme Court to investigate the case of the manager of the White Realty Company, announced last week that he expects to file his report on his decision on the bench the latter part of this week or the first part of next. His delay in the case, the referee explains, has been caused by his waiting for the White Realty attorney, John J. Myers, to file his brief.

LEAVING OLCOTT SHOW

Mary Jeps, well known Chaucery Olcott, will leave for New York this week at the Standard Theatre, will leave the cast after next week to join a new production soon to be seen in New York.

WHERE IS ROY FERGUSON?

Mrs. D. M. Ferguson, Raleigh, Tenn., says she has not seen Roy Ferguson since he left Nashville about Dec. 15, last week, to go to New York to secure work as a singer. His children are in want, she states.

EXCLUSION FROM PARK POOLS IS NOT CRIMINAL

COURT MAKES IMPORTANT RULING

A decision of great interest to owners of amusement parks in New York State was made last week by Magistrate George W. Simpson, wherein he made it plain that the exclusion of any one from swimming pools in such parks would not place such owners within the pale of section 614 of the Penal Law. And this, in spite of the fact that this section specifically says that no citizen of this State shall be excluded from theatres or other places of amusement by reason of race, color or creed.

He admits that any persons so excluded may have redress under the Civil Rights law, but contends that no criminal action can be brought against the manager of a park for such an exclusion, because excluding pools, he holds, are not an amusement as indicated in the criminal section.

Magistrate Simpson's decision was made in an action of the People, brought on complaint of Eugene McIntosh, a negro employed in the park, against the District Attorney of Bronx County, against C. Frank Stillman, manager of the New York International Exposition, Metropolitan and that he had heard negroes were being barred from the swimming pool in the Bronx Exposition Park, and that he accompanied by two white police officers in civilian clothes, presented himself on September 23, last, at the New York Exposition Park and paid ten cents. He was admitted to the park.

When he went to a booth on which was the sign "Swimming Pool—50 cents week days, 75 cents holidays," he was refused admission. He asked for a ticket to the swimming pool, but was told by club. He asked how he could join the club, and was told by Manager Stillman. While he stood talking, he noted that three white men bought tickets and passed into the pool, nothing having been said to them.

McIntosh then sought Stillman, expressed his desire to join the club and offered to buy a ticket to the pool. Stillman told him to make a written application to the club, and to be ready to undergo a test. He refused to undergo it and to inquire if he had found out. Then Stillman handed McIntosh the former's card and McIntosh left.

Believing that there had been a violation of the Penal Law, McIntosh took the case to the District Attorney, who referred it to Magistrate Simpson, who presented the case for the People, and Samuel Jeps appeared for the defendant. In rendering his decision Magistrate Simpson ruled cases as precedent for reaching the conclusion that swimming pools are not a place of amusement as indicated in section 614 of the Penal Law of New York and, therefore, any person so excluded from a park shall have no redress under that section, but must rely solely upon the Civil Rights Law for any satisfaction they wish to have.

MOROCCO TO HAVE SWIMMING POOL

Oliver Morocco, after dickering for some time with the Metropolitan Opera, finally closed a deal last week for a theatre in San Francisco.

Following three theatres in New York, Morocco has been offered for the first time, and Morocco will be enabled, by moving his shows from one theatre to another, to play a heavy program for two weeks before presenting them in New York. This would give him a great advantage in preparing production.

NEW PARK INCORPORATED

TERRON, N. J., Feb. 21.—A new park was incorporated here today when a charter was granted to the Fox Lake and Hudson River Amusement Company in the office of the Secretary of State. The new park will have amusements at parks, roofs, theatres, row gardens and other similar places.

The River Terrace, Fort Lee, with Lorenz Klosset acting as agent, will be the central branch of the new corporation. The original to the Fox Lake and Hudson River Amusement Company in the office of the Secretary of State. The new park will have amusements at parks, roofs, theatres, row gardens and other similar places.

The River Terrace, Fort Lee, with Lorenz Klosset acting as agent, will be the central branch of the new corporation. The original to the Fox Lake and Hudson River Amusement Company in the office of the Secretary of State. The new park will have amusements at parks, roofs, theatres, row gardens and other similar places.

JOLOAN AT GRAND 9 YEARS

March 20th will mark the ninth anniversary of Al Jolson's first appearance as a comedienne at the Winter Garden.

At that time, "La Belle Princesse" and "Bow Sing," a double bill, was being presented there. Jolson had the role of Ernest Sparkler. One of the other performers, by a slip, called him Gus and Jolson, who had just appeared for the first time in all Winter Garden productions until "Sinbad" was presented there. Among the other performers were Harry D'Arcy, who were Kitty Gordon, Miss Davis, Dorothy Jardon, Josephine Jacobs, Barney Bernard, and Louis Voger, Mizel Hajos and Stella Mayhew.

ADELINA PATTI DYING

LONDON, Feb. 22.—Mme. Adeline Patti, the prima donna, is seriously ill at her home in Wales. Her physicians hold out little hope for her recovery.

Mme. Patti was born of Italian parents, at Madrid, Feb. 19th, and has spent her life in the opera. She was the age of seven. Her next appearance here was when she was twenty-one. She was only fifteen and a half-year of age when she appeared in "Lucia." She has since then appeared in the opera many times and is one of the best loved stars in opera. Mme. Patti is the Baroness Celsarova in private life.

ORPHEUM HAS NEW MARK

The present Orpheum Circuit trade mark, a single word "Orpheum," written in a hand script, will be discarded on the first of March, a new trade-mark that is now being designated taking its place on that date. The new trade mark, which will consist of a circle with the smaller "Orpheum" in the center, will be printed on twenty-four sheets, as well as the smaller outdoor advertising matter the circuit prints in each city where it operates a theatre.

FUND BENEFIT NETS \$4,000

WASHINGTON, D. C., Feb. 22.—The third benefit net for the Actors' Fund, held here last night, and the first ever held in Washington, proved a success. In addition to the amount raised on seats, flowers and programs were sold, several stellar performers came from New York and donated their services as well. The net was filling engagements near the capital.

CHANGE MANAGERS IN ST. PAUL

St. Paul, Minn., Feb. 20.—E. P. Remington, treasurer of the Metropolitan Opera, resigned last week, as business and publicity manager of that house. The latter was succeeded by E. J. Lyette, who went out but left to become assistant to Theodore L. Hayes at the New Garrick Theatre and Lyette, both owned by Pinkelstein and Rubin.

"SCANDAL" GOING TO CHICAGO

"Scandal" recently produced by Walter Hart, will open March 8 at the Garrick Theatre, Chicago, instead of coming to Chicago as planned by the manager. The change has been necessary because of Hart's inability to secure a Broadway theatre in which to show the play.

MICH. BUSINESS UNHURTED BY PROHIBITION

"BONE DRY" FEARS UNFOUNDED

Detroit, Mich., Feb. 24.—Despite great fears on the part of business men in this and other Michigan cities that the "bone dry" law, which went into effect last May 1, would kill all sorts of business in the retail business, such has not proved to be the fact.

In this city, road attractions that have appeared at the Garrick and other first-class houses have done their usual amount of business, plus certain excess which has been enjoyed by attractions in other parts of the country. Looking at the situation coldly but fairly, business has been far from bad, and, if anything, has had a slight edge on that of former years.

Vaudeville business throughout the state is also reported good, the Butterfield chain of houses, starting at Eble Creek and running through Saglaw and Bay City, and stating that they are nothing of what to complain. One-act attractions, however, have fared the state make the same reports.

One thing is noticeable, however, but what it is does not seem to be the same. Another question. And that is that Saturday night audiences, at least in Detroit, have been largely the same as of yore. Now, practically every house in this city is sold out for Saturday night, a fact which did not always obtain before the "bone dry" law went into operation. Possibly that fact has no relation to the law at all but it is none the less true.

CANT GIVE DISCHARGE DATES

Chatterfield received a reply from the War Department this week, in answer to his letter sent to Secretary Doolittle, and, in reply to the secretary asked that actors in the service be given from three to four weeks' notice of their discharge. Chatterfield, in his men's communication to "Chatterfield" stated that "all units returning from the front are discharged in accordance with orders immediately upon completion of records, physical examination, etc. Such units, except in very exceptional cases, are discharged within two weeks to one month after the date of arrival at the point of debarkation, that, for those units, their return from overseas service gives the notice requested."

In the United States, the letter states, that the demobilization has almost reached a point where only those troops necessary to carry out the war demobilization, care for sick and wounded, police the Mexican border, etc., are retained and only those units who are discharged are given notice of their discharge. The letter states, that the demobilization has almost reached a point where only those troops necessary to carry out the war demobilization, care for sick and wounded, police the Mexican border, etc., are retained and only those units who are discharged are given notice of their discharge.

EDNA GOODRICH SUES HOTEL

Edna Goodrich, fourth wife of the late Nat Goodwin and now playing in vaudeville in dramatic comedies for the Hot Operating Company, which manages the Hotel Netherland in the Supreme Court, which there is urgent need for his services are being discharged.

BOOKED FOR AMERICAN

LONDON, Eng., Feb. 24.—Betty Montrose, well-known American comedienne has been booked to appear in a musical production in America by Rodan and his company, which will tour the continent in America next week. James Lester, the London representative of Rodan and Richards, arranged the bookings.

NEW MILLER PLAY OPENS WELL.

BALTIMORE, Md., Feb. 24.—"Mollere," a drama in three acts, in which the audience is given a glimpse of the most influential and, in the play, one of the most heroic figures in the dramatic history of France, made its debut at the performance here tonight at Ford's Opera House. It is of extraordinary interest in many ways, for it is a play written by Philip Moeller, whose "Madame Sade" of last year, was a triumph. It is being produced by the excellent Blanche Bates, Irlbrook Bism and Estelle Winwood.

It is tonight seemed to lie in the work of the four stars. Henry Miller's exquisite characterization of Mollere, the simplest, earnest, restrained genius, full of tenderness and tolerance; the capricious, teasing, passionate beauty of the Marquise de Montepans, played by Blanche Bates; the innocent, childish charm of Estelle Winwood, who was Mollere's young wife, and the dignified, pompos Louis XIV of Holbrook Bism all held attention.

Since it was the first performance of "Mollere," the drama is doubtless due for considerable reconstruction. The lines have much of the beauty and wit characteristic of Mr. Moeller's work, but the beginning of each act, as it was presented, is slow, and it is not a savored strongly of the purely theatrical.

The work of Alice Gale, as La Forest, Mollere's mother, and the dignified, aristocratic of Mr. Moeller's work, but the beginning of each act, as it was presented, is slow, and it is not a savored strongly of the purely theatrical. The work of Alice Gale, as La Forest, Mollere's mother, and the dignified, aristocratic of Mr. Moeller's work, but the beginning of each act, as it was presented, is slow, and it is not a savored strongly of the purely theatrical.

LETTER GETS INTO COURT

The letter which Francis K. Jackson, an English actor, was responsible for the breaking up of the Reese family, was last week in the courts when Paul Reese, an advertising agent, answered his wife's action for a \$500,000 divorce.

After denying his wife's charges of cruelty, Reese submitted a copy of a letter which he had last week in the courts when Paul Reese, an advertising agent, answered his wife's action for a \$500,000 divorce. After denying his wife's charges of cruelty, Reese submitted a copy of a letter which he had last week in the courts when Paul Reese, an advertising agent, answered his wife's action for a \$500,000 divorce.

"I was delighted to hear from you, my dear. I had a pleasant week-end with George McFarland, fishing and shooting—quite good sport that makes the blood tingle with the joy of living."

"Coming back to the city is not particularly good for me, and one feels the need of a male akin in feeling and temperament."

"Little friend, you can realize that each and every one of us has a burden, and the better we carry it, the better it is for us."

"You are feeling lonely and want to get to New York. I am in New York, and I am making it difficult for you to find some congenial soul who has a bright and healthy outlook on life."

"In case you should have any resentment," the letter ended, "I am prompted to tell you that I have always been a struggle with virtue and always been at perpetual variance."

ELKS TO HELP ACTORS' FUND

BOSTON, Mass., Feb. 24.—The Elks will stage a benefit for the Actors' Fund, a percentage of the proceeds of which will be given to the Actors' Fund. This will be the third time that the Elks have made with the Elks by Charles Reich, manager of the Colonial.

JUSTINE JOHNSTONE AFTER VAUDE.

Justine Johnstone was offered for vaudeville this week. She closed recently with "Oh, Mama!"

SUNDAY SOCIETY RENEWS OLD ACTIVITY

STOPS DANCERS AT SELWYN

Reports that the Sabbath Observance Committee, last inactive, has about to renew its vigilance over Sunday performances in New York City houses, was borne out last Sunday when it stopped the performance of the Michio Hro Truppe, Tulle Lindsall, Paul Thevenaz and Jeanin Howarth, at the Selwyn Theatre.

When inquiry was made at the office of the committee, D. J. McMillan, secretary, stated that the action had been taken as a result of a complaint lodged several days ago. Who had made the complaint, however, was divulged.

Rumors have been frequent for some time that the booked with considerable disfavor upon the use of the Sabbath for the giving of shows to entertain the soldiers at the front. The only reason that it did not interfere was that it fell public opinion was too strong in the matter to leave it any hope of success.

As a result, managers have had very little success in getting the committee regarding the use of their houses on Sunday evening during the last two years. However, with a few practically over-reports have been frequent that the committee will again cast its watchful eye upon the performers, whether on the Sabbath or otherwise, held in theatres on the Sabbath.

Since the United States entered the war the committee went to great length to enforce the observance of the so-called "blue laws," and many of the most objectionable purposes were deemed to be violations in the eyes of its governing officials, and refer to the police and courts was frequent.

PLAN BENEFIT FOR ARONSON KIN

A testimonial benefit will be given on Sunday night, March 9, to provide for the "redoubtable" actor and composer, Rudolph Aronson. Lee Shubert has given the Astor Theatre for the occasion.

The committee in charge of the benefit is composed of Lee Shubert, Daniel Frohman, Joseph H. H. Harris, Joe Harris, Joe Selver, Victor Herbert, John L. Golden, Silvio Hain and Emmet Corrigan, and who is the chairman of the committee.

PASSION PLAY OPENS MARCH 9.

"Veronica's Veil" will open its fifth season as the American Passion Play on March 9. It is a play written by the author with a performance for children at the St. Joseph's Auditorium, West Hoboken, N. J. Last week, due to the many changes have taken place in the cast, and when the preliminary performance was given, Joseph H. H. Harris, as Pilate, Thomas Kilduff as Caphias, Beatrice Niefsky in the role of Miriam, and Joseph H. H. Harris, as Veronica. William Jacquet replaced Joseph H. H. Harris.

CAMILL TO PLAY VAUDEVILLE

Marie Cahill, who closed in "Just Around the Corner" two weeks ago, has tentatively accepted a route on the Keith time. Miss Cahill is pencilled in for the Colonial, and if certain salary arrangements are made, she will open up there during the early part of March. Her last vaudeville was at the other New York Keith house.

COOPER LEFT \$600

The estate of Frank Kemble Cooper, the actor, who died a victim of pneumonia Dec. 27 last, did not exceed \$600, it became known last week.

CENTURY GROVE HAS A ROW

Had John Black, of 424 Riverside Drive, known that Charles Tighe is a defective at the West 125th Street station, Magistrate Koenig, in the West Side Court, would probably not have had Tighe arrested for a \$100 fine per act at the Coconut Grove last Monday night. As it was, however, Black testified on Tuesday that he had Tighe in his heart when he attempted to strike Tighe because he thought the latter was "a defective." Black testified that the commission of the law came to quiet a boisterous army officer.

Black testified that he was called to Black's fire, it was testified, Black contributed \$5 to the court.

U. S. HAS 29,130 THEATRES

The Internal Revenue Department in its income tax calculations gives the total number of theatres in the United States as 29,130. Of these, about 10,000 are estimated to be legitimate theatres, meaning those that show first-class dramatic or musical attractions. Another 9,000 are supposed to carry legitimate theatres, meaning those that show first-class dramatic or musical attractions. Another 9,000 are supposed to carry legitimate theatres, meaning those that show first-class dramatic or musical attractions. Another 9,000 are supposed to carry legitimate theatres, meaning those that show first-class dramatic or musical attractions.

BAR "SHIMMEY" IN PERTH AMBOY

FRANK AMBOY, N. J., Feb. 21.—Mayor Frank Amboy, who has been in the object of which was to eliminate the "shimney." The mayor has visited all the public houses in Perth Amboy and issued orders that the "shimney" is to be prohibited.

PANTAGES' INVADERS THE EAST

(Continued from page 3.)

tion being a legitimate theatre, one in the heart of the amusement district. Building operations will start very shortly on Montreal house, which also is scheduled to be a modern vaudeville theatre of large capacity.

It is understood, with the erection of the Toronto and Montreal houses, the Pantages' expansion will also build or acquire several theatres in the New York State, and in the West. Among the cities mentioned as future centres in the chain of ocean-to-ocean theatres are Buffalo, Syracuse, Rochester and Albany. No confirmation of the list of New York State towns that Pantages is reported to have under consideration could be secured, but it is highly probable that he will have theatres in at least two other cities between Montreal and New York City, in order to break the jump between those points.

Walter Keefe will book the Pantages houses from its headquarters in New York City. When the new additions to the circuit are finally arranged, Pantages will be able to offer an act more consecutive than any other circuit in the country.

When the new additions to the circuit to present plans, the acts will be routed from Los Angeles up through the New York State, and in the West, from which point they will play the Canadian houses. After playing that time, the New York State houses will be supplied, and he will finish his tour in New York or Brooklyn. This process, it is understood, will one day reverse. Last season, the acts started at New York and playing North to Canada, and thence to the coast.

A few of the theatres will be made by the Pantages interests in the Middle West and Southern territory, it is said. When the new additions to the circuit have been watching the Pantages-Love fight if Pantages would shortly be found one that is a legitimate theatre, one in the heart of the amusement district. Building operations will start very shortly on Montreal house, which also is scheduled to be a modern vaudeville theatre of large capacity.

A high class show is one of the things that is said to be handled upon by Pantages. He is credited with the use of the forthcoming contract for the use of the Low house. The fact that Pantages has been in London, and would see give considerable color to the report that the Pantages interests in the Middle West, the present grade of entertainment now being offered at popular prices in his house.

FIRE OFFICIALS SEARCHING ALL THEATRES FIND NUMEROUS VIOLATIONS

week, and sent inspectors out to investigate the conditions of theatres throughout Manhattan and Brooklyn. The inspectors were told to search each theatre from ceiling to floor to see if they could find violations of the fire prevention laws.

As a result of this inspection many theatres in both boroughs received notices of violation from the department.

Most of the violations were found to exist in Brooklyn, and as a result the Crescent Theatre, on new Flatbush avenue, received a five-day notice from Captain of the Fire Prevention Bureau to remove rubbish from the cellar and also from an adjoining alley.

In the same borough, where the motion picture theatres have been found to be the chief violators of the law, notice was given to the Parkland Theatre, one of the motion picture theatres, to remove violations found there by the inspectors. If both of these houses fail to comply with the law in accordance with the notices served on them, Captain Soden stated that he would move to have their licenses revoked by the License Commissioner.

As evidence of the close scrutiny the fire officers are exercising over theatres in Brooklyn, where violations have been found to be the most numerous, the Esplanade, 125th street, was found to be in violation. This house had an act last week in which an automobile appeared on the stage. The fire officers found that the place came there just as the machine was about to be used in the act, and reported to it on until he had been thoroughly convinced himself there was no gasoline in the car.

There are no fragment violations has thus far been discovered in the larger houses in Manhattan, a number of motion picture theatres have received five-day notices.

ZUKOR SIGNS ARBUCKLE

Roscoe "Fatty" Arbuckle signed a contract with Adolph Zukor and Joe Schenck last Saturday, whereby he will receive \$3,000,000 for his services as a picture star during the next three years. The deal was consummated in Kansas City, Arbuclle, Zukor and Schenck stopping of there en route from the coast for the purpose of completing negotiations started in Los Angeles two months ago.

According to a person connected with the Famous Players-Lasky organization, which will distribute the Arbuckle contracts during the run of the three year agreement, the contract just signed places "Fatty" at the top of the high salaried picture players, with only Fairbanks, Chaplin or Pickford.

No details were available on Monday morning, the Famous Players-Lasky concern having received no information with respect to the record transaction other than a telegram from Adolph Zukor stating that Arbuckle had been signed at that figure, the respectable sum of \$3,000,000.

It is presumed, however, that the Arbuckle picture will be made by a company headed by the comedian himself, and turned over on a percentage and drawing account, or some such selling arrangement with the Paramount people. Arbuckle at present is in New York Monday, in company with his studio production manager, Lew Arger. Arbuckle will make his headquarters at the Claridge until Wednesday, when he plans to return to the coast. He will continue to produce on the coast, as formerly.

"Fatty" began his career as a picture star about five years ago, with the Keystone Comedy Company, then operated by Kessel and Bauman and Mack Sennett. He is said to have received about seventy-five dollars a week at that time.

THEY FIND SMALL FLAVOR
 Miss Robson in the title role of "The Fish" stories by Mary Roberts Rinehart, opened here tonight before a crowded house. Among the audience were scores of Yassar girls. Mr. Rose and Augustus Pitou, the producer, were also present.

May Robson is the entire show. As "The Fish" she is well cast, but she had to work very hard to get across the humor. In this she was helped by Lillian Harmer, in the role of "Aggie," and these two received many hearty laughs. The play abounds in humor, but there was a tendency to "over-play" many of the situations, which may be due to the fact that the players are new to their roles and all the members of the cast, including the star, were extremely nervous. Doubtless after a few more performances the play will be ready for New York.

Whether, after presentation, it will be a success, remains to be seen. If the play "goes over" it will be because the public wants to see May Robson.

The star's support is poor; in fact, so far as the men are concerned, with the exception of Vincenzo Jonevili, who plays "Tish," the Syrian, some of the male roles are well played.

The red wig which Miss Robson wore during dress rehearsals was substituted at the last moment for her natural coiffure. "The Fish" in the stories is red headed but "The Fish" of the play is unnatural in a wig, and not until Miss Robson decided to forego the stiff looking head dress did the part become the "Fish" of the mind's-eye and May Robson become her old self.

GAMUT CLUB TO PRODUCE

"The Field Gray" is the title of a play to be produced by the Gamut Club, of which Mary Shaw is president. The piece will open at the Forty-eighth Street on Friday afternoon.

MANAGERS DON'T FEAR EFFECT OF LENT

SOLDIERS WILL HELP SEASON

The tremendous amount of business done by theatres since the beginning of the season, which reached its climax last Saturday (Washington's Birthday) when many of the houses broke records of long standing for receipts on the day, is expected to fall off, beginning next week, when the Lenten period will be observed by thousands of theatregoers.

In former years, the five weeks of Lent, beginning on Ash Wednesday in March and ending on Easter Sunday in April, have meant a considerable drop in the business done by theatres. The weaker shows, some of which might have ordinarily continued playing, have been forced to close, and those that didn't close continued their run by cutting the actors' salaries.

This year, however, managers are feeling more sanguine. While a drop in business is expected, they feel that the decrease will not affect receipts to any appreciable extent. And for established success. "The Better 'Ole," "Friendly Enemies," "The Casuar," and "Up in Mabel's Room," the Lenten depreciation in business will be almost negligible.

This optimism, they say, is caused because of the large numbers of returning soldiers from France in addition to those discharged from the camps throughout the country. These men, they figure, will be seeking theatrical entertainment just as soon as they arrive here.

THE ANTHRAX IS PROPAGANDA
 "The Anthrax" is a new play, written by a Pittsburgh newspaperman named George Seibel, and produced here at the Robert Gray, who has brought out propaganda. It seeks to demonstrate that a great danger lurks in the dissemination of social diseases, and that propaganda from France and, although the Government medical authorities have hastened to attack it as an epidemic, is being spread, it strikes several false notes which banish it from current attention.

Seibel also demonstrates his manifest unfamiliarity with the theatre in the refusal of his play to properly function at several vital points in the first and second act. The play, as drama, makes no serious bid, and it suffers likewise from comparison with Brien's "Damaged Goods."

Malcolm Duncan brings a forceful characterization to the piece as the doctor, and Malcolm Fassett bestows a touch of deep authenticity to his portrayal of the captain's role. Grace Carlyle, as the girl, and the actor who plays the part of Morrison, who substituted for the indispensible Rose Coghlan, and Richard Gordon, who plays the part of the soldier, have a part that calls for little effort.

MASS. POSTER LAW ATTACKED

Boston, Feb. 19.—Before the Committee of Legal Affairs at the State House in Boston, the Massachusetts law prohibiting advertising law was vigorously attacked. It was contended by opponents of the bill that posters are not an evil, and that bill posting is a thoroughly legitimate business.

On the other hand, friends of the measure defended their stand by declaring that billboards were an evil as well as a public nuisance.

James A. Donovan, a Lawrence bill-poster, proved to be one of the bitterest foes to the law and turned his guns very effectively against those who aided with the opposition.

"A mistake has been made in allowing this question to be taken seriously," he said. "It should be classed with the hat-stands, the law of the dog, and the law of the hobble skirt. It should be laughed at with one exception—we do not believe in favor of taking or painting of signs on rocks, trees and fences. The men who do this are the tramps of the advertising business."

"But bill posting is a legitimate business of long standing, representing a valuable investment. It is a business and should not be disturbed."

He said his concern had placed its business at the law and turned his guns very effectively against those who aided with the opposition.

Judge Robert Walcott, of Cambridge, referred to billboards as "infernal disfigurements." Robert Clapp, of Lexington, doubted the wisdom of the law, and a rigid State law which might prohibit Liberty Loan and similar advertising, and even church signs.

Prescott F. Hall, of Brookline, said legislation should be passed prohibiting advertising on rocks, trees and fences, and restricting it to billboards and to the inside and outside of buildings.

Herbert B. Wood, of Boston, the author of a bill for a proposed State law which would prohibit billboard advertising within 300 feet of any public use building, argued that the Legislature should take the lead for the cities and towns to follow.

Harry A. Reynolds, secretary of the Massachusetts Forestry Association, declared that billboards sign, harbor gophers, are hideous, a public nuisance, and with other advertising, constitute "one distinct cause of the high cost of living."



DORIS DARE

Presenting a New Single Singing Specialty in Vasdeville

'LIGHTS' SEASON TO REOPEN MAY 15th

CLUBHOUSE BEING RE-DECORATED

"The Lights" made arrangements this week to re-open their clubhouse on May 15. There will be no formal ceremonies on this date, the club's home in Prospect, Long Island, merely being thrown open for the convenience of those of its membership who resume residence in their summer homes early in the season.

However, during the month of June a formal opening will be held, when there will be appropriate ceremonies such as a banquet and a vaudeville show given by the biggest stars in show business. The personnel of the bill will naturally depend on the "Lights" who happen to be in the vicinity of New York at the time of the opening.

The clubhouse will be refitted and re-decorated between now and May 15. Much attention will be given to athletics this year than before. The program will embrace later on horse and tennis events. "The Lights," it is expected, will also put a baseball team in the field this year, and, if possible, games will be arranged with teams representing other theatrical organizations.

All sports will not be overlooked, either, the location of the clubhouse, situated on the shores of the Great South Bay, affords, especially after the winter, excellent swimming, etc. Nothing definite has been decided as yet regarding the various events to be held, details being referred to the executive committee, which will hold a meeting in the near future and shape things up.

BILLY SHELDON HAS NEW ACT

Billy Sheldon, principal comedian for Hal Hoyt's show, "Gee, Wizz," has returned to vaudeville after an absence of fourteen months spent in the service, overseas. Sheldon has teamed up with his former hunky, Dave Ross. Since their arrival in this country they have been stationed at Camp Dix, where they performed for the Knights of Columbus and Jewish Welfare Board.

ASKS N. V. A. TO COLLECT

Wills Maxwell filed a complaint with the N. V. A. last week against Patricia Hart and her husband, McTrush. Maxwell claims that Miss Hart and Traub still owe him a portion of a sum agreed upon for certain professional services rendered. Maxwell also asks the N. V. A. to investigate his claim and if found valid, to collect the same for him.

JOINS EVANGELINE WEED

Orrin A. Breiby has joined the Evangeline Weed show and will be featured exclusively for her. Among the acts Breiby has written are "Do Men Gave some time ago," "Her Way" and "Debris." His first works to be produced by Miss Weed are "Fiddle Heart" and a fairy play, both being now in rehearsal.

TO PRODUCE CABARET ACTS

Evangeline Weed who has hitherto produced vaudeville acts, has enlarged the staff of her office and will now also produce cabaret acts. The new Lawrence Allen will manage the latter work.

LEBEE BURT AT LARCHMONT

Lebee Burt of the 22-22-E. F. Albee last week purchased the Nelson Waterfront at Larchmont Harbor. Albee now owns a home at the Hamocks, near here.

GAVE SPECIAL SHOWS

Special matinee performances for women only were given at two Proctor houses last week by two telegraphic playing circuit.

Clayton, who played a full week engagement at the Fulton Opera House, last week, put on his special show for the ladies at 10 a. m. on Friday. The admission charged was 25 cents including the war tax. Clayton, according to his previous announcement taught his audience how women can defeat a woman's notice whether their husbands, sweethearts or any other members of the masculine sex are telling the truth.

Madame Billie, who appeared at Proctor's Yorkers house all last week, also gave a special performance Friday night exclusively for women, in which she performed her mind-reading stunts.

VAUDE GETS YIDDISH STAR

Boris Thomsaevsky, the Yiddish star, will appear in vaudeville after he closes the season next May at his East Side Theatre, where he is now appearing in a musical play.

The vehicle for Thomsaevsky's vaudeville appearance is a playlet in the English language, called "The Naturalized Citizen," written by Harry Thomsaevsky, the star's son. The act was placed in rehearsal last week with the following supporting players: Miss E. Humphrey and H. Maltz. Alf T. Witton is to arrange the vaudeville bookings of the act.

SLAYMAN ALI HAS NEW ACT

Slayman Ali has in preparation a big dramatic production across the sandy desert. The synopsis provides for a number of thrilling episodes, incidental to the main theme. The playlet is a ready-made waste that includes a realistic presentation of a simoon, or sand storm. Every feature has been prepared. Copyright is held by Charles B. Dillingham. His first call on his services and productions.

CRAWFORD GOING ACROSS

Clifton Crawford will stay in vaudeville for the balance of the current season, arrangements having been made last week whereby he will continue as a feature on the Keith time until the hot weather arrives. After playing out his Keith contracts Crawford will go to London, where he is scheduled to appear in a revue some time after the first of July.

ROSEN PRODUCING NEW ACT

Irvine Rosen is producing a new musical act, entitled "Too Many Jobs," which will open some time next week. John Culbertson is a member of the act and music was written by David Schooner. Fourteen people will comprise the cast. The principal production is "Conson of Life" by Rose. Jennetta Despard, Mrs. Frank I. Pryane, Edwaga Kellar is booking it.

OPEN NEW TWO ACTS

Lane and Moran, a new two-act opened at the Jefferson on Monday. Lane was formerly a member of the act with Moran and Smith, while Moran formerly played in vaudeville with the team of Moran and Wheeler. Mart Levy is booking the act, which is routed over the Most time.

QUICKLY EXTENDS BOOKINGS

The Quigley Agency is now booking the Opera House, Lawrence, Mass., using four acts. The Opera House is now booked by secured Waldron's Casino, Boston, for Sunday night shows, playing ten acts with feature pictures.

PASSPART HAS NEW OFFICE

W. L. Passpart, foreign representative for the Orpheum Circuit, has moved his headquarters from the sixth to the tenth floor of the Palace Building, occupying a portion of the Orpheum publicity department office.

LICENSE DEPT. WATCHING "MANAGERS"

CRUSADE 'AID TO BE IMPENDING

There was quite a panic in more than one office building in the theatrical district this week, when it became known that representatives of the License Bureau have quietly been looking into the status, method of transacting business, etc., of several "vaudeville artists" representatives who operate under what is called "managerial contracts."

That the License Bureau is about to make a thorough check of the so-called "managerial contract" would seem to be indicated by certain recent activities of its inspectors, who now make daily tours through the Gaiety, Putnam, Strand and other buildings where the "artists' managers" hold forth in abundance.

The fact that Clifford Fischer was summoned to court, last week, on complaint of a dancer who claimed that Fischer was trying to collect for services rendered under a "managerial contract" was dismissed with comment that he had a legal right to collect for services rendered, upheld by the judge who heard the case. This brought no consolation to those "artists' representatives," who feel that an investigation of certain recent activities of their inspectors, who now make daily tours through the Gaiety, Putnam, Strand and other buildings where the "artists' managers" hold forth in abundance.

Just who will be asked to explain their business methods, first, is not known at the License Bureau, but that the office has one or two "managers" under their eye at present, was not denied. It is also catching several well-known "licensed" agents, whose conduct of late has been exactly above reproach.

ASKS N. V. A. TO FIND HUBBY

Henry Chesterfield, secretary of the N. V. A., is daily in receipt of many orders from actors, but the most unusual communication that he has ever received came to his desk not long ago, when Mr. Samuel Regall, of 1644 South Halsted Street, Chicago, asked him to locate her husband, Mrs. Regall's professional name, by the way is Al Page, and anyone who knows of his whereabouts will please contact her at once, by furnishing him with the sought-for information.

"GOODNIGHT, TEACHER" OPENS

"Goodnight Teacher," a new musical tabloid written by Arthur Jackson, and produced by Dave Malloy and Jack Fagan, will open at Proctor's, Elizabeth, on March 3, for a break-in. The act is headed by Dave Malloy and Jack Fagan. The turn carries ten people. Bookers and Bier Baner are handling the booking.

SINOPOLU TO BUILD

OSCAR WOOD, Carr, Colie, Paul, Julian John Sinopolu, owner of the Lyric Theatre, who, two years ago, planned to build a new theatre here, but has now decided to abandon his idea because of the war, is now making arrangements to provide this city with a new two act musical house. Sinopolu has a few ideas in mind and will shortly select one.

GREEN & PUGH CLAIM PRIORITY

Green and Pugh have asked the N. V. A. to request Harrington and Mills to release the name of their new act, "The Corner set and trombone," an idea which the former act allows belongs to them, by right of precedence of the name of the alleged "hit" is now under way.

WANT "CANDLE TRICK" PROTECTED

Rosch and McCurdy, in a complaint filed with the N. V. A. this week, allege that the name of their act, "The Candle Trick with dolls which is an infringement on "The Candle Trick," a stunt act, which has been part of the act of Rosch and McCurdy turn for a number of years. The complainants, in their letter to the N. V. A., state that they played Young's Pier, Atlantic City, some five or six years ago when Barnes and King were on the same bill. Barnes is claimed to be the same person who is now appearing with Burmer. Rosch and McCurdy intimate that it was the Atlantic City engagement which gave Barnes a knowledge of the "candle trick," the idea of which they now claim he is using.

Rosch and McCurdy refer to Barnes and Fulton, Max Hart's Six Steppers and Jack Flynn, at that time manager of Young's Pier, as persons who can sustain their claim to priority. Also the matter of The N. V. A. has the case under consideration.

SAWYER ACT CLOSÉS

Joan Sawyer and Arthur Ashby closed their act, "The Six Steppers," following their engagement at the Palace last Sunday night. The acts were written and produced by Miss E. Minner and played four weeks in all.

The Sawyer act was receiving \$1000 a week at the Palace. However, the act having failed to register as hoped for, the booking office could not get her work any longer.

Miss Sawyer may go back to Reisenweber's, where she was formerly hostess in the Palace with her act. It is reported to be going back to motion pictures. An offer from the Montmartre has also been made to Miss Sawyer.

Alfred Newman, "The Boy Pianist," who proved to be the feature of the Sawyer act, has been booked for the Palace for the new May Irwin show, "Raising the Anny," scheduled to open in Posttheatre March 17.

CLAIM SONGS WERE LIFTED

Eddie Kane and Jay Herman have registered a complaint with the N. V. A. against George Leonard and Jack Mack, alleging that the latter are using certain material and songs which Kane and Herman own in their exclusive property. One of the songs, "A Rag-Time Cocktail," Kane and Herman allege was written by Earl Carroll, from whom they purchased it. Another song, "When Will Your Wife Be Home," the complainants claim they wrote themselves, but were used by Leonard and Mack, requesting an explanation.

SAYS DOG LIFTED TRICKS

Wilfred Robertson, who appears under the professional name of "Oscar and Jay" and who was formerly a member of the team of Robertson and Sam Miller, has filed a complaint with the N. V. A. against Allen and Taxi last week charging that the latter turn is using a dog lifting act, which was copyrighted by him in 1907. Both of the turns involved in the controversy carry a trained dog in their act and the infringement charge concerns tricks done by the Allen and Taxi team. The complaint board is investigating the matter.

REEL-LAND GETS UNDER WAY

"Reel-land," a new vaudeville production, with a cast of twelve—opened in Orpheum last week. The act is being sponsored the act, which introduces imitations of the big picture stars of the Orpheum circuit, including "The Tallmadge and "Fatty" Arbuckle. Nat Farnum, who wrote the act, is featured. Advertisements in the house, the act will make a bid for the big time.

PALACE

The Leo Zarrell Bill, scheduled to open the show, was out of the bill and was replaced by the Gelles quintette, a foreign act, and a new act. Zarrell's act presented a fast routine of tricks, most of them old, but so well executed as to win many applause and a few dollars. Zarrell will be further reviewed under "New Acts."

George Price, on second, did well with his songs and impersonations, but, like many another performer with more years and experience to his credit, did not know when to stop. Opening with a song accompanied on the piano by Henry Young, he next gave imitations of Eddie Leonard, Eddie Foy, Baymore Mitchell, George Coban and Al Jeon. Nona was particularly good except the Johnson number, which brought him back for a encore in which he did the Fannie Brice burlesque dance. This number scored big and after the piano had been removed, Price returned and attempted a song, asking his accompanist to play back stage. Needless to relate this feat is impossible, and Price stopped in the middle of the number and ended with the short speech of "Ending with the Brice." This number, too, would be acceptable in its early spot. But, carried beyond that, it is weak and wasteful.

Ruth St. Denis has made a number of important and valuable changes in her big act since she closed her engagement at the Riverside recently. The opening has been changed, a supporting company in addition to the four principals has been added and it has become a far better offering. A special programme describing the theatrical, syndical and dramatic changes was furnished, and the act now takes on the appearance of a big dancing production.

Frank Fay, suffering from the effects of a bad cold, which seemed to get worse as the act progressed, was considered a real handicap under which he was working. He is singing a number of songs, one in particular, a "Bring Back Those Days" number, a well written number with some clever extra choruses, going over strongly. Several stories, mostly of men dealing with prohibition, were well received, due more to their timeliness than to any particular inherent merit. Fay's personality, however, carried him far, irrespective of his material.

Kathie Dresser and Jack Gardiner, in their new sketch "The Union," were one of the bill's hits, and the clever and talented couple made a most out of some clever material.

George White and dancers, for their part, have made an opening number in which he and the four dancing girls are seen in a sort of grand opera melody dance. White's original imitations continue to be one of the big features of the act.

Leut. Pat O'Brien, whose escape from German prison camp, to be a man who can be truthfully described as thrilling, has an act which will continue to be of great interest long after the last soldier is back from France. O'Brien tells of his experience in Germany in a modest, straightforward and unassuming manner. The act is full of propaganda to keep American patriotism alive and preserve in the minds of the boys the memory of the war's end, there still are countless enemies abroad. He will be reviewed under "New Acts."

Artie Mellinger and George W. Meyer, down late on the bill, scored a hit of big numbers with two songs, and a few more, and a few timely stories thrown in for good measure. Meyer's new ballad "In the Arms of Betty" is a number which appears as one of the hits of the act far beyond its allotted time.

Edie Macie and her five female orchestra closed the bill with a repertoire of classic and popular selections. The act did well and the audience was until the final selection had been played. W. V.

VAUDEVILLE REVIEWS

(Continued on pages 3 and 10)

RIVERSIDE

Harold Du Kane, in a dancing act, was moved from closing to the third position; Edward McElintosh, who had been moved from the first to the second bill; "The Memory Book" went up from third position to that of closing the first half; and Mullen and Coogan closed the show. Beaman and Anderson, roller skaters, opened the show, and Frank Gaby, a ventriloquist, followed. Gaby worked with a dummy and does fairly good work, much of the effect of which is due to the timing of his early position. More care in his enunciation would also help him, as many of his spoken lines were lost.

Harold Du Kane, assisted by June Edwards and Peggy Smith, presented a dance offering, which they billed as their own futuristic spectacle. The futuristic portion was not apparent and the dances, while pleasing were not particularly well executed. An attractive special act and some fine costuming helped the act, which, in view of the fact that the act is in fast waning, did not receive the big applause which would undoubtedly have been accorded it a year or more ago.

Harry Breen, the old comedian and extemporaneous singer, scored one of the hits of the evening by playing their first engagement after entertaining the boys "over there" for the last five months. Breen's act was somewhat newsworthy; Francis then the drop succeeded and they received a big hand. A medley of operatic songs, which was accompanied by a medley that told the story of their stay abroad, went big. Miss Dietrich told the audience of her incident in London when they encountered on their visit and also sang two numbers relative to the war.

Kalmar and Brown scored one of the big hits of the show with a fast comedy act that contained many laughs. "Toxy" is a comedy who knows how to get results and his partner runs a close second. The management may hold them over. Kalmar and Brown scored the first half with their novelty dancing offering, "Burland." Both are clever dancers and registered a big hit in spite of Kalmar's sprained knee. The "Jam Box" dance and the too number went exceedingly well.

Mabel McCane, in her new vaudeville revue opened after intermission and displayed to the Riverside audiences one of the most gorgeously mounted and elegantly costumed acts ever presented in the uptown house. Miss McCane sang a half dozen songs, with a change of costumes for each one, and between them Grant and Wing danced. Al Sexton sang pleasing and danced well, and the revue met with success.

The Duncan Sisters, at this house for the first time this season, scored one of the big hits of the bill with a repertoire of old and new songs, all delivered with a charm and quaintness of manner which hit the big audience at the bill. The opening song could well be replaced with a more melodious number, but the balance of the act is so evenly balanced as to need no changing for something to come. A "Glad" song and a "Glad" song were the two of the best portions of the offering.

Mrs. Petrova, the screen actress, assisted by her two Chinese number one artists, gave, sang three songs and then gave a scene from one of her plays. Her act was a real hit, and she was not at her best in her vocal numbers, but the emotional dramatic bit parried the act and she was a real success.

Mullen and Coogan closed the show, and despite the lateness of the hour received a big hand and considerable applause at the finish. W. V.

COLONIAL

Eight acts make up the programme this week and the show run until five-thirty, due to the fact that the White remained on for forty-five minutes. The house was sold out early and a few of the spectators arrived late, but Manager Egan would not permit the usher to seat them while an act occupied the stage.

The pictures opened and were followed by Melotch and his three musical maidens. The girls are versatile and do most of the work with a minimum, especially when they play the roll call on the drums at the beginning of the act. Melotch played the bagpipes and sang base. The body of the act could be improved by inserting a fast number in place of one of the ballads. The offering scored a hit and deserved it.

Ward and King started slowly with a cross-fire routine in which Ward played an English Johnnie, but picked up rapidly after the first few minutes. King is an excellent singer and feeds his partner well. The boys will go over anywhere just as soon as they are sure of their ground, which contains points that must be honored. After a well executed dance, the audience applauded loud and long.

Edna and Norman, by playing their first engagement after entertaining the boys "over there" for the last five months, scored a big hit. Edna's act was newsworthy; Francis then the drop succeeded and they received a big hand. A medley of operatic songs, which was accompanied by a medley that told the story of their stay abroad, went big. Miss Dietrich told the audience of her incident in London when they encountered on their visit and also sang two numbers relative to the war.

Kalmar and Brown scored one of the big hits of the show with a fast comedy act that contained many laughs. "Toxy" is a comedy who knows how to get results and his partner runs a close second. The management may hold them over.

Kalmar and Brown scored the first half with their novelty dancing offering, "Burland." Both are clever dancers and registered a big hit in spite of Kalmar's sprained knee. The "Jam Box" dance and the too number went exceedingly well.

Mabel McCane, in her new vaudeville revue opened after intermission and displayed to the Riverside audiences one of the most gorgeously mounted and elegantly costumed acts ever presented in the uptown house. Miss McCane sang a half dozen songs, with a change of costumes for each one, and between them Grant and Wing danced. Al Sexton sang pleasing and danced well, and the revue met with success.

The Duncan Sisters, at this house for the first time this season, scored one of the big hits of the bill with a repertoire of old and new songs, all delivered with a charm and quaintness of manner which hit the big audience at the bill. The opening song could well be replaced with a more melodious number, but the balance of the act is so evenly balanced as to need no changing for something to come. A "Glad" song and a "Glad" song were the two of the best portions of the offering.

ALHAMBRA

Ten acts in three of the usual nine, were presented here Monday afternoon, and at 11:15 there was not a seat to be had.

Rose and Ellis, two men and a woman, opened the bill with barrel jumping, and this decided success. Rose and the other man of the troupe, who had done most of the work. The woman worked as a singer. Rose does none of the work at a singer. Rose does none of the work being difficult and some of it is really hazardous.

His star feature are left for the last. The first of these consists of front and back somersaults from a barrel to the stage and from the stage into a barrel. For the next, he is blindfolded. He stands on top of a barrel which rests on another, which former also stands on top of three barrels, placed one on top of the other, making the performer about fifteen feet from the stage. From this height to jump into a barrel resting on a table on the stage and turn back somersault from the stage. For his first act, he made a back somersault from one barrel into another. Rose is among the top-notch barrel jumpers, and is, unquestionably, the best in his line for this house for many a day.

Ernest Stephens was so well liked for being stung that on the stage he is taken for an snorer. She gave six numbers in all, for one of which she played her own music. Stephens is a man who possesses a pleasing personality and has the knack of putting over a song in a way that is really successful.

Fred Fenton and Sammy Fields are crackling hot comedians. Their act was well liked on the stage, but the material over with a bang. They get plenty of laugh for the way in which they present their act. Ernie and Gretchen Eastman, assisted by Arthur Hartley, with Malvin Franklin at the piano, worked well in their "The Last Surprise," which won its full need of approval. Their first song number is rendered behind a screen door. The act is then raised and they dance. Hartley then started a song and is joined by Miss Eastman, who whistled on each of them and a song and dance by both completes the act.

Stan Stanley, with his well known act, created an uproar. He has added another man to the act, who works from a stage box. Stanley's act was well liked, but Stan Stanley for stealing the ventriloquist's watch. The dollar a kiss bit was much liked and the entire act was well liked that Stanley was forced to say a few words in response to the hearty applause.

Cecil Lean and Cleo Mayfield won pronounced success with their singing act. Lean opened with a song, and was joined by Miss Mayfield for the second number. Another song was then rendered by Lean, who whistled on each of them. The act was followed by a song by Miss Mayfield, and they finished with a double number. This and the other act was well liked, and is always sure of a hearty reception.

The Ford Sisters, Mabel and Dora, assisted by their Chinese number one Revue of 1918" after the intermission, and won decided favor. They presented four different songs, and a few more. Their last was a dance with clog steps, and was their best effort. Between dances, and while the guitar was being strummed, the man played piano solos and proved himself to be a capable pianist. Stan Stephens opened with a song, and was joined by the bill, and stopped the show. His five songs, each of which drew applause that was well liked, and the man played piano and could have taken four or five more.

The Stephens and Len D. Hollister "Out in California" were heartily received, and Henry "Quindium" Lewis closed the bill with "The Laugh Shop," which was usual. E. W.

ROYAL

Bradna and Derrick opened the bill with their equestrian offering. They are capable riders, and in a way which Bradna jumped on and off the horse thrilled and went over for a big hand. There is an undoubted love of his kind and scored nicely for an opening act at this house.

Epe and Dutton held second position and took one of the big hands of the first half. They started with a song, dance and some comedy, and then went to the features of the act, which consisted of the acrobatic offering. Gaps of astonishment were heard all over the house when Epe threw the weights into the air and caught them in his neck. The boys are excellent acrobats and deliver their material in a manner that scored.

Lilian Herlein, assisted by Harry Thomas at the piano, belted the song cycle with a waltz ballad that immediately revealed the fact that either Miss Herlein has a poor voice, or is troubled with a cold. However, her delivery is good and she has a pleasing personality. Miss Herlein also revealed an extensive wardrobe and rendered each number in a different gown. Harry Thomas proved himself a capable pianist, and is an asset for a good deal of laughter. In the sketch Mack takes the part of a woman of the street and masculine part is played by a girl that of her son, while the third member is a girl who just stands around, looks at the act and has about five lines of dialogue. The offering can't be classed as a success, so it has no plot whatever to it, but it is made up of several items of material that is very well handled. The act, even though the cover, has too much to do it, and makes the act a bit too long at the end.

McGivney closed the first half, and was not permitted to leave without a curtain speech. McGivney offered a scene from Dickens' "Oliver Twist," and portrayed the character of Bill Sykes, Fagin, Monks, the Artful Dodger and Nancy. In this sketch he showed a remarkable ability for making quick changes, for which he has already made a reputation.

The intermission was filled in by the singing of popular songs by the audience while the words were flashed on the screen. This has proved very popular at this house.

Phina and company started fast and kept the pace all through the second company, which consists of Phina, two girls and a man, and a new addition to the act in the person of the little colored girl of about six years old, rendered their singing and dancing in jazz style, which drew his home the Bronx. The little girl gave an impersonation of Belle Baker in her "Nathan" number, and recited a tri-lingue and a Teedee.

Edna Goodrich and company followed with "The Mannquinn," which was written for her by Edna and Jeff. The act is offering she is capably assisted by France Bonstein, Lavina Shannon, Clara Sydney, Edna Hurff and Joe Aiter. The act is well staged and Miss Goodrich displayed a large variety of gowns.

Phina and company started fast and kept the pace all through the second company, which consists of Phina, two girls and a man, and a new addition to the act in the person of the little colored girl of about six years old, rendered their singing and dancing in jazz style, which drew his home the Bronx. The little girl gave an impersonation of Belle Baker in her "Nathan" number, and recited a tri-lingue and a Teedee.

Edna Goodrich and company followed with "The Mannquinn," which was written for her by Edna and Jeff. The act is offering she is capably assisted by France Bonstein, Lavina Shannon, Clara Sydney, Edna Hurff and Joe Aiter. The act is well staged and Miss Goodrich displayed a large variety of gowns.

Larry Reilly and company closed the bill with a pretty sketch that was filled with gaily trained rats and a song cycle that would undoubtedly score a big hit in any other position. The setting is unusually attractive and so are the girls. Reilly has a pleasing voice and rendered a very good song cycle that drew a big hand for his dancing. The act is one that should win the heart of any audience.

VAUDEVILLE REVIEWS

(Continued from page 9 and 34)

ORPHEUM

The "Girl in the Air" opened the show and started things with a punch. The turn is a pleasing novelty. There is a seat suspended in mid-air and a very pretty stage setting with unique light effects. A girl, perched in the seat, sings several songs. There is a device by which the seat is propelled forward and lowered until it reaches the level of the seats in the orchestra, where she pins flowers on one or two men and kisses them.

Their popular classic and popular tunes on the piano accordion in second position, and received his usual big hand. James Haines assisted by William Worsley in the role of the straight, kept the crowd laughing with a series of gags and side-splitting parodies. Haines is a born comedian. His general bearing, coupled with his clever Hebrew dialect and the manner in which he renders his songs, is a sure laugh producer. Worsley sang a ballad during the act and received a generous round of applause. Haines has a good voice, and the song fitted nicely into the offering, coming in just where it was needed.

Artie McElhager and George W. Meyer, the former doing the singing and the latter accompanying, played a good hand for their usual share of applause for their rendition of a number of old and new popular songs. Their act has been a present success provided a fast finish. "Smile Fisher," in "The Family Hebrulest," in which W. H. Hays and Ray Dayton, who time, was well received. There is a very pretty song running through their turn, which is nicely presented by cast of six, including Miss Fisher in the role of the woman of the street and John Hogan in that of a minister.

Harry and Emma Sharrock presented their comedy and mind-reading act, and rang up a list of proportions. They are a pair of clever entertainers and have developed their telepathist stunts almost to perfection. The comedy gets the turn just what it needs, elevating it from the usual songs and tricks that act of this sort are as a rule, and making it a first-rate bit of entertainment.

The intermission was filled in by the singing of popular songs by the audience while the words were flashed on the screen. This has proved very popular at this house.

Phina and company started fast and kept the pace all through the second company, which consists of Phina, two girls and a man, and a new addition to the act in the person of the little colored girl of about six years old, rendered their singing and dancing in jazz style, which drew his home the Bronx. The little girl gave an impersonation of Belle Baker in her "Nathan" number, and recited a tri-lingue and a Teedee.

Edna Goodrich and company followed with "The Mannquinn," which was written for her by Edna and Jeff. The act is offering she is capably assisted by France Bonstein, Lavina Shannon, Clara Sydney, Edna Hurff and Joe Aiter. The act is well staged and Miss Goodrich displayed a large variety of gowns.

Larry Reilly and company closed the bill with a pretty sketch that was filled with gaily trained rats and a song cycle that would undoubtedly score a big hit in any other position. The setting is unusually attractive and so are the girls. Reilly has a pleasing voice and rendered a very good song cycle that drew a big hand for his dancing. The act is one that should win the heart of any audience.

FIFTH AVENUE

The Ferreros led off with a scrobalic offering and went favor with an excellent routine of songs. The woman member of the team appeared as a man in a clown make-up and pulled a big surprise when she stepped behind a screen and suddenly reappeared, attired in a short dress and displaying her long hair. For their concluding trick the woman balanced a chair and her partner on her head, without using her hands, and held the chair up with her feet. The Ferreros closed with a hearty round of applause was the reward.

Embs and Alton, a man and woman, presented a musical act, but did not go the going any too easy. Their first song was put over nicely, but the work on the act was the terrible character who lives on the turn lacks dash toward the end especially. Their concluding number was poor one for the finish.

Billie Reeves and company garnered the laughing honors with a playlet in which the two features were the characterization of a "drunk." A man and woman started with a home scene, where the actress wife exacts a promise from her husband, when she is engaged to come home. The man promises to come home. A drop is then lowered and a slide is shown, showing the man where he is now four hours later. Billy Reeves, whose name is mentioned in the dialogue, at the start, was the terrible character who lives on the floor above, then appears and provides comedy with a series of falls and stumbles over the stage. Several humorous situations arise when Reeves enters the wrong apartment. The other man was poor, also appears in an intoxicating condition.

Largy and Snee, a man and woman, rendered some songs and rendered a dialogue that drew a goodly share of laughs. The woman member of the duo is a clever comedienne and her partner does his part creditably. While they did well with the material on hand, there is no denying that it could be improved in places, as a great deal of the patter has been better days and belongs in the vaudeville veteran class.

Tommy and Bernice presented a classic dancing act that scored a tremendous hit. Bankoff is assisted by a pianist and a woman dancer. The woman, who does as much work and is just as important a factor as the principal, certainly is entitled to the mention of her name in the billing and his omission seems to be an injustice to her. She started with a song and a woman dancer. Bankoff later joined her. They then did a number of dances together, with a dance act by a woman dancer. The offering possesses class and should be able to hold its own in any company. At this house the act scored a big hand.

Mabel Burke is singing a "Smile" song this week, and is scoring her usual success with her interpretative dance, and does her part well.

Redie and Ramsden, a man and woman, presented a musical act, with some slap-stick comedy by the man. It went over well, and in spite of the fact that the audience was decreasing, was applauded generously.

The Yucca and company in the semi-juggling act rendered a full sized hit with a routine of up-to-date songs. They are a capable quartet of singers and should hold their own on or off the stage. They were called up to take an encore, and the number they sang was put over with a big hand.

Peter the Great, a trained monkey, closed the bill with a very good act of great entertainment for those who remained. I. S.

AMERICAN

Westha and Underwaty, two sea-lions, opened the bill here with an amusing juggling and balancing act. The animals juggled balls, and then went to a new act, performing various feats that received generous applause. They are well trained and intelligent animals, and their owner, who called a good deal of laughter.

Culvert and Shayne opened with a "shimmy" number that started their song cycle off fast and kept it up to the last of the end. A few popular songs, a ballad and a curly number merited them an encore. Both boys have good voices and deliver their numbers well and with plenty of pep. A prohibition number set them off with a big hand.

Bud and Jessie Gray offered a variety act that took one of the big hands of the bill and deserved it. "They started with a setting that disclosed what they prepared to represent (variety, with Bud as the chauffeur). Some groovy stunts by him were given this part of the act and they were over. The setting then changed to one and Miss Gray started with a telephone song that was very well done. In her second number she was interrupted by Bud and, in this part, put over some good patter and a song. The act was followed by a few more songs and patter and the setting went back to full stage, and here they presented a very good act.

Corrine Tilton offered a character song cycle that is especially well delivered. The act was followed by a song and a "kid" part and ended off away with them. After an announcement in song, she returned to the stage and presented a very great deal of laughter and applause. A bridal song sent her off to a big hand. The act closed with a song and she will undoubtedly reach better time.

"Mansville" closed the first half of the bill and scored nicely. The company consists of three girls, who play the piano, and a young man who sings. After a jazz number had been played, the curtain rose and disclosed the girls playing, two of them upright and one a grand piano. The young man then entered on the scene and the act and followed it with a selection from "Oh, Look." A medley of popular songs by the girls was very well played and took a big hand. A few more songs filled the act and the girls were over.

The Brown Sisters started the second half of the bill by stopping the show and putting on a musical act. The girls were the same. The girls are offering practically the same accordion numbers they have been putting on since they first appeared. Some of their songs are new, a few of the old popular numbers can be changed for newer material. However, they score well, charmingly, both are pretty and both have pleasing personalities. They opened with a song and a piano and a song and a piano. The act is one of the most popular songs. A medley of patriotic airs were well played and received the usual big hand.

Fred C. Hayne and company are still using their old advice and went over with it. The dancing of the act was very good and newly married couple and too much mother-in-law. The son-in-law at last decides that he was no longer tolerate the condition in his wife's home, and taking advantage of his wife's mother's belief in spiritualism, frightens her out of the house and gets away. The playlet amuses and is well presented.

The Duquesne Comedy Four offered a new act, which was very well received. Their comedy is mildewed, as practically every quartet has done. They were called up to take an encore, and the number they sang was put over with a big hand.

Piem and Rector closed the bill with a good acrobatic act that held interest. Some of their stunts were very good. The act is one that should win the heart of any audience. G. J. H.



LT. PAT O'BRIEN, R. F. O.

Theatre—Police.
Style—Romantic.
Time—Twenty-five minutes.
Setting—In one.

Pat O'Brien, an Irish-American who fought in the great war in a Canadian uniform, because, as he states in his introduction, "hoping up" at the Lusitania convinced him that the place of every loyal American was at the front, has a monologue which is a classic, in spite of the fact that the war is over and the great majority are anxious to forget the war, Lt. O'Brien's ardor of his experiences at the front, which culminated with his escape from a German prison, are true.

Wounded and brought down from his flying machine, he was taken to a German hospital and, upon recovery, moved to a prison camp. The prison became crowded and he and several others were ordered to board a train for another camp. On the train he decided to make an attempt to escape and, leaping through the window of the train while it was going at full speed, he travelled on foot by night and made his way to Holland, from there to Belgium and finally joined the British army. The trip consumed several days; he lived on vegetables, carrots and herbs and, after innumerable harrowing experiences, found his way back to his own country.

Welcomed by his comrades, he was then sent to England where, by invitation, he called and recited "The Soldier's Tale," the most democratic man he ever met. With no attempt at theatrical effects, the Lieutenant's recitation, in a modest, unassuming and sincere manner and made every point told. The fact that the war is over has not made him forget the Hun, who came in for severe arraignment. A tribute to America ended the act, which scored a decided hit. W. V.

THE GELLES

Theatre—Police.
Style—Aristocratic.
Time—Twenty minutes.
Setting—In three.

The Gelles, three men, a woman, and a male midger, have a combination comedy, light and risqué act in which a score or more of stunts are executed in rapid and humorous manner.

While little that is really new is shown, the offering is so well put on, the characters are so well conceived and go through the tricks with such speed and ease as to make of the act a valuable thing. The men work well together and the woman does a clever bit of tumbling.

The "midger" furnishes the comedy in the act and also does well in two or three tricks. A well executed bit of Stanley work, in which three of the men take part, is one of the big features of the act.

The opening position, the act scored strongly. W. V.

RED AND BLONDY

Theatre—Mt. Vernon.
Style—Aristocratic.
Time—Eleven minutes.
Setting—Full stage.

The curtain rises on full stage, with a setting whatsoever except some props against the wall and which are turned with the "white canvas side" to the audience.

Red started the act going by entering with a rolled up rug in his arms and doing a fairly simple stage. Blondy entered and both started their stunts along with a few balancing and throwing floor work as the more part of the act. Some good foot-work, mingled with comedy that was pleasantly put over, ended the act off with a big hand. G. J. H.

NEW ACTS AND REAPPEARANCES

JIMMY CASSON AND CO.

Theatre—Twenty-third St.
Style—Singing act.
Time—Thirty minutes.
Setting—In one.

This is the Jimmy Casson who has appeared at times with Beasie Clayton, the Shirley Sisters, Betty Ross, etc. He has a good singing voice and handles a ballad as well as he does a rag number, and a first class stage presence are both attributes that help him materially.

The act opens with a piano, played by a male pianist, the stage being set with the regulation baby grand and pink shaded lamp, without which no self-respecting singer turns of this type would think of taking a chance. The solo is clearly put over, the accompaniment being an accomplished musician.

Casson's first song is a jassy little ditty, which, by the way, he sends over the footlights in great shape. It is followed by a song about prohibition which contains excellent lyrics and a swingy melody. The pianist then gets a crack at the audience and proceeds to rag "The Polka King" in a most thorough manner.

A Frisco cabaret song and a soulful ballad are next contributed by Casson. A march song sent down with the audience clamoring for more, which is amusingly going some, at the Twenty-third Street. Casson wears a "big" top throughout the turn.

The act looks a bit tight now for a "spoo" on the big time. H. E.

MADGE EDISON AND CO.

Theatre—Twenty-third St.
Style—Misdemeanor comedy sketch.
Time—Twenty minutes.
Setting—Full stage.

This is a curious mixture of farce, comedy and melodrama. Possibly it is to be intended as a travesty. If it is to be taken seriously, the most that can be said of it is that it is very conventional stuff, played in highly competent fashion. The sketch treats of a woman who has been fooling her husband for years, according to the opening lines of the piece. Hubby is a detective, but he isn't very sharp, and he has been fooling her. He has been "wise" two minutes after he entered the room, in which his wife had a moment before had a clandestine meeting with another man.

The action here becomes farcical and silly and runs into melodrama. The man whom the wife met in the room turns out to be the woman's brother, who, despite a pistol shot which the audience hears, has not been shot and killed by her husband. Hubby, by the way, plays both male parts well. The act will do very nicely for the pop houses but the players would do well to get a better vehicle if they intend to offer the bigger time. H. E.

PATRICOLA

Theatre—Mt. Vernon.
Style—Comical.
Time—Eleven minutes.
Setting—In one.

Patricola took one of the big hands of the show last season with its neat song cycle that was well delivered. She has a good voice for popular songs.

Patricola, a young girl, a singer, also offered as an opening a medley of songs. A violin solo and a song with the assistance of a male soloist, received a big hand and also caused some laughter. A number of songs were presented. Patricola has a pleasing personality and delivers her songs nicely. G. J. H.

KNOWLES AND HURST

Theatre—Proctor's 125th St.
Style—Singing and Talking.
Time—Forty-five minutes.
Setting—In one.

Knowles and Hurst, a man and woman team, have an offering that is good only in spots. They are capable performers, the woman holding her end up particularly well. But the material, for the greater part, does not enable them to use their talents to the best advantage. With some real dialogue fastened on their eccentric comedy, or better arrangement of what they now have on hand, the offering would be vastly improved.

They start with a double song and follow "with some dialogue that is lacking in laughs. Some eccentric comedy, which consists mainly of both trying to talk at once, is also offered. But it does not go very well. The woman member of the team then sings a humorous parable, a current popular song and puts it off very well. The man then sings a song, but does it poorly.

The talking which follows is greatly in need of dash. They conclude with a double act, a laugh. Some eccentric comedy, which consists mainly of both trying to talk at once, is also offered. But it does not go very well. The woman member of the team then sings a humorous parable, a current popular song and puts it off very well. The man then sings a song, but does it poorly.

CLARA HOWARD

Theatre—Twenty-third St.
Style—Singing comedienne.
Time—Twenty minutes.
Setting—In one.

Clara Howard has a magnetic personality and a first rate knowledge of comedy. So she delivers lyrics with a different kidding style that wins her audience over as soon as she gets started. As to time during her specialty, it might be said to her credit, because she did fault with her listeners because of a failure on their part to grasp an abstract point. Several of our leading female funmakers might take note of this. For many years we scarce, said Clara Howard, although a bit crude at present, shows loads of promise as a comedienne. With the proper handling she will speedily develop into a female comique of the first order. Her present routine of songs and patter is up to the minute in every way and could not be improved upon.

In a few more weeks in the pop houses and Miss Howard will be ready for the best. The act was a big hit at the Twenty-third St. H. E.

GRAY AND JACKSON

Theatre—Fifty-eighth Street.
Style—Sketch.
Time—Ten minutes.
Setting—Special.

Gray and Jackson call their sketch "On the Road to Frisco," probably because the full stage settings they use indicate they are among the mountains of Colorado. The man is dressed in full cowboy attire, from Boston to the Coast, on a bat. He assists her in fixing a deranged spark plug, and their scene merits a laugh.

This is the plot of the piece. But after the first minutes it becomes inferior for the real plot is for these twin to appear in a scene that is presented as most uninteresting sketches ever seen by this reviewer. M. L. A.

KINGSLEY BENEDICT & CO.

Theatre—Mt. Vernon.
Style—Sketch.
Time—Eighteen minutes.
Setting—Full stage.

Kingsley Benedict has taken an old theme and worked a story around it that is sure to score. The acting is exceptionally good and the story well worked up. In the sketch, Benedict plays a dual role.

The scene the play takes place in a room that overlooks Sing Sing prison. Time, the present. The story is as follows:

Larry Forbes has taken for some inexplicable reason a room which overlooks Sing Sing. His father comes and takes him to the city. They have a heart to heart talk in which Larry tells his father if he ever saved any wild cat. The father admits that thirty years before, he had a serious affair with a girl in Lima, Ohio, but was compelled to desert her on account of his father. While they are speaking, a run and a cell alarm commences the escape of a prisoner from Sing Sing. Larry goes to bed and the father muses about his life.

The escaped prisoner then enters and, at the point of a gun, forces the father to take him to the city. They have a talk and it then develops that the prisoner is the son of the girl the father deserted years ago and who was a condition he is paying the penalty for a crime committed by Larry.

Larry gives himself up in the prisoner's place and the sketch ends in the prisoner's saying "Give us a cigarette, Poot."

The playlet is unusually well presented. G. J. H.

JAZZLAND NAVAL OCTETTE

Theatre—Mt. Vernon.
Style—Musical.
Time—Sixteen minutes.
Setting—In three.

Although it was the last act on the bill the Jazzland Naval Octette went over the top for the biggest hit of this year and stopped the picture from rolling on.

The act is being presented by Bert Wilson of the United States Navy, and the band is conducted by Murock J. Murock, U. S. O., who leads from the orchestra and also plays corset for two numbers. He starts the act going by playing "The Fringing the Octette out on the stage. The company then does an opera scene which has a very good vocal chorus, a violin solo, with the accompaniment of the other seven followed and well played. Some singing by different members of the octette was well done and some comedy exceptionally well done. The act, as it stands, is ready to make a hit on any bill, it is big time or small. G. J. H.

BETTY HALL

Theatre—125th Street (repost).
Style—Singing.
Time—Eleven minutes.
Setting—In one.

Betty Hall started her song cycle try-out with an announcement in song about her husband's new job and thus sent her way into the good graces of her audience. Then, despite the fact that she is a Jew, she sang an Italian and Jewish, she received a generous hand with an Irish song. A few more songs were presented, including a "shimmy" song, sent her off by a big hand. Miss Hall is a blond-haired girl who has one of the most interesting personalities that is sure to put her across. G. J. H.

STOCK AND REPERTOIRE

ARTHUR ELLERY TAKES OVER
LEASE OF YONKERS THEATRE

Buyers Good Will from Shea and Kinsella, Who Have Conducted It as a Stock House Since Last Fall—Company Was Popular and Sale Came as Surprise.

YONKERS, N. Y., Feb. 22.—P. F. Shea and Edward Kinsella caused somewhat of a surprise in the stock world this week when they disposed of their lease of the Warburton Theatre here to Arthur Ellery, who takes possession next Monday. With this sale, of course, will come a change in the name of the stock and with the final performance tonight the Shea-Kinsella stock at this house will cease to exist.

Shea and Kinsella took over the Warburton last Fall and opened well. But the house was soon closed by the "flu." When the company had finally shaken off

the after effects of the epidemic, the company became popular individually and collectively. A good class of plays were then presented and the company seemed set for a long stay.

Just what change of policy the incoming management will make, if any, has not been disclosed, but it is reasonable to predict some will be made.

The present members of the company have been handed their notice, but a number of them, if not the entire company, will be retained by Manager Ellery, as the personal following of each is an asset to the organization.

DRAWS BIG IN ONEACTA

ONEACTA, Feb. 19.—The Myrtle Harbor Stock Company played the oneact drama last week to a gross of more than \$2,400 in spite of bad weather and the fact that the week was between a day and The Champlin Stock Company on Fair Week (September 18-21) drew \$4,002.70. The company is now seating only 500 in its record business.

On February 6 "Parlor, Bedroom and Bath" closed one performance to \$103.55. Manager H. M. Addison, who is now directing the house, expects to return to the city next week in the Spring with a one-night stand Musical Show which is in now preparing.

HALIFAX STOCK BREAKS RECORDS

HALIFAX, N. S., Feb. 19.—The Majestic Players are breaking all stock records for this city and the province for the week. Their previous house records. The following week "The Eastest Way" filled the house at every performance, virtually "jamming them in," filling every seat and every bit of standing room and even turning people away.

The business of the latter play topped "The 13th Chair" by a fair margin and unquestionably made a record that will not be exceeded till the capacity of the house is enlarged. Next week "The Unkissed Bride" will be the bill.

BLAIR ENLARGES SHOW

SUSANNAH, TEX., Feb. 20.—Jessie Blair, manager of the Blair Amphitheatre, has set his opening for April 1st at this place. He will play through Texas and Oklahoma. Manager Blair is having his show thoroughly overhauled and has added to its equipment.

ENGAGED FOR "ROMANCE"

UNION HILL, N. J., Feb. 20.—Frances Carter and Joseph Singer have been especially engaged by Manager W. Wood for "Romance," which will be given at the Hudson Theatre next week.

WILL HEAD BUFFALO STOCK

BUFFALO, N. Y., Feb. 22.—Virginia Fox Brooks has been engaged as leading lady of a stock company which will open in April for a Spring and Summer season of stock here.

SIGNS FOR BROADWAY SHOW

Any Leah Dennis, well known as a stock singer, has been engaged by George Tyler for "Sawdust Sentiment."

IS JOINING AT YORKVILLE

Frank Edridge, at Yorkville this week with the Jobbing Stock Company at the Yorkville Theatre in "Mina. X."

CHICAGO NEWS

TALBOTT HEADS SHOWMEN'S
LEAGUE FOR THE NEXT YEAR

Is Elected at Convention in Chicago, Where Carries Entire Ticket to Victory—New York Branch Is to Get Charter in Near Future

The Showman's League of America convention ended here Wednesday with the annual election.

Edward C. Talbott was re-elected president, carrying practically Independent Ticket No. 1 with him. Steven A. Wood, running for third vice-president, was defeated by Jerry Magrath, on the regular ticket. Col. F. C. O'Connell, chaplain of the Showmen's League of America for the last three years, asked to be permitted to retire from that position. The following officers were elected:

President, Edward C. Talbott; first vice-president, Fred M. Barnes; second vice-president, Herbert A. Kline; third vice-president, Jerry Magrath; secretary, Walter D. Hildebrath; treasurer, Edward P. Neumann.

The following were elected to the board of governors:

William H. Donaldson, James Patterson, Coo T. Keenan, Police Bernard, Chas. McCurran, M. S. Bodkins, W. H. "Bill" H.

THESIANS ARE IMPROVING

The bulletin issued by the American Theatrical Union carries six silling thespians. Alice Grant, of Grant and Cook, is recovering, following a serious operation on the neck.

Jan Cowan, of Jean and June Cowan, is being held at the hospital for observation at the neck.

Charles Nassau, of Hesse and McGuire, is recovering from pneumonia. Billie Newman is reported to be doing nicely following an operation.

The stock market continues to improve. George A. Newton is well on the road to recovery following an operation.

TO ALLOW ONE DANCE A YEAR

An amendment to the ordinance requiring all wet and dry cabarets to close at one o'clock was recommended early this week by the city council license committee. The amendment provides that the city council shall allow each reputable social, fraternal, educational or charitable organization to hold one dance each year until three o'clock on the morning. The amendment will be acted upon this week.

"PRINCESS VIOLET" HAS AN HEIR

Mrs. Thomas B. Volmer, "Princess Violet," the smallest lady planet in the world, standing three feet four inches and weighing fifty-four pounds, gave birth to a bouncing baby boy last week weighing seven and one-half pounds. A serious operation was performed in order to save the life of the mother and child by Dr. Max Theobald at the American Theatrical Hospital.

SHAPIRO HAS NEW ACT

Abe Shapiro, recently discharged from the army, and Harry Faulkner will offer a new comedy act in Vaudeville. The act is now in rehearsal and will be seen at one of the outlying theatres next week.

INJURY FORCES CANCELLATION

Ernest Hiatt was forced to cancel local engagements last week on account of having sustained a serious injury. He also routed for a tour of the Western Vandellie Managers' Association.

GEST TAKES TWO PLAYS

Morris Gest has taken two offerings from Ring Lardner, the humorist of sports, one a satirical comedy of American life and the other a musical comedy.

Rice, Arthur Davis, William L. Wyatt, Bob Delagrang, Sam Frankenshan, Edward P. Chalmers, Thomas Rankine, Charles G. Browning, Bert Earle, John Miller, Clarence King, Charles H. Duffield, William A. Levell, Edward P. Caruthers, W. C. Hoggins, Edward A. Hook, A. H. Sankey, John A. Miller, Fred L. Clarke, George B. Coleman, Mark B. Westcott, Al Lento, M. S. Burton, Charles Speake, Walter Shannon, Fred Wagner, John Age, W. H. Godfrey, Harry G. Melville, Nathan Miller, O. B. "Zebbie" Parker and Warren B. Irons.

Five candidates running unopposed for the board of governors of the New York Branch No. 2 was Joseph G. Farrell, Harry F. McCarrie, Harry Raver, Edward C. White, James C. Timony. It is planned to issue a charter to the New York Local Showmen's League of America No. 2 this week. The New York branch has been granted a special permit from the Chicago lodge.

FAIR ASSNS STILL APT

—Continued to expectations and the wishes of many persons in both camps, the breach made some time ago in the friendly relations between the American State Fairs and Expositions and the International Association of State Fairs and Expositions held at both bodies held in this city last week. As a result, the two organizations will meet in Chicago at the latter end of next year, when another convention will be held at which the matter may be finally settled.

Following the closing days of the conventions it was rumored that the government had looked favorably upon the requests of these organizations regarding railroad rates for next season.

COOK MURDER TRIAL STARTS

The trial of J. Norman Cook, known theatrically as Jack Cook, opened Monday morning in the New York State Theatre and Bill Bradley, major with the murder of Bill Bradley. Many theatrical witnesses will be used during the week to testify as to the character of the accused man.

Norma Cook, a daughter, over whom Cook is charged with killing, was not reported to have disappeared, but was later on said to have been filling a moving picture engagement for Mrs. and Mrs. Sidney Drew, said to be distant relatives of the girl.

RUSHING WORK ON STATE LAKE

Plans are being rushed in order to open the New State Lake Theatre and building about the first week in April. House sketches are being arranged for and work is proceeding rapidly.

EXTENDS "CHU CHIN CHOW" STAY

Because of the success of "Chu Chin Chow" at the Auditorium, Morris Gest has extended the engagement four weeks, besides adding four extra matinees a week.

MADE HIGH AVERAGE

McVickers' Theatre had an average daily attendance of 1,500 during the week. Others, Jones, Linick and Schaefer houses, had an average daily attendance of 8,700.

ENGAGED FOR "SEPT. MORN"

Little Mary Jane, Will Godall, Arthur and Lucy Thorne and Henry Harbury were engaged for the road of Howland and Clifford's "September Morn."

SOLDIERS TO HAVE TAB STOCK

NEWSPAPER NEWS, Va., Feb. 19.—The Army and Navy Players announce the opening of the Army and Navy Hall next week with a tabloid stock. The company will include fifteen enlisted men from branches of the United States fighting forces, while the women members of the organization will be recruited from the city.

The program will include one-act plays and feature pictures, with a change of bill twice a week. Prices for general admission are set at 10c for the soldiers and soldiers and 50c for the public. The bill will start 4,000 on the road show of the Army and Navy Players has returned after a successful tour of four weeks.

OLIVER STOCK BREAKS RECORD

ST. PAUL, Minn., Feb. 19.—The Otis Oliver Players broke the record of the "Lumber" Theatre last Sunday with "Johnny Get Your Gun," matinee and night, playing to 2,670 paid admissions. This is the sixth week of this company and big business has ruled since the opening. St. Paul has not suffered from the usual winter cold weather this winter and players have been taking advantage of it. "Rich Man, Poor Man" will be next in the offering of the Otis Oliver Players.

CHESLEY JOINS POLI CO.

BIRMINGHAM, Conn., Feb. 21.—Herbert B. Chesley has been especially engaged for the Poli Players at the Lyric to play the part of "Pierre of the Plains" to be presented next week by the Players.

KIDD STOCK PLAYING IOWA

FT. MADISON, Ia., Feb. 19.—The L. Herbert Kidd Stock Company is touring this territory, and with a good line of plays, is drawing well. The company is here this week.

MAY EDWARDS CO. ORGANIZING

DETROIT, Mich., Feb. 20.—Mae and King Perry is here organizing the Mae Edwards Company for the coming season and plans to make an early Spring opening.

LEONARD OPENS APRIL 1

HAMPDEN, Va., Feb. 20.—Margaret F. L. Christie is getting the Leonard Show ready for its opening on April 1. Rehearsals start about March 20.

RUFFIN JOINS BROCKTON STOCK

BROCKTON, Mass., Feb. 19.—Gordon Ruffin joined the Warren O'Hara Stock at Hathaway's Theatre last Monday as stage manager.

RUTH HANSON RETURNS EAST

Ruth Hanson, having closed her stock engagement in the West, returned to New York last week.

THE NEW YORK CLIPPER

Founded in 1883 by Frank Quam
Published by the
CLIPPER CORPORATION

Orland W. Vanepps... President and Secretary
Frederick C. Miller... Treasurer

1604 Broadway, New York
Telephone Bryant 611-4118
ORLAND W. VANEPPS, Managing Editor
Paul C. Swinbank, Managing Editor

NEW YORK, FEBRUARY 26, 1919

Entered June 24, 1878, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER IS ISSUED EVERY WEDNESDAY.

It comes close on Monday at 8 P. M.

SUBSCRIPTION

One year, in advance, \$4; six months, \$2; three months, \$1. Cash and foreign postage extra. Single copies will not be sold, except on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office, Room 214, 35 S. Dearborn St.
HARRY F. BOSS, MANAGER.

Address All Communications to
THE NEW YORK CLIPPER

1886 Broadway, New York
Registered Copy Address, "ASTORITY."

The CLIPPER has an extensive wireless and long distance service. It is published daily, except on Sundays, at 11 Green Street, New York, N. Y., by The New York News Company, 100 Broadway, New York, N. Y., and at 37 Avenue C, Queens, N. Y., by The Queens News Company, 123 The Street, Queens, N. Y., N. Y., Australia.

THE CONTINENTAL SUNDAY

At a recent meeting held in Washington, D. C., under the title of "Continental Sunday," the ministers raised a fund of more than \$1,000 for the purpose of making a fight to close the doors of the Continental club, that city, because of the fear that the return of large numbers of soldiers from abroad would wreck the advent of a "Continental Sunday."

Perhaps the layman does not understand what is meant by a "Continental Sunday." But the layman does understand that ministers throughout the country have gradually been encroaching more and more upon his rights until he has decided it is high time to make a stand and assert himself or be condemned by the ministers of the name of Puritanical tyranny that existed in the days of the Pilgrims.

In those days a husband was forbidden by law to kiss his wife on Sunday. In those days a man was forbidden by law to drive his horse for pleasure. In those days the child who dared to stay away from "meeting house" was "hugged within an inch of his life." And all in the name of the church.

In the days of the Puritan, also, a "which" was sacred. A man, a woman, a human being, man or woman, who showed a knowledge beyond the understanding of his or her fellows of the "which" was being castigated by the name of religion, stood around and in solemn (?) prayer watched the withering of a fellow being. And all this was approved by the "ministers," the "sabbatarians," the "God fearing people" of that day. The state "Which" religion? They thought so and thought so because the church was the dominating power of the day. The church was supreme because of its power and influence over the ignorant; because it fostered superstition.

But in the year 1919 the world is centuries older, the barbaric practices included in the name of the church have been done forever and the autocratic power the church once held has also gone forever. All the ministers of the church have devoted themselves to the salvation of the souls who come within their walls they think that they will occupy the No. 10 down they would like to turn the hands of time back to the 16th century and force

people to go to church. Yes, and dog them if they do not. But they do not know better go slow or they will further lose their influence.

Let me just remember that the war just ended has changed the customs of the world. That no one sees with the same eyes as we see today. The strain and tension of nearly five years of slaughter has left us different beings, or at least so we are becoming. We are in every form to divert our minds and to bring us back to our normal condition, or at least so we are becoming. We are in every form to divert our minds and to bring us back to our normal condition, or at least so we are becoming.

Let the minister stick to his pulpit, and let the layman stick to his home. A person who goes to church will go if a hundred theaters were open. And who goes to a theater on Sunday will not go to church if a theater is closed.

Religion is a good thing when not used as a business.

115 BOYS IN SOLDIER SHOW

Editor NEW YORK CLIPPER:—
Dear Sir: I just saw a film about the military comedy show "A Buck on Leave," which was organized by the personnel of the Motor Transport Corps in France, under the command of Colonel Harry A. Hegeman. The company consisted of one hundred and fifteen "Yankee Boys."

The show opens with a vaudeville act entitled "Hit the Button, Down Below," featuring Lyman Root and Jack Spaulding, the latter taking the part of a show business character. The comedy is played by Patrick H. Barnes, who has been known to the boys of the motor transport as "Smiles," supported by a chorus of twenty-four, one of the hits of the act.

The part "A Real American Girl" is very well acted by Joe Donoghue, who certainly is a "Red Cross" man. I hope we had Joe Barnett, our "Black Face Comedian," who never lets them up. He takes the part of "The First Class" having most of his dialogue with his partner Jack Spaulding, as the hotel clerk. Irving Berlin's song, "Oh, How I Hate to Get Up in the Morning," is put over with a "bang" by Irving Scott and chorus.

Second act opens with an exterior scene of the same hotel. In this act we have General Pernhing very well portrayed by Irving Scott and chorus. The act is called "Barn," which more than "Jazzed It Up." After which Wm. Hobbs, who is well known in the States as a magician, pulled the rabbits and white poultry farm from the French's hat.

The third act is a comedy sketch, "Oh, Frenchy," supported by "Her" beauty chorus, which more than went over. After which comes "Barney and Spaulding in their latest Black Face Act "The New Captain" (written by Barnett and Spaulding), who played the States as a magician, pulled the rabbits and white poultry farm from the French's hat.

The finale is a very beautiful picture showing the Allies, including the Red Cross, in the States as a magician, pulled the rabbits and white poultry farm from the French's hat.

Our executive staff consists of the following officers and non-commissioned officers:
Stage Director.....Capt. E. Van Hise
Stage Director.....Sgt. Joseph Burns
Stage Director.....Sgt. Joseph Burns
Stage Director.....Sgt. Joseph Burns
Stage Director.....Sgt. Joseph Burns

The show is now entering upon its third successful month and is rated as the best in the American Expeditionary Forces.

Trusting you will give this a good spot in your next issue, I beg to remain,
Yours respectfully,
HOWARD P. VAN HISE,
Motor Transport Corps, New York.

U. S. A. F. O. 712, Verdun, France,
January 26, 1919.

TWENTY-FIVE YEARS AGO
Helen Yvonne Bulov died at Eads, Edna Frits Williams was with the Lyceum Stock, New York City.

"Kewariari" and "The Old Stage Door" were published by M. Witmark & George M. Cohan was billed as "Character Comedian and Unvarnished Buck and Wing Dancer."

Answers to Queries

C. R. S.—A. H. Woods produced "On With the Dance."

H. S. D.—Edna May has appeared in films for the Vitagraph.

G. N. T.—Maurice Burkhardt played the United States in 1917.

T. A. U.—Write to William Fox. He will be able to tell you.

L. S.—The Casino Theatre played vaudeville about twenty-six years ago.

J. I. N.—Five-cent motion picture shows are not allowed to charge a war tax.

J. N. C.—You can get the information by reading Tom Carrara Ronda Ltd.

TOM, New Haven.—Mrs. Helen Modjine the Polish actress, died in Los Angeles.

T. N. S.—Scott and Carroll presented an act about a year ago entitled "The Raw Recruit."

G. H.—Olga Petrova is Russian by birth. Yes, Alla Nazimova is also a native of that country.

G. N.—Henry K. Sclanewicz produced "Qoo Voo" with the Monogram, which was an act as a motion picture.

H. A. Z.—"By Piggon Feet" was produced by Fie Ziegfeld. It played at the Cohan Theatre for about a month.

G. V.—The Friars is an organization of theatrical and newspaper men. It has a clubhouse at 110 West Forty-eighth street.

NAT, Boston.—The Dixieland Jazz Band appearing with Edna and Patterson is the same that made records for the Victor Company.

T. O. B.—Princess De Lama and company, played on the Orpheum theatre in 1917. They appeared at Salt Lake City, Utah, during the week of Oct. 31 of that year.

N. P.—There is absolutely no truth in the rumor that Mary Pickford has succumbed to influenza. She was recently ill, but has almost regained her health.

D. H. L.—Edna Godditch is now presenting "The Monogram" over the Keith circuit. Yes, she is the Edna Godditch who was Nat Goodwin's fourth wife. That has not yet been decided.

E. H.—We do not know of any school of acrobatics. However, the instructors in any good gymnasium will always help and suggest students to pupils showing an aptness for such work.

N. A. V.—Questions pertaining to resignation and present affairs of members of the profession cannot be answered here for obvious reasons. Why not write him a letter? He will probably give it his attention.

D. D.—Maciste was featured in "The Warrior." It was a seven-reel film. In it Maciste played the role of a gigantic Italian giant, present affairs of members for some of the losses suffered by the Austrians in fighting against the Italians.

Rialto Rattles

VAUDEVILLE PROVERS NO. 3
Half a week is better than none.

THEATRICAL MYSTERIES NO. 33
Why do movie magicians always fold their hands when they pose for trade paper photographs?

UNUSUAL OCCURRENCE
"Classical dancer appears as witness in suit"—Trade paper headline. Miss has been rare interesting classical dancer so seldom appear in suits of any description.

THINGS WORTH HAVING
Jack Norworth's cane.
Olga Fairbanks' encore bow.
Doug Fairbanks' grip.
George White's pedal extremities.
Frico's derby.

"GOOD OLD DAYS" NOTE
Actors who are continually sighing for "the good old days" might just as well stop. The "good old days" seem to be a thing of the past. The "good old days" seem to be a thing of the past. The "good old days" seem to be a thing of the past.

THEY'LL SURELY DO THEM GOOD
A new co-operative picture booking scheme was launched last week, the initial announcement of the promoters of the plan stating that the primary object of the organization was to do the exhibitors good.

SOUNDS REASONABLE
Bert Le Mont is producing a new vaudeville act entitled "Turkish Bath Proles." If Bert will only get Joe Tovia to play the part of the "Turkish Bath Proles," he will be able to turn out a production that will be a clean-up on any old hill.

WHO KIM TELL?
Just before the country-wide prohibition law was through nine popular songs were written in an effort to give anti-prohibition sentiment. Oh, well, maybe through the new law would have gone through anyway.

JACK SPEAKS A WORD FOR BILLY
Jack Dunham says he can't understand the clamor that has arisen recently against Sunday performances.
"Why not let Billy talk all he wants to? I heard him in Boston, and everybody thought his monologue was a knockout," says Jack.

HARDLY SEEMS POSSIBLE
Als Feinberg, who claims he was the first vaudeville agent to dig up a dramatic sketch without telephoning its author, has made another wonderful discovery. After many years of patient effort, he declares he has at last found a vaudeviator who does a twenty-minute routine without eating or drinking anything during the entire course of his act.

JUST A SUGGESTION
It has been the rage down in Palm Beach to carry a goat around with one, according to the newspapers. It is not known, however, whether Fie Ziegfeld, who is now vacationing at the latter place, has taken up thefad or not, owing to the fact that he has been "taken up" by the unusual demand. In case that Ziegfeld won't buy a goat in Palm Beach, it would be real chivalry if Joe Shubert would come to the rescue and return the one they took from the Follies producer at the time they forced "Ole Sale" to return to them.

VAUDEVILLE VETTERANS
"I'm going to see a foreign country."
"Sure, I've made three trips to the Bronx."
"It has been, do you know that this is a quarter clip, I'm giving you?"
"This is a whole one."
"No, this is my wife's birthday and I'm thinking of giving her a gift."
"Look me straight in the face,"
"And spoil my whole afternoon."

HOW ARE YOU GOING TO WET YOUR WHISTLE

(WHEN THE WHOLE DARN WORLD GOES DRY)

Be Your
Own
Judge
and
Jury!

Here's
Your
Copy

Makes
the "Load" Light

IT'S A SCREAM!

"How Are You Going to Wet Your Whistle"
 (When the whole darn world goes dry)
 by Francis Brown, Lyrics by George & Jerry Warner
 Lead Vocal

Copyright 1919 by Leo Feist, Inc. First Story, New York, N.Y.

Takes
the
Sting
Out
of
Mental
Hurts

CHICAGO
 Grand Opera House Building
 ROSEBOM
 141 Tremont Street
 PHILADELPHIA
 Lyric Theatre Building
 NEW ORLEANS
 115 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Banton Bldg
 BUFFALO, 485 Main St.
 PITTSBURGH, 311 Schmidt Bldg.

DETOIT, 213 Woodward Ave.
 KANSAS CITY, Gayety Theatre Bldg.
 LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
 Holland Building
 SAN FRANCISCO
 Pantalone Theatre Building
 MINNEAPOLIS
 Lyric Theatre Building
 SEATTLE
 301 Chickering Hall

EXAMINE MORE WITNESSES IN WHEEL SUIT

RAP "MORNING GLORIES"

That George E. Lothrop, owner of the Howard Theatre, Boston, and director of the American Burlesque Association, passed favorably on "The September Morning Glories" show when it played at his house was the testimony of J. A. Weingarten, Asa Cummings, Frank Freeman and Joseph Carlyle, whose depositions were taken in Chicago last week to be read at the trial of the Supreme Court suit brought here by Terry Weingarten against the American Burlesque Association.

J. A. Weingarten's testimony in part was as follows:

Q.—Did you ever have a conversation with George E. Lothrop, vice-president and director of the defendant, concerning the plaintiff's show, "September Morning Glories" A.—Yes, on the 15th of September, 1917, about 3.30 in the afternoon, I came to the theatre, and Lothrop was in the office. I had a talk with him before. I introduced myself to him and explained who I was. He said, "What's the kick about the show?" From what I saw of it it was a good show—a very good show." He also said, "If the rest of the show were as good as I would be perfectly satisfied." I then asked him what he thought of the idea of the American Burlesque Association trying to take the show away from my brother, and he said, "They have a lot worse shows than his and my head." ("Well," I said, "can't understand. There is one thing only that I can see, if any, that they want the franchise for themselves; that is the only thing I can see." "Well," he says, "I don't know." That ended the conversation between Dr. Lothrop and myself.

On cross-examination, Weingarten reiterated his conversation with Lothrop regarding the show, and then testified as follows:

Q.—What was your interest or connection with the show "September Morning Glories" and its owner of management in September, 1917? A.—I was business manager and advance man.

Q.—Have you at the present time any financial interest or other interest in the show? A.—No, sir.

Q.—Are you at the present time employed by or otherwise interested in any enterprise with or on behalf of Henry Wiles, the plaintiff herein? A.—No, sir.

Q.—Are you at present employed or otherwise interested in any enterprise with or on behalf of I. M. Weingarten? A.—No, sir.

Q.—What relation is Henry Wiles to I. M. Weingarten? A.—Brother-in-law.

Q.—What relation are you to I. M. Weingarten? A.—Brother.

Q.—Would you like to see the plaintiff herein with his suit? A.—Yes.

The deposition taken by the Supreme Court over George E. Lothrop about the "September Morning Glories" show was read at the trial of the Supreme Court suit brought here by Terry Weingarten against the American Burlesque Association. Lothrop made the remarks that were reported in the "Morning Glories" show when it was played at his house. He was asked to explain and it told him that the show was a good one. He also said that he was not interested in the show and that he was not employed by or otherwise interested in any enterprise with or on behalf of Henry Wiles, the plaintiff herein, or I. M. Weingarten, the defendant herein. He also said that he was not interested in any enterprise with or on behalf of I. M. Weingarten.

(Continued on page 23)

CLUB HOLDS CIRCUS NIGHT

Circus night was held at the Burlesque Club last Friday night under the supervision of Billy Koehn. Everything in the club rooms had a circus atmosphere. In the large room upstairs, a tent was rigged up, with sawdust on the floor. The acts were performed here before a crowd that more than packed the room. The back room was used for the side show.

The show started with a parade in which James J. Francis was the equestrian master in charge. Brad Sutton, the official announcer, came in for a good share of applause for the way he carried out his end of the program. The parade, while short, started things off well. The rest of the program was as follows:

Clowns: Charles, Ned, Maldoon, Fred Hackett, Will Drabny, Ernest Schroeder.

Strong Man: Meyer Harris, bare back rider; Adolph Spies.

IN THE RING:

Act 1—Sherlock Holmes, The Wonder Dog.

Act 2—Arroson, Deep Breathing.

Act 3—Frank Gong, Acrobatics.

Act 4—Morris Dill, contortionist.

Act 5—King and Prince, burlesque boxing.

Act 6—Meyer Harris, feats of strength.

Act 7—The feature of the evening, The Sharrocks, mind reading.

Act 8—Starlight & Francis, educated horse and master.

Act 9—Sam Herman, Johnny Black's friend.

Act 10—Rogers and Donnelly, hand-to-hand ballets.

Act 11—Beatrice Osgood, wire act.

Act 12—Miss Billy Harris, flying ring act.

Act 13—William Abern, larval thrower.

Act 14—Charles Mac, whirling Dervish.

Act 15—Arnold Yates, whirling Dervish.

Act 16—Jacob, Golden and Rogers, lion tamers.

STAFF:

Will Rothen, master of ceremonies.

Lou Sidman, electrician.

Meyer Harris, prop.

Mark Lee, steward of refreshments.

Ed Felner, peanut vendor.

Charles Feldheim, lead lemonade.

Sid Rankin, hot dog.

Alfred Nelson, pop corn.

Frank Edinger, sandwiches.

TOM HOWARD CLOSURE

Tom Howard closed at the Crescent, Brooklyn, Saturday night, to fill an engagement at the City Ballroom, for the balance of the season. He has been engaged for the Howard, in Boston, for the season. He was replaced by the company, as principal comedian and producer. He has also signed a contract for a wheel show for next season.

BEDINI REVISING SHOW

Bedini is revising his show for the Columbia Summer run and will give it a new name. He will also have a new company, except Clark and McLaughlin, and will also include Brown and Franklyn, as principal comedians and producer. He has also signed a contract for a wheel show for next season.

WELSH SIGNED FOR FOUR WEEKS

Ben Welch has made arrangements for a four week's engagement at Hurlst and Slaughter, in New York. He will open with his present show and change it each week.

"AMERICANS" HAVE BIG WEEK

BALTIMORE, Md., Feb. 24.—The "Americans" with Jack Dempsey as an added attraction, closed their engagement at the Gayety Theatre, this city, last week. The receipts were \$4,900.

MAY GET KEITH THEATRE IN PROVIDENCE

K. & E. TAKE COLONIAL

PROVIDENCE, R. I., Feb. 24.—Despite the fact that it has been stated the Columbia Amusement Company will not present burlesque in Providence next season, there is considerable curiosity among theatrical folk regarding the theatre which they will select, now that they have given up the Colonial, for every one believes they will send a show here next, just as in seasons past. Many persons profess to believe that they will secure control of the house now used by the Keith interests for vaudeville, for, before the new seasons open, the Keith people will have a brand new house ready for their patrons.

F. F. Shaw, owner of the Colonial, and with whom the Columbia had a contract covering the last few years, was in town last week, together with representatives from the Klax and Erlanger order, and a contract was drawn up under which Klax and Erlanger are to manage the house for the next ten years, with an option on ten more years at the expiration of that period. They are going to use the house for legitimate attractions.

The present Keith, being well situated and in good condition, would make a good burlesque house, if the Columbia people were to take it over. The local, the wheel shows will be presented in the Westmainer.

CHANGE ADVANCE AGENTS

The announcement in these columns several days ago that the Columbia Amusement Company was desirous of having press agents to do the advance work for their shows was borne out last week when William Hale, who has been named of some of the biggest shows in the country accepted an offer from James Burns to go ahead of "The Million Dollar Bill." He started work this week in Providence.

Fred Jacobs, the former agent, has accepted a position in Newark.

LEAVE THE "MILE-A-MINUTE GIRLS"

COLUMBUS, O., Feb. 23.—Clad in red and white, Miss Claus closed with the "Mile-A-Minute Girls" here today, and will go into vaudeville. Ben Howard, recently engaged to replace the popular Red Cliff and Florence Pointer late at the stock house in Washington, replaced Miss Claus. Mildred Gilmore will close with the company next Saturday in Canton. James Powers, manager of the company, also closed here, and Tom Grady has succeeded him.

MABEL REFLOW TO CLOSE

Mabel Reflow, sobriette of the "Golden Crooks," will close with that company at the People's Theatre, Philadelphia, Saturday.

KEEVES HAS \$8,000 WEEK

BOSTON, Mass., Feb. 24.—Deane Keesley closed last week at the Gayety, here, last week, beating his Christmas week record of \$8,000 at Waldron's Casino in New York with more than \$2,000.

COOPER'S NEW ACT

James E. Cooper last week placed William H. Hall in the "Gypsy King" and Adams does a larriat specialty. He was recently discharged from the navy.

THE SOCIAL MAIDS, AT COLUMBIA THIS WEEK, IS FAST SHOW

The Social Maids, this week's offering at the Columbia, is a fast show, and it is not up to the standard from a scenic standpoint. The attractions in other respects that its scenic deficiency is forgotten.

The program on Monday announced "the feature" in the "Social Maids" as "The Pillar." If this is true, burlesque is to lose one of its biggest box office attractions and a team that has been identified with hard Monday afternoon and the audience gave every evidence that it enjoyed the performance.

While there was plenty of comedy, of a slapstick order, it can be said that the dancing was the most important factor of the performance, and everyone who enjoys dancing will find this show very enjoyable. The principal comedy situation, he was explained by Bert Breen, manager of O'Donnell. Stone is the same situation, he says, which have been in the past. It is at the stage most of the time, but unlike earlier years, the principal comedians do not "hog" it all, giving his co-workers opportunities to get laughs. Stone is enjoying the season and dancing more than any other actor in the house. The standards in burlesque as a high-class step, called most cleverly.

There are several co-actresses, some seem even more attractive than when they first appeared. They are all of good personality and is pretty, easily caught up with grace and skill and her number of costumes are elaborate and in good taste. Miss Piller reads lines and dances. Bert Bernard is doing "Dutch" and he has a good deal of a hard and a difficult job to do. He is a hard and a difficult job to do. He is a hard and a difficult job to do. He is a hard and a difficult job to do.

Miss Piller is doing the straight. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone.

Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone.

Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone.

Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone.

Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone.

Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone.

Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone.

Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone.

Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone. Her improvement since she last saw Stone.

THE MAD \$874 WEEK

The "Bowery Burlesque" did a total business of \$8,740; when they played at the Columbia, Chicago, recently.

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	A Rip Snorting, Sure-Fire Song Hit JA-DA JA-DA Special Stage Versions for Any Kind of Act	By BOB CARLETON
2	Eddie Cantor's Big Hit with the "Follies" JOHNNY'S IN TOWN He Says: "It's the Biggest Hit I Ever Sang"	By JACK YELLEN GEO. W. MEYER and ABE OLMAN
3	Cleaning Up and No Wonder SALVATION LASSIE OF MINE "She Brought Doughnuts to the Doughboys"	By JACK CADDIGAN and CHICK STORY
4	The Most Magnificent Song of the Period THE ROSE OF NO MAN'S LAND A Tribute to the Girls Who Took Care of Our Boys	By JACK CADDIGAN and JAMES A. BRENNAN
5	A "Kiss" Song That's Different THE KISS THAT MADE ME CRY A Sure-Fire Ballad Hit	By JOE BURNS, ARTHUR FIELDS and ARCHIE GOTTLER
6	The Great Peace Making, Joy Bringing Ballad IN THE LAND OF BEGINNING AGAIN Nothing Sad About It—Everything Glad About It	By GRANT CLARKE and GEO. W. MEYER
7	Everybody Loves to Sing This Wonderful Song YOU'LL FIND OLD DIXIELAND IN FRANCE A Southern Ditty a la Francaise	By GRANT CLARKE and GEO. W. MEYER
8	Well, You Know Now, Where to Get It! WHAT DO YOU MEAN BY LOVING SOMEBODY ELSE? It's a Hit—Therefore, Consequently, We Publish It	By SIDNEY MITCHELL and ARCHIE GOTTLER
9	A Toast Song to Our Sea Heroes THE NAVY TOOK THEM OVER AND THE NAVY WILL BRING THEM BACK Even the Soldier Boys Love to Sing It	By HOWARD JOHNSON U. E. N. and IRA SCHUSTER
10	It's a Scream—Takes the Sting Out of Mental Hurts HOW ARE YOU GOING TO WET YOUR WHISTLE (WHEN THE WHOLE DARN WORLD GOES DRY)	By FRANCIS BYRNE FRANK MCINTYRE and PERCY WENRICH
11	Plenty of Screams, Without Vulgarity EV'RY DAY'LL BE SUNDAY WHEN THE TOWN GOES DRY Self Adjusting—Will Fit Any Spot	By WILLIAM J. JEROME and JACK MAHONEY
12	That Peach of a Novelty Rag Jazz Hit EVERYTHING IS PEACHES DOWN IN GEORGIA It Has the Kick That Does the Trick	By MILTON AGER and GEO. W. MEYER

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
118 University Place

LEO. FEIST, Inc.

135 West 44th Street, New York

CLEVELAND, 308 Bangor Bldg.
BUFFALO, 488 Main St.
PITTSBURGH, 311 Schmitz Bldg.

DETROIT, 213 Woodward Ave.
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.

ST. LOUIS
Holland Building
SAN FRANCISCO
Fantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall

SPECIAL SONGS ARE FAST DISAPPEARING

Artists Whose Acts Were Composed Almost Exclusively of This Type Song are Discarding Them

The special song, that number which every big and small time singing artist formerly believed so necessary to the success of his act is fast disappearing from the vaudeville stage.

Singling singers, followed each other in rapid succession, each one of which carried an almost entire repertoire of special numbers, written supposedly just to suit the particular talents of the singer for whom they were written. Strains to relate, however, the big success which the singer believed would be his share after getting together an act of this nature, such materials. The increased salary and long routes did not follow and stranger still the songs although in many cases admittedly clever did not get over the footlights with the snap and enthusiasm of published numbers.

Vaudeville audiences alert and supposedly on the lookout for something new, do not care particularly for a brand new song. It's the second, third and sometimes fourth hearing which scores biggest, and this discourages the singer from turning over to the professional departments of the publisher.

Another reason, and a big one is the fact that the best songs obtainable are to be found in the publishing houses. The arguments of the singer's publisher usually lasts but a short time is a good one, but this is of great value to the performer as it saves him considerable money. Publishers, keep strictly up-to-the-minute in his songs and other material and that is what makes success in vaudeville.

ONE WAY TO GET THEM

In the old days, the professional manager of a music publishing house went out with his handroll in his pocket and meeting a singer drove the best possible bargain and went on his way feeling that he had done a good day's work if he had signed up three or four time artists.

With the formation of the non-paying society, and the removal of the bank roll as an argument, the professional manager has outside of the songs which his house has to offer, been thrown on his own resources. Clever enough, good mixers with many friends are getting along about as well as under the national conditions, but every once in a while some one looks up with an idea.

According to a professional singer, a song exploiter has recently put up a corker. He has offered no money to singers, but on the contrary has offered to buy back tale, borrowed. Then before repaying has called around and impressed upon the artist the absolute necessity of having his songs sung, if he is to hold his job. The singer, with an eye to getting his money back has consented to listen to the tale of woe-with the result that the song requested has been put into an act which will never have a candidate.

RAY WALKER ASKS A FAVOR

After receiving a check from Ray Walker, the song writer, who is now in France, carries a request which may interest some of his readers. It reads as follows: "Will you please publish the following. 'Will some artist of mine kindly say a bottle of Green River for me until I return in August or September?'"

NEW REVUE COMPLETED

Will Donaldson, Billy Johnson and respectively writing the lyrics and lyrics of the new revue which goes into the city of Paris next week. The writers are in collaboration with John Murray Anderson are responsible for the latest in which opened at the Palais Royale two weeks ago.

"WATER" SONG SCORES QUICKLY

Ed Wynant's "Sons seem to have struck a cyclonic hit with their published "America Never Took Water and America Never Will" of the classic anti-suffrage ditty originally introduced with success by Belle Baker at the Palace Theatre. The song is now being sung by such headliners as Eva Tanguay, Lillian Shaw, Stanley Tucker, Ruthie Roy, Wright and Morton, Ed Morton, Bob Hall, Helen Sophie and many others, the list being added to appreciably every day. In fact, last week from fifteen to twenty theatres in Greater New York had acts that featured this song, and the emphatic endorsement of the audience in its sentiments was clearly attested by the smashing applause that greeted everybody who sang it. "America Never Took Water" is unique in its way. It is not only a prophecy and a protest, but a riot as well. The latest city to rise enthusiastically in greeting is Boston, where Belle Baker was again the first to introduce it. The three big Woolworth stores at that city immediately gave the song solid window display in each case, and from the way the song is being talked about there, it is evident that Bostonians think as little of the all-water idea as they think much of the best of heads.

WRITERS SCORE WITH "SINGAPORE"

Arthur J. Haasburger and Fred Friendland in the repertoire of Gilbert and Friedland at the Alhambra last week. At every sale, the number had to be repeated by them.

"I Found You," the latest ballad composition by the writers also came in for a big share of applause. Both numbers are contracted for by all the metropolitan repertory companies and will be included in the March and April lists.

WESTERN WRITER ARRIVES

Chief Friend, a Los Angeles composer, discovered by Gilbert and Friedland while touring in the night club in New York by the publishers, has his first number published.

It is called "Hindoo Lady," and is issued both as a song and one-act.

Gilbert & Friedland will publish all the Friend compositions for a term of years.

HAMBURGER WITH STERN & CO.

Arthur J. Haasburger, formerly of the Pal Cos., has been signed by Stern & Co. where he is acting manager of the publicity department.

NORTHWORTH FEATURES NEW SONG

Jack Northworth, who is appearing in a new Broadway show, has a new song, "Can You Tame Wild Wimmim?"

SIDNEY COOK WITH LEO FEIST

Sergeant Sidney Cook, who last week received a check for his new song, "Can You Tame Wild Wimmim?" is now contracted with the Chicago office of Leo Feist, Inc.

EARL CARROLL IN LOS ANGELES

Earl Carroll is in Los Angeles, at work on a new musical comedy which is to be produced by the Fox company early this spring.

BIDE DUDLEY WRITES A SHOW

Bide Dudley has written the book of a new musical comedy called "Come Along," which will have its first presentation on March 3.

BURNETT IN SAN FRANCISCO

Earl Burnett, of the A. J. Steany Music Co. is in San Francisco exploiting the new Steany songs.

DE KOVEN'S NEW OPERA READY

Reginald De Koven's new opera "Yessand" is now ready, and rehearsal are well under way.

MUSIC MEN PLAN A BIG ORGANIZATION

Music Industries Chamber of Commerce Plans to Take in All Branches

Final Meeting of This Week
A final meeting of representatives of the music publishers is to be held this week, while the promoters associate, the Music Industries Chamber of Commerce will be formed, with the music publishing industry a big factor.

The Chamber of Commerce plans to take in the Greater New York Music Publishers and Dealers Association, the National Music Publishers Association, the National Music Publishers' Association, the National Music Retail Manufacturers Association, the Music Supply Association, National Piano Manufacturers' Association, and National Musical Merchandise Association, the Piano Tuners' Association and Association of Piano Travelers and the Band Instrument Manufacturers Association.

The promoters of the Chamber of Commerce are enthusiastic in their statements that it will solve many of the evils which have for years existed in the music publishing industry and will put the entire industry on a higher plane.

The music publishing business is represented by over 2000 companies, all of which have failed to eliminate the many business troubles which seem to beset the industry. The Chamber of Commerce may solve and remedy them, and if so the organization will surely be a welcome one.

ROWLAND SINGS LENZBERG SONG

Charles Rowland, member of the Riverside Theatre orchestra, has written a new Oriental song with Gus Kahn. The song, "Moo-oo," is being sung by the Niles, and it is being successfully featured by Adele Rowland. J. H. Kemick Co. is publishing the song. It was accepted from Mr. Lenzberg an instrumental number entitled "Razle-Dazle."

HARRIS HAS NEW SONGS

Charles K. Harris has a number of new songs which are being featured by scores of world famous singers. The leaders are "Why Did I Waste My Time on You?" "Mother Love," and a clever novelty entitled "O' Yankee." "Gave Me Made Ze Wild French Woman Out of Me."

NOVELTY SONGS AT COLONIAL

Kramer and Morton, at the Colonial Theatre, this week, are scoring one of the best successes of the season. M. Witzmark & Sons novelty song, "Up In Mabel's Room." The same couple will be seen at the Palace next week.

VON TILZER HAS BIG SELLERS

Harry Von Tilzer has hit big selling song successes in "Can You Tame Wild Wimmim?" "Put Him To Sleep With the Marcellites," "Jim Jim," "Wait a Doll" and "Somebody's Waiting for Someone."

COHEN HAS NOVELTY BALLAD

Mayer Cohen has released the new novelty ballad "Belle's Salvation Bell." The song, which is by Bide Dudley and Fred Watson, is attracting much attention among singers.

STERN DEDICATES SONG

Joe W. Stern & Co. have dedicated the new song by Fred Warren and S. E. Henry, to Norma Talmadge, the screen star.

WENTWORTH SINGS STERN SONG

Lola Wentworth, now on the Loew circuit, is featuring two new Joe W. Stern & Co. songs. They are "Blues" and "Wait and See."

TED SNYDER WRITES A SHOW

Not to be confused with the well known former business partner, Ted Snyder has written a musical comedy called "Raising the Anchor" which Max Erwin will return to the speaking stage. Snyder does not claim to possess the versatility of his former partner, who writes both words and music of his compositions, so has called in some of the writers of the Waterbury show, including Joe Young and Sam Lewis have written the lyrics while Snyder has composed the tunes. The book is by Sam Masovov and rehearsals commenced this week. The piece will be presented by a cast of principals, a number of whom have been recruited from vaudeville.

"TEARS" SCORES QUICK HIT

Stern & Co. have one of the quickest hits on record in the new song "Tears." The usual exploitation given a number developed quickly the country over the fact that the song possessed all the elements which go to make a popular success.

Calls for dealers in all parts of the country arrived in an almost incredible space of time, and dance orchestras of the country over took it up in record-breaking speed. It is now in a flow in New York and Frank H. Warren have therefore added another success to their big list.

FEIST HAS CLEVER NOVELTY

Among the many clever novelty songs of the season Leo Feist has an exceptionally good one in "How are You Going To Wet Your Whistle When the Whole Damn World Goes Dry?" It is being featured by the leading singers in vaudeville, all of whom are meeting with much success with it.

MUSIC MEN HEAR MISS JARDON

A big delegation of music men attended the session of the Music Men on Tuesday evening and heard Dorothy Jardon make her debut as a grand opera singer. Miss Jardon, who has introduced many a popular song in vaudeville, scored a big hit in the title role of "Fedora."

McKINLEY HAS NOVELTIES

The McKinley Music Company has a number of novelties which are meeting with much success among the singing profession. The leaders are "Sweet Hawaiian Melody," "I'm a Fool for You," "I Want It," and "E-Yip-Yow, Yankee Boys, Welcome Home."

WITMARKS HAVE COMEDY HIT

The new comedy song "Up In Mabel's Room," is one of the champion length-stayers of the season. Fred and Morton, who are now featuring it, write that the song stops the show at every performance. M. Witzmark & Sons publish it.

HASKINS BACK IN MUSIC GAME

William Haskins, the song writer and former business partner of the late Fred Helf, is back in the music publishing business. Haskins has recently issued a number of songs, the first being "I'm Singing to the singing profession."

SULLIVAN HAS NEW SONGS

Alex. Sullivan, the newspaperman songwriter, who has a big hit to his credit in "Kramer business number of the late Fred Helf, is ready for release. Several songs ready in the near future.

LITTLE BELLY SINGS NOVELTY

Little Billy, at the Colonial last week, scored big with new McCarthy & Fisher novelty called "Oo, Bazie."

McGRATH WITH REMICK CO.

Eddie McGrath has joined the professional department of Jerome H. Remick & Co.

6 BIG HITS

HARRY V

STARTING WITH THE GREATEST
SOMEBODY'S WAITING
 HERE'S YOUR COPY.

A
 Comedy Riot!

**CAN YOU
 TAME WILD
 WIMMIN'?**

A Sensational
 Hit!

The Best Comedy French Song
 Hit On the Market!

**PUT HIM
 TO SLEEP WITH
 THE
 MARSEILLAISE**

AND WAKE HIM UP
 WITH AN OO LA LA

A
 Sensational
 Hit!

**JIM-JIM
 I
 ALWAYS KNEW
 THAT YOU'D
 WIN**

Somebody's Waiting For Someone

Words by
 ANDREW B. STERLING

Music by
 HARRY VON TILZER

Piano

She sits by the win-dow in sun-shine or rain, Her dear face pressed
 The sound of each foot-step that comes from the street, Brings hope to her

close to the cold win-dow pane, Her poor heart is yearn-ing, such
 eyes and her poor heart will beat, My boy is re- turn-ing, shall

wait-ing each day. For some one's re- turn-ing, some-one far, far a-way.
 ten-der-ly sigh, But al-ways, yes al-ways, all the foot-steps go by.

Copyright MCMXIX by Harry Von Tilzer Music Pub. Co., 444 W. 40th St., N.Y.

A HIT!

THE BEST RAG BAND

THE PICKANIN

BEN BORNSTEIN
 Manager

HARRY VON TILZER

222 West 46th

CHICAGO: 143 N. Dearborn Street. EDDIE LEWIS, Manager.

BOSTON: 220 Tremont

ON TILZER

6 BIG HITS

AD WRITTEN IN TWENTY YEARS

NG FOR SOMEONE

E FOR ORCHESTRATION.

Chorus

Some-bod-y's wait-ing for some-one in the house a-cross the
 way Some-bod-y's wait-ing, watch-ing and wait-ing day
 by day At night there's a light in the win-dow for
 some-one a-cross the foam And some-bod-y's wait-ing for some
 one I won-der if he'll come home. he'll come home.

A
Comedy Riot!
**CAN YOU
 TAME WILD
 WIMMIN'?**
 A Sensational
 Hit!

The Best Comedy French Song
 Hit On the Market!

**PUT HIM
 TO SLEEP WITH
 THE
 MARSEILLAISE**
 AND WAKE HIM UP
 WITH AN OO LA LA

Better
 Than Ever!
**I
 WANT
 A
 DOLL**

AD ON THE MARKET. A HIT!
Y'S PARADISE

MUSIC PUBLISHING CO. MURRAY BLOOM
 Pret. Mgr.
 et, New York City
 HARRY HARRISON, Manager. PHILADELPHIA: Keith's Theatre Bldg. HARRY LINK, Manager.

The Successor of "Smiles"

AFTER ALL

by the
writers of
"Smiles"

The New Song Hit

BY THE WRITERS OF
"SMILES"

GET IT
SING IT
DANCE IT
PLAY IT

JEROME H. REMICK & CO.

NEW YORK,
212 W. 46th St.
BROOKLYN
526 Fulton St.
PROVIDENCE
Music Dept., Hall & Lyons
BOSTON
228 Tremont St.
PHILADELPHIA
21 South 9th St.
BALTIMORE
Music Dept.,
Stewart Dry Goods Co.

WASHINGTON
9th and D Sts., N. W.
PITTSBURGH
266 Schenck Bldg.
CLEVELAND
Hippodrome Bldg.
TORONTO
127 Yonge St.
DETROIT
127 Fort Street
CINCINNATI
The Fair Music Dept.

ST. LOUIS
Grand Leader Music Dept.
CHICAGO
Majestic Theatre Bldg.
MINNEAPOLIS
Music Dept.,
Powers Macmillan Co.
PORTLAND, ORE.
22 No. Washington St.
SAN FRANCISCO
188 Market St.
LOS ANGELES
222 So. Broadway

Lyrics by
Will Callahan

Music by
Lee S. Roberts

ABOUT YOU! AND YOU!! AND YOU!!!

JOHN J. GOLDEN has arrived at Palm Beach.

Harry Berensford is trying out a new vaudeville act.

Madeline Marshall has been engaged for "Sleeping Partners."

The **Wilton Sisters** have been engaged for a show in England.

Charles A. Bayha, the Hoboken singer, has entered vaudeville.

Stevens and Huber are doing their dancing act with "So Long, Betty."

Cyril Chadwick has succeeded **Harold Crane** in "Good Morning Judge."

John Devereux joined the cast of "The Molting of Molly" Monday night.

Percy Marmont has returned to the cast of "The Invisible Fox," after being ill.

Ed. Bennett has been mustered out of the army and is back in **Abe Feinberg's** office.

Oliver Hall opened this week in Newark at the Orpheum Theatre in "Daddy Long-legs."

Hopper and Burkhardt have commissioned **James Madison** to write a new act for them.

Bird Millman has been re-engaged by **F. Ziegfeld, Jr.** for "The Midnight Frolic."

Jack Buck has gone to Palm Beach to discuss the "Follies" for 1919 with **Flo Ziegfeld**.

Margaret and Charlotte Coats have just had an act written for them by **James Madison**.

Fred Buckner's new revue opened at the Parisienne Monday with a cast of twenty-two people.

Cyril Chadwick has been engaged for "Good Morning Judge," and has succeeded **Harold Crane** in "So Long, Betty."

Janette Kahn, secretary to **Henry Chesterfield** of the N. V. A., has been ill for the last week.

Bebe Norman, of the Ben Welsh Show, and **James M. Beeler** were married in New York last Tuesday.

Harry Delf has been mustered out of the army and returned to the cast of "The Red Snow Girl."

S. Silver, J. I. Bennett and **G. H. Imbery** incorporated the **Bela Theatrical Corp.** last week for \$50,000.

Betty Ablesie, a cabaret dancer, had her husband arrested last week on a charge of disorderly conduct.

John Sheehy has signed with **James C. Fox** as manager of "Water, Let's Get at the Knickerbocker."

Lo Forrest is preparing a single act for vaudeville, which he will present on his release from the navy.

Robert Stevens is temporarily replacing **H. Cooper Cline**, in the cast of "The Invisible Fox," due to **Cliff Hesse's** absence.

Lee Stafford, a concert singer, has entered vaudeville. He opened Thursday in an act written by **Edward Madden**.

Sam Donnelly has been engaged by **Barry B. Lewis** to play the principal comedy part in "Behind the Scenes," a revue.

Adelaide, the dancer, is to have a new show dressing rooms at the Winter Garden. It will be named "Adelaide" in her honor.

Frank Heyler is included in the cast surrounding **Chauncy O'Leary** at the Strand and this week in "The Voice of McConnell."

Fay Mahe will be seen shortly on the screen. She has, at present, one of the leading characters in "The Velvet Lady."

Special Officer Sheppard, of the Orpheum Theatre in Jersey City, arrested two boys last week for raising a disturbance in the house married last week in Greenwich, Connecticut.

Richard Haveman's Animals have been booked for a series of thirty-two weeks with the **Mighty Doris Show**, by **Richard Pitrot**.

Helen Ware and **Frederick Burt**, the latter now in "Miss Nelly of New Orleans," were married last week in Greenwich, Connecticut.

Myrtle Hebard, formerly of "Over the Garden Wall" company, is now in the cast of the **Revue** at the Winter Garden, Chicago.

Captain George Frederic Hinton, formerly well known in the theatrical world, has returned from France with the 36th Infantry.

Reginald de Koven, composer of "Robin Hood," conducted the opera at gala performance arranged for Feb. 24 at the Park Theatre.

Paul Harvey has been engaged for the new comedy which the **Hastons** have written for the **Comedians** called "Miss Saphy."

Ben Palmer has fully recovered from her illness and has resumed her part in the "Nine o'Clock Revue" and the "Midnight Frolic."

Lucy Hamilton Crandon, well known in Chicago society, has joined the **North Shore Players**, at the **Wilson Avenue Theatre**, that city.

Phillip Goodwin, associated with the **Washington Square Players**, has returned from France where he served as a member of the **Medical Corp.**

George M. Cohen is arranging a performance for the benefit of the **Catholic Adors' Club** to be held March 2 at the **Cohan & Harris Theatre**.

Ada May, of the team of **Reinhardt** and **May**, a sister act, is visiting **Floesie Gray**, of **Ash and La Belle**, at the latter's home in **Ashtabula Harbor, Ohio**.

George Hamill playing over the **Pantages Circuit** in an Arab act, has signed to play the **Pantages Theatre** again at the conclusion of his present tour.

Frank Hale, through his attorney, **A. Goodman**, has filed an appeal from the decision of the **Municipal Court** in his suit against **Halq and Lockett**.

Bessie Wynn, Roy Atwell, Patricia Collier, Helen Stevens and **Constance Piper** helped give a show at **Base Hospital No. 1**, **Gumhill Road**, on Sunday.

"**Buster**" and **Percy Franco**, known in vaudeville and burlesque, lost their mother last week when **Mrs. William H. Devlin**, as she is known, died.

A. L. Striker, after a year of service, is out of the navy and back with **Charles Bonham**, whom he is representing at the **Keith Vaudeville** exchange.

Maxwell Driscoll, Joe Rubens, Frank Hatch, W. J. Ferguson, Mrs. Rhea Whynall and **Calvin Hebbel** have been engaged to support **Mary O'Leary's** play.

George and Jessie Fluken, formerly known in vaudeville as **"The Tramp, the Rube and the Girl"** have returned from the stage and are now in the cast of the **Water Garden** last Sunday night.

Patrick Brown and **Burt Hart** are showing a new sketch called "That's Rough," by **Alice Spencer Tenny**. They are now breaking it in on the **Flimmer** time.

Geldie and **Ayers** have been booked on the **Low time** next Monday in a new act by **Alice Spencer Tenny, Arthur S. Lyons** secured the bookings.

Mrs. Fiske will make the opening address at the benefit for the **Catholic Adors' Guild of America** to be held at the **Cohan & Harris Theatre** on March 2.

Otis Sherman expects to be mustered out of the army in a few days, and will then resume the old drilling of the **Treadmill Ties**.

Frank McCormack, Mills Butterfield, Desean Mitchell and **Fran Ovarman** have been engaged for "Come on Charlie," which **George V. Hobart** has in rehearsal.

Clydes Wood, stage manager of "A Sleepless Night," at the **Bijou**, is now at work on the lyrics for a new musical play song to be put into rehearsal by the **Shuberts**.

Mr. and Mrs. Anny T. McNulty, the latter formerly **Lucille Holder**, members of the **Water Garden** at **Three Lakes City**, became the parents of a baby boy last week.

Claude Cooper, Charles Cheltenham, Raymond Sovey, Robert Whitehouse and **Barry B. Lewis** are in the cast of "The Burgomaster of Belgium," the new **Masterclip** play.

Sam Tiekman, booking manager of the **Thielen Circuit**, has been mustered out of the army and is now in the office of the **Western Managers' Association** in **Chicago**.

George Robert, Nita Mae Florence Martin and **Ed. Fiskling** have signed to appear in the **Lyrics** for a new musical play song to be produced by the **Shuberts**.

Rosemound Whitehead, Cecil Cunningham, Irene Romatze, Norman Hallert and **Alan Bohr** appeared at a performance given at **Debarcation Hospital No. 1**, **Ellis Island**, on Sunday.

Charles Purcell, of the "Monte Cristo City" show, has built a garage on a piece of property owned near **Chattanooga, Tenn.**, and intends to go into the automobile business as a side line.

Kitty Denny, of the "Sibbad" company, at **Edith Chidister's** club, a sister act in **George Hobart's** farce, "Rough Perfect," at the "Carry On," benefit last Sunday night at the **Belastr Theatre**.

Harry Tipte, Ellen Van Dieren, Julia Kelsey, Paul Franklin, Harry Farr, Alex Kearns, Marcella Carr, Dan Dawson, Patricia De Forrest and **Edna De Fra Houston** are in the cast of "Home Alone."

Willis Wells, well known in Canton for his act of "The Merry Month of May," had there, in visiting friends in East Liverpool, Ohio, his home city, from which he has been absent for fifty years.

Tim Murphy, Laura Nelson Hall, Sydney E. Edith, Lawrence Redinger, Fred and Sheffield and **Charles Trumbull** are in the cast of "The Merry Month of May."

Clare Sale, William and Gordon Doolley, Edith Chidister and **Clare Sale** have secured the **Water Garden**, **Grace and Berke, Ted Lewis** and his **Jane Sand, De Haven** and **Nita, Pat and Mary, Mae Melville, Edna, Alma Dear, Aco Brothers** and **Kaglyans** are the performers who appeared at the concert at the **Water Garden** last Sunday night.

T. H. Waltham, treasurer of the Grand Opera House, **Canton, Ohio**, is acting as a member of the cast of "The Invisible Fox" at the **Grand Opera House**, **Canton, Ohio**, on a vacation because of ill-health.

J. D. Kennedy, manager of the Grand Opera House at **Canton, Ohio**, left that place last week for **St. Paul, Minn.** He is now with his wife at **St. Croix**, **Minnesota**, and will rest until he completely recovers.

Gussie Flamme, a vaudeville performer, is the sister of **Frances Shannon**, who is confined in the **St. Elizabeth Hospital, Chicago**. The latter would like to hear from her and is continually asking for her.

Alice Brady, Sophie Tucker, Harry Fox, Prizist Scheff, Dolly Stearns, John Doolley, Beasie Wynn, Louise Dresser and **Jack Gardner** appeared at a performance for the **Camp Upton Athletic fund** at the **Century** on Saturday night.

E. Loyal Swate, Eda Farmer, Leonard Wiley, Henry Herbert, Walter Kingsford, Alan Whaley, Frank Freyde and **Raymond Sovey** are in the cast of "The Burgomaster of Belgium," the new **Masterclip** play now in rehearsal.

Harold Blake, who several years ago, sang **Robin Hood**, and **Helen Merrill**, who sang **Madame Butterfly**, at the **Belmont Opera Company**, have signed to sing in "Robin Hood" with the **American Society of Singers** at the **Bank Theatre**.

May Hunt will soon appear in a new act written by **Cliff Hesse**. Although it will be a new act, she will retain her title of "You Know What I Mean?" on "You Get the Idea" which she has been using for several years.

Grace Fisher had a judgment against her last week according to the plaintiff was **M. Gross**, the agent, who sued her for **\$100**. She was ordered to pay him through the engagement he procured for her last January in "The Mill."

Jack Larric and Gustav Blum, who collaborated in writing "A Slave in the South" now being presented at the **Bijou**, are to be engaged at a dinner given by the **Players Club**, which **Winn** is dragagee-president and **Larric** a member, at the **Little Club** on Friday evening.

Mort Sherman, who has recently come back from the West, where he appeared over various circuits in his own sketch, "Taking Orders," is now rehearsing in a new play, "The Merry Month of May," in collaboration with **Charles Lask**, entitled "The Strike." He will be supported by **Loisie Beck** and **Walter Campbell**, who has opened in the playlet early next month.

David Bellaco, Elizabeth Eldon, Bruce McEas, Hamilton Revella, Kathleen Neill, Gladys Merrin, Edward Martindale, Arthur Almy, Fred Harris, William Hunt, Matthew, Charles Coburn, Charles McNaughton, Collin Campbell, Beasie McCoy, Devia, George V. Hobart, Fred Bressler, Henry E. Dixie, Florence Reed, Ernest Boscher, Cecil Cunningham, Blanche Yankovic, Fred Fox, Harry Hunt, Ernest and Isabelle Love appeared at the benefit of the **Stage Women's Hospital** last week at the **Water Garden**, **Water No. 5**, on Sunday evening.

Headliners, Fritz Scheff, Mark Carrol, Julia Kelsey, Sophie Tucker and **Jane Reed, Jim Barton, John Sawyer** and **Arthur Almy, Fred Harris, William Hunt, Walter Scanlon, Lucille Manion, Ted and Katherine Anderson, Beasie Wynn, Corinne Corbett, Walter Campbell, Joseph Santley and Ivy Sawyer, Carl McCoolough, Ma Belle and Bloom, Harry Fox, Raymond Sovey, Edith Chidister, Fred Harris, Edna Melville, Bud Walker, Richard Boyer, Alfred Gerrard, Gertrude Vandervell, Beasie Wynn, Fred Harris, William Hunt, Tarr and Ed Sylvia** were among the stars that appeared at the **Century Theatre** for the **Camp Upton Athletic Field Fund** on Saturday night.

An Announcement

We modestly admit we have a new idea in song.

Title:

"PIG LATIN LOVE"

(I-yay Ove-lay 00-yay Earie-day)

No doubt, this week, there will be "someone" who will say he had one some time ago. They always do. This song is not in professional form. Of course, it is published and copyrighted. Sometimes we are careless, and leave a copy laying around. Come in and pick it up. Do you know anybody in our office?—talk to them—they'll listen to reason.

**B. F. KEITH
THEATRES**

SAMUEL WALLACH
(Attorney)
299 BROADWAY

**L. WOLFE GILBERT
and
ANATOL FRIEDLAND**

232 West 46th St.
MAXWELL SILVER
General Representative

THOS. J. FITZPATRICK Presents

FOUR MORTONS

(SAM, KITTY, MARTHA, JOE)

IN

"THEN AND NOW"

THIS WEEK (FEB. 24) KEITH'S ORPHEUM, BROOKLYN

BALANCE OF THE KEITH TIME TO FOLLOW

We have just purchased No. 5 of the Deacon series of Skidmore and Walker's Novelty Coon Songs

IT'S A MEAN OLD DOG

THAT WON'T SCRATCH HIS MAMA'S FLEAS

Words and Music by WILL E. SKIDMORE and MARSHALL WALKER

Writers of "Pray for The Lights," "Long, Tall Brownskin Gal," "Somebody's Done Me Wrong,"
"I Can't Be Bothered With No Mule."

PROFESSIONAL COPIES AND ORCHESTRATION IN ANY KEY NOW READY!

MEYER COHEN MUSIC CO., Inc.

Astor Theatre Bldg., New York

"A SLEEPLESS NIGHT," NEW BEDROOM PLAY, HAS ONE GOOD ACT

"A SLEEPLESS NIGHT."—A three act farce by Jack Larrin and Gustav Kerner, produced by the Bijou Theatre, by the Bijou.

CAST.

- Talbot Chandler.....William Morris
Brenet.....Donald Gallagher
Lucille Watson.....Lucille Watson
Mary Mansfield.....Peggy Hopkins
Felix West.....Fred W. West
Lina Harper.....Carolea Monterey
Baron Henry West.....Fred W. West
Leonard.....Fred Nicholas
Princess.....Fred Nicholas
Ella.....Adrienne Bonelli

"A Sleepless Night" is just one more of the bedroom farces of which the New York stage has recently seen a number, and while it has moments that bring forth a certain amount of laughter, it can not be said to have the merit some of its predecessors.

The chief reason of this is that the authors have put all their eggs into one basket.

In this respect, the second act is the best. This is the bedroom scene and all the situations and practically all of the bright lines are to be found here. And it is not so swallow a number of scenes so one act never makes a play.

In the first act, we learn that Rena Mansfield is the wife of Talbot Chandler. She is a literary young woman of eighteen and her husband is a millionaire. Rena is able to lodge her whims, one of which is that half of the world is wrong and it is her duty to set it right. In her quest to carry out her self imposed "task" she has wandered her way to the Greenwich Village and wishing this to be the ideal spot to begin work.

Here she meets Wellington West, a minor artist, in whom she becomes interested. West encourages her, in spite of the fact that he is the husband of Lina Harper, a chorus girl. The marriage of West and Lina has been kept secret for business reasons, and with full acquiescence of the other, enjoys the Bohemian freedom offered by the "Village."

While Rena is devoted herself to West, her brother, Ernest, is paying court to Lina, in spite of the fact that the elder Chandler has planned that Ernest shall marry Lina.

Finally, West and his wife are respectively invited to the Chandler home on the stipulation that Rena is to accompany West. West is assigned to the room of Frances Chandler, spinster, and sister of the elder Chandler, who is in New York at the time. To this room the various women of the play come and it is the complications that arise when she returns that go to make up one of the good scenes of the play.

Peggy Hopkins made Rena a bright and charming girl and Ernest, resembling as Wellington West did capital work. Lucille Watson was admirable as the spinster, Donald Gallagher and Carolea Monterey made much of their rather chuckles and trying roles.

William Morris played the conventional millionaire and Fred Nicholas lived up to the traditions of the butler.

WILLIAMS IN A QUANDARY

John D. Williams is a quondary whether or not to close "The Copperhead." This is caused by the fact that the American Dramatic Association of the West has been signed by Arthur Hopkins to appear in his forthcoming production "The Copperhead." The Junction with his brother John Barry More. At present, Williams is undecided whether he will continue to play "La Chanteuse" with some one else playing the Barrymore role, or close it.

MOROSCO TAKING SHOW ACROSS

"Get inside the new farce which Oliver Morosco is now presenting, will soon be produced in London. Mr. Morosco has finished the cast at the Bijou Theatre here, will most likely take the same parts in England.

GRACE GEORGE GETS NEW PLAY

Wm. A. Brady has accepted for Grace George "The World and She Ditt," a comedy of contemporary city life, by Mark W. Reed, who returned last week after fifteen months in France. The play has been put in rehearsal and will shortly receive its out-of-town try-out.

SIGNS THE TWO BARRYMORES

John and Lionel Barrymore will appear in a joint engagement at the Plymouth Theatre beginning Monday, April 1. The play will be "La Ciera Della Buia," by Sam Benesi, and will be produced by Ethel Hopkins. Engagement closes on Saturday, April 5.

"WASHINGTON" HOLDS INTEREST ONLY AS HISTORICAL WORK

"WASHINGTON, THE MAN WHO MADE US"—A ballad drama by Percy Greenback, produced by the Theatre of Jacques Copeau, and presented Monday evening at the Theatre du Victoria, Columbia.

Program.

- The Tragic Mask.....Louis Jouvet
The Tragic Mask.....Louis Jouvet
The Tragic Mask.....Louis Jouvet
The Tragic Mask.....Louis Jouvet
The Tragic Mask.....Louis Jouvet

Cast.

- Washington.....Jacques Copeau
Washington.....Jacques Copeau
Alexander Hamilton.....Heart Hamilton
Alexander Hamilton.....Heart Hamilton
Baron von Steuben.....Robert Cassin
Baron von Steuben.....Robert Cassin
Betsy.....Pauline Chastel
Betsy.....Pauline Chastel
Betsy.....Pauline Chastel
Betsy.....Pauline Chastel
Betsy.....Pauline Chastel

The production in French of "Washington," by Jacques Copeau's Company at the Theatre in Victor Coustou, is probably the first time that an American stage work, by an American author, has been given its first presentation on a stage in a foreign tongue. In doing this, M. Copeau paid a compliment to America while, on his part, Percy Mackaye pays a compliment to France, as the work hinges on the friendship between America and France, begun by La Fayette, who the play brought down to the present day.

"Washington" is not the true meaning of the name, is not a play, but is rather a dramatic episode better suited for a part in a spectacular pageant than for a stage production. It is based on the single episode of Washington in the discouraging days at Valley Forge, when the American Countee was beset with doubts as to the ultimate outcome of the conflict. These doubts were only dispelled by the assistance of Countee with the promise of French assistance.

From an historical standpoint the work is interesting, but with this interest ceased. At no time is this dramatic action or suspense, for there is no great deal of that in the play when young La Fayette brings Washington the message that France will aid the young republic. Furthermore, the historical incident written from a literary viewpoint is poorly constructed, although excellently acted.

Jacques Copeau, made up for Washington after the Stuart portrait, gave a splendid impersonation. Young La Fayette is played by Robert Cassin, as Baron von Steuben, also did creditable work. "The Tragic Mask" is played by "La Chanteuse," a pleasing farce by "La Fontaine."

FIRST NIGHTERS SHOW MARKED APPROVAL OF "THE ROYAL VAGABOND"

"THE ROYAL VAGABOND."—A three act comic operetta, book and lyrics by George F. Watts and Fred F. Foy, music by Cory Donnell. Music by Austin Gossett. Lyrics by George F. Watts and Fred F. Foy. M. Cohen, produced. Matinee evening, 7:30; by Cohen & Harris at the theatre bearing this name.

- Chancellor.....Charles Ward
Mareel.....Bessie Gray
John.....Dana Simon
Austin Chaffinch.....Dana Simon
Chief Iron Fretter.....John
John.....Dana Simon
John.....Dana Simon
John.....Dana Simon
John.....Dana Simon
John.....Dana Simon

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John
Queen's Guard.....John

OPENING DATES AHEAD

"The Virtuous Gallop"—Star Hopkins—Republic, Feb. 27.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.

OUT OF TOWN

"The Woman in the Moon"—Pan Am Theatre—Atlantic City, Feb. 27.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.

SHOWS CLOSING

"The Virtuoso"—Century, March 1.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.
"La Chanteuse"—The Regatta Producing Co.—Empire, March 10.

DEATH OF ACTRESS REVS JAPAN

Tokio, Jan. 15.—Sunaka Matsui, Japan's most popular actress, committed suicide last Sunday. Her death in Japan is asking what it is to be done with her ashes.

In a note left by the actress, she requested that her remains be buried beside the grave of Professor Shimamura, who died a few months ago, and there are those of the dead actors who want the last wish of the "modern" woman.

Others, headed by the widow of Shimamura, and who belong to the "old fashioned" school, object to the carrying out of a project of leveling the matter, the relatives that existed between them.

Others, headed by the widow of Shimamura, and who belong to the "old fashioned" school, object to the carrying out of a project of leveling the matter, the relatives that existed between them. She was unduly proud of her position, and the Yurakuza Theatre, where she had been for the month of January, lately sold out for the month of January. She was not only regarded as her country's leading exponent of modern acting, but was a leader of fashion, her styles being copied by the most "modern" women in the land.

On the Saturday night before her suicide, she gave a most brilliant performance at the theatre, which was embellished by friends and critics of the press. Dressed as she appeared on the stage, she repeated her last performance, and several letters, strangled herself with her sword and died at 2 o'clock Sunday morning. Her death was a great loss to the Association who have determined to bury the ashes of the actress in the Shimamura plot by force if necessary. A set of guards is watching the home of Shimamura's widow, to prevent an attempt to force a written consent to such burial. The other set of guards is watching the Shimamura plot, and still another is guarding the home of the actress to prevent Shimamura's relatives from stealing them, and thus making impossible a lover's mound.

W. H. CURRIE ACTIVE AGAIN

W. H. Currie, formerly manager for the Shubert in Chicago, has completed the incorporation of the Bureau Screen Company, of which he is president. Dr. Henry McLean, president of the National Theatre, and Dr. G. O. McLean, secretary, and the concern is capitalized for \$200,000. The office is in Hartford, Conn., with headquarters in New York City, and production in New York, with distribution in New York, and at 17 West Forty-second Street, New York City, the directing head. The purpose of the new venture is to produce a new style of colored motion pictures.

Shades of GEORGE M. COHAN, VINCENT BRYAN, BILLY JEROME!!!

Here's a Topical Song with a Melody and PUNCH:

BRING BACK THOSE WONDERFUL DAYS

By MacBOYLE and VINCENT

The authors have already written 3,000 choruses. No TWO acts need sing the same chorus. This is your EXCLUSIVE SONG in everything but the title. These acts are singing it. They OUGHT to KNOW!

FRANK FAY
BERT WILLIAMS
NAT VINCENT

TRIXIE FRIGANZA
ARTHUR FIELDS
DIAMOND & BRENNAN

SOPHIE TUCKER
SAILOR REILLY
RYAN & JOYCE

Published by the "writers" of

"I FOUND YOU" and "SINGAPORE"

GRAND OPERA HOUSE
Chicago, Ill.
MORT BOSLEY, Mgr.

GILBERT & FRIEDLAND, Inc.
232 WEST 46th STREET, NEW YORK

MAXWELL SILVER,
General Mgr.

THE MOST ORIGINAL COMEDY ACT IN VAUDEVILLE

J. C. MACK AND HIS COMPANY

A COMEDY TRAVESTY

"Mother's Boy"

This Week, B. F. Keith's Royal Theatre, New York

Direction—Norman Jeffries and Frank Donnelly

HELLO—EVERYBODY!

FRANKIE FAY AND EDDIE A. McHUGH, Jr.

and their Big Soldier Minstrels with the A. S. Jazz Band; now touring France.

WATCH FOR US IN THE STATES SOON

CARLITA and DICK LEWIS

PRESENT THEIR MUSICAL COMEDIETTA
"Luzon Love"

MARGARET HAVEN and SUZANNE FRANTZ

Piano and Harmony
IN VAUDEVILLE

I Found You

The Charming Waltz Ballad

Gilbert & Friedland's
Biggest Success

Gilbert & Friedland, Inc.
232 w. 46 St. - Grand Opera House
New York Chicago

Maxwell Silver, Gen. Mgr.

HARRY

HELEN

BARRETT & WHITE

In a Comedy Skit—"Oh, What a Honeymoon!"

TINY

MADELINE

BELMONT and MOORE

Singing and Dancing De Luxe

DIRECTION—JACK LEIA

LEE STAFFORD

Baritone—Accompanied by Ray Daghistan

DIRECTION—EVANGELINE WEED

ARTHUR

A

ETHEL

PERKOFF AND GRAY

IN

Odds and Ends of Versatilities

ARCHE

MARGARET

BELL & GREY

ORIGINALITY

Original of the Scotch and Irish Dances on the Wire

DIRECTION—PAUL DURAND

RAINBOW LILLIE AND MOHAWK

20th Century Indians

JOE

LILLIAN

HATCH & HATCH

Singing, Dancing and Comedy

IN VAUDEVILLE

STEWART SMITH

Dallas, The Harmonica King

DIRECTION JACK SHEA

CHAS. NEIL

"THE TINY TAD"

FEATURED COMEDIAN
FRANK LALOR'S AVIATORS

STAR, BROOKLYN, THIS WEEK
OLYMPIC, NEW YORK, NEXT WEEK

Season's Sensation
—
Direction like Weber

GRACE HOWARD

Soubrette
CHAS. WALDRON'S
BOSTONIANS

STARS OF BURLESQUE

FEATURED AS
WHIRLWIND
DANCERS

HENRI and LIZELL

WITH
PIRATES

PRIMA
DONNA

E D E M A E

MILLION
DOLLAR
DOLLS

At Liberty for
Next Season

WALTER BROWN

NOW WORKING AT
AVENUE THEATRE,
DETROIT, MICH.

PAT WHITE SHOW

LEW LEDERER

ROGERS and DONNELLY

(Hello Paree)
Company

RALPH JAZZ WOP

ELSIE PRIMA DONNA

HICK
STRAIGHT

BILLY WALLACE

WITH
PIRATES

CLARA GIBSON

NOW WITH
FRED IRWIN'S
MAJESTICS



SOPHIE DAVIS

SOUBRETTE

PACEMAKERS

A MARTINI BURLESQUE

DOING COMEDY

GOING THROUGH THE RING

WITH MILITARY MAIDS

BESSIE BAKER

DON'T DO ANYTHING UNTIL YOU HEAR FROM ME

PAT WHITESHOW

FLO DAVIS

Soubrette, Fourth Season, Sightseers

Two Seasons More Management James E. Cooper

JOE KELSO BROS. HARRY

Doing a Bit of Everything, with Jean Redell Pass Pass Co.

ADA MORSE

Grand Dancer

Al Keesee Big Show

GEORGE S. KINNEAR

JUVENILE MERRY ROUNDERS

DIRECTION CHAMBERLAIN BROWN

BURLESQUE NEWS

(Continued from page 15 and on 21 and 22)

MORE WITNESSES EXAMINED IN SUIT

right that he watched it again, and as the week went along the show improved. That it was one of the good shows that had gone there; and that was about all of the conversation.

Questioned on cross-examination, Cummings testified as follows:
Q—Were you at present employed or otherwise interested in any enterprise with or on behalf of L. M. or J. W. Fitzgerald?
A—I am employed as manager of the Star and Gaiety show owned by L. M. Weiser.

Q—Did you ever have any conversation with any lawyer or lawyers representing the plaintiff in this action respecting this case?
A—Yes, Mr. Harry F. Munna. Frank Freeman testified in part as follows:

Q—Did you ever have a conversation with George B. Lethrop concerning the business show?
A—Yes. It took place during the week of October 17th, 1917, at Boston.

I remember, at the time, I asked him what was the trouble with "September Morning Glories" was it really as bad as it was stated, and he said, not when he saw it at his theatre, it was not half bad and he had seen it there; and to make sure of it he sat through the above one time, and he sat through the first and that part was all right. It seemed to give good satisfaction, he said, and to convince himself he sat through the second part and it was all right. And to be convinced still further he sat through the show again during that week and before it left his theatre, that Saturday night, he said it was a whole lot better than a good many had played, and it was as good as any of them, and he gave satisfaction at his theatre. He could not understand why they took it away from him, that was practically all of that conversation.

On cross-examination, in answer to a question, Freeman stated that at the present time he is employed by F. Wellington, he also stated that he would like to see the plaintiff with this suit.

Joseph Carlisle, of the Englewood Theatre, Chicago, was the last witness whose testimony is in part follows:

Q—Did you ever have a conversation with George B. Lethrop concerning "September Morning Glories" show?
A—Yes, about the latter part of September or the first part of October, 1917. Although he told me he had understood that the show was all wrong and he had seen it, and he had seen it, but he had no costume, I told him that we didn't have any costume to do it in, but he somehow didn't get them. He wanted to see

get them. We had about one set of costumes, and he got one, but he had some acts ready to put in, but in the meantime, that morning, I told him I received our consultation. Well, the next day, as long as we are discussing it, I told him I had some terrible boy might be able to put it.

Q—Was Carlisle, who was your former manager of the Englewood Theatre, who offered testimony that it is obviously detrimental to the plaintiff's case, that the show was a good one and that the defendant should not have revoked his franchise by reason of the badness of the show?
A—What was your connection with the show, "September Morning Glories" in October, 1917?
A—I was the manager of the show.

Q—How long have you been connected with burlesques?
A—About fifteen years in the show, how long have you been in the theatrical business?
A—About twenty-one years.

Q—State in what capacity and with what connection you had been connected in burlesques?
A—About fifteen years in the show, I was in charge of the show with the "September Morning Glories" as agent before I was manager.

Q—In your opinion, on the 17th of October, 1917, with respect to its costumes, scenery, chorus, performance, music and situation, was it really good, bad or indifferent, of the performance, scenery, chorus, music and situation?
A—It was very good, bad or indifferent, of the performance, scenery, chorus, music and situation. The performance was good, bad or indifferent of two or three acts that is, outside of two or three acts.

Q—From your actual experience and observation of the audience to which this show played, do you think that the audience was the recognition given by such audience?
A—Did you hear any members of the audience say that they were dissatisfied and September, 1917, express themselves with respect to the performance rendered of the show satisfactory or of the inferiority of the show?
A—Yes, of the various the street, of the show that was played in August and September, 1917.

Q—Was the witnesses were all examined in Chicago last week before Commissioner Bernard Schuchman, who was designated by the New York Supreme Court, where the action is now pending, and will probably be reached for trial within the next four weeks.

NO SALARY TOO HIGH TO THE RIGHT PEOPLE

WANTED

FOR NEXT SEASON

Herk-Kelly & Damsel's Attractions

TWO GOOD FAST JEW COMEDIANS

AND

ONE GOOD FAST DUTCH COMEDIAN

WE WANT THE BEST

ADDRESS

FRANK DAMSEL OR MIKE J. KELLY

Care Beauty Trust Co.

Care Frolics of the Nite Co.

EN ROUTE

B. F. KAHN'S UNION SQUARE THEATRE STOCK BURLESQUE

With All Star Cast

BILLY (GROGAN) SPENCER **FRANK MACKAY**
JAS. X. FRANCIS **BRAD SUTTON**
LOUISE PEARSON **LORRAINE**
BABE WELLINGTON **EVE LEWIS**

AND

BIG BEAUTY CHORUS

Address all communications to B. F. Kahn

TO WHOM IT MAY CONCERN:

AL REEVES

Champion Record Breaker of Burlesque and Holder of the Largest Week's Business ever done in any burlesque theatre in this country.

Have just broken all my previous records of profits at the Gaiety Theatre, Boston, last week, including my dividends from the Columbia Amusement Company, two bets I made on two horses at New Orleans and my week's profit at the Gaiety, in all amounting to \$5,069.00 net.

My business, up to my return, was so large that my partner, Tom Henry, the man who woke up Boston from three's and four's on the week, and now doing eight's and nine's on the week, inaugurated a scheme of putting in an extra matinee on my Washington's Birthday, and the minute the opposition burlesque houses got next to same, they copied our ideas, and they put in one. It's a good thing we have creators of schemes that others profit by.

AL REEVES

Address: 145 State Street

Brooklyn, N. Y.

P. S.—Wish also to state, I broke the night record business at the Gaiety Theatre. The Holiday matinee and Holiday night record of the house and made a new world's gallery record Saturday night. Sold 300 seats at fifty cents apiece to ladies and gentlemen in the top gallery.

FLO WELLS

PRIMA DONNA

FRENCH FROLICS

SMILING NELLIE WATSON

SOUBRETTE

DAVE MARION'S "AMERICA'S BEST"

HELEN TARR

FEATURED PRIMA DONNA

SAM HOWE'S SHOW 1917-18-19

FRED HACKETT

Look Me Over

James E. Cooper's Blue Birds

OLYMPIC, NEW YORK, THIS WEEK

BOUTTE and CARTER

From Below the Mason & Dixon Line

"Hello Fave" Company

FRANCES CORNELL

PRIMA DONNA

WITH STROUSE & FRANKLYN'S "PIRATES"

EDDIE HALL

MUT COMEDIAN

THE BOY WITH THE FUNNY LAUGH

MILITARY MAIDS

KATHRYN DICKEY

PRIMA DONNA

JAS. E. COOPER'S SOUTHERNS

ETHEL SHUTTA

If you want a Real Good Soubrette for next season, catch me. Have some offers, but want more. Will accept the best. My first time in Burlesque, so don't overlook me, Messrs. Columbia Managers. With Frank Lalor's "Aviators."

STAR, BROOKLYN, THIS WEEK

OLYMPIC, NEW YORK, NEXT WEEK

STARS OF BURLESQUE

An Ace with
"Aviators"

JIM McINERNEY

This Week
Star, Brooklyn

EDWARD LAMBERT

The Gentleman Hebrew Comedian, Featured with Max Spiegel's "Cheer Up America"

A. ELLSWORTH

STRAIGHT and CHARACTERS WITH MILITARY MAIDS

CY ARDINGER

With "Trail Hitters"

ETHEL JOHNSON

SOUBRETTE GROWN UP BABIES

PEARL LAWLER

PRIMA DONNA SECOND SEASON BROADWAY BELLES

RUTH DENICE

PARIS BY NIGHT. ANOTHER SOUBRETTE OLYMPIC, NEW YORK

BESSE ROSA

SOUBRETTE. FOLLY, BALTIMORE, MD.

ANNA GRANT

With Pat White's Coney Girls in the Winter and on City Island in the Summer. (See My New Act—"Black and Ed.")

ELVA GRIEVES

"The Abner Houdonnet" Wonders of Any Prima Donna Seen at the Star, Brooklyn, This Season.—Clipper, Jan. 15. PAT WHITE SHOW

KITTY GLASCO

PRIMA DONNA HELLO AMERICA

EMILY NICE

SOUBRETTE SECOND SEASON—HELLO PARES CO.

CHARLIE MAC

MILLION DOLLAR DOLLS

RUTH ROSEMOND

Watch Me Next Season—Understudy Ingenue and Soubrette with Sightseers

BERTHA COMINS

INGENUÉ FRED IRVINS BIG SHOW

MAY KEARNS

Ingenue. Billy Minsky says: "She Tops Them All." National Winter Garden

TOM AIKIN

JACK SINGERS BEHMAN SHOW

GEORGE BROADHURST

COMEDIAN GROWN-UP BABIES

NELLIE NICE

FEATURED INGENUÉ THIRD SEASON HELLO PARES

GENE and ETHEL BEAUDRY

THE LITTLE MAN WITH THE BIG VOICE AND THE PERSONALITY GIRL.

DIRECTION—BOESIM and RICHARDS HIP HIP HOORAY GIRLS

FRANK LAMBERT

CHARACTER MAN—PARIS BY NIGHT

HALLIE DEAN

SOUBRETTE—PARIS BY NIGHT

BERNIE CLARKE

SINGING AND DANCING JUVENILE—BOSTONIANS DIRECTION—IKE WEBER

JOHN O. GRANT

Straight—Co-Producer Personal Director Chamberlain Brown Hello Pares Co.

AMETA PYNES

15TH SEASON WITH BEHMAN SHOW

THELMA SEAVELLE

THE HURRICANE SOUBRETTE 2d Season with "Hip, Hip, Hooley Girls"

J. HARRY JENKINS

COMEDY, CHARACTERS and STRAIGHT BEHMAN SHOW

BILLY HARRIS

RETURNS TO BURLESQUE AS SIMON LEGREE—"TEMPTERS"

Read the Clipper Letter List

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this is a FORM containing the address to which the letter is to be sent, and the enclosed form should be filled out and returned to the CLIPPER with the letter sent for your advertisement.

GENTLEMEN
Armed, Frank M. ...
Armed, Peter M. ...
Armed, John M. ...
Armed, William ...
Armed, Charles ...
Armed, David M. ...

LADIES
Armed, Mrs. E. ...
Armed, Mrs. P. ...
Armed, Mrs. M. ...
Armed, Mrs. J. ...
Armed, Mrs. K. ...
Armed, Mrs. L. ...

DEATHS OF THE WEEK

IN LOVING REMEMBRANCE
"Sleep on in peace"
JOHN B. WILLS
Departed from us Feb. 26, 1913
STELLA, WALTER and MRS. J. B. WILLS

ALBERT LEVERING died in Manhattan last week following an illness of several days. He was expected to recover but he felt that he had to leave a hotel, the fact caused little concern until it was discovered that he was dead. Levering was a nephew of Alf Hayman and was manager of a Boston theatre for some time. He was business manager for Hitchcock in 1912. At one time he was the late Charles Coleman's London representative. He had been associated with Charles Dillingham for the last few years, being a member of the latter's executive staff. He was a member of The League. A young widow, only recently married to sister, survives as well as a brother and sister.
GEORGE DE KREKO, of the De Kreko Theatre, Brooklyn, died last night at his home, "Texas." He was hurried from the hospital by the ambulance of the General Company of that city on Wednesday.
THE GOVERNMENT took Jack E. Gansel died February 17th in the Methodist Hospital, New York City. He was a member of the Gansel family of that city. He was thirty-six years of age and was a member of the Gansel family. His remains were taken to Lansing, Ia., by her father, Mr. Gansel.
ALICE VOUGLIS died on Feb. 18 in Manhattan. She was the widow of the late Alphonse Vouglis, who was forty-two years old, with Gus Edwards' Company.

BURLESQUE NEWS

COOPER'S "BLUE BIRDS" HAS THREE FEATURES THAT SHOULD TIP
James E. Cooper's "Blue Birds," at the Star last week, had but three things in it that stood out in fact: There is a good one to the show outside of these features.
These particular bits included that of the "Blue Bird" who offered the comedy, presided by eight chorus girls; Fred Hackett's "Drum and Dance" and the wrestling scene at the finish of the chorus girls, the latter introduced as the champion lady wrestler of the country, set up a good fast bout.
Hackett has named his chorus well and the girls appear in a variety of colors that will draw the eyes of the audience as well from the front.
The comedy of the show is in the hands of Edgar Bixley and Fred Hackett. They both work hard and get as much as they can out of the material they have. But it is Bixley who is the real star. He has been seen so often. Bixley is doing his thing this time in a very clever and interesting way. He does not seem to be in a hurry to get through with his act. He is in it for the long run. He is doing his thing in a way that is sure to please.
Hackett is doing his thing. He is a funny little fellow who can dance very well. He is doing his thing in a way that is sure to please. He is doing his thing in a way that is sure to please. He is doing his thing in a way that is sure to please.
Grace Hayward is the prima donna and she is doing her thing in a way that is sure to please. She is doing her thing in a way that is sure to please. She is doing her thing in a way that is sure to please.
Helen Andrews, a lively little soprano who is doing her thing in a way that is sure to please. She is doing her thing in a way that is sure to please. She is doing her thing in a way that is sure to please.

Ervalyn Ferris, a pretty blonde, is the ingenue in "The Boy Who Cried Wolf" and handles herself well. She also offers attractively to the "Blue Bird" and "The Examination" bit is the old "in the book" bit changed over to "Blue Bird" with prohibition as the subject. It pleased with Bixley's "Drum and Dance" and the Misses Harvard and Ferris doing it.
A "Wrong order" was given to the "Blue Bird" by Hackett. Bixley and the Misses Harvard, Andrews, Ferris and Ferris were in it. Bixley, assisted by Stroupe in a burlesque of the "Blue Bird" and the Misses Harvard and Ferris doing it.
The "examination" bit was also offered. In this, Hackett, Bixley, Ferris, Andrews, Ferris and Miss Harvard worked. The "pokebook" bit, where the girls sang "Zie, Zie, Zie" was another bit offered by Bixley, Hackett, Gilliland and the Misses Harvard, Ferris and Andrews. Miss Ferris did well with her "hook number".
The "imaginary trip" bit went over as done by Hackett, Bixley and Miss Ferris. The "hooker" bit was offered by Bixley, Hackett and Miss Harvard. The "stage dinner" bit, in the show last week, was again given but did not go as well as before owing to the fact that the subject is out of certain kinds of food. But conditions have changed in the last year and this bit is now a dead one.
The Blue Bang Trio offered a specialty

NEW YORK ATTRACTIONS

LIBERTY Theatre, W. 42d St. B'way, at 5.30. Matrs. Wed. & Sat. 5.30.
MR. LEO DITTRICHSTEIN IN HIS ORIGINATED THEATRE
THE MARQUESS DE PRIOLE
HUDSON W. 44th St. B'way, B'way, Sat. 5.30. Matrs. Wed. & Sat. 5.30.
LOUIS MAN IN BERNARD IN FRIENDLY ENEMIES
ELTINGE Theatre, West 42d St. B'way, at 5.30. Matrs. Wed. & Sat. 5.30.
UP IN MABEL'S ROOM
WILLIAM GILLETTE
"DEAR BRUTUS"
LYCEUM 45th St. B'way, B'way, Sat. 5.30. Matrs. Wed. & Sat. 5.30.
DAVID DELLADO PRESENTS
BELASCO Theatre, West 44th St. B'way, at 5.30. Matrs. Wed. & Sat. 5.30.
FRANCES STARR
in "TIGER! TIGER!"
REPUBLIC W. 45th St. B'way, Sat. 5.30. Matrs. Wed. & Sat. 5.30.
MARJORIE RAMBEAU
in "THE FORTUNE TELLER"
EMPIRE B'way & 46th St. B'way, Sat. 5.30. Matrs. Wed. & Sat. 5.30.
WILLIAM GILLETTE
"DEAR BRUTUS"
NEW AMSTERDAM Theatre, W. 43d St. B'way, at 5.30. Matrs. Wed. & Sat. 5.30.
ELAW & DELANO'S PRESENT
THE VELVET LADY
OLYMPIC 14th St. B'way, at 5.30. Matrs. Wed. & Sat. 5.30.
BLUE BIRDS
BROOKLYN THEATRES
STAR 77th St. at 10th St. B'way, at 5.30. Matrs. Wed. & Sat. 5.30.
AVIATORS
CASINO THEATRE
MERRY ROUNDERS
GAYETY THEATRE
TEMPETERS
SUNDAY CONCERTS
EMPIRE THEATRE
PUSS PUSS

GREAT JOHNSON

The Hazardous Contortionist

DIRECTION—H. B. MARINELLI

E. F. ALBEE
President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH EDWARD F. ALBEE A. PAUL KEITH
F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgson

WILLIAM FOX CIRCUIT OF THEATRES

WILLIAM FOX, President

Executive Offices, 130 West 46th St., New York

JACK W. LOEB

General Booking Manager

EDGAR ALLEN

Manager

Personal Interviews with artists from 12 to 6, or by appointment

Attention Vaudeville Acts

John Quigley Theatrical Agency, Inc.

Can book acts consecutively for 5 weeks. Extra Sundays, Short Jumps. New England's Leading Independent Agency. 184 Boylston St., Boston, Mass. All correspondence answered.

RANDOLPH

MARGARET

GILBERT & CLAYTON

In Rhymes of the Times

WARDELL BROS. & LA COSTE

Three Classy Kids, in Songs and Dances

DIRECTION—NAT SOBEL

JEAN LEIGHTON

and HER MINSTREL REVUE

Exclusive Songs—Special Scenery. Now Playing B. F. Keith Theatre

ADELINA ROATTINA & BARRETTE WM.
IN "MARRICIA GOING UP"

Direction, LEE MUCKENFUSS

A NEW NAME, BUT A STANDARD ACT
THE (4) HARTFORDS

In a comedy Fanto. Skit, "The New Cook."

Rep. H. B. Marinelli



Jimmie Hodges' Attractions

Jimmie Hodges Musical Comedy Co.

Jimmie Hodges "Pretty Baby" Co., Eastern

Jimmie Hodges "Pretty Baby" Co., Tableid

Good Chorus Girls Can Always Be Used. All Week

Stands. Musical Comedy People Write. Address

J. E. EVISTON, Mgr, Jimmie Hodges' Attractions.

Week Feb. 10th, Majestic Theatre, Williamsport,

Pa.; Week Feb. 17th, Academy Theatre, Lebanon,

Pa.; Week Feb. 24th, Opera House, Shenandoah, Pa.

WILLIAMS SISTERS

IN THEIR DAIRY REVUE

SURPRISE A LA MINUTE

CARL

ROSE

FRED & GREEN
THE WOP AND THE GIRL DIRECTION—JACK SHEA

LEW A. WARD

REFINED, CLASSY, ORIGINAL—ALWAYS GOING

JOHN T. DOYLE & CO.

In "The Red Flash"

A timely comedy dramatic offering.

The Great **BILLY NICHOLS**

Colored Comedian and Mimic. Dir.—Pauline Cooks.

COLE and RUSSELL

Frolics on the Wire. ALF. T. WILTON and MATHEWS, AGENTS.

BURLESQUE NEWS

(Continued from pages 15, 20, 21)

BIG AUDIENCE STAMPS APPROVAL ON SHOW AT UNION SQ. LAST WEEK

An excellent entertainment was offered at Ben Ebb's Union Square Theatre last week. The first part was called "TODD and Adolphe Goland Into Business," by Frank Mac and the duo, but by BILL SPENCER was called "A Little Bit of Every-"
 Mackey, doing his well-known "Dumb-as-a-fox" number, which had the company at a high pitch during the entire performance. The second act was a comedy round of applause when they made their appearance. They worked hard all through the show and had the audience in good humor all the time.

James X. Francis handled the "straight" in his usual capable manner and assisted the comedians greatly in getting the material over. Brad Dixon did the character, his portrayal of an elderly business man being good, as was also that of a Frenchman.

Miss Lorraine displayed a stately form in several tight fitting gowns. Her impersonation of a French woman was very good. Louise Francis handled her numbers well and made a good appearance. She worked nicely in the scenes.

Maude Williamson, who is getting her voice back, had no trouble in getting her numbers over, she offering them with plenty of dash.

Eva Lewis, looking well in several new dances, handled her numbers in her usual manner and got them over well.

Lois Grooper, a well-known "singer" in vaudeville, who appeared in a specialty, offered a dandy act of three numbers. Miss Grooper is a bit different than the usual "single" women in her work and is a clever singer. Her specialty is "The Witch," she knows how to put it over. The act went well.

The "Witch Dance," offered by Miss Lorraine, assisted by Miss Francis, was new and the chorus, was an excellent piece of work. It was beautifully staged, and the moving ballet in this role good character woman.

Fortunetta also offered a graceful Egyptian dance near the close of this scene.

Billy Fields, who appeared in "The Witch" and deserves credit for the excellent work he got out of the girls. They all went through the series of dances without a flaw. Each gave him all the crowd and efforts he needed to carry the scene off. It was a novelty.

The chorus was nicely costumed and the scenery was well all the night long. A packed house witnessed the performance last Friday afternoon and seemed satisfied with all they saw. Sin.

PATENTS

Send Book on Patents, Trade Marks, etc., with fee, and price of advertising, to our service, for full details of procedure and how to obtain the same. Free prospectus through our service free of charge in Scientific American.

BURN & CO., 111 West 4th St., N. Y.
 Publication Office, 515 7th St., Washington, D. C.

Mike S. Whallen

Wanted—One Thousand Drivers for Water Wagon, July 1st
 "Mrs. Whallen's Boy Mike"

WANTED FOR PERMANENT STOCK

People in All Lines, Stage Carpenter, Somatic Artist, Business Manager; to Assist
"CANADA"
 (THE NAZIMOVA OF STOCK)
 Address WILSON R. TODD, P. O. Box 72, Erie, Penn.

Wanted for Shannon Stock Co.

A-1 Young, Good Looking Leading Man; prefer one doing specialties; young, clear singing and dancing talents; both fine line of parts and must dress in best modern wardrobe. Show works year around. State lowest salary, age, height, weight. Send late photograph. Ricard Lloyd, Wire. HARRY SHANNON, Manager, West Feb. 24, Lynchburg, Va.

ALAMACK THEATRICAL HOTEL

Family and Night
 JOS. T. WEISSMAN, Proprietor
 Northwest Corner 14th and Chestnut Sts., St. Louis, Mo.
 Theatrical and Vaudeville, Cafe and Club
 Union Help (Member N. V. A. and Burlesque Club) Best Seat for the Circuit

THE SUN NEVER SETS

ON MADISON'S BUDGET No. 17, formerly the world over, finally met ONE DOLLAR for his laugh-provoking comedy, which had a record. This Madison's latest, funniest and most sure-fire money getter, looking extra like a one-act farce for nine performers, parade, musical finale and more. Money back if not absolutely sold. Write for orders to JAMES MADISON, 166 Third Avenue, New York.

For acts to order, call at my downtown office, 1493 Broadway.

Vaudeville Acts, Musical Shows, Burlesques, Etc.

TAKE NOTICE!

I am ready to write original numbers, words and music. Also perfect arranging. Prompt delivery. HUGH W. SCHUBERT, 409 State St., Wktn.

"Sweet Melody"

A haunting tune that sticks. Wonderful harmony. Get a copy and see.

Professional Copies and Orchestration. Send late program. Address Mr. Prof. Dept.

C. E. FORTUNATO

3 South Fifth St. Philadelphia, Pa.

JUST OUT McNALLY'S BULLETIN No. 4

Price, One Dollar Per Copy

It contains the following: 80c. Up-to-date and Complete Comedy Material. 10 SCREAMING MONOLOGUES. 10 HOAXING ACTS for men and female. 10 GIBBER FAVORITE ACTS. 10 BOOP-LIFTING TRIO ACTS. 10 BAPTIST QUARTET ACTS. AN ACT FOR TWO FEMALE. 10 NEW COMEDY SKETCHES. A GREAT TABLEAU. Comedy & Burlesque. 10 MINUTE, FINE PARTS. GRAND MINSTREL FINAL. SUNSHINE of cross-fire jokes for sidewalk conversation for two male and male and female. BRENDS other comedy material which is useful to the vaudeville performer. Remember the price of McNALLY'S BULLETIN No. 4 is only one dollar per copy, or we will send you BULLETIN No. 2, if used for \$2.00, with money back guarantee.

W. W. McNALLY, 81 E. 125th St., New York

HE LIKED BURLESQUE GIRL

The "Million Dollar Military Maids" Company who signs herself "Tootsie" Le Roy, was brought up in court last week when Joseph Ferguson was being tried on a charge of burglary. Ferguson had been sending Miss Le Roy various amounts of cash, her letters to him proved. He had stolen articles and, while on his last venture, in the tailor shop of York H. Karsholt, in the Bronx, was caught by Detective Hegney. He was committed to Elmira.

PRIMA DONNA HAS PNEUMONIA

WASHINGTON, D. C., Feb. 24.—Grace Lewis, prima donna of the "Americans," is confined to her room in Baltimore with pneumonia and was unable to open the company at the Lyceum Theatre here yesterday. Flo Owens, the substitute of the company, was also suddenly taken ill during the matinee here yesterday and sent to her hotel.

REPLACES ESTHER HIGBEE

Elsie Meadows has been booked by Boehm and Richards with the Rose Geyell Show, to open in Jersey City next Saturday. She replaces Esther Higbee.

Miss Meadows has been in vaudeville the two seasons. She was with Harry Hastings' Big Show three years ago and with the "Million Dollar Dolls" the season before that.

GETS WILKESBARRE HOUSE

WILKESBARRE, Pa., Feb. 24.—Lou Epstein, owner and manager of the Majestic Theatre, in Scranton, has taken over the lease of the Majestic, this city. He will book the attractions of the American Burlesque Circuit for a full week next season. The house is now playing the shows four days only.

"IT'S A BOY"

A nine-pound baby boy arrived at the home of Mr. and Mrs. Harold Carr (Gladya Parker) in Brooklyn last week. His name is Kenneth Francis Carr. Mrs. Carr was sobriette of the "Million Dollar Dolls" last season and the "Bostonia" the first part of this season. Carr is with the "Million Dollar Dolls."

MINSKY PUTS ON ACT

A one-act dramatic sketch called the "Dream" was staged at the National Winter Garden last week by Billy Minsky, Mae Kearns, Arthur Putnam and Mark Thompson appeared in it. It was given in conjunction with the regular performance.

McCAULEY HOLDING RAFFLE

Jim McCauley, stage manager of the Olympic, is holding a raffle for the orphanage of St. Michael's Home, at Green Ridge, S. I. The prize will be a set of cut glass. McCauley holds one each year, he being the second.

WILL STAGE LONDON REVUES

Flanella Lester, the London representative of Boehm and Richards, is making arrangements with several of the large cafe owners in London for American Revues. Will Boehm plans to sail for London about the middle of June to stage the first one.

THE SONG THAT SET THE MUSICAL WORLD A-TALKING

A B S O L U T E (OF LOVE)

BY S. R. HENRY and F. H. WARREN
 Writers of "Indianola," etc.

Singing Acts Dumb Acts
 Musical Acts
 Dancing Acts, Orchestras, Etc.

WRITE
JOS. W. STERN & CO.
 102 W. 38th St., New York

Prof. Dept. 119 No. Clark St.
 1555 B'way Chicago
 Harry Teasley, Mgr. Sig. A. Bailey

FREE Latest Issue of HOW TO MAKE-UP STEIN'S

THE GREAT MAKE-UP BOOK
MAKE-UP
 Write or Call
M. Stein Cosmotic Co.
 120 West 31st Street, New York

ALICE HOWLAND

Best New Vaudeville
 New York
PLAYS and 3 1374111

BERNARD TRIO

Those Three Nifty Girls

PLAYING U. B. O. TIME

ANNA VIVIAN & CO.

PRESENT
"WHAT WOMAN CAN DO"

BOOKED SOLID LOW CIRCUIT DIRECTION-SAM BARRWITZ

MORODUO

Comedy Ladder Act

MAX OBERDORF

WATCH US GROW

HERBERT ROBY JACK

GLASS; REED & MANN

IN

"THE LEMON"

JOE

FRANK

WALLIN and LE FAVOR

In a Novelty Comedy Sensation

DIRECTION-W. S. HENNESSY AND G. F. BROWN

The EDOUARDS

COMEDY in SHADOW

JIMMY DUNN

International Mime Just Came East See It

GRENO & PLATT

An Artistic Comedy Novelty—Always Working Direction—Jack Lewis

BILLIE WATKINS & WILLIAMS GLADYS

IN THEIR LATEST NOVELTY, "WHEN EAST MEETS WEST"

BILLY KNIGHT and HIS ROOSTERS

"BIRDS THAT DO THINGS WORTH CROWING ABOUT"

VIOLA GILLETTE

In An Exclusive Act by Jess Haven. Bert Lowe at the Piano

LUCILLE CHALFONTE

DIRECTION—CLAUDE BOSTOCK

COLLETTE MAISE

BATISTE & L'ESTRANGE

CLASSICAL AND POPULAR MELODIES

THE ADROITS

Versatile Variety Offering

Direction—JACK FLYNN

ROSE & ARTHUR BOYLAN

In a Song and Dance Innovation In Vaudeville

WHITEHEAD & FITZGERALD

Back East Over There with Something New Direction—SOPHANSKI AND FERSTIN

VAUDEVILLE REVIEWS

(Continued from pages 9 and 10)

FLATBUSH

Belle and Eva started the show off nicely with their novel trapezing specialty. Both are capable performers in their particular lines and had no difficulty in holding the attention of the audience. From the moment they stepped on the stage until they took their final bow.

Hazel Muller and company presented a singing and piano turn of real promise. Miss Muller has a deep contralto singing voice that shows evidence of careful training. Just at present the act seems plenty of work to give it the finish that audiences always look for in acts of this type. Miss Muller will undoubtedly be heard from in the larger houses before many weeks have passed.

Corcoran and Mack, two genuinely funny dancing comedians, struck a soft spot in the program and landed for a big hit. The boys have an act that they can take into the best of houses without worrying over their receipts.

Helen Ray offered a one-act playlet by Tom Barry that contained but a single character. Miss Ray is an actress of ability and her histrionic talents are given ample scope for exploitation in the very sketchy and

Billy Elliott, a black-faced comedian who sings like a grand opera star and delivers a monologue in an easy, carefree manner, was the applause hit of the show. Billy is there, and a big musical show seems to be just waiting for him. He has the goods.

Bobby O'Neill and company closed the vaudeville section with the musical act. He is handling dialogue ever so much better than he did earlier in the season. His dancing score is as good as any variety of the act is now put over for real results. H. E.

MAJESTIC

(CHICAGO)

Reno and his comic Pantomime Out-Ups opened the Majestic bill scoring to much laughter.

Holmes and Wells presented a neat and artistic bit of song and dance that seemed to make a decidedly good impression. Their offering is splendidly rendered.

James C. Morton, assisted by two others, found that he still had many friends here even if he was not able to work in old-time form. He seemed to suffer for pain from an injury to his leg.

Low Deckstader attired up many a good solid laugh with his political boss character. His remarks were bright and very timely.

Mlle. Nitajoo must be credited with scoring a hit with her staging in French and English. On her first appearance here she found Chicago waiting with wide open arms.

Eddie Leonard and his minstrel troupe were everywhere in the program. While his present efforts do not compare favorably with his former ones, he is still the prime favorite among minstrels and he must acknowledge that Chicago treats him royally.

Wellington Cross offered some new songs and stories that found many patient listeners.

VICTORIA

(Last Half)

The principal feature of the Dix and Dixie act is the tight-rope work of Dix. Although they also sing and dance, the graceful, well footed and interesting things done by Dix will be balanced on the tight rope earned the act honest and deserved plaudits.

Arnold and Taylor might appear to much better advantage if they eliminated the self-consciousness that pervades their work. This becomes particularly apparent when Taylor trilled a solo on the piano while Miss Arnold was off-stage. Good pianists rarely assert to the trill phase of rendering a number, because at best, it is a sop to an audience. Besides, Taylor is not a good pianist. Miss Arnold does know how to sing a song, but there's something lacking in her manner of putting over a job.

"Married Life" is a laughable playlet that might more appropriately be called "The Cynic Falls because it concerns the attempt of a cynic to prove that the young wife of his friend does not love her husband. There are three players in the cast, and for the most part their acting was poor. However, some of the lines are so pitiful and the situations so funny, that even the poor acting could not prevent the thing from finding favor.

Thy and Wells, with their Ruble talk and singing, dancing and tumbling, worked hard to establish themselves favorably. The light of the colosseum with which the early part of their work was received, their finishing might be termed risky. Their tumbling work was especially praiseworthy.

The Golden Troupe consists of eight male and female Russian singers and dancers. They disport themselves in true Slavonic fashion, wearing expensive costumes that are not inappropriate to the setting. Their work is interesting at all times and stamps them as performers of ability. M. L. A.

McVICKER'S

(Chicago)

Arnold Brothers opened McVicker's program with an exceptionally daring assortment of aerial and iron-jaw work which brought instantaneous applause.

Bynes and England, with singing, talking and dancing, netted slight returns for their endowments.

Mack and Williams presented fast wooden shoe dancing that found appreciative returns.

Jack and Jimmy Wier bagged laughs through the earnest work of the black-face comedy.

H. Guy Woodward and company presented a comedy playlet that contained a number of simply tick the house by storm with his nutty antics and his many bits of vaudeville oddities. Rictious applause was his reward.

"Quakerdown to Broadway" introduced a weak feminine lead that rather dampened the prospect of the offering. However, there were many who enjoyed the miniature musical play.

PAUL PETCHING & CO.

"Musical Flower Garden"

BERT and PAGIE DALE

Featuring Their Own Original Vampire Whitewind
Direction—Miss G. F. Brown, Wm. S. Hennessey Office

ELMERE & FAY

BLACK AND TAN NOVELTY IN ONE IN VAUDEVILLE

TENNEY

A Standard Vaudeville Writer of Standard Vaudeville Acts.

1453 Broadway, New York City

**INSURE YOUR MATERIAL AGAINST THEFT
REGISTER YOUR ACT
SEND IN YOUR MATERIAL**

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be stamped plainly by the agent or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other wise. Further acknowledgment will be made by the names and numbers being published.

The Registry Bureau,
NEW YORK CLIPPER, 104 Broadway, New York

Date:

NEW YORK CLIPPER REGISTRY BUREAU:

Enclosed please find copy of my

entitled

for Registration.

NAME

ADDRESS

PLAYS FOR STOCK REPERTOIRE, AMATEUR COMPANIES,
LARGEST ASSORTMENT IN THE WORLD. Books for home
amusement, Negro Plays, Paper Scripts, Mrs. Jarley's Wax
Works. Catalogue Free.
SAMUEL FRENCH, 28 West 38th St., New York

TIGHTS

Silk Opera Hose and
Stockings

Are Our Specialties

QUALITY THE BEST and PRICES the
LOWEST.

Gold and Silver Brocades, Theatrical
Jewelry, Beanties, Etc. Gold and Silver
Trimming, Wig, Beards and all
Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.
(Successors to Sigmans and Wolf)

15-28 E. 27th St. New York

"PEP" in
BOOK FORM
THAT'S

**GOODWIN'S
VAUDEVILLE
MANUAL**

One-Act Plays, Sketches,
Dialogue and Patter.

Price One Dollar Postpaid.

LEWIS B. GOODWIN
Little House
Manchester, New Hamp.

Read the Clipper's
Letter List

**THE GAZETTE
SHOW PRINTING CO.**

Theatrical type work of every description,
including Herald, Telegraph, Truck and
Theatrical, Grand Hotels, Grand Bazaars,
Half Sheets, One Sheets, Three Sheets type,
etc. Write for samples and prices on your
requirements.

We Do Commercial Printing Too

GAZETTE SHOW PRINTING COMPANY
Mattson, Illinois, U. S. A.

PLAYS VAUDEVILLE ACTS, ETC.
N. Y. PLAY BUREAU, 2667
Dequay Ave., New York City.
Stamp for catalogue.

"Your Personal Representative"

**SERVICE RELIABILITY
SWAN-RUSH**

Theatrical Bookings Office

Suite 411 City Bldg., 31 S. Dearborn St.
CHICAGO, ILL.

CASH FOR OLD PAINT
DISCARDED JEWELRY, ETC.

Mail us samples free both. (With or without gold
silver), diamonds or broken jewelry, watches, silver
knives, spoons—anything containing gold, silver or
platinum—we will guarantee to pay the full cash value by return
mail (and hold your goods 15 days pending your approval of
our offer). Write for details.

OHIO SMELTING & REFINING COMPANY

Wardrobe Prop Trunks, \$5.00

Big Bargain. Have been used. Also a few
Second Hand Innovation and Fibre Ward-
robe Trunks, \$10 and \$15. A few extra large
Property Trunks. Also Theatrical
and Ball Trunks.

Farmer Floor, 28 W. 31st St., New York City

MONEY-MAKING SONGS

A successful music composer and publisher writes a book
which tells how to make money out of songs. The
Illustrated—Containing new Lyrics, Writing a Melody, Working
the Songs, How to Sell Them, How to Make Money out of
the Public. Lists over 1000 Music Publishers—500 Lead
and makes the reader. You need this book only if you
love the market. Only \$1.00 Postpaid. Money back
if you are not satisfied for 30 days. Write for details
315 East Fifth St., Cincinnati, Ohio.

**CLIPPER
BUSINESS INDEX**

Advertisements and notices here listed in
length will be published, properly classified,
and indexed in the regular issue of the
Index. A copy of the Index for your year (13
issues) will be sent free to each advertiser who lists
his advertisement in this listing.

LAWYERS
Joseph A. O'Brien, 142 Broadway, New York
City
Edward Doyle, Attorney, 41 Merchants Bank
Bldg., Indianapolis, Ind.
James S. Kleinman, Equitable Bldg., 126
E.way, New York City
F. L. Boyd, 117 New York Bldg., Chicago.

MUSICAL CLASSES
A. Brunstetter, 1011 Napier Ave., Richmond Hill,
N. Y.
MUSIC COMPOSED, ARRANGED,
Chas. L. Lewis, 69 Richardson St., Cincinnati,
Ohio.

SCENERY
SCHELL'S SCENIC STUDIO
52-52-58 South 53rd St., Columbus, O.
De Park Scenic Studio, 107 Hilary St., Brook-
lyn. Phone Bedford 3942.

SCENERY FOR HIRE AND SALE.
Amelia Grain, 819 Spring Garden St., Philadel-
phia, Pa.

SONG BOOKS.
Wm. W. Delaney, 117 Park Row, New York
City.

TENTS.
J. C. Goss Co., 10 Aviator St., Detroit, Mich.
THEATRICAL GOODS.
Boston Repalia Co., 37 Washington St., Bos-
ton, Mass.

THEATRICAL HARDWARE.
A. W. Gerstner Co., 64 8th Ave. (1st St.),
N. Y.

VENTRILOQUIST FIGURES.
Ben Hobson, 271 West 150th St., New York
City.

VIOLINS AND SUPPLIES.
August Gommend & Sons, 141 W. 42d St.,
N. Y.

TAYLOR TRUNKS
Send for Catalogue
C. A. Taylor Trunk Works
117 W. 31st St. CHICAGO
QUALITY STRENGTH NEW IMPROVING

Send your Song Book NOW for free examination and advice.
We will return you a list of all the songs in your book
with copyright and all other original material.
We will sell you a new book for the same price as the
one you send. We will also sell you a new book for the
same price as the one you send. We will also sell you a
new book for the same price as the one you send.
We will also sell you a new book for the same price as
the one you send. We will also sell you a new book for
the same price as the one you send. We will also sell you
a new book for the same price as the one you send.

SONGWRITERS' SERVICE

THEATRICAL STUDIO, 117 City Bldg., N. Y. City

**MILLER
SHOES**

"THE LARGEST THEATRICAL
SHOE MANUFACTURERS IN THE WORLD."
ENTIRE COMPANIES OF ANY SIZE
AND INDIVIDUAL ORDERS FITTED
BY US AT 24 HOURS NOTICE.

**WE FILL EVERY "STREET AND STAIR" SHOP
REQUIREMENTS OF THE WORLD'S DEMANDS.**

1554 BROADWAY NEAR 56TH ST., N. Y.
Chicago Store—STATE ST., MONROE

Central Fibre Wardrobe

45 x 21 = \$15
45 x 24 = \$45.00
45 x 27 = \$75.00

Equal to the
best of \$200
trunk and guar-
anteed.

**CENTRAL TRUNK
FACTORY**
SIMONS & CO.
76 Arch St.
Pala.

ZAUDERS' MAKE-UP

LET US PROVE IT TO YOU
Send 10c. for sample. 113 W. 40th St., N. Y.

BAL'S DREADNAUGHT
A GOOD TRUNK AT
A VERY LOW PRICE.

BAL'S XX
OUR STANDARD TRUNK
FULLY GUARANTEED.

BAL'S STAR
OUR TRUNK DE LUXE

TRUNKS

WILLIAM BAL COMPANY
145 West 45th St.,
or
4 West 22nd St.
NEW YORK CITY

High Class
SECOND HAND GOWNS
L. GOODMAN
2315 S. State St., Chicago, Ill.

PLAYS List of Professional and Amateur
Material, setlists, Playbills, Theatrical
Catalogue Free.
FITZGERALD THEATRE
Successor to Holt & Fitzner, 33 Ave. N., New York

SCENERY
Dionisio Dyer, Off. of Water Colors
SCHELL SCENIC STUDIO, COLUMBUS, O.

**LARGEST THEATRICAL
TRANSFER IN N. Y.**

Telephones 7062 | Chelsea
7063 | Chelsea

Pierce-Arrow Tracks
JOSEPH F. REILLY
Office, 437 to 443 W. 31st Street
NEW YORK
S. HEFFERNAN, Genl. Mgr.

WILLIAM F. (Billy) HARMS
HOROLEN, N. Y.
THEATRICAL ENTERPRISES
(Member of T. B. C.)

WILLIAM RUSSELL HEYERS
Vaudeville Author
208 Palace Theatre Building, New York.
References: Eddie Leonard, Gen. Kelly, Kate
Ericsson, Jordan Kibbel, and others.

For Nov



Shoe Shop

NO MAIL ORDERS
154 W. 45th St., N. Y. East of W. 42nd Ave. LYONS

A. FURMAN
Theatrical Costumer for the Best
Nothing but the best and small. Vaudeville
-Review-Entertainment. Everyone furnished.
Reference: William Taylor, Koster Buildings,
Rooms 61, New York

WIGS

Wigs that last and are rich.
Reference: Wm. Taylor, Koster Buildings,
Rooms 61, New York
Price \$2.50 to \$10.00
Wigs \$3.50 to \$10.00
Perms \$2.50 to \$10.00
G. KLIPPERT, MFR. & Cooper St., New York

THE NEW YORK CLIPPER

Special "Personality Course" adapted for pupils wishing to enter professional theatrical life. Beauty, charm, personality developed under special course of training. Terms sent on request. Write for interview.



EVANGELINE WEED

New York's Youngest Theatrical Producer and Manager

Productions written, produced, arranged.

Bookings arranged for all high-class acts.

Beautiful acts will be constructed for any one wishing to be starred or featured.

Artists must have unusual ability, beauty, personality, personal charm. Terms sent on request.

Evangeline Weed is nationally recognized for her Authority on "Power of Personality." Before reaching 22 years of age had two of the highest degrees ever given a girl from any college in America. Has had special honors conferred on her for her special talent and gift for the training and developing of Personality.



ROBERT LAWRENCE ALLAN
Local Manager and Publicity Director

ORRIN A. BREIBY

Motion Picture Writer
and Author of
Vaudeville Playlets.

**In Charge
of
Productions**



MISS JACKIE MILLER
Private Secretary to Evangeline Weed

CAMPBELL'S STUDIOS

Exclusive Photographers
for Evangeline Weed
and her artists

LEONARD C. VICTOR

General Booking Manager

NEW YORK OFFICES
116 West 39th St.

Tel. Greeley 459

Scanned from microfilm from the collection of
Q. David Bowers

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by Q. David Bowers and
Kathryn Fuller-Seeley