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NEW YORK CITY

# The NEW YORK CLIPPER

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

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## NEW MOSS HOUSE AT 181ST ST. STRIKES SNAG

### BLAMES AND SUES ARCHITECT

Charging that Thomas W. Lamb, the theatrical architect, "definitely and purposely omitted to prepare sketches" for the 2922-seat theatre planned for 181st Street and Broadway by the Madison Avenue Amusement Corporation, as a result of which permission is no longer obtainable for the construction of the house, B. S. Moss, president of the corporation, began a suit in the Supreme Court, last week, for \$300,000 against the architect.

The complaint in the action, filed by Max D. Steyer, virtually charges Lamb with wrecking the chances of Moss to build a large theatre on the plot in question. Such a house would have competed with William Furey's Audubon Theatre, at Broadway and 186th St.

According to the allegations in the complaint, Lamb was engaged by Moss in July 25, 1916, to prepare plans and sketches for a theatre, store, office and loft building, the Moss plan to be filed within a reasonable time.

But, up to July 25, 1916, it is alleged Lamb had not filed the plans. On the latter date, the Board of Estimate and Apportionment passed a building zone resolution which took effect immediately and which regulated the location of buildings destined for special uses, restricting the erection of a theatre on the plot acquired for that purpose by Moss's corporation.

However, there was a provision in the resolution, the complaint alleges, which provided that plans filed on or before July 25, 1916, for the erection of a theatre would not be affected by the restrictive zoning law resolution adopted on that day. This would have permitted Moss to go ahead with his plans if they had been filed.

The complaint then alleges that Lamb knew the portent of the zoning law legislation, which was at the time under consideration by the Board of Estimate and Apportionment, and "that by reason of the negligence and inaction of the defendant, plaintiff has been deprived of the right which plaintiff intended to put said lot or plot, and has been prevented from erecting a theatre, from which plaintiff would reap large profits."

In spite of the zoning law, however, Moss has been given permission to build a 2922-seat theatre on the plot at 181st Street and Broadway, limited to 900 seats instead of the 2922 seats which the original plan called for.

**MARILYN MILLER SIGNS AEW**  
A contract was entered into between Marilyn Miller and Flo Ziegfeld on Monday of this week, which means that the former Winter Garden favorite whom Ziegfeld took away from the Shuberts two seasons ago, will appear in the latest edition of the "Follies," opening in Atlantic City June 2.

George White, it is said, had made overtures to Miss Miller to appear in his "Scandal of 1919" show, but the little musical show favorably turned down the offer. However, White did manage to get Ann Pennington away from Ziegfeld, despite the fact that the latter claims Miss Pennington's contract with him does not expire until next September. And when Ziegfeld was asked last week if he would attempt to interfere with Miss Pennington's appearance in that George White show, he shrugged his shoulders and declared: "It's not worth the bother."

Incidentally, the Shuberts' attempt last week to get some of the principal show girls to Ziegfeld's "Follies" show, to appear in the new Winter Garden show, which is now in rehearsal, failed to materialize. For it became known that, when Martha Mansfield, Dorothy Leeds and several others of the better known show girls were contacted, they were reproached by a Shubert agent with an offer of \$100 a week for their services at the Shuberts' "Follies" show, which was held down, preferring to work for \$75 a week at the New Amsterdam Theatre.

**JAZZ BAND LEADER ARRESTED**  
BOZZY, MAY 3.—John Miles, leader of a jazz band composed of former soldiers, was arrested by federal officers yesterday charged with unlawfully wearing distinctive parts of the United States army uniform. The members of the band, which is playing in a local theatre, are all entitled to wear the uniform, but the federal officers allege that the leader is not, as he has not been in the army for several years. He pleaded not guilty, and was taken under \$200 bail to Commissioner Hayes for a hearing tomorrow.

Miles has retained an attorney and will take his fight to the matter. He maintains that he has not worn the uniform on the street since he learned that it was against the law to wear it as a part of his theatrical equipment.

**FRIARS BACK AT THEATRE**  
The Friar Amusement Corporation, a new company formed last week among members of the Friars' Club, has taken over the lease of the Friars' Club Theatre in Newark, N. J., and commencing this week, is operating it as a picture house.

Eddie O'Brien is the musical director of the company, and Fred Murray, secretary and treasurer, is the general manager and exhibitor, promoted the company, and among the stockholders are Feltz Adler, Dave Bennett, Eddie O'Brien, Fred Murray and a number of others.

**DANCER ROBBED IN FRISCO**  
SAN FRANCISCO, May 3.—Mrs. Edna Hunt, a dancer who uses the name of Christina, filed suit for \$5425 in the Superior Court yesterday. Charles Marsdax, a taxi driver, she charges, stole her money. She says she was robbed by him while on her knees on a Ninth avenue, and there parked Mrs. Adair took her of seven rings.

## SHIPMAN'S 4-DAY PLAY STARTS TROUBLE

### SPARKES CLAIMS "DARK HORSES"

That there is going to be trouble if William Harris attempts to bring his latest play, "Dark Horses," into New York, was forecast early this week when Ned Sparkes, known to many as an actor, but who has been a few as a playwright, served notice upon Harris that the new piece is very similar to an act of his entitled "Twilight" and copyrighted under the title of "The Sage of Staterville," which he submitted to Harris some time ago.

"Dark Horses" bears the name of Samuel Shipman as author and was the result of his recent attempt to write a hit in four days. Harry Seligman, who has been retained by Sparkes to guard his interests, went to Washington last week and saw the play, after reading the "Twilight" script, and when he returned, announced that any further attempt by Harris to produce the piece would bring on an immediate recourse to the courts.

According to persons familiar with the facts, Sparkes submitted the script to Harris some time ago and the latter approved it of to the point of asking him to rewrite certain parts. This was done, not once, but twice, it is said. But it was not yet satisfactory to either Harris or Sparkes. The suggestion was then made that somebody else be brought in to do some work on the second act and Sparkes agreed to assign one fourth of his interest in the piece to whoever Harris might select to do the rewriting. The name of Augustus Thomas was then mentioned and he was asked by Harris, it is said, to do the work. Mr. Thomas was too busy to undertake it, however.

Bob Baker was then considered, but he was out of town and the name of Shipman was called on the spot. Harris suggested that he be engaged to fix up the second act. Sparkes, however, wanted Philip Bartholomew to have a chance at it and got him to state what he thought it needed.

It took several weeks, and by the time Bartholomew had been reached in the matter, Shipman had gone to Atlantic City to start on his four-day affair. Nothing more was then said about the piece until a week ago last Friday when Philip Bartholomew being held in preparatory to the opening at Washington. Harris then met Sparkes, it is said, and asked him over to see the piece, remarking, Sparkes states that, it resembled his own play somewhat. How much it resembled his was what made Sparkes hurry to his attorney and dispatch him to Washington to view the piece there. The "dark horse" being taken to court followed the return of Fischelmer from Washington.

Shipman did not get in the city up to Monday afternoon, but it was stated at his office that the piece had been brought back from Atlantic City and that Shipman, it was also stated, was in Washington.

**FIRST WIFE SUES BRULATOUR**  
Julius E. Brulatoir, the film magnate, and his present wife, Dorothy Gibson, Brulatoir, whom he married July 3, 1917, are defendants in an action to annul their marriage, started last week in the Supreme Court by Clara T. Brulatoir, former wife of the film man, from whom he secured a divorce in Kentucky in 1917.

In her complaint, filed last week by Jerome Rand and Kresch, her attorneys on the former Mrs. Brulatoir, alleges that she was married to Brulatoir, Aug. 24, 1904, at Charleston, Ia., that in the latter part of 1908 they came to New York to live, and that in 1911 they separated and lived apart until May 29, 1913, at which time they entered into a separation agreement, the retaining custody of their three children, Mrs. Marie Isabelle Drigg, now 24 years old; Yvonne, 16, and Claude June, 12.

In 1917 Brulatoir brought an action for divorce against his wife in Campbell County, Kentucky, and on May 3 of the same year, was granted a decree of divorce. She alleges that she was never served with any papers in her husband's Kentucky divorce action, and that she does not know he had obtained a divorce until she saw a copy of the "February" Brulatoir in which he had obtained a \$100,000 settlement within the last two years, and she is reported to have bestowed a large fortune on the former Dorothy Gibson, who was the wife of the Brulatoir.

At the present time the Brulatoirs live in an expensive apartment at 1067 Fifth avenue, where Mrs. Brulatoir only was served with the summons and complaint in the action started by the former Mrs. Brulatoir, the papers being served by Norman J. Fitzsimmons, a former city detective.

### HITCHCOCK UNDER \$25,000 BOND

Raymond Hitchcock is appearing in London under a \$25,000 bond, which he deposited with J. E. Erlanger, according to report, to insure Erlanger, Dillingham and Ziegfeld of his appearance in next season's edition of the "Hitchy-Koo" show, owned by the latter three jointly.

Hitchcock closed with the last "Hitchy-Koo" show several weeks ago, but which he called for London to appear under Sir Alfred Dutt's management in the current season. It was reported at the time that Erlanger, Dillingham and Ziegfeld had called Sir Alfred not to permit Hitchcock to appear in his "Hitchy-Koo" show, but he has a five-year contract for his part in the "Hitchy-Koo" show here.

However, the bond deposited by Hitchcock obviates the necessity of any further threats—actual or reported.

### COHAN CONVERTING PLAY

It is reported that George M. Cohan is at present in England, where he is in the U. S. A. into a musical comedy. Douglas Fairbanks played in the piece before he went over to the continent, which it is said that the success of "The Royal Vagabond" has given Cohan an idea for the former Fairbanks' piece.

### MACK RE-WRITING BELASCIO PIECE

MACK RE-WRITING "ALICE SUEZ" AS "THE ROYAL VAGABOND" WHICH HE TRIED OUT BY THE PRODUCER LAST YEAR, AND WAS REPEATEDLY SAID TO BE SAVED AS A VALUE FOR HIS DAUGHTER. HE PRESENTED NEXT SEASON AND CALLED "GRAND."

## ROAD SHOWS BEGINNING TO WIND UP SEASON

Two "Flo-Flo" Companies Come to Close in South and West; "The Wanders" Finishes for Summer May 17; "Rainbow Girl" and Others Slated for Last Performance Saturday.

Shows which have closed and are announced for closing within the next few days are the following: "Flo-Flo" Southern company, presented by Levy and Fisk, April 28, Norfolk, Va.; "Flo-Flo" Western company, presented by John Oort, with Mike Maxton and William Levy, Birmingham, N. Y., May 3.

"Human Hearts," presented by C. S. Reno, Princess Anne, Md., May 3; "Rainbow Girl," presented by Klav and Zelanzer, Hartford, Conn., May 10; "Adam and Eve," presented by F. Ray Comstock, Boston, April 28; "Ziegfeld's Follies," Boston, May 10; "Oh Lulu," presented by Elliot, Comstock and Galt, May 10; "Leaves It to Jane," presented by Elliot, Comstock and Galt, May 10; Baltimore; "Oh, Boy," (B Company), presented by Comstock and Elliot, Beaver Falls, Penn., April 28; O Company, Bridgeport, Conn., April 30; A Company, Washington, May 10.

"Experiments," presented by Elliot, Comstock and Galt, Gaston, Pa., May 3; "Chu Chin Chow," presented by Elliot, Comstock and Galt, Syracuse, N. Y., May 10; "The Wanderer," Elliot, Lancaster, Pa., May 3; A Company, Washington, May 10; "The Wanderer," Elliot, Comstock and Galt, Paterson, N. J., May 17; "Parlor, Bedroom and Bath," with Flavia Arcara, presented by A. H. Woods, Toronto, Can., May 10; "The Voice of McCollin," with Channoy Glott, presented by Boban and Galt, closes, Bronx, Open House, shortly.

The Court Theatre, Whooling, W. Va., closes its final season May 10. Thornton the Magician being the last attraction of the season. Nell O'Brien's Minstrels closes their season in Wheeling, West Virginia, and a spring season of stock will open at this house May 19, running until about July 1.

### CHARLOT GIBBS PLAYLET RIGHTS

Lewis and Gordon have leased to Andre Charlot the rights to all American playlets now controlled by them.

The contract entered into between the firm and Charlot is for one year, with yearly renewal privilege up to five years. Charlot's first season May 10, Thornton court twelve playlets back with him, six of which will produce in London within the next week. "The Question," by Aaron Hoffman, presented by Lewis and Gordon, "The Honey-moon," "In Bed and Out."

Charlot paid Lewis and Gordon \$1,000 in advance for the rights to the playlets, and besides paying authors' royalties, will also pay Lewis and Gordon a yearly percentage.

Under the contract, Charlot will produce playlets written by the following authors: Aaron Hoffman, John B. Hyner, Samuel Shipman, Clara Lipman, Edgar Allen Wood, Hugh Herbert and William Allen McGillicuddy.

### BOOKS ACTS FOR CAMP CIRCUIT

A one-day circus and athletic carnival will open May 7 at Camp Union at the following 7th Division parade. There will be a pig, Hawaiian and plantation shows. The circus acts will consist of the Seven Tuxamianas; Olympia Dweal and company, with two horses and twenty dogs; Five Williams, acrobats; Pally Dand and company; Pills Family, a high diving horse; Deary and Forsy; Bob and artists; Westika solo; Four Palms, palm jugglers; Apollo Trio, posing and singing; The Dearys and Forsy; Borini Troupe of trained monkeys; San Vea troupe of Chinese acrobats and magicians; Van Norman bicycle team; It will close May 17. Freeman Benarstein is the booking.

### WARN ABOUT SHOWS

The I. A. T. S. R. has sent out a notice regarding the shows which are being staged under proper union state cards. The following have been listed: Ship Ahoy Girls, Van Norman bicycle team; It will close Stock Company, Gordians Family, Graham Stock Company, Kentucky Bellas, Van Norman bicycle team; It will close 1918, J. B. Rodgers Producing Company, Toss of the Storm Company, Uncle Sammy's Minstrels and Vogel's Minstrels.

**STEWART BECOMES PRODUCER**  
Charles C. Stewart, former stage manager of the Rialto and at present general manager of the Octagon Film, Inc., has become a producer. He is now producing a play which is a member of the firm of Stewart and Morrison, which produced Thomas Broad-bent's "Our Pleasant Job," now at the Belmont.

### BALTIMORE LIKES "LADY-IN-RED"

BALTIMORE, Md., May 1.—"The Lady in Red," in which the artist painted the picture, is his premier at the Auditorium here on Monday night and, in spite of a marked drop in attendance, it has already had a successful success. It is a regular musical comedy, full of songs and dances, and with a plot suggested by the title.

However, the music is so tuneful, the dances so excellent and the performance as a whole so well staged, that it has caught the fancy of local theatre-goers.

The story concerns a picture which has been painted from memory by a New York artist. It is a reproduction of a beautiful picture painted by a woman whom the artist had a glimpse. He drapes the picture with a red scarf, which gives the play its title.

While the picture is on exhibition in New York, it having won first prize, it is found to resemble a prominent society girl so much that she is accused of having posed for it. The artist meets the girl because of the resemblance and then follows a series of quarrels between them which have a satisfactory ending in a carnival scene in the last act.

Among those who won success were: Adele Howard, Tom Richards, Ruth Macnamary, Harry Turpin, Harry McKelai, Bertie Beaumont, Donald Macdonald, Dorothy Godfrey and Franklyn Arden.

"The Lady in Red" comes to the Lyric Theatre on May 12, following "The Unknown Parrot."

### SUES PARK OVER PARROT

BOSTON, May 3.—Miss M. Louise Jackson of Cambridge, a superior court stenographer, has filed a superior court suit against Norwobega Park seeking to recover \$500 representing a reward the company had offered for the capture of a parrot with greater eye-popping ability than that of any other park aviary.

"Ladie" is said to have laid two eggs after being in captivity for more than five years and Miss Jackson says that she has seen which is said to have laid four.

The declaration sets forth that the park management "induced and controlled by the spirit of pride in the achievement of the parrot, which said achievement was alleged by them to contravene all hitherto accepted scientific theories as to the genesis and production of eggs offered to the world that the company would pay \$500 to any person who would produce to them or tender to them evidence that any parrot which had been in captivity for not less than five years in captivity had ever produced two eggs."

Miss Jackson says she saw "Ladie" when it was 21 years in captivity.

### GEOR. DAMROTH TO PRODUCE

Lewis and Gordon, the authors of "The Question," which they have sold to the firm in four acts, by Daley O'Connor, which will have its initial production on May 13 at the Lyric Theatre.

The company is now rehearsing under Manager Damroth's supervision. In the cast, which will include the following: Ruth Hall, Violet Turner, Tesse Cromette, Shirley Temple, Little Shirley Hunter, and the comedienne, Mrs. George Miller and John Humphries.

The play will be given two performances at the Lyric Theatre, one on May 13 and one on May 14, at the Lyric Theatre, Cornwall and New Canaan, all in Connecticut.

### MARCIN RE-WRITING "THE DANCER"

MAX Marcin is re-writing Edward Lodge's comedy, "The Dancer." It was first produced recently with Norma Holland in the leading role, and then taken off to be worked over.

### TO BRING KRALY ASHES HERE

John Kraly, who died last Sunday at Brighton, will be taken to New York City in an effort to bring his remains here. It is understood only his relatives being present.

### ACTORS MOURN OLD MAN BOOZE

SAN FRANCISCO, May 1.—Prominent actors and actresses of the city joined in singing a requiem to "Old Man Booze" this week at the Press Club's "Night of the Living Dead" at the Orpheum Theatre. The curtain went up a few minutes after midnight and the "Old Man" was the first to be seen.

Among those on the bill were: Joe Wilson and Dave Kemner and girls from the "Old Man" of the city; Belle Bennett, of the Alcazar Stock in characterization of Rosalie La Grange in "The 18th Street"; Al Newman and George Murphy, in talking and singing; the Garret and Garden Players in "The Ropes"; Lucille and the "Old Man" of the city; Dan and Carl Zambok, the prestidigitator.

The Prohibition Minstrels, which furnished the music for the requiem, proved a fitting climax to the show. Tom Bellew was interlocutor; Al C. Joy, Al Newman and George Murphy, played bones, and "Nigger" Wilson, Frank Connelly and Leo DeLeon were the "tambors." Their supporting company of thirty girls and boys was excellent, and the requiem ended with a tableau by courtesy of Paul Kelly of the "Old Man" of the city.

Members were excellent, and the requiem ended with a tableau by courtesy of Paul Kelly of the "Old Man" of the city. The Goddess of Prohibition, Claire de Loree the Goddess of Joy and Millicent de Loree, the show which was the most successful of the night. Leo J. Gallagher, Hugo Scatena and Arno Goring the Hevelers of the Future.

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### EDGAR ALLEN'S WIFE SUES

Edgar Allen, general manager of the Western Theatre, and William Fox Amusement Company, is being sued for a separation by his wife, Elizabeth Z. Allen, who complains of thirty years.

In her complaint, filed last week by Y. E. and H. J. Goldsmith, her attorneys, she complains of thirty years of neglect and ill health of "oral and inhuman treatment, and has refused to properly provide for the maintenance of her children."

A motion has been made by Mrs. Allen for \$125 a week alimony and \$1,000 costs. The complaint also charges that the company of the motion, she avers that her husband receives a salary of \$250 a week and that she receives \$200 besides her salary.

### BRENES AYRES ACTORS STRIKE

BRENES AYRES, May 8.—Twenty theatre-goers of Brenes Ayres were forced to close today because of a strike of the actors.

### MOSS HOUSE STRIKES SNAG

(Continued from page 5.)

Even after Moss received permission to file a bill of particulars prepared from the Board's decision to the Supreme Court, which sustained the Board's decision, which sustained the decision of the Supreme Court.

On the meantime, Moss's corporation has had to pay taxes and interest on mortgages of the Plaza Theatre, which is now being sold. And even now, it is said that a competing theatre owner, whose name will figure prominently in the bill of particulars brought by Moss against Lamb, is behind an organization bent on having the city acquire the Plaza Theatre.

This organization, which is now on Broadway and acquires it so that a high school may be erected there.

It is understood that he had acquired a plot at 31st Street and Prospect Avenue, Bronx, where he plans to erect a theatre for 1920. This company of \$200, the premises to have an outdoor theatre for the summering, with a seating capacity of 1,000. This company which will be ready next January and which will cost approximately \$700,000, is now being sold to Moss, the lease expiring within the next two years.

It is understood that he had acquired a plot at 31st Street and Prospect Avenue, Bronx, where he plans to erect a theatre for 1920. This company which will be ready next January and which will cost approximately \$700,000, is now being sold to Moss, the lease expiring within the next two years.

### CAMP MAY OUST ACTORS' COLONY

MUSKOGEE, Mich., May 1.—"The Actors' Colony" here is in a very bad way, according to the announcement that the United States government has leased a large tract of land near its famous reservation, which will open early in July and continue for eight weeks. The Government has taken the land for the use of the army, and the actors are fearful that the camp will interfere with their colony, and force them to leave. It is understood that the colony has existed here every summer for many years.

### WILL REPRESENT STAGE HANDS

Theatrical Protective Union Local No. 1 has chosen the following to represent the members at the meeting of the National Association of Stage Hands, which will be held in New York City, May 12. E. E. O'Hara, Mr. Harry L. Abbott, E. H. Conroy, Dr. James Tierney, Thomas McKeelion, Thomas McKeelion, Harry, Edw. Gately and Harry Dignan.

## ALL FOREIGN PLAYS NOW COME FROM LATIN COUNTRIES

### France, Italy and Spain Have Taken the Places of Berlin and Vienna as Sources from Which American Producing Managers Get Their Supply of European Stage Works.

France, Italy and Spain have, since the closing of the war, replaced Berlin and Vienna as sources from which American producing managers get their supply of European stage works. Time was when a large percentage of the comedies imported in America were adaptations from the German, while Austria furnished the majority of the musical successes seen on our stage.

In former years the American theatre drew but little upon the French stage for its attractions. Only occasionally would a French farce be brought over and Angedant, and the late Charles Frohman, were in a while produced works from the pens of Bernstein and other French playwrights.

The stage works of Italian origin that were adapted for our stage were still fewer, while Spain did not furnish more than one or two in a decade.

Now, however, it is to these Latin countries that the American producing manager looks for his foreign plays.

At the present time there are two plays running in this city which were first from the French closed last week to go on the road. "The Jeek," now at the Plymouth Theatre, is from the Italian of Sen Benelli. In its original form it was called "La Casa De' Re" and was produced in Paris. It secured a pronounced success in the leading cities of Italy. At the request of an American manager, Benelli adapted it for the American stage. But it remained for Arthur Hopkins, into whose hands it fell last year, to produce it here, and under his direction, and with John and Lucille Balfour in the leading roles, it came "Bare For Diana," adapted from the Italian by Chester Bennett and Charles Loken from "Il Terzo Marito," by Sabatino Lopez. Its success in Italy is of more recent date than Benelli's play. It is played

### SEEN WITH BATES SHOW

POUGHKEEPSIE, May 2.—Jimmy Evans, with the Bates Musical Comedy Company, has signed a three year contract here with that company. Doris Davis has also been engaged for three years.

The vaudeville team of King and Rose has just joined the company which now numbers twenty-four people. It includes in addition to a chorus of ten, and those above mentioned, Will Looke, John Pagan, Fred J. Martelli, Dorothy Curran, George Lerner, Irving Berlin and Harry M. Short. Frank B. Reed is the general agent.

### BROADHURST OPENING NEW ONE

BALTIMORE, May 5.—"The Crimson Alibi" opens at the Auditorium here on May 12. It is a dramatization of Otisway Roy Cohen's novel of that name. Included in the cast are Harrison Hunter, William H. Thompson, Robert Kelly, George Gray, Charles Burke, York, Bertha, Maam, Mary Fox and Ida Plant. The piece is from the George Broadhurst play shop.

### ERLANGER SIGNS LEASE

PROVIDENCE, R. I., May 1.—A. L. Erlanger, recently actually signed the lease of the Colonial Theatre and will take possession of the house next August. The lease is the longest completed negotiation in about months ago between Erlanger and J. A. Foster, owner of the theatre.

### MARY PICKFORD BUYS HOME

LOS ANGELES, Cal., May 2.—Mary Pickford, the picture actress, has just acquired an Adelaide Drive, overlooking the ocean and Canyon, at Santa Monica, and will build a home on the site for \$200,000, in which she and her mother, Mrs. Charlotte Smith, will live.

ing at the Bijou Theatre, with Martha Healy in the title role. "The Honor of the Family," being used as a starring vehicle for Otto Skinner, and "The House of the New York Sun" at the Globe on Saturday night, was taken from the French by Emile Fabre by Paul M. Fowler.

"Sleeping Partners," adapted by Seymour Hicks from the French of Sacha Guitry, enjoyed a long run in New York this season with H. B. Warner and Irene Bordoni heading the cast.

"Keep It Under the Hat" by Mark Gray, from the French of Keroul and Barre, was another of the season's local successes.

"The Girl Behind the Gun," which was adapted by Bolton and Woodhouse from the French of Maurice Hennequin and Fernand Volpe, ran for several weeks in New York.

"Where Poppies Bloom," founded by Roi Cooper Muggs on the French by Henri Kistemakers, was one of this season's early productions that found favor.

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### TINNEY AND 6 ACTORS JAILED

SCRANTON, Pa., May 5.—Captain Frank Tinney and six members of his "Atta Boy" musical show were arrested here Monday night for exhibiting and throwing into jail from which they were not released until the following afternoon. They were permitted to go to Pottsville to play.

The row which ended in the arrest of the soldier actors was seeing the sights of the city when a Scranton soldier recently discharged from the service and his comrades, all of whom were wearing a Four-severe under false pretense.

The fight followed and the citation was torn from the actor's uniform. All day Monday twenty members of the "Atta Boy" company, all soldiers and sailors, had searched the city for the man who had taken the citation from their comrade.

Last evening the searching squad accosted Arthur Sullivan, a local railroad brakeman, and declared him to be the cited man. Sullivan was punished, kicked and dragged through the street and left unconscious. He went on the stage with the "Atta Boy" company Monday night and identified the following actors as the ones who assaulted him: J. B. Dunn, Brooklyn; Edward J. Detroit; Edward Grant, Sumnerford, Mass.; John Ballahy, Dunkirk, N. Y.; and Victor Harris and Charles Paul, both of New York.

As the constables started from the scene the police followed and got into an argument with Sullivan and he also was arrested. It was not until the following morning that the city when the citation crowd was stolen. As soon as the actors were jailed officers of the constabulary were sent to the city where the citation crowd was stolen.

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### COHAN KICKS ACTORS

George M. Cohan put on his boxing gloves last Friday night and kicked the "Actors' and Managers' Dinner." On Saturday he rebounded it and on Sunday night he kicked it at it as well as the members of the Lambe Club much to the delight of the members, for it was for the "frailties" of the members of the Lambe Club as well as quarrels and disagreements among such factions themselves.

The piece was cast by members of the Lambe, George Sidway taking the part of Al. B. Bringer, Ralph Sipperly of the "Lambe Club," Harry Kane, Elmer Klav, and during the action of the piece Joe got Erlanger very wrathly by saying that he was the manager of Charles Wininger took the part of David Balsano, Arthur Hopkins of himself, and Ben Harris impersonated Francis Wilson.

Joe Allen impersonated Francis Wilson, head of the Actors' Equity Association, and kept the managers in hot water by ever increasing demands. It wound up by the actors and managers' boxing and the arrival of the police reserves.

A playlet entitled "Without the Law," by Edward Kelly, was staged by Priestly Morrison, had George Howell, Robert Middlemans, Clarence Oliver, Ralph Morgan and Charles Watrous in the cast.

"An Interrupted Intermesso," as interpreted by "six sharps," was played by Wilson, George Howell, Charles Watrous, Charles Wininger, Charles McNaughton, and Tom Wise.

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### "MOLLIERE" MAY CLOSE

Although an announcement has been made as yet, it became known early this week that "Moliere" would probably close at the Liberty Theatre on Saturday night. The first week of the production, which of this week, the show to be sent on tour. A two weeks' notice was posted three weeks ago, after the play's business had dropped from \$5,000 to \$4,000; it dropping even below the latter amount later.

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"LA LA LUCILLE" RE-OPENING  
"La La Lucille," Alfred E. Aaron's latest musical production which closed in Washington last Saturday and was brought back to Broadway for a re-opening, is scheduled to reopen at the Colonial Theatre, Boston, a week from next Monday, and to begin its tour of the country shortly will come to New York, probably opening at the Henry Miller Theatre.

The new cast for the production, headed by Grace Walsh, Stanley福德 and Maurice Cass. Those who stepped out include Harry Hines, Alberta Burton and Al Helton.

### BICKEL AND WROTHE REUNITE

Bickel and Wrothe, originally of the Trio, Bickel, Watson and Wrothe, are reunited in a new production, "The Green White for 'The Resendable 1919," soon to be seen at the Liberty Theatre. Bickel and Wrothe, going with the "Jollies," Wrothe sticking to "Vanderbilt," later, and in a separate party, two of the again come together.

### CIRCUS LION KILLS KEEPER

WOODSTOCK, N. J., May 5.—John Henry, colored lion keeper, and many here were terrorized, when Lucy, one of the lionesses with the Cook Brothers circus escaped here yesterday and began mauling through the town. An alarm was raised and all doors were closed and bolted. Farmers and others gathered weapons and hurried to the circus plot.

William Miller, one of the cowboys with the circus, had been badly injured, after he had hidden himself in some near-by brush. It took eight shots to kill her, but he fired more than a dozen, and was dead. The only casualty was that of Henry who was killed so quickly that he got no word out to the rescue.

The Hesses had been guarding her two cows. Henry drove her into a barred part of the circus and kept her in the circus. He had applied to put the lock on the door and the mother quickly inquest into the case. The evening performance went on as usual.

### NASH LEAVES "EAST IS WEST"

George Nash left the "East Is West" at the Liberty Theatre last Monday night after a disagreement with William Harris which came about when the actor refused to make any more of the company either sign a contract to go on the road with the show or accept a salary of \$100 a week. Nash had flatly refused to go on tour with the show and left the cast.

### VERA RANDOLPH IS FREE

CHICAGO, Ill., May 4.—Vera Randolph, who has been under contract to the theatre, decree of divorce last week from Arthur S. Randolph. She was granted alimony and custody of their child.

### BULGER GETS NEW PLAY

Harry Bulger is to be starred next week in a new musical play called "The Interior Sport."



# CANADIAN STAGEHANDS WOULD FORCE BREAK WITH A. F. OF L.

Western Representatives Will Bring Issue Before Convention of I. A. T. S. E. at Ottawa; "One Big Union" Stands for Power and Break with Parent Body

OTTAWA, Can., May 5.—Radical representatives of the I. A. T. S. E., an A. F. O. of W. order, in Canada will make a fight here at the international convention this month for the organization of labor from the American Federation of Labor for the "one big union" plan now advocated in the Dominion, especially in the West.

The Intercontinental Conference of Canadian Labor Unions voted unanimously at the general meeting in March in Calgary to sever affiliations with American labor organizations and form a big Canadian union. The resolution has been referred to the various unions represented for ratification. The plan is to unite all the endsmen into crafts, such as stagehands, musicians, billposters, etc., and then unite the crafts and, by the power of a general strike and economic force, gain the desired ends—the betterment of labor.

The central executive committee, of 210, Labor Temple Building, Vancouver, B. C., is sending letters throughout the United States and Canada advocating the "one union" plan. This is some of the argument they use:

"Whenever the members of different trade unions in any industry decide to take united action in presenting new demands, or to strike, or to advocate the international officers object and send representatives of the international to that particular locality to reverse the policy and order the men back to work. This has occurred time and time again all over the North American continent. We therefore believe that it is only a fore-up in recent troubles in the vicinity of Calgary.

trade unions who comprise the A. F. of L. are opposed to general strikers and the action of any kind or the part of the workers. They are more concerned with the striking up of their own particular trade union organization than in the welfare of the working class as a whole.

"By organizing in which they work, instead of according to the particular petty craft they may follow, it becomes possible to get united action at any time also any line conducive to those workers' welfare. "What is to be gained by retaining affiliation with a non-organized and age-old institution; supporting reaction at all times, and by a very straggling dividing the workers instead of uniting them. Let us see how those strings which lead us apart and strengthen those cords which bind us together."

The stagehands from the West are expected to try to put through a resolution endorsing the new "one big union" plan. If the plan is ratified by the various unions in the West, that means a new severance of the Canadian stagehands from the American stagehands and a breaking up of the international relations.

An immense amount of literature has already been sent to the various headquarters in this city and the plan is generally known among actors who would be affected by the new arrangement. The one union movement gained headway. Some of the officials consider the movement that is being made in the West a menace to believe that it is only a fore-up in recent troubles in the vicinity of Calgary.

## STRIKE ENDS SPANISH THEATRE

The Spanish Theatre, which opened its season here at the Park Theatre two weeks ago Monday night, owing to a sudden ending last week, when the musicians refused to play, closed last week. Here said for a week ahead, when the musicians refused to play, the curtain could not be rung up, the management refunding the money to the people who had come to witness a performance of "Los Bohemios," a light Spanish opera. "Everybody," it seems, joined in the strike of the musicians. The Spanish theatre's losses were due them from the management of the organization, some claiming they had failed to receive any money beyond their transportation expenses from Spain. Others went to the West Sixty-eighth Street Police Station, where they told their troubles to Acting Lieutenant Harry Anhalt, lessee of the theatre, stating last week that the Spanish theatre had taken in a total of \$6,000 since they opened there with "Marxus," on April 10, and it looked as if the musical venture would prove successful but for jealousies among the players. Anhalt says he tried to patch up their financial differences but the Spanish artists failed to listen to reason.

A series of meetings between Leonado Masquera, president of the Spanish company, who gathered the players together from Spain, Mexico and Cuba, Manuel Noriega, director of the Spanish Theatre; Andres De Seguros, the honorary president; Eduardo Arromansa, stage director; and Fernando L. Cabello, musical director, ended on Monday of this week without any definite plans for continuing the season being made, so Anhalt told the Spaniards to look for a different theatre, and closed with William F. Menaster, producer of "It Happens to Everybody," H. S. Sheldon comedy, which will open at the Park on Friday of the week.

Several of the dancers in the Spanish troupe will make their appearance in the variety shortly. It was said, in the meantime, Anhalt has turned over the Park Theatre to some of the Spanish players for next Sunday night, a benefit performance having been arranged for that evening.

## SOTHERN & MARLOWE RETURNING

E. H. Sothern and Julia Marlowe have decided to return to the stage under the management of the new company. They will make their reappearance in "Twelfth Night" "The Taming of the Shrew" and "Hamlet" next October.

Sothern and Marlowe are one of the biggest drawing cards in the country and the reappearance of the famous theater performers will probably prove a great success. Julia Marlowe fell ill from a severe attack of influenza when coming to New York where she was under the treatment of physicians. She had given up all thought of acting again but, however, shortly afterward also left the stage. The then went to Europe and entertained the soldiers in Y. M. C. A. halls.

## NEW DAVIS PLAYS AT WASHINGTON

WASHINGTON, D. C., May 5.—Owen Davis has drawn upon all his restraint to keep "How Wicked" out of the bowling melodrama class, and while villainy triumphs nearly to the finish, and it is well, Davis has managed by the exercise of careful restraint to keep his adaptation of the play from being a dull show and the same name, from being an atmospheric depiction of "Bertha, the Sewing Machine Girl."

The subject matter, while frankly handled, is used in a manner sufficiently delicate to remove any objection to the story of Viola Swan, of Hagerstown, Md., who came to New York for fame and fortune, and who, when she returns down the scale until, at an all night lurch cart, she meets Rufus Underwood, of Shenandoah County, and whom she nurses back to life from a spell of sickness.

The village gossip, back in Shenandoah County was their tongue, and, to prevent the impending scandal, Viola tells her own story to the village scandal mongers. The chief interest in the piece lies in its incidental characterization such as George W. Wilson's portrayal of a kindly old rustic, who is the father of the heroine; Edward O'Conner's "Doc," a lurch wagon driver; and Mary Shaw's "Mrs. Moss, who conducts a "respectable" rooming house.

Wilson's portrayal was rated as the best of the evening at the first performance, at the Shubert's Garrick here last night.

John Fenwick, as the oppressed heroine, has a pleasing role, as she handled well, and William Harrison, as the farmer boy who falls for the heroine, also earned a good reception.

Others in the cast were Jerry Bloss, who sang the song "The Girl of the Year," Leigh Whipper, Arthur Shaw, Maude Leone, Catherine Sheldon, Chas. Lucy, Constance, Mary Hayes and Jerome Brunner.

## BRADY OPENS "RUINED LADY"

POPOKAWICZ, N. Y., May 5.—"The Ruined Lady" opened here last week. It is in William C. Brady play.

The new comedy, a romance Nordstrom, was a pronounced success and, with the aid of the first act, in which some action should be injected, it will readily give it its New York opening.

"The Ruined Lady" is first of all a real comedy of the gentlest sort that depends on its acting for the most of the laughable situations, and Miss Jeanie Boswell, as Ann Merimier, the "Ruined Lady," who for twelve years has loved and in turn has been loved by a "Gentleman" as "Bill" Brur, a shy lover after the fashion of old love, makes the situation that carries the vein of fun throughout the play.

After all sorts of attention on Ann's part to make him come to the point of proposing, he accidentally takes the part of the injured lover and, as a result, actually orders her to marry him. This is to each other's arms.

It would be a pleasure to see Miss George in the part of the "Ruined Lady," but it is hard to realize how anybody could improve the portrayal as given by Miss Bonstelle.

## GABY DELSYS IS MILLIONAIRE

PARIS, France, May 1.—Gaby Dellys will receive \$1,040,000, according to a declaration made by her to the French tax authorities. In it she also gave a list of her expenses, among which is \$1,000 for a hat of white tulle worn in the New Paris revue in which she is starring.

## LEONARD SIGNED BY CORT

Eddie Leonard has been placed under a five-year contract by John Cort. He will be presented next season in a new musical comedy called "Edgar Allan Poe" and the music is being written by Eddie Brown, the violinist.

## WOODS SAILS FOR HOME

LONDON, May 3.—A. H. Woods sailed for home on the "Kronos" on Monday. He started a week or more ago but missed his boat.

## BELASCO-SELWYN JAM SETTLED

The threatened trouble between David Belasco and Selwyn & Co. over the musical production of "Seven Chances," under the title of "Among the Girls," was straightened out early this week when, it was reported, an arrangement was reached between Archie Selwyn and Mr. Belasco under which it is reported the latter was now able in the media the police booked to open shortly in New Haven.

"Seven Chances" was written by Roi Cooper Megrue and produced by Belasco, and when the latter heard that it was to be done with a musical setting furnished by the late Henry Blossom, he threatened to stop the production.

## STANGE WINS 'SEVENTEEN' SUIT

High Stantula Stone and Benjamin Stannard Mears were successful last week in the Supreme Court, where they sued Stuart Walker to recover the royalties to be due them as authors of "Seventeen," the play adapted from Booth Tarkington's novel by the same name which Walker successfully produced.

A jury before Judge Lehman brought in a verdict for the plaintiffs last Thursday after a trial lasting ten days. The verdict, besides giving the plaintiffs a judgment for almost \$5,000 also establishes their authorship of the adapted play, thus making them entitled to royalties.

## ONE NIGHTERS GET COIN

TAUNTON, Mass., May 2.—That this city has developed into a profitable one-night stand town is shown by the fact that when "Head Over Heels" played to a total of \$1638 at the Park Theatre.

## RAINBOW GIRL TO LEAVE

RAINBOW GIRL, at \$1,575.50 on April 28, and William Collier in "Nothin' But Lies" played to \$1,000 on April 24, the latter making the last that that played here since April 24.

## CYRIL DU FOR KILLED

With the death of Cyril Du For, aged 28, the youngest brother, in an automobile accident near Newport, R. I., early Saturday, the Thru Drive, a noted English racing act, ceased to exist.

Du For, his wife, known professionally as Miss Zelette Johnson; Miss Eleanor Livingston, Miss Marie Hollywell and Miss Helen M. Allen, all members of Mizzi's "Head Over Heels" party, were riding along Ocean Drive, in a car built for three, owned and driven by Francis Pitt, Jr., of Newport, R. I., when the car, steering wrong, hit a grass plot, drove the front end into a ditch, and the machine toppled over a fifteen foot embankment into the beach.

All occupants were killed. Hollywell were pinned beneath it. She dragged Miss Livingston from beneath the tonneau and ran up the road screaming for help. A coast guard, hearing her, sent up sky-rockets. The coast guard crew from Hook Point, N. C., rescued the survivors who were taken to the Newport Hospital. Du For died almost instantly. His wife's right arm was broken, she was also injured, but the others were cut and bruised. Mrs. Du For was able to go home to the home of her mother in Westchester, New York City, but is prostrated.

Du For's body was taken to Campbell's Funeral Chapel, 100 West 125th St., in Woodlawn Cemetery at 2 p. m. Wednesday. He had a comedy part in "Head Over Heels."

Mr. and Mrs. Du For lived at New York City, 212 West Forty-eighth street, Henry Du For, the son of the late Mrs. Du For, a non-professional, resided with them. Dennis, another brother, is with the American Express Co. Harry Du For, who has just left "The Rainbow Girl" and signed up with Shubert's "Passing Show." Their parents are in England.



HUDDLER, STEIN AND PHILIPS Securing a Big Hit in Vandyville with a New Singing Specialty

# THE NEW YORK CLIPPER

## HOUSES ARE BEGINNING TO CLOSE

### ORPHNUM LEADS LIST

Three regular Orphnum houses and three split-week theatres have closed their seasons and more than half the circuit will wound up its run by the end of the week. The closings on the Interstate Circuit will begin June 7th at Fort Worth and Houston, Tex.

The Southern Keith time houses, booked by Jules Delmar, are to remain open through the Summer. This circuit extends as far South as New Orleans.

Some of the other closings are as follows: Lincoln, May 17; Minneapolis, May 24; Kansas City, May 24; Omaha, May 31; St. Paul, May 17; Calgary, May 28; Salt Lake City, June 1; Vancouver, June 7; Winnipeg, May 31; Denver, June 9; Seattle, June 14; Portland, June 18.

The California towns playing a split week, Sacramento, Stockton and Fresno, closed May 3. Frisco and Los Angeles houses will keep open through the summer as usual. The season at Omaha is said to be the best in the history of the house.

San Antonio, on the Interstate Circuit, will close June 14 and Austin three days later. Little Rock, a good hot weather show town, will probably remain open all summer.

The Empress, Decatur, booked through the Western Vanderville Managers' Association, will close May 11, reopening only in August.

### ACTS GO TO SOUTH AFRICA

Hortos and La Trinke and Quetz and Newlyn were booked to sail yesterday on the City of La Hore for Cape Town, South Africa. The acts are under the direction of the International Variety and Theatrical Company, are the first to sail for this point this year from the United States, due to no sailings. They have been booked to go to South Africa for some time. Other acts sent to this country by the company have sailed from England.

### ACROBAT HURT BY FALL

SALT LAKE CITY, May 6.—I. C. Wiley of the acrobatic team of Kate and Wiley, fell while performing at the Orphnum theatre here and injured himself badly. His partner worked alone until his recovery.

This is the second accident within a week to happen to Orphnum people. On May 3, Walter, the agent of the theatre, fell just a few days before, from a fence, while posing for a photograph and was up for several days.

### ORIENTAL ORIENTAL ACT

"The Sultan's Dream" is the title of a new Oriental act, which Sheik Hadji Tabar, of the Columbia Theatre building, has in rehearsal at Cusky Hall. It has a cast of fifteen, four of whom are principals. They are Arister, Mahomed, Abdul Kal and Ali Hassan. The act was written by Tahar.

### "BRIDE SHOP" IS NOW TAB

"Bride Shop," a musical comedy, has been re-made and opened Monday at Keith's Garden Theatre, Atlantic City. With a cast of sixteen people. The piece will feature Eddie Vogt.

### N. V. A. SUSPENDS McDERMOTT

William McDermott has been indefinitely suspended from the N. V. A. for conduct unbecoming a member.

### ROBERTS CLAIMS FILM BIT

Wilfred Roberts wants the act known as Allen against Dog Time suspended from the act what is claimed is a piece of copyrighted business, a film showing a dog racing matter. The matter is the subject of a complaint to the N. V. A. that he will bring suit against suit using the bit. A similar complaint was filed by Roberts on a previous occasion, but Allen could not be reached at that time.

### CLAIMS CROSS COPIED BIT

Billy Hart has filed a complaint with the N. V. A. against Wellington Cross, claiming that he is infringing on his burlesque mind-reading bit. Hart claims he wrote Cross concerning the matter, but that the latter is still using it.

Hart says he has been doing the bit for nine years with Marie Hart in big and small time vaudeville. He did it back in the days of the museum and variety, and that he is the originator of this part of Cross' act. Cross is now playing at the Orphnum, Brighton, this week.

### NEW BRIGHTON OPENS 19TH

The New Brighton Theatre, which has been completely overhauled, will open on June 19. A new painting by Ferdinand Smith has been hung over the proscenium arch.

The star of the house is the same as that of last year. George Robinson will be manager for the fifth consecutive year, and David Berk will again be stage manager.

### JOYCE AND LEWIS SPLIT

Frank Joyce, brother of Alice, and Flo Lewis, who recently formed a new team in vaudeville, have split. Lewis has today left in order that she might go into the hotel business. Miss Lewis is teamed up with Allan Cooper, of Mullen and Cooper. The latter was with Lewis some time ago, and Mullen will be seen soon, together with his wife, in a new offering.

### N. V. A. TO HAVE BALL TEAM

The N. V. A. has issued a call for ball tossers, and as soon as the material is looked over a team will be chosen to represent the club around New York this season. Any players interested should report to Henry Osterfield.

### CON CONTRAD SAILS FOR ENGLAND

Con Conrad sailed for England on the "Aquitaine" last week for the purpose of producing some of James Horan's vaudeville acts. He included among them are "Kid Hamlet," a travesty on Hamlet, and "It Happened in Court."

### CHANGE N. V. A. BALLROOM

Beginning Monday, the ball room at the N. V. A. will be redecorated with a cabaret, and those who do not care to act in the grill room can have luncheon and supper there. There will be a special space for dancing during luncheon from 1 until 9 o'clock in the evenings.

### GET FORTY WEEKS

Sherman and Rose have been given forty weeks by the Interstate Circuit for handling the act. They will play fifteen weeks on the Lower Circuit, and they will appear on the Pathegram line for twenty.

### RAHWAY HOUSE CHANGES

Henry Linton and Edward Lerner have taken a lease on the Empire Theatre, Rahway, N. J. They will install a picture and vaudeville policy.

### BOBBY ROBERTS SUSPENDED

Bobby Roberts has been suspended for an indefinite period from the N. V. A. for conduct unbecoming a member.

## VAUDE ARTISTS SEEKING FILM JOBS

### LOS ANGELES FILLED WITH THEM

LOS ANGELES, Cal., May 6.—Due to the fact that the season at the Orphnum and Pantagies circuits and the fact that many houses are closing, vaudeville performers are flocking into this city for summer work in moving pictures. Some are getting good parts, but a great many are finding only extra and minor roles in the big features, many of which are war stories.

With the closing of numerous houses this month, June will find Los Angeles a haven for those who were in the far west when the season finished. Particularly do the coast performers, those from Vancouver, Victoria, Seattle, Tacoma, Portland and San Francisco drop into the city in the summer in search of work.

Among those arriving last week were Evelyn Howard, of the team of Bowman and Frazer, from up-State; Niles Phillips and Joe Rosford, who closed with a vaudeville troupe which had been playing in the lumber and mining towns; Telford Sisters, Frost and Johnson, and Herbert Lee, monologist.

Some who are not catching on with the pictures are finding work in the beach resorts, already crowded, owing to the heavy influx of soldiers from overseas.

### REHEARSING DANCE ACT

The Cooper-Grove dancers, an act which has been at the Orphnum and Interstate circuits a season ago, and has laid off since, is now again in rehearsal, and will open at the Orphnum in a few days.

The act is being produced by Grace Pennington Cooper and Edna Carpenter Rigdon. The latter is musical director and leads from the orchestra pit while the former dances. Marie Topp, formerly with "Over the Top" and "The Chin Chew" and Dorothy Pettit are also in the cast. Paul Durand is handling the booking.

### CHARLIE GRAPEVINE PRODUCING

In addition to appearing in his own act next season, Charlie Grapevine is planning to produce three vaudeville sketches. These are "Above the Limit," an old playlet in which he and Anna Cassano appeared several years ago; a new sketch called "Mother" with a cast of three women, and one that is as yet unnamed. He is now selecting the casts, and rehearsals will commence within the next week or so.

### REHEARSE NEW GIRL ACT

"In Bagdad" is the title of a new miniature musical comedy soon to be seen in vaudeville, and now is rehearsed at the Cusky Hall. It is being produced by Mack Clayton and Al Dow. There are five principals, Evelyn Vance, Dorothy Jack Davis, Artie Jackson and Estelle Jackson, in addition to a chorus of six. N. S. Feldman, of the Pathegram building, is handling the act.

### HYPHODROME PEOPLE FORM ACT

Helen Patterson and William Wolf, both of the Hypodrome, are forming a new East Indian Dance of the "Lamp-lan" ballet, and the letter in the Elm City Four, have new sketch in rehearsal written by themselves.

### ILLNESS CLOSES ACT

Charles Mass, May 5 and Madeline Clark, of the sister and brother team, and Summer, was taken ill while playing here and act closed. Mass Summer returning to her home in New York.

### EL REY TEAM CLAIMS NAME

The El Rey sisters, of the Hippodrome, have a complaint pending against their sister team, the El Ray sisters, claiming the latter team is infringing on the name. The El Rey sisters are suing for \$10,000. Defendants also appear at times as the El Roy sisters and that they object to either billing. They state that their own billing, through error, frequently appears as El Ray and El Roy, and that they originated the name. The latter is being investigated by the N. V. A. The El Ray team shows a priority of right, they must eliminate the billing. The El Ray sisters were the first to appear on the week at the Garrick, St. Louis and are playing Loew time.

### REHEARSE NEW DRAMATIC ACT

Baroness Corville de Roffe is the head of a cast which will present "The Hylde," a condensed version of Victorien Sardou's famous work of that name in vaudeville in this country for the first time. It will also be the first appearance of the French actress in this country. Included in the cast will also be Charles J. Bates, Robert Lynn and Arzel Brown. The offering opens on the Keith time week at New York and Monday.

### ARNAUTS CLAIM INFRINGEMENT

The Arnaud Brothers have complained to the N. V. A. that the team of DeLoche Brothers, also known as the Novak Brothers, and the DeLoche Brothers, known as the Davis Brothers, are using the act as theirs. They claim to be the originator of the act, which consists of acrobatic-violin and piano work. They claim to have been the first to show a imitation of two whistling birds.

### MAUD EARL COMPLAINS

Maud Earle has filed a complaint with the N. V. A. against Charlotte Levey for using the act as hers. Miss Earle claims that the manner of announcing to the audience, through the use of a couplet, was rendered by the N. V. A. in favor of Levey, and hereafter nobody will be allowed the use of the apparatus which Levey uses.

### LEVY'S CLAIM UPHELD

In a recent complaint by Ben Levy against George Schuller for infringement on the apparatus he uses in his act, a decision was rendered by the N. V. A. in favor of Levy, and hereafter nobody will be allowed the use of the apparatus which Levy uses.

### GORDON HAS RIGHT TO NAME

Some time ago (Miss) Robbie Gordon filed a complaint with the N. V. A. against Bobby Gordon, claiming infringement of her name. The matter was investigated, and it was found that Robbie's name was his own by birth, but that friends of Gordon's are inclined to spell it Bobbie.

### GETS 21 WEEKS' LOEW TIME

Billy Hooper and Howard Burkhardt filed a complaint with the N. V. A. against "The Fox Hunter," written for them by James Madison. The offering, which involved a large cast, was closed in New York after twenty-one weeks on the Loew Circuit.

### "GOG" FILES COMPLAINT

John Sany, a "gog" has written from the N. V. A. a complaint against Le. Toy Brothers for using his photograph. They were arrested in an act together.

### RYAN OUT OF N. V. A.

Ben Ryan has been suspended indefinitely from the N. V. A. for conduct unbecoming a member.

### CLAIMS ACT IS COPIED

Joe Jackson has filed a complaint with the N. V. A. against Sam Barton. He claims Barton is doing a copy of his act.



## PALACE

Monday afternoon's heat had but little effect on the big attendance at the first performance of the new revue. A large audience was present, although the usual rows of standees were considerably depleted.

The Royal Gascolines opened the show with an assortment of balancing and juggling acts and a very clever flying dog, which received a big hand all by himself. The woman in the act does nothing, the man performing all the tricks and taking the bows at the finish. Most of the juggling and balancing tricks have been seen in other acts, but Gascolines does all his work cleverly and has a good line of patter which runs through all his patter.

The Ja-De Trio, in the second spot, stopped the show completely, and scored one of the biggest hits ever registered by an act in that position. The boys wear sailor uniforms and run through a repertoire of popular songs which they put over with all the snap and vim of youth, which helped out greatly in the applause. Credit is the writer of "Ja-De," the song hit, and readers it in the act, although the fact that he is the writer of most of the other numbers in the act included in the act's billing, a matter which would undoubtedly help greatly.

Which Norton and his partners made their usual success with their well-rehearsed songs and finely executed dances. The number was in the line of setting all her numbers with fine style and vocal effectiveness. A little rearrangement of the act, which included a clever partner and singing of two big numbers in succession would be advisable, for the best voice belongs to the first number, and Miss Lee is not the type of singer that continually holds her voice in reserve for song which comes later in the number with a display of vocal power which indicates that she enjoys every first part song more than the last. Miss Lee has introduced a number of new patter bits in his chatterbox offering, and made every one tall. Tansor's offering is typically a New York one, and all the towns along the line came in for a sarcastic quip or two in the act. We expect the Brooklyn and Philadelphia remarks, for we have come to look for them, but Tansor has gone west and picked up St. Paul and Minneapolis as a peg on which to hang a laugh. He scored well with his act, which concluded with a Victory bow. Afterward, he successfully conducted the Liberty bond sale.

Frank Fordoni and Lieutenant Gitz-Rise did excellently with some special and published songs. The lieutenant played the singer's accompaniment in fine taste, and also rendered some of his new and old songs. The offering will be further reviewed under "New Acts."

Harry and Emma Sharrock got more than their usual number of laughs with some well put over comedy material. Miss Sharrock handles particularly well. Sharrock, whose act in reality is simply a mind-reading stunts, presented it as a novel and attractive manner that the mind-reading portion, clever though it is, is but an afterthought in a few minutes of entertainment which he offers.

"Putting It Over," a soldier act made up of the principles of the "You Know Me, Al" and "Let's Beat It" shows, with the well-trained dancing chorus which made those places so entertaining, is a miniature musical comedy so well put on and so numerous so effectively presented that it compares very favorably with any of the big acts. It will be reviewed under "New Acts."

Thomas Shaw followed the soldier act, which was filled with singing from start to finish, and, in spite of this and the late hour, the house was decidedly full. His repertoire, made up of special and published numbers, filled the house well. The Mirano Brothers, with their flying torpedo act, closed the show. W. V.

## VAUDEVILLE REVIEWS

(Continued on page 10 and 11)

## RIVERSIDE

The Van Oello, in some remarkably well executed juggling feats, opened the show with a very clever act. The balance far and away from the usual offering of the kind, carries a fine stage act and in directly costume. The man, who does all the tricks, is adept at the "foot feat" work, and does a number of particularly clever stunts.

Ted Doner, back at this house after a comparatively short absence, had some trouble getting started, but his clever dancing, combined with his evident desire to give the best performance possible on every occasion, won the audience and went off with plenty of applause at the finish.

Robert St. Helms and Company gave the sketch "The One Way Out" have an offering which has nearly outgrown its usefulness in so far as vaudeville is concerned. Its plot is that of the familiar triangle staged with a war atmosphere which during the conflict might have had interest, but with the arrival of peace the best of the war playlets lost their grip upon audiences.

The Helms sketch never could be favorably compared with the best of the war sketches, and at present it seems dull and tiresome.

Howard Dickinson and Gracie Deacon caught the audience deep in lethargy following the Helms act, by their clever partner and in their song, chatter and dancing bits. The Helms act is a clever partner and his talented partner at once started in to speed up matters and soon the first part of the act was over and the entire bill was scored by the clever couple.

Emma Hise and Lou Lockett closed the first part of the act with a very clever and amusing particularly smooth, and both Miss Hise and Mr. Lockett are doing some fine work.

Val and Ernie Stanton opened after the Victory Loan drive and their patter and well executed dancing won them a big hand. The act could be strengthened greatly by the addition of some new material, as while most of the act is new there are portions which have been heard on the other side of the water. The origin of a large portion of stage material is the fact that jokes and patter bits are being set up at several acts should be sufficient reason for those that hope to hold a position on big time bills to eliminate them as soon as possible.

Holley's travesty, "The Battle of Whataboutens," has taken on added value since Holley joined the act. It is a fine thing as a whole, and was responsible for many laughs which were lacking in the place where some of his predecessors were appearing. Gallagher seems to have successfully solved the difficult comedy closing to the act and the present bit which ends the show evoked much laughter. There are big possibilities in the comedy line if Gallagher and Holley continue their performance, as each showing of the little travesty is an improvement over the previous one.

Tom Tanagrau has evidently not entirely recovered from her recent indisposition, as her entire performance lacks the snap and fire which has been many years been the predominating feature of her performances. Her songs and acts are well handled, capped the eccentric comedy. In its present shape there is much lacking in the act, and it is entirely lacking in its repertoire may supply the deficiency which was all too apparent at the first performance. The act is well handled, and the lateness of the hour accounts for the fact that few remained until the close of the act. W. V.

## COLONIAL

This week's entertainment consists of nine acts and pictures, of which three offerings are of a high class. The balance of the acts conflict to such an extent that the audience several times refused to approach the stage. Most of the acts are standard in vaudeville but, assembled, they fall to give the patrons the good assortment of the standard management. It was prepared in the last three months. The first half did not contain a real hit and substantial applause was not in evidence until Hyams and McIntyre appeared in the seventh position, followed by Ethel Ross, who won the big applause of the afternoon.

The pictures opened and were followed by Ash Sashi and a comedy of Japanese, who presented magic, including the famous thumb trick and the water fountain novelty. All went very well, but the real strength of the act is presented at the finish, where the lady is made up to represent the Statue of Liberty. This went over well.

Howard and Sadler will be compelled to change some of their songs, and most of their material, if they stay on the big time. Both are capable of delivering real goods, but at present, the gags and cross-talk are rather poor, and do not come up to the desired punch. They "josh" each other about their ages, and employ similar business that fill their "wording" by an old and the "bobber" number is about the only thing worth while.

Giibson and Connelly presented their domestic comedy called "The Honeycomb," by Aaron Hoffman, in which the newlyweds quarrel because of the husband's ordering the husband about. He tires of this treatment, and brings her down to earth, and she is so much pleased that she is clearly written and well played.

William Ores did not put his usual amount of pep into his work, but managed to win out at the end. A few comedy songs, three or four war rags and a duo travesty with William Gibson, who also assisted in a mind reading burlesque, was many laughs.

Louise Dresser and Jack Gardner are clever performers, but their little satire on the present career did not win the favor of the audience. One of the facts that most of the dialogue was like ancient history to many of the audience, and a few numbers were played while the audience Dresser won a big hand with a few old-time numbers. Miss Campbell opened after intermission and rendered two operatic selections in succession. This was bad judgment, as her voice is rather husky and the high notes suffer in consequence. "Madelon" went big, and a ballad at the finish was due to her sweet voice. Mr. Gifford assisted at the piano and played a solo.

Hyams and McIntyre saved the show with one of the best acts of the season. "Maybloom," in other hands, would only be a fair offering, but this pair, with their excellent timing, made the playlet. Miss McIntyre appears a little thinner than at her previous visit, but she is no less Illinois. Her impersonation of her wonderful personality, while John Hyams read his lines to perfection, surrounded by a storm of the house.

Ruth Royce put over a real hit with a change of comedy songs. Her opening performance was a real success to her big plenty of laughs. A new "rube" number and "Robert Lee" were very appropriate, and the extraordinary scene stage in the "rube" song. Probably this is the best piece of work as many recalled it. Catherine Powell closed the show with a comedy sketch, which was well played and went over well, considering the lateness of the hour. J. D.

## ALHAMBRA

Beeman and Anderson, the two speed boys, in number one position, presented a very interesting and original act. Anderson scored a decided hit, and were called upon to respond to an encore. These boys are among the very best of their kind before the public. They do some of the most difficult feats possible on roller skates with delicate and graceful ease.

Fred Berrens, in his single act, "Words and Music," was a hit-getter of big proportions. His opera with a violin solo and accompanied a piano piano for several numbers. The piano, which is placed on the stage, is manipulated by some one off stage, and stops and starts at Berrens' command. He gets considerable comedy out of the act, which is novel as well as meritorious.

Erwin and Jane Connolly were seen in "The Tale of a Shirt," a well written comedy playlet which won pronounced favor. The scene of the shirt is laid in London, and the best of the story of an orphan girl who works in the place. She has no one in the world to care for her, and when the boys left for "over there," and her acquaintances cried and bid goodbye to their sweethearts or brothers, the girl was left all alone.

A shirt had been left by a man named Jim, who answered the call to arms, and had to be sent to the front. The girl was left to her sweethearts. She even wrote letters to herself, saying they came from him. The girl was left to her sweethearts, and his bit. He is a big, tough diamond, and hit by hit, the girl tells her little romance to Jim. The girl is not really attracted to the girl, finally asks her to go with him to Luna Park, the following day. The girl is not really attracted to go with him, but then, as he asks her to meet him away from the show, she feels that she must go. Jim leaves and the girl is left alone with the ashes of her romance.

Erwin and Jane Connolly were seen in "The Tale of a Shirt," a well written comedy playlet which won pronounced favor.

Yvette Rugei, assisted by Albert E. Hockey at the piano, started off with a medley and followed with two other songs. For an encore she rendered "The Swanne River" in a minor key, which drew forth much applause. Hockey proved himself to be a capable accompanist as well as soloist.

Jimmy Hussey, assisted by William Worley, in "Somebody in Vaudeville," is the star of the first part of the bill. After Hussey's first song, in the middle of the act, he was greeted with a storm of applause, and was forced to accept an encore. This offering was greeted in similar manner and the audience forced him to sing a few more encores before they would permit him to proceed. Hussey was well received for his rendition of a piece of the old act with a song in which they both took part. Their act went off to a hearty applause, but Hussey refused to take an encore.

Ivan Bankoff and company, which included a remarkably clever premiere dance, opened the show with a very original and a classy dance offering. Bankoff is a wonderful dancer, but, in her style, his young partner is a very good dancer. They would permit to appear on the program.

The Ward Brothers, on first after the intermission, presented a very original and dancing were a hit, and took as encores. They are particularly clever Robert Abne and company.

Miss Juliet, assisted by Robert Braine at the piano, sang and gave imitations of various characters, and her impersonation of Harry Lauder was particularly good. She was forced to take several encores.

Pat Rooney and Marion Bent, on next to closing, scored one of their usual hits. They were well received, and in a class with character studies and pieces from old masters. E. W.

ROYAL

Edward Marshall opened with his challenge. He started with a few stiches... color work. He would do well to add a little more to his offering, and, at the same time, would present a much better appearance if he was to use make-up.

Marjorie Burkhardt found the second spot very easy with his boy and blossom... the opening glow in the leads... strengthening, but the joy part of the offering is casual. He gave his impression of how Stan Bernard would deliver a certain number, and did fairly well. A "Tizim" song went over for a big hand and a parody, consisting of a number of popular and operatic melodies, made a striking finish.

The Ford Sisters, assisted by Arthur Anderson at the piano, gave a good account of themselves with their new dance revue, which has not been seen at this house this season. The girls were given a hand on their entrance in the opening dance. They displayed a variety of costumes and went through their routine capably. One of the new numbers, new at this house, was the clo-dancing with which they closed their offering. This part of the program was the highlight of the act and the girls showed splendid ability with the lead shoes.

Dooley and Sales entered and opened their number. They sang "Will You, Jim?" akin, into which a lot of new material has been injected. No team has so splendidly handled the song as they better than did this clever pair. "When Corinne" Sales pointed out the architect, as they sang. Dooley, "Well, that young upstairs is my gang; when they say you see them, you see them," which tickled them so that all Dooley had to do was snap his fingers and they'd sit up and cheer. Their "Will You, Jim?" gave an idea of coolness quite welcome, with the thermometer in the 90's.

The Four Mertons picked up the audience where Dooley and Sales dropped it. Sam and Kitty started with their song and dance, and then kept the laughs coming their way with Sam's patter. Joe and Marion gave a good account of themselves with their singing and dancing. Kitty was given one of the biggest hands of the entire bill when she pulled her remark about the applause being for her, and proved it.

The intermission, Al Darling donated two entire boxes for one night to two men who bought \$300 worth of Victory bonds.

McManis and Eulo opened the second half with their song cycle, and were not expected to leave without a big hand. They offered a number of their old songs, all of which scored high. Their new numbers were exceptionally well. They have pleasing voices and know how to deliver a song.

William Gaxton and company offered "The Junior Partner," by Robert Hughes. Gaxton, as the young man who is broke and feels a millionaire, was backed him in a scheme, played his role excellently, and helped to make up for defects in comedy with his dramatic work. The playlet went over for a generous hand.

Belle Baker is one of the best attractions in this house plays, because she is such a big favorite in the crowd. She was given an ovation on her entrance. She went through her cycle and put over some comedy with Denny and Helen. Her scores, after she rendered a number of her old songs, but returned to sing a "Hobbes" waltz, which she sang with a big hand. She held the house until 5:30 o'clock.

The Vireans, badly handicapped by the heat, offered a number of the warm weather; which made the house restless, and, though the offering was not so good and gave a fair account of themselves.

G. J. H.

VAUDEVILLE REVIEWS

Continued from page 9 and on 11)

ORPHEUM

Les Rose and Kathryn Moon opened to an unusual and large audience for this house, and found the initial spot somewhat difficult. They started with an old song and then went into a dance and a good eccentric dance and, at the conclusion, they displayed some graceful stunts together. A messy song would be considerable speed, which it lacks at present, to the offering.

Mais Leipzig gratified the crowd with some cleverly executed card tricks. One or two of them were rather odd, but he showed several remarkable and capable performer and makes the best of his material, but is up against the same difficulty that confronts all acts of this sort. It is difficult to appreciate the offering from a distance, and only those close up can enjoy it. At that, Leipzig was well liked.

Julian Nash and C. H. O'Donnell offered a comedy playlet entitled "O. M.," and were well received by the crowd. A lot of business in the sketch that is suggestive but should be eliminated, but that that exception the playlet is sure to please.

George Whiting and Eddie Burr scored their usual offering with a number of song-sayings. Both are entertainers of merit and render their budget of catchy tunes in a manner that is delightful. They rendered half a dozen songs and sang a very large success for an encore. Each number was applauded, and it is thought could have remained on much longer than they did.

Charles Timberg and his company closed the first section of the bill with a varied offering, which included comedy talking, work on the violin and some comic dancing. Timberg uncovered an eccentric dance that was nothing short of a sensation. The five dancing girls, who also play the violin, perform in a splendid manner, and the offering does not lag for a moment.

L. Wolfe Gilbert and Anatole Friedland sang a number of their own compositions and scored one of the big hits of the bill. The fact that they write their own songs makes them big favorites, and they make a good effort to live up to their billing. "The Girl Who Writes Her Own Songs" makes them big favorites, and they make a good effort to live up to their billing. "The Girl Who Writes Her Own Songs" makes them big favorites, and they make a good effort to live up to their billing.

Mario Dressler found a big reception awaiting her, and was well liked. There were a number of old bits in the act, and she placed in a number of new ones, but she gathered in a number of laughs and joined the hit class. She started with a bit of dramatic acting indirectly and directly patriotic motives, and his his mark. Then came some verse telling about a private in Washington who became worn out and died because he had to keep saluting passing officers. A darky number, in which a colored man, who was a sergeant, over some of the difficulties encountered in the army, went over well. Then came a travesty on the Three Drama, the operatic prima donna and the Russian ballet dancer. Some more talk and a dramatic recitation helped garner a big share of the applause.

Lou Holtz found the semi-windup rough going with a number of songs, but he got a big hand. The best deal of the material at the start is slow and should be strengthened.

The Pedernis Brothers closed and played to an audience that was rapidly departing. I. S.

AMERICAN

Jimmy Flynn, who was not billed, started the show with two songs, and took a big hand.

Cunningham and Marion opened the regular bill with a dainty tumbling act. The boys have a lot of up-to-date gags and get many laughs. The stunts are all thrillers and done in a neat manner. Besides possessing good tumbling ability, they revealed good kicking. The feature was when one of the two kicked two tambourines held over five feet in the air at the same time with both feet.

Anne Drew is a pretty little girl, with close-cropped hair, who would get a big hand anywhere on the merits of her looks. She started with a number about the old days, in the costume of the '40s and presented a very dainty figure. She followed up with a selection on the violin, displaying good fingering and ability on that instrument. A number in a "jazz" costume, imitating the style of the '20s, and while she played the violin, sent her off to a good hand.

Charles and company, the company consisting of two girls, offered his magic tricks. Somehow or other this act has not got much applause with the first part of the act, but worked up the latter half to a very good finish. The magic in this act not seen in the ordinary run of magic offerings.

Bryan and Flint took over the big hands of the first half with a singing and talking act. The opening patter has much room for improvement; in fact, it would pay the team to have all their patter revised, as there are very many poor spots in it. The boys are good material, and they have a good, however, and showed that they are capable of handling better stuff. A comedy song and dance made a strong finish to the offering.

The Four Laurels closed the first half with a dance offering. Two men and two women constitute the team. Whether they intend it or not, there is a strong contrast in the performers. One of the men is very stout, and the others, especially the girls, very thin. The dancing depicted is not new, except the fact of clock work, in which they gave a good account of themselves.

Private Earl Richards opened the second half with a song and the biggest hit of the bill. He stopped the show, and the other act was not permitted to go on until he had finished his song. Richards can do without his uniform. He would also do well to use blackface. His impression of a soldier was well expressed, possessed of a voice that resembles the musical comedy star. He also rendered a number of songs and announced himself as an impersonation. Richards has good personality and a dainty stock of material, which should get him over wherever.

Doris Lester Trio presented a corking good act, and the lines are exceptionally clever. Miss Lester is a dandy comedienne and has a capable cast of two men and one woman. This man has proposed to both girls, one of whom is the other's aunt, and the situation which arises is handled in a farcical manner that is good for a laugh on any bill.

Alexander and Fields have added a lot of new gags, most of which are very clever. The boys kept the laughs coming at the end of the period.

Fred and Albert closed the show and held the house very well. The boys gave up their usual act, and did a number of stunts on the trapeze and flying rings.

G. J. H.

FIFTH AVENUE

De Witt Young and Sister, in a novelty juggling and balancing act, were well received. The main part of the act is a wire act, his partner doing little more than assist. A collection of well executed tricks was his a successful record of applause. Young works in an engaging manner that appears to win favor. There is nothing spectacular about the act, but what Young does, he does well.

The Althoff Sisters, a youthful duo, rendered some interesting songs, and while they did not get off to a very fast start, they did better as they went along. The girl, who is a successful comedienne, did the singing, while her sister accompanied upon the piano, upon which she rendered two solos. One of these consisted of a one-handed rendition of the saxette from "Lendia," a difficult feat that was fairly well done. The main part of the act that Ireland should be free, went over well, although the bit of verse appended was not so well liked, largely because it was not delivered well. The concluding song, a lively one, and a tribute to the Salvation Army, went over for a fair sized hand. The girls do so, as yet, work very smoothly, but with time will probably learn all of the ins and outs of vaudeville.

"Very Good, Eddie," a musical comedienne, five minutes, was presented by a cast of four, including principals and a chorus of eight. As long as the act is run for a number of the length of time it will continue to please audiences. The tab lacks the novel situations and the variety of the act, and those it possesses are very poorly rendered. The acting of the principals is not so good as it should be, and the finish is not worked out as well as it might be. An immediate revision was suggested, and the chorus was offered to score anywhere but in the small time houses of the smaller variety. It must be said that the chorus worked unusually well for that of a vaudeville "tab."

Oklahoma Bob Albright entered wearing a brown trimmed suit hat and scored a hit from the start. It would be a good idea, however, to dispense with his opening number, a similar imitation of Eddie Leonard singing "Ida," for it is far from faithful. Otherwise, the offering is good. Albright has a pleasing personality and is a capable showman. Some talking, consisting of seven statements on prohibition, and a number of funny remarks, were well. Albright assisted during the Victory Loan drive, and when singing another song.

Bernard and Scarth, a man and a woman duo, offered a little skit that was well liked. The man gave a number of good lines and the woman performed fairly well. The material in the dialogue could be improved. There are a number of good points in the act, but the dialogue lags. It should be brightened. The theme is a good one and the way in which it has been worked out also good.

Finlay and Hill, two men and a woman, one of whom was not programmed, had a very good act. One of the men at the start impersonated a stage hand and later appeared and helped with the comedy. The rendition of the opening song by the woman was clever, but she did not do so well with her partner. They start, where the woman sings off, stage and the man walks out, singing as he appears to be in a state of mental derangement. If it is, it is not likely to succeed. There is no other evident purpose in the act, and it could be dropped with advantage.

Colonel Diamond, announced as a veteran of the war, and a member of the 88th central Postal directory, was a number of years ago, evacuated from the state. His granddaddy with considerable vigor was a member of the 88th central Postal directory, and he discovered the fountain of eternal youth.

I. S.

## PROCTOR'S 125th ST.

(Last Half)

Farrell Bros. opened with a magnificent offering. See News.

La Belle and Loretta went over with their singing and playing. New Acts.

Sanitation and New Comedy had a private talking contest. New Acts.

Macy and Arch scored a hit with their new, New Acts.

Rose and Henrietta went well with their blackface offering. New Acts.

Jerome and Nevill went over well to cut out some of their singing and stick to the acrobatic work, which is very well done.

La Pearl and Blondell, assisted by a sailor "plant," took a big hand with a dandy comedy singing and talking stick.

Arthur Whitelaw stopped the show with one of the most up-to-date monologues heard recently by the reviewer in vaudeville. Reviewed under New Acts.

Gallagher and Martin, assisted by a strong man, not better than the standard of applause which the preceding act had set.

The Ja Da Trio can now safely discard their ugly uniforms and be sure of a big hand.

Elise La Berger closed the show with a posing act in which she uses two beautiful dogs and held the house.

G. J. H.

## PALACE MUSIC HALL

(Cont.)

The three Basco Sisters, in athletic stunts opened the programme at the Palace Music Hall, making a decided impression with their novelty.

Green and D'Leir, with violin and accordion playing, Jimmie, assisted by a strong man, showed clever handling of the instruments. They were forced to accept an encore.

"The Only Girl," a musical comedy tableau, well known heretofore, fitted nicely in the bill.

Kraus and Lanelle were the big hit of the show with their singing of popular melodies. Their numbers are lively and much scored riotously.

Marie Nordstrom, with her polite courtesy entitled "Let's be friends," was many admirers, who seemed to be confused with the cleverness of this artist.

Walter McClure returned to Chicago with an offering that combines singing and dancing of the entertaining kind.

Walter Emmer tested his way throughout the fourteen minutes he occupied the stage, proving clever in his line of work.

The Lafrance Brothers closed proceedings with a series of difficult feats accomplished in an artistic manner. H. F. R.

## McVICKERS

(Chicago)

Carletta opened the show at McVickers with contortion work. He does his famous impersonation splendidly and outwits this with some good contortion stunts.

Albert and Rogers entertained admirably well with dancing that was appreciative applause.

Valdo and Caldwell displayed well cultivated voices, and their rendition of operatic selections won them deserved applause.

The Berry Twins provided a delightful musical singing act that entertained the house in its entirety.

Bill and Wilton danced their way into recognition by some difficult steps that appeared to be original. They are now active in the audience.

Frank Whittier and Co. offered a skit entitled "In Wrong," that was favored.

The Mayers are well selected and each gives a sample of good acting.

A Grand-sustained much laughter with his musical monologue, and held the house laughing continually.

The Kalahehu Hawaiians closed.

## VAUDEVILLE REVIEWS

(Continued from page 9 and 10)

## METROPOLITAN

(Last Half)

Day in and day out, week in and week out this big theatre is filled to its seating capacity and overflowing.

The first act on the bill the last half of last week, Jimmie Flynn and Kinzo, ran short, and, owing to this the show ran its usual length in spite of the time consumed by the Victory Loan drive. This is a good idea and one which would be appreciated if followed generally at vaudeville houses during the "Drive."

Jimmie Flynn opened and sang two numbers for which he received well deserved applause.

Kinzo is a clever juggler, a good show man, and knows how to win applause. He starts with stick juggling and follows with umbrellas and plate rolling, umbrellas, and coin rolling and lamp and cigar boxes.

His finish is with three sticks and a rubber ball. All of his tricks were expertly done and he went off to a great big hand.

Sherman and Uttry presented a singing and talking act in one-half hour. The first drop representing a riding school. Dressed in riding habits they sang four songs, scored well.

They are good entertainers, have pleasing personalities and put their songs over well.

Hanson and Coleman, a man and woman, in their "theatre box" act, were a big hit. They start with a little talk and dancing.

They rendered four songs and closed with talk and another short song. This is an act of merit.

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## VICTORIA

(Last Half)

Edwards Brothers, a couple of tramp comedians, scored with their offering, which consists of a burlesque on various "stunts," including magic and acrobatics.

The Montone Five, a musical offering consisting of piano playing, singing, and a cyphorus number which was played by the male member of the duo on what appeared to be a grand piano.

The lady has a fine voice which she uses with good effect in the rendition of popular songs, her splendid enunciation being the obvious stage piano accompaniments and solos of her male partner.

The Montone Five, two women and three men, are a well balanced singing quintette whose efforts earned them an abundance of deserved applause.

All of them have good voices, but one of the women, who sings a solo, might contribute something more to the act's popularity than the obvious stage piano accompaniments and solos of her male partner.

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All of them have good voices, but one of the women, who sings a solo, might contribute something more to the act's popularity than the obvious stage piano accompaniments and solos of her male partner.

## KEENEY'S

(Last Half)

The cold, wet weather kept the attendance down Thursday night and many who did come left while the last three acts were on.

Charlotte Leslie, singing comedienne, did well despite the handicap of the early act.

Raymond Findley and Lottie Burke offered considerable "nut" stuff, interspersed with songs. It didn't require much effort on the part of the audience to bring them back for an encore, and they did several times.

Morley and McCarthy Sisters, three girls, offered a pot pourri of songs with dances.

The girls harmonize well and one got a big hand by teasing the other two.

Her first bow the comedienne of the trio didn't return to the stage and there was a terrific outburst of applause until well into the Pathe News, when she appeared, in the darkness, for a bow. This turn scored the hit of the bill.

Fitzgerald and Carroll appeared in tramp comedy, which was very good and registered at once. However, they offered little new in gags and the routine dragged.

Two or three comedies on paper scores carried them over.

The tramp pair gave way to Chas. Hanson and Coleman, a man and woman, who presented an Irish sketch with material that proved laugh-provoking.

The act was a few light songs and one or two men played the pipes. Many of the lines could not be heard in the rear of the house, and the act was a disappointment.

The duo then gave an exhibition of juggling, keeping up a steady line of patter. Fred Light had several things and really earned the late portion.

Three Bell Sisters kept them holding their hats in their hands. The women are pretty, well formed and attractive, and their aerial work scored big in the last portion.

I. L.

## PROCTOR'S 58TH STREET

(Last Half)

Fred and Anna Polot in a comedy singing and novelty act opened their show favor in the early portion.

The male member started by throwing about a heavy ball and catching it on the back of his neck.

The duo then gave an exhibition of juggling, keeping up a steady line of patter. Fred Light had several things and really earned the late portion.

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## HARLEM OPERA HOUSE

(Last Half)

Los Killions opened the bill with a dandy acrobatic offering. (See review on page 10.)

Lang and Shaw lived things up with their jazz and comedy song cycle.

The boys have a very good act, gave a fair account of themselves. One of them still uses the Belle Baker number, without acknowledging the imitation and has added Willis Weston's "Face on the Barroom Floor."

He announces his original. He "murdered" it also, and ended by leaving out six or more of the last line.

Edna Kingsbury and Company followed with "The Rent Lady," a pleasing little comedy sketch with two women and a man. It is nicely presented and acted well.

Evans and Debus had better solo singing as much as possible and work up the dancing end of their act. At present, even that end of the act is ordinary.

Ray Berger scored the biggest hit made by any artist seen here in a long time.

With his violin and patter, he fairly stopped the show. After his encore, the next act started on its first number, but he called back to go off stage while Berke had a few more things to say.

Bobby Heath and his Irish Rose Berke had a few things to say. The Irish Rose malar plant is still used for the poppie bit and the closing song. Heath would do well to close King'sbury's act.

Not let the sailor, who is in the audience, finish up, as it makes the ending weak.

G. J. H.

## EIGHTY-FIRST ST.

(Last Half)

Ray Harrach and Jacqueline held the last spot with their skating act. They offered a number of songs and a dance.

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## NEW ACTS AND REAPPEARANCES

(Continued on page 13)

### BORDONI AND RICE

Theatre—Palace.  
Style—Singing.  
Time—Twenty minutes.  
Setting—Special.

Louis Bordoni, recently a co-star in the John D. Williams play, "Sleeping Partners," and Lent Gitz-Rien, who has been featured a regular tear in which he appeared as a single, have a new act which will be seen for a few weeks in a new home prior to Miss Bordoni sailing for France.

In the new offering Miss Bordoni is singing a number of new songs as well as one or two old ones, several of which are by the lieutenant, who plays her accompaniments as well as singing some of his own compositions. He is one of the few soldiers appearing on the stage that has discarded the army uniform and appears in civilian clothes. It must have cost the Canadian several pangs to lay away the uniform, for he surely made a handsome soldier, but he deserves much credit for his decision.

The act opens with Miss Bordoni singing a "Boulevard" number, in which she is joined by her partner, who furnished the play's accompaniment. This was followed by an "Adieu" song, and then the lieutenant sang "It's Hard to Find a Girl" in the guise of Miss Bordoni to change to an attractive costume, and her next number, rendered in French, was much applauded. This was followed by Rice's "Pat" song, also sung in French, as were "Madison" and a "Over There."

Rice then rendered a melody of his own songs, after which Miss Bordoni, in a peasant costume, returned to sing the "Marseillais," returning to sing "The Girl in Chateau Thierry." Rice's Bordoni was not in good voice at the opening performance, and neither did the lieutenant appear at his best, but throughout the act he showed a bearing, which will doubtless improve greatly after a few more showings.

### PUTTING IT OVER

Theatre—Palace.  
Style—Soldier act.  
Time—Thirty-five minutes.  
Setting—Special.

The featured soldier players of the show "Let's Beat It" and "Tom Know Me It Over" have in their new act "Putting It Over" as fine a half-hour's act of entertainment as anyone would care to witness.

Of course, the little musical piece which they are showing is not serious, but compared with the legitimate vaudeville professions, but when one takes into consideration the fact that it is being presented by soldier boys, and real soldiers, too, most of whom have not only seen active service but been cited for bravery and mentioned in the war dispatches as well, the act assumes big proportions. Besides a musical number, there is in reality little more than a collection of songs and dances with just enough dialogue to furnish an introduction to the secret's numbers.

"Putting It Over" was staged by Harry Gridley, who considers the material he has had to work with has done an excellent piece of work, and the dances and song numbers were arranged by Wm. C. Pauly. John Roche is featured in the piece, and a number of the boys deserve mention. Several of the songs are melodious and were well sung by both principals and chorus, the "Girls" which was made an especially good song.

A cakewalk number made an effective offering for the act, and a bathing song with the chorus in attractive costumes and a patriotic number called "Boys of the U. S. A." were the best of the dozen or more songs in the act. W. V.

### THE McDONALDS

Theatre—Palace Street.  
Style—Dramatic playlet.  
Time—Sixteen minutes.

Charles and Sadie McDonald have a dramatic sketch in which they are assisted by a male member of the troupe. The diatone scheme, the theme on which it is built, has been used in playlets and films so often that when the climax came few were surprised. The players perform well, although Morgan, the male member of the troupe and Sadie, the cabaret singer, are exaggerated for comedy purposes. The cast is there, and the much evident lack of sketches will get this one by. Morgan, chewing a cigar, provided some comedy with villainous looks and why only two members of the company are billed is hard to explain, as three of the cast are about equally important and do equally well. The vehicle is none too good, but that they got by with it is credit to their wit.

The rise of the curtain shows a scene in the headquarters of a woman's reform organization, the owner of a notorious cabaret, is seen on one side. The woman in charge of the establishment is being visited by the police as they set at the other side. She gives Morgan an ultimatum of twenty-four hours to get out of her place, and she remarks that he has the protection of the police and she is safe. The ex-police officer replies to the questions asked of him with the remark, "I have nothing to say." Sadie, a girl who was spoiled by her mother, who is called in and quizzed. She ridicules the entire affair, and raps all present, including the very reformer.

Then comes the big surprise. The ex-police chief is told that his lighter was missing from her home the previous night. He calls up his home and finds it true. The girl had left word at home that she was to stay with a girl friend. He calls up the girl friend and finds that she is not there. He asks Morgan if she was at his place, and the latter describes a girl who had been at his cabaret the previous night and with Police Commissioner Saunders. He then delivers a long talk, in his excitement repeating the same thing over and over, but his voice can be eliminated. As it is about to go out and kill the ruling police chief, the woman and all framed" to make him talk, and that a dictaphone recorded all of his words. The audience, as to how the girl was not at her home, nor at the home of her girl friend, and how the description of the girl attended Morgan's place tallies with that of his daughter, are rather unusual and not of the nature of a comedy. The act, however, does not mind details, and this will probably be overlooked. I. S.

### LOUIS J. SEYMOUR

Theatre—Eighty-first Street.  
Style—Singing and dancing.  
Time—Forty minutes.  
Setting—One.

When reviewed at this house, Seymour was called as "The distinguished light comedy comedian," but of where the program did not say. Whether he is distinguished or not, Seymour may get on a big time bill if his present specialties improve. This was his first appearance in America. As the offering stands, it will go very well on the basis of the first night.

Seymour started with a "songs" song in good voice. Some partner followed, with a reference to how he was nearly sent about Adam was nicely rendered and a few more songs followed. G. J. H.

### LES KILLIORS

Theatre—Harlem Opera House.  
Style—Acrobatic.  
Time—Forty minutes.

Les Killiors stop (special).  
Les Killiors stop the fall, with a drop in the background showing the outside of a side-show tent at the circus. The male member of the team, wearing a ferocious black mustache, starts the offering by getting on a platform and going through the regular circus pitter. He introduced the lady member, first as a bearded lady, then as Fatima, and then with a comedy contortionist stunt. His patter contained some clever material and made a steady start for the offering.

After taking off the mustache and the circus coat, he went to the rear part of the offering, which consisted of lifting and balancing the lady in various difficult positions. All of these stunts he did with no apparent physical effort. They closed the offering with the feature stunt, in which the lady sat on a chair by a table, and he lifted all three in his mouth and paraded about the stage.

The boys will find the better class of small time easy going. G. J. H.

### REDDINGTON AND GRANT

Theatre—Proctor's 58th Street.  
Style—Acrobatic.  
Time—Forty minutes.  
Setting—Two (special).

Reddington and Grant, who have been making a fair showing around here during the last year or more will be a definite asset in favor of Reddington and Grant.

The boys use a special drop in to playing a road house called "Bounce Inn." After some ordinary comedy for the opening, the bouncing spring was pulled out of the lower part of the inn. The two then went through their bouncing routine, mixing in some good comedy. The stunts are far better than most of the bouncing acts that play vaudeville. One of them closed the offering by playing a mandolin while he did somersaults and other acrobatics.

The boys will find the better class of small time easy going. G. J. H.

### JOE BRENNAN

Theatre—Harlem Opera House.  
Style—Singing and dancing.  
Time—Forty minutes.

Joe Brennan, assisted by a "plant" in the orchestra, has a fair singing and patter with a good deal of popular songs and an old Irishman and then we will. He has a good voice, but was badly handicapped by a cold when reviewed.

Brennan has the personality to put an act over and with the proper material will find easy going. G. J. H.

### GILBERT AND KENNY

Theatre—Proctor's 58th Street.  
Style—Singing.  
Time—Ten minutes.  
Setting—One.

These two women offer a song cycle. One has a fair soprano voice. Most of the songs are of the type of old numbers, and the team would do well to replace them with newer material. They offer a reference to how they are nearly something with more life to it. They will do for the three-a-day. G. J. H.

### HELEN STANLEY REVUE

Theatre—Proctor's 58th Street.  
Style—Singing and dancing.  
Time—Fifteen minutes.  
Setting—One (special).

Helen Stanley, assisted by a girl at the piano, who dances and sings, and a young man, who does a few tricks, has a three-day with her revue unless the offering has much more life injected into it.

The opening number, an interpretive dance by Miss Stanley, is entirely too slow a bit to start the revue off. A song by the young man followed and was delivered in fair voice. A dance by Miss Stanley, a blonde girl, who does her work capably all through the offering, speeded up the act a bit and the young man injected more good with a good jazz centric number. The girl at the piano followed a melody of popular songs nicely, and the blonde did very well with a toe dance. A song and dance by Miss Stanley, the young man and the blonde completed the offering. G. J. H.

### FALLON AND BROWN

Theatre—Proctor's 125th Street.  
Style—Talking and singing.  
Time—Fifteen minutes.  
Setting—One.

Two young men who let it be known from their patter that they have recently been in the army and who will come talk that has much room for improvement. Why one of them puts up a number of songs and dances with the chakra leader when he could use his partner for the same purpose is a mystery. The boys are in good voice, and more patter and took a fair hand here. G. J. H.

### DELANE AND PIKE

Theatre—Harlem Opera House.  
Style—Acrobatic.  
Time—Fifteen minutes.  
Setting—In one.

This team, consisting of two men, start their offering with a dance. A dog dance by one, who juggles clubs at the same time, followed and was fairly well done. All the rest of their offering consisted of a number of tumbling, strongman and other acrobatic bits. The duo are dandy acrobats, have a variety of thrilling feats and do them excellently. G. J. H.

### ROSEMOND AND DOROTHY

Theatre—Harlem Opera House.  
Style—Piano and violin.  
Time—Ten minutes.  
Setting—In one.

The two girls in this act, one at the piano and the other playing the violin, start with a number of popular songs and toward the end, render a number of gypsy airs. They spoiled their act by putting a jazz song at the end of their vocal numbers were fairly well rendered.

The girls have pleasing personalities and put the best of their instrumental numbers over well. They went well here and should be able to do so in any of the other three-day houses. G. J. H.

### FARRELL BROTHERS

Theatre—Proctor's 125th Street.  
Time—Eleven minutes.  
Setting—Full stage.

The Farrell Brothers use a clown make-up but did not deliver anything in the line of comedy. The other performer tricks which contained nothing new in the line of magic.

The act dragged miserably, neither the singing nor the dancing was very good. With something to live it up, the turn may get on the pop-house. G. J. H.

## JACK KENNEDY AND CO.

**Theatre—Mt. Vernon.**  
**Style—Comedy, song, dances.**  
**Time—Eighty minutes.**  
**Setting—Full stage (special).**

Two men and two women constitute this offering. The setting is laid on a golf link with bunkers and the eighteen hole view.

A young man has just married Millie Walsh, who is only seventeen, and the daughter of Mrs. Walsh, a widow for ten years. When they met Mrs. Walsh about the marriage, she threatens to have a mutual friend, who is a Judge, annul the marriage. She takes her daughter and leaves the young man alone on the links. While he is standing there, the Judge comes up and, after talking to him for a while, they agree that if the young man will show the judge how to propose to the widow the latter will be willing to separate them after they are married, the judge being ignorant of the fact that the young couple were already married.

The judge then hides behind a bunker and the young man calls for Millie. He whispers to her and tells her how to say "She falls in with my scheme and I propose." She accepts and he tells her to go on and dress for dinner. The judge then comes out from behind the bunker and marvels at the simplicity of the proposal. Mrs. Walsh, the judge starts to propose. He handles the whole affair and makes a screaming farce of it. After he gets the proposal out of his system and is accepted. As the young man did, he tells her to dress for dinner.

Then she tells him about the young couple having married. The judge is obliged to annul the marriage while the young man enters and reminds him of his promise. Finally the judge settles it by sending the widow to the door and the act ends in a love scene between the two couples.

The song and dances are put into the offering and are fairly well done. The comedy is a riot of laughs and the offering, as a whole, is excellently presented.

G. J. H.

## HOWARD AND BROOKS

**Theatre—Mt. Vernon.**  
**Style—Singing and comedy skit.**  
**Time—Sixteen minutes.**  
**Setting—One (special).**

Dyer Brooks, the musical comedy actor, has teamed up with Howard, and acted by a young girl. They turned out a comedy skit that can easily hold its own on a big time bill.

The drop represents the scene of Fagin's Saloon has been changed to an ice cream soda emporium. Instead of all kinds of liquor being on the menu, there is the crossed through the names and various kinds of soft drinks substituted in a comical manner.

The girl starts the skit by calling into the alcove ice cream parlor to the bar-tender, who is her brother, Howard and Brooks. She asks him if he has seen their father and tells him that father has become a soda fountain brother under the name of Howard and Brooks. He has seen him and goes back into the store. The father played by Howard enters, exuberantly drunk on gum-drops. Father nances between Howard and the girl. The skit goes on, most of the patter and comedy taking place between Brooks and Howard. Cigars and a clay pipe are incidentally broken for comedy purposes.

All the songs are well rendered, but the solos, comic and ballad. Brooks and the girl then create a few dances very nicely, among which is a waltz. The skit, in the conventional stage row costume, Howard makes a good "son-of-a-gun" comedian but Brooks' personal comedy is not entirely offering. They should have no trouble in winning favor on any bill.

G. J. H.

## NEW ACTS AND REAPPEARANCES

Continued from page 12

### LA SALLE AND LORETTA

**Theatre—Proctor's 125th Street.**  
**Style—Singing and playing.**  
**Time—Forteen minutes.**  
**Setting—One act (two).**

The team open in Italian costumes, the man playing the banjo and the woman a mandolin. After some poor patter, which seemed to be directed at the audience, the woman went off and the other rendered "O Bol Mio," and did it in the true meaning of the word, which is "no tear apart."

The setting then shifted to two and the lady entered in an evening gown and offered a piano solo, which she did well. Some more supposed comedy patter followed between the two and after the man went off she again seated herself at the piano and sang. She is a good pianist. The other, now in dress suit, came on and both delivered "Kiss Me Again." They received a big hand, but perhaps, it was because of the Italians in the audience. The act may get on the three-day if the party is entirely omitted and there is less singing and more instrumental work.

G. J. H.

### FRED DYER

**Theatre—Proctor's 125th St.**  
**Style—Monologue, physical instruction.**  
**Time—Sixteen minutes.**

Fred Dyer has been a physical training instructor at one of the army camps for some time, and he has a lot of material.

Dyer started with a remark that no one would be uniform, unless one had an ordinary voice. A recitation about the death of two English soldiers impressed the audience, and a few sentences of the act consisted of physical instruction, which will not interest a vaudeville audience.

If Dyer, who is an amateur, desires to go into vaudeville he had best get an act written for him, as this one will not do.

G. J. H.

### JOE HARDMAN

**Theatre—Keith's Jersey City.**  
**Style—Songs and talk.**  
**Time—Forteen minutes.**

Joe Hardman is an eccentric comedian who gives a performance that will be well received on a small time. He is a fairly clever entertainer, and sings in an acceptable manner, but some of the material can stand improvement. More work will in time round out the offering.

He started with a bit of talk, some of which went well, and some of which did not get over. He then went into a song. Some more talk and a few comedy songs were rendered, and he departed for fair applause.

I. S.

### REMINGTON & REMINGTON

**Theatre—Proctor's 125th Street.**  
**Style—Talking.**  
**Time—Fourteen minutes.**  
**Setting—Two.**

These two women started their sketch as if it contained a plot. However they soon got side-tracked because of their desire to turn out something funny and told a number of gags so old most of the audience had forgotten them and thought they were new. They spoke in loose loud enough to be heard in the first few rows, but those who did not hear the lines should be grateful.

After the talking, they suddenly remembered they had started with a plot. What it was all about, no one knew. The act won't go.

G. J. H.

### CREEDON AND WALSH

**Theatre—Proctor's 23rd Street.**  
**Style—Singing and talking.**  
**Time—Forteen minutes.**  
**Setting—One.**

Creedon and Walsh, the former a sergeant and the latter a corporal, have a song and talk act that will go well on the small time, but is not likely to be successful in the pay house. Throughout the turn they keep on reminding the audience of the fact that they saw service in France. Instead of announcing this fact dramatically on several occasions, they should mention it casually in a song or bit of talk. Walsh is a good comedian and Creedon does well.

Walsh first appeared and announced that they had been in France, and that they would offer a bit of humor from "over there." They then did some impersonations, and rendered a bit of comedy that went over well. Walsh followed with a comedy song. Some more was followed by a song by Creedon, a tribute to the Salvation Army. Some more talk and a song died, in which they harmonised pleasantly, went well.

I. S.

### MACY AND ARCH

**Theatre—Proctor's 125th Street.**  
**Style—Dancing and comedy.**  
**Time—Forteen minutes.**  
**Setting—One.**

These two boys have a dandy comedy offering, which, if built up properly, cannot do harm on the three-day. Each start with a song announcement as bell-hops and follow it up with a neat dance. Some more comedy follows, and they personate the hotel clerks of to-day and yesterday. He started by delivering a monologue to the patrons of the hotel by of a big hotelery world. The setting then shifted to two, where the drop represented a hotel on the Bowery. The signs on the wall are for comedy purposes and set laughs.

One took the part of a "tough" night clerk and the other that of a male species known as a "mazy." The patter, in which one orders and the other tells it in slang, was cleverly done.

G. J. H.

### ARTHUR WHITELAW

**Theatre—Proctor's 23rd Street.**  
**Style—Talking and singing.**  
**Time—Forteen minutes.**

Arthur Whitelaw is a middle-aged man, slightly gray around the temples and presents a very good appearance. He started his monologue about a Mr. and Mrs. Clancy and put over a lot of dandy new lines.

The talking lasted for most of his act and he ended with an old song, "Come Over Here." In this he gave parodies about the landlords, prohibition, the league of nations and comedy verses. He presented a very good song to the tune of more verses and finally brought it to the tune of the number he had been singing.

G. J. H.

### LIEUTENANT WINSTON

**Theatre—Proctor's 23rd St.**  
**Style—Monologue.**  
**Time—Ten minutes.**  
**Setting—In one.**

Lieutenant Winston works in "civilian." He has a pleasing personality, but has a great deal to learn about the art of delivering a monologue. He also needs some live material. At this house Winston got by because of personality, but he should be careful to secure his own success elsewhere.

Winston's collection of bits and gags deals entirely with army life.

I. S.

## "WANTED, A COOK"

**Theatre—Eighty-first Street.**  
**Style—Comedy playlet.**  
**Time—Sixteen minutes.**  
**Setting—Full stage (special).**

"Wanted A Cook" is a comedy playlet written around a clever theme, and is presented by a cast of four. It is, as yet, somewhat new, but the author has not made the best of the good plot. He has failed to provide it with clever lines where they are most needed, and the slowness of suspense is sadly lacking. The members of the cast do not do any too well either with their parts.

A very large part of the offering consists of the speech of James C. Archibald, a lawyer, who decides to become a cook, and does fairly well in a rather different role. The work of the different members of the company is, however, artificial in several spots, and Archibald could certainly brush up his talk.

The curtain rises on a full stage setting, depicting a household in which all is upset. The appearance of the room is untidy—papers are strewn over the floor and a man and two girls are seen, apparently in a dejected state of mind. It is learned a cook cannot be secured, and the exceptionally large sum of money is offered.

To the intense surprise of all, however, a man is introduced, entirely unlike the usual cook, applies for the position. He goes into a lengthy talk, which develops out of farce, and is now and then, but practically amounts to a monologue. He explains that he is the son of Archibald the lawyer, but that he desires to be known as James. James tells, further, that he finds that, as a lawyer, he is not getting on very well, and gives statistics to bear on his statement. Whether the figures are correct or not, it is not clear. The subject of cooking is displayed by the lawyer and the man who is to be a cook, but he can also play pinocchio. One of the girls falls in love with him at first sight. The father is pleased because he is a sociable chap and the older of the girls, who is the head of the little household (it is explained that the mother is not alive), is finally won over.

I. S.

## FISCHER AND GILMORE

**Theatre—Proctor's 23rd Street.**  
**Style—Singing and talking.**  
**Time—Forteen minutes.**

Fischer and Gilmore, a man and woman team, are presenting a comedy which develops out of farce, and is now and then, but practically amounts to a monologue. He explains that he is the son of Archibald the lawyer, but that he desires to be known as James. James tells, further, that he finds that, as a lawyer, he is not getting on very well, and gives statistics to bear on his statement. Whether the figures are correct or not, it is not clear. The subject of cooking is displayed by the lawyer and the man who is to be a cook, but he can also play pinocchio. One of the girls falls in love with him at first sight. The father is pleased because he is a sociable chap and the older of the girls, who is the head of the little household (it is explained that the mother is not alive), is finally won over.

I. S.

The man started with a little ditty, after which he and his partner did some dancing, and the woman and the man acting in beautiful manner. Some more talk and a song followed by some singing. More talk and a song did not close.

I. S.

**BELASCO THEATRE RENOVATED**  
 WASHINGTON, D. C., May 7.—The Belasco Theatre here has been entirely renovated. The space which was formerly occupied by the theatre has been converted into a fever. A few other improvements have been made which make the house the most modern in this city.

I. S.

## CHICAGO NEWS

# MOST CHICAGO HOUSES ARE SET FOR SUMMER

Switch in Attractions Due—Four Houses Announce Performances and Policy of All Summer Run; Outlying Theatres Plan Early Closing

Summer attractions for Chicago houses are mostly all set and several changes are to be brought about in the next week. The outlying legitimate, vaudeville and burlesque houses plan an early closing, resuming business the first part of next week.

William Collier, has been selected as the star for the Cort Theatre production, and will act Aaron Hoffman's "Nothing But Lies."

At the Playhouse, there is in preparation a burlesque revue called "You're Like It." Its cast will be composed of vaudevillians and noted local cabaret artists. May 11 is the opening date.

Grant Mitchell is the summary actor engaged to occupy the Grand Opera House, with "A Prince Thru the Wall." The engagement begins May 12, and will last throughout the Summer.

May 12, the Palace Music Hall, home of high class vaudeville, will revert into a Summer musical comedy theatre and present "The Peeping Show of 1919." The re-

port that the Shuberts had secured the Palace Music Hall for a musical comedy house was stated for Monday evening at Lewis's Seventh Avenue Theatre with "Common Clay" as the bill.

The people, engaged through the offices of Paul Scott, are headed by Robert Glecker and Warda Howard, two of the best leaders of people in this part of the country. Edward Lynch will be the second man, Ted Roberts juvenile and Elizabeth Day, soprano, in the company are Jack Roberts, W. H. Whitaker, Ben McQuarrie, Ralph Nichols, Augusta Gill and Georgina Seach.

The Princess and Olympic Theatres plan to close in one month for the hot spell, opening perhaps early in August. The Majestic Theatre and smaller loop vaudeville houses announce they will bump the hot wave and remain open. It is planned to continue the Princess with Walter Hampden in Shakespearean productions.

## MORRISEY CASTING NEW REVUE

Will Morrissy is busy engaging the cast for his new revue, which will open on May 11 at the Playhouse.

Morrissy has gone, not only into vaudeville for his talent, but is also seeking leads from local cabaret. Lydia Barry, late of the varieties, will head the cast and will have the assistance of Robert G. Lewis, Ed. Hill, Ed. Forrest, Madeline Swabacher and Paul Rahn, all popular among cabaret fans.

## IS THIS YOUR MAIL?

There is mail in the Chicago offices of the New York Clipper for the following:

Robert Gerald.  
Ethel West.

Mail can be secured by writing the New York Clipper, Suite 641, State Lake Building, Chicago, Ill., and enclosing a self-addressed and stamped envelope. Mail will be sent only ten days, after which it will be returned to the dead letter office.

## TULLY GOING TO LONDON

Richard Walton Tully, week-ending with Guy Rates Post, of Mr. Tully's production, "The Masquerader," announces he is on his way to London, where Alfred Butt will produce his "The Bird of Paradise," and where Mr. Tully will arrange for the productions of "Omar, the Tent Maker," and "Keep Her Smiling."

## HAST HAS NEW SCRIPT

"An Exchange of Wives," the latest manuscript from the pen of Comedie Hamilton, has been accepted for production by Walter Hast, the "Scandal" manager, whose new play will arrange for the producing center will give the Windy City prior rights over New York.

## STILL WORKING ON "ONE OF US"

Walter Hast has departed for New York City just with the view of re-staging the play to secure a cast with which to produce Jack Lait and Jo Swirling's "One of Us" in this city. The play has been announced due to the success of Bates' post's engagement of "The Masquerader" at the Studebaker.

## WHITE CITY OPENS MAY 14

White City Amusement Park has announced that it will open for the summer season on May 14, with numerous new attractions and riding devices.

## STOCK AND REPERTOIRE

# BLANEYS COMPLETE COMPANY

## FOR LOEW'S SEVENTH AVENUE

Organization Headed by Robert Glecker and Warda Howard, and Opens Next Monday with "Common Clay" as the Bill. Will Play Season of Seventeen Weeks

Charles and Harry Clay Blaney have completed the company with which they will open next Monday evening at Lewis's Seventh Avenue Theatre with "Common Clay" as the bill.

The people, engaged through the offices of Paul Scott, are headed by Robert Glecker and Warda Howard, two of the best leaders of people in this part of the country. Edward Lynch will be the second man, Ted Roberts juvenile and Elizabeth Day, soprano, in the company are Jack Roberts, W. H. Whitaker, Ben McQuarrie, Ralph Nichols, Augusta Gill and Georgina Seach.

Jack White will be stage director and J. N. Montgomery manager of the house. Matrices will be given daily, except Monday, and popular prices will prevail. "Cheating Cheaters" will be the second bill, and a list of late releases has been selected to follow, with the possibility of the production of two or more new plays during the season.

While the present arrangement between the Blaneys and the owners of the theatre is not yet settled, it is altogether possible that the Blaney Players may remain there all of next season.

## BONSTELLE STOCK OPENS

DETROIT, Mich., May 6.—The Jeane Bonstelle Players opened their annual Spring engagement here tonight in "The Ruined Lady." The company, engaged through the Packard Theatrical Exchange, includes Miss Bonstelle, the company's leading man; W. R. Farrell, Juvenile Man; Robert Smiley, William Crisman, Winifred Lewis, and Ed. Forrest and Henry George. "The Ruined Lady" belongs to Wm. A. Brady and is being given a week's try-out by the Bonstelle company.

CLIFFORD CO. OPENS MAY 12  
DAYTON, O., May 6.—The Stock-Brownell Players will open their summer season next Monday. Clifford Stock and Mabel Brownell will play "The Boy in the Wood" and Marion Manley, second and Joseph Remington and Jane Stuart, character leads and Geo. McEntee, characters. James Boshell will be the director. The players were secured through the Chamberlain Brown offices.

## FLINT COMPANY IN 36th WEEK

FLINT, Mich., May 6.—The Flint Stock and Majestic Theatre is now in its thirty-sixth week and from present appearance, will run for many weeks more. With the opening on June 1st of the Sagawau Stock, Hawkins & Webb will have four companies running.

## JOBING AT UNION HILL

UNION HILL, N. J., May 5.—Reginald Goode, William McCauley, Robert Bentley and George Dorey, who have been engaged by Manager Wm. Wood for "Yes or No," next week's bill of the Keith Players at the Hudson Theatre.

## MUSKOGEE COMPANY OPENS

MUSKOGEE, Mich., May 4.—The Florence Lewis Players, under the direction of Hawkins and Webb, opened here tonight in "Common Clay." Here Comes the Bride" is next week's billing.

## WILLIAMS GOES TO CLEVELAND

CLEVELAND, O., May 5.—Robert Williams has signed to play juveniles with the company at the Colonial Theatre, opening June 2 in "Happiness."

## RUTH PARRY JOBS WITH PAYTON

NEWARK, N. J., May 6.—Ruth Parry is jobbing with Cosse Parry's Orpheum Theatre Company.

## THOMPSON JOBBING FOR FAYO

NEW HAVEN, Conn., May 1.—William Thompson will job next week with the Hyperion Players.

## TRUMBULL PLAYERS ORGANIZING

FARMINGTON, Me., May 5.—Lawrence R. Trumbull, who emited in the United States for some years ago, has been discharged, and is now making preparations for reorganizing the "Trumbull Players" for a summer season, commencing next season at the time of his enlistment.

As in former years, Isabel Gould will head the company, and already several former members of the company have been engaged, as well as a number of professional players who in the Marine Corps with Mr. Trumbull. The company will play Maine territory during the summer, and the fall and winter season in New York and Pennsylvania territory.

## LILLEY CO. OPENS IN CANTON

CANTON, Mass., May 6.—The Edward Clark Liley Company opened at the Grand Opera House, here tonight in "Little Peggy O'Moore," for a summer season. The company closed last Saturday night a run of thirty-five weeks in Erie, Pa. It is headed by Mr. Lilley, and has Ralph Moody, Henry Hicks, Edward Brannan, Herbert Bequre, Laurette Hill, and Jessie Glide.

## ROBINSON OPENING IN TORONTO

TORONTO, Can., May 5.—Edwin Robins will open his company at the Royal Alexandra Theatre on May 12 with "Romance of the Three Kingdoms." The company will be William Robinson, Fomer Barton, Margaret Armstrong and Jane Marbury.

## MONTREAL COMPANY COMPLETED

MONTREAL, Can., May 5.—With the signing of Dorothy McCorr, as Ingeborg, manager Harold Heira, of the Orpheum, has completed his company, which will start rehearsals to-morrow and open next Monday with "The Bait."

## STAPLETON STOCK CHANGES

Betty Rose Clarke and Paul Donah have succeeded Irene Summery and Robert Firman, respectively, as Ingeborg and man of the company at the Liberty Theatre, Stapleton, Staten Island.

## JOINS 14th STREET COMPANY

Grace Dale has joined the stock at the Fourteenth Street Theatre to play juvenile leads, and opened last Monday in "Arta Na Pogon." Miss Dale replaces Franche Anderson.

## RECOVERED FROM INJURIES

Walter Lotendorf, who was absent from his post at the Chamberlain Players office on account of injuries received in an accident, has recovered and returned to work.

## LOGAN SQUARE THEATRE ROBBED

The Logan Square Theatre again became the victim of safe blowers, who gained entrance into the playhouse last week and made off with \$2,000. The robbery was bound and gagged.

The safe opened a spot on the second floor in the office of manager Walter Meakin. The strong box was completely rifled and portions of the safe blown apart. The theatre usually carries a big amount in ready cash and it was this that the robbers secured. They were described as young men. The police are working on the case with an idea that it is the same gang that has blown twelve other theatre safes in the city within the last year.

## "THE DANGEROUS AGE" CLOSSES

"The Dangerous Age" has been found wanting, with the result that the Justy self found the script following its final performance Sunday night. It was to have made a tour of the large cities, but its poor showing here resulted in its being shelved for future use under a new title, or, perhaps, after it has been re-ed over by more competent writers.

## FOSTER AND ULE TO SPLIT

Joe Foster, of Foster and Ule, will shortly close on the Loew Southern Circuit and return to Chicago. The act will disband following this tour and Miss Foster will be engaged for future use under Earl Cox's immense dancing revue at Forest Park. The revue will go into rehearsals within the next ten days.

## CLARA JOEL LEAVES

Clara Joel has departed for Cleveland, Ohio, where she will act in stock for the summer months, returning to this city to take up rehearsals with a loop attraction some time in August.

## CHARLOTTE TRIO OPENS

The Charlotte Trio, a new act, opened last week in La Porte, Ind. Among the members are Charlotte, the violinist; Edna O'Brien, pianist, and Katherine Yarnall, dancer.

## IS STILL UNIDENTIFIED

The mysterious "Louise Brown," the scream who drank poison in the Grand Hotel, is dying at the County Hospital, where all efforts to identify her have failed.



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**THE CANADIAN STAGE**

Performers going into Canada will do well to go over their material and eliminate every bit referring to the participation of the United States in the war. It could possibly be offensive to our neighbors.

In the last three or four months there has been a good deal of anti-American sentiment in Canada, due, of course, mostly to commercial reasons. But it does not help matters any for stage folk to stir up trouble by trying to make patriotic Americans out of people as devoted to their government and institutions as any in the world. Just this spirit can only be taken in Canada as American bragging, whereas, on the American stage, it is but a reflection of the times.

American performers, in Canada, play to audiences nearly every person of which there is a relative little in the way of their own country. It is quite natural that they should not care to have a foreign performer, on their own stage, rant and rave about another country's sacrifices, to the exclusion of their own. Without going into details, it is obvious to any one who has studied canal statistics that Canada's blood sacrifices, and that of all proportion to America's, and that her army, never numbering over 40,000, left over 50,000 dead in northern France and Belgium, while America's deaths from battle and disease totalled 400,000. But our population is fifteen times greater than Canada's.

Also, if we would reverse the case by bringing Canadian performers over the line into American theatres, we would see our neighbors had suffered far less than ourselves. American audiences would resent the demonstration. The Canadian American performers have prepared their acts for Americans and, when they are booked across the line, they do not give the material sufficient thought.

Canada has always been dependent upon America for professional entertainment. In former years they have stood for films and plays practically built to stir patriotic emotions in an audience. Perhaps this is more than American would have done for Canadian films and shows of the same kind if they had the right to do so.

The recent agitation throughout Canada against American patriotic bits should be a lesson to the performer to do away with any material that does not praise on the Canadian stage, the deeds of brave Canadians before those of brave Americans.

**McAVOY ANSWERS WALSH!**

Editor, N. Y. CLIPPER:  
Dear Sir: Undoubtedly my many friends on viewing the foolish fabrications of my erstwhile partner, Buddy Walsh, will be greatly amused to know that he, as a lean, never worked a day for Pantages of the W. V. M. A. We worked our way to Chicago on the smallest of small time, and were supposed to open for W. V. M. A. at the American, in Chicago, for a showing.

The Thursday before we were to open our agents, Earl and Yarn, put us in the Windsor, two shows, at \$10, but Buddy Walsh was so ill he could not go through with the performance in the proper way. The next day our agents informed us that the American was off and the W. V. M. A. would not play the act because of Mr. Walsh's illness at the Windsor, this being one of their houses.

Still I strook to him, and through two good friends of mine raised enough money to pay transportation for Buddy Walsh and wife and myself.

To ascertain the truthfulness of the remark that I was an incompetent straight man, I had a personal interview with Mr. Lohm, and he informed me that the party who said this was lying, but Mr. Lohm did tell me that, due to the amount of other people's material in the act, it was not worth the money we were making. This should be ample proof that Mr. Walsh is not so original as he claims.

I myself was offered several jobs while working with him, but I strook to him, and my wife's illness was cured through my association with Buddy Walsh.

The attitude he has assumed, along with his alleging that I spoke disrespectfully of his wife in the Windsor, is not in the least inquisitive. As to proof of all I have said in this missive, I challenge Buddy Walsh to refute any one of the above statements if you.

Yours sincerely,  
STANLEY McAVOY,  
May 1, 1919.

**THE CHICAGO OFFICE OF THE CLIPPER IS NOW AT Suite 841, State-Lake Building**

**SAYS ACT IS COPIED**

Editor, N. Y. CLIPPER:

Dear Sir: I wish to bring to your attention another attempt of outright copying of my act, the "Vip Yaphankers," by Skyman All under the title of "Uncle Sammie's Boys." This act is a reproduction of mine, and is a whirlwind aerobic finish.

It is a known fact that I am the originator of the act, "Vip Yaphankers," and first produced my act at the Century Theatre with Irving Berlin's "Vip, Yip, Yaphankers" last August. The "Vip Yaphankers" is now copied by vandals and managers of many theatres with a production, because of its individuality and originality. We do not commercialize the service that we gave to our country. We are all granted one, the fact that we are capable of making good without a uniform.

There is little question in my mind that the N. Y. A. will begeth a claim of priority and prevent others from stealing my property, but, until this decision is granted, we feel that it is justified in making known the above facts.

Very truly yours,  
FRANK MELINO,  
of the Vip, Yip, Yaphankers,  
Keith's Theatre, Cincinnati, Ohio.  
May 1, 1919.

**ANSWERS TO QUERIES**

K. H.—Bessie McCoy appeared in "Three Twice" over ten years ago.

O. A.—George Martin had the part of the Fairy Berylene in "The Breechless."

**Address by WILTON LACKAYE**

**AT THE "Gene Buck" Dinner**

Genlemen:

I am not going to make a speech, but in the spirit of the evening, with a little sparkle, will venture to read something to you, recite something to you:

"In Flanders fields the poppies grow Between the crosses, row on row, 'That mark our place, and in the sky, The larks, still heavily singing, fly, Scarce heard above the guns below. We are the dead; short days ago We lived, felt dawn; saw sunset glow, Loved and were loved, and now we lie In Flanders fields."

Loved and were loved, and now we lie In Flanders fields, and so we lie In Flanders fields, with the foe;

To you from falling hands we throw The torch, still heavily singing, fly: If ye break faith with us who die, We shall not sleep, though poppies grow In Flanders fields.

A few weeks after that was written, the man who was its author died on the field of battle, and qualified himself for a place among the crosses, where the poppies grow, as the verse had qualified him for a place among the elect of English literature.

For a year, we have seen coming back to the front, the falling sword, that the world might be saved from the crucifiers of soldiers in the trenches, the boys who were the monsters who speared babies on bayonets. We have seen them coming back, and in their crimson sleeves and helmets eyes, their wrecked bodies, and sometimes in their wrecked brains, we have seen mistle-bushes with which some of our boys tried to hold that torch. For six or seven months before our people went up to the front, that the boys were returning, the "Lamb" had folded them to the breast.

**Rialto Rattles**

**SEASON OPENS**

Judging from the number of fires at beach resorts, the open season on 'em has arrived.

**ROYALTIES**

Famous—Sammy Shipman's rake-off from all his shows.  
Infamous—Kaiser Wilhelm.

**LOOKS LIKE IT**

With the coming of the new style, it begins to appear that only C. B. Dillingham will have a "Chip" left.

**A TWO-EDGED STATEMENT**

George M. O'han has beat prohibition by two years, he says. Seems to have had in mind a bumper stock than that.

**THE ACTORS' PRAYER**

Out of the lights that cover me, Bright as Liberty from foot to dome, I thank thee, O Lord, for gods that are; That I'm not booked for Roma.

**THIS IS THE WAY**

We like the way things are done in Chicago. At a theatre there play "The Bedouin" week, and the following week they have "A Little Mother to Be."

**THEATRICAL MYSTERIES**

Why are certain offices closed every Saturday afternoon? Is the reason being, although voices can be heard from the back side yelling, "I'll take three," "I raise," "I pass," etc.?

**THINGS WORTH HAVING**

Ray Hooper's personality.  
Mary Pickford's "baby stars."  
Bernard Dillwyn's "Jazz Band."  
Felix Bernard's "Wiggle."

**IT'S SOME TOWN**

Linton and Lomar, who are going to book some Catwalk towns this Summer have received a letter from one manager... stating that the burg has a seating capacity of 200 population and oil lamps are used for footlights.

**HAD IT FIGURED RIGHT**

Conversation between two performers, overheard in the Automat:  
"Seen anything good in the line of shows lately?"  
"Yep, seen 'Three Faces East is West' last night, an' liked it."

**WHAT'S IN A NAME?**

Three companies of the "Gold Dust Trio" are going out next year, expending to clean up.

"Freakies" is closing and freakies are opening, both due to Summer weather. If it's up to us say the critics, "It's Up to You" will not get far.

**HAMMERSTEIN TO KNOCK**

Act as writing material. He said he is going to drop the "Stein" from his name after June thirtieth, because prohibition will give us less force and he will have no use for it. He said, though, "I had a nice little 'hammer' that will leave him with which to knock the same prohibition."

**SAID THE TWO FAVORITES**

Said the ahimsa, "I had seen, 'Truth is strange and fiction, too. For there's not a single show in town will do it, but I'll make a show, 'Said the bad scene to the ahimsa, 'You're good if it ever me, 'I'll make a show, 'What fools ye mortals be."

**TWENTY-FIVE YEARS AGO**

Eve Bertoldi played at Koster and Saks. The ahimsa, "I had seen, 'Truth is strange and fiction, too. For there's not a single show in town will do it, but I'll make a show, 'Said the bad scene to the ahimsa, 'You're good if it ever me, 'I'll make a show, 'What fools ye mortals be."

Frank Cushman's Minstrils opened their season. O'Brien and Beckley sailed for England.

## PUBLISHERS WANT REGISTRY BUREAU

Music Men Seeking Remedy for the Many Cases of Song Title Conflict—M. P. A. May Start It

The many instances of conflicting song titles among the publishers are responsible for a movement among a number of the publishers, to establish a registry bureau for the protection of rights and to establish priority of ownership.

Edward B. Marks, of Jos. W. Stern & Co. is one of the prime movers in the plan, and he will undoubtedly take the matter up with the board of directors of the Music Publishers' Protective Association, of which he is president, at an early meeting.

Conflicting song titles, especially among the publishers of popular music, has for years been common, but this season there seems to be a greater amount than ever before, and it is to prevent this that the publishers' organization will probably be called upon to establish some sort of a bureau, for the registration of titles.

Contrary to the general idea, there is not one in which a song is being protected by copyright unless it be a coined word. The only protection afforded a song's title is by the registration of priority. With no registry bureau existing, the matter of priority resolves itself into the word of the publisher, and frequently unintentional mistakes occur. With the enormous number of new tunes that are being published each year the conflict of titles is becoming greater and greater, and the only way to settle this matter is by establishing a bureau by the establishment of some bureau of registration which would give protection to the owner of the title at the moment it was placed on file.

## NEW FEEST OFFICES OPEN

The new professional quarters of Leo Feist, Inc., at No. 711 Seventh avenue, are fast hearing completion, and the many singers and others interested in the music business that visit the offices daily are enthusiastic in their praise of them, upon completion, will undoubtedly be the finest professional department in entire publishing industry.

Centrally located in the heart of the theatrical district, the new offices have attracted hundreds of visitors, all of whom have immediately recognized the great foresight displayed in the laying out of the offices as well as the great amount of money expended to make the department an ideal one.

From the beginning, enough rooms are in shape to continue the usual work of the department without interruption.

## FRANCE SONG STARTS ARGUMENT

"The Best Thing That Came From France," as sung by Lew Levy in the hit "Ode on a Nightingale," was the first argument which only the interference of the seemingly inclined, present here from developing into a war. The trouble started over the line in the song which pays a tribute to the beautiful girls of France. Four soldiers who heard the song registered a big objection, claiming that the lyrics of the "Ode" had been written but had never been in the song or he would have omitted it. The France's last line regarding the beautiful thing that came from France, which the writer states is the boat that brought him back settled the identity, and the officers were satisfied.

## MOSE GIBBLE ON TOUR

Mose Gumble, in a "day's" business trip on which he will visit the various branch professional offices of the Remick Company.

## WINN SHAW, A WITMARK BOOSTER

Winn Shaw is one of the biggest boosters of Witmark songs in the theatrical business, and he has been singing Witmark songs exclusively for a number of years. He has a long route booked, and just now reports a great degree of success than ever before. "The Wonderful Mother of Mine," one of the best songs in the big Witmark catalogue.

## "NO BEER, NO WORK" RELEASED

"No Beer, No Work," a new anti-union song, recently released by Martin Bellman, the Chicago composer and bandmaster. Its melody is catchy and the verses are written in clever comic fashion, and a number of vaudeville singers are using it.

## BUDDY LEO OUT OF THE ARMY

Buddy Leo, after ten months with the American Expeditionary Force has received his discharge and is now with the McCarty & Fisher Co. Prior to his army service Leo was with the S. Chorus in vaudeville and before that with the Dockstader minstrels.

## CHICAGO MEN IN NEW POSITIONS

Mack Morris, formerly with the Chicago office of Leo Feist, and Phil Goldberg, recently with the Western branch of the Waterbury, Berlin and Snyder Co., are now with the Chicago office of the McCarty & Fisher Co.

## COHEN HAS NOVELTY SONG HIT

"The Greatest Thing That Came From France," Cohen has a novelty hit which this fall will become one of the season's big stars. Scores of singers are using it and all are enthusiastic regarding its reception.

## "FRIENDS" SCORES BIG HIT

"Friends" a recently released Peist song is scoring a big hit with a number of big time vaudeville singers. Bernard Granville, one of the first to introduce the number, has been the most of the biggest applause winning songs he has ever used.

## WESTERN SONG BIG IN EAST

"Tell Me Why" a new song from the West, purchased by Fred Belcher while on his recent trip to the coast, is being sung by many of vaudeville's best singers. Scores report that it is a never failing encore winner.

## BERLIN LOOKING FOR OFFICES

Harry Berlin, who is to open his own music publishing plant in June, at a busy looking for a suitable location. He probably will secure quarters in West 46th Street near the N. Y. A. Club house.

## TIERNY WRITING A SHOW

Harry Tierny is writing the music of a new musical comedy which will be presented early next season. Joe McCarty, manager of the McCarty & Fisher Co., has written the lyrics for the new piece.

## MAXWELL SINGS COHEN SONG

Joe Maxwell, who is showing his "Fire Chief" act at the east is singing the Meyer Cohen song, "That's What God Made Mother's For."

## CUNNINGHAM WITH WITMARK

Paul Cunningham is on the staff of M. Witmark and Sons, and has now under way several new numbers which will soon be issued by that house.

## MOVES TO NEW OFFICE

Harry Von Tilzer has moved his Chicago office from Lake building, Eddie Lewis is manager.

## FRIEDMAN WITH STERN

Murray Friedman, formerly with the Joe Morris Co., has joined the professional staff of Joe W. Stern & Co.

## SONGWRTIERS PLAN NEW ORGANIZATION

Meeting to Be Called Early Next Month at Which Benevolent Society Is to Be Formed

Early next month a meeting of songwriters, music publishers and others interested in the music business, is to be held at the main place for the formation of a songwriters' and composers' benevolent society to be adopted. Irving Berlin, E. Ray Goetz are active in the formation of the society which it is believed will not only prove of great benefit to the songwriters, but is almost an absolute necessity as well. The songwriting profession while a most laudable one at the same time a precarious one, and during the past year at least two well known writers have, owing to illness, been in absolute want. Funds for both were raised by subscription, but in both instances the work was not only difficult but poorly rewarded as well.

A dinner or breakfast will probably be held early in June, at which everyone connected with music business will be invited, and on that date the organization will be launched. The idea is not in any manner a selfish one, but rather to form an organization which by means of a series of benefits and other work will be of great value to writers.

## "MIRANDY" A HIT WITH EUROPE

Lieut. Jim Dupree's band, fresh from the battlefields of France, is now touring the United States in absolute want. Claimed "Mirandy," the song since he died. Noble Sins, at the piece de resistance of the program. One paper states that this song swayed the audience in the big auditorium with a "jazz delirium" and Europe's band got up with it. Another reviewer mentioned that a certain young woman in the song named "Mirandy" had her career as a star in the world, and that the paeon to "Mirandy" had to be repeated three times. Stern & Co. have secured all rights to the publication.

## PRIMA DONNA SENDS A WIRE

Marquerita Styl, the prima donna, now appearing in vaudeville, sent the following wire to Leo Edwards last week: "True to your prediction, 'Girls in the House,' Kathleen Marvournes, is now number three on my program, and going big. Best wishes to you and your staff. Kathleen Marvournes, five thousand copies.

## "MARGUERITA SYLVA"

One of the recent releases from the McCarty and Fisher house.

## WITMARK SONG IN NEW ACT

Florence Holbrook and Ralph Whitehead are making with great success with the song, entitled "Gates of Gladness," in their new musical comedy playlet, "So This is Love."

Ralph Whitehead will be remembered as the leading man in the "You're in Love" comedy. He has joined the Will Von Tilzer, president of the Broadway Music Publishing Corp. "He will go into the music game and will be earned at least salary as a specialist in writing snappy copy."

## WHAT BUSINESS IS HE IN?

A writer on music publishing subjects in a weekly paper wrote the following in a letter to the publisher, Will Von Tilzer, president of the Broadway Music Publishing Corp. "He will go into the music game and will be earned at least salary as a specialist in writing snappy copy."

## FRIEDMAN OUT OF THE ARMY

Leo Friedman, who for the past year has been in the U. S. Army, has received his discharge, and is now connected with the professional department of the Gilbert and Friedland Co.

## NOVELTY SONG SCORES BIG

The new Van and Schenck novelty song, "Oh! How She Can Sing," is scoring a big hit this week in a number of the big vaudeville theatres. Wellington Cross is doing wonderfully well with it. Ted Doner is a decided hit with the song, and Maurice Burdick says that it is one of the best hits of his act. The Ja De trio put it on at the Metropolitan for the first time exceptionally well. Harry Von Tilzer publishes the number.

## BILLY WELLS PLACES SONGS

Billy K. Wells has just finished the lyrics for "I Love Her So Much She Hates Me," and "Keep-Bye," which he has placed with a big publishing house. "If the Dreams That I Dream Come True," is another one of his for which he wrote both the music and lyrics.

## WITMARK SONG SCORES HIT

Brown and Jackson are featuring "Dear Little Boy of Mine" with great success. Miss Jackson has a beautiful voice, which lends itself to a wonderful rendition of the song. M. Witmark & Sons publish the number.

## SAVAGE GETS NEW HIRSCH PIECE

Louis A. Hirsch, composer of "Going West," "My Day and My Night," and "The Love Boat," a musical farce by Earl Diggers and Henry W. Savage is about to produce.

## VON TILZER SONGS IN NEW ACT

Sid Lorraine and Ethel Richmond are showing a new act over the Keith Vaudeville Exchange here. They are featuring several of the new Harry Von Tilzer songs, among them being the new ballad "Someone Is Waiting for Someone."

## BILLY BAIRD SINGS STERN SONG

Billy Baird, with the Al. G. Field's Minstrel Show, has written for Joe Stern & Co. last week that the biggest hit he ever sang in the novelty number, "Nobody's Business But My Own."

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## DEAL FOR STANDARD IS OFF

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The American Circuit has been trying to break into this city ever since its organization, but the opportunity never presented itself. The Standard was years on the Columbia Circuit, and was given up for the Gaiety, for one season, when this house, in turn was relinquished for the Olympia, which is still the circuit.

When the American Circuit was organized, neither the Standard, nor Gaiety were to be had, and it was until this season that the former house was available. The officials of the American at once got busy. Negotiations were started and everything pointed to success.

There came a hitch in the proceedings. The City of Cincinnati decided to run a boulevard through the section in which the Standard is located, and the survey which will take place of the property on which that theatre stands. This means the city, when it is ready, will take over the Standard. But just when this will occur is not known.

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William Marcus, who has been the advance man for "Blotch" Cooper's "Blue Bird" at the American Circuit, last week severed his connections with that organization and is now press representative and manager for the "Whirl of Mirth." The latter show is now at Newburgh, playing a ten days' engagement, which closes May 10.

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Capt. Irving O'Hay, for many seasons a well-known burlesque straight man, returned from France last week. He is now at Charleston with his company, where they are being mustered out.

When O'Hay is discharged from the army he is going to organize a show which he will bring up North. He will call it the "Hickory Nuts."

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Max Dix will close an eight week engagement next Saturday night at Kahn's Union Square Theatre and go to her home in Pittsburgh for the summer.

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## COLLEGE POINT SELECTED

The third annual outing of the Burlesque Club will be held this year on Sunday, June 29th, at Wiltza's Grove, College Point, L. I.

It was decided by the committee in charge that this grove would be better suited for all purposes than the place the club visited last summer, on account of the largeness of the place and the many accommodations it affords.

The entertainment committee will arrange a number of athletic events, including a ball game between actors and managers, and another between single and married men. There will also be running races at different distances and races for ladies.

Swimming races will also be held during the afternoon in which both members and lady guests can compete. Diving will be another feature of the day.

It has not been decided yet whether the grove will be reached by auto or boat. However, this will be made known at the next meeting of the committee in charge. There will be plenty to drink and smoke for all on the way to the grove and back. It has been practically decided that a breakfast or luncheon will be served on arrival at the grove and the dinner about six o'clock.

Members who wish to call the attention of the members of the Burlesque Club to the fact that the annual dues were payable on May 1.

## PIERCE COMPLETES ROSTER

Toronto, Canada, May 5.—The complete roster of the Dan F. Pierce Stock Company, which will open at the Star Theatre, this city, next Monday, includes Maud Rockwell, Josephine Sabel, Jeannette Buckley, Ed. Johnson, Jack Ormsby, Brad Sutton, Russell Hill, Mark Thompson, William Carr and a chorus of twenty-four girls.

## FOUR SHOWS CLOSE

The "Golden Crooks" closed at the Star and Gertr. Chicago, last Saturday night. Rose and Hickey closed this Saturday at the Columbia, Chicago; "Puss Puss" at the Empire, Toledo, and Al. Reeves at the Gaiety, Pittsburgh; all are Olympia Circuit shows.

## BAKER GOES TO DETROIT

Charles Baker left New York last Saturday for Detroit to put on the Summer stock season at the Emp. He will also appear on the stock at the Empire, Cleveland. He will be away from New York about six weeks.

## GOES WITH DREW AND CAMPBELL

Helen Stuart has been signed by Drew and Campbell for the "Liberty Girls" show. She was with Dixons' "Big Review" the past season.

## HACKETT SIGNED FOR NEXT YEAR

Fred G. Hackett, this season with the "Big Birds," has been signed by Hark, Kelly and Dana for their "Frolics of the Nile" next season.

## JOHNNY BOHLMAN RE-ENGAGED

Johnny Bohلمان, this season with the "Girls of the U. S. A.," has been engaged by Haring and Season for next season.

# COLEMAN HANDLES COMEDY IN GOOD COLUMBIA SHOW

Harry Hastings' Big Show, featuring Bob Gullette, will be given in Columbia in an offering that more than pleased a large audience.

The book is called "After the First of June" and is a comedy in two acts. It is a good Coleman play just before the show when he was in the house and gave a lot of fun out of the part. Coleman is a Irish fellow and was hard.

Peters is doing an eccentric role, with tight fitting trousers and odd make-up. Harry Hollis is doing the straight. He worked well Monday afternoon and "Red" the comedians very nicely.

Alice Gullette is the prima donna. She has a very good voice and rendered her numbers well. She also makes a good appearance and has a pretty wardrobe.

Miss Bauer is also making a good appearance and has a pretty wardrobe. She is in a number of scenes and handles them well. Her costume book will be a great help early in the season.

Marjorie Mandarville, an acrobatic and strong girl, is also making a good appearance for her number. Miss Mandarville is not so good in her scenes as she is in her voice, but depends mostly on her acrobatic and contortionist work to get her laughs.

There will be plenty to drink and smoke for all on the way to the grove and back. It has been practically decided that a breakfast or luncheon will be served on arrival at the grove and the dinner about six o'clock.

The first scene is taken up almost entirely by comedy scenes as usual here pertaining to the scene. The "robbery" bit, which was a success, was played by Bauer, was well done by Peters blindfolded and kissing several of the ladies on the stage. The scene was a success in all and rendered two numbers successfully.

The school scene was the third scene and was a number of good comedy situations. The scene that were well worked up by Coleman and Peters. Miss Bauer was the teacher.

Fred Dale, a neat looking young fellow, was a decided hit with his specialty, which he opened by playing the saxophone. He followed this with a solo and a duet with voice and got the number over splendidly.

The Oriental scene was well staged and had good electrical effects. Miss Lorraine was a decided hit in this scene. The "mummy" bit also went over well. The scene was a success in all and rendered two numbers successfully.

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## JACK PERRY HAS "FLU"

Brockton, Mass., May 5.—Jack Perry, manager of the Brockton Burlesque, is confined to his room at the New Haynes Hotel, this city, with an attack of influenza. He had been signed to manage next week that he had been signed to manage Bob Deady's show on the American.

## PUBLISHERS WANT REGISTRY BUREAU

Music Men Seeking Remedy for the Many Cases of Song Title Conflict—M. P. F. A. May Start It

The many instances of conflicting song titles among the popular publications is responsible for a large number of the publishers, to establish a registry bureau for the protection of titles and to establish priority of ownership.

Edward B. Marks, of Joe. W. Stern & Co. is one of the prime movers in the plan, and he will undoubtedly take the matter up with the board of directors of the Music Publishers' Protective Association, of which he is president, at an early meeting.

Conflicting song titles, especially among the publishers of popular music, has for years been common, but this season there seems to be a greater amount than ever before, and it is to prevent this that the publishers' organization will probably be called upon to establish some sort of a bureau for the registration of titles.

Contrary to the general idea, there is no way in which a song title can be protected by copyright unless it is coined first. The only way to secure a song title is the common law right of priority. With no registry bureau exist to take the matter into their own hands, and frequently unintentional mistakes occur. With the enormous number of compositions that are being published each year the conflict of titles is becoming more and more acute, and it is felt that the matter can be definitely arranged by the establishment of some bureau of decisions which would give priority to the owner of a song title the moment it was placed on file.

### NEW FEIST OFFICES OPEN

The new professional quarters of Leo Feist, Inc., at No. 711 Seventh avenue, are being decorated and the new staff of professional singers and others interested in the music business that visit the offices daily are enthusiastic in their praise of what, upon completion, will undoubtedly be the finest professional department in the entire publishing industry.

Centrally located in the heart of the theatrical district, the new offices have attracted hundreds of visitors, all of whom have immediately recognized the great foresight displayed in the laying out of the rooms at what is the most expensive money expended to make the department an ideal one.

Working in the construction work prevented the completion of the department on the scheduled date, but the entire work will be completed within the next week or so when the formal opening date will be announced.

In the meantime, enough rooms are in shape to continue the usual work of the department without interruption.

### FRANCE SONG STARTS ARGUMENT

"The Best Thing That Came From France" as sung by Harry Leo in the Tokio Act one night last week, started an argument which only the interference of the assembly finally kept from developing into a riot. The trouble started over the line in the song which pays a tribute to the beautiful girls of France. Four soldiers who heard the song registered a big objection, claiming that the line didn't belong, but the entire writer had never been in France or he would have omitted it. The song's last line regarding the best thing that came from France, which the writer states is the boat that brought him back settled the difficulty, and the soldiers fell silent.

### MOSE GIBBERT ON TOUR

Mose Gibbert is to take a business trip on which he will visit the various branch professional offices of the Remick Company.

### WINN SHAW, A WITMARK BOOSTER

Winn Shaw is one of the biggest boosters of Witmark scores in the vaudeville business, and he has been singing Witmark songs exclusively for a number of years. He has been singing Witmark and just now reports a greater degree of success than ever with "That Wonderful Music of Mine," one of the best songs in the big Witmark catalogue.

### "NO BEER, NO WORK" RELEASED

"No Beer, No Work," a new anti-wet song, has recently been released by Martin Ballman, the Chicago composer and bandmaster. Its melody is catchy and the words are written in clever comedy fashion, and a number of vaudeville singers are using it.

### BUDDY LEO OUT OF THE ARMY

Buddy Leo, after ten months with the American Expeditionary Forces has received his discharge and is now with the McCarthy & Fisher Co. Prior to his army service Leo was with the 3 Clubs in vaudeville and before that with the Dockstader minstrels.

### CHICAGO MEN IN NEW POSITIONS

Mark Morris formerly with the Chicago office of Leo Feist, and Phil Goldberg, recently with the Western branch of the McCarthy & Fisher Co. have been transferred with the Chicago office of the McCarthy & Fisher Co.

### COHEN HAS NOVELTY SONG HIT

"The Greatest Thing That Came from France," Meyer Cohen has a novelty hit which his fate to become one of the season's big sellers. Scores of singers are using it and all are enthusiastic regarding recordings.

### "FRIENDS" SCORES BIG HIT

"Friends," Europe's new hit song is scoring a big hit with a number of big time vaudeville singers. Bernard Granville, one of the first to introduce the number, says that it is one of the biggest applause winning songs he has ever used.

### WESTERN SONG BIG IN EAST

"Tell Me Why" a new song from the West, purchased by Fred Belcher who is one of many of vaudeville's best singers. Scores report that it is a never failing crowd winner.

### BERLIN LOOKING FOR OFFICES

Irving Berlin, who is to open his own music publishing plant on June 1st, is busy looking for a suitable location. He probably will secure quarters in West 49th Street near the N. Y. A. club house.

### TIERNY WRITING A SHOW

Harry Tierney is writing the music of a new musical comedy which will be presented early next season. Joe McCarthy, manager of the McCarthy & Fisher Co., has written the lyrics for the new piece.

### MAXWELL SINGS COHEN SONG

Joe Maxwell, who is showing his "Fire Chief" act at the east is singing the Meyer Cohen's "That's What God Made Mother's For."

### CUNNINGHAM WITH WITMARK

Paul Cunningham is on the staff of M. Witmark and Sons, and has now under way several new numbers which will soon be issued by that house.

### MOVES TO NEW OFFICE

Harry Von Tiller has moved his Chicago branch to the State Hotel building. Eddie Lewis is manager.

### FRIEDMAN WITH STERN

Murray Friedman, formerly with the Joe Morris Co., has joined the professional staff of Joe. W. Stern & Co.

## SONGWRITERS PLAN NEW ORGANIZATION

Meeting to Be Called Early Next Month at Which Benevolent Society is to Be Formed

Early next month a meeting of songwriters, music publishers and others interested in the music business, is to be held at which definite plans for the formation of a songwriters and composers benevolent society are to be adopted.

Irving Berlin and E. Ray Coates are active in the formation of the society which it is believed will not only prove of great benefit to the songwriters, but is almost an absolute necessity as well.

The songwriting profession while a most lucrative one is at the same time a precarious one, and during the past year at least it is believed to have owing to illness, been in absolute want. Funds for both were raised by subscription, but in both instances the work was not only difficult but poorly rewarded as well.

A dinner or breakfast will probably be held early in June, at which everyone connected with the music business will be invited, and on that date the organization will be formally organized in any manner to make it a charitable affair, but rather to form an organization which by means of gifts of benefits and other work can be made self sustaining from the start and be of great value to writers.

### "MIRANDY" A HIT WITH EUROPE

Liast Jim Europe's band, fresh from the music of France, is now touring the country. The songwriters have secured "Mirandy," the song sung by Liast. No. Six, as the piece de resistance of the program. One paper states that this song swayed the audience in the big auditorium with a "hiss delirium."

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Another reviewer mentioned that a certain young woman in the song named "Mirandy" has secured all the attention in the world, and that the paeon to "Mirandy" had to be repeated three times. Stern & Co. have secured all rights to the publication.

### PRIMA DONNA SENDS A WIRE

Marguerita Sylva, the prima donna, now appearing in vaudeville, sent the following wire to Leo Edwards last week: "True to your prediction, 'Bring Back the Rose Kathleen Mavourneen,' is now number three on my program, and going big. Best wishes that you sell two hundred and fifty thousand copies."

The "Kathleen Mavourneen" song is one of the recent releases from the McCarthy and Fisher house.

### WITMARK SONG IN NEW ACT

Florence Holbrook and Ralph Whitehead, the great success with the song, entitled "Gates of Gladness," in their new musical comedy playlet, "So This is Paris," are appearing at the Theatre, Philadelphia.

Ralph Whitehead will be remembered as the leading man with the "You're In Love" and "The Professional" production, in which he played recently at the Forest Theatre, Philadelphia.

### WHAT BUSINESS IS HE IN?

A writer on music publishing subjects in a weekly paper wrote the following in a recent issue regarding Will Von Tiller, president of the Broadway Music Publishing Corp. "Had Will gone into the music game he would have earned a salary as a specialist in writing snappy copy."

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Leo Friedman, who for the past year has been in the U. S. Army, has received his discharge and is returning to the professional department of the Gilbert and Friedland Co.

### NOVELTY SONG SCORES BIG

The new Van and Schenck novelty song, "Oh! How Can I Get Well," is scoring a big hit this week in a number of the big vaudeville theatres. Wellington Cross is doing wonderfully well with it. Ted Deane is a decided hit with the song, and Maurice Burkhardt says that it is one of the big hits of his act. The Joe De trio put it on at the Palace this week, where it went exceptionally well. Harry Von Tiller published the number.

### BILLY WEISS PLACES SONGS

Billy K. Weiss has just finished the lyrics for "I Love Her So Much She Hates me," and "Peep-a-Boo," which he has placed with a big publishing house. "If the Dreams That Dream Come True," is another one of his for which he wrote both the music and lyrics.

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Brown and Jackson are featuring "Dear Little Boy Of Mine" with great success. Miss Jackson has a beautiful voice, which lends itself to a wonderful rendition of the song. M. Witmark & Sons publish the number.

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It was decided by the committee in charge that this grove would be better suited for all purposes than the place the club visited last Summer, on account of the largeness of the place and the many accommodations it affords.

The entertainment committee will arrange a number of athletic events, including a ball game between actors and managers, and another between stogie and married men. There will also be running races at different distances and races for ladies.

Swimming races will also be held during the afternoon in which both members and lady guests can compete. Dancing will be another feature of the day.

It has not been decided as yet whether the grove will be reached by auto or boat. However, this will be made known at the next meeting of the committee in charge. There will be plenty to drink and eat and the grove is very nice and back. It has been practically decided that a breakfast or luncheon will be eaten on arrival at the grove and the dinner about 5 o'clock.

Secretary Boehm wishes to call the attention of the members of the Burlesque Club to the fact that the annual dues were payable on May 1.

## PIERCE COMPLETES ROSTER

Toronto, Canada, May 5.—The complete roster of the Dan F. Pierce Stock Company, which will open at the Star Theatre, this city, next Monday, includes Mack Redway, Josephine Sabel, Jeanette Mackay, Ed. Johnson, Jack Orbeli, Fred Sutton, Russell Hill, Mark Thompson, William Carr and a chorus of twenty-four girls.

## FOUR SHOWS CLOSE

The "Golden Clock" closed at the Star and Garter, Chicago, last Saturday night. Rose Syrdell will close this Saturday at the Columbia, Chicago; "Puss Fuss" at the Columbia, Pittsburgh; "All Stars" at the Gayety, Pittsburgh. All are Columbia Circuit shows.

## BAKER GOES TO DETROIT

Charles Baker left New York last Saturday for Detroit to put on the Summer stock at the Cadillac. He will also act on the stock at the Empire, Cleveland. He will be away from New York about six weeks.

## GOES WITH DREW AND CAMPBELL

Helen Stuart has been signed by Drew and Campbell for their "Liberty Girls" next season. She was with Dixon's "Big Review" the last season.

## HACKETT SIGNED FOR NEXT YEAR

Fred G. Hackett, this season with the "Blue Birds," has been signed by Herk, Kelly and Damsa for their "Frolics of the Nile" next season.

## JOHNNY BOHLMAN RE-ENGAGED

Johnny Bohلمان, this season with the "Glee Club," has been re-engaged by Hurlig and Seamon for next season.

# COLEMAN HANDLES COMEDY IN GOOD COLUMBIA SHOW

Harry Hastings' "Big Show," featuring Dan Coleman, is at the Columbia this week in its well-known "Columbia" which has made a crowded house Monday afternoon. Coleman, who is called "The King of the First," evidently taken from the title of a recent musical comedy, is the main attraction of the first part. It is in two acts and six scenes.

There is plenty of comedy in the show, which is handled by Coleman, assisted by Phil Peters. The former is again seen in his well-known "Columbia" which has made him famous in burlesque. He does his female comedy character as a Irish woman in the burlesque and gets a lot of fun out of the part. Coleman is a funny fellow and works hard.

Harry Hollis is doing the straight. He worked well Monday afternoon and "fed" the comedians very nicely.

Alma Gullinite is the prima donna. She had a very good voice and sang her numbers well. She also makes a good appearance and has a pretty wardrobe. Alma Hanes is also playing a lead. She is in a number of scenes and handles them well. Her costumes look nice.

Maryetta Maxwell, a scrobbic and shapely soubrette, put all her numbers over very nicely. She is not surrounded with an exceptionally strong voice and the number of scenes she has to sing also a very graceful dancer and displays well in a number of scenes. She has been given a little stouter since we saw her last season.

Essal Lorraine, a very pretty girl, is another number one. She is very nice and puts her numbers over very nicely and handles them well. Her wardrobe is very becoming and her personality is very good.

Jimmy Haasard, Jack Spelman and Fred Day have done parts which they have done very well.

Several scenes is taken up almost entirely with a motion picture part. Several comedians have been used in the motion picture that have a pleasing effect. The picture was very well acted with Coleman, Peters, Hollis and Miss Gullinite.

The "rise" bit, with Peters blindfolded and Coleman blindfolded, was one of the company finishing by embracing a chorus. Miss Gullinite offered a specialty in one of the numbers and sang very nicely.

The school scene was the third. There is a number of good comedy situations in this scene that were well worked up with Coleman and Peters. Miss Bauer was very good in the scene.

Fred Day, a nice looking young fellow, was a decided bit with his specialty, which was opened by playing the saxophone. He followed this with a song and a dance and got the number over splendidly.

There were several other numbers that had good electrical effects. Miss Lorraine closed with a song and a dance. The "mummy" bit also went over very well. It was done by Coleman, Peters and Miss Lorraine. Another good number was done by Coleman, Peters and Miss Lorraine, which was burlesqued by Coleman, Peters and Miss Lorraine. "After the first of July" was a very good number. It was well planned to sting half a dozen choruses before the audience.

Miss Lorraine's "Clap Your Hands" number pleased two numbers very nicely. The "baby" bit was liked. Peters, Hollis and Miss Bauer were very good in the "Clap Your Hands" number. It was well planned to sting half a dozen choruses before the audience.

There was something new in the way it was offered, proved a good success. It was well planned to write a letter on the machine, with Coleman, Peters and Miss Bauer. They were also in this bit. Coleman, Peters and Miss Bauer, was well done. Several good numbers were offered and were liked out front.

Stations had a good looking lot of girls in the chorus, who sing and dance well. The show was a good looking lot of girls in the chorus, who sing and dance well. The show was a good looking lot of girls in the chorus, who sing and dance well. The show was a good looking lot of girls in the chorus, who sing and dance well.

## JACK PERRY HAS "FLU"

Starroomer Sam, May 8.—Jack Perry, manager of the "Glee Club," has been confined to his room at the New Haynes Hotel, this city, with an attack of influenza. It is believed that he was confined to his bed when he had been signed to manage Bob Deady's show on the American.

# "FRIENDS! ARTISTS LEND ME YOUR EARS"

Owing to the fact that our decorators and plasterers were for the Victory Loan Campaign, our new professional studios formally opened on May 1st, are not yet completed.

As we were unable to remain in the old offices, we were sheltered in our partially completed new quarters.

As our new studios are to be dedicated to our friends, gers, we decided to introduce a new song for the dedication.

What better theme could have been selected than one which is of our dedication—friends.

In spite of the fact that our new studios are still unfinished that we were ready to receive them, brought countless new professional headquarters, who wished us good luck, good fortune.

The only song we let them hear was the dedication song sheet of which is presented herewith, so that our out-of-town acquaintances may become acquainted with the first Feist hit emanating from Seven Eleven Seventh Avenue.

*Please accept this as an invitation to pay us a visit at the ear-*

**LEO FEIST, Inc., NEW  
711 SEVENTH AVENUE 7**

**A Stone's Throw From the Palace Theatre.**

**Next To the**

# TS! MANAGERS!

S"  
 called to do work  
 which were to be  
 compelled to find  
 artists and mana-  
 ch was the subject  
 ed the announce-  
 ist friends to our  
 health and good  
 Friends", the lead  
 own friends may  
 the "new" home,  
 est opportunity.

**YORK**  
 Columbia Theatre

Words by  
 HOWARD JOHNSON  
 and GEO. W. MEYER

## FRIENDS

Musie by  
 JOS. H. SANTIY

*Moderato*

*Till ready* VOICE

Life's a long, long trail so the poets say, Who knows where it  
 Back in child-hood days we were always taught, Faithful friends are

ends? As through life we travel from day to day, We have need of friends. Tho'  
 few, Friendship is a thing that can not be bought, That's a mot-to true, Real

some-times it is hard to smile, One friend can make your life worth while.  
 friends are might-y hard to find, We oft-en meet the oth-er kind.

**REFRAIN**

There are the true friends, that you meet in child-hood, There are the new friends,  
 To lose a good friend, caus-es us great sor- row, And we all lost one

of lat-er years, Then there's the girl friend, you call your sweet-heart,  
 not long a - go, A real true blue friend, to this great na- tion,

Who at times may cause you tears, There are i- deal friends,  
 All the whole world loved him so, Way up in Heav-en

who are more than real friends - Like sis-ter, broth-er and dear old Dad,  
 mid the songs of An- gels - A fly-ing boy met his dear old Dad,

But sec-ond to no oth-er, is dear old Meth-er, she's the  
 Good - bye old Rough and read-y? Well miss you Ted - dy, you're the

best friend - you've ev-er had, There are the had.  
 best friend - we've ev-er had, To lose a had.

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# J A - D A T R I O

**CARLETON, SOBOL and ROSENBERG**

THE BOYS WHO PUT JA-DA IN SONG LAND

**Z-O-O-O-U-P**

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DIRECTION—HARRY WEBER

JIMMY

RUSS

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Late Stars of "You Know Me Al"

**A**merica's

**E**nergetic

**F**unmakers

Harlem Opera House now; May 8-11 Prospect, Brooklyn

Dir. Chas. Allen; M. S. Bentham Office

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LOEW CIRCUIT

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Singing, dancing and a little novelty  
DIRECTION—NAT SOBEL

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Two Girls and a Piano

MGR. HARRY RICHARDS

DIR. LEW GOLDER

BLISS FAY  
THE QUAKER CITY FOUR  
NEUHAUS AMERICA'S GREATEST HARMONY FOUR  
DIR.—NICK FELDMAN SHALKER

JACK REDDY returned from overseas last week.

Elinor Levering was married last Saturday to Randolph Koopfal.

Josephine Hall will return to the stage in "On theiring Lina."

Clyde North has retired from the cast of "Nothing But Lies."

Mabel Weeks has been added to the cast of "Monte Cristo, Jr."

Evans and Denton have a new act written by Billy Wells.

Evangelina Wood has moved into larger offices at 1402 Broadway.

Alysa Harcourt and Lester E. Wallace were married last week.

Leaders Marcel has been engaged for the role of a priest in "Claudia."

Violetta Wilson has been engaged for a role in "The Lonely Romeo."

Eugene MacGruber will appear in a vaudeville act with Dorothy Arthur.

Jessie Reed is the first of the girls to be engaged for the "1919 Follies."

Marvelous Melville will open with the Quaker City Carnival next Monday.

Tom Richards will open with "The Lady in Red" through Chamberlain Brown.

Florence and Rene Richards, Chicago girls, have joined "The Mimie World."

Millie Carlson, who left the cast of "Sinbad" recently, is back in New York.

Florence Randall mourns the loss of her mother, who died April 14 at Sharon, Pa.

Boadicea Eyrton has signed with Oliver Morocco to appear in "Madame Sapho."

Harry Clarke has been engaged by Lew Fields to appear in his forthcoming review.

Regina Richards has signed with Oliver Morocco to appear in "Madame Sapho."

Harold Talbot, of the Selwyn office, will set sail for London within the next fortnight.

Donald McDonald has been placed by Chamberlain Brown with "The Lady in Red."

Harry Beckman has opened a restaurant two doors south of the Palace Theatre.

Ed Wynn returned to the Century Roof last week, after an absence of three weeks.

Saul Leslie, formerly with Lew Leslie, is now with Nat Nazario, in the Strand Building.

Raymond Van Sickle will close this week a two years' engagement in "Experience."

Richard Castilla and Otis Minard have joined Max Robson in "Tish," opening in Atlantic City.

Sam Ash, Frank Fay, Lew Cooper and Sam J. Curtis have been engaged for "Oh, Uncle!"

Margaret Fleudy, Fay Tunis and Letticia Stacey have been engaged for "The Lonely Romeo."

Greenville Five, a quintette of male sextet booked by Bert Lambert, is among the new acts.

Jessie Elliott has been engaged by George Anderson for the leading role in "There and Back."

William Robbins has signed with William Munnister for a leading role in "It Happens to Everybody."

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

Irene Smith, daughter of Lottis Smith, is ill at the American Theatrical Hospital, Chicago.

Harold Crane sailed for England on the "Aquitania" Saturday. He expects to return early in August.

John Adams, Jr., has been engaged by Cohen and Weeks to appear in one of their forthcoming productions.

Florence Mills has been placed by Chamberlain Brown to open in a new production with Edgar MacGruber.

Grace Elwarth, of "The Little Journey," entertained the boys at the Lakewood Base Hospital last week.

Amelia Bingham is mourning the loss of her mother, who, Benjamin Swiley, who died April 30.

Benny Sugarman, formerly with Stair and Havlin, is seriously ill at his home, 177 West Ninety-fifth street.

Edna G. Brouthars has been engaged for "Claudia Cora's play, which opens May 10 in Pittsburgh, Pa.

Cyril Chadwick will leave "Good Morning, Judge," to enter the cast of "I Love a Lamie," the new Clifton Crawford piece.

Alan Dinshart has signed to play one of the leading roles in the new Eugene Walker play, "Poor Little Sheep."

Will H. Smith has been engaged to stage "Love a Lamie," which Clifton Crawford will star next season.

Mattie Thelen, the five driver formerly in Luna Park, will open with the Quaker City Carnival in Philadelphia next week.

William Milne, after being laid up with a heavy cold, last week returned to his post at Keith's, Jersey City, as manager.

Harold Wilkin, a singer in Seneca's quartet, in the Bronx, was arrested last week for selling whiskey to two policemen.

William A. Brady and Grace George, his wife, sailed last week for Europe on the "Aquitania." They will visit Paris and London.

"Ritzie" Carleton has returned from Paris with the Red Cross, an old nurse in the Paradise Room of Babelweber's.

Paul Nicholson has succeeded, Harry Tighe in the chief comedy role in "Come Along," at the Nora Bayes Theatre, New York.

Maudie Nolan has leaked a sketch, "The Gold Cure," by Frank Folson, and will open this week under the direction of Jack Linder.

The King Trio, two men and a woman, are breaking in a new act put together by themselves. George M. King is handling it.

Fredrick M. Conklin has been engaged for two weeks by Smith and Golden. He plays the role of the millionaire, Harper, in "Lightning."

Dorothy Lewis has signed to play a character role in "Claudia," now in rehearsal, under the direction of Edith Ellis, author of the play.

Lillian Kingsbury and Ned Dana, assisted by Winona Bridges, are rehearsing their new act called "The Reined Lady," by Georgia Barie, at Unity Hall.

Mr. and Mrs. Charles Gates, of the vaudeville team of Gates and Finlay, announce the arrival of a baby boy on April 20.

T. P. Griswold, W. T. Madison and F. M. Baker, of Herkimer, sent week incorporated the Victory Theatre Company with a capital of \$400,000.

Stan Stanley will be seen shortly in a new showboat, to appear at the concert at the Nora Bayes Theatre last Sunday night.

Frank Gladden is springing along the recovery road and expects to leave the American Theatrical Hospital, Chicago, within a week.

Nerna Wilson and her husband, Capt. Louis E. Darven, sailed for London on the "Aquitania" Saturday to spend the rest of their honeymoon.

Arthur Lord De Langie, of "She Walked in Her Slip," was married after the Friday night performance in Boston to Ruth Wajner last week.

Major E. A. Roach, brother-in-law of Daisy Hazel Carleton, arrived in New York last week, after seeing service with the American forces in France.

Susanne Woodford and Harry Mastayer have been engaged by George C. Tyler for his series of new productions, to open in Washington, D. C., next month.

Rufus Le Maire, Samuel Le Maire and Harold Hyman, of 1568 Broadway, last week incorporated the Le Maire Hyman Company with a capital of \$50,000.

Leona Porter, formerly with Ziegfeld's "Follies," last week discharged from the American Theatrical Hospital, Chicago, fully recovered from her recent illness.

Ella Weber, vaudeville singer and dancer, is convalescing from an operation performed by Dr. Isaac Thorek at the American Theatrical Hospital, Chicago.

W. J. Carter, stage carpenter of the Standard Theatre, Chicago, who underwent an operation last month, has said farewell to the American Theatrical Hospital.

Sheik Haddi Tahir, of a new act in production entitled "Oriental Love," It has a cast of 25, two of whom are the principals. Two camels will travel with the act.

Bernard Graville and Roy Atwell were last week signed up by boyie Woodfolk to appear in the latter's musical show, "Golden Eyes," scheduled to open in Chicago next week.

Dick Curtis was taken ill with pleurisy at Philadelphia last week. He was recently discharged from the army. "Patricia O'Dare and Curtis' Boys," in which he appeared, will cancel bookings pending his recovery.

William Gheary, advance man for C. R. Reno's "Human Hearts" show, which closed in Princess Anna, Md., last Saturday night, has returned to New York, after being on the road for forty-four weeks.

Dorothy Potter, co-author with Mabel S. Keylighly of "The Greater Light," soon to have a London, England, production, arrived from France last week with the Rainbow Division.

Henry C. Jacobs received notice last week that he had been selected a honorary life member of St. Cecile Lodge of the Knights of the Columbian Order, the Columbia Commandery and the Mystic Shrine.

Carole Sebastian, the dancer, who was discharged from the army last week, has been subpoenaed to appear in a production in one of their forthcoming productions. Arrangements were made through M. S. Bestham.

Christina Norman, of the Jane Crowl company, is being with the "Sun," and her place is being taken by Grace Moran.

Jack Walsh and Madeline Williams, the first formerly of "Leaves," were named, and the latter previously with "Daddy Long Legs," has a new act in rehearsal at Unity Hall, "Hans Roth" is the title of the offering.

Marcello Marlon, late of Marlon and Willard, soon to appear in a single act in vanderbilt, is at the American Theatrical Hospital, Chicago, awaiting an operation to correct a spinal injury received in a fall a year ago.

Lotta Emmeson, for years connected with Edward Rowland's attractions, and who formerly in one of the leading roles in "A Little Mother to Be," is named at the American Theatrical Hospital, Chicago, for rest and observation.

Edward Conway, secretary-treasurer of Theatrical Protective Union Local No. 11, will shortly install officers of the Theatrical Mechanics Association Lodge at Mt. Vernon. A charter having been granted at that city.

Cyril Keytighly, who has kept memoranda of his experiences in every play in which he has appeared, will have a book published shortly containing the story of all the happenings in which he was concerned or witnessed during his theatrical career.

"Happy" Benway and Jack Ingala, while playing Keith's Theatre, Portland, Me., closed \$45,000 worth of stock, for less than an hour at an open-air market in Monument Square. They also sold \$50,000 worth of stock during the Saturday night performance.

Francis T. Walker, property man for Harry B. Hastings' show in 1913, is being held by his brother, Private William C. Walker. He is charged with desertion, desertion, N. J., and returned from France recently, a slightly crippled condition. Perhaps some reader can supply the information.

Filly Bartow, Farnum and Farnum, Fleming Trio, Edmonds and Segal, Jimmie and the Four Sisters, The Three Romans, Victoria and Georgetown, Young and Ledell, Lovette and Montie, Arnold and the Bluebell Trio, and The Ophelias, No. 1, were under the direction of Social Secretary Bert Brown, of the Y. M. C. A.

"Whirlwind Sons of the Desert," Chester Elvidge Johnson Co. The Act Beautiful, The Four Sisters, The Three Romans, Victoria and Georgetown, Young and Ledell, Lovette and Montie, Arnold and the Bluebell Trio, and The Ophelias, No. 1, were under the direction of Social Secretary Bert Brown, of the Y. M. C. A.

William and Gordon Dooley, Frank Fay, Esther Walker, Mae West, Clayton and White, Gardner Trio, Stan Stanley Trio, John Barry and Fred Hilden, Conroy and Bath Brothers, Holt and Rosedale, Phil Clark, Nathan Brothers and Stayman Alvin George two new comedies, which appeared at the concert at the Winter Garden last Sunday night.

James Forbes has been notified that the American Stock Company, which has been taken over by the joint owners of the Y. M. C. A. and the Overseas Touring League, has been re-named the James Forbes and George T. Crosby, by way of compliment to its organizer and as a mark of appreciation of his work in supplying entertainment for the American "over there."

Saul Brilliant last week returned from France, where he had been as a first-class member of the Red Cross of the South U. S. Infantry for more than a year. He returned on the "Aquitania" and coming over to the new production "Tish," New York. He is playing in the production played by the 50th Infantry Theatrical Players in the South U. S. The proceeds were turned over to the fund for the Seaman's Charities at Liverpool and New York.

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PLAYING AMERICAN BURLESQUE CIRCUIT. ADDRESS SAM HOWE, SUITE 1011-12, COLUMBIA THEATRE BLDG., N. Y.

THANK YOU, MR. JERMON

# HARRY J. O'NEAL

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PRIMA DONNA "PARIS BY NIGHT" CO. THIS WEEK, EMPIRE, HOBOKEN; THEN WE CLOSE. COME AND LOOK ME OVER. PERMANENT ADDRESS, 236 CUMBERLAND ST., BROOKLYN, N. Y., PHONE PROSPECT 6503.

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STARS OF BURLESQUE

PAT WHITE SHOW

# LEW LEDERER

FEATURED  
MIDNIGHT  
MAIDENS

## NIBLO AND SPENCER

MANAGEMENT  
HURTIG &  
SEAMON

## EDDIE AKIN

JUST PUNTING ABOUT

MIDNIGHT MAIDENS

## VAN AND KELLY

NOW PLAYING FOX TIME

## ANNA GRANT

With Pat White's Gaiety Girls in the Winter and on City Island in the Summer. (See My New Act—"Midnight and Bob")

## BERTHA COMINS

INGENUE

FRED IRVING'S BIG SHOW



## BURLESQUE NEWS

(Continued from Page 17 and on 38)

KAHN'S STOCK CO.  
OFFERED A FAST  
SHOW LAST WEEK

A corking good, fast show was offered last week by the stock players at Kahn's Union Square. There were plenty of hits and they were fast, and put over with good effect.

Billy Spencer put the show on and called the first part the "Merry Menace," with the "Bawdy Shop" as the burlesque. The cast was the same as the previous week, except that Billy Wainwright was doing the characters in place of Brad Sutton and Ethel Deveau was compelled to close early in the week on account of sickness.

The first scene was the "confidence" bit, which was handled by Francis Mackey and Miss Dix.

The "Miles" bit worked out well with the Misses Lorraine and Wellington doing it. A "drunk" bit was excellently put over by Spencer and Miss Dix. The latter surely worked up one of the most natural states of intoxication we have seen any female principal do in a long time. She did not credit the part and made it easy for Spencer to get this scene over. This bit stood out above any other in the show for laughs.

The "mucker" bit worked out all right with Spencer, Francis Mackey, and the Misses Lorraine and Wellington doing it. The "life guard" bit was offered by Spencer, Mackey, Francis Wainwright and the Misses Lorraine, Dix and Wellington. While it went over well, we have seen this bit done better before.

"Bull" bit with Spencer and Mackey as the "prop" bull, went over. Sutton, Wainwright and the Misses Lorraine and Wellington were also in this bit. There were several more bits in the burlesque that went over nicely and the audience seemed to enjoy the performance all the way through.

Wainwright, the character man, did not have very many opportunities to do anything, but he handled himself well in what was assigned to him.

Miss Dix's work was much better than when we saw her last week. She was more correct in reading her lines and as a result her scenes went over better. She also wore long, low, downy hair for the performance, except in the "Life Guard" bit, when she

displayed her form in a two-piece bathing suit. Her personality radiated far over the footlights Saturday afternoon.

The chorus worked very well, with the addition of several of the old girls, who returned last week after several weeks' absence. The numbers were nicely arranged. — H. H.

"MILE-A-MINUTE  
GIRLS" HAS BEEN  
GREATLY IMPROVED

The "Mile-a-Minute Girls" at the Star last week was a better show than when we saw it last September at this house.

It has been changed around a lot with different bits and scenes. There has been several changes in the cast as well. The new members are Ambark All, Benny Howard, Florence Pointer, Jessie Hiett and Pearl Briggs.

All doing his eccentric comedy character, worked hard throughout the performance. Howard, while not having as much to do as we have seen him do in other shows, gave a good account of himself in his Henry robe.

Billy Barry, doing Irish, was the other comedian. Harry gave as good a performance as he did the last time we saw him.

Miss Pointer, a rather attractive young lady, was the ingenue. Miss Pointer read her lines well and handled her numbers very nicely. Her costume looked pretty.

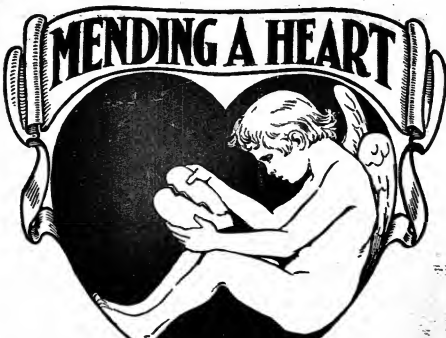
Jessie Hiett, a good burlesque woman, handled her scenes and numbers very satisfactorily. She also displayed a pretty wardrobe.

Pearl Briggs had most of the numbers and she put them over with plenty of "pop." Miss Briggs is the sweetheart of the company and she did very well in the part. She looked well.

George Brennan took care of the straight and Jimmy Holly was the juvenile. Big improvement is seen in the chorus, which had a number of pretty and shapely girls. — H. H.

## HOWE SIGNS LESTER DORR

Lester Dorr has been signed by Sam Howe for next season as a juvenile straight.



G. &amp; F.

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New YorkWANTED—BOSTONIAN  
BURLESQUERS  
FOR NEXT SEASON

One good singing burlesque woman and a good straight man. Straight man must sing and dance. CHAS. H. WALDRON, Waldron's Casino, Boston, Mass.

B. F. KAHN'S UNION SQUARE THEATRE  
STOCK BURLESQUE  
With All Star Cast

BILLY (GROGAN) SPENCER  
JAS. X. FRANCIS  
LOUISE PEARSON  
BABE WELLINGTON

FRANK MACKEY  
BRAD SUTTON  
LORRAINE  
MAE DIX

ETHEL DE VEAUX  
AND

BIG BEAUTY CHORUS

WANTED—Good Chorus Girls At Once

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211 Strand Theatre Bldg., N. Y. City  
WANTED FOR NEXT SEASON: Comedians, Juveniles, Straight, Prima Donna, Ingenues, Soubrettes,  
Artistes, RepresentativesWANTED—THOSE AT  
LIBERTY  
Who have had Burlesque experience as Prima Donna, Ingenues, Soubrette, Comedians, Character Men and Chorus Girls; also Producers. Write and send Photo. POLLY THEATRE, Pennsylvania Avenue at Ninth Street, Washington, D. C.CHORUS GIRLS WANTED  
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ECENTRIC IRISH COMEDIAN

Until May 24, Union Square Theatre, New York Howard, Boston, Commencing May 28

## WANTED FOR COLUMBIA WHEEL

BILLY WATSON'S  
PARISIAN WHIRL

Soubrette, one that can look and play French character part. Sing and Dance. Trump Comedian—great part. Irish Comedian—good all star. Chorus Girls—25 per; no half salaries. Open East, close East. Weight between 120 to 160 pounds. No railroad fares to opening. Address BILLY WATSON, per add., Orpheum, Paterson, N. J.

## FRED C. HACKETT

Engaged by Frank Damsel, for Herk, Kelly and Damsel's  
Show Next Season. Thanks to Managers for Offers.

**JAMES E. NICHOLS**

PRESENTS  
**WILFRED YOUNG & CO.**, in "The Regular Army Man"  
 DIRECTION—NAT SOBEL

**WILBUR DOBBS & WELCH** TOM

SOMEWHERE IN TOWN  
 DIRECTION—ROSE AND CURTIS

**WILLIAMS SISTERS**

IN THEIR DAINY REVUE  
**SURPRISE A LA MINUTE**

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PRESENT THEIR MUSICAL COMEDIETTA  
 "Luzon Love"

**CHIEF ZAT ZAM**

The Last of His Tribe of Aztec Indians of Mexico, Presenting Pastimes  
 of His People

Direction—LEE P. MUCKENFUSS

**RUBE MARQUARD**

DIRECTION—JOS. COOPER

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Artistic Variety Dancers

LOEW CIRCUIT NOW

Direction—TOMMY CURRAN

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**THE (4) HARTFORDS**

In a Comedly Panto. Skit, "The New Cook." Rep. H. B. Marshall

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MARGARET SUZANNE  
**HAVEN and FRANTZ**

Piano and Harmony  
 IN VAUDEVILLE

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**ETHEL MILTON & CO.**

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By WILLARD MACK

**BOBBY ADAMS**

Personality—Plus

**BILLY HOWARD & LEWIS** ARTHUR

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DIRECTION—MAYER JONES

**TOM O'CONNELL**

Character Comedian and Dancer

In Vaudeville

**BONESETTIS TROUPE**

DIRECTION—MAX OBERNDORF

HAPPY EMIL M.  
**THOMPSON & KING**

THE TWO MISFITS

IN VAUDEVILLE

MICHAEL EMMET & MOORE EILEEN  
 In "IRELAND TODAY"

Featuring His Own Songs

Direction—Joe Michaels

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**PELHAM LYNTON**

Aid a Monade. "The Symbol of Interrogation and Incomprehensibility."  
 SIR GILBERT PARKER

**GEO. KALALUHI'S HAWAIIANS**

DIR. GEO. SOFRANSKI

BOOKED SOLID LOEW TIME

# VAUDEVILLE BILLS For Next Week

### F. F. KEITH VAUDEVILLE EXCHANGE NEW YORK CITY.

**PA.**—Margaretta Brown—Felix Miles. (Sit' to Sit.)  
**OHIO.**—Ruth Ross—Dickinson & Deagan—Doolley & Biles—Foy Sisters—Marie La-Joie & Tuckey—Pep & Deagan—McCormick & Austin—Bernal—Bodie Gordon—Orin & Oddy—Marie Woodard—Fred Burrows—Woolch & Co.—Bernard Grenville—"Petitions"—Broder's Almas.  
**ALABAMA.**—Barnes—Harwood—Winters—Wright & Christie—Harvey, Hanny & Co.—Wilson—Carter & Co.—Blair—King—Hale & Lechets.  
**ARIZONA.**—Ethel Clarke—The Virtues—Lon Holt—Bordoni & Ode—Boe—Meyer & Moom—Nicholas Diamond Co.—Turpe & Dickson.

**ARIZONA.**—James Watts & Co.—Boe & Moom—Williamson Cross—Gibson & Connell—Santus & Hayes—Moe, Deido & Co.—El Caba—Mercedith & Sawyer.  
**ARKANSAS.**—Lena & Myrtle—Van Cullen—Bonney & Best—Lee & Cranton—Julius Thomas—Byrd Lewis & M. M. Mende Barry—Geo. H. Brown & Co.—Mastice Berkhart.

**CONNECTICUT.**  
 Keith's—Nash & O'Donnell—Gallagher W. J. Kelly & Co.—Stuart Barnes—Gallagher & Kelly—Dra Trap—Act Deagan—W. J. Kelly & Co.

**BALTIMORE, MD.**  
 Maryland—Fryk Muller—"Hills Across Sea"—The Comedy Players—Lillian Dresser & Co.—Ness & Montgomery—Val—Rosa Stanton.

**SUFFOLK, N. Y.**  
 Shea's—Evel McLaughlin—James & Bonalton—Kathleen Powell—Primo & Hood—Bess Taylor & Co.—Ward & Almas.

**CINCINNATI, OHIO.**  
 Keith's—Evel McLaughlin—Robert Schwartz Co.—Al Barnes—Blindfold Show—"Sweetest"—Daly & Kosterka—Lena Ode.

**CLEVELAND, OHIO.**  
 Keith's—"Memory Book"—Green & Hiller—Cycling Brunettes—Campion Sisters—Conroy & Murphy—Felix Miles.

**CANTON, OHIO.**  
 Keith's—A. & F. Reading—Chas. J. Morton—"What Girls Can Do"—Kobe Japs—Laska & Sawyer—Evel McLaughlin & Co.

**INDIANAPOLIS, IND.**  
 Keith's—A. & F. Reading—Chas. J. Morton—"What Girls Can Do"—Kobe Japs—Laska & Sawyer—Evel McLaughlin & Co.

**GRAND RAPIDS, MICH.**  
 Empress—Alice & Mary—Billie & Fuller—L. La Mire & Hayes—Rope & Denton.

**LAKE CHARLES, LA.**  
 Empress—Anna & Winifred—Mahoney & Auburn—Wood & Wicks—Doolley & Deagan—John P. Conroy & Co.

**INDIANAPOLIS, IND.**  
 Keith's—"On His Best"—Kilmer & Beaumont—Alice & Mary—Billie & Fuller—L. La Mire & Hayes—Rope & Denton.

**LOUISVILLE, KY.**  
 Keith's—Jess Overbury & Co.—Joe Twelvet—Matt Dominico—Frank Horton & Co.—Tom & Edith—Wark & Kell—Lester & Willard.

**WHEELING, W. VA.**  
 Empress—Frempt & Mount—Bert Brown—Jac. C. Mullen & Co.—Fatten & Mervin—Barnes & Co.

**PORTLAND, ORE.**  
 Keith's—Evel McLaughlin—Stevens & Hollis—Annonie Barnes—Anthony & Biles—Hoff & Mowery—Joe Markley.

**PHILADELPHIA, PA.**  
 Keith's—Rainbow Cocktail—Marie Collins—Lillian—Evel McLaughlin—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.

**PITTSBURGH, PA.**  
 Keith's—Frank Crook—Helena & Chalm—Carmel & Harris—Thos. Alex—Crosby & Dwayne—Willie Cross.

**ROCHESTER, N. Y.**  
 Temple—Oscar Yokes & Dora—The Sharroncs—Berne, Walters & Crocker—Beane Clifford & Co.—Jessie & Old—Cecile Fuchs—Thos. Townsend—Wilber & Co.—1908 Reg. Show.

**TOLSON, OHIO.**  
 Keith's—"For Pip's Sake"—Gardner & Hart—Lillian Fitzgerald—Suzanne & Deagan—Ella Bringer—The Tallon—Billie Segars.

**WASHINGTON, D. C.**  
 Shea's—Miriam—Molligan & Myers—Ben Bernheim—Suzanne—Dorcas—Sisters—Tommy Doo—Lena Goodrich—Mae & Lora.

Bob Hall—Mae King & Co.—Tegan & Genova—Carter & Mack—Evel McLaughlin & Co.—Princess—Shelia Terry & Co.—Broeck's Modest.  
**DELAWARE.**  
 Keith's—Evel McLaughlin & Co.—Roberts & Co.—Princess—Shelia Terry & Co.—Broeck's Modest.  
**FLORIDA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**GEORGIA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**ILLINOIS.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**INDIANA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**KENTUCKY.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**LOUISIANA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**MARYLAND.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**MASSACHUSETTS.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**MICHIGAN.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**MINNESOTA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**MISSISSIPPI.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**MISSOURI.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**MONTANA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**NEBRASKA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**NEVADA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**NEW YORK.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**NEW JERSEY.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**NEW MEXICO.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**NORTH CAROLINA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**NORTH DAKOTA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**OHIO.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**OKLAHOMA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**OREGON.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**PENNSYLVANIA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**RHODE ISLAND.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**SOUTH CAROLINA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**SOUTH DAKOTA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**TENNESSEE.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**TEXAS.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**VIRGINIA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**WASHINGTON.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**WEST VIRGINIA.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**WISCONSIN.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.  
**WYOMING.**  
 Empress—Lena & Myrtle—Dorcas—Thos. Harding—Sisters—Gerard's—Mankov—Stanley & Hirsch—Felix & William.

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(Continued on page 21.)

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**WILFRED YOUNG & CO.**, in "The Regular Army Man"  
 DIRECTION—NAT SOBEL

**WILBUR DOBBS & WELCH** TOM

SOMEWHERE IN TOWN  
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 Direction—LEE P. MUCKENFUSS

**RUBE MARQUARD**

DIRECTION—JOS. COOPER

**SHERMAN & ROSE**

Artistic Variety Dancers  
 LOEW CIRCUIT NOW Direction—TOMMY CURRAN

**BERNARD TRIO**

Those Three Nifty Girls  
 PLAYING U. S. O. TIME

Raymond Fisher  
 Presents  
**BUCK HART**  
 THE ESCAPED ARTIST OF THE PLAINS  
 Dir.—LEW GOLDER

**CHAS. ROOT & WHITE** WALTER  
 ECCENTRIC SONGS AND DANCES

A NEW NAME, BUT A STANDARD ACT  
**THE (4) HARTFORDS**  
 in a Comedy Pasto, Skit, "The New Cook." Rep. H. B. Marshall

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 THE WOP AND THE SINGER

MARGARET SUZANNE  
**HAVEN and FRANTZ**  
 Piano and Harmony  
 IN VAUDEVILLE

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 By WILLARD MACK

**BOBBY ADAMS**

Personality—Plus

**BILLY HOWARD & LEWIS** ARTHUR

In "DO YOU LIKE ME?"  
 DIRECTION—MAYER JONES

**TOM O'CONNELL**

Character Comedian and Dancer  
 In Vaudeville

**BONESETTIS TROUPE**

DIRECTION—MAX OBERNDORF

**HAPPY EMIL M.  
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**MICHAEL EMMET & MOORE** EILEEN

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 SIR GILBERT PARKER

**GEO. KALALUHI'S HAWAIIANS**

DIR. GEO. SOFRANSKI

BOOKED SOLID LOEW TIME

# VAUDEVILLE BILLS For Next Week

## F. F. KEITH VAUDEVILLE EXCHANGE

**NEW YORK CITY.** (Six)  
 Bala-Marcopoli-Sybil's Melos. (Six)  
 Delly—Both Boys—Dickinson & Deane  
 Dealy & Bala—Paul Hayes—Martha Lee—Bess &  
 Thos. Clark & Burgess—McDonald & Austin  
 Beryl—Lloyd Burgess—Lorraine & Co.—Bernard  
 Brennan—Fred Burgess—Low Welch & Co.—Bernard  
 Gravillon—Foster & Fisher's Amateur  
 Albee—Ed. G. Gilling—Raymond Wilmet  
 William Criton—Lorraine, Bessy—O'Connell  
 William Carter & Co.—Wing—Sig &  
 Lockette  
 Hilda—Evelyn—Clara—The Virgins—Lion  
 Hilda—Bernard & Co.—Boyle & Dickson

**PROXITY.**  
 Paulish—James Watts & Co.—Rose & Moore  
 Wellington Cross—Gibson & Connell—Bostany &  
 Hayes—Mae, Hade & Co.—H. Cobb—Meredith &  
 Brown  
 Moore—Lena & Mayfield—Van Colter—Bostany &  
 Bert—Lee & Cranston—John Pannam—Sybil  
 Hilde & M. H. Hilde—Burr—Geo. J. Hayes &  
 Co.—Maurice Burkhardt

**BOSTON, MASS.**  
 Keith's—Nash & O'Donnell—Satter W. J. Betty  
 Lane Bankoff & Co.—Donnell's Grand—Palma  
 & Co.—Stuart Barnes—Gallagher & Holly—Fry  
 Thos.—Act Beneficial

**BALTIMORE, MD.**  
 Maryland—Fry—Lester—Anna Brown Set  
 —Tess Comedy—Fov—Louise Deane & Co.—  
 Thomas Anderson—Lester—Fry—Kear  
 Shea & Montgomery—Val & Brins Stanton

**BUFFALO, N. Y.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 Katherine Paverly—Frimo & Hand—Fry Taylor &  
 Co.—Thomas Anderson—Lester—Fry—Kear  
 Shea & Montgomery—Val & Brins Stanton

**CINCINNATI, OHIO.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 Al Barnes—Ethel Moore—Lester—Werner & Bonnette  
 Hilda—Evelyn—Clara—The Virgins—Lion

**CLEVELAND, OHIO.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette

**DANBURY, OHIO.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"What Girls Can Do"—Koska Japs—Lester &  
 Montgomery—Val & Brins Stanton

**DETROIT, MICH.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —Selma Bates—Belgian—Thos—Fry—Gibby  
 I. H. Morgan—Bostany & Lorraine—Aven Comedy  
 Fov

**ELKS, PA.**  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette

**GRAND RAPIDS, MICH.**  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette

**HARTFORD, CONN.**  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette

**INDIANAPOLIS, IND.**  
 Keith's—"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**LOVELL.**  
 Keith's—Jesse Christie & Co.—Joe Twine  
 Eight Thousand—Frank Brown & Co.—Tom & Bob  
 —Work & Kelt—Lester & Wilford

**MONTICELLO, N. Y.**  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette

**PORTLAND, ORE.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**ROSELAND, ORE.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**SARASOTA, FLA.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**WASHINGTON, D. C.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**WILMINGTON, DE.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**WYOMING, W. V.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**YONKERS, N. Y.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**ORPHEUM CIRCUIT**  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette

Bo. Hall—Mama King & Co.—Tegan & Geneva—  
 Cias & Macdonald  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**LINCOLN, WEB.**  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**MIDLAND, MICH.**  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**MILWAUKEE, WIS.**  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**PORTLAND, ORE.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**ROSELAND, ORE.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**SARASOTA, FLA.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**WASHINGTON, D. C.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**WILMINGTON, DE.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**YONKERS, N. Y.**  
 Keith's—Ethel Moore—Lester—Werner & Bonnette  
 —"On High Seas"—Kilmer & Research  
 Act Station—Tip Top—Fry—Fov & O'Connell  
 Walter—Brenard & Ford—Little Janna

**ORPHEUM CIRCUIT**  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette

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**ORPHEUM CIRCUIT**  
 O'Connell—Ethel & Johnson—Fov Halley Bates  
 & Co.—Ethel Moore—Lester—Werner & Bonnette

A NEW RECORD IN SONGWRITING  
**5 SUCCESSIVE HITS**  
 BY **S. R. HENRY**  
 D. ONIVAS & FRANK H. WARREN

**KENTUCKY DREAM**  
 SONG & WALTZ

SONG & INST. INDIANOLA  
 WORLD-WIDE SENSATION

SONG & INST. INDIANOLA  
 WORLD-WIDE SENSATION

**PAHJAMAH**  
 ORIENTAL SONG & INSTRUMENTAL NOVELTY

THESE SUCCESSES ARE SPECIALLY ADAPTED FOR DANCING MUSICAL & DUMB ACTS

**TEARS OF LOVE**  
 A WONDERFUL SONG

SONG & INST. INDIANOLA  
 WORLD-WIDE SENSATION

SONG & INST. INDIANOLA  
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**HIMALAYA**  
 SONG OF THE FAR EAST & INSTRUMENTAL NOVELTY

PROF. COPY & ORCH. (MUSICAL OR INSTR.) FREE TO RECOGNIZED ARTISTS  
 LEADERS—SEND 25¢ FOR DANCE ORCH. OF ANY OF THE ABOVE  
 FULL BAND 25¢ EXCEPTING "KENTUCKY DREAM" WHICH IS 50¢

**JOS. W. STERN & CO.** 1556 BROADWAY, N.Y.C.  
 HARRY TENNEY—Manager  
 CHICAGO—119 N. CLARK STREET. J. A. BOSLEY—Manager

(Continued on page 31.)

**THELMA CARLTON**

after 20 weeks' run at Moulin Rouge and Bal Tabarin, will be open after July 1 for a musical comedy proposition.

DIRECTION—MAX ROGERS

**CANTON TRIO**

DIRECTION—MISS BROWN and WM. S. HENNESEY

**JIMMIE PARKER**

The Original Jazz Comedian

IN VAUDEVILLE

**JACK & JUNE LAUGHLIN**

A Likeable Boy and A Beautiful, Lovable Girl

**ADELINA ROATTINA & BARRETTE WM.**

IN "MARRIUCIA GOING UP"

Direction LEE MUCKENFUSS

**PAYTON, HOWARD & LISETTE**

"Six Feet of Comic Uproar."

Work in One.

Dir., Chas. Borahaupt

**CLIFF  
McCORMICK and WINEHILL**

The Jant Boys from Dixie

Direction—Lewis & Gordon

**MARGY MYERS and KNISE NETTIE**

IN VAUDEVILLE

DIRECTION—WENONAH TENNY

**LEON C. PAUL F.  
WHITEHEAD & FITZGERALD**

Back from Over There with Something New

Direction—SOFRANSKI AND EPSTEIN

**DICK MARCY & ARCH LEO**

"THE JAZZ HOTEL"

Direction: MEYER B. NORTH

**BEATRICE LAMBERT**

THE INTERNATIONAL GIRL

IN VAUDEVILLE

**TENNEY**

ON AN ACT is a guarantee of something new, novel, and original in the way of vaudeville offerings. Start right and write for me in write for you. I can be of MATERIAL assistance for me MATERIAL you want. Write, phone, wire, or call. ALLEN SPENCER TENNEY, 1263 Broadway, New York City.

BOB

DEMOS

**ALLEN and JONES**

In "A Dish of Hominy with Plenty of Gravy"

IN VAUDEVILLE

ELBERT

MARY

**WHITE & BRADFORD**

In "Darktown Flirtation"

DIRECTION—NAT SOBEL

GRACE

ELSIE

**SLOAN & MOORE**

"From the Sublime to the Ridiculous"

**WARREN & WADE**

In "The City Employee"

CORRINE

EDYTHE

**HARRIS & BAKER**

Two Girls and a Piano

DIRECTION—LEW LESLIE

**BROWN AND JACKSON**

Comedy Skit in One "At the Training Quarters" Special Scenery

**FRANCHINI BROS.**

Equilibrists—Hand-to-Hand Balancers

DIRECTION—FALY SANDERS

**ED. CORELLI & GILLETTE CHAS.**

VARIETY ENTERTAINERS

**DOROTHY DOYLE**

"Melodies of the Moment" In Vaudeville

**CLEO LEWIS**

Singing Contortionist. Dir.—Tommy Curran

**VINCENT MOORE**

"The Thief," by Miss Blanche Merrill

**NELLIE CRAWFORD**

Singing and Dancing Soufrette Direction—Roehm & Richards Oriental

**DOC STONE & WALL LEO**

Comedy Unicyclo and Bicycle

Direction—Phil Bush

**JIMMY DUNN**

International Mimic

Just Came East

See It

**PELHAM LYNTON**

In older times "Variety" We called the spice of life But since they've called it Vaudeville

Our life is spiced with strife. Direction: LESLIE MOROSCO

**Maude and Marion Dunn**

Lady Auburn and Queen Bonypart

DIRECTION—MARK LEVY

**JACK BLAIR and CRYSTAL FLO**

A TENNIS MIX UP

IN VAUDEVILLE

**GEORGE S. KINNEAR**

JUVENILE

DIRECTION CHAMBERLAIN BROWN

**DUNNORD**

In a Classic Dancing Oddity

DIRECTION—TOM JONES







Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your name and the name of the business followed by the sender should be mentioned. Please mention the date (or number) of the CLIPPER in which the letters sent for you are advertised.

GENTLEMEN
Anderson, Howard; Cooper, Harry; Govey, Fred; ...

LADIES
Anderson, Fannie; Armstrong, Elizabeth; ...

WANTED GENERAL BUSINESS, capable of doing light office; woman for General Business; ...

WANTED PEOPLE ALL LINES SHERMAN KELLY PLAYERS

Real Stock Players. State all first letter and send photos. Only the best. Top salary. ...

WANTED TRUMBULL PLAYERS FOR Ingenuis with specialty, two gen. business men with specialty, advance man; ...

14th CONSECUTIVE SEASON 14th WANTED-Repertoire People in All Lines

DEATHS IN THE PROFESSION

JOSEPH WARREN JEFFERSON, a well-known actor, died May 1st from cancer of his lungs in New York. ...

GENE WOODS, of the firm of Woods and Kuhl, acrobat, died at Bellevue Hospital last Friday of a complication of disease. ...

Want to thank the hundreds of friends who have wired for me my song hits and orchestration. The new song, 'The Greatest Thing That Came from Heaven'...

ELTINGE Theatre, West 42d St. Rev. Edw. L. Rice. Mat. Wed. & Sat. 2.30.

EMPIRE 5th & 60th St. Rev. L.S. Mat. Wed. & Sat. at 2.30.

LYCEUM 41th St. Mat. Wed. & Sat. 2.30.

DELASCO Theatre, West 44th St. Rev. Edw. L. Rice. Mat. Wed. & Sat. 2.30.

WANTED AT ONCE For Long Summer Season "10 Night" Comedies

REPUBLIC W. 42d St. Rev. Edw. L. Rice. Mat. Wed. & Sat. 2.30.

THE WOMAN IN ROOM 13 CHARLES DELORMAN FEARS

PLAYS ON ROYALTY ALICE HOWLAND

OLYMPIC 14th St. Rev. Edw. L. Rice. Mat. Wed. & Sat. 2.30.

BASE BALL NATIONAL LEAGUE POLO GROUNDS

MISCHIEF MAKERS BROOKLYN THEATRES

NEW YORK ATTRACTIONS

STAR 34th St. Rev. Edw. L. Rice. Mat. Wed. & Sat. 2.30.

R. F. KEENE'S PALACE

SOCIAL FOLLIES Wrestling Tuesday and Friday

THE VELVET LADY

CASINO THEATRE THIS WEEK MOLLIE WILLIAMS

HUDSON W. 44th St. Rev. Edw. L. Rice. Mat. Wed. & Sat. 2.30.

GAYETY THROUGHAWAY THIS WEEK AMERICANS SUNDAY CONCERTS

EMPIRE THEATRE Ralph Aaron and Broadway

MERRY ROUNDERS Next Week-SOCIAL MAIDS

For Peace  
and  
Prosperity  
**INVEST!!**

When you invest your money in

***VICTORY BONDS***

you are not giving money to your country. You are making the safest investment in the world, and your money will come back to you, with interest, at a time when you may need it far more than you do now.



# THE NEW YORK CLIPPER

(THE OLDEST THEATRICAL PUBLICATION IN AMERICA)

Published Every Wednesday

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A display announcement in this paper will be read by managers, agents and producers the country over.

Everyone interested in the show business is interested in the Clipper. That's why Clipper advertising pays.

It is not a question of "Can you afford to be in it?" but "Can you afford not to be in it?"

Special rates to artists.

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Send Your Copy In Now!

# MAKE CHANGES IN STAFF OF PARAMOUNT

## GREENE CALLS SPECIAL MEETING

Simultaneously with the calling of a special meeting of district managers and special representatives on May 12 to discuss distribution, a number of promotions in the Paramount staff have been announced by Al Leichtman, general manager of distribution. The following are some of them.

Frederic Gage, formerly sales manager, has been promoted to the position of secretary to Walter E. Greene, vice president and managing director in charge of distribution.

Sidney R. Kent, formerly special representative in supervisor of the Kansas City, St. Louis, Omaha and Des Moines branches, has been promoted to the position of sales manager and took to his new post May 6, 1919.

Myron H. Lewis, formerly manager of the Kansas City branch, has been promoted to the position of special representative in supervisor of the Kansas City, St. Louis, Omaha and Des Moines branches.

John W. Allen, special representative, has been placed in permanent supervision of the Chicago, Detroit and Minneapolis branches.

John W. Hicks, Jr., has been appointed manager of the Minneapolis branch. Hicks was formerly branch manager of Goldwyn at Minneapolis and previously had been associated with the Famous Players-Lasky Corporation in St. Louis and Omaha offices.

The special meeting called by Walter E. Greene, vice president, will be held at the home office of the company, at 485 Fifth Avenue, and will be attended by the following district managers, in addition to other Paramount officials: Harry Asher, Boston; W. E. Smith, Philadelphia; C. B. Holcomb, Atlanta; M. Marcus, Salt Lake City; Herman Wobbes, San Francisco, and the following special representatives: H. Bushman, Pittsburgh; John W. Allen, Chicago; Myron H. Lewis, Kansas City.

## BUY FILM RIGHTS

Sanger and Jordan last week sold the motion picture rights in the novels of Barr McCutcheon's novels and also disposed of the film rights to George Broadhurst Lane, "W. J. Rye," and "The Rights to the latter were bought by the Famous Players, to be adapted as a feature picture for Bryan and Woodbury. The McCutcheon novels to be adapted for motion pictures are: "Bill Bungle," "The Way of the Wagon," "Dorothy Dallas" as a film vehicle for Madlyn Arbuckle, and "Black in White," bought by Thomas Ince for \$20,000 as a vehicle for Dorothy Dalton.

## SCREEN ACTOR IS DIVORCED

Max Myra Douglas was granted a final decree of divorce last week by Justice Platt of the Supreme Court at White Plains from Walter Douglas, \$75,000 motion picture actor. She also was given custody of their daughter Irene. The couple were married in Brooklyn in 1914, and the interlocutory decree of divorce was granted on Jan. 24 last. Deedings followed Sonjune from the Vitagraph studio in Brooklyn, where, it is charged, he met an unidentified woman.

## EDMONDS SUCCEEDS RAMSAY

Ralph Edmonds has been appointed general representative of the Blalock and Blalock theatres, succeeding T. Ramsay.

## WANT CLOSER CO-OPERATION

A meeting was held last week at the Hotel Waldorf of representatives of the National Board of Review and the National Association of the Motion Picture Industry for the purpose of discussing necessary steps to bring about a closer co-operation between the motion picture producing companies and the National Board of Review.

The following were appointed as a joint committee for further reference: J. A. Powers, Arthur Friend, J. Stuart Blackton, Paul Cromelin and Gabriel Haas, to represent the producing companies; Dr. Edward F. Sanderson, Rev. William B. Tower, Everett D. Martin, Dr. O. G. Cooke and W. D. McQuire will represent the National Board.

## MIX GETS \$300,000 INSURANCE

Los Angeles, Cal., May 3.—Tom Mix, the cowboy-motion picture star appearing in Fox films, has insured his life with three companies for a total of \$300,000. His life has been insured by one firm for a total of \$100,000, at a premium of \$1,000 per annum. His torso bears another \$100,000 insurance, at a premium of \$1,750.

## HOLDING SPECIAL SHOWINGS

Amateur dramatic companies of British provinces, started a special showing yesterday (Tuesday) at the New Grand Theatre, to be followed by similar plays of British make. The showings are continued today and tomorrow. The list includes "A Night in the Tropics," "The Red, White and Blue," "God Bless Our King," "God and Man," "God Bless Our King," "God and Man" and a number of others.

## HAVE NEW BRAND

The Robertson-Cole Company have started a new plan which will be inaugurated June 1, when they will introduce a new brand of film known as "The Perfect Picture," to be released through Exhibitors' Mutual. The first of them will be the Jesse D. Hampton attraction, with H. B. Warner, called "The Man Who Turned White."

## NEW DREW COMEDY RELEASED

"Harold, the Last of the Saxons," is the title of a Mr. and Mrs. Drew comedy released on Monday May 5. The Red Lantern mount-Drew comedies. It is set seen Henry and Polly in the roles of "The Red Lantern" and "The Red Lantern." It is a comedy of the same name and produced by V. B. K. Film Corporation.

## WILL RETURN TO STAGE

Conita Darlow, formerly Patty Arluckie's leading lady in the old Kaystone comedies, has completed the war work in which she has been active for the last two years, and will return to the screen under the direction of Evangeline View, in whose hands she has placed her business.

## RIVOLI HAS NAZIMOVA FEATURE

Nazimova will be the feature at the Rivoli this week at "The Red Lantern." She appeared there only a few weeks ago "The Red Lantern" is a screen version of the novel by the same name by Wherry. In the film Nazimova enacts a dual role.

## ROY TO PRODUCE OWN FILMS

Charles Ray is going to make his own pictures. The leading lady of his next picture with Thomas H. Ince in January, 1920. They will be released by the First National Exhibitors.

## VAN LOAN WRITES FOR WILLIAMS

Van Loan writes pictures for the June program of Williams will be "A Romance of Romance." It was written by H. E. Van Loan, and is a production which he has written for Williams.

# PRODUCERS SAY FILMS ARE FAIR

## TELL THE TRUTH, THEY STATE

Letters sent out by the National Association of Credit Men, complaining against the portrayal in films of a vast chasm between capital and labor, have been taken exception to by producers, who claim they are pictorial conditions as they exist. The letters, sent through J. H. Tregoe, secretary-treasurer of the association, set forth the idea that popular features are being made in such a way that most people feel there is an irrevocable division of interest between capitalists and workers.

Part of the letter reads as follows: "Some of these photo-play makers inexperienced and unthinking folk get the idea that capitalists everywhere are cruelly grinding down workers under a condition of helplessness and despair. Such pictures stir up hatred and sow seeds of industrial unrest. They are not only untrue, but they are unbecomingly an educational force in the free country and shall not devote their industry to being taken full advantage of by the youth that attend the performances to cause distinction and hatreds, but, rather, show all branches of society working together can bring out the best fruits of social existence for all.

"We do not seek present one side of any question," said Adolph Zukor, president of Famous Players-Lasky. "If society charges us with wrongdoing, the truth is told. The motion picture industry does not want to paint any theme in unjust colors, but hopes by pictorial conditions as they are, to show the right way."

Gabriel Hess, speaking for Goldwyn, said the motion pictures feature that company had never tried to divorce labor and capital, but had tried to be consistent in picturing any story dealing with this situation.

"We have endeavored to keep the two camps apart, but together, the truth is told. In this time of unrest, the subject of labor and capital is an exceedingly dangerous one, and it is not wise to picture it in favor any one side. They are merely following the theme of the story. Picture producers are not interested in the subject, they are only interested in the subject. They have to take what they are given for stories. A few years ago we made labor and capital picture, but we always tried to make it a fifty-fifty proposition." Carl Laemmle, president of Universal, said all the pictures to do is to produce facts."

It is said that most of the letters, 25,000 in all, were sent to newspapers.

## COHEN GETS ANOTHER HOUSE

The Bronx Theatre, 221 Westchester, Union and Prospect avenues, has been leased by Sydney R. Cohen, president of the Motion Picture Exhibitors' League of the State of New York for a long period at a total rental of \$175,000. The theatre, which cost \$120,000, is comprised of both a closed and open-air theatre.

## GOLDWIN TO SAIL

Soon after his return to New York, Samuel Goldwyn intends to sail for Europe, but he has not yet announced the purpose of his trip, but it is reported that he will stay for

## PLANS NEW BINGHAMTON HOUSE

BINGHAMTON, N. Y., May 3.—O. E. Hirschman, managing contractor of the theatres in this city, the Stone Opera House and the Armory Theatre, and five more, is making plans to build a new house about to build a third theatre here at Washington and State streets, having completed the present one. He would honor state senator J. Sloat Fassett, of Elmira. The theatre, which will have a seating capacity of 2000, will be built at a cost of \$200,000 and will be ready next January. The policy of the house will be motion pictures and vaudeville during certain months in the year and legitimate attractions during the regular Metropolitan theatrical season.

Hathaway, it is said, is building this house independently, as a sort of disciplinary measure against some of the directors associated with him in the control of the Armory Theatre and with whom he has been at odds during the last six months. Another reason was the announcement that D. J. Bandy, owner of the Majestic and Korblick, Cohen and Goldwyn, owners of the Strand Theatre, both motion picture houses, are planning to build two additional theatres here.

Hathaway's other theatres are situated in Middleton, Oneonta and Kingston.

## ANSWERS TREGOE'S CHARGES

Producers of motion pictures last week answered charges of J. H. Tregoe, secretary of the National Association of Credit Men, in which he said that "movie makers are grinding down the masses of capital and labor." He claimed that most of these plots showed the capitalist class oppressing the laboring man, and should be protested against by every right-minded citizen.

The National Association of Goldwyn, said: "Moving pictures have had a big share in bringing capital and labor together at odds during the last six months. The Famous Players-Lasky company, said that in order to be successful movie plays must be truthful."

## LEHRMAN TO BUILD NEW PLANT

LOS ANGELES, Cal., May 5.—Henry Lehrman is about to build a new motion picture plant for his studios, at Culver City. The plant is to cost \$750,000 and will be erected on a ten acre plot. The main building will be of the Spanish style of frame construction with stucco exterior finish.

## WILLARD SHOWS FOR SOLDIERS

LE MANS, Fr., April 20.—Willard, the "Man who grows," with his vaudeville company, will show at the Grand Theatre, E. C. A. is entertaining the boys here, appearing in tents, sheds, century-old halls. The theatre, which cost \$120,000, is to be stationed, Irving Bloom, Miss Zaida, Billy Helms and Rose Washburn assist Willard in his entertainment.

## BUY STORY FOR FARNUM

Jackman Gregory's story, "Joyous Tom," has been bought by the Famous Players-Lasky company. Most likely it will be his next, as "The Lone Star Ranger" has been completed at Palm Springs, Cal.

"TAXI"

Tripping Five Reels.

Robert Hervey Randolph... Taylor Holmes... Harry Grossman... "The Best Man"...

Remarks

In "Taxi" Taylor Holmes is most to be commended... The fortune, would not be appreciated... Randolph's... Hervey Randolph's income is \$10,000 a year...

Hervey Randolph's income is \$10,000 a year, derived from the Alex Taxi cab company... Randolph takes her place in society, while Beesmer takes her place in the Alex company... "The Siren's Song"...

"THE SIREN'S SONG"

Five-Reel Serial.

Cast

Marie Bernell... Theda Bara... Joseph Whaley... "The Rescuing Angel"...

Here is a film where Theda Bara does not roll her eyes and smoke a cigarette... "The Rescuing Angel"...

One Day. Box Office Value

TITLES RUN IN SERIES

During the last season, there has been a peculiar tendency on the part of titles of plays to run in series... "The Love That Dares"...

"THE BEST MAN"

James D. Hodson. Five Reels.

Cast

Cyril Gordon... J. Warren Kerrigan... "A Place in the Sun"...

Story—Dramatic. Written by Grace L. H. Warner... "The Boomerang"...

"The Best Man" has little to recommend it aside from the setting of the race and his supporting company... "The Boomerang"...

Furthermore, the sale of Cyril Gordon gives Kerwin little to do, of the kind of work he is to see him do... "The Boomerang"...

After he is married he discovers that Celia was never married to Burnham... "The Boomerang"...

One Day. Box Office Value

"THE RESCUING ANGEL"

Parsonsm-Five Reels.

Cast

Joseph Whaley... "The Love That Dares"...

"The Rescuing Angel" is not well written and the plot is... "The Love That Dares"...

One Day. Box Office Value

"THE LOVE THAT DARES"

Five-Reel Reel.

Oliver Hudson... "The Love That Dares"...

"The Love That Dares" is not well written and the plot is... "The Love That Dares"...

One Day. Box Office Value

"A PLACE IN THE SUN"

Tripping-Five Reels.

Cast

Marie Bernell... "A Place in the Sun"...

"A Place in the Sun" is typically English throughout... "The Boomerang"...

Two Days. Box Office Value

"THE BOOMERANG"

Five-Reel Serial.

Cast

Gay Gray... "The Boomerang"...

"The Boomerang" ran successfully on Broadway... "The Boomerang"...

Two Days. Box Office Value

FILM FLASHES

Charles Pathe arrived in New York last week... "The Boomerang" ran successfully on Broadway... "The Boomerang"...

A. K. Hyman had bought "Victorious Men" for Hixson, Michigan, and Indiana... Harry Grossman of Oliver Films' latest trip to the Coast... "The Boomerang" ran successfully on Broadway...



# Greatest International Propaganda

**An Undertaking of World-Wide  
Importance for the Film Industry**

A Swiss enterprise has taken to issue a propaganda to be spread gratuitously

**All Over the World**

redacted in English, French, Italian, Spanish and German, fill up several hundreds of pages, printed in two colors upon artistic printing paper, containing film descriptions, advertisements, illumining articles, regarding the conditions in every country of the globe, where the moving picture industry has won foothold.

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Known All Around the Globe**

The only magazine existing in five languages of such huge proportions.

*Write at once for further information to the editors*

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The NEW YORK  
**CLIPPER**  
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

MAY 14, 1919

PRICE TEN CENTS



THE NATIONAL THEATRICAL WEEKLY

America

May 14/19

Dear Friends:-

Here's a friendly tip  
that's a sure pop  
100 to 1 bet.

The greatest ballad  
hit in years my friends,  
is "Friends".

Sincerely

Countersigned *H.P. K... ..*

<i>Joe F...</i>	Joe Fuchs	Mont Schaffi	Jimmie Whitely
Al Bather	Jimmy Co	Sam ...	
Lew Mahan	Fred Auger	Ed ...	St. Johnston
Chas J Cordray	Frank ...	Will Stevens	Wm. ...
Bob Miller	Frank ...	Charles ...	E. Hughes

Of course it's published by  
our friend's friend  
Leo Feist

me too  
*Joe ...*



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Owned by  
FRANK QUEN, 1853

NEW YORK, MAY 14, 1919

VOLUME LXVII, No. 14  
Price, Ten Cents, \$4.00 a Year

## ONE NIGHT STAND MANAGERS WANT BETTER TERMS

DEMAND 70-30 PERCENTAGE

Producers of musical and other road shows are discussing early this week the growing demand of one-night stand house managers throughout the country, that a different scale of percentages be instituted next season, the division to provide for a minimum scale of 30 per cent to the house paying the attraction.

The demand, coming at this time, when producers are planning to put their productions for next season into rehearsal, received much attention, with the result that a number of meetings of either regulars or associations will likely be held the last of this week.

The managers of the one-night stand houses say the attractions, for the most part, fail to bring them anything beyond a certain amount of prestige for the theatre for the house in the winter. In winter town does not play an attraction more than ten or eleven times each season. And in 75-25, and in many instances 80-20, arrangement has failed to net them much beyond the cost of running the house.

This, they claim, is due to the high cost of running a theatre these days. And should the producers decide not to book attractions into the one-night stand houses next season, the managers say they will be obliged to book nothing but pictures, preferring a profit of from \$50 to \$70 a day on pictures without worrying about additional stage hands and other items, a profit of from \$300 to \$800 on an attraction booked for one performance, with all the attendant worries connected with putting it over.

On the other hand, the producers say that, even if they were to pay the one-night stand houses on a percentage scale and 65-35, they would not be making as much money these days as they did in former days, when they divided the money 50-50. The reason given is the high cost of travel.

It is reported that the recently organized Producers Association, which is expected to hold a meeting the latter part of this week, will take up the matter.

## HAVE DISPUTE OVER BROOCH

Hert Lamont and Britt Wood got into an argument over a diamond brooch several days ago and the end of the controversy is not yet in sight. The matter says Walter purchased the costly trinket from Roy Harris, whom he is backing.

Wood was reported that the brooch had been stolen from Wood. But Lamont declares he is out considerable money and is so temperative that he receive it as soon as possible.

Wood was playing at the Regent Theatre, the last Friday act was cancelled. Efforts to reach him at the Regent and get his side of the story were fruitless.

The matter if it isn't settled in a hurry, it is rumored, threatens to become tangled up in the courts.

## CHORISTESS MAY BE MURDERED

A chorus girl, Anna Delbery, formerly with "The Beauty Review" and later with "The Grown Up Babies," may be the dead woman in a big murder mystery at New Canaan, Conn. According to Mrs. Catherine Delbery, mother of the girl, the letter answers the description of the murdered woman.

Anna Delbery, her mother says, ran away from home in August, 1918, and joined "The Beauty Review" and later with "The Grown Up Babies," may be the dead woman in a big murder mystery at New Canaan, Conn. According to Mrs. Catherine Delbery, mother of the girl, the letter answers the description of the murdered woman.

Her mother has not heard from her for nearly a month, however, the last letter having been received from Detroit. Last week she reported this matter to the police and sent a telegram to Billy Wall, manager of the show, which was booked to close Saturday night at Louisville, Ky. The telegram was sent in care of the Eaglewood Theatre last Thursday noon, but up to Friday night no answer had been received. Mrs. Delbery also states she wrote Wall about ten days ago asking about the missing girl. If Mrs. Delbery does not hear from the company she will go to New Canaan to see if the body is that of her daughter. The girl is 18, medium dark complexion and is about 5 ft. 8 in. tall.

Mrs. Delbery lives at 25 Columbus street and is very anxious to get word from her daughter.

## SUES FOR REHEARSALS

Mina Artzka, the Russian dancer, is suing Elliott, Comstock and Gest for \$100 in the Fifth Avenue court.

In her complaint she alleges that the money is due her for having rehearsed two regulars, July, 1918, in the "Chin Chin Chow" show. She claims she was engaged to understudy Galanta and that she was promised remuneration by the defendants for rehearsing.

Elliott, Comstock and Gest, through their attorney, William Kline, has filed a denial to the dancer's claim, but it is said that the suit will be settled.

## RE-WRITE "HELLO ALEXANDER"

The McIntyre and Heath show, "Hello Alexander," which closed recently in Atlantic City following a backstage fire which destroyed some of the costumes and properties, is being re-written by Harold Aldridge, Al Bryant and John W. Mackay, as scheduled to reopen here with a new cast early in August.

## HITCHCOCK LOSES CASE

MIRROVA, Long Island, May 9.—A judgment against Raymond Hitchcock for \$282.57 was awarded the Victoria Garage of Port Washington yesterday by Justice Lazzansky. The action was for the payment of repairs on Hitchcock's motorboat, "The Red Widow."

## MAC GREGOR STAGING "SCANDALS"

Edgar Mac Gregor will engage next week by George White to stage the latter's musical revue "Scandal of 1910," which is scheduled to open at the Regent Theatre this Thursday, but will not open now until the 25th of this month in Washington, D. C.

## ALLEN DURANO GETS DIVORCE

CHICAGO, May 10.—Allene Durano was granted a divorce from her husband, Ed Brothers from James J. Mulry. She was represented by Leo A. Berezniak.

## ARMY CIRCUS MEN RAISE BIG TOP ON RHINE

STAGE THE REAL THING

PARIS, France, May 10.—The American Expeditionary Force has a circus and throughout France, even in the Rhias valley, highly colored lithographed "three-acts" have been posted, advertising the "biggest show in the army." Uncle Sam's doughboys are eagerly anticipating the coming of the big show and those who are not certain of liberty on circus day are planning to go A. W. O. L.

The circus is now touring the S. O. S. sections. It was organized in Bordeaux by a troupe of soldiers who were circus performers in civil life, under the direction of Herbert Flansburgh of the Y. M. C. A., a veteran showman. The Y. M. C. A. has been given charge of the circus and the Knights of Columbus have donated money to pay all expenses. There are clowns, acrobats, roller skaters, jugglers, tricycle-ride riders, strong men, magicians and bareback riders.

The circus is given in an immense open air ring, around which grandstands are placed. Admission is free to men of the American Army. Leading to the entrance of the big ring is a midway, typical of the midways of circuses around and amusement parks in America. There are sidestalls with their shouting barkers and dozens of little booths where the soldiers may buy long glasses of pink lemonade and peas.

Among the soldiers in the troupe are many men who have won fame in the three ring circuses at home. There is Ben Patton, equestrian, one of the Patton family. He has been a horseman since childhood, having spent his baby days under the "big top." One of Soldier Sam's feats is the riding of five horses abreast in Roman style. He also is an acrobat, a slack-wire walker, a trapeze performer and a strong man. Meno Ben Hamo and Madell Ben Hamo, Arabians who have been serving with the American Army, are now in the circus. The Hamo brothers are acrobats. They, with thirteen others present a novel serial feature, Gue Castellano, daredevil bicyclist, thrills thousands of soldiers each day with his loop-the-loop stunt. Other circus performers are Francis Dada, slack wire walker; Charles F. Zucker, Jr., slack wire walker and balancer; W. M. Jacobson, aerial performer and Bailey clown; and the "Red Head" and "The Blue Head."

The famous Mying Ward; E. F. McFarland, the "Red Head" and "The Blue Head"; Jack Bay, champion rider of the world and formerly a star with the Buffalo Bill and 101 Ranch Wild West Shows.

## TICKET SPECULATOR FINED

DETROIT, May 13.—Harry Goldstein, a local ticket speculator, was fined \$50 here for ticket scalping up and down the revenue obligations when he sold a \$25 ticket for \$1. This is the first fine for this crime since Michigan was made a dry State necessary for the speculator to charge a 10 per cent tax on the price.

## SPANISH OPERA TO TRY AGAIN

Plans are on foot, it was learned last week, to re-establish the Spanish Theatre, the musical enterprises which came to a sudden ending recently at the Park Theatre after playing a few performances. L. Mosquera, one of the leaders of the organization at the Park Theatre, stated early this week that he had financially backing amounting to \$20,000 with which he expects to reorganize the troupe and present a Spanish revue within the next two weeks.

That a season of Spanish musical shows stands some chance of proving financially successful here was evidenced by the comparatively large amount of money taken at the Park Theatre during the ten days the Spanish players appeared there which totaled \$11,540.20 and the complete sellout last Sunday night at the Park Theatre, which housed a benefit performance for the Spanish players. The receipts on Sunday totaled \$3,600.

Mosquera says he had practically closed for a house in the upper Forties.

## SEEK SAM LATHROP'S DAUGHTER

Mrs. Edward J. Webster, daughter of Septimus Lathrop, is anxious to learn the present whereabouts of her cousin, the daughter of Sam Lathrop, for years a noted circus clown.

The latter was with the John Robinson Show in Newark, N. J., in 1917, and finally with the Thayer & Noyes Show. During the winter lay-off seasons she worked as a pantomime on the variety stage. His wife, a bareback rider, was killed in the circus ring while with the least show in Newark, N. J., in the late '70s.

Any information that will aid in the search for Sam Lathrop's daughter will be gratefully received by Mrs. Webster, care of John H. Greener, 19 Virginia Place, Brooklyn, N. Y.

## GETS SIAMSE TWINS

LEXINGTON, Ky., May 13.—Myer Battham, Lexington, is professionally known as Edith Emily Myers, has received word that by the will of the late Mrs. Mary Hilton, of Sydney, N. S. W., she is to be the sole possessor of Daisy and Violet Hilton, known in theatrical circles as the "Modern Siamese Twins."

Mrs. Hilton was an Englishwoman who went to Australia many years ago. She adopted the Siamese twins, and besides bequeathing them to her daughter, Mrs. Battham leaves her also a comfortable fortune.

The twins are now in this country, and will continue their tour until word is received from Australia that the will is legal.

## "DARK HORSE" BEING RE-VAMPIRED

"DARK HORSE" Samuel Gilman's latest play, produced by William Harris and which closed last week in Washington, is to be rewritten, rewritten and is scheduled to open again early in August. Edgar Mac Gregor was last week engaged to stage it.

Incidentally, this is the play which Gilman is reported to have written in four days. The "Dark Horse" is a play which Ned Sparks claims greatly resembles one he wrote and submitted to William Harris some time ago. It is reported that he wrote Sakis Hochheimer to look after his claim.

America

May 14/19

Dear Friends:-

Here's a friendly tip  
that's a sure pop  
100 to 1 bet.

The greatest ballad  
hit in years my friends,  
is "Friends".

Sincerely

Countersigned *H. P. ...*

<del>Pat ...</del>	Joe Fuchs	Mort Schaffer	Jimmie Whitley
Al Bather	Harry Co	Sam ...	...
Lew Mahan	Fred Auger	Ed ...	...
Chas J Cordray	Frank ...	Walt Stevens	Wants ...
Bob Miller	Frank ...	Charles ...	E. Hughes

Of course it's published by  
our friend's friend  
Leo Feist

me too

*Bill ...*



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Founded by FRANK QUEEN, 1853

NEW YORK, MAY 14, 1919

VOLUME LXVII—No. 10  
Price, Ten Cents, \$4.00 a Year

# ONE NIGHT STAND MANAGERS WANT BETTER TERMS

### DEMAND 70-30 PERCENTAGE

Producers of musical and other road shows were discussing early this week the growing demand of one-night stand house managers throughout the country, that a different scale of percentages be instituted next season, the division to provide for a minimum scale of 50 per cent to the house playing the attraction.

The demand, coming at this time, when producers are planning to put their productions for next season into rehearsal, received much attention, with the result that a number of meetings of either producers or associations will likely be held the last of this week.

The managers of the one-night stand houses say the attractions, for the most part, fail to bring them anything beyond a certain amount of profit for the theatres, for the house in the average little town does not play an attraction more than ten or eleven times each season. And the 75-25, and in many instances 80-20, arrangement has failed to net them beyond the cost of running the house.

This, they claim, is due to the high cost of running a theatre these days. And should the producers decide not to book attractions into the one-night stand houses next season, the managers say they will be satisfied to book nothing but pictures, preferring a profit of from 60 to 70 a day on pictures without worrying about additional stage hands and other items, to a profit of from 300 to 800 on an attraction booked for one performance with all the attendant worries connected with putting it over.

On the other hand, the producers say that, even if they were to play the one-night stand houses on a percentage scale of 60-40, they would not be making as much money these days as they did in former days, when they divided the money 50-50. The reason given is the high cost of travel.

It is reported that the recently organized Producers' Association, which is scheduled to hold a meeting the latter part of this week, will take up the matter.

## HAVE DISPUTE OVER BROOCH

Bert Lamont and Britt Wood got into an argument over a brooch which is scheduled to leave for Australia in a few days ago and the end of the controversy is not yet in sight.

Lamont says Wood purchased the costly trinket from Roy Harris, whom he is backing.

It was reported that the brooch had been stolen from Wood. But Lamont declares he is not considerable money and is unrepentant that he receive it as soon as possible.

Wood was playing at the Regent Theatre last Friday. His act was well received. Efforts to reach him at the Regent and get his side of the story were fruitless.

It is reported that the police are in a hurry, it is rumored, threatens to become tangled up in the courts.

## CHORISTESS MAY BE MURDERED

A chorus girl, Al Delberly, formerly with "The Beauty Review" and later with "The Crown Up Babies," may be the dead woman in a big murder mystery at New Canaan, Conn. According to Mrs. Catherine Delberly, mother of the girl, the letter answers the description of the murdered woman.

Mrs. Delberly, brother says, ran away from home in August, 1918, and joined "The Beauty Review." In January, her mother also joined "The Crown Up Babies" and for a long time wrote home regularly. Her mother has not heard from her for nearly a month, however, the last letter having been received from Detroit. Last week she reported the matter to the police and sent a telegram to Billy Vail, manager of the show, which was booked to close Saturday night at Louisville, Ky. The telegram was sent in care of the Regent Theatre last Thursday noon, but up to Friday night no answer had been received. Mrs. Delberly also states she wrote Vail about ten days ago asking about the missing girl. If Mrs. Delberly does not hear from the company she will write New Canaan to see if the body is that of her daughter. The girl is 35, medium dark hair, and is a native of New York City. Mrs. Delberly lives at 83 Columbus avenue, and is a very anxious to get word from her daughter.

## SUES FOR REHEARSALS

Mina Artale, the Russian dancer, in a suit for \$100 in the Fifth District Court. In her complaint she alleges that the money is due her for having rehearsed two weeks in July, 1918, in the "Chu Chin Chow" show. She claims she was engaged to undertake Galante and that she was promised remuneration by the defendants for rehearsing.

Elliott, Comstock and Gest, through their attorney, William Klein, have filed a denial to the dancer's claim, but it is said that the suit will be settled.

## RE-WRITE "HELLO ALEXANDER"

The McIntyre and Heath show, "Hello Alexander," which closed recently in Atlantic City following a backstage fire which destroyed some of the costumes and properties, is being re-written by Harold Altman. It is by Evan Jones Schwartz and is scheduled to re-open here with a new cast early in August.

## HITCHCOCK LOSES CASE

MINNEOLA, Long Island, May 9.—A judgment against Raymond Hitchcock for \$322.75 was awarded Victoria, a waitress of Port Washington yesterday by Justice Lamsany. The action was for the payment for repairs on Hitchcock's motorboat, "The Red Willow."

## MAC GREGOR STAGING "SCANDALS"

Edgar Macgregor was engaged last week by George White to stage the latter's musical revue "Scandal of 1919," which was scheduled to open in Wilmington, Del. this Thursday, but will not open until the 25th of this month in Washington, D. C.

## ALLENÉ DURANO GETS DIVORCE

CHICAGO, May 10.—Allene Durano was granted a divorce from the late Edna Brothers by James J. Mulry. She was represented by Leo A. Berenski.

# ARMY CIRCUS MEN RAISE BIG TOP ON RHINE

### STAGE THE REAL THING

PARIS, France, May 10.—The American Expeditionary Force has a circus and throughout France, even in the Rhineland, highly colored lithographed "three-sheet" has been posted, advertising the "biggest show in the army." Uncle Sam's dough boys are eagerly anticipating the coming of the big show and those who are not certain of liberty on circus day are planning to be there.

The circus is now touring the S. O. B. sections. It was organized in Bordeaux by a troupe of soldiers who were circus performers in civil life, under the direction of Herbert Fianabourg of the Y. M. C. A., a veteran showman. The Y. M. C. A. has been given charge of the circus and the Knights of Columbus have donated money to buy all expenses. The new clowns, acrobats, rough-riders, tumblers, jugglers, double-bicycle riders, strong men, magicians and bark-bark riders.

The circus is given in an immense open air ring, around which grandstands are placed. The audience is made up of the American Army. Leading to the entrance of the big ring is a midway, typical of the midways of the circuses and amusement parks in America. There are sidewalks with their abutting barriers and dozens of little booths where the soldiers may buy long glasses of pink lemonade and peanuts.

Among the soldiers in the troupe are many men who have won fame in the three ring circuses at home. There is Sam Patton, equestrian, one of the Patton family. He has been a broncos since childhood, having spent his baby days under the "big top." One of Soldier Sam's feats in the riding of five horses abreast is Roman style. He also is an acrobat, a slack-wire walker, a trapeze performer and a clown.

Among the troupe are Ben Hamo, Arabians who have been serving with the American Army, are now in the circus. The Hamo brothers are acrobats. They, with thirteen others present a novel aerial feature. Gus Castellano, daredevil acrobat, thrills hundreds of soldiers each day with his loop-the-loop stunt. Other circus performers are Francis Reale, slack wire walker; Opt. C. P. Parker, slack wire walker and balancer; W. M. Jacobson, ex-Barman and Salley clown; Sgt. J. Horton, juggler and strong man; Ed. Lane, aerial performer and a member of the famous Flying Wards; E. F. McIntyre, acrobat and aerial walker; and Jack Bay, champion roper of the world and formerly a star with the Buffalo Bill and 101 Ranch Wild West Shows.

## TICKET SPECULATOR FINED

DETROIT, May 12.—Harry Goldstein, a local ticket speculator, was fined \$50 here last week for selling tickets up to his revenue obligations when he sold a \$25 ticket for \$1. This is the first fine for this offense in Michigan. The fine is necessary for the speculator to charge a 10 per cent tax on the price.

## SPANISH OPERA TO TRY AGAIN

Plans are afoot here to re-establish the Spanish Theatre, the musical enterprise which came to a sudden end recently at the Park Theatre after playing nine performances.

L. Moegners, one of the leaders of the organization for the Park Theatre, plans early this week that he has financial backing amounting to \$20,000, with which he expects to reorganize the troupe and present a Spanish revue within the next few weeks.

This season of Spanish musical shows stands some chance of proving financially successful here was evidenced by the comparatively large amount of money taken in at the Park Theatre during the ten days the Spanish plays appeared there which totaled \$11,460 and the complete sellout last Sunday night at the Park Theatre, which housed a benefit performance for the Spanish players. The receipts on Sunday totaled \$2,600.

Moegners said he had practically closed for a house in the upper Forties.

## SEEK SAM LATHROP'S DAUGHTER

Mrs. Edward J. Webster, daughter of Septimus Lathrop, is anxious to learn the present whereabouts of the daughter of Sam Lathrop, for years a noted circus clown.

The lady was with the John Robinson show in the early 70's, then with L. B. Lent, and finally with the Thayer & Noyes circus. She was employed as a pantomimist on the variety stage. His wife, a bareback rider, was killed in the circus ring while with the Lent show in Newark, N. J., in the late 70's.

Any information that will aid in the search for Sam Lathrop's daughter will be gratefully received by Mrs. Webster, care of John H. Greener, 19 Virginia Place, Brooklyn, N. Y.

## GETS SIAMSE TWINS

LEXINGTON, Ky., May 10.—Mrs. Myra Rathbun, of Louisville, professionally known as Edith Emily Myers, has received word that Mrs. Katharine Shaw, her daughter, of Sydney, N. S. W., who is the sole possessor of Daisy and Violet, the famous Siamese twins, has adopted the strangely joined twins there, and besides bequeathing them to her daughter, Mrs. Rathbun has secured a comfortable competency for both herself and the twins.

Mrs. Hilton was now in this country, and will continue their tour until word is received from Australia that the will is legal.

## "DARK HORSES" BEING RE-VAIUED

"Dark Horses," Samuel Shipman's latest play, produced by William Harris and which closed last week in Washington, is to be rewritten, re-presented and scheduled to open again early in August. Edgar Mac Gregor was last week engaged to stage it.

Incidentally, this is the play which Fitzman is reported to have written in four days in Atlantic City recently and which he had Spunkie claim greatly resembles one he had written and submitted to William Harris some time ago. Spunkie had asked if Harry Saks Hochheimer to look after his claim.

## ZIEGFELD SAVED WAYBURN FROM CLUTCHES OF MARSHAL

**Paid Judgment of \$580 Rather Than See His Girl Show Producer Go to Jail Under Body Attachment. Brunton Studios Had Sued Him**

If Flo Ziegfeld had not come across with \$680 in cash recently, Ned Wayburn, who teaches the girls in the Ziegfeld shows how to dance, would have been arrested as a city marshal and taken to the county jail in accordance with a body execution against Wayburn held by City Marshal Greenblatt.

This was learned last week following the entry by the clerk of the Third District Municipal Court of a satisfaction of judgment in a suit brought by John Brunton, manufacturer of theatrical novelties and stage properties, against Wayburn, for \$525. Judge Murray rendered a judgment against Wayburn on the amount sued for, which, with costs, brought the amount up to \$683, and with which were added the fees, which made the amount total \$880, the sum that Ziegfeld paid.

According to the complaint, Albert De Courville, the London producer, while in this country during the Summer of 1917, directed the purchase of spark points for Brunton, the points being attached to steel plates on the heel, and, when rubbed along an emery wheel, produced created flashes of light. This is one of Brunton's stage novelties, and was first seen in the "Country Girl" show which he staged. It was there that De Courville, the novelist, desired it for his own shows in London.

Wayburn arranged with Brunton that he would sell 100,000 spark points, Brunton agreeing to accept \$52.50 per thousand, all over that received by Wayburn to be retained by Brunton. Wayburn made the deal and instructed Brunton to deliver 100,000 spark points to De Courville at the latter's address, where the latter was living at the time. This Brunton did.

When De Courville paid for the goods with a check made payable to Wayburn and drawn on a London bank, the check also being "greatly in excess" of the amount called for in Brunton's arrangement with Wayburn, Brunton refused to leave the spark points with De Courville.

However, the complaint alleges, Wayburn was communicated with, and advised Brunton to leave the goods, promising the complaint says, to pay Brunton the money just as soon as the check cleared. Wayburn's and De Courville's names in Brunton's name were on Wayburn's promise to turn the proceeds of the check over.

But Wayburn failed to turn the money over, the complaint states, repeatedly promising to do so on several occasions. So Brunton brought suit against Wayburn, the money just as soon as the check cleared. Wayburn's and De Courville's names in Brunton's name were on Wayburn's promise to turn the proceeds of the check over.

When the marshal, in the presence of the city stipendiary, appeared in support of his writ and asked Wayburn to accompany him to the county jail, Wayburn refused to go, and was taken to the marshal's right to take him from the premises. Then Ziegfeld appealed to Me-

Donald to interfere with Brunton to call the marshal off for the time being.

Finally, Ziegfeld sent for Victor Kinsky, manager of the "Midnight Frolic" and after ascertaining the amount necessary to have Wayburn released from the clutches of the law, instructed Kinsky to bring the money in cash. This the latter did. Upon receipt of the money, the marshal departed, leaving Wayburn very much chagrined among his friends.

Those who know the story say it was quite an advertisement for Wayburn.

### GETS DUMONT PLAYBILLS

PREPARATION to be made for the wish of her late husband, Mrs. Frank Dumont will give to Harvard University the greater part of Mr. Dumont's collection of playbills and posters to be added to the collection now in possession of that institution.

This gift of Mrs. Dumont is in repayment of a favor which her husband had rendered to the university in connection with a playbill of his first appearance.

This bill bears the announcement: "For two nights only at Rand's Hall, Albany, N. Y., the inimitable and only Arlington star of the 'Midnight Frolic'—Edward Wayburn, New York, will appear, and sets forth in the program that "Annie of the 'Fis' will be sung by Master Frank Dumont."

This bill Frank Dumont had sought for five years but he failed to find one. He attended the sale of every collection of theatrical and minstrel playbills in the city, but he was unable to find one.

Finally, a few weeks before his death, he received word that the much coveted playbill had been found in the collection which was originally assembled in Chicago but had passed into the possession of Harvard University. A photographic *pro sic* of the bill was offered to Dumont, but he begged for the original, with the promise that, at his death, it should revert to Harvard. His pleading won his cause and less than a week before the old man died he was the longed-for treasure arrived.

In this country the greater part of the collection of the now collected at Harvard, Dumont determined to repay them with a gift of his own collection. While there were many collections of purely dramatic plays, he decided to give to them the best of his collection. While there were many collections of purely dramatic plays, he decided to give to them the best of his collection. While there were many collections of purely dramatic plays, he decided to give to them the best of his collection.

### RING STOLEN, DANCER NABBED

Ewald Voss, aged 20, of No. 40 Bradhurst avenue, was arrested at the Cafe Lido on Wednesday night at 10 o'clock, Saturday afternoon, charged with the theft of an \$1,000 diamond ring from the wrist of Jeannette, of 251 Riverside Drive, a Fifth avenue dressmaker. It is alleged that Voss, who gave his occupation as "diamond salesman," was at the Cafe with Madame Jeannette's daughter Saturday. A jewelry salesman was trying to sell the diamond ring at the same place. Voss, it is alleged, asked her if he could look at several of her rings, and it is claimed that he slipped the ring from her finger when he resumed dancing with the daughter. Detectives Fitzgerald and Deane, who were on duty at the time, found it under a couch cushion.

A couple had been "sitting out" dances on the sidewalk and were nearly fainting when they saw the detective had found.

### KELLER STARTS PRODUCING

"While You Wait" is the title of a new novelty musical show being produced by Edward S. Keller, the booking agent, and Elwood Eastwick, the producer. The show is open in Baltimore, June 8, playing in Washington the following week, and ending at Shubert theatre here after the Washington engagement.

The show, in three acts, was written by Adelaide Felt, and is based on the story of the marriage of an avia Allen Brown and the latter one of the authors of "Please Get Married," the Broadway hit. The cast of the musical numbers. The cast will be headed by Jessie Busley and Bob Albright, and will include Lyda Felt, Arthur Harrison, Gordon Sheroff, Carlton Rogers, Gordon Eldred, Adelaide Sisters and Betty Dwyer. The show will be produced by Gray and O'Hose, Leila Abbie, Joe La Vauz, Harry Irving, and Harry Green, who closed last Saturday night with the "Follies" in Boston. Harry Irving is staging the dance numbers.

Keller and Eastwick recently organized the Keller and Eastwick Corporation, capitalized at \$50,000. It is this corporation which will produce the show. The show, and early next season, it plans to produce two more plays. One will be a musical comedy, "The Foster Girl," and the other will be a farce by Adelaide Felt and Lewis Allen. The show will be produced by Gray and O'Hose on the corporation plans to produce still another play, a three-act drama by Elwood Eastwick.

### BALTIMORE'S SUNDAYS OPEN

Ed Dudley and Lee Splitfied, Baltimore, Md., city police department, announces that it is not his intention to inaugurate the new law which takes effect this city under the new annexation ordinance. He said that inasmuch as the ordinance called for a strike on Sunday, and for relief from the heat of the city, he saw no reason for closing the amusement places on Sunday. The plan of the city will be allowed, but this would not operate against games of skill, or against purely athletic sports, such as tennis, golf, or Sunday. Sale of soft drinks and other "kickless" refreshments will be allowed.

### REVIVE "HERE COMES THE BRIDE"

"Here Comes the Bride" is now being revived at a tour of the camps, opening at Camp Mills with the intention of sending the company out on the one-night stand next season. The play is being produced by Edward Peppia, represented by E. G. Davidson. The cast includes, in addition to Eugene Desmond, the leading man, and Georgia Bur Dell, the woman lead, Thomas Morgan, Frank Backes, William Vaughan, James Mark, Robert Bennett, Frank Walsh, William Phillips, George Harcourt, Clyde Vance, James O'Neil, Beulah Davis, and Frances Hill.

### DUDLEY AND LEE SPLIT

Ed Dudley and Lee Splitfied, Baltimore, Md., city police department, announced that they had broken up the business and with offices in the Strand Theatre Building. Lee will establish himself in New York, and Dudley will continue the business in the offices heretofore shared by both of them, the latter explaining that he had the bill is not the result of any differences existing between them, but merely the decision of Lee to leave Baltimore and to devote his life for his own interests in the future.

### LUROWSKA SAILS JUNE 6

Lurowska, the Hippodrome dancer, and a company of twenty-four will sail June 6 for New York to play at the houses of South America under the management of Richard Field. The musical will include Edwina Alverna, music director, and Mrs. Alverna, prima donna, who will have arrived in New York from Adria.

### LYLE ANDREW TO PRODUCE

Lyle D. Andrews and Walter N. Lawrence, New York, are producing a new melodramatic farce by Stephen Chapin, which has not, as yet, been named, but is expected to be produced immediately for an early Broadway presentation.

### "AMONG THE GIRLS" OPENS

"Among the Girls," a musical play in three acts, was presented at the Shubert Theatre here during the week of June 8 and 9, and was heartily received.

The work is a musicalized version of "Among the Girls," a novel by Edna Ferber, which had great success in New York several seasons ago. Mercer and Henry Elwood, the producers, had the idea of the play but, before they had completed it, Blossom died, and then Mercer called in George S. Brown and Conroy and they completed it.

Raymond Habbell is responsible for the music and Richard Field, the producer, staged the piece. It tells the story of the life of a rich uncle, by the terms of which a young man may marry before a given time or lose a legacy. A girl is in love with the young fellow but returns to marry him because of his money, and there are six others, each of whom he proposed only to be accepted by the last, or seventh choice.

All the brightness of the original work has been retained in the book and the lyrics of the songs are of the best. The musical numbers are not of the best, but two of them, "Sayonara" and "In Dreams We Live," are of the best. The company, Renee Deltig, for her singing, and Evelyn Cavanaugh, for her dancing, are of the best. The chorus, though small, is pretty and well contained.

### WILL USE "FOLLIES" TITLE

Bernard Gallant, manager of the Greenwich Village Follies, said last week that he will interpose the notice" which Flo Ziegfeld sent him last week, and will use the name "Follies" from the title of the new musical show which opens at the Little Theatre.

Ziegfeld's notice to Gallant to refrain from using the word "Follies" in connection with his new musical show, which he calls the time in 1917 when he unsuccessfully attempted to legally restrain Gus Hill from using the name "Follies" in connection with his show called "Gus Hill's Follies." Ziegfeld's notice to Gallant to refrain from using the word "Follies" in connection with his new musical show, which he calls the time in 1917 when he unsuccessfully attempted to legally restrain Gus Hill from using the name "Follies" in connection with his show called "Gus Hill's Follies." Ziegfeld's notice to Gallant to refrain from using the word "Follies" in connection with his new musical show, which he calls the time in 1917 when he unsuccessfully attempted to legally restrain Gus Hill from using the name "Follies" in connection with his show called "Gus Hill's Follies."

Among the principals who have thus far been engaged for the "Greenwich Village Follies" are Ed Wynne, Bert Hannon, Fred, Joe Watts.

### FALSADES PARK OPENS

In case of rain, Falsaades Park opened Saturday afternoon and kept open afternoon following. The rain continued during the opening hour at noon to the close of the night and, as a consequence, there were no shows.

The park, this year, has more paid attractions and a good line of free ones. In the afternoon the rain continued during the opening hour at noon to the close of the night and, as a consequence, there were no shows. The park, this year, has more paid attractions and a good line of free ones. In the afternoon the rain continued during the opening hour at noon to the close of the night and, as a consequence, there were no shows. The park, this year, has more paid attractions and a good line of free ones. In the afternoon the rain continued during the opening hour at noon to the close of the night and, as a consequence, there were no shows.

### HOWARD TO START REHEARSING

"Spring Love," the musical play which Joe Howard is producing and which will be placed in rehearsal here June 1, was learned last week. Jack Mason has been named to stage the musical numbers and negotiations are pending with Edgar MacGregor to stage the piece. Howard is producing the musical play, the first act of "La La Lucella," the latest musical play produced by Alfred N. Aaron and which is expected to be produced in the piece. It is said, will open here at the Henry Miller Theatre.

## LONDON ACTORS WIN FIGHT FOR STANDARD CONTRACT

West End Managers Make Concessions on Every Point. C. B. Cochran, Alone, Refusing to Recognize the A. A. — Later, Shows Signs of Weakening.

LONDON, Eng., May 12.—The Actors' Association has won a slight victory in its fight for a standard contract, in so far as the dramatic producing managers are concerned, and the difficulty between it and C. B. Cochran over the "Cyrano de Bergerac" production, while not absolutely settled, has progressed to a point that makes an early settlement probable. The trouble between Cochran and the Actors' Association had its origin in his absolute refusal to recognize that body or to fight with it in any way whatsoever. He went so far as to refuse to engage any actor who was a member of the association, since his return from France, however, Cochran is in a more conciliatory mood. His previous proposals for the poorer paid members of the profession and declares he has no objections to the demands made by the Actors' association, but only to the methods adopted.

There are probably two reasons for Cochran's change of policy. First, that the West End Theatre Managers have agreed to give the actors a standard contract, granting concessions on every point. Second, that the Labor Minister agreed that the actor was justified in his right to organize.

Since the birth of the association on January 1st, 1919, that organization has done much for the betterment of the actor. Cool and wise, he has not been a party to any strike, and, as a result, much has been accomplished, and much more will be accomplished.

Valentine, Chairman of the Council of the A. A., gives out the following points of the contract which he has already agreed upon by the West End Theatre Managers and the A. A. "The contract will be for a period of not less than four weeks, with fourteen days' notice thereafter, on either side. A week shall consist of eight performances and every performance over eight shall be paid for at the rate of one-eighth per performance.

No actor shall receive less than \$10 per week for eight performances. As regards the commencement of salary, the date of production shall be stipulated in the contract. Full salary shall be paid from that date, or from a date not more than one week thereafter, as production is postponed of a production.

No actor shall be liable to dismissal, during a run, on account of illness, unless such actor shall have been absent for more than fourteen days in a period of three months.

Any actor receiving less than \$50 per week, and, at the period of a week, not being in receipt of a salary, shall be paid at the rate of \$2.50 per rehearsal of not more than six hours duration, excluding the halt for rest and refreshments. There shall be no Sunday rehearsals, except by mutual consent, and if such rehearsal is held the actor shall be paid double the rate of week days. Special photograph calls are to be treated as rehearsals.

An actor shall be paid only for such rehearsals as he shall be called upon for during a time when he is present, and the actors called are present. But no actor, receiving payment for rehearsals, shall receive more than five weeks from the date of the first rehearsal.

All character or special costumes shall be found by the management. No actor shall be asked to wear any costume which cannot be used by him in his private life. There shall be no special costumes for a week shall not be required to provide more than one ordinary walking or evening suit, and no actor, no matter what salary he

receives shall be asked to provide more than three such suits.

Leading roles, including shoes and gloves, shall be provided by the management. With the musical comedy producer the A. A. had a more difficult case to adjust for the reason that the musical comedy performer is seldom out of an engagement. The length of engagements is the same as the drama, but the number of performances per week is nine instead of eight and no actor shall receive less than \$10 per week.

The provisions for the commencement of salary is the same as for drama. If a player is ill for more than twelve days during a period of three months he shall be liable to dismissal. Absence from consecutive rehearsals shall also make an actor liable to dismissal.

Payment for rehearsals shall be \$10 per week for the first four weeks. For performers receiving less than \$50 a week salary, shall be paid at the rate of \$15 per rehearsal for forty-two hours, excluding Sunday; \$2.50 for every hour or part of an hour over forty-two hours, and \$10 for each rehearsal thereafter shall only be deemed to begin when all the players called are present.

Negotiations with the Theatrical Managers' Association under way and the only one who has not recognized the Actors' Association is C. B. Cochran.

### IDAHO FALLS GETS NEW HOUSE

IDAHO FALLS, May 13.—A new theatre which will be one of the most modern and handsome in the West is being erected in this city to accommodate road shows, feature films and play Pathegrams vanderbilt root of the time. An investment of \$100,000 is involved in the erection of the building which will seat about 1,000 people, having, in addition to the orchestra, a balcony and mezzanine floor. There will be ten dressing rooms with all modern accommodations. The stage will be a large one and the management has already engaged a competent orchestra. C. H. Lewis will act in the capacity of manager and will probably be ready to have the house open early in September.

### RELKIN TAKES THE PEOPLES

Edwin A. Relkin and A. Schor have leased the Peoples Theatre on the Bowery and are presenting a Yiddish adaptation of Artshelsh's famous Russian novel, "Bain." The same people are presenting a Yiddish musical play by A. Menco and H. Wohl which closed at the Peoples April 27, was the first Yiddish play presented in New York who holds the theatre under a long-term lease and who has sub-leased the house to Relkin and Schor on a five-week term.

### "THE LIGHT" OPENING SET

"The Light," the four-act drama written by young Joseph Hammerstein, grandson of the elder Oscar, has been entirely cast-and is scheduled to open in Springfield, Mass., May 19, with the following players: Vivienne Oberson, Florence Huntington, Stella M. Brown, Pauline Clark, John Field, Saxon King, Frank McElroy, David Higgins, Brandon Peters, Gertrude Wood, and Miss M. C. Brown. Walter Wilson, and George Westlake have been appointed stage manager. Arthur Hammerstein is the producer.

### WANT TO BREAK MASON WALL

The will left by John Mason, giving all of his estate, which includes \$10,000 in real estate and \$1,000 in personal property, to a friend, Lisa McBrier, of 140 West Fifty-fifth street, will be contested by five cousins of the late actor, the only surviving heirs at law. They have been ordered by Surrogate Cohen to give reasons why the will should not be probated. Mason had married and been divorced twice. He made the will three months after his second divorce proceedings, which separated him from Katherine Krey. He died on January 12 last.

### HOFFER TAKES HACKETT PARTY

CINCINNATI, O., May 11.—Dr. W. Hoffer, "Better" Oie company, closed here last night and Hoffer left for San Francisco to join the Western company. The other members left for New York with James Ashcroft, the manager.

Leonard Jack Bober, who had a minor part in the cast, has been playing the leading role in the "Bettie Oie" company in San Francisco since the sudden collapse of James K. Hackett and will continue to do so until Hoffer arrives.

### FANNIE BRICE SUIT SETTLED

The \$100,000 suit for alienation of affections brought by Mrs. Arnold Arndstein against Fannie Brice for the alleged stealing of the affections of her husband from her, was settled out of court by Herman Roth, attorney for Mrs. Arndstein. Mrs. Arndstein also filed a suit for libel in the Albany arraignments reached in this provision was made for the discontinuance of the alienation suit.

### INQUIRY MAY BE POSTPONED

The inquiry of the Federal Trade Commission into the Bettie Oie situation, now scheduled to be resumed May 15 (Thursday), may be postponed until a later date, instead of attorney stating on Monday that a notice of adjournment was expected from Washington on or before Wednesday. Up to the hour of going to press, though it had not arrived.

### SHAKESPEARE TELBERTS FAVERHAM

It is more than likely that the coming season will again see William Faverham and his wife, Julie Opp, doing Shakespearean roles. Faverham, by the success of himself and Miss Opp in Shakespeare at the Lyric Theatre, and by the success of himself and his wife, Julie Opp, in competing with Robert Mantell, E. H. Sobers, Walter Hampden and others who are preparing to do Hamlet next season.

Faverham and Maitie Elliott completed at Montreal, Canada, a successful tour in "Lord and Lady Algy," which began in New York City Christmas and New Year, and which was successful through western Canada. Gross takings during the twenty weeks averaged \$15,000 weekly. Business over \$17,000 weekly in St. Louis, Kansas City, Los Angeles and Toronto and in the half-weeks played in Columbus, O., Indianapolis, Omaha, Denver, Salt Lake, Oakland, Portland, Seattle, Calgary and Minneapolis. T. C. and Vancouver, B. C., was the largest single week, when the gross totalled \$18,573.25.

The dozen one night stands gave the stars an average of \$2,000 a performance, which, with such cities as Colorado Springs, Victoria, B. C., and London, Ont., exceeded this figure, the record house of the season in Columbus, O., Indiana, B. C., and Vancouver, B. C., was the largest single week, when the gross totalled \$18,573.25.

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### STOCK CO. PUTS ON NEW PLAY

BALTIMORE, Md., May 6.—"Her Hoosymoon" a play by Mildred Florence, was presented here last night for the first time on any stage by the Colonial Players. It is a comedy drama and concerns the love affairs of Claire Andrews, a young girl who marries her sister's fiancé after the sister has jilted him to avoid the recurrence of gossip and scandal of the type that has already beset the family name. The story of how this loveless marriage developed into a very happy one is a risk in thrilling and dramatic climax. The roles are acted by Mildred Florence, Adeline Brown, Edna Brown, Edna Dumbrell, Alva Ashley, Grace Hamilton, Roger Barker, Norman Houston and Gail Sherrill. The Colonial Players are presenting in the audience to look into this New York value. It was the author's first attempt at sustained drama.

### PEACE SHUTS GERMAN THEATRES

As a result of the peace treaty, a yellow telegram has been sent to the governments of the free states, by the President of the League of Nations, in which it is stated: "In deep distress and weighed down by care, the German people has availed themselves of the opportunity to show the peace conditions. Their publication has brought the bitterest disappointment and grief to the German people. It is a public expression ought to be given these feelings by all Germans." The League of Nations requests that the free states have public announcements suspended for a week, and allow in the theatre not to perform any plays or to respond to the seriousness of these grievous days.

### LEBARON WRITES NEW PIECE

William LeBaron has written the book and lyrics for a musical comedy to be produced by C. B. Cochran and to open out of town in the fall and come into the Globe Theatre next season. "The temporary title is "The Marriage Knot."

Next week—John Adair, Jr.







## ARMY OF 2,094,570 ENTERS HIPPODROME DURING SEASON

Saturday Night's Closing Marks Largest Number of Performances, with Record of 461; War Tax as High as \$23,000 a Month; Mechanical Forces to Be Augmented.

The Hippodrome will close Saturday night after 461 performances, the largest number shown since 1915, when 449 was set by "Hip! Hip! Hooryay!" An army, the size of the American forces in France, 2,094,570 persons, will have passed through the doors by the close of the week. This is an average attendance of 1610 since the present show opened, August 23, 1918. If the overseas forces were brought back at the rate of one performance at the Hippodrome it would take 216 days to get them back in the U. S. A.

It has been paid in war tax alone as high as \$23,000 a month and never below \$10,000. The seating capacity is 6,500, but this is frequently increased to 7,200 at special events. Some of the big concert stars draw as much as \$10,000 for one performance, when the stage alone has a seating capacity of 1,000, which is larger than the seating capacity of some of the best theatres.

National campaigns of all descriptions have been launched in the Hippodrome every Sunday afternoon and evening during the

season, except when the epidemic of flu was raging, have been utilized for benefit. The proceeds from the sale of a single Sunday show overlap for the Victory Loan.

The Hipp shows overlap. While the show forces closed Saturday night the mechanical force is increased in preparation for next year's run. This pertains especially to the electrical, costuming and scenic departments. The costuming department will take over the mechanical department under the direction of Mme. Frances Ziebarth. Mark Lawson will look after the scenic department; Robert Hamer the property department; Robert Hilliard the hydraulic department; Joe Emsler, electrical, and George Wilson, scenic.

The house will be overhauled and will open about the middle of August with the fifth Dillingham production. Many of the 1,074 persons employed will rest after the long and arduous season now behind them. The office at 100 South America, the El Rey Sisters to London and Paris, Bert Leary to London, and several will invade vaudeville.

### SUNDAY CONTRACTS ARE VALID

Under a decision handed down last week by the Appellate Division of the Supreme Court, contracts for Sunday performances are now legal. This decision sustains the order of Judge Hotchkiss restraining the Comar Amusement Company, owners of the Standard Theatre, fromousting the Emar Amusement Company, or interfering in the management or operation of the Standard Theatre.

The Emar Company has the Sunday concert privilege of the Standard, for which it has to give up the right to book the chief stockholder of the Comar Amusement Company, sought to take from the Emar Company the Sunday privilege on the ground that the contract was illegal, as it was a violation of the law. By the decision of the higher court the contract rights of the Emar Company have been sustained by both courts and it therefore will continue to give Sunday concerts at the Standard Theatre until the expiration of its contract on April 20, 1921.

### PRINCETON ARTISTS ARE SEEN

The Honorable Julius Caesar, a three act travesty by John Galt and Booth Tarkington, was given last Sunday evening by the Princeton University club in the ballroom of the Waldorf-Astoria.

In spite of the fact that the travesty was written by Tarkington and Wheeler in the year before the war, it has taken on an up-to-date character by the addition of modern slang and, at its presentation on Saturday night, had all the appearance of a newly written piece. The performance was the delight of one-time soldier students and men in civil life. The performers were the delivery of one-time soldier's activities after a two year lapse due to the war. The work was staged by Donald Olive Street. There were several interpolated numbers with music by Edward Elgar and Warburton Guilester and lyrics by Edward and Geoffrey Harold H. Walley. The performance, as witnessed by many prominent persons.

### SOLDIER ACT HELD OVER

"Patate Ti Ove" the soldier act presented by men from "You Know Me, Al" and "Let's Eat It," the two soldier shows which were held at the Waldorf-Astoria, at the Palace, due to the big hit scored by the offering in its first week.

### OBJECTS TO LOVE LETTERS

Mme. Madeline Beakhurst, former secretary to Sarah Bernhardt, has brought suit for \$500 in damages against Julian Orin, son-in-law of the late Alex. du Pont, and himself a millionaire. Mme. Beakhurst's suit is based on the fact that Orin, who she lost her position with Julius Ratazkow in the sale of French war pictures because of the "love" situation of Orin.

According to the plaintiff's complaint, Orin, before his marriage last November, and for weeks flooded her with love epistles. Finally, the complaint continues, Ratazkow, one of the letters by mistake and they angered him so much that he discharged the complainant. More letters followed. Mme. Beakhurst goes on to say, that her health then began failing and she decided to sue. Mme. Beakhurst has kept all of the letters, which are unsigned. "The following is a sample of the protestations of love which she says the relative of the Pont annoyed her with: 'My Darling Madeline—I feel you near me, your eyes look like blue diamonds, your hair shining holding back so as not to respond too quickly. I am jealous now and have fears, my dear love. I love you.'

### "TOOT SWEET" MOVES

Because of the limited capacity of the Princess Theatre, with only 250 seats, "Toot Sweet," Will Morrissey's "holom revue," featuring Elizabeth Bruce, moved over to the Nora Bayes Roof Theatre, seating 900. Morrissey, the general manager for Morrissey, said he hoped business would continue to be sweet and the show go tooting through the entire summer.

Frances Downe has arranged with the Little Theatre to give the show at the Forty-fourth Street Theatre, in the same building with the Nora Bayes Theatre, seating 1,000. The show will give regular night performances of "Toot Sweet."

The "Toot Sweet" company consists of Miss Bruce, Clarence Nordstrom, Lon Harrell, Eddie Miller, Miller and Ward, Tom Peck, Clarence Tamm and Will Morrissey. It was at the Princess only four days, Wednesday to Saturday inclusive. It opened at Hartford and ran 15 weeks in Chicago, 12 weeks of which were at Will Morrissey's Playhouse, formerly The Playhouse.

The Princess is dark and no plans for its reopening have been announced.

### TO MAKE OVER FLAZA THEATRE

The Flaza Theatre, located at the corner between Fifty-fifth and Fifty-sixth streets, originally a Wm. Morris vaudeville house, is to be made into a motion picture house. The present stage of the theatre is to be used as one house and the other as another. It is "wedged" by a brick wall where the proscenium arch now is. This house will have a seating capacity of 1,000. The building is now and lobby on the Fifty-fifth street end of the building.

The entrance and exits of the old house will remain and it will be altered for motion picture purposes. The seating capacity of this house is estimated that the alterations will cost \$30,000.

### STRAND HAS STEAK PARTY

Employees of the Strand Theatre and the staff will have a beefsteak dinner of the season last Thursday at Beefsteak Charlie's. At previous Strand dinners, the guests were selected from the employees of the season. The dinner was presided over by Michael Nachbar, the husky doorman-keeper of the Strand. The dinner was master. The festivities started at 11:30 P. M. and ended about dawn. Among the guests present was Zansig. Seventy persons attended.

### FOUR PLAYS CLOSED SATURDAY

"A Prince There Was," "The Unknown Play," "The World of the World," "The Terrest" and their New York runs Saturday.

### SAYS HE FEARED EUROPE

Borrow, May 12—Pled defense is understood to be the plea of counsel for Herbert Wright, charged with the murder of Lieut. Jim Europe, conductor of the Hippodrome, who was shot and killed, stabbed in the throat during an intermission at the opera in Mecklenburg Building on Friday.

Wright is reported to have told the police that Europe had been "riding" him about the time of the shooting and to get him out of the band. He also is quoted as declaring that Europe picked up his hat and strove to get away from the altercation in the dressing room before the killing.

At a special session of the Grand Jury, called for to-morrow, will consider evidence in the case. Wright's brother, Stephen, is held in \$10,000 bail, a witness, and Ivan Browning, Charles Jackson, Walter Drayton and Lieut. Noble Sims, all of the band, will be called upon to give their version of the affair.

The members of the band have arranged to set aside a portion of the proceeds of each concert toward a monument for the grave of their famous and popular leader, today's concert marking the start of the fund.

The first story of the murder was that Europe had noticed the band was not playing as well as usual, and, shortly after the concert began, turned his baton over to Wright and went into the wings to get and learn what was wrong. While going to the wings he told Wright to "put some more into the sticks."

Wright then left his drum and walked toward Jim Europe, who retreated to his dressing room. Europe took to his place. Europe left a widow, mother, brother and three sisters.

"Jim" Europe was a master of the art of ragtime and when the dancing craze first broke out in the city, he had achieved fame as the negro leader of a band which dispensed that form of syncopated music in the popular spots and dancing resorts. His organization was the forerunner of the modern jazz band.

After the outbreak of the war, Europe entered a lieutenant's commission and was assigned to the band of the 360th Infantry, which was sent to France. Under the management of the band was taken by Pat Casey and Ben Moss, who sent it out under the direction of Dexter Flowers.

Its first concert here was given at the Manhattan Opera House on March 10th and, from this city, it went on the road and played as far west as Chicago. It then worked East to Boston and, after its engagement at the Metropolitan Opera house at the Brooklyn Grand Opera house, "Herb" Wright, who did the stabling, and another brother, were the two square drummers of the band. They were known as the "Persecution Twins."

### "BROADWAY REVIEW" IS HERE

The Broadway Review, a publication which will devote the time of its start to heralding the new Broadway shows. Way, always avoiding, however, stating that any lady has been ejected from her box and the behavior of the porter and his seven assistants tucked away in the safe, will shortly make its appearance at the Waldorf-Astoria. It is of Mel Gutman and William Elias, two of the most able heralders of such events now at work on the issue will appear in about two weeks.

### FRENCH THEATRE LEAVES BELMONT

The Belmont has been leased for next season for a new French theatre. It is known as the Theatre Parisien. Robert Perle is the director, and the play is to be Herndon, business manager of the new enterprise, called last week for Paris for a number of engagements playing and obtaining plays.

The offerings of the Theatre Parisien will be of the French variety, as shown at the Theatre Du Vaudeville, which will not be confused. They probably will include the works of M. de Marthe and Parisian comedies, reflecting the gaiety of the French capital.

### PRIEST OBJECTS TO ACT

Father Duffy of the famous Fighting 90th Regiment, recently back from France, filed a strong objection Monday against the dancing act which Ernestine Meyer and her troupe are showing at the Riverside city beach.

The priest, who witnessed the performance and apparently grew perturbed by the showing and at the act's conclusion rushed back after the dancing troupe. The costuming employed in one of the numbers came in for a severe arraignment from Father Duffy, who brought up a charge to be made immediately, and if it was not done, stated that he would bring charges before the city authorities and ask that they be refused permission to show the act anywhere in the city.

### CLUBS JOIN FOR BENEFIT

The Friars and Rotary clubs will hold a joint benefit at the Washington Theatre next Sunday, for the purpose of realizing money to provide clubs, playgrounds, vacations and other means of recreation for boys lacking in means. Sam Bernard, Charles Winkinger, Blanche King, George Beane, Louise Ives and Jack Gardiner, Sophie Tucker and her Jazz Band, the Police Glee Club Quartette, Emmet Cook and Eddie Cane members of the "Toot Sweet" company and a "Juvenile Review" of girls from three to twelve years of age will appear.

### DROP HELD ESTATE SUIT

The five creditors of the estate of a suit against the estate of the late Anna Held officially dropped the matter last week. They included four divorcees and one which manufactures orthopedic apparatus, and their total claims aggregated \$9,900. They had obtained an order from Surrogate Fowler which demanded that the executor of the estate, Charles F. Hanlon, show reason why the money should not be paid.

### TO DRAMATIZE HASHIMURA TOGO

The Hashimura Togo show which has been running in the Good Housekeeping Magazine for some time, and are the work of Wallace Irwin, the author of "The Lesser Gates" who wrote "A Poor Little Rich Girl." Stuart Walker will produce the play. The show will be produced by the part of William Baxter in "Representative" will play the title role.

# THEATRICAL LIBERTY LOAN

## COMMITTEE SELLS \$52,027,450

Workers, Headed by E. F. Albee, Surpasses Allotted Quota by Nearly \$25,000,000—Keith's Palace and Riverside Lead Vaudeville Houses of the Country.

The theatrical, motion picture and amusement interests of New York City, by raising \$60,000,000 in a national drive to the Fifth Liberty Loan, went nearly \$25,000,000 over their quota of \$37,000,000. The average fatality rate for the conditions of the executive committee, of which E. F. Albee was chairman.

Mr. Albee was deeply gratified over the wonderful result and, Monday, issued a statement of thanks to theatrical people and patrons of the playhouses.

"When the campaign lagged for two and a half weeks it did begin to look as though we could not reach our quota, and this was largely true of conditions everywhere," he said. "Actors and spectators alike are paying their nation's honor debt. The response of the public in the theatres that has resulted in the committee reaching its goal is a splendid tribute to the generosity and high principles of the American public. Ours was one of the first large committees of the National Division of the Advisory Trades Committee to attain its quota."

The banner subscription, of course, was that taken up at the Metropolitan Opera House, Thursday evening, May 8th, when, before an additional 2,000 audience, William H. Taft, \$100,000,000 was pledged.

With returns from individual theatres still incomplete and from vaudeville, the official figure will be given out by the committee until the count is completed, it was announced that the National Division of the Riverside theatres led the list in the order named. For a while the Broadway, a Shubert, house, the Albee, Keith's Palace and Riverside sprang away from it at the finish. The palace, it is calculated to close \$10,000,000 in notes, and the Riverside nearly \$6,000,000.

It was estimated that the total sales of the theatres would be for the year \$3,000,000. The list is topped by the Broadway, where "Ours East" is playing, which rolled up a gross of \$300,550. The next best was at the Winter Garden, where "Monte Cristo, Jr." is the attraction,

and where \$697,500 worth of notes were disposed of. Then came the Comedy, where "Ours East" is playing, which theatre having sold \$513,600. The Bijou theatre, where "Threes for Diana" is current, came fourth, with \$466,200 worth of notes to its credit.

Lee Shubert subscribed for \$250,000 in the various theatres. Jerome D. Kern, the composer, took an equal amount. On Friday night Mr. Shubert purchased \$100,000 worth of notes, divided equally as the Shubert, Forty-fourth Street, Bijou and Astor theatres, and on Saturday night took an additional \$150,000 worth of notes between the Thirty-ninth Street Theatre, Casino, Winter Garden, Central, Nora Baye and the Majestic.

This estimate does not include the out-of-town theatres controlled by the Shubert.

The Hazel Dawn Production Company took a \$1,000,000 subscription at the Palace. Julius Tannen, at the Palace, disposed of \$9,000,000 in notes in thirty minutes. The picture palaces, however, proved herself the most effective speaker at the Shubert theatres. A week ago at the Broadway, where "Ours East" was \$1,000 in four minutes.

The picture palaces and cabarets did not do much better. For the first time since the loss in Harlem were raided during the last day of the drive by P. A. Walker, it was not a picture palace, but the Casino, O. Smith, former Dock Commissioner, and platoon of woman police reserves and members of the Liberty Loan Committee, held themselves out with Victory Loan subscriptions. The midnight diners were not far behind.

Many stage and movie stars performed all kinds of unusual feats and were especially responsible for making the loan a success. Show folk in every corner of the United States worked equally hard and maintained the traditions of this great profession.

### JACOBS TO EAT FREE

Abe Jacobs, stage manager of the Majestic, Chicago, has proven patriotic behavior, especially in the last Victory loan.

On Thursday evening of last week he had a menu card for the restaurant, which he decided he would fine for the evening. He said that the manager of the restaurant, who he thought of as a "liberty loan speaker" mounted a chair and said:

"My friends, I have arranged with Mr. Deutch to give 21 meals free to the first one that purchases a \$50 'Victory bond,' and a menu card for the '21 meals'." "Sure," came the reply.

"Will you please," said Jacobs, and the bargain was closed. The manager wanted to announce the fact, but Jacobs wouldn't permit it.

### WILLARD GOES INTO FILMS

John Willard, world's heavyweight champion, is to appear in a new series of pictures produced by the Continental Pictures Corporation of Chicago. Arline Pretty is his leading woman and Harry Humber is directing it. Work was started a few weeks ago in Chicago and the company is now completing the picture. Several of the scenes are being made at the Brunton studios, but most of the scenes are being shot outdoors. There are about 100,000 people are employed. Willard does not feature any of his work in the ring in the pictures, but will concentrate on the physical encounters in the role of a Big Westerner.

### WALTER WRITES PLAY OF IDEALS

ATLANTIC CITY, N. J., May 12.—In his new play "Ideals" Mr. Walter presented tonight for the first time at the Globe Theatre here by Selwyn & Co., with Hobbs and Hennessy. Mr. Walter's play has taken for his theme the conflict of idealism with materialism, and in working for the ending or solution has touched the local.

No character possessed of the white hot flame of idealism, as depicted by the author Richard Putnam, played by Allan Dinehart, can forsake his faith for the love of a woman, as he does, he avers, claims his feet of clay.

Just what Mr. Walter attempted to portray is not clear, but the message of one, at least, that last night's audience felt something of contempt for ideals.

The story concerns a soldier who recovers from temporary blindness and, possessed of ideals which, apparently, have grown out of his bloody experiences in the war, comes home and takes a position on a newspaper, in the office of which a woman is working. The man's idea of a Socialist Governor has been elected. Subsequently, the owner of the paper discovers that Putnam is a Socialist, and the result is a story of seventy which has engendered the election.

Another brother of the girl he loves, and a long time his friend, undertakes to make him realize the foolishness of his dreams. He is finally successful. The Socialist Governor indirectly causing a riot in which a number of people are killed. However, in the last scene, the man's idea of idealism which are above things of the moment. But, when he is confronted with the loss of his job, he writes and accuses himself for his dereliction by claiming to be only human.

### SAN CARLO GETS COMMONWEALTH

The San Carlo Opera Company this week took over the Commonwealth Opera Company, and is presenting a series of new operas at the Academy of Music, Brooklyn, for the last three weeks. The deal was arranged by the late Fred H. French and Jules Deiber, of the San Carlo organization.

The company, which heretofore has been under the management of Gallo, will remain about the same as has been showing in Brooklyn. The company will break out and open May 19 at the Plymouth, Boston, for two weeks.

Then the company will go on a tour which will include Montreal, Pittsburgh and Philadelphia. The company has also presented "The Mitan," "Pines of Pensance" and "Gondoliers," and Manager Gallo will add "Pinafore."

The Commonwealth Opera Company was organized about a year ago. John Phillip Sousa is its president; W. O. Stewart, manager, and its musical director is Raymond Hitchcock and many other prominent players. It had not been active until this spring and its opening performance was at the Academy in Brooklyn, three weeks ago. By the present arrangement Stewart ceased to be president of the company. Whether Sousa, Hitchcock and others will withdraw is not season.

### DUMONT SEASON CLOSING

PENNSYLVANIA, May 12.—Dumont's Minstrel at New and Arch streets, began tonight the last of its season. The company includes Al Gibson, Joe Martin, Richard Lee, Tom O'Brien, Eddie Canine, Horrie, Sammie, Eddie Horrie and Bennie Franklin, with his Black Devil Jazz Band.

### WINNIE SHEEHAN IS BACK

Winnie F. Sheehan, general manager of Fox Film and actress, returned from Europe on the Mauretania last week after spending ten weeks in France, Italy and England. She is expected to return to New York soon to be shown in all national circuits with the exception of Holland.

### RUTH TERRY TO LEAVE SHOW

Ruth Terry will leave the cast of "I Love You" at the Booth Theatre in two weeks and will continue her tour of the new Avery Hopwood comedy to be presented by David Belasco.

### "CRIMSON ALIBI" FINDS FAVOR

BATONROUGE, La., May 12.—"The Crimson Alibi" has found its way into the first time, at the Auditorium Theatre, by George Broadhurst, who has made an elaborate production of the novel by Octavus Roy Cohen.

It must be said at once that, as a melodrama scene, supposed to show Quincy's den and murder, but the audience refused to take that part seriously, and it seems likely that the play will meet its fate as a detective play. As such it is very artificial, and is a plainly "bull" production, presenting the usual mass of stage devices to gain effect and impressiveness.

The play is most interestingly set and the cast is doing its best to make quite a team work with "The Crimson Alibi," which reverts with as many thrills as the title suggests.

The play opens with a short, wordless scene, and the theatre in absolute darkness, a scene supposed to show Quincy's den and murder, but the audience refused to take that part seriously, and it seems likely that the play will meet its fate as a detective play. As such it is very artificial, and is a plainly "bull" production, presenting the usual mass of stage devices to gain effect and impressiveness.

The play is most interestingly set and the cast is doing its best to make quite a team work with "The Crimson Alibi," which reverts with as many thrills as the title suggests.

Through the remainder of the play, however, the interest was strong every moment, held tight by the restrained acting of the cast, and the introduction every little while of a new murder suspect in a fashion that was much appreciated.

Young Andrew Quincy was seen leaving his uncle's house just before old Quincy had been murdered. The young chap was drunk; he was known to have quarreled frequently with his uncle and is arrested for the crime.

Meanwhile, a musician, Carroll, who has made a fad of detective work, and has quite lately been arrested for the murder of a woman, is sought by Professor Bristol, who says that he had meant to kill Quincy but had been prevented by his business deals, but that when he had gotten to the house he found him already dead.

Later a butler is implicated and still later the brother of Quincy's maid, whom Quincy had loved, is implicated. These people seem to have perfect good reasons for murdering the old man, who seems to have been a thoroughly fleshly person.

Add to this the fact that the butler is the brother of Helen, Carroll's old sweetheart; that Andrew Quincy had been engaged to the butler's younger sister (the quarrel with the uncle having been due to this engagement, by the way), while the latter had married a man who was known to divert his anger from his wife and a working idea of "The Crimson Alibi" can be seen.

Along about the second act someone was saying, "I wonder who killed that man before the evening, 'Till make that they don't hang the girl."

Harrison Burton, playing the detective, drew a very satisfactory, and the work of Bertha May, who played the maid, was excellently done.

One who might be mentioned was given by Inda Palmer, in the role of Quincy's housekeeper, while William H. French, the comedian, was very strong as Professor Bristol.

Charles Biber gave the play some color of relief in the role of the butler's detective, and Robert Barrow gave a fair interpretation of Andrew Quincy.

One who might be mentioned was given by Inda Palmer, in the role of Quincy's housekeeper, while William H. French, the comedian, was very strong as Professor Bristol.

### ELECT BEACH AND TARKINGTON

At the seventh annual meeting of the Council of the Authors' League last week, the following were elected: President, Tarkington elected vice-president. George DeForest Brush, George Chadwick, Mary Chapman, William Dean Howells, F. M. Delius, Dana Gibson and Augustus Thomas were selected as honorary vice-presidents. The following were elected as secretary and treasurer and Richard T. Lingley consulting accountant.

## PANTAGES AIMS TO FIGHT LOEW IN SOUTH

### GETS THEATRE SITE IN MEMPHIS

MEMPHIS, Tenn., May 9.—That Alexander Pantages is to give Marcus Loew a fight in the South as well as in the West and East, was proved yesterday when he signed a fifty year lease on the Hotel Building, on Main Street, between Monro and Union avenues, on which he will erect a vaudeville theatre, which is to be the first of a circuit of southern cities.

The deal was closed by Pantages, personally, he having been in this city since Tuesday of this week, and the project has far advanced the architect, Marcus Priteas has completed plans for the new house and the raising of the building now on the site will shortly begin.

The significance of this move of Pantages is apparent, following as it does the move of Marcus Loew, two weeks ago, of a theatre site on Union Avenue West of Main Street, for a vaudeville house, which is to be completed by January 1st, 1920.

The fact that the plans for the Pantages Theatre are already drawn, indicates that for manager plans of the Loew house ready for opening ahead of the Loew house.

The South is a field on which both of these managers have fought for some time, and Pantages is planning to follow the erection of his Memphis house with theatres in Birmingham, Atlanta, New Orleans and other cities East of the Mississippi.

Pantages theatre in this city will have a seating capacity of between 1,800 and 2,000 and will be thoroughly up-to-date in every respect.

Pantages, accompanied by Architect Priteas, left this morning for Cincinnati, where he expects to close a deal for the erection of a playhouse, from which acts playing the "Pan" time will start on a southern tour.

**"FROG" FERRY CHARGES COPYING**  
In a complaint filed with the National Vaudeville Artists, Monday, Will Ferry, the "Frog," a noted cabaretist, charges that Harry Marston has taken his act. Ferry alleges that Marston, from the wings of a theatre in Grand Rapids, in violation of his act, proceeded to copy the Grand Rapids is the home town of both. Ferry says he has the affidavits of Miles Moran and Charles Kelly, who appeared on the same bill with him, at Dover, Del., in 1887, and of James Barton, who was with him at the Kingsley Pavilion, Atlantic City, in 1888, to prove the priority of his act.

Vanderley Henry Chesterfield, of the N. V. A., has written Mankin.

**BESSIE REMPEL PROTESTS**  
Bessie Rempel wishes it distinctly understood that anyone using the name of "Rempel" on the stage is not legally entitled to it, it is going to court trouble. She filed complaint Monday with the National Vaudeville Artists, asking the person who uses her cognomen in the act named Taylor, Brothers and Rempel. The complainant says Rempel is her family name and she demands to know whether that is the case with the defendant.

**SISTO HAD TO CANCEL**

Billy Sisto was compelled to cancel his vaudeville tour in Oakley at Miami's and return to his home in Brooklyn, as his wife and two children were sick with typhoid fever. He is now around New York for the next few months.

## SCRAP OVER "PEACE" GAG

Who was the first to pull the gag about Frothinglor's peace money on account of being a "peace worker"? Harvey, Henry and Grayson now throw the blame on the man who pulled the line before the rest. They say so confident they were the originators that they made complaint Monday to Secretary Henry Chesterfield, of the National Vaudeville Artists, against Lazar and Dale. We originate the joke on Secretary Henry Chesterfield, of the National Vaudeville Artists, against Lazar and Dale. We originate the joke on Secretary Henry Chesterfield, of the National Vaudeville Artists, against Lazar and Dale. We originate the joke on Secretary Henry Chesterfield, of the National Vaudeville Artists, against Lazar and Dale.

According to their story, Lazar and Dale were laying off at Montgomery, heard the gag and appropriated it. They say they will play the Alabama, New York, beginning May 12, and if Lazar and Dale happen to be in this vicinity they are invited to meet Harvey, Henry and Grayson in a friendly way and "thraak the question over."

## BOOKED FOR NEW BRIGHTON

The New Brighton Theatre will open its season at Onsey Island next Monday, May 19.

Those who have been booked at this house and will appear during the season are the Old Sisters and Harry and Edna Lewis, Julius Taunton, Guy Joe Schenck, Jack Norworth, Leo Donnelly, Emma Krasa, Alva Brooks, Trilce and Valdisa, Shirley Burton, Gene Cavanaugh, Theodore Koloff, Mollie McInyre, Amelia Stone and Arman Kallit, and George MacFarlane.

## SOLDIER FILES COMPLAINT

Secretary Henry Chesterfield, of the National Vaudeville Artists, Monday received the complaint of John Paddy, acting on behalf of his son, Alexander Paddy, now with the French army, against La France Brothers.

Young Paddy claims the other team is infringing on his act by using two tricks that he originated—the eating and drinking fast while doing a head-to-head balance; also jumping down stairs on the head. He declares he originated these tricks in 1904, the first time they were ever used in this country and asked Mr. Chesterfield to investigate. His brothers tell that they began them then.

## SAYS HE'S REAL "KLASS"

Among the complaints referred to the National Vaudeville Artists, Monday, was that of Charles Klans, of Klans and Termino, and his partner, Miss Klans and Slim. The complainant says Klans is his family name and has been used in his act in Sandville for the past fifteen years. Secretary Chesterfield, of the Vaudeville Artists, wrote the other Klans for his side of the case.

## MOSSMAN & VANCE REJOIN

CHICAGO, Ill., May 10.—Earl Mossman and Ray Vance have reunited and will appear in vaudeville again as a team. The act is disbanded when Vance was called to the colors and assigned to Camp Grant during the period of the war.

## JULIA NASH CLOSES TOUR

Julia Nash has just completed a tour of the South Coast and will last week appeared at the Orpheum. After going to Boston she will return to the Bushwick Theatre then round out the season in New York.

## REGAN AND RENARD SPLIT

The vaudeville team of Regan and Renard split last week. Renard will do the act at the Adelphi, while Regan under the direction of Bernard Burke.

## YANK ACTS TIE UP BY BUENOS AYRES STRIKE

### TWENTY THEATRES ARE DARK

BUENOS AYRES, May 10.—Many American acts are affected by the general strike in this city—in which the actors have now joined. Twenty theatres are in darkness and the streets may spread into the interior. At the Casino, booked by Richard Pitroff in New York, are Elmina; John Higgins, Arthur J. Ross and Fred King, who arrived this week; Kullerbro Brothers, Detto King, Esopoli, Marie Delmore, Edna Remoli, Ada Androva and Marcel Demora.

There are also many vaudeville troupes booked here by E. P. Churchill, of New York. The first includes Delmore and Lee, Herbert Dyer and Company, Cornell and Bennett, Mikloff and Vandy, Seymour Tapes, Alice Perival and The Wilsons. In another troupe are Collins dogs, ponies and parrots; Lopez and Lopez, musical; Torva's Routers; Alci Dagarmo and Wanda Hollis and Co.

Richard Pitroff received word a few days ago that his acts in Buenos Ayres were not working and that the strike was tied up with a general strike. One of his acts has just arrived in the South and another, Joe Johns, actress, wire act, returned last week.

The Churchill offices have received no word of the actors joining in the strike at Buenos Ayres and their bookings for the South have not as yet been held up, another troupe from this office is to leave soon. Kennedy and Kramer, booked by this office, recently returned from South America. Pavlova sailed two weeks ago for South America with a ballet of fifty-two, and musicians. After the news was in Rio Janeiro she was booked for Buenos Ayres.

## WIFE OF ACTOR ATTACKED

The wife of Arthur Whitelaw, a vaudeville actor, was beaten on the head in the hallway of her apartment in 267 West 118th Street, New York City, Monday, May One Hundred and Twenty-ninth Street, Thursday night and robbed. No formal report on the matter was made by the police, although detectives of the West One Hundred and Twenty-third street station are investigating the matter.

Mrs. Whitelaw said she was ascending the stairway when a man came from under the coat of the actor, seized her, demanded her money. She screamed and he struck her with the butt of the gun. Tenants after the man ran toward Lenox Avenue and disappear. Whitelaw appeared at Kenesey's, Brooklyn, the last half of last week in a monologue and singing act.

## EDDIE REILLY IS ILL

Edwin F. Reilly, manager of the Flatbush Theatre, was taken to the Flatbush Hospital last Wednesday suffering with appendicitis and is in his office at the theatre when stricken.

## BERETTA TO BOOK HERE

Rafel Beretta, of the Folies Bergeres and Olympia, Paris, will arrive in New York this month to book attractions for Park Theatre. Reservations will be with Richard Pitroff.

## SUNDAY VAUDE, DISCONTINUED

The Sunday vaudeville circuit at Miami's Empire, Newark, has been discontinued for the season and Jewish plays will open the season on Wednesday, beginning last Sunday.

## ASTORIA GETS NEW HOUSE

Glyne & Ward, proprietors of the Alhambra and Century Theatres, Brooklyn, have arranged to build a theatre to be known as the Astoria, on the corner of Laramie and Steinyay avenues, Astoria, Long Island. Tom Lamb, the theatrical architect, has drawn plans for a house to seat 3,500 people.

The present estimated cost of the building, with stores and office, is \$840,000. With the land, will make this a which will be the largest theatre in the United States. They intend to run the same picture and vaudeville policy as is now being run by them at the Alhambra Theatre, Brooklyn.

Fally Markus, who now books the Alhambra for Glyne & Ward, will book the new house.

## MAACK GETS A WEEKS

Willard Mack, scheduled to open at the Palace next Monday in a new playlet, written by himself, is booked for a total of eight weeks in the Keith New York houses.

There will be three plays in the act besides Mack, a woman not yet chosen and Ben Hendricks and Frank Walton. The act, booked by Frank Remy, will receive \$2,000 a week, Mack's weekly fee, decided to accept that figure instead of the \$2,500 he demanded.

The plan is for Mack to present a different playlet every week in each house he is booked at. George "Lefty" Miller is managing the Mack act.

## HAVE NEW NOVELTY ACT

Barry and Lohausler are producing a new novelty act called "The Girl in the Frame." It is an electrical singing offering, with special lighting effects and lighting effects and will feature Vera Calhoun. Two electricians will travel with the tour, which is slated to open in Union Hill next Monday.

## ACT STOPS REHEARSING

"In Hugged," a girl act which went into rehearsal at Unity Hall, stopped rehearsing early last week, when Al Dvor, one of the producers, failed, it is said, to put in an appearance. He is now reported to be trying to sell the act.

## NEW GIRL ACT REHEARSES

A girl act with nine people went into rehearsal this week under the management of Jack McJellan. The principals are: Harry and Gertrude, comedy duo; Earl Lanning and Marjorie Kell.

## LA MONT OPENS NEW ACT

A new act called "Western Days," booked by Bert LaMont, opened Monday at the Grand Street Theatre. It is a comedy singing turn with four men and one woman, working in one.

## FORM TWO-GIRL ACT

CHICAGO, Ill., May 10.—Frieda Leonard and Dolly Gibson have formed a new combination and will open shortly with a novelty that will include singing, talking and dancing.

## GETS ORPHEUM ROUTE

Benlah Kennedy, in her novelty act called "The Girl in the Air," produced by Barry and Lohausler, has been booked for twenty-six weeks over the Orpheum Circuit next season.

## GETS LONG PANTAGES ROUTE

Jennie McLaughlin, who is presenting an act called "The Girl in the Moon," has been booked for twenty-six weeks over the circuit for thirty-five weeks next season.

## GOING TO MADRID

Prince Nelson, the wire walker, has been booked by Richard Pitroff for the Circus Park in London for three months and will sail early in June.

## PALACE

Fink's Mules, a comedy animal act who clever dogs and monkeys, opened the show on the night of the 23rd. The mules successfully toiled the refractory mules aroused much laughter. There was a fine use of the mules in the hands of the trainer putting the dogs through their tricks and this should be remedied immediately. It was equally amusing and detracts from the act's value as well.

Joyce and Lewis had all sorts of trouble before they got their act under way. Miss Lewis got a bad fall in one of her early dances and Joyce seemed unable to get his songs or patter over. The act brightened up considerably toward the close, however.

The second week of the big soldier musical comedy, "Putting It Over," saw a greatly improved offering over that shown during the previous week. The dialogue has been cut down, new costumes furnished and the running time of the act considerably shortened, all to much advantage. The songs were rendered in better tempo than during the first showing of the act and the whole production is vastly improved. One of the big hits of the entire show was the song "The Soldier Acted," which, judging from the complete overhauling to which the act has been subjected indicates that a long vaudeville tour is contemplated.

George Price has made a number of changes in his act, including the addition of theatre, and while the young performer did well there is still much to be desired in his offering. The act consisted of two acts, as well as the Fannie Brice burlesque and the act now consists mainly of imitations of one or two female impersonators, good, but the majority were away below par. The Eddie Fox hit was the best, but the Eddie Lincoln and the Eddie Fox and George Cohen were far from convincing. An entirely new act seems to be the best thing the act can suggest.

Madame Marguerita Sylva, the prima donna, closed the first part of the show with some popular and operatic selections. The Madame was not in the best of voice, evidently suffering from a cold which clouded the brilliancy of her tones, especially in the upper register. Before she had finished, however, she was able to a great extent to sing over the cold and her songs were keenly enjoyed. The Edwards' songs, "The Moving Men," "Don't You Know What You're Missin'" and the selection from "Carmen" were among the numbers most appreciated strongly.

Dolly Connolly, with her songwriting husband, Ferry Wenrich, opened after intermission and did particularly well. Miss Connolly has an exceptionally good song repertoire, most of the numbers of which were written by Mr. Wenrich. She played her accompaniments so well that all the points of the songs were brought out with most effective results. Her vocal style and with excellent enunciation Miss Connolly sang a catchy new song, a melodious three number and Mr. Wenrich's latest song, "By the Campfire," an infectious melody which will doubtless be sung and whistled to great extent as any of the previous Wenrich compositions.

Brooks has in his "Dollars and Sense" playlet successfully contradicted the oft repeated statement that vaudeville has grown too slicked and that the cleverly written, well acted little playlet, which some two years ago was the fashion, is more popular today than a three-act play and then reduced to sketch form generally, in more popular vaudeville. Mr. Brooks closed the piece as scored at their local houses was duplicated at this in his first performance at the Palace.

Burns and Fabrizio, with the Italian patter, character songs and comedy hits, opened the next show. The act was closed by Eva Shirley, in "Songs of the Moment," closed. Her offering will be reviewed under New Acts.

## VAUDEVILLE REVIEWS

(Continued on pages 12 and 20)

## RIVERSIDE

The Virvina in a well staged shooting act opened the show and did well. The greater part of the work is done by the man, who in addition to being a good marksman also puts over a good line of patter.

Mark McMahon and Maurice Diamond with Ethel Roseover scored a decided hit with their familiar dance offering. The Doll bit got its usual applause and Diamond's fine solo dancing was enthusiastically received.

Bonnet DeVoy has some excellent ideas well worked out in his playlet "Mother's Diary." The story is an old and familiar one but the novelty of its presentation together with the fine acting of DeVoy and his supporting company makes of the offering a fine bit of entertainment. The story is that of the wealthy man who has his strife for riches has grown away from his family. His thoughts are all on the acquisition of more wealth and this has taken possession of him that wife, son and daughter are almost forgotten. As matters in the family are revolving a letter the daughter finds the mother's diary and reads it to her brother. The father, unable to control her despite the interference of the young couple, their love, engagement and marriage. The story of the birth of the child is written in the diary and also the change in the husband. From a loving husband he becomes merely a man who cares not for his wife and children. His wife and children become of secondary consideration and happiness leaves the home. At the end of the diary, cut backs show its dramatic portions acted by the father and mother. At the end of the act the mother, realizing what she has missed of life reforms immediately, makes love to his wife, grants the wishes of his children and all ends happily.

Lon Holts, with some new material added to the same bits he has been using for several seasons scored the big applause hit of the bill. Much of his material revolved closely to border line material, but the cleverly written and well acted bit divides public entertainment and suggests itself. Holts has a fine song repertoire, but his songs are not so good as realizing what he has missed of life reforms immediately, makes love to his wife, grants the wishes of his children and all ends happily.

Theresine Meyers and Palesley Moon closed the first part with their new dance. The act is finely mounted, strikingly costumed and the music is a fine, jaunty arrangement is a pleasing and attractive act.

Clarke Clark, opened after intermission with a well put together collection of special songs and chatter. Miss Clark is indeed a welcome addition to the best singing ranks of female singles and her act was one of the most enjoyable portions of the evening.

Irene Bordoni and Liset. Gita-Rice have their new act in fine running shape and scored a big hit with their act. Miss Bordoni was in excellent voice and all her selections were rendered with a brilliancy of manner which made the act a delight. The Lieutenant played her accompaniments, sang a number of the songs which he composed while with the army in France as well as one or two new ones which stamp him as a writer of ability. Miss Bordoni did especially well with his "Pal" song and "The Girl in Chateau de France" and "The Girl in Chateau de France" closed the act to much applause.

Doys and Dixon, after a season with a variety of material in vaudeville, had some new songs and an up-to-the-minute arrangement of their remarkable dance. The act was well acted and the comedians look alike to this clever comedian who held the big audience in until the very finish.

## ALHAMBRA

Raymond Wilbert opened the bill Monday afternoon and met with deserved success. He started with a polka jig and followed this with hoop juggling and rolling. He is a neat worker and has a lot of comedy patter, which he delivers all through the act, that wins many laughs.

Harvey, Henry and Gray, two men and a woman, in their talking and musical act, "On the Course," opened with dialogue by the three during which they sprang a number of jokes. The act was an instrumental duet by the men playing cornet and trombone. A little more comedy talk followed, and gave way to a horn trio, which was followed by a number with two trompette and a drum. The cornet was well played by the man in white face, but the black-face comedian bears the burden of the act. He is a capital comedian and knows how to put his lines over.

Horace Wright and Renee Dietrich presented a song and pianoforte, duet in which they helped to entertain our boys there. They open with a song rendered together. Miss Dietrich then acts as accompanist for her partner for a song. They then open with two songs, to her own accompaniment. Another song by both gave way to a recitation and acted as an audience warmer. The act, they scored well and drew an encore.

Ed Raymond, formerly of Raymond and Caverly, presented a monologue in German dialect. His material is good and on the whole, it is a fine act. He has a lot of material, but the fact remains that a German comic act is not in good taste at the present time and most an audience would be as good-natured as was the one at the Alhambra.

Emma Haig and Lou Lockett offered their own "1919 Conception of Song and Dance," which scored the great big hit of the first half of the bill. Lockett opened with a song and was joined by his partner in a dance. Another song by Lockett gave way to a dance by both, which, in turn, was followed by a self-shoe dance by him. The next act, Emma Haig and Lou Lockett followed with a duet and proved herself to be as good an applause-getter as her partner. The next act, Emma Haig and Lou Lockett, with a song and a dance by both, completed the act. Haig and Lockett are among the best dancers on the two-dance stage. They are pretty favorites here, and the audience made the house ring with applause in proof of its appreciation.

Hlanche Ring was first on after the intermission and, while she started a little slow, she finished among the best and soon made her self at home. She sang four songs on full stage and did a little telephone bit. Her last song was rendered in one and really proved the big hit of her act. Two encores fell to her portion.

The Lighter Girls and Newton Alexander, two men and two women, were seen in their skit, "The Junior Partner," which met with a decided success. The applause at the close lasting for fully thirty seconds, which brought the act several times over the top. The act is full of opportunities and is chiefly responsible for the success of the skit. His support is excellent.

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Edmond Glicking closed the bill with his athletic act.

## COLONIAL

An electric enconulator on both sides of the stage has been installed and the device, which is used to make the comedians card boys and flashes the name of the next act, doing away with unnecessary words. The comedians do not cry out at which the lady performed some excellent tricks, especially the one where she goes through the frame work. McConeil changes from "straight" to comedy makeup and back to straight.

The comedy riding did not get the desired results and should be eliminated, as the rider is an expert of the old school and the offering suffers through the attempt at levity. The act scored.

Lou Reed and A. Tucker provided much entertainment by playing violins. Reed also uncovered a dance that was big. Tucker should occupy the left-hand side of the stage when doing the "vocal bit," as the twisting of the instrument is lost on account of the present position. Tucker played a well-known overture by applying the violin to the low while the latter was held between his knees. The finish, with violin and the other singing for the low while dancing off, was the other sign for genuine applause.

Arthur Bergeron, who has had some success in his impersonation of things but while they were on view as they work with vigor at all times. Almost an entirely new act was presented and the girls looked great in them. Arthur Bergeron assists at the piano and proved his worth. Tucker, sure fire and the girls scored a huge hit.

Dickinson and Deacon offered one of the best acts of the evening. Both are artists who know the art of delivery and put their material over with such telling effect, that it is a pleasure to hear Deacon's portrayal of the "lid" is done to perfection and Dickinson humors every point.

Willbur Mack and Company failed to arouse much enthusiasm, due to the poor support of his company. Mack is a clever performer, but the offering, "A Pair of Tickets," needs more than his good work to put it over. His support is far from satisfactory. However, many of the lines caused laughter.

Ruth Brooks opened after intermission, this being her second week and delivered first class entertainment. Her act was the only number remaining from last week's repertoire. Miss Rose scored her usual success.

Clark and Bergman received a reception, although they have not done so well in these parts in two seasons. Their pretty little playlet, "A Ray of Sunshine," contains some of the best comedy in the new show and opportunity of displaying their vocal qualifications. Miss Clark appeared as character as ever and Henry Bergman has a none of his personality. They rendered a few numbers in their usual pleasing manner, but the act was not so good as called "Jerry," in which they were assisted by Jimmy Flynn, who sang the chorus.

Dooley and Selms opened with a comedy sketch. They rendered a very good and supplied some impressive remarks that hit the mark. After he departed, the well-lit scene, danced and kidded for half an hour, gathering laughs in quick succession. Jim Dooley exclaimed that the gallery boys were his gang and they surely were with him. Miss Selms more than gathered her own way and her work was well done. Her act was a very good one, the "Will Ter Jim" was a very good one in the winter scene. Next to the closing they were a riot.

The act was very happy company of beauties, offered several artistic poses. The "Art Studies" are well put on and only a few left while the act was on. J. D.

## AMERICAN

Dorothy Sothern Trio opened the bill with a "Dirt" number by Miss Sothern, accompanied by the two girls of the vocal. Miss Sothern then displayed her capabilities on the piano in a melody of popular songs while the two girls sang accompaniments. They would do well in this part of the act to put in a number of new songs, as most of the numbers are last seen.

An oriental bit by the trio sent them off to a good laugh.

Hammington and Scott, a man and woman team, offered a dance skit that took the house by surprise and scored one of the big hits of the bill. The male member of the team is minus one leg and uses a wooden stump. He went through a number of eccentric dances that would not set a man with the use of both his legs a big hand, and did them exceedingly well. The girl also displayed pretty good pedal ability. The feature of the act consisted of sensational jumps, one of which was fully six or more feet high, and kicking a cymbal, by the man without the wooden leg, landing on one foot. Some gaps about his leg served for laugh-getters and went over well.

Sampson and Douglas started fast and went on to their good number, "The Man," which whaled the girl out in a big dog-bark from which she made her appearance. They went on to a number of songs that were handier. The woman is a capable comedienne and handles her material in a showmanlike manner. The other holds up his end and well, as a team, they size up admirably.

Miceta, Armstrong and Schrank had a bad outlook before them, as the house was full of privates who were just "in the hooses." Little or nothing was to be expected. Despite this handicap, they gave a very good account of themselves with a number of hits as an encore. With one or two of the privates, they rendered a number of songs in a good manner, and gave a good variety of them.

Stan Stanley and his two assistants, one man and his wife, walked off to their show. This is his first appearance on the Low time and he is playing a full week here. For the opening, he went back to his old act, in which the straight man takes the part of a ventriloquist. Stanley has injected a lot of new material, all of which is hard to say whether it is new or not, for he is a dandy extempore comedian. The "Buddy a laugh" and "Dollar Bill" were his best. He went over for a riot of laughter. Two sailors took advantage of the invitation for the freebies, much to the delight of the audience. Stanley was called back for a speech and announced that he would do a new act during the last half of the week.

Liang and Green opened the second half. This team make it a pleasure to listen to them, as it takes the old-timer back to the days of "Magpie," "The Cherry Orchard," and "Tany Paton." Despite their age, both have retained a pleasing melody, a voice, and deliver the old-time songs very well. They were given a big hand here and went on an encore.

The Red Fox Trio led the audience to expect a lot of jazz from its title, but it turned out to be the old-timer team to his wife quarrel because she is a dance man, but she is the old-timer team to his wife. The third character in the act is a "longer jump," comes in, for one dance was supposed to be a "kick" and was later is kicked out by hubby, after which they agree that he is right. The offering was a lot of impromptu, all the time.

Clayton and Lenzie kept the laughs coming with a lot of talk. The comedy is supplied by the man, and the girl is less than by the patter. They would do well to add a little more to the offering.

They retained their good number, but show with a strong-man and acrobatic offering which held the house. G. J. H.

## VAUDEVILLE REVIEWS

(Continued from page 11 and on 12)

## ORPHEUM

The Van Colos opened the bill and went on a bit earlier than the usual starting time at this house, there being, consequently, many empty seats. The male member of the duo is the entire act, which is a novel offering. Several stunts with his feet, consisting mainly of writing about a barrel-shaped object, were done in faultless fashion by him, but, somehow, there seems to be insufficient action. The turn is getting by because it is so unusual.

Maurice Burkhardt offered his "Joy and Gloom" skit in an amusing two-act. He did not find the going any too easy. He is a capable performer but the act needs brightening in numerous places. Hebrew character number, consisting of parodies on matches of popular times, did not get over at all as it did on one of Burkhardt's previous efforts at it, largely because of the fact that there have been so many similar numbers written. A punch should be injected into the offering somewhere, or it is a waste of time.

Lee and Cranston offered a singing and talking offering by William B. Friedlander, entitled "A Dribbling Two-Step," which was well received. May Cranston's impersonation of a French girl was very clever, and she held her own in the number. One of the facts that numerous skits and playlets build around the meeting of an American girl in New York with a French native girl have been presented in vaudeville, this one went over. It lays a bit too bare a snail, however, and should be speeded up.

Julius Tannen, styled the "Clatterbox," is a bit rusty in his act, but he is good about any number of subjects and began to inject some speed into the first half. He is a good talker and makes a number of remarks on current topics, gaps and quips about different localities and matters that the audience giggling with mirth throughout.

Ocell Lean and Cleo Mayfield sang their way into popular favor and clearly demonstrated that they are a pair of first-rate songsters. All of their numbers went over well, although their rendition of the "Ocean" number was a bit hurried and difficult to hear. Otherwise, their act was a good one.

Sybil Vane went on after intermission and set the second section of the program in a good way. Her act consisted of three numbers and took one encore. Miss Vane has a strong voice and is equally successful in singing colored songs and ballad numbers. She has selected pleasing melodies. Her repertoire could be improved greatly by the addition of another melody, as the act appears to be somewhat short.

Mr. and Mrs. Jimmy Barty, slated to present "The Burgher" and "The Babe," and more than held their own with it. Jimmy Barty's impersonation of a man is a remarkably clever piece of work and always sure of winning its full quota of laughs. Among acts of its kind, this one is a classic.

Pat Rooney and Marion Bert scored solidly from the start and rang up one of the big hits of the bill. Rooney has a magnetic personality and Miss Bert does her part excellently. The dance part of the offering, which consists of displaying its well-known assortment of steps, in spite of the fact that the public is tiring of dancing, was well suited to the act, as a parody on a current ballad hit, a prologue song, was like "Another parody on the 'Blue Bird'." The act, like Theodore Roosevelt, drew considerable applause.

The Rooney-Berry-Dow combination closed the show with a burlesque walking act, consisting of causing the audience to be limited laughter, aroused the audience to a high pitch of excitement. I. S.

## ROYAL

Captain Gruber and Miss Adeline opened the bill with a novel animal act and found the going easy. They use a horse, an elephant, a pony, a dog, and a dog. The offering will be reviewed under New Act.

Jack Leray and Al Rome are two natty appearing young boys with pleasing personalities. Both are nifty stppers. The lads, in second spot, won decided favor for their comic dance offering and took an encore. They did some good comedy steps and jazz dancing that pleased. The boys returned to the main entire act with the exception of an opening song.

Law Welch and company who were billed here recently did not do so due to the illness of Welch, offered the "Frogfather," a skit which went over exceedingly well. The story is about an old Jewish couple who are divorced through the fault of their son, an aspiring lawyer. They are anxious to be reconciled and are "kissed" in the audience office. The audience here consists mainly of Jewish people, so Welch's Yiddish was understood and devoured with relish.

Marie Stoddard, with her song settee, scored one of the big hits of the first half. It was, in fact, the best of the evening, for many in the audience did not grasp the full sense of her material which was a little too clever for the average taste. As the war camp entertainers is one that will be enjoyed by most soldiers, and the general public, Marie's act was well received.

"Petitcolas," featuring Grace Dunbar Nile, was first of the act, and, in the closing position, and one of the big hits of the entire bill. Miss Nile won instant favor for her act, and her material of quality in which the young man in the offering is not lacking. The members of the cast do their work exceedingly well, and the sketch itself will please any where.

The Jazzland Naval Octette opened the second half with their jazz and stopped the show. The boys rendered a number of selections, instrumental and vocal, of which they were capable done. The boys should prepare another encore, as the one they rendered was a very good one. As it was, they were not permitted to leave without a speech of thanks from one of the boys.

Fred Barrens seemed to be known to the Bronxites, for he received a hand on the "Whooom" which was a grand "Elzy" on the violin, after which he introduced his imaginary girl who accompanied him on the piano, or rather a pianola. This constituted the remainder of his act, the mysterious somebody playing the piano.

John Hyams and Lella McInerney, who were in the bill some time ago, but, because of illness, had to cancel in the middle of the engagement. Due to their illness, the patrons with whom they are popular. Al Darling had them brought up here and they were the hit of the bill while he played the violin.

White Orth and Oody went off with a generous hand to their credit, the team showed plainly that their capabilities are worthy of far better material than they have at present. They are capable comedians and their material is well suited to the talents bookings should come to them about the asking.

The Jontoo closed the show with their patter offering. The act is a classic, and the offering is one of the best of the act. The great spectators is excellently done and people who were on their way out stopped to give a good hand. The offering instead of going out as they intended. G. J. H.

## FIFTH AVENUE

Bell and Gray, a man and woman waltz act, led off and sent the performance of the man, who has a good deal of speed with a song, poorly delivered and then did a bit of a dance, in one. She slipped while doing the dance. The drop in the act, then lifted, and in three, she and her partner took turns at hopping about on the silver floor.

Demorest and Doll presented an act that is good in places but very poor in others. The man, an ethnic comedian and excellent pianist, saved the offering. The bit of patter at the start sounded like a revival and the woman member of the duo, at times, did not hold her end of the turn up well. Demorest, who played the Avrii Chorus from "H. Trovatore" and Souva's "Stars and Stripes" was heartily applauded and forced to give another solo, which he did in the form of a melody of popular melodies. At the finish, he tickled the ivories while resting his head on the floor and the feet drew further applause. A less a good song and some live comedy material is added, the turn will encounter many obstacles.

Will Oakland, assisted by Marie Brenner, offered a skit by Andy Rice called "The Man Who Wasn't There." The offering was a favor because some pleasing singing. A special setting in two, with a special solo by Marie Brenner, who sang "The Girl" (furnishes a sharp contrast to the setting in two, the former being anything but neat. The first drew further applause. Theologue toward the start is rather dull. There is a touch of sentiment in the offering, which combines both humor and pathos.

"Somewhere With Pershing," a trench song, which has the preceding act left off, was a favor because some pleasing singing. A special setting in two, with a special solo by Marie Brenner, who sang "The Girl" (furnishes a sharp contrast to the setting in two, the former being anything but neat. The first drew further applause. Theologue toward the start is rather dull. There is a touch of sentiment in the offering, which combines both humor and pathos.

Loney Hasbell found it hard to go on from where the preceding act left off and did not get very many laughs at the start. But he got going after a while. Much of the material in his act is old and should be replaced. He joshed the audience toward the finish and with the aid of a patriotic recitation worked up increased hand.

Sylvia Jason and William Higg presented a nicely staged offering. "Clawfoot" Boswick entitled "The Book of Vaudeville." Good singing and dancing was done by the principals, a personable lot. They followed an explanatory song with a double act, and a dance. An old-fashioned ballad was followed by a travesty by a vaudeville team in which they called the first two of the vaudeville show. A comedy number was a laughing hit, the rendition of the song "The Book of Vaudeville" was a laughing hit, the rendition of the song "The Book of Vaudeville" was a laughing hit, the rendition of the song "The Book of Vaudeville" was a laughing hit.

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**STICK TOGETHER**

Somewhere in the apparently uncoordinated plans of the new Producers' Association there lurks a "kink" that is to be disentangled as a particular piece of news. At about or what? That is the question agitating the minds of those interested in the theatrical business and likely to be affected.

From the roster of names announced as comprising the membership of the new organization it would appear at first glance that the Shuberts and Klaw & Erlanger are without the fold and, therefore, subject to any disciplinary measure the organization might direct against them. But a closer attention will show that to be hardly so, for the two dominant theatrical booking and producing organizations are well represented in the organization through lieutenant-men who will tell them all.

But whatever the purposes of the Producers' Association may be, it will fall of accomplishment if the members do not stick together in purpose and action. And if one is to judge by precedents established by other theatrical organizations organized in the not too distant past, internal wrangling and factionalism will soon try to dominate the plans and purposes of this new organization, too. For such efforts have been made before and succeeded to the inherent factionalism that lies in theatrical business and is generally found in the business dealings of producers as a body.

**WALSH COMES BACK AGAIN**

**Editor NEW YORK CLIPPER:**  
 Dear Sir: What a laugh McAvoy's letter has given me to all concerned in this article. It is dear to me and all who know the real facts. He told me once of a friend of his, a man named Perkins, who was a wonderful letter writer. I wonder if he wrote the letter for McAvoy?  
 Do you think I could use prominent names in show business like Mr. Coombes, who said Mr. Lebin had said my partner was a fool? He seemed that he admitted the presence of Faber and Burnett, Mr. Meyers, of the Harry Weber office, said the same thing in the course of a few or two.

I tried to correct his mistakes many times. He tried to write which he sings showing a mouth full of teeth, not smiling. Why, he even tried to make me stop sending him ridiculous... He too stiff on the

stage and must have a hat in his hands, for he cannot use a gesture.  
 Mr. Mandel came over to the Myrtle Theatre, Brooklyn, and told me my partner was bad—to get rid of him. I took the Eckli time, which, Mr. Avoy stated, was the easiest of all. He was booking it direct at \$125, which was his Loy's time salary. His cannot book the Eckli time, as Eckli said, is the whole act. I merely say this, to use Mr. Eckli's words.

He was as he stated, to show in Chicago for \$25 for three days. I know I'm the first act to ever do that. I don't think the manager would let me have a laugh when they read this, also Mr. Western Vandeville himself. I got disgusted seeing my partner in a rain coat and it snowing, so I decided to come East. Gus Sun offered us \$150, but he would pay \$125, so he so close to that figure.

The friends he speaks of who helped us out are mostly as you know, in Chicago through working with Bob La Salle, of Kranz and La Salle. Eddie Leary loved me and I told me for my wife's diamond ring which I had to pawn in New York to open on the same time. I also borrowed money from my wife's wrist watch from Tunny Martin.

I ask him where he got with Low in New York which he got with me. Now, as to jobs... Dudley when we split and asked for a job for him. Mr. Dudley, in his presence, offered me a job, name of... I passed the remarks about my wife to my best friends and admitted he did wrong his own wife. He admitted he did wrong. Mr. Clifford told me when my wife and I were playing Low's Theatre, Boston, that he was looking in for me with half a dozen fellows with guns. Is that what a head taller than I am. McAvoy knows

**THE CHICAGO OFFICE OF THE CLIPPER IS NOW AT Suite 841, State-Lake Building**

I am an Italian and so coward, so when he meets me, as he better do he is going to give it to me, he better do it fair and square and play clean, as I know a few dirty tricks myself.  
 If you can show me where I rubbed his reputation I am willing to give up now, and all for all. I don't want to answer any more of his puppy talk. This is my opinion, getting the same money for the eating. I am now working for Loew, with my wife, under the name of Walsh and my partner, getting the same money I got with McAvoy.  
 As to material, I wrote the act and everybody in the act is the Columbia said it was very good.  
 Kingly oblige me and give me space for this article, and give me the publisher, for what's grammar among friends?  
 Yours respectfully,  
 Erno  
 Of Walsh and Austin.

**TWENTY-FIVE YEARS AGO**

James K. Hackett was starring in a repertoire of plays.  
 W. A. Edwards Athletic and Vandeville Circuit, at the Grand Theatre, Chicago, included McIntyre and Heig, Hastings and Marion, Capitola Forrest, Morris and Mary Perry and Tom Brooks, Patti Henry, Abachi and Masand, Billy Woods, Steve O'Donnell and Harry E. Kelly.  
 "Linger Longer, Lucy," was a popular show hit.  
 The Hilliard was with the Sleep-walker company.  
 Alf F. Wilson managed the Pavilion Theatre, New Haven, Conn.  
 "The Posing Show" was the bill at the Casino, New York.  
 The Hilliard was manager of the Olympic, Harlem, New York.  
 New plays: "The Edith of Erin," "The New Dominion."

**THEIR ACT NOT A COPY**

**Editor NEW YORK CLIPPER:**  
 Dear Sir:—Saw in the *Curran* of April 30 a complaint made by Etkins, Fry and Etkins against our act which is all wrong. Our entire act belongs to us, which I can easily prove. I am also willing that our act can be looked over any time when it can be very easily seen that it is far different than Etkins, Fry and Etkins and was not copied.  
 I remain,  
 Very truly yours,  
 Thomas Jora,  
 Manager, Mr. F. Garrison,  
 St. John N. Y.

**Answers to Queries**

J. D. H.—Address I. Miller, 1664 Broadway. He can supply you.  
 R. F. P.—Blackface performers use burnt cork in making up.  
 The Dolly Sisters are with the "Oh, Look" company, now playing in Boston.  
 F. M.—Do not know the present address of Richard La Salle. Write him in care of Tax Curran and the letter will doubtless reach him.  
 H. R. T.—The Federal Park vaudeville venture in Chicago closed in July, 1910, after a short trial.  
 J. D. E.—Loy Josephine and Wellington Cross played as a team in vaudeville until about two seasons ago.  
 C. F. M.—Julia Kelsey was with the "Buncoque Review" last year, and with the "Sporting Review" early this season.

F. R.—Can not say where Miss Annette Gerdes is, as we do not know. The "Record Breaker" company is playing in Indianapolis this week.

A. M. S.—Can not tell the present whereabouts of the party you mention. A letter addressed to him care of this office may reach him.

M. W. M.—Can not furnish addresses of the parties you mention. You might write them in care of this paper and the letters will be advertised.

K. P.—Fritz Seidel went into bankruptcy in 1914. On July 7, 1915, he secured a discharge from bankruptcy from the U. S. District in the United States District Court.

G. W. D.—Jack Drielande is no longer actively engaged in show-writing. He is now in a downtown mercantile house. Don't know his address. You might address him in care of Tax Curran.

F. Q.—There are numerous organizations of amateur players in this city. If you are ambitious and would desire to become an actor, why not join one of these? It will give you experience.

J. R. K.—Edith Jona has not been with the "Bards" since the fall of last season. She did not play Philadelphia in January. A letter addressed to the party care of this office will be advertised, and in this way she can be reached.

Col. J. W. M.—In checkers, if the object is once taken by the player it must be moved. If a jump is not made, the chess man loses his office. If you are the double corner of the board is at the right. With a single man you can jump into the king row and immediately out again.

**Rialto Rattles**

**ANSWER TO CORRESPONDENT**  
 We do not think a performer is booked solid does not mean that he is a house head.

**THOSE WISE BURELQUEURS**  
 The Bursique Club's outing is set for June 25. Which is before July 187, as difficult to keep glassware from breaking on route.

**HOW ABOUT MOVING PICTURES?**  
 After the Worst of July there'll be more stock actors than ever before. It's difficult to keep glassware from breaking on route.

**FOR WOULD-BE PRODUCERS**  
 Before you film a picture, be, And make a Griffith "roll"—(Don't tell this to a goddamned soul) You'll have to have some "dough."

**WOULD THEY?**  
 There are two girls in the Winter Garden chorus named the Berry Sisters. A correspondent wants to know whether, if they got the raise, would they be the Berry Sisters.

**IT MIGHT SHOCK THE WIRES**  
 They are trying now to make theatrical performances in America heard across the Atlantic by means of a wireless phone. The question now arises as to how the skitman can thrill 'em that far away.

**YOU NEVER CAN TELL**  
 Dennis, Pa., manufacturer, rumor saith, will go over the Strand, Rialto, Rivoli and Capitol theatres. Here's a bevo to their health and a wish that the piece of good luck not call the product they manufacture.

**IDEAL BALLOON STATION**  
 Aerial taxi cab service between New York and Coney Island is to be established soon. Alvin Karp leaves the Battery. It is hereby suggested that the dirigibles start from the Putnam Building where supply of hot air is most abundant.

**BUT CHARLIE HATES WIRE**  
 CLIPPER headline last week read "Charlie Grapewin Producing." Charlie is producing plays, of course, but think how much more money he could make if printer had set up the head "Charlie Producing Grapewin," and Anna Chanon's father and taken the tip.

**WHY, HOW COULD YOU?**  
 "The Banned Lady" was given a tryout at Poughkeepsie recently by William A. Brady who may bring her to New York soon. In justice to Mr. Brady it must be explained that he is the producer and Frances Nordstrom is responsible for it. The piece should not act like New York, although the author, Miss Nordstrom, says it is very genteel.

**SCANDAL IN ST. PAUL**  
 Should the editor of *The Birch* (owner Rialto) be made to be surprised to know that the Otis Oliver Players, at the Shubert Theatre, St. Paul, are in justice to Mr. Brady it must be explained that he is the producer and Frances Nordstrom is responsible for it. The piece should not act like New York, although the author, Miss Nordstrom, says it is very genteel.

**THINGS WORTH HAVING**  
 Milo's Falsetto.  
 Joe Mitchell's Stock of Olgars.  
 The "Cant Ditty."  
 Lieut. Gibby's Mustache.  
 Ted Downer's Luck.  
 Edgar MacGregor's plans for next season.  
 Morris Gees's knowledge of the nude in art.  
 Pie Ziegfeld's white Peckard.  
 Leon Friedman's silk shirt.  
 Jerome Kern's seep-quickies.







## CHICAGO NEWS

WITHHOLD LICENSES OF HOUSES  
NOT OPPOSING SCALPERS

Cohan's Grand Opera, Garrick, Princess, La Salle and Olympic Get Permits, But Others Are Still Without Necessary Papers.

An attempt of city authorities to curb the so-called ticket speculating which was apparently furthered last week when Deputy City Collector Lohman refused to issue licenses to theaters making application unless the owners or managers of the houses signed a specially prepared agreement not to dispose of their tickets to scalpers.

As a result the following theatres, mostly Shubert houses, were granted licenses, the only other after they signed the agreement submitted to them by Deputy City Collector Lohman on Friday in the license bureau: Cohan's Grand Opera House, Garrick, Princess, La Salle and Olympic theatres. Those who are familiar with the ticket

scalping situation here say that the method adopted by the city authorities to curb the so-called evil will prove to be about as effective as a "no smoking" sign in a garage because there are more indirect ways by which managers can dispose of tickets to speculators and others interested in exploiting passholders than there are stores in the fields.

As a matter of fact, "noisy" is very much perturbed over the "crusade" adopted by the long-getting-in city authorities—not even the people who are "forced" to pay additional sums for their theatre tickets. And rumor is rife that it is but a question of time when the "stringent" tactics of the license bureau will let up.

## WOOLFOLK'S PIECE SHAPING UP

Boyle Woolfolk's new show for the La Salle house and that getting ready to open. It will be called "Honeymoon Town" or "Golden Eyes," and will open at a certain meeting and show scenes result from the misunderstanding. The second act is given over largely to comedy. The scene of it is laid in Mrs. Mulligan's "walkup" apartment on the East side.

## LEADER PICKING CAST

"Angel Pace" is the tentative title for the musical play which George Lederer is shaping for a Summer run at the Colonial Theatre. The music is by Victor Herbert. Those named for the cast are Frank Merrill, John E. Young, Ada Mesle and Sarah McVicker. No set date has been announced for the new production, due to the fact that "Gloriana" is playing to such tremendous business that it will be given preference and will remain as long as it continues to draw money.

## NATIONAL POLICY MAY CHANGE

The National Theatre, the lease of which, it is said, will expire about June 1, may drop its policy of drama attractions and go in for a more profitable one. It is opposite the Empress Theatre, now playing vaudeville booked by the W. V. M. A. According to reports it is being handled for the Empress is also about to expire and it is said there is a possibility of the Empress assuming the former policy of the National.

## SEVEN GIRLS STAGE STRUCK

The police have been asked to find seven young women, who have run away from their homes and are reported headed for a stage career. From Valley Junction, Ill., a girl is reported to have headed for Chicago, while the other four are Chicago girls. The police have made a request upon local producers to report to them any appearance of the young women in person, who will then be apprehended and returned to their homes.

## CONTROVERSY OVER TITLE

Quite a controversy has arisen over the title of "The Girl Who" credited to Will J. Harris, local writer and producer, who is having out that the Winter Garden has given it its new name the same title.

STOCK AND REPERTOIRE  
POLI STOCK PRESENTS  
BRAND NEW IRISH PLAY

Deals with the Freedom of Ireland But Does Not Show the Hackneyed English Landlord and Martyred Irish Tenant—Jane Morgan and Arthur Howard Do Some Excellent Work.

NEW HAVEN, Conn., May 12.—"My Irish Rose," a play in three acts by Neil Twomey was given its first production on any stage this afternoon at the Hyperion Theatre by the Poli Players.

The play tells an up-to-date story which deals with the topic foremost in the mind of every Irishman, namely: "The Freedom of Ireland." The hackneyed English landlord and downtrodden Irish tenant do not appear.

The scene of the first act takes place in a middle class hotel in New York City. The development of the theme starts shortly after the close of the curtain when opposition to the singing of an Irish song is expressed by Gus Wezner who stands for everything that is un-English.

This man finds his match in Rose Mulligan, an Irish girl who conducts the hotel apartment. Her brother, a clerk in the hotel, is decry by the statement of Wezner that Ireland's freedom is the object of certain meetings and Irish scenes result from the misunderstanding.

The action of act three takes place in Mr. Mulligan's new home on Riverside Drive, and shows a sudden jump of the

Mulligan family from poverty to wealth. "Two love stories run through the play with Rose and Arthur Handley as the principals in one and Gertrude Netherland and Tommy Mulligan in the other.

The cast in full: Jane Morgan, Mrs. Adelaide Hibbard, Mary Ann Dentler, Maud Blair, Emma Martin, Arthur Howard, Arthur Handley, Frank Thomas, Jerome Broderick, Forrest Zimmer, William Thompson, Bernard Steele, Arthur Griffin, William Thompson, Bert Smith.

Mrs. Morgan gave a charming performance. Rose, the Irish girl, and her scenes with Arthur Howard were exceptionally good.

Mrs. Handley, as Mrs. Mulligan, gave one of the best bits of character acting seen here in a long time. Her brogue and Irish mannerisms were definitely true to life and her performance would be difficult to improve upon. Mrs. Dentler and Arthur Handley played little roles, but none with the leaders and the other members of the company acquitted themselves with credit.

The play takes rank with some of the Irish plays of the present day and, despite the fact that the scenes are laid in New York, far away from the land of the shamrock, the play is typically Irish.

## BLANEY'S OPEN 7th AVE.

The Blaney Players opened at Loew's Seventh Avenue Theatre last Monday night, with "Common Clay" as the bill. Robert Glecker and Warda Howard did capital work and the other members of the company did good also. The cast in full: Mrs. Fullerton, Georgea Susan; Richard Fullerton, W. H. Whitcomb; Ed Edwards, Joseph Kennedy; Anne Fullerton, Elizabeth Day; Ellen Neal, Warda Howard; Arthur Coakley, Ted Roberts; Hugh Fullerton, Robert Glecker; Judge Samuel Lincoln, Edward Lynch; J. P. Yates, Jack Ravold; Judge of Police Court, Edward Cook; Clerk of the Court, Ralph Nichols; Mrs. Neal, Augusta Gill.

## OPENS TENT SEASON MAY 19

WAPAEKETA, O., May 9.—The Shannon Stock Company closed its theatre season tonight and open 19th under new canvas. Nearly all of the old numbers will be with the company for the tenting season and number thirty-five people. Helen Shannon, who recently arrived from overseas, was discharged from service the day the company closed. The new show will play its old territory during the Summer.

## CONCORD GETS SUMMER CO.

PEANOCK, N. H., May 12.—H. W. Taylor, manager of the Taylor Stock Co. of Taylor, N. H., has been selected to manage the management for the Summer season of River Park at Concord and Peanock, N. H. The season will continue from May 15 until September 8th. Musical tubular and stock will be the attractions offered.

## WILL REMAIN ALL SUMMER

St. Paul, Minn., May 9.—The Otis O'Brien will remain at the Summer at the Shubert Theatre here. The company is doing a big business. Herbert Duffy is the manager. O'Brien has joined with week's bill is "Her Unborn Child."

## TOM McELHANY BACK HOME

DALLAS, Tex., May 8.—Tom McElhany has returned from "Over there" and is now at his home in this city. He was wounded in the Argonne battle and sent to the hospital about October 10th of last year. After that he received no mail and therefore his many friends who wrote him got no replies to his letters. McElhany has been on the dramatic stage for years and previous to entering the Army was juvenile for Otis Oliver. At present he is resting at home and is one of those who wrote him over to know why they received no answers.

## WASHINGTON AGAIN HAS STOCK

WASHINGTON, D. C., May 12.—Washington is to have a stock company this Summer beginning June 1st. The company will be managed by George P. Marshall, a well known stock leader and one of the best of the country. Among those already engaged are Edward L'Anacy and Mary Newcombe Edison.

## HOLYOKE COMPANY CLOSING

HOLYOKE, Mass., May 12.—The Shubert Company, May the Holyoke Theatre will close its regular season next Saturday night, with "His Hopkins" as the bill. During the Summer the house will be repainted and refitted with new seats and interior decorations and the stock company will reopen in August.

## REIDONS CHAMPLIN STOCK

REARSON, N. Y., May 12.—Wally Brock returned from the Holyoke Theatre and played here this week after an absence of three weeks. The company will play in Binghamton, N. Y. next week.

## YONKERS COMPANY CLOSING

YONKERS, N. Y., May 12.—The stock company at the Warburton Theatre closed last Saturday night and the house will probably be devoted to pictures.

## PLAYHOUSE TO HAVE REVUE

E. D. Berg, who has produced several revues at the Winter Garden in this city, has in preparation for the playhouse Summer run an intimate revue of Chicago and the loop scenes. The new revue will be ready for its premier about May 18.

The new revue will bear the title "You'll Like It," with the book credited to Joseph Burrows and the music by Al Browne. It is planned to have elaborate costumes, and the only after they signed the agreement submitted to them by Deputy City Collector Lohman on Friday in the license bureau: Cohan's Grand Opera House, Garrick, Princess, La Salle and Olympic theatres. Those who are familiar with the ticket

scalping situation here say that the method adopted by the city authorities to curb the so-called evil will prove to be about as effective as a "no smoking" sign in a garage because there are more indirect ways by which managers can dispose of tickets to speculators and others interested in exploiting passholders than there are stores in the fields.

As a matter of fact, "noisy" is very much perturbed over the "crusade" adopted by the long-getting-in city authorities—not even the people who are "forced" to pay additional sums for their theatre tickets. And rumor is rife that it is but a question of time when the "stringent" tactics of the license bureau will let up.

Boyle Woolfolk's new show for the La Salle house and that getting ready to open. It will be called "Honeymoon Town" or "Golden Eyes," and will open at a certain meeting and show scenes result from the misunderstanding. The second act is given over largely to comedy. The scene of it is laid in Mrs. Mulligan's "walkup" apartment on the East side.

The action of act three takes place in Mr. Mulligan's new home on Riverside Drive, and shows a sudden jump of the

"Angel Pace" is the tentative title for the musical play which George Lederer is shaping for a Summer run at the Colonial Theatre. The music is by Victor Herbert. Those named for the cast are Frank Merrill, John E. Young, Ada Mesle and Sarah McVicker. No set date has been announced for the new production, due to the fact that "Gloriana" is playing to such tremendous business that it will be given preference and will remain as long as it continues to draw money.

The National Theatre, the lease of which, it is said, will expire about June 1, may drop its policy of drama attractions and go in for a more profitable one. It is opposite the Empress Theatre, now playing vaudeville booked by the W. V. M. A. According to reports it is being handled for the Empress is also about to expire and it is said there is a possibility of the Empress assuming the former policy of the National.

The police have been asked to find seven young women, who have run away from their homes and are reported headed for a stage career. From Valley Junction, Ill., a girl is reported to have headed for Chicago, while the other four are Chicago girls. The police have made a request upon local producers to report to them any appearance of the young women in person, who will then be apprehended and returned to their homes.

## CONTROVERSY OVER TITLE

Quite a controversy has arisen over the title of "The Girl Who" credited to Will J. Harris, local writer and producer, who is having out that the Winter Garden has given it its new name the same title.

Stock News continued on Page 27



# HARRY VON TILZER

Announces with great pleasure that he is the publisher of VAN and SCHENK, and JACK YELLEN'S great novelty song hit.

## OH! HOW SHE CAN SING!

HERE IS YOUR COPY. LEARN IT AT ONCE.

Wire or write for your orchestration in any key. Lots of extra comedy choruses.

**GREAT FEMALE VERSION**

ANOTHER  
HIT

**CAN YOU  
TAME  
WILD  
WIMMIN'?**

ANOTHER  
HIT

**PUT HIM  
TO SLEEP  
WITH THE  
MARSEIL-  
LAISE**

ANOTHER  
HIT

**I  
WANT  
A  
DOLL**

### Oh How She Can Sing

Words by  
JACK YELLEN

Music by  
GUS VAN and  
JOE SCHENK

Piano

Next door to me — there lives a girl named Ma-rie  
Her great re-mown — is spread-ing all ov-er town

that all the boys are cra-zy for — That there are girls — who are  
and its a ver-y fun-my sight — To see the boys — all come

prect-er than she — She's the one they all a - doze — It's not her looks that  
flock-ing a - round — To her house most ev-'ry night — And on the cor-ners

make her such a hit — She has a cer-tain charm and this is it —  
when she pass-es by — The fel-lows start to roll their eyes and sing —

**Chorus**

Oh how she can sing — oh how she can sing —  
Oh how she can sing — oh how she can sing —

— She's won-der-ful at Op-e-ra or an-y thing like that — She does-n't like the  
She is-n't much on learn-ing and she does-n't care for books — I nev-er heard of

key of "G" but when she's in "A" flat — oh how she can sing —  
an-y bo-dy ask-ing how she cooks But oh how she can sing —

A! - most an-y - thing — I called on her one night we tried to har-mo-nize —  
A! - most an-y - thing — In looks she's not as beau-ti-ful as she might be —

— The lit-tle dev-il star-ted in to roll her eyes — I lost my voice  
But ev-'ry time that she be-gins to "do-ra" me — then I fer-got

An' ev-'ry thing But oh how she can sing — sing —  
A Most ev-'ry thing But oh how she can sing — sing —

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'ANOTHER  
BALLAD HIT

**SOME-  
BODY'S  
WAITING  
FOR  
SOMEONE**

ANOTHER  
BIG HIT

**THE  
PICKA-  
NINNY'S  
PARADISE**

ANOTHER  
HIT

**STEVEN  
GOT  
EVEN**

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Harry Link, Mgr.  
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MEYER COHEN  
President

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Owing to the enormous demand for this overnight hit, we are publishing the complete song herewith.

The Greatest Thing That Came From France

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**Music**

**Voices**

**Lyrics**

There's a melody that is so sweet, and so true,  
 A melody that is so sweet, and so true,  
 A melody that is so sweet, and so true,  
 A melody that is so sweet, and so true,  
 A melody that is so sweet, and so true,  
 A melody that is so sweet, and so true,  
 A melody that is so sweet, and so true,  
 A melody that is so sweet, and so true,

**Chorus**

It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,

**Chorus**

It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,  
 It's the greatest thing that ever came from France,

The Overnigh Song Part No. 1

One of the most beautiful sentimental waltz ballads ever written. It sings itself!

# DEAR OLD PALS

Nearly Known How I Miss You  
 Dear Old Pals

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**Music**

**Voices**

**Lyrics**

Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,

**Chorus**

Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,

**Chorus**

Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,  
 Nearly known how I miss you,

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STORY BALLAD  
WITH WONDER-  
FUL MELODY

## WHEN I MET YOU

By  
PAUL B. ARMSTRONG  
and  
F. HENRI KLICKMANN

WHEN I MET YOU

Lyrics by  
PAUL B. ARMSTRONG  
Music by  
F. HENRI KLICKMANN

When I met you, I met a new world,  
A new world of love and joy,  
A new world of hope and cheer,  
A new world of peace and rest,  
A new world of love and joy,  
A new world of hope and cheer,  
A new world of peace and rest,  
A new world of love and joy,  
A new world of hope and cheer,  
A new world of peace and rest,

FASCINATING  
WALTZ SONG  
SENSATION

## WHEN YOU HOLD ME IN YOUR ARMS

By  
GEO. BUCHANAN  
and  
F. HENRI KLICKMANN

WHEN YOU HOLD ME IN YOUR ARMS

Lyrics by  
GEO. BUCHANAN  
Music by  
F. HENRI KLICKMANN

When you hold me in your arms,  
I feel like a queen,  
When you hold me in your arms,  
I feel like a queen,  
When you hold me in your arms,  
I feel like a queen,  
When you hold me in your arms,  
I feel like a queen,

ONE TERRIFIC HIT  
DREAMY, HAUNTING  
WALTZ SONG SUCCESS

GREATEST  
JAZZ SONG  
EVER WRITTEN

WATCH THIS  
SENSATION

## SWEET HAWAIIAN MOONLIGHT

YOU CAN HAVE IT, I DON'T WANT IT

## WEEPING WILLOW LANE

When you're weeping where the weeping willows grow,  
Dreaming them of days you loved me so,  
Weep-ing wil-lows too, dear, They just weep for you, dear,  
Nev-er more will you come back to me,  
Still, dear, in my fond-est mem-o-ry, You and I are stroll-ing once a-gain,  
Down in weep-ing wil-low 'ase.

GREAT  
NOVELTY  
BALLAD

RITIOUS  
COMEDY SONG

CHICAGO

## I WOULDN'T DO IT FOR ANYBODY BUT YOU

OH LADY, STOP ROLLING YOUR EYES!

FOR SINGLES  
OR  
DOUBLES

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BUSINESS  
IN THIS

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Western Rep.—Boehler and Jacobs

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presents

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(PINAFORE)

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PLAYING U. B. O. TIME





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**KATINKA—WEBER & FIELDS AND THE VELVET LADY**

**HOWARD LANGFORD**

AND

**ANNA FREDRICKS**

In **SHOPPING**

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Direction **CHARLES ALLEN**

**M. S. BENTHAM, Office**



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ST. LOUIS, MO.

St. Louis, Mo., May 10, 1919

Mac Dearie:

I got a surprise for you; JOE BROWN (you remember him) well, I just heard that JOE BROWN was signed by Jacobs and Jermon for two years to be featured with their "Sporting Widows," and this JOE BROWN party is at least some original, and I think he will hand the customers who visit the "Sporting Widows" next season a few giggles. Remember his title

# JOE BROWN

P. S. I understand he wants to thank Jacobs and Jermon for their fair treatment and other parties for their offers, including Gus Sun:

## WANTED

CHORUS GIRLS FOR SUMMER STOCK  
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## EDDIE AKIN

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FRANK MACKEY  
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HELEN STUART

AND

BIG BEAUTY CHORUS

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SECOND SEASON

BROADWAY BELLES

## KITTY GLASCO

PRIMA DONNA

HELLO AMERICA

## JOE ROSE

SONG WRITER—PRODUCER  
AND COMEDIAN

HURTIG AND SEAMON'S  
MIDNIGHT MAIDENS

## STOCK AND REPERTOIRE

(Continued from page 13)

**ORMSBEE STOCK AT JAMESTOWN**  
**JAMESTOWN, N. Y., May 12.**—The Ormsbee Stock Company is now in its third week and last fortnight at the Lyric Theatre with "The Boy business rolling since the opening.

The company includes George F. Ormsbee, leading man; Fay, leading woman; William Amador, Gene La Rue, Fred Reno, Bert Sanborn, Harry Rags, William Tracy, Dorothy Rice, Nellie Woods and Margorie Dore. George Woods is scenic artist.

Manager E. M. Garfield of the Lyric will continue a stock policy at his house, instead of vaudeville, as heretofore, and another company will follow the Ormsbee organization.

## WHITE PLAINS TO HAVE STOCK

**WHITE PLAINS, N. Y., May 12.**—The Palace Players will open a season of stock next Monday at the Palace Theatre with "The Brat" as the bill. Among the members of the company, who were engaged through the White Plains office are Eloise Frechers, leading woman; Augusta Duro, second business; Lucille Wall, general business; Frank Dufrene, leading man; Ward McAllister, second man, and David Wood, general business.

The company is under the management of Philip D'Angalia, who intends to give White Plains a series of Broadway successes.

## JOBBOING WITH ALBEE STOCK

**POWERSVILLE, N. Y., May 12.**—Letha Walters is jobbing this week with the Albee Stock Company in "The Little Teacher."

## BURLESQUE NEWS

(Continued from page 13)

## WILL EXAMINE WITNESSES

Leon Laaki, attorney for the Columbia Amusement Company, co-defendant with the American Burlesque Association in the \$30,000 action for damages and an injunction brought by the Whallin Brothers (Buckingham Theatre Company) in the United States District Court here, will leave for Louisville next week to examine witnesses.

The suit, which was on the calendar last week, was set down for trial by Judge Mantou for June 9 and the attorneys for the respective litigants will have to come to court on that day with their witnesses and witnesses' testimony.

Laaki, where Laaki says he will examine at least eight witnesses, is the city in which the Whallins operate the Buckingham Theatre, a burlesque house which held a wheel franchise until it was revoked in 1917, the reason given for the revocation being that the house was being badly conducted. Laaki expects to find witnesses in Louisville who will testify to the bad way in which the house is alleged to have been operated.

House, Grossman and Vorhaus, attorneys for the plaintiff, may send a representative to Louisville to cross-examine the witnesses.

## HOWARD, BOSTON, FILLS CAST

The complete cast of the stock company which will open at the Howard in Boston on May 26, under the direction of Strouse and Franklin, is Billy "Grogan" Spencer, Fred Binder, Harry Morris, Louis Kravitz, Helen Riff, Lillian Mills, Edna Palmer, Anna Armstrong and thirty girls in the chorus.

**"GIRLS FROM JOYLAND" CLOSING**  
**WATKINS, Md., May 10.**—The girls from Joyland" closed its season here today. The following members of the company left today for Buffalo, where they will open in summer stock at the Garden: Billy Gilbert, Joe Dolan, Jane Buttone, Tom Barrett and Belle Young. Gilbert will produce the stock.

## CLANCY OPENS SECOND SEASON

**WATERBURY, Conn., May 12.**—James Clancy opened his second season of stock at Jacques Theatre, here to-night, with "Who the Boys Come Back." The company, engaged through the Paul Scott office, New York, includes Frances Anderson, leading woman; Gertrude Walters, second woman; Dorothy Drayne, Ingene; Alice Kerie, general business; Ralph Sprague, leading man; William Torrence, second man; Jack W. Lewis, juvenile man; Philip D. Quin, second leads; Edward Power, characters and Burton Fahr, general business. Manager Clancy will be his own stage director.

## TWO STOCKS FOR HAMILTON

**HAMILTON, Cal., May 12.**—Hamilton is to have two stock companies. The Savoy Players, which have been at the Savoy all season and the Orpheum Players, which open May 20th at the Orpheum. Among those engaged for the latter company are Eralia Laucalis, Esther Howard, Jane Gilroy and Ralph Roeder.

## DALE GOES INTO VAUDEVILLE

Fred Dale, of the Harry Hastings Show, will open with a "singlet" at the Loews Time June 9. Irving Cooper is looking after his bookings. Dale was to go with Clifton Crawford, but could not get his release from the Hastings show in time.

## JOINS MOROSCO STOCK

**LOS ANGELES, Cal., May 9.**—Eleanor Foy, which has joined the Morosco Stock Company and is this week playing the Ruth Chatterton role in "Daddy Long-Legs."

## KAHN TAKES MASONIC DEGREE

Ben Kahn, owner of the Union Square Theatre, was through the New York Consistory Ancient Accepted Scottish Rite of Free Masonry last Saturday. He will become a Shriner this Saturday. Billy Leitch, manager of the Comedy Theatre, went through with Kahn.

## BILLY SPENCER CLOSING

Billy "Grogan" Spencer will close at Kahn's Union Square next week and open at the Howard, Boston, the following Monday for four weeks. He will then go to his summer home at Great Kill, Staten Island, and rest until he opens next season.

## AGENT TURNS DETECTIVE.

Jimmy Franks closed as agent of Sam Howe's Big Show last Saturday night in Utica. He has been appointed a railroad detective on the New York Central and starts on his new duties Tuesday.

## SIGNS NEW PRIMA DONNA

"Sittin'" Billy Watson, signed Sadie Banks, a prima donna, last week for his show. It will be her first appearance in this branch of show business and she is vaudeville at present. He also signed Nelson and Courtney.

## GOING INTO PHILADELPHIA STOCK

Ambarh Alk, Arthur Mayer, George Brennon and Jim Holly have been booked by Roebun and Richards to open in stock at the Gayety, Philadelphia, Monday.

## HURTIG SIGNS HIP CLOWN

Joe Hurtig has signed "Blutch" Landolph, the popular eccentric comedian, for one of his shows next season. Landolph is at the New York Hippodrome this season.

## JOINS "MERRY ROUNDERS"

Flo Owen has been engaged for the "Merry Rounders." She was booked by Roebun and Richards.

# Dry Cold Storage

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 Vice-President

# B. F. Keith

## Vaudeville Exchange

(Agency)

(Palace Theatre Building, New York)

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ALLEN SPENCER TENNEY,  
 1493 Broadway, New York City.

# DICK MACY & ARCH LEO

## "THE JAZZ HOTEL" DRUCH: SAM KENNY

# JACK ORBEN & DIXIE NELLIE

The Jack of Hearts and the Queen of Spades

LOEW CIRCUIT

BON DEMOS  
**ALLEN and JONES**

In "A Dish of Hominy with Plenty of Gravy"  
IN VAUDEVILLE

ELBERT MARY  
**WHITE & BRADFORD**

In "Darktown Flirtation."  
DIRECTION—NAT SOBEL

GRACE ELSE  
**SLOAN & MOORE**

"From the Sublime to the Ridiculous"

**Maude and Marion Dunn**

Lady Auburn and Queen Bonypart

DIRECTION—MARK LEVY

**Du NORD**

In a Classic Dancing Oddity

DIRECTION—TOM JONES

**CARLITA and DICK LEWIS**

PRESENT THEIR MUSICAL COMEDETTA

"Luzon Love"

WILBUR TOM  
**DOBBS & WELCH**

SOMEWHERE IN TOWN

DIRECTION—ROSE AND CURTIS

**RUBE MARQUARD**

DIRECTION—JOS. COOPER

**SHERMAN & ROSE**

Artistic Variety Dancers

LOEW CIRCUIT NOW

Direction—TOMMY CURRAN

**BERNARD TRIO**

Those Three Nifty Girls

PLAYING U. S. O. TIME

**CHAS. ROOT & WHITE WALTER**

ECCENTRIC SONGS AND DANCES

MARGARET SUZANNE  
**HAVEN and FRANTZ**

Piano and Harmony  
IN VAUDEVILLE

**RECOLLECTIONS**

Five Operatic Soloists in "From Grand Opera to Rag"  
A SCENIC PRODUCTION

**ETHEL MILTON & CO.**

In "MOVIE MINNIE"

By WILLARD MACK

**BOBBY ADAMS**

Personality—Plus

BILLY HOWARD & LEWIS ARTHUR

In "DO YOU LIKE ME?"

DIRECTION—MAYER JONES

**TOM O'CONNELL**

Character Comedian and Dancer

In Vaudeville

**BONESETTIS TROUPE**

DIRECTION—MAX OBERNDORF

HAPPY EMIL M.  
**THOMPSON & KING**

THE TWO MISFITS

IN VAUDEVILLE

MICHAEL EILEEN  
**EMMET & MOORE**

In "IRELAND TODAY"

Featuring His Own Songs

Direction—Joe Michaels

Actors oft feel far from  
happy,  
Serious thought may rend  
one's heart  
Yet, it is their part to carry,  
Joy to others by their art.  
**PELHAM LYNTON**

Direction: LESLIE MOROSCO

**GEO. KALALUHI'S HAWAIIANS**

DIR. GEO. SOFRANSKI

BOOKED SOLID LOEW TIME



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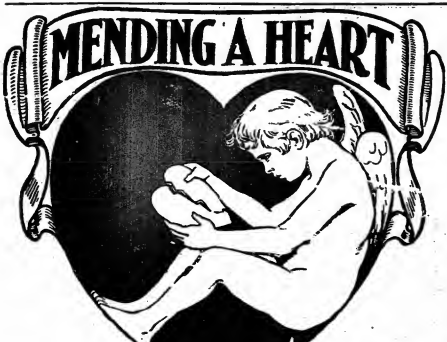
GEO. KALALUHI'S HAWAIIANS

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BOOKED SOLID LOEW TIME







**G. & F.**

232 W. 46th St.  
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**OPENS DECORATION DAY May 30**

**"RIVER PARK", Concord and Penacook, N. H.**

40 THOUSAND TO DRAW FROM

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**FIB WHITESIDE SISTERS MARGIE**

**POETIC PIROUETTING**

Direction—ROSALIE STEWART

**CANTON TRIO**

DIRECTION—MISS BROWN and WM. S. HENNESEY

**JIMMIE PARKER**

The Original Jazz Comedian

IN VAUDEVILLE

**JACK & JUNE LAUGHLIN**

A Likeable Boy and A Beautiful, Lovable Girl

**WARREN & WADE**

In "The City Employee"

CORRINNE

EDYTHE

**HARRIS & BAKER**

Two Girls and a Piano

DIRECTION—LEW LESLIE

**BROWN AND JACKSON**

Comedy Skit in One

"At the Training Quarters"

Special Scenery

**VAUDEVILLE REVIEWS**

(Continued from pages 11 and 12)

**VICTORIA**

(Last Night)

The Dorothy Sothern Trio is a musical act deserving of a much better position than the first spot, which is occupied. Miss Sothern, who sings and plays the piano, is assisted by two violinists, Helen Chappelle and Elsie Wilbur, who dance with marked grace and play on their violins as if they knew how.

De Witt and Gunther, the former a pretty lady and the latter a ringer, failed to make the most of the opportunities afforded by the disparity of their size. Gunther held up his end of the staging and dancing act very well, but Miss De Witt lacked something, chiefly dancing grace. However, the act was well received. (New act.)

Anderson and Bean, in a bedroom playlet entitled "Out of Work," might contribute better entertainment if they eliminated some of the rough spots from their offering. A be a lay husband and a ringing alarm clock figure prominently and humorously in the act, which has merit, but which is played without subtlety.

Joe Cook is a truly versatile and entertaining performer, with a fine sense of burlesque values and a blend personality. He plays several different instruments, sings, chatters, and has with a wobbly and disheveled moustache, in which he burlesques a ventriloquist, caused more genuine mirth than anything else in his idiosyncratic offering. His subtle sense of mimicry procured him Cook got over his burlesque offering to no uncertain applause.

The amateurish antics of the circus tumbler who know how to tumble, proved to be the hit of the bill, and deservedly so, too. (New acts.) M. L. A.

**MAJESTIC**

(Chicago)

Hector, the novelty dog, started the matinee performers and the Majestic, displaying wonderful canine intelligence. Jan Rubin, fascinated his audience through his wonderful control of the violin. His technique is marvelous.

Marie and Ann Clark offered stinging and talking that secured but one bow. Bert Baker and company presented "Pre-variation," a lively little skit that contains comedy of merit. It brought rounds of laughter.

The Primrose Four should try up a bit in dress. They harmonize nicely and use a good selection of numbers. They did fairly well.

The U. S. Jazz Band stirred up a great bit of enthusiasm with jazzy, popular and military strains, giving the matinee its applause. They secured a hit.

Rae Samuels, spy as ever, and armed with new songs, topped the difficult spot with ease. Rae is a favorite here and naturally she scored tremendously.

Fat and Julia Lerole closed with splendidly executed juggling while walking the tight rope. H. F. R.

**HAMILTON**

(First Half)

Rives and Roberts opened with a fair dancing skit that contained a surprise, with a punch at the end.

Bob Cook has made no changes whatsoever in his mandolin offering. The stories he put over are old but they are mixed. The entire act is in need of new material.

Ronald and Ward can also use a lot of new material. Besides having their own part they do not know how to deliver it. Even in their song, life was lacking and unless something with more pep is injected into the offering it will have trouble getting over.

Hawthorne and Cook took the biggest hand of the bill.

Margaret Farrell offered her song cycle and found the going easy. She has a pleasing personality, a good voice and neat delivery.

Willie, Mesly and Montrose closed the show with a comedy acrobatic turn. The boys did well. G. J. H.

**McVICKER'S**

(Last Night)

Selina's Circus opened proceedings at McVicker's with a clever routine of tricks presented by dogs, ponies, and monkeys.

Henry Gilbert displayed a pleasing voice and his recitations stood him in good stead.

Cleveland and Dowry sang and talked, meeting with exceptional success, and closed with music playing that sent them away nicely.

Payton and Hickey offered singing, interesting with some talk that found instant favor. A ballad is well used and a comedy number caught on.

Barry and Surles offered singing and talking that hit home. They work neatly and get their routine over. A special drop is employed.

Bernard, portraiture artist, made changes of characters so quickly that the audience hardly had a chance to catch its breath. He is a clever worker and speedy in all he attempts.

Estelle Sully offered well selected songs and some catchy stories, winning plaudits throughout, her offering, "Love and Kisses," musical talk, closed the morning show with singing and dancing that proved exceptionally entertaining.

Retter Brothers, with their comedy acrobatics, headed the early afternoon show, also occupying a neat trick that drew the approval of the house. Moore and White followed and also registered some well chosen dancing and good singing. H. F. R.

**FLATBUSH**

(Last Night)

An added attraction, noted on the bill, was furnished to the patrons of this house last Thursday when a sailors' jazz band of fourteen and a singer was used by the history League to aid in the drive.

The band played four numbers and the singer rendered two songs.

The regular bill was started by the Benlows, who are two remarkably clever acrobats. They presented an act made up of Hickey work, hand stands and lifts, interspersed with original acrobatic movements and falls, many of which are in the line of comedy and bring laughs. Those boys are quick, expert and smart workers and close with the best expert comedy acrobats now before the public. They should hold their own on any bill. At this house they receive the applause and the numerous feasts and went off to a big hand.

Cook and Outman, man and woman, in a piano, singing and talking act were heartily received. (See new acts.)

Tracy and McBride, man and woman, in number three position, scored a hit and were called upon to respond to an encore.

They opened with a patter song and followed with a few dance steps. The woman then sang and gave way to her partner in a soft shoe dance. A song by both sent them off to great applause. The man's encore number, they rendered another song and dance a la "Bovery" spellers. The woman's act is a real comedienne. She has a very fetching personality. Her partner is also a good performer and a capital dancer.

Will Oakland, assisted by a woman, presented his skit "When the Clock Strikes One," which met with decided favor. Oakland sang five songs in his pleasing tenor voice and well deserved the approval given him.

Neil McKinley, assisted by a singer in one of the boxes, met with marked success. His include in comed and songs and five songs, in the chorus of which he was called by the "plans."

Willard and Seal, closed the vaudeville part of the bill. They present a tank act in which Trivilla remains under water for a couple of minutes. The girls, and the Seal swim in the tank together. E. W.





## NEW ROTHAPFEL UNIT IDEA HAS BEEN SEEN

VERY CLASSY AND CLEVER

It is a trifle too early to make any predictions as to the ultimate success of Samuel L. Rothapfel's Unit Program which had its first showing before more than 3,000 exhibitors, newspaper critics and the general public at the Radio Theatre last Friday morning. Yet one thing is sure, Rothapfel has demonstrated conclusively that he can be a good producer as well as the King of Exhibitors.

Rothapfel is the Columbus of Producers in that he is the first to turn out a complete program, even correlating pictures and music.

As the premiere there were the usual speculations from Rothapfel fans drowning out occasional adverse comment. It is wise enough to know that their opinions amount to nothing; he needs criticism more than ever, for he is sailing into deep and treacherous waters.

The Rothapfel Picture Corporation announced that "Boxed and Closed" are the underlying theme of the program during the puritan of happiness.

From top to bottom, the program is most artistic, perhaps a reaction over artistic, for the average audience not in New York.

The program opened with the overture "The Rothapfel Unit of 1919," Rothapfel's first composition, played by the Radio Orchestra, with Hugo Bossert conducting. Following the overture introductory remarks by the producer flickered on the screen. "The Women of the Sea," immortalization of the famous achievement of the Marines at Belleau Wood, arranged for use as the climax of a news or magazine reel was next. The impression is that the picture is purely publicity for the Marines who have had more publicity than any branch of the army and navy.

Some were less than under appreciation of the Loan Lines, of course. The incident wherein Lieutenant Sam Woodfill, of the Regulars, captured the German machine gun "major" would be a dandy substitute.

The major part of Rothapfel's picture pretends to be a comedy, but it is a comedy with the Marines marching triumphantly and in massed formation at the finish.

Some were less than under appreciation of the "Diegie" during this interim.

Wally Van, formerly Vitaphone comedian, was included in the program by directing in first-class style all of the pictures, including "Fals Gods," the first of the series, which is being shown in drama which is reviewed elsewhere in The Clipper. Edgy Eddy photographed the program.

Major Stierrett suggested "A Thought of Equity," which is a good humorous squib. First, a duck is seen eating a worm; then

a man eats the duck and finally, after death, the worm eats the man, proving that we all get what is coming to us on this earth. It is a bunch of "Equity Thoughts"—they're the class of the "Literary Digest" paragraphs.

"Wild Flowers," a George V. Hobart comedy, is a gem from another class of Rothapfel's. Yvonne Shelton, Temperance L. J. Hartz, Helen West, Walter McEwen and Dugan Adair take part. "Wild Flowers" is one of those New York pictures that won't pull elsewhere and is nothing to brag about. It's the yarn of two young and will become adept at lag pulling. Hobart's rhymes often become monotonous through repetition. The funniest scene is when a Marine in a "canebox" knows a girl has been from a "Johnny" with a "dough" and he, the sharpshooter's medal pinned on him.

Rothapfel's talent seems to lie more in the line of picking dramatic than humorous stuff.

All in all, the Unit Program pleases, mostly because "Fals Gods" is the kind of story most Americans like, and not because of Mr. Rothapfel's artistic achievement. At a dinner at the Astor which followed the premiere leading exhibitors from the city and exhibitors of the leading New York motion picture distributors voiced hearty approval of Rothapfel's successful attempt to present over an original talent. Better still, exhibitors who they intended to book the first effort of him who do not mind to be one of the most talked of of independent exhibitors, made a general agreement that he had accomplished what he had set out to do.

Frank G. Hall, vice-president of Rothapfel Picture Corporation and president of an Independent Sales Corporation and Film Clearing House, who obtained financial backing for Rothapfel three months ago, said that he was "delighted" to see the Unit Program. He distributed, admitted that he had expected great things from the program, and that he had been a general opinion that his work was as a producer would measure up to his ability as an exhibitor.

"Mr. Rothapfel has delivered the goods," observed Hall. "He has done more—he has given to the screen something that the public has never seen before—competence in an evening's entertainment, marked by a quality that raises the silent drama to a pinnacle on a par with the highest form of amusement it is possible to give."

Rothapfel explained that his plan was to let the exhibitors see the goods before they were to be shown in the theaters to run poor pictures by high-priced stars.

"The biggest and most prominent exhibitors in the country are the best stands, and this, in my opinion, is the highest possible compliment that can be paid to the picture," said Rothapfel and his Unit Program, said Hall.

**UNIVERSAL LEASES FOUR HOUSES**  
The Universal Film Manufacturing Company has just taken over four Long Island picture houses. Through Harry Richter of the company, the lease was made at the privilege of purchase, the American Music Hall, American Airline, both at Coney Island. Although the company has been several deaths in the DeMing family succeeded the disposal of the property. The lease was made through the same agents as Mrs. Prince.

**HART JOINS DOOLEY COMEDIES**  
William V. Hart, one of the first exchange managers of the General Film Company, has joined the Dooley Comedy Company as a manager when it was formed, is now business manager for the Johnny Dooley Film Comedies in the Loagore Building.

## "FIT TO WIN" FILM STARTS HARD FIGHT

TWO ARE ARRESTED

Notwithstanding the fact that the United States District Judge Mayer had previously issued a temporary restraining order preventing License Commissioner Glielbert from revoking the license of the new film, the film "Fit to Win" has been threatened to do if the film arrested Alfred D. Harzen, some manager, and Isaac Slutsker, a distributor, Sunday on the charge of exhibiting indecent pictures.

Harzen, who lives at 237 West Eleventh street, and Slutsker, at the Hotel Cumberland, were placed under \$500 bail and released from the 126th street station pending arraignment. Assistant Prosecutor Talley saw the film at the suggestion of District Attorney Swann. Swann and Detective Russo earlier in the day saw the film and agreed it should not be exhibited.

The arrests are the climax of a feud between Harzen, its executive producer, and Surgeon General Blue, head of the U. S. Public Health Service, against the commercial exhibition of films so termed "the propaganda motion picture."

In reply, Slutsker declared that the fee for the film was \$10,000, and that the money there was in it, but the profits were shared by Public Health Films, the American Social Hygiene Association and the exhibiting theatre.

After Judge Mayer issued the restraining order he announced he had turned the case over to United States District Judge Knox, who will on May 19 hear the Public Health Films plea for a permanent injunction against Commissioner Glielbert. Attorneys Sarfaty and Griffith are counsel for the company.

"Fit to Win" was produced for the United States Army by the American Social Hygiene Association and other cooperating agencies and was exhibited in restaurants of this country and Europe in the United States.

A wire sent by Attorney Howe to General Blue states that the association is willing to co-operate with present or other things, that the picture is not distributed through commercial channels for profit; that it is presented directly under the auspices of local boards of health or public health associations co-operating with the association; that if people are not allowed to see it, and furthermore, that profits from admittance fees be devoted to the war effort and not to the profit of a commercial organization.

"If you will agree to the above, cancelling your arrangement with present commercial distributors, the association will secure the co-operation of local theatre exhibitors without expense," the wire says. "In the absence of your co-operation the association feels compelled to use every means at its disposal to prohibit the commercial distribution and exhibition of the picture as calculated to prevent the exhibition of similar serious criticisms on the motion picture."

**TRUEX SIGNED FOR COMEDY**  
Ernest Truex has been engaged to appear in a number of comedy motion pictures for the V. B. K. Film Company.

## DIVIDED ON SUNDAY FILMS

CONYER, N. Y., May 11.—(Klein) one belief, and that of the structured members of the village of this county to prevent the showing of motion pictures on Sunday under the provisions of the anti-Sabbath law of many of the villages has been served with notice to this effect.

John J. Conyer, chairman of the Epworth League and other church organizations as well as officials of the Prohibition and Federal churches, have urged the trustees of Conyer not to grant permits for Sunday shows. The issue should be decided by the village council.

In spite of the fact that the Village Board of Nyack has received a petition of 1,900 names favoring Sunday film shows, with only 1,000 against it, the Board has decided not to legalize Sunday picture shows.

## SIGNS ANOTHER TALKMADE

Constance Talbudge has signed with Joe Schick, president of the Kismet Film Production Company, to have him produce all of her picture plays for a period of two years, beginning May 15. A new company is to be formed and will be called the Constance Talbudge Film Corporation. It will be located at 111 East 126th street, the same building in which the company of her sister is situated. The first picture will be "The Girl of the Year" of her picture per year. John Shannon and Anita Loos will furnish the scenario and Talbudge will have signed contracts to that effect.

## CLARA KIMBALL YOUNG LOSES

Judge Denness, of the New York Supreme Court, has recently rendered a decision in favor of the C. K. Y. Film Corporation in its litigation to prevent Clara Kimball Young from producing motion pictures for that company under the name of the Clara Kimball Young Corporation. This decision is within the jurisdiction of the New York Supreme Court over Clara Kimball Young, who has been a California since she was 18 and clear the way for the decision of the application for an injunction, submitted by Clara Kimball Young from violating her contract.

## JOK BRANDT GOES WEST

Joe Brandt, Universal's aerial manager, left last week for Universal City to start two new aerial pictures. Serials have been made in the past, but it is the first making them is a profitable venture in almost every case. The performers who are starred in Universal serials are Lincoln, May Wallace, James Corbett and Eddie Polo, and the directors are Henry McClean, James Hearn, Jack DeCard and J. P. McGowan. Corbett is now working on "The Midnight Man."

## FOX BUILDING NEW HOUSE

SPRINGFIELD, Mass., May 12.—A new theatre will be erected here by William Fox, who acquired the site a few weeks ago. The new house will be the largest in the state and possibly the largest in New England, seating 3,500 people. A special ventilating system will be installed as well as an organ costing \$24,000.

Mr. Fox has had offers furnished in the present Fox Theatre building in this city and the engineering staff will make it their headquarters.

## TOLLEGEN SIGNS WITH GOLDWIN

Tom Tollegen has signed with the Goldwin company, who opposite Geraldine Farrar, his wife, in "The Girl of the Year" will be produced this summer under the direction of the Goldwin company. Tollegen appeared in Paramount productions several seasons ago, but has not been seen on the screen since.

"FALSE GODS"

Rathbone Picture Corporation. Five Reels. Cast.

Mrs. Anderson... Mrs. Van Ordon... Mr. Benson... Mrs. Benson... Mr. Jordan... Mrs. Jordan... Detective Gildan... Mr. Gildan... Sheldon Lewis...

A cracking good play... Robert W. Chambers... Through the influence of others, a young wife is led to believe that happiness comes through wealth alone.

Her husband is an architect, and to obtain for him more work, she encourages the pretensions of two wealthy men who can aid him toward success.

One day... Her husband is an architect, and to obtain for him more work, she encourages the pretensions of two wealthy men who can aid him toward success.

The wife accuses her husband... Her husband is an architect, and to obtain for him more work, she encourages the pretensions of two wealthy men who can aid him toward success.

Her husband is an architect... Her husband is an architect, and to obtain for him more work, she encourages the pretensions of two wealthy men who can aid him toward success.

The wife accuses her husband... Her husband is an architect, and to obtain for him more work, she encourages the pretensions of two wealthy men who can aid him toward success.

"THE COMING OF THE LAW"

Fox. Five Reels. Cast

Eric Hill... Helen Johnson... Betty Grayson... John Peter... James Ald... Mrs. Gildan... Arthur Brown...

A pleasing western drama... The producer did not usual impressive things with the story, and content that the time was supposed to be before "the coming of the law."

Ken Hallis, a tenderfoot, though born in the west, comes to his birthplace to settle up his father's estate. He finds the town in the hands of Dunlavy...

Box Office Value

"VIRTUOUS SINNERS"

Pioneer. Five Reels.

Helen Johnson... Norman Kelly... Eric Hill... Betty Grayson... John Peter... James Ald... Mrs. Gildan...

"Virtuous Sinners" Remarks... The picture is a good one which does not lack in good points. The settings are good...

Box Office Value

"THE VEILED ADVENTURE"

Select. Five Reels. Cast

Gertrude Barker... Constance Talmadge... Richard Harlow... Harrison Ford... Mrs. Mott... Mrs. Mott... Mr. Mott... Mr. Mott... Mrs. Mott...

Constance Talmadge in her most interesting manner... The picture is a good one which does not lack in good points.

Constance Talmadge in her most interesting manner... The picture is a good one which does not lack in good points.

Box Office Value

"THE MAYOR OF FILBERT"

Triumph. Seven Reels. Cast

Mayor Johnson... Jack Richardson... Charles Smith... Belle Bennett... Del. Loring... Margaret Clark... Roger Hill... Jim Grimes... Belle Gifford... Miss Griggs... Miss Griggs... Miss Griggs... Miss Griggs... Miss Griggs...

Film prohibition prohibitions. A year or so ago, it might have seemed probable that such a thing as a film prohibition should go into effect July 1. It would have been a good thing for the people to see that such a thing was being attempted...

The Mayor went to the office of Roger Taft and dug up the prohibition party... The picture is a good one which does not lack in good points.

Box Office Value

FLASHES FROM THE STUDIOS

Hrcyella Dean, recently critically ill with pneumonia... Hrcyella D. Walthal is to be seen in "The Long Arm of Mannister" as his next star attraction.

William Sherril is expected back from California some time this week.

Hedda Nova has signed with the Universal to appear in "The Spirit of St. Louis" and "The Spirit of St. Louis."

Sheldon Lewis has signed with Louis Mayer to appear in a series of special pictures.

Dorothy Dalton will start work shortly on a new picture to be directed by Sam De Grasse.

Charles Evans is to be starred in a new story by Francis Barrow, to be produced by the Rices.

William Sherril has signed with J. Stuart Blackton to appear in one of his production shortly.

Madame Tesser is to be seen next in "The Woman in White," which will be directed by Mack Sennett.

Madame Tesser is working on a new picture... "The Spirit of St. Louis" is the new picture...

Beatrice Burnham has been engaged by Universal and will be seen opposite Eddie Egan and Robert Keefe in two new pictures.

Hamilton Smith, formerly manager of the Saturn, is to be seen in a picture now at the Universal scenario department to be directed by the same man.

Herbert Howe, formerly with the Vitagraph, who has been fighting in France, has returned to the United States and rejoined the company.

Margaret Barry has been engaged by J. Stuart Blackton to appear in a picture now in production, featuring Sylvia Breamer opposite John E. Crane's new picture.

George Seligman has been mustered out of the army and is back with the Universal and will be seen in "The Veiled Adventure," called "Fray Smooth."

James F. Hunt has leased the Gauley Theatre, Hoboken, for a term of months at a total rental of \$19,000, from Morris Kohn of the Fox company.

Fred Marshall, who had the part of the villain in the Invisible Foe, has been engaged to play the leading part in a new picture, "The Spirit of St. Louis," opposite Alice Joyce in her next film.

Edna G. Robinson is to be seen in the next picture to be produced by the Vitagraph, with Harry T. Morey as the featured performer. James F. Hunt is the producer.

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In order to commemorate the removal of the Saturn to England of the body of Edith Cavell from the premises of the special showings of "The Cavell Case" all over the world.

Good programs have been selected for the Rialto and Rivoli this week.

The former house is to have a comedy week. Marguerite Clark in "Come Out of the Kitchen" is featured there. In addition to the comedy there will be a comedy revival, namely, "The Cuck." At the Rivoli, Norma Talmadge will be the attraction in "The Veiled Adventure."

The rest of the program will include "Wham You're In Blind," a Mack Sennett comedy, the rendition of "The Thirteenth Rhaphody," a criminal story by Della Nygren, Anna Rosner, Mrs. Pasorsa and "The Mystery of the Veiled Adventure."

At the Rialto, Norma Talmadge will be the attraction in "The Veiled Adventure." The rest of the program will include "Wham You're In Blind," a Mack Sennett comedy, the rendition of "The Thirteenth Rhaphody," a criminal story by Della Nygren, Anna Rosner, Mrs. Pasorsa and "The Mystery of the Veiled Adventure."

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PIONEER TO DO SIX FILMS

Six feature pictures will be produced by the Pioneer Film Corporation this summer, contrary to the usual policy of withholding titles until the picture is ready for sale.

The titles of the six pictures are Henry B. Waltham in "The Veiled Adventure," "The Spirit of St. Louis," "The Spirit of St. Louis," "The Spirit of St. Louis," "The Spirit of St. Louis," "The Spirit of St. Louis."

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308 Palace Theatre Building, New York. References: Eddie Leonard, Gen. Palls, Easta Robinson, Gordon Mikrod, and others.

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MAY 21, 1919

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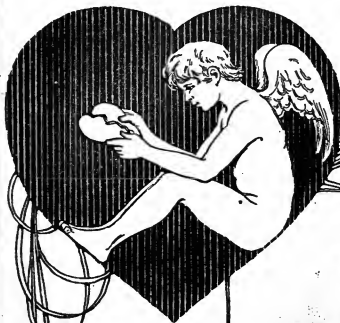


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A Musical Setting that Ranks with the Melodic Inspirations that Live Long after the Composer has Passed into the Great Beyond

*Andante* *Softly* *modto*

Mending a heartache by hook or crook— Mending the web of life

years Love does it all— Love mends it all—

Love binds it all— with one— two— three— or— And— long the heart of your

me— or— you— You live all your dead— and dream— Just like the

one— who knows the feel— ing— when the one knows—

how it grows— And love is just the same, to think— and— with— for

mending a heartache by hook or crook— Mending the web of life—

GILBERT  
MUSIC  
PUBLISHERS



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NEW YORK CITY

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FRANK QUEEN, 1853

NEW YORK, May 21, 1919

VOLUME LXVIII—No. 15  
Price, Ten Cents, \$4.00 a Year

## ARREST SOLDIER WHO POSED AS ACTOR'S PAL

● GOT \$50 FROM LILLIAN RUSSELL

PHILADELPHIA, May 18.—The arrest at Keith's Theatre, last night, of Sergeant Bernard Cummings, will interest theatrical people in general, and vandufflers in particular, for it is alleged that he has been operating a scheme to separate them from their coin and succeeded so well recently that he not only got \$50 from Lillian Russell, but a kiss in addition.

Cummings will turn over to the military police today. The police hope to be able to turn over a lieutenant who, they say, has been acting as a sort of stage manager for Cummings for some months and helping to reap in the dollars and cents of the sympathetic. When Cummings was taken last night the lieutenant got wind of it in time to skip, the theatre and military police.

For some months, Cummings, whose face and hands were badly disfigured, has been acting about the country collecting large and small sums from theatrical people, according to Browns Brothers, now playing in this city. The stage manager of Keith's got suspicious last night and sent for one of the brothers.

Cummings has introduced himself as "formerly with the Browns Brothers." Trading on this name he never failed to get ready sympathy and cash from performers. He even found the scheme workable among other than stage people in theatres and military police.

One-of-the real Browns Brothers took a look at Cummings last night and declared him a fake in so far as his theatrical career is concerned. The actor then complained to Captain of Detectives Sonder and Cummings was arrested just as he was about to make an appeal from the stage. Browns declared that he and his brothers warned Cummings some weeks ago when the man worked the same game in New York.

According to a discharge paper found on Cummings, he was given a furlough from the Walter Reed Hospital on April 30, good until May 10. This required him to be back at the hospital on the latter date. As the actor showed no interest, Sonder was anxious only to prevent any more use of their name, they agreed to let him turn the man over to the military police.

The discharge paper sets forth that Cummings is a sergeant in Company D, 151st Field Artillery. It is signed by Lieutenant Colonel M. Ashford, medical officer.

The sergeant's first appearance in Philadelphia was while Lillian Russell was playing Keith's. He was asked to enter back stage by the old game of saying, "I was with the Browns Brothers." He then found he was actually hiding his face somewhere in the wings, spoke to the actor and told him to stand up and whistle.

Fewth who the artist had and headed him \$50.

According to the Browns Brothers, the  
(Continued on page 4)

## HERD MAY WITHDRAW SUPPORT

Rumor has been current last week that John P. Slocum may lose the financial backing of Anderson T. Herd, the wealthy shipping man and animal fancier who furnished most of the money for the present production of "The Lady in Red" now playing at the Lyric Theatre.

Herd, who also backed "The Better One" from which he received a profit of \$100,000 when he recently disposed of his interest to the Coburns, is reported to have broken with Slocum because of the latter's insistence that the book of the piece remain as at present in the face of the reviews which spoke of the show as lacking in humor. As a matter of fact, even the score had to be bolstered up with interpolations.

Slocum, when seen at his office in the Selwyn Theatre Building early this week, refused to deny or confirm the report of his break with Herd.

## KILLS WOMAN AND SELF

MARCOON, Ill., May 19.—Carl Red Eagle, a Cherokee Indian, shot and killed a woman known as "Princess" Artoons, and then committed suicide yesterday.

Both were members of a wild west show with the Ed. A. Evans Show. The woman is supposed to be from LeRoy, Ohio, and has only been with the show a short time. Red Eagle wanted to leave the show, and when an actress of the show was quarreling with him on Wednesday, causing a disturbance, in which both were arrested, but released on bond. The woman made arrangements to leave for home and, while packing her suit case, was shot by Red Eagle, who instantly placed the revolver to his own temple, blowing off part of his head. Both bodies are being held while the coroner is making efforts to locate relatives.

## "FOLLIES" OPENS JUNE 9

Ziegfeld's "Follies" will open at the New Amsterdam Theatre June 9, one week after the initial opening of the show in Atlantic City.

On Monday of this week all the principals thus far signed by Ziegfeld showed up for rehearsal, which will now convene until the show opens in Atlantic City June 9. They are Bert Williams, Marilyn Miller, Eddie Cantor, Van and Schenck, Johnny Doolley, Ray Doolley, Eddie Dowling, George Le Moine, Leysy Alda, Frank Higgins, Estaline, the Fox Tunks Twins and Dolores.

A copy of writers are now finishing the book and tunes for the show. These are Remond Wolf, Gene Buck, Dave Slesinger, Irving Berlin, Leonard Franks and Blanche Merrill.

## WANTS TO BE TWO-WEEK STAND

CHICAGO, May 17.—Managers of the two first-class theatres in this city are endeavoring to make this town a two week stand for road shows. The New York booking offices are a bit reluctant, but they hope to convince them through a presentation of statistics of the number of persons turned away each.

## ELLIOTT ALSO SUING O'HAN

William Elliott is a co-plaintiff with Robert Hilliard, it was learned last week, in a suit filed in New York City against George M. O'Han for an accounting growing out of the production of "A. Thelma" which was originally owned by Elliott and Hilliard.

## SIX MORE WITNESSES QUIZZED IN FEDERAL VAUDEVILLE PROBE

Plimmer, Dudley, Carr, Quigley, Pisano and Fitzpatrick Questioned by John J. Walsh, Specially Retained to Finish Inquiry, Now to Be Conducted with Greater Speed.

The investigation of the Federal Trade Commission into the workings of the United Booking Office, the Orphan Circuit, and the vaudeville situation in general, "has reached" last Thursday before Examiner Charles E. Moore, at the offices of the commission, 120 West Thirty-eighth street. An adjournment was taken Saturday afternoon, until next Thursday at 10:30 A. M.

John J. Walsh, who, although he resigned as chief counsel for the commission, has retained especially to prosecute the case, conducted the sessions of the hearing as he has done heretofore.

Five new witnesses had no set-up in the investigation. Indications that it will be pushed to a speedy ending were given by Plimmer, Genaro Pisano, Edgar Dudley, Ernest Carr, John J. Quigley and James William Fitzpatrick, president of the White Rats Union, were called in the order named as witnesses for the day-by-day story of the hearing:

Thursday  
Walter J. Plimmer, the agent, who has handled vaudeville acts for thirty years, the first in Chicago and, then in New York City, was the first witness called by the Government when the hearing was resumed Thursday last. He went into detail concerning changes a method of booking acts, from the old days when the managers dealt directly with the artists, to the present time, and stating that things are expedited by the new method of handling bookings.

Replying to the questions of John Walsh, Chief Counsel for the commission, the witness denied he had any connection with the theatrical business outside of being a booking agent or that he was affiliated in a way with the houses he booked. Although he booked twenty independent theatres, and none of them use the V. M. P. A., he said most all theatres were desirous of obtaining members in that organization, because they felt it would be booked there because someone else offers them a few dollars more a week.

Plimmer testified that Leslie Spahn, manager of the Corn Youngblood Carson Circuit, had wired him from Oklahoma City in 1917, asking if he could break the act's jump to New York. He succeeded in booking them there. But when Buffalo Jamestown, he said, but only dated the Buffalo engagement, the other dates of the house at Buffalo were cancelled. Buffalo Jamestown, having been suddenly cancelled. Albert A. Fenwerry, manager of the house at Rochester, would be there, he couldn't play the act the next week. He didn't give any explanation, Plimmer stated. But Spahn was not in Oklahoma City, but the act had already left Rochester when he received a reply.

Plimmer, Spahn and the witness and Fenwerry going to see Pat Casey, em-

eral manager of the Vaudeville Managers' Protective Association. Plimmer had demanded an explanation from Fenwerry and the latter had said, "Better see see Casey's office, the witness asserted, told the Rochester man he didn't have to play the Coronet act."

Asked where any talk about the act being on a blacklist? A.—No. Not while I was here.

The witness' answers evidently were not sufficiently clear to Attorney Walsh, who, despite the objections of Maurice Goodman, for the U. M. P. A., kept pinning Plimmer down to the Casey inquiry. When asked why he couldn't book the act, according to Plimmer, Casey remarked, "Can't use it, it's already booked."

Plimmer then stated that Fenwerry wrote him the act was good, and that he had used the act.

Q.—Was there any talk about the act? A.—Very good, in my estimation.

Plimmer said he believed he wrote it. Attorney Goodman objected to the introduction of the mislead act for evidence, on the ground that it was immaterial and irrelevant, and, as the witness was not mentioned in the action, he was not bound to respond. Finally, Examiner Moore ruled that while the letter itself might not be introduced, it would refer to it in asking questions to refresh Plimmer's memory and to get at the reasons which would be introduced to make statements appearing in the mislead. The letter was in part:

"If an booking lists of houses, all members of the V. M. P. A., and I've always got to do as I have done, for, while I have written you this letter, I might have every house an booking, and that would simply ruin me. But I know that you will keep this letter in the very strictest of confidence."

Afterwards, said Plimmer, Spahn said he didn't know him, because he knew the act couldn't play houses that belonged to the V. M. P. A. Plimmer was fearful if he booked that house he would have trouble with all the others.

Plimmer was not cross-examined.

At the request of Harry De Witt, Mr. Goodman then made a statement for the record to the effect that De Vaux has had the right to do with turning over the minutes of the White Rats to the V. M. P. A.

Genaro Pisano, aged 33, of 355 West Fifty-first street, and the second witness, has been in the theatrical business since 1908, for the first time in New York City, where he did everything from being a barber to a booker, and a booker to a performer. Later, he went into the business of shoe-sharpening act, and two years ago took a job as a booker for the act of the New York, going into partnership with Bill Earl. For this privilege he paid Earl \$500.

"The name of the act was the name of  
(Continued on page 30, 31, 34)





## RAILROADS REDUCE EXACTIONS FOR TRANSFERRING BAGGAGE

Twenty-Five Passenger Fares, Instead of Fifty, Will Now Get Car in New England and 25 Cents Per Mile Will Be Charge West of Mississippi.

The United States Railroad Administration has agreed to reduce the passenger car mileage rate for shows west of the Mississippi from 37½ cents to 25 cents, and to reduce the number of passenger fares necessary to obtain a baggage car in New England from fifty to twenty-five. This is the first reduction in the readjustment it is impossible to say just when this arrangement will become effective, but the United Managers' Protective Association has been assured that it will be put into force at a not far distant date. This good news to the producing managers of the country became known last week when Gerrit G. Fort, assistant director of the United States Railroad Administration, notified Ligon Johnson that his persistent efforts to secure lower baggage rates were about to succeed.

The present arrangement requiring fifty passenger fares for a baggage car in New England and the rate per mile in the west of 37½ cents a mile has worked hard upon the managers' trade manager, and while he fully realized the necessity of the ruling during war times, he has been desirous of having it burden removed since the war has ceased.

Another part of the measure which has annoyed managers under the present rule is that railroads in which the charges and requirements differ in each trade district and railroads in which the charges are not bent its energies to the bringing about of an equalization of the scale of charges. In the communication to Ligon Johnson last week from Assistant Railroad Director Fort says:

"The baggage car question was carefully considered by the committee of the passenger traffic committees in Chicago last week and I have the pleasure to advise that it was decided to adopt your suggestion to make a uniform charge for extra baggage cars generally throughout the country, except that the rate was fixed at 25 cents per mile instead of 25½ cents per mile as proposed by you. According to well authenticated statistics,

the actual cost of moving a baggage car is more than 25 cents per mile, hence it is assumed that this substantial concession will be agreeable to the interests you represent and others, and will require no cause for complaint hereafter.

"Other current tariff rules affecting the transportation of baggage cars will be continued; that is, one free baggage car will be given for each party of twenty-five or more, not, however, to exceed two baggage cars for any one movement.

"The charge of 25 cents per mile for each baggage car is to be made for parties of less than twenty-five, as well as for each baggage car furnished parties of twenty-five or more (beyond the free baggage cars) with parties of twenty-five or more entitled, but where parties of less than twenty-five can effect a saving through the purchase of a sufficient number of tickets to make a total of twenty-five tickets in order to secure a baggage car free, the rate per mile will be made 25 cents per mile."

"A committee has been appointed to work out the details and is now in session. This committee has been requested to prepare a simple table, similar to the excess baggage table, which will show that a baggage car is to be made for parties of less than twenty-five and the charge for a baggage car will be so much. This will do away with all computations of tickets to make a total of twenty-five and it will only be necessary for a theatrical representative or other party to make a simple table which will be easily ascertainable, in order to compute the charge for a baggage car.

"Due to the work incident to this readjustment it will not be possible to make the revised arrangements effective right away, but you may rest assured that it will be done at the earliest possible time."

### "BRAVO, CLAUDIA" LACKING

PRRISONER, PA. May 18.—In "Bravo, Claudia," which opened last night at the first time, Mimi Angella showed how well she has learned her English and how skilled is her dramatic expression. In the play, she is affianced to Gertrude Hall's novel, is disconnected. The most words that can be said for it is the variety of moods in which the Italian heroine delineates a longing to rank as patrician and to know a flaming devotion different from the one she shows to the Italian boy. When the play's staccato construction gives her a part ranging over a wide assortment of moods, she enlists the sympathies of the critics to enlist sympathetic interest. As a consequence, when she shrinks from the proffered bride, there is no responsive pity touched in the onlookers when she weeps over her loss. It is the Italian boy who dies her because she would not be defiled. Her crying is first rate acting, but the sorrow is not hers.

The playwright has staged her play with unusual entire act features. In pitch darkness there is no sign that the curtain has lifted till the lights reveal the scene. Each of the two acts has four scenes. In the first act, three and one-half scenes, and three and a half scenes with a grand finale, appearing before a street

The company added no later to deficiency in the authorship. Italian members were the most of their native characteristics.

### FOUNDERS WRECKED OPERA CO.

The reason for the Commonwealth Opera Company failing to remain longer in Brooklyn was the failure of the five founders of the association to pay the money they promised to. The engagement of the Academy of Music showed a deficit of \$4,000 which would have been easily paid if the delinquent members had paid \$100 each, totaling \$5,000.

The salaries of the principal singers of the company were reduced from \$100 to \$800 per week, with Orville Harold getting \$1,200. Failure to get his salary was the cause of his leaving the first week. At the close of the second week W. G. Stewart, the stage director of the company, notified the members of the company together and told them the situation. They at once formed the Associated Actors and continued the management of the San Carlo, realizing that the bookings made by the Commonwealth Opera Company were valuable agreements which a company made up of such members of the Commonwealth Company as "could be signed."

The manager of the San Carlo Company then rented the productions from the Commonwealth Opera Company which were the time originally booked by the latter company, opening his company at Boston. The Commonwealth Company, while in Brooklyn to \$7,000 a week, played its expense organization, it is still intact and will present operative next season.

George C. Stewart, who left the New York Hippodrome to take up the work of the Commonwealth as producer and stage director, has returned to the Hippodrome.

### MADDOCK AND CHARLOT COMBINE

Charles Maddock and Charlott, the London producer, have entered into an agreement to "split" the rights to the American rights to everything that Charlott produces in England and Charlott will have the right to produce anything Maddock does in London. This agreement was entered into when the London producer was recording his company at Boston.

Maddock is just starting to get busy in the way of production of legitimate shows, in which regard he has formed an alliance with the Shuberts. At least half dozen pieces will be done, among the first of which will be "Officers' Mess," the big English production that has been such a success on the other side. In this, the Shuberts and Charlott are also interested, a corporation called the Charlott Corporation having been formed last week to produce and distribute the new production. The Charlott Corporation will cover the production of a couple of other pieces to be done in London.

Among the pieces which Charlott controls in London and on which Maddock is interested are "The Merry Men," "Bess" and "Talks Up," both of which are very successful over here.

### BUCKER STILL IN BELLEVUE

Arthur Bucker, the Vanderbilt promoter who was indicted several weeks ago and later sent to Bellevue to have his sanity tested, still has his relatives in the belief that he is sane. It is reported that Dr. Jewett will shortly make a report to the Federal Court which has jurisdiction of his case to the effect that his mind is unbalanced. J. Edward Ginsburg, his attorney, is now endeavoring to get the Federal Court to order that an application to have him removed to a sanitarium may be made.

### GRANT AND WING CLOSE

Grant and Wing, who have been with the Mabel McCane act, closed last week and will shortly appear in one of the Sumner productions.

### "HEAD OVER HEELS" CLOSES

WILMINGTON, Del., May 18.—"Head Over Heels" closed here last night after a season of 62 weeks.

### DATES AHEAD

"Who Did It?"—Andrews and Lawrence—Belmont—Thruston, May 21.   
 "The Mystery"—Hudson—Belmont—Thruston—May 22.   
 "The Mystery"—Hudson—Belmont—Thruston—May 23.   
 "The Mystery"—Hudson—Belmont—Thruston—May 24.   
 "The Mystery"—Hudson—Belmont—Thruston—May 25.   
 "The Mystery"—Hudson—Belmont—Thruston—May 26.   
 "The Mystery"—Hudson—Belmont—Thruston—May 27.   
 "The Mystery"—Hudson—Belmont—Thruston—May 28.   
 "The Mystery"—Hudson—Belmont—Thruston—May 29.   
 "The Mystery"—Hudson—Belmont—Thruston—May 30.   
 "The Mystery"—Hudson—Belmont—Thruston—May 31.

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### ATLANTIC CITY LIKES "SUNRISE"

ATLANTIC CITY, N. J., May 19.—Winchell Benson and John G. Grossman, who are producing "Apollo Theatre," went to Philadelphia this week with the intention of making a tour of the country, to see what might be done in their city. As usual, these same producers have had the attention of the Atlantic City people, the value of their interest in the city has been a great deal after all, it is said and done, a play of a certain kind.

The little girl, Azalea, is recused from a circus, after her grandfather has died, by a circuit riding preacher, who leaves her \$10,000. The preacher, however, means to take the money for himself, while, as an old recluse dies, leaving considerable fortune, to which the preacher is entitled. The preacher, however, is the rightful heir. But the money cannot be found and Azalea opens a little shop in which she dispenses of the products of the village to tourists.

Meanwhile, the son of the undertaker, who has disappeared, falls in love with Azalea. Then the undertaker, believed to have made off with the fortune, returns and reveals the hiding place of the money, he having made this promise to the old man. When the son finds that Azalea is not the daughter of the man who he gives the money to a fund to be used for the education of the village.

It is a comedy that has all the new play elements. The lines are full of pathos and humor, indigenous to the Blue Ridge mountains.

The preacher, with his fear of God and his ability to fight and to lie, and Mrs. and Mr. Benson, who are both of the old school, who ever have much and are satisfied with what they have, are striking characters. The comedy presents to the public, in another, and Hatzek, the very old, but very humorous fiddler who plays dances at Summers and many other places, is still another.

In short, this new play, which was written by the author and Mrs. Benson, is a charming picture of simple mountains life, well acted, well written and picturesque.

The cast included Marjorie Keefe, Horace James, Joe Woodburn, Constance Beaumont, Charles McLean and Ed. Feagan, Ed. Hall, Col. Bradley, Benjamin Kaiser, Sylvia Flanagan, Elizabeth Keefe, Arthur Dwyer, Dorothy Gray, Charles MacDonald and Liela Bennett.

### HAS PLAY CALLED "CLARENCE"

George Tyler will present a new play by Mark Twain, called "Clarence," which is a comedy. Clarence will be the leading man, as Mark Twain wrote it for him after seeing him in the Country Cousins.







## COLONIAL

Business fell off on account of the balmy weather. The show was excellent in spite of a few of the acts which did not get over with the same telling effect as on previous showings. Blanche King headed the most interesting of the night troupe with a budget of songs rendered in good style. The Apollo Zoological Circus opened after the pleasure. The act improved greatly since its return from Cuba. Apidae, assisted in a witty white uniform, put his antics through their paces without a hitch and much laughter was caused by the monkey running around the stage, with the dogs in close pursuit. Bears, dogs, monkeys and an ant eater make up the aggregation.

Edna and Rome opened with a song that got them nothing, as the strength of the act lies in their dancing ability. Rome scored with his solo dance, in which his short legs are thrown about in grotesque fashion. The Jim Toney impersonation also went over. Levey offered an acrobatic dance that just passed. It would be a good idea for the boys to get some sort of a novelty, as the act presented a very conventional.

O'Donnell and Blair opened the big hit of the show with one of the greatest laughing acts in present day vaudeville. O'Donnell and Blair played the piano and gave more thrills in the few minutes he was on view than any other knockabout comedian of modern times. The leader hit, in which he balances from atop the piano until he falls in the entrance, was one of the best things ever seen. The partner well, and looked splendid in a pretty gown. This act is sure fire, and can be introduced into any programme, as they did at the Mouduy theatre.

Bernard and Duffy received a welcome on their entrance, and offered practically the same number as last time. Bernard's visit. Duffy and his "Shimmy" dance was the feature of the offering, and Bernard played a solo and accompanied Duffy to the satisfaction of all.

Harry Watson and his company presented the telephone scene and the boxing hit from "Odds and Evens." Watson did not get his usual amount of laughs, due to the fact that O'Donnell and Blair preceded him and took the edge of his acrobatic manoeuvres. Joe Herbert, Jr., in Watson's main assistance, did his usual well.

Jack Duffy was appointed by Manager Kline to conduct a Salvation Army drive, and did nobly in securing funds for that organization.

Edna and Cady allowed intermission and hung up a bit of huge proportion. Edna is a shapely beauty with a rich French accent and knows the art of putting over punch lines.

Which ring scene is suffering from throat trouble or else the constant use of her vocal cords has robbed her of the power formerly possessed. Her support is put her numbers over, and if she has just a whisper left her personality will carry her over to success. Edna and Cady were rendered in which she imitated a chambermaid, manacled and telephone act. It consists of a comedy song, but the big number is an audience novelty in which she acts as chair lady, while the people in the audience are supposed to be members of her organization. Popular subjects are discussed in songs across the stage lights, and the chorus, finishing with "All in Favor Say Aye." This is a great number, and just what her style is.

Julius Tannen, down next to closing, disclosed topics of the day and, in his popular manner, presented a song from one subject to the other, finally going back to the original gag. The "Lullaby" number, a series of dances, mostly Oriental, closed the show. The pretty setting and finely executed scenes held the audience in J. D.

## VAUDEVILLE REVIEWS

(Continued on page 10 and 11)

## PALACE

Proper and Maret, in an excellently staged and finely executed acrobatic act, opened the show and scored a hit at the moment of their first trick. The boys are young, good looking, their costumes neat and new, and they have a rattling good routine of feats. The act is a great opener for any bill.

Jennie Middleton, a youthful violinist, rendered a repertoire of standard and popular compositions. She is a fine performer on the instrument, gets a smooth yet big tone and, considering her age, has a really good technique. Her "working style," however, is considerably exaggerated, which detracts from her playing rather than adding to the act's value, as she makes her appeal solely from the musical standpoint, a quieter style would be to her advantage.

The Four Max Brothers have a comedy offering which is strong in spots and weak in others, with a great deal of material dominating. One of the boys is a clever comedian and, when he is on, the act travels along at a great rate, but slows up perceptibly when he is off stage. The act is called "No Everlasting" and lives up to the title. The songs, dancing, and a lot of comedy bits strung together with a combination of plot and dialogue, hold them together. The act really came to a tragic ending when two of the boys were injured. One of the boys slipped into the footlights and catapulted into the orchestra pit with a bang. Forgetting that he was injured, he kept on acting back on the stage, continued the dance.

Frances Kennedy has a greatly improved offering since last appearing at this house. Two new songs at the opening started the act in fine shape. She then went into the card-playing bit, which has been perceptibly brightened up by the addition of some new material. A Salvation lassie song closed the act by big applause.

Glayman All's Arabs, one of the feature acts in the Hippodrome production, which closed Saturday, finished the first half of the show, and the speediness of the act was well received. The dance imitation of twenty-four men gave the middle section of the bill a big split.

Bessie Clayton finished her dance revue opened after intermission and scored the applause hit of the bill. Miss Clayton made a number of changes in her act since last seen here. Frank Clemens and Wilbert Dunn, the two Creole girls, are some new and beautiful costumes and scenery are shown. The Clemens are still with us, and their fine dancing was rewarded with the usual big applause which has been their share since the offering was first introduced.

Pat Rooney and Marion Bent are offering their old act with some new songs and patter. Miss Bent is wearing some new and beautiful gowns, and Pat, in addition to singing a new song or two, scored his usual big split with his first number and dance finish. To an orchestral accompaniment he then recited "Friends," in which position he again demonstrated that it is possible to hold the Palace audience in until the final curtain. Brown, who is still with us, has a new act which is entertaining from start to finish. The offering is done on attractive looking machines, which are used to give the act content and registers the position of each act as the rate progresses.

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## RIVERSIDE

The Bush Brothers opened and failed to attract any particular attention due to the fact that their material is old and poorly delivered. A trampoline in the act held our hopes that some new and difficult feats might be performed but nothing but a few show and the old easily executed tricks were shown.

The Ja-Da Trio did well with some new published songs, all rendered with the snap and vim which one naturally associates with the singing sailor. Carleton, the pianist in the act, is the composer of the song hit "Ja Da," and this number was featured in the act.

Ruth Radd has a novel act in which she first appears as a vocalist, renders two numbers in a pleasing voice and then does a bit of dancing. After the dance a quick change is made, and she goes through a fine bit of flying ring work. Although slight of stature Miss Kudd is remarkably strong and does a good deal of work that even the male performers do not attempt. One of the new and difficult feats was scored by the clever Miss K.

The Klein Brothers have introduced a lot of new material in their act and as a result the offering is well improved. The songs are good and the patter in the most pleasing way. The act is a pleasing one and was well received.

Grechen Eastman's Song and Dance Solo, "Hymn to the Stars," is a novel act that it is surprising that after the great expense incurred in scenery and costumes, the fact that it was a poor paid to the audience and the manner in which it is handled. Miss Eastman is supported by John Guitzen, Miss Eastman's sister, and their Hartley with Billy Griffith at the piano. Miss Eastman sings and dances and does some striking costumes. Arthur Hartley dances and steps with her and Miss Marguerite contributes a tone dance. John Guitzen did his familiar dance specialty and scored the big applause bit of the act. A rearrangement of the offering, with new numbers put on by a competent stage director, would increase the value of the offering immensely.

John Guitzen will always score in vaudeville and the Creole Fashion Plate gave the Monday night audience one which was only equalled in one of our much new acts. The bill being credited to him, but few acts that have been seen in New York in years caused such an excitement. The Fashion Plate is a young man who is a perfect imitation of a Creole girl so faithful, his voice of such a clear and rich soprano that his sex was unsuspected by all. He was a good deal of a young man there was all sorts of applause and exclamations of surprise. A change to a tuxedo suit and another song rendered in a pleasing haritone voice ended the act with a big-sized hit to its credit.

Arthur Hoffman's "Honeycomb" sketch which has been seen in all of the local houses rendered a good performance of the young husband who on his honeymoon breeds his wife of a series of transitory babies, which has given him peace of mind since boyhood. Miss Conell did well as the young wife and the show closed with a good deal of applause. Some of the Hoffman writings is entertaining throughout.

Charles Brown scored a genuine success in the next to closing spot with some new songs, clever patter and comedy hits. Charles had a fine home show and his act pleased immensely.

The Act Brantford, a posing home and original act, well put remarkably. It is

## NEW BRIGHTON

A good bill was offered at the opening performance of the season last Monday afternoon, but the two acts which kept the attendance down. Matinee business never very good here, but it is believed that the bill represents the standard of the shows to be presented the house should be packed to capacity every night.

The Sensational Grand opened the bill and went through a routine of hand-to-hand lifts, whirls, somersaults and various other strengthening feats that won favor. The closing stunt, in which one of the men whirled the other about at a high rate of speed, in a manner that left them both breathless, was a good applause-giver.

John Dunamir, who recently closed with "Somebody's Sweetheart," went on in the number two spot in place of Maurice Burkhardt, absent because of a sore throat. Dunamir pleased with his splendid voice, clever brogue and an act that possesses class. His opening song sent him off to a fast start and several songs, together with a Highland dance at the finish, served to round out the offering.

Will Ward and his Fire Symphony Girls held down position number three in good fashion, with a collection of songs offered in a pleasing manner. They are working together has novelty, as presented in this act. After a medley of national songs, they introduced a number of the jazz songs. More singing, a bit of comedy, and a jazz dance by a Miss Evans, who is featured in a number of places, completed the act, which went over well, a hard taking an encore. The offering closed with a few of the number two places, although it runs smoothly for the greater part.

Jimmy Hussey, assisted by William Worsley, offered his soldier act, "Somebody's Sweetheart," in a pleasing manner. The fact that most of the gags have been heard before, scored one of the big hits of the bill. Jimmy Hussey appeared as an Hebrew character impersonator, and Worsley, in the role of the straight, leaves little to be desired. The two make the offering a scream from beginning to end. A number of parodies delivered in a side-splitting manner by the principal all went over and helped work up a hearty round of applause.

Marie Nordstrom, assisted by Miss Phoebe, and with Leon Domque at the piano, rendered her act with his classical dance offering. "Somebody's Sweetheart" programme announced the names of Bankoff's partners—something which has not been done before in any of our vaudeville acts. The girl with the act is remarkably clever, and Bankoff is a stepper of recognized ability. Between the two acts, the act's most critical. Bankoff, incidentally, should continue to have the name of the girl mentioned in the act written by Frances Nordstrom. A most creditable performance was given by Miss Nordstrom, who won favor from the act and maintained the pace until the very end.

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A number of clever imitations of various sounds and some singing, in a pleasing manner, were offered by the act.

Bobbie Gordone, in her posing act, closed the show and held the audience in until the very end. Her act was a series of interesting studies from well known sculptures and figures, twelve in all, are original and well put remarkably. It is

## ROYAL

Erwin and Jane Connelly, brought up from third position, opened the show with "A Tale of a Ship." In the first act the two found the going hard. One "wise guy" that started to clap his hands in the audience at the first act, was rebuffed by daggered stunts from the rest of the audience in his vicinity. This shows that the sense of the audience is being appealed to. The acting and the plot of the act are unusually good. The theme is, perhaps, a bit unusual for vaudeville, but it is to be thankful for finding a sketch that is out of the ordinary. In another spot, the offering will go much better.

Helen Adler and Martin Broome failed to find favor. Miss Adler would do well to use a different method of delivery and, at the same time, learn to use her voice to better advantage. A little more self-control to aid in overcoming a noticeable nervousness, would greatly aid Broome.

Williams and Woolfus tried to inject a little pep into the show, which has been dragging up to this point. Not Kameron, the orchestra leader, did excellent work in the pillow fight with Herb Williams. Miss Woolfus did good work in what little she had to do. The "wise guy" who was in the show and Williams was attempted to make a "big speech." The latter, by the way, is a capable pianist, but displayed a noticeable inability in his "Hungarian Rhapsody."

Sylvia Clark, the "Klany Kwan," picked up the applause where the other team left off and repeated the same act, without stopping the show. Her "conductor's" hit went over for its usual hit, and the act did well. The act was a good one, showing the various kinds of acts seen in vaudeville, was excellently done. The show would not operate but go off before she had taken two encore.

Mohlan, Diamond and Roseware gave an excellent act, which was in a good position on the first half. While there is room for improvement in the singing, the dancing is very well done. Diamond's steps will make Herman Timberg sit up and pay attention.

Al Herman pulled laughs and money from the audience during the intermission, while the Salvation Army speaker was on the boards.

Oklahoma Bob Albright, assisted by Miss Cook at the piano, started the second half with an imitation of a popular song, singing "Ida" in a manner that Eddie himself would not recognize. In fact, he never recognized the melody of the song as "Ida." A lullaby improved the cycle, and some patter went over fairly well. His yodeling act, finished the second completed the offering.

Valerie Bergere and company have been in their act for some time in America. While it is rather an abrupt change from the simple "Cherry Blossom" to a dramatic play with leers, crooks, a murder, and other thrills, still, Miss Bergere was fully equal to it. She did excellent work, and pulled her team unsatisfactorily, while her company gave capital to the drama. The new vehicle "Cherry Blossom," it gives Miss Bergere a good opportunity to reveal her dramatic talents, which have long been recognized by local playgoers.

Ernest Hansen took a man jab at Helen Adler in his patter at a lack of wit. He mentioned a line from his song, "We were once opera vaudevilles," and added that they were going back to the opera. They least, this was in poor taste. The rest of the patter was clever and was delivered in a laugh-provoking manner. The "plants," who must be related to Al, judge the resemblance, took an encore from the resemblance, based on the fact with his "Salvation Army" song. General Finnan closed the show with his "re-orchestrating" exhibition. Despite the lateness of the hour, the show was when he held the house well.

G. J. H.

## VAUDEVILLE REVIEWS

(Continued from page 9 and on 11)

## ALHAMBRA

Edward Marshall, the chalkologist, opened the bill Monday afternoon and opened a big hit with his comedy drawing in three and one line, and then went into caricaturing persons in the audience. His first was a bald-headed man in the orchestra. His next was of a young couple in the lower right hand box, and the last of a young woman in the upper right hand box. "These pictures were so like the originals that the audience easily distinguished them. A picture of an Indian and one of Lafayette followed. Marshall is an expert with the chalk, and his success was well merited.

Johnny Cantwell and Beta Walker, in "What D'You Say?" were decided hitters in number two position. They were among those who entertained the boys over in France, and on Monday gave some of the material they used there. Cantwell started the ball rolling with a song, after which he was joined by Beta Walker, who sang a song and violin and repartee. Another song by Cantwell was followed by more songs, and they then went into a song. Cantwell then gave short talk in a comedy vein, about himself and his partner. He then sang "Over there," and finished with another song.

Langford and Anna Fredericks, in their skit, "Shopping," scored a laughing success. Opening with "give and take" and "the boys and girls," they followed with a dance. Then while Miss Fredericks was making a change, her partner sang. He gave way to Miss Fredericks for a dance, which was followed by more comedy talk. They closed with a song.

Harry Cooper is a great favorite with the patrons here and he received a big hand on his entrance. He rendered two songs and then did some comedy violin playing, finishing with a melody of songs of fifteen and twenty years ago, which sent him off to a great big hand.

Gladys Clark and Henry Bergman, in their skit, "The Boy and the Girl," of the hill. The skit tells of an author who lives in the woods to get inspiration for his books, and who is visited by a Little Red Riding Hood, who is lost.

While they indulge in considerable dialogue, the skit is a little bit of the introduction of specialties. They sang three songs and danced twice. The setting of the skit was in a room, and the wood seen with the author's house up with branches of a tree. The act met with success.

Dolly Connelly, assisted by Ernest Golden at the piano, followed the intermission with song and piano, and was well liked that she was forced to respond to an encore. She opened with a negro melody and piano solo. Three more songs, including the encore number, completed the offering.

Emma Dixon, with a company of two, was seen in "Only a Tea Cup," a well-written play, which started doubtfully, but ended with a popular song.

J. Francis Dooley and Corinne Sales, in next to closing position, were seen in "The Patter." Dooley was a good singer, and with their singing, dancing and talking, won their full meed of approval. The act was a good one, and with their bronze posed reproductions of Greek and Roman masterpieces and Riley Paul's Greek and Roman athletics and their strength won much applause.

E. W.

## FIFTH AVENUE

While the house was very well filled last Monday night, the usual standing room only crowd was the evening's crowd. The people found it easy on their way out.

The Alva Twins found easy going in the first spot with a number of sensational weight-lifting and catching stunts; although billed as twins they are very unlike. The man, who does all the feats, is a well built young man, and makes a good appearance in the Roman costume. The other is a dwarf, who, by the way, would do well to wear tights, for those he wore, although rated for comedy purposes, gave him a slowly appearance.

The dwarf assists by way of comedy, but the stunts of the other are all thrillers. Some good free-work was done in one act, where the young man held two iron balls, connected by a bar, in his teeth and whirled around with it. He also caught weights thrown in the air from a sea-saw, on the back of his neck.

Walter and Betty, with violin and piano, did not meet with much favor and went off with only a fair hand to their credit. They started with a melody of classical selections on the violin by Walter, and piano by Betty. The piano, "Waltz" rendered "The Glow- Worm," did not seem undecided as to how to play it in a classical or a popular style, and switched to the other a few times. They closed by playing a few popular numbers the piano, and a few on the violin.

Minerva Courtney and company now consists of herself and the young man, who never was well at a Western. The young man certainly deserves equal billing with Miss Courtney as he does fully as much as she does. The skit is somewhat on the style of the old one with the barber comedy, and has much of the same material in it. The act was rendered by songs well and Miss Courtney dances.

Regan and Healy found the going easy with their song cycle. They started with a melody of popular numbers that have been published during the past season and followed it with "Betty" thirty years ago. A number of prohibition parodies, with a bottle that formerly held rye, sent the two off to a great big hand.

Maebel Burns followed the Salvation Army with a number in which a "booster" is let loose in the act. They took a big hand.

Percy Pellock and company have a good act, which can be said to have proved all through. A girl, in ballet costume, with a partner, in a "Bobby" costume, and a stage hand on the stage and carried her off. The audience got excited, and there was a little suspense, which was rendered by songs well, on which could be worked up better than it was on Monday. The curtain was then drawn on the stage hand, entered carrying the girl. Room a "rule" doctor entered and after that, the entire affair, was a comedy.

The rest of the skit consisted of patter between the "rule" and the girl, a lot of "rule" and "rule" and a dance. The act was poorly rendered, and a dance, which was on Monday. The curtain was then drawn on the stage hand, entered carrying the girl. Room a "rule" doctor entered and after that, the entire affair, was a comedy.

Burns and Frabito, with the usual "rule" and "rule" and a dance, which was on Monday. The curtain was then drawn on the stage hand, entered carrying the girl. Room a "rule" doctor entered and after that, the entire affair, was a comedy.

John Mitchell will sell May 28 for Paul's "The Girl Who" and a big musical revue for Albert de Courville.

## ORPHEUM

The Gliners, Duo led off with their balancing and juggling act and won favor in the initial spot. One of them did most of the balancing first and they yank away metal balls, as well as his work with other apparatus drawing applause. The other member of the duo, who is a partner figured prominently in several of the first acts.

Klaxon, a Persian pianist, clad in Oriental costume, scored heavily with a few classical and popular melodies. He played the focused first and they yank away. The jazz tunes, were liked even more. A rendition of the sextette from "Lucia" with one hand stood out prominently. Picarads bearing the titles of the selections were placed upon a sort of easel, and the first piece was announced as one of Liszt's compositions paraphrased. Kharum played the well-known quartette from "Rigoletto," but since the change was not noticed. Two encores fell to his share and he could have taken another easily.

Maebel and Doris Ford presented their dancing act which is nicely staged and in which they displayed some neat stepping. Almost all of their dancing was done together, and only at the end did they vary from the procedure of doing double dances, when they presented a capable duo and have an act which is put on well. They should include a dance in which they are joined together, and a dancing, instead of working enemble until the end.

Ed Gallagher and Gasper, a youthful duo, offered a song and talk offering bill along the lines of the usual sister act of today. The act was a good one, and they had no joshing about their relative stunts. One of them displayed a good voice and have played a number of songs together, and only at the end did they vary from the procedure of doing double dances, when they presented a capable duo and have an act which is put on well. They should include a dance in which they are joined together, and a dancing, instead of working enemble until the end.

Ed Gallagher and Joe Rolley in "The Battle of Whitehouse," for the main part of collection of army songs, garnered a considerable quantity of laughs and had the audience giggling with mirth. The antics of Rolley, who works in blackface, his performance on the harmonica, and the work of Gallagher, as the straight, sent the act over for a good and downer.

Artie Melhinger and George W. Meyer, after an absence of only a few weeks, found it rather difficult to open after intermission. All of their numbers, and their medley, with which they concluded, drew some applause, and then, but they did not seem to be able to work, but the enthusiasm with which they were greeted in their previous visits here. They should in the act over for a good and downer.

Buster Santos and Joque Hayes offered another sister act, which deviated with most of Gasper and Sinclair in that these girls rendered the difference in their respective bills. One of them was especially stout and the other correspondingly thin. They had a little fare, but they did well with their songs and music and were well received.

Miss Juliet and were well received. The girls, with their various bits, the travesty of the saleswoman in a department store going wild. Imitations of the girls, with their difference in their respective bills. One of them was especially stout and the other correspondingly thin. They had a little fare, but they did well with their songs and music and were well received.

Doyle and Dixon, in the next-to-closing position, found the going none too easy due to the late hour. They had a little dancing, singing and patter. Form an excellent act, in a better position, they were well received. The act was worked to a vanishing audience. I. S.

## MITCHELL GOING TO PARIS

John Mitchell will sell May 28 for Paul's "The Girl Who" and a big musical revue for Albert de Courville.

## MAJESTIC (Chicago)

The Rainaldo Brothers opened the Majestic matinee with Roman Art, which includes some sensational hand-to-hand balancing.

Sidney Townes did not fare so well in acrobatic stunts as he did in the variety act getting only light applause.

Senbury and Shaw were the second best on the bill. They are artistic dancers, being somewhat of a revelation in this branch of entertainment.

Al Shaysie scored a miniature riot with his clean comedy and marvellous voice. He is truly comical and a welcome addition to the program.

Tina Ferner rendered selections on the piano that netted her many admirers. Her sister, Dorothea, is the same artistic artist of old. She is just as entertaining and her followers are many.

Her songs and imitations are so splendid that she and Lauris and Bronson, with their baby babbling, did not seem to catch on as one expected. However, there were many that were entertained.

Dolora Valletta and Leonards gave a stirring exhibition on animal intelligence and proved an entertaining and interesting novelty. H. P. R.

## VICTORIA (Last Half)

At the Victoria, a complete roller-skating dance, found favor with their more or less athletic offering.

Ereest Wood and company, in a dancing piece entitled "The Red Fox Trot," designed to give the three members of the company a reason for the failure of the dance company a reason for the failure of the dance numbers. Wood is a graceful stepper and his partner is not much of a dancer. It is augmented the dance numbers.

Mason and Cole, who sang and danced at the same time, were well received to a much greater degree of approval than they received, for Mason is a lively dancer. Miss Cole is a pleasing singer, and they worked very hard.

Lieutenant Armstrong and Schramm, wearing their army uniforms, presented a singing and piano act which was well done. The one who sings, does so well and knows how to put over a comedy song, and the one who plays the piano does equally good work. M. L. A.

## McVICKEY'S (Chicago)

Love and Wilbur, in aerial feats, stirred quite a bit of enthusiasm in opening position at McVickey's with their daring routine which were executed with amazing ease and rapidity.

Cooper and Leacy were impressive with their dancing, and their singing netted a quite a degree of appreciation.

Burke Rose, and Kendall, with some rapid-fire juggling, won the admiration of the house.

Eldridge, Barlowe and Eldridge, with their musical skin, proved meretricious and their numbers and comedy applauded.

Billy Brown, a black-face comedian, kept the audience smiling at a high pitch and proved his worth in the programme. His material is bright and exceptionally well delivered.

Grace Leonard, a male impersonator, is a remarkably clever artist, portraying her male character in true-to-life style and incidentally possessing a pleasing personality. She displays a pleasing voice and her song numbers are equally well received.

Carson and Willard were a duo of fun dancers who took full credit for being the hit of the programme. This was indisputable, as their cross-fire gagging continuously brought laughter. They are a pair of the most successful in the house.

The Golden Troops of Russian Dancers brought the bill to a close in a red hot burlesque. They displayed with a wit well versed in their line of endeavor. H. P. R.

## VAUDEVILLE REVIEWS

(Continued from page 9 and 10)

### AUDUBON (Last Half)

Miss Gillis opened the bill with a dandy strong-man act. A novelty was introduced by the woman lifting and carrying the man. The act contains a lot of difficult feats, of which were well done.

Ed Phillips had no trouble with his second spot. He delivers his material in a manner very much like Billy Glason. For that matter, Billy Glason's material is released to Willie Weston's old act. While Phillips presents a clean, attractive appearance, sings fairly well and does a neat dance, there is that mysterious "something" lacking in the act and in Phillips. May Lane and Liét, Denmark, assisted by a girl who takes the part of a Japanese maid, stopped toward the end of their act and pulled the curtain down. Due to the loveliness of Miss Lane's face, and the largeness of the horns, the gallery gods and "back-seat boys" could not bear her, and began to applaud and make all sorts of unwholesome noises. After a dance by the Japanese maid in shimmy style, the house would not let Miss Lane go with the act and wanted the maid to keep on abuzzing for them.

Shirley and Harry, a pleasing couple with good personality and voices, went over well.

Armstrong and James, two white boys, one using burnt cork and the other a white wash, were well received. The latter said, "The boys handle their material excellently and the dance by the straight man is a very good one."

"Olives," a musical tub with two men and seven girls, closed the show. The tub woman, set through the assembly of principals, especially the women. Do they work excellently well and the chorus is an excellent one. The material that must hold choruses are rotten. G. J. H.

### KEENEY'S (Last Half)

Frevell opened the show with his singing and acrobatic act and was fairly well received. He started with a comedy song, which would have gone better had he put over an energy better act. The melody of popular airs was followed by another vocal selection.

Shirley and Hardy, two sailors, scored one of the hits of the bill with a budget of catchy numbers. The offering will be fully reviewed and highly appreciated.

Ronair and Ward, a man and woman, the former an Irish character comedian, offered a pleasing little skit. See New Act.

Bessie Lee Count opened with a sneeze and yawn song which made part of the audience laugh but attracted the greater portion. Few people care to go to a variety house and see a performer, especially a woman, get through the act of sneezing violently and spreading her mouth wide open for a yawn. The dressing part of her act is in which she did a lot of work of a man and woman rising and getting into clothes, was also none too delicate. Certain bits of pantomime could certainly be done away with to advantage. She concluded with a sort of pathetic recitation which was not very highly appreciated.

Norton and Sher, a man and woman, assisted by a pianist, presented a singing, dancing and comedy act. The latter is elaborate, but not very artistic, and parts of it were none too well done. It was a very good thing that the act closed as a flask act.

Warren and Templeton, two men, did well in their own offering. They were fairly well in the next to closing spot.

Frederick Grant, a trained ape, closed the bill and displayed with a wit well executed feats. L. R.

### THE THREE HIANOS, two men and a woman, who call themselves "disciples of Darwin," opened the bill with their comedy and acrobatic act and scored a decided success. The men of this act are capital acrobats and the woman a valuable assistant. They are fast workers and keep you guessing what they are going to do "next."

Miller and Chapman, two men working in dress suits, began with a song and went into a soft shoe dance. One of the team followed with a creditable imitation of Fred Stone's racket dance. His partner then gave an eccentric tangled-foot soft shoe dance which proved to be one of the best of its kind seen on the local stage. They followed with another soft shoe dance and, for an encore, gave bits of eccentric stepping and finished with a double soft shoe dance. These boys are top-notch soft shoe steppers, and, as a team, their superiors would be hard to find.

Van D. Sheldon & Company, two men and a woman presented their comedy sketch entitled "Married Life." It is well written and full of laughs. It is well prepared, each in fact, the work of all three actors.

It is so well balanced that, in fairness to the other two, it should be given a chance to appear on the programme. The act won hearty applause.

McCarthy and the McCarthy Sisters, three women, stopped the show but refused to take an encore. They sang six numbers in "The Home Maker," a dramatic sketch. Morley and another a duo by the McCarthy girls. The sisters also gave two dances.

Oscar Lorraine, the fiddling comedian, scored a big laughing hit and was called upon for an encore. He can play well but devotes himself principally to comedy which is well done. He was assisted by a girl "Miss" in an upper boy, who sang.

The Bina City Four, with their comedy and singing, rounded out the good bill.

E. W.

### HARLEM OPERA HOUSE

(Last Half)

Root and White opened the bill with singing and dancing. Neither of the boys is the possessor of a good voice, but they displayed some fair vocal ability.

Robert and White closed the second spot easy going with a violin and comedy skit. The act slows down a bit toward the end, but the music is strong. However, the team did well and showed good knowledge of their instruments.

"The Home Maker," a dramatic sketch with two men and a woman, followed. It is reviewed under New Act.

African seems to be at a loss for new material, as this is the second year he has been using the same skit. His two assistants, one of whom did their work evenly and have improved what little they had to do. The act went well and took a big hand.

Ernest and Iris is practically the same act as Evans and Dean. Miss Dean is a pianist, a violinist and a miss who sings. The new offering is a decided improvement on the old and will be found under New Act.

Louise Haskell took the biggest hand of the bill with a vocal act. The act is an applause piece. There are a few veterans in Haskell's monologue that should be replaced with fresh material, but, as a whole, it is cleverly done.

Samsted and Marion closed the show with a comedy strong man and woman act. They went through a splendid well held the house. G. J. H.

### EIGHTY-FIRST STREET (Last Half)

The Norvelles opened the bill with their singing and acrobatic offering. The team is a neat setting for the act, which is in an artist's studio, and do their work well. The lady leader of the duo revealed a pretty figure in tights and did some good work on the trapeze.

Margaret Fairfax took a big hand with her song cycle. She is using the same act she has been presenting for some time. The girls showing how she makes her changes in her dressing room, served the purpose of filling in the waits between numbers.

Jean Adair and company, in "Maggie Taylor," waitress, a pleasing comedy sketch, with a bit of drama in it, was very good for a hit. The staging is good and Miss Adair, as the waitress, who is the main character of the play, did work which made up for some noticeable defects in others of the cast. The scene is laid in an automobile saloon, where Maggie has come with her mistress, who wants to get a car. While they are there, Maggie's son, who did appear three years before, returns, buys her the best car in the place and they drive out in the machine.

LeRoy Edmondson and Mary seemed to have found their venture in "diver" unaccountable for the boys are again well received. For the boys did give a very good account of themselves here and stopped the show.

The Rainbow Girls, billed as with the assistance of Berry and Osborn, closed the bill with a comedy sketch which was without Berry and Osborn, who play the violin and piano while the two girls dance. The boys entered a new class of numbers in between the dances that were a treat. The pianist accompanied especially, and the violinist, who used selected such as Jaucha Heifetz uses to display technique, resembled excellent finger work. As a novelty, the girls played in a new class of numbers in classical style. There is much room for improvement in the girl's dancing. J. H.

### PROCTOR'S 125TH ST.

(Last Half)

Lillian's Dogs opened the bill with a number of pleasing animal stunts. They are exceptionally well-trained and present a variety of tricks that are not seen in the other acts.

Alice Moss followed with a song cycle. (New Act.)

Little Louis Robert and company has added new material to his offering. All of the numbers are excellently done and should please an act.

Sherman Wade, billed as Sherman and Wade through the mistake of a stage-hand, offered a monologue but fourteen or fifteen very well, though the act has some clever spots. It will be found under New Act.

Archibald and Mabel, who were well worked up to a fair finish. It will be reviewed under New Act.

Myers, Leonard and Malden, two men and a girl, found the going easy with an eccentric dance offering. (New Act.)

Ernest and Iris, who have been for some years old, offered a number of songs, told some stories and played the piano. The act is a fair and Mabel will be reviewed under New Act.

Jack and Miss, in their "Book of Vaudeville" skit, found favor and scored high. This act portrays class all the way through. (New Act.)

Ernest and Iris, who have been for some years old, offered a number of songs, told some stories and played the piano. The act is a fair and Mabel will be reviewed under New Act.

The boys also have room for some new acts. The boys also have room for some new acts. The boys also have room for some new acts. The boys also have room for some new acts. The boys also have room for some new acts.

# REVIEWS

## EMMA DUNN

**Theatre—Alhambra.**  
**Style—Dramatic sketch.**  
**Time—Fifteen minutes.**  
**Setting—Two, boxed scene.**

"Only a Tea Cup" by John Stokes, is programmed a comedy sketch, but there is more to it than meets the eye. Its story tells of a young man and wife who get into a serious quarrel because the husband comes home at 8 p. m., finds his wife is out and supper is not ready. When wife appears on the scene, the husband, who has worked himself into a fine temper, upbraids her. Reconciliation follows but recriminations till the wife says she will not stand his abuse any longer. She incidentally tells him that his mother has been ill and that she (the wife) has been assisting her. The husband, however, is unrepentant and makes a biting remark. Wife replies by throwing a tea cup at him and he raises his hand to strike her, but does not carry out the impulse.

They then decide upon a divorce and she is about to leave when a lady visitor enters and asks for something to eat, explaining that there is no hotel or restaurant in the town.

She offers him a cup of tea and puts it and jam before the visitor. While the latter is eating she tells the man and wife that she is going to Canada to marry her former husband, and she is happy at the prospect. She tells them the reason for her return is because of a quarrel in which her husband struck her because she had thrown a tea cup at his head.

Her mock finished the visitor departs, after first telling the husband what a good wife he has.

Left alone the husband and wife agree that each has been hasty, kind and make up.

The skit is based on a good idea and is well written, but T. M. Koupel and Miss Dunne nearly brought it to naught. The former as the husband seemed to lack sincerity in the early stages of the skit and Miss Allen suffered from the same failing. In their quarrel scene where the wife throws the tea cup at her husband the audience burst out in loud laughter and when the husband retaliated and was about to choke or strike his wife, his intent being in doubt, the laughter became a roar that drowned the voices of the players.

Miss Dunne, of course, did capital work. She is too good an actress to do anything else, but the sketch gives her little to do. The real work falls on Koupel and Miss Allen, who on Monday afternoon did not seem equal to their parts.

## REYNOLDS AND WHITE

**Theatre—Practor's 125th St.**  
**Style—Violins and comedy.**  
**Time—Fourteen minutes.**  
**Setting—In one.**

This team, man and woman, have a dandy small-time violin comedy skit that has men go into middle-class homes. The man enters concealed in a baby-tank and shoots from the apparatus in order to shoot off stage. He comes out of the tank made up as a tramp soldier, pulled out a machine gun and fired a number of firecrackers.

The lady then entered dressed in a number of fur skins, a la cave-woman, and presented a violin solo.

On a violin made out of a coffee-pot the man put over some comedy and also used some attachments to loan over the orchestra for comedy purposes. This comedy skit has not been used by comedians for some time and was very well. A few other numbers by the lady followed, when she then entered in full-dress, presenting the concert and symphony were very well played.

The team has good material and sings its numbers well. G. J. H.

## NEW ACTS AND REAPPEARANCES

Continued on page 13

### GEORGE ARISTIDES AND CO.

**Theatre—Practor's 125th St.**  
**Style—Original dancing, etc.**  
**Time—Ten minutes.**  
**Setting—Two (special).**

To try and describe George Aristides' act as seen in his house on Friday afternoon would be adding insult to injury, as the curtain was run down before it was halfway through.

Aristides, assisted by another man and a few girls, started out to present an artistic act. He uses an Oriental drum in two, the girls are dressed in a harem and the man as Turku. After some patter and dancing by the girls, one of them started to do a snake dance. But she also started to lose her tights, and wall, why rub it in? However, it seems that the main fault with the offering is that the cast and Aristides took their act so seriously for a number of minutes. If Aristides will take the same material he has and revise it, put a little comedy in it and turn the entire offering into a burlesque, the act will be worthy of a headline position.

Let him use the cause of the downfall of the act for comic purposes and he will create a riot of laughter anywhere. G. J. H.

### EMMETT AND MOORE

**Theatre—Practor's 125th St.**  
**Style—Singing and talking.**  
**Time—Fourteen minutes.**  
**Setting—In one (special).**

The setting represents a names suggests, have a pleasing Irish skit that will get over on the small time.

The setting represents a blacksmith's smithy in Ireland, where the male member of the team takes the part of the girl. The girl makes pleasing Irish lasses and the man has, in his favor, a good Irish tenor voice. While no audience will ever get into hysterics laughing over the patter, it will please. They rendered a number of Irish songs, one of which was a Chaucery Overture number, which went over for a big hand. G. J. H.

### COOK AND OATMAN

**Theatre—Flatbush.**  
**Style—Piano songstopper.**  
**Time—Twelve minutes.**  
**Setting—In one.**

Cook and Oatman, a man and woman, have a good piano and song act. They open with a patter song, which suits them well. The woman then accompanies a song which they both sing. They come out with a piano song, which suits them well. The woman then accompanies a song which they both sing. They come out with a piano song, which suits them well. The woman then accompanies a song which they both sing. They come out with a piano song, which suits them well.

This pair know how to put over a song to get the most out of it. Their numbers are well chosen and this, coupled with the fact that each possesses a pleasing personality, gives the act a quality that should make them able to make good in any company. E. W.

### BURKE AND BETTY

**Theatre—Practor's 125th St.**  
**Style—Singing and instrumental.**  
**Time—Fifteen minutes.**  
**Setting—In one.**

Burke started with a prohibition number which he followed with some fair comic patter, with Betty using a banjo and he a ukulele, they rendered a few songs. Burke followed with a number of comedy remarks, accompanying himself on the ukulele. A few numbers on other instruments, including the concert and symphony were very well played.

The team has good material and sings its numbers well. G. J. H.

### RUTLEDGES AND CO.

**Theatre—Practor's 125th St.**  
**Style—Stock.**  
**Time—Eighteen minutes.**  
**Setting—Full stage (special).**

The Rutledge and Company have turned out a dandy comedy sketch that can easily hold its own on a three-day bill.

The scene is laid in that portion of a farmhouse, where a "rube" and his niece live. They are expecting the farmer's son home from college. He soon arrives all dressed up like a city dude and begins to tell the folks how much he has learned in college. After spending a few thousand dollars he has become a great athlete, the champion middleweight of his class and is going with a chorus girl. The old man listens until he can hear no more and then tells his son to go in and get into a pair of overalls. The son refuses to do so, but, after getting a punch on the ear, decides that father is right. The old man then decides to let his big boy go to college but he goes his own way through, which proposition the company approves.

The offering abounds in comedy and is well acted and presented. G. J. H.

### FOUR SOLARS

**Theatre—Practor's 23d St.**  
**Style—Aerial act.**  
**Time—Ten minutes.**  
**Setting—Full stage.**

Speaking generally, the novelty of this is the appearance of the two girls in one act. They are so good, that the writer did not pay as much attention to what the men were doing on the bars that the girls were settling their suits well about the act over on any old time, big or small, at subway express speed.

From which was set up over them, we are fairly certain they were excellent. That double "plant swing" on revolving horizontal bars, with which they closed, was a hundering, and the fellow with the music box was a strong bird. We think he and his partner wore white GYM suits.

Here is a pretty and novel act. At the opening it wore EGYPT costumes and one of the girls sings a Romanay song. The balance. They had on the other clothes six minutes. The work was improved if they made it nine. H. M.

### THE FOUR CLIFFORDS

**Theatre—Kew-Forest, Jersey City.**  
**Style—Singing and dancing.**  
**Time—Ten minutes.**  
**Setting—In one.**

Two colored men and two women. They are of the yellow variety, but their act is very good. They will receive much practice in order to get their stuff across, especially the dancing.

The routine they worked out. Although they got by fairly well as a quartette, it would be better to let the stout woman sing more. Her "Cartwheels and "Hip-Flops" are entirely unnecessary. The four change from afternoon to evening dress to do their dances to feel comfortable. H. M.

### JAMES AND JULIA CHALLIS

**Theatre—Practor's 125th St.**  
**Style—Singing and Talking.**  
**Time—Twelve minutes.**  
**Setting—In one.**

The team would do well to add a little to their singing and talking skit. The comedy material is very good and the patter contains a few good gags. They should also speak louder than they did when reviewed. G. J. H.

### ERNEST EVANS AND GIRLS

**Theatre—Harlem, Opera House.**  
**Style—Singing and dancing.**  
**Time—Eighteen minutes.**  
**Setting—Full stage.**

Ervas and Denn was the name of this act when it played at this house within the last few weeks. However, Ervas has decided to add the necessary pop-in which the act was missing. By getting three more girls. One of them plays the piano, another the violin, and a third sings. While the act will get more of a thrill on the big stage, after a few weeks of breaking in it may rise to headline position on the three-day bill.

The singing in the act can only be termed as "not so good". While Miss Denn is a charming little girl, presents a very pretty appearance, and across well, she should not sing. Ervas, who has recently been in the army, possesses a fair voice and, after he gets the stiffness out of his legs, will make a very good dancer.

The act moves in big ways. Ervas was called-back for a speech. G. J. H.

### MARY MAXFIELD

**Theatre—Yonkers.**  
**Style—"Jazz" comedienne.**  
**Time—Ten minutes.**  
**Setting—In one.**

Here is an attractive blonde "am" comedienne number in a number of big time with the proper material. In her present act, which will do for the small time, she has a number of songs and an ability to handle better material and should get busy and get it at once.

Miss Maxfield starts with a number in a black dress. Following this, she came out without a hat and can put Eva Tanguay to the better class of some-time hair. She then delivered a number of comedy songs and some patter, all in an "am" manner, and in one of them, used an Eva Tanguay number.

The girl needs new material, some more work and she will sleep a good sleep. G. J. H.

### BEN SMITH

**Theatre—Yonkers.**  
**Style—Dialect.**  
**Time—Fourteen minutes.**  
**Setting—In one.**

Smith starts his offering by singing off stage in a high-pitched tenor voice resembling "Frankie Goodman". On his entrance, he gets a laugh by his black face.

His opening number was an Irish song delivered in a pleasing manner. He followed it with a number of parodies on current popular songs.

Smith has a pleasing personality and knows how to deliver his material. He comes out in a better class of some-time houses every going. G. J. H.

### SUBBERS AND O'CONNOR

**Theatre—Jersey City.**  
**Style—Singing and dancing.**  
**Time—Fourteen minutes.**  
**Setting—In one (special).**

The team (two men) use an special duo in one depicting a number of colls in an insane asylum. One works in blackface. He has been interested after coming to the lunatics. After hearing his jokes, the asylum heads decide he is crazier than any of their patients.

The other plays a number of parts, including a keeper and a variety of "nuts" and a patient. The boys come out and is delivered well. The boys would do well to add a couple or two to the act, as the other talks a little rather tiresome towards the end. G. J. H.

**JUNE EDWARDS**

**Theatre—Eighty-first Street.**  
*Style—Special.*  
*Time—Forteen minutes.*  
**Setting—Special.**  
 Mrs. Edwards, formerly with the late Harold Du Kane's dancing act, together with Peggy Smith, has enlisted the services of another dancer, a male, who somewhat resembles Du Kane, and is presenting practically the same act as that which she did with the deceased dancer. She is using the same special stage setting, which, incidentally, is an artistic one.  
 A comparison of the two offerings favors the old one. With Du Kane, it was a big time act, but now it does not appear likely to rise above the better small time. The skitting walks is done by the man and not so well. A lively dance, which Peggy Smith used to do, is now done by the girl newly added to the turn and offering. Several changes in the stepping have been made by her. Good dancing is done by the principal act, but some of her numbers with the man lack the grace that comes only with time.  
 An old-fashioned dance by the principal and the male member of the trio started the turn off. It was fairly well done, but the dancing by one of the girls was followed by another classical dance by the man and Miss Edwards. After this, the other girl went through a lively dance in which she did some fairly good work. Following the lowering of a drop, the straggled forward and heralded the skating dance, and offered it, taking only a few moments to execute. An interpretative dance by the entire trio closed.

**ANN DURKIN**

**Theatre—First Street.**  
*Style—Songs.*  
*Time—Eight minutes.*  
**Setting—In one.**  
 A pretty girl with a nice soprano voice.  
 Miss Durkin sings three numbers and could easily have made it five or six. She opened with "Will You Remember," from "Maxims," wending the conventional evening gown. Her second selection was from "La Belle Dame," "Madame Butterfly," she wore a Japanese costume. In this number she proved her vocal equipment is of a wide range. Her head tones are beautiful. Naturally, as this is her first appearance on Broadway, her first stage show was a bit nervous Thursday night. She should have no trouble securing permanent engagements, however.  
 Adelle Godlow, her accompanist, bore a tendency to play too loudly at times; is proficient in her art and received general applause when she rendered a solo.  
 J. Walter Davidson, director of the Eighty-first Street Theatre orchestra, discovered Miss Durkin and produced her.

**ROSA KING AND CO.**

**Theatre—Brooklyn 58th Street.**  
*Style—Wife act.*  
*Time—Six minutes.*  
**Setting—Special.**  
 Rosa King and two men have a wire act which runs for an unusually short period of time and, though nicely put on, comes too little to the unusual that it does not appear likely to go well anywhere except on the smaller small time. There are no numbers that are worth the orchestra playing different melodies for, for there is absolutely nothing that is out of the ordinary in it. Short as it is, it hardly holds interest.

**NEW ACTS AND REAPPEARANCES**

**IS DARWIN RIGHT?**

**Theatre—Yonkers.**  
*Style—Monkey sketch.*  
*Time—From seven to ten minutes (special).*  
**Setting—On and full stage (special).**  
 Two apes and a baby monkey, in a comedy sketch, do not make one of our small time dramatic artists blush for shame make up this act.  
 The sketch opens in one, where one of the characters has just been kicked out of a cafe, "stewed to the gills." He asks for one more drink, which the waiter gives to him. He then goes on his way home, dragging the lamp-post with him.  
 The scene then shifts to home, with the wife and baby in bed. Wifery looks at the clock and prepares rolling pin for darling hubby. In the meantime, while waiting for him, she darts the spoon, powder, her nose, roasts the baby, and does other housewifery actions that should teach the girls of today a lesson. Finally, hubby arrives, dragging the wife's lighting system with him. The city lights in bed. After he takes a drink, pouring a good four fingers for himself, she jumps out and chases him around with the rolling pin. Then she beats the husband, who, feeling repentant, tries to cheer her up, sets her on the shoulder and gives her a bouquet of ferns. After a box-knife and a shimmy dance by the couple, they end the act.  
 The writer could not find space to name half of the stunts which showed human intelligence on the part of the ape. Comedy with the humor, feeling, when ever he langed on the bass, brought many laughs. The manner in which the male ape uttered, turned and stowed the drummer was a scream.  
 The act should prove entertaining on any kind of a bill.

**DONOVAN AND MURRAY**

**Theatre—Froctor's 58th St.**  
*Style—Singing.*  
*Time—Forteen minutes.*  
**Setting—In two.**  
 Donovan and Murray are tenors and do not team well. They have pleasing vocal qualities, but do not inject soul vim into their work. They have a song skit which, with another clever comedy song added, would enable them to hold their own on the better small time, in spite of the fact that they are not well established in the present vicinity. The partnership between the performers themselves, their work and different bits of patter. Their numbers are good ones, but not all are suitable to the turn.  
 They started with a ballad, which should be placed lower down in the act. Following a bit of patter, with one at the piano, they rendered a "friend" song. A solo by the one who was at the piano, in a yellow spot, a comedy number, went over well. There was another ballad, followed by the one titled "Hollywood" song and prohibition number closed.

**RIALTO AND CO.**

**Theatre—Froctor's Twenty-third St.**  
*Style—Posing.*  
*Time—Sixteen minutes.*  
**Setting—Full stage (special).**  
 Two men and a woman constitute the concertina act on a stage hand for two men.  
 One of the men is found dreaming and, while he sleeps, a special cut opens and the various poses of his imagination, which are taken up by the other man. The poses are ordinary, running from the patriotic to a few classical ones. The act will do for the small time.

**MAGGIE LE CLAIR AND CO.**

**Theatre—Harlem Opera House.**  
*Style—Comedy playlet.*  
*Time—Twenty minutes.*  
**Setting—Full stage.**  
 Maggie Le Clair and Company, a man and two women, have a comedy sketch which is well presented and should hold its own in the better houses. The themes of little importance, the main feature being the humorous situations and the work of the Irish housekeeper, who draws laughs with a series of running cleverly inserted. Some of these are old gags reheated, but otherwise the offering is in good shape. The cast performs ably and, with the present lack of players, it should be easy for this one to hold on big time.  
 The story tells of a couple who have been separated. The young husband has not contacted the proceedings and the girl is already repentant. She is ridiculed by the housekeeper and regrets her hasty action by her own words. As the proceedings, just as the lights are dimmed and the girl reposes on a couch, a hurried actor appears and frightens her. It turns out to be her husband, who proceeds to treat the matter lightly. After some comedy talk and banter, the housekeeper and the comedy woman around an arrangement whereby the room is separated into two parts, one for each of them.  
 The housekeeper joins in the final scene and helps the comedy finish.

**DE WITT AND GUNTHER**

**Theatre—Victoria.**  
*Style—Singing and dancing.*  
*Time—Forteen minutes.*  
**Setting—One.**  
 Miss De Witt is a slender blond who suggests the Greenwald's physique and proportions rather than her talented counterpart. She dances and sings with her faithful partner in an uncertain sort of fashion, and never, by her efforts, is it suggested that the act is funny for any other reason than that of display of size. Her dancing, were it more graceful, might have made her more distinctive.  
 Gunther, on the other hand, acts and sings as funny as he looks, for he is one of those midgets who suggest no legs, by reason of his elongated torso. His wobbly caperings are good for many a laugh.  
 Their work will keep their working most the year, but for there are few, if any, acts like it appearing in vaudeville at the present time.

**ALEXANDRIA**

**Theatre—Harlem Opera House.**  
*Style—Xylophone Player.*  
*Time—Xylophone minutes.*  
**Setting—In one.**  
 This being a male act, why doesn't this man call himself Alexander?  
 He starts to work a xylophone, tries to carry the xylophone and falls all over himself. Gets everything built up, even dropping the announcement card, and then makes it worse, pulls off the xylophone keys. The supposed musician, in evening clothes, then enters, yells at the crowd stage hand and calls for the spotlight, which is forthwith, but is played on a hidden which has sneaked on stage. Stagehand gets down on all fours and clogs bitten.  
 The final stunner. Disgusted, the musician yells. Stagehand takes his place. He is a hearse on jazz, but never does a xylophone, but never does. After working up his comedy stuff so well, Alexandria ought to be able to do better than this and of an instrument. Good small time.

**PHILBRICK AND DEVARU**

**Theatre—Keesey's.**  
*Style—Singing and comedy.*  
*Time—Fourteen minutes.*  
**Setting—One.**  
 They open, a man and woman, one appearing in a wig, the man wheeling a baby carriage. The woman asks him if he has a baby in it and he tells her no. They then enter some comedy talk that wanders hither and yon without rhyme or reason and is very comic. They close with a congratulations of "naughty" the man slips a medley of choruses and they close seated on a bench in a spotlight, singing from an A B C book which the girl had in her hand-bag and was taking to a niece.  
 This song is entitled "Doo Doo Doo Alphabet," and there are a couple of lines for each letter, such referring to some phase of the war. This bit was well put over, although not well written.  
 It would be a huge hit if a good punch were put into each of the couplets.  
 The man pair would improve their material, after which they may get into the popular houses. At present, the attempts at humor are too technical. At one point in the routine the man exchanging a quart, takes from a gold mine, and they roll out a bottle of whiskey, stating that this is how the pins are carried.

**CHARLES LOADER AND CO.**

**Theatre—Victoria's 58th St.**  
*Style—Singing and dancing.*  
*Time—Sixteen minutes.*  
**Setting—One and full stage.**  
 Charles Loader and his company of a man and two women have a comedy sketch which is almost devoid of clever lines. Loader is well suited to his role, but the other members do not seem too technical. The playlet has a good theme, but lacks bright dialogue and speed. Loaded with fancy gags, the act does not, as yet, appear to be at his best. In due time, no doubt, smoothness of delivery and action will come.  
 The start sees Loader appear in one. He speaks a few words explaining that it is S. A. M. and that he is rather shaky on his hip, due to an overindulgence in malt beverages. The drop then rises on a bare full stage setting, as he steps into into the wings. A woman is seen, who says she is waiting for her husband, who has not yet returned. She further tells that she is ill. She steps out and in comes the principal through the window. He discovers that he is in a wrong house, and, when he hears the lady telephone for a physician, he is called to the superintendent's office. The woman's husband enters, just as she is in the "doctor's" arms, being examined, and starts an argument. Under attack and explains that it was all an accident, and makes an attempt to leave. It then develops that the woman's husband has been in the home of the principal under similar conditions. Some slip-stick comedy terminates the routine.

**VIVETTE**

**Theatre—Froctor's 58th St.**  
*Style—Singing and Talking.*  
*Time—Twelve minutes.*  
**Setting—In one.**  
 Vivette is an attractive little girl of about fourteen or fifteen years old, who has some pretty curls and wears in a smart dress, light stockings and slippers. She started with a song and then rendered a few other numbers and dance completed the offering.  
 She really attracted us as far as noise girls concerned, but, as to quality, it is sadly inferior. Her stories have a few funny lines, but they are not well done. With more life to the act and with some new stories entirely along and then, then, then those able to hold will go fairly well.

## CHICAGO NEWS CHICAGO SHOWS PLAYING TO CAPACITY ATTENDANCE

Patricia Collinge, in "Tillie," Has Established the House Record for Long Runs at the Blackstone Theatre—Many Current Attractions Expected to Continue Well into Summer.

The majority of Chicago attractions are playing to capacity houses, and there is a possibility they will continue well into the Summer months.

Guy Bates Post, in "The Masquerader," is in its eighteenth week, but will depart before June 1, in order to take up delayed bookings.

Patricia Collinge has achieved a record at the Blackstone Theatre, having attracted 73,124 patrons for fourteen consecutive weeks. This run surpasses any made at this house by any star or attraction.

"Seaside" with Charles Cherry and Francis Larimore, gallops on at the Garrick, where it is its fourteenth successful week.

It is in its fourteenth successful week.

### FAIRS SET DATES

The following county fairs have been announced from Springfield, Ill.: Tamaqua and Cutler, Perry County, Ill., Nov. 6 to 8; Marion, Williamson County, Ill., Oct. 23-24; Adams, Johnson County, Ill., Oct. 20-25; Thompsonville, Franklin County, Ill., Oct. 20-25; La Grange, Madison County, Ill., Oct. 20-25; Anna, Union County, Ill., Nov. 13-15; Villa Ridge, Pulaski County, Ill., Oct. 20-21; Easton, Lincoln County, Ill., Nov. 7-8; New Burnside and Vienna, Johnson County, Ill., Nov. 5-8; Besicade, Hancock County, Ill., Oct. 24-25; Woodstock, Pope County, Ill., Oct. 24-25; Metropolis, Mason County, Ill., Nov. 18-20; Kaskaskia, Coles County, Ill., Oct. 22-24; Junction, Gallatin County, Ill., Oct. 22-24.

### THEATRICAL FOLK PROTECTED

One hundred and six thousand dollars of the funds of the Consumers Packing Company, a sky blue corporation in which many theatrical people had invested, was ordered retained in Victoria Loan Liberty Bonds, last week, by Judge Landis. The money represents the total amount of cash assets so far uncovered in the investigation of the company.

### WINS CASE AFTER TWENTY YEARS

A jury in Superior Judge David's Court on Friday last week, awarded Miss Del Nicola, a vocalist, a verdict of \$5,000 in a \$30,000 suit against Dr. D. A. R. Steele. Miss Nicola began suit twenty years ago, alleging her career as an entertainer was ruined through an operation on her throat performed by Dr. Steele.

### HENRY MILLER IS HERE

Henry Miller came for a while with acting "Mollere," has come to Chicago to see Ruth Chatterton act "Moonlight and Housewife" or which will be the producer. He will assemble here the players who will act with him and Miss Chatterton on their tour to the Pacific coast in "A Marriage of Convenience."

### WOOLFOLK PIECE OPENS JUNE

June 8 will witness the opening of "Honeycomb Town," a musical comedy being exploited by Boyle Woolfolk and written by Will S. Hong, Byron Gray and Felix Rice.

### "TISH" COMING TO POWERS

On June 1, it is announced, May Robson will come to Powers Theatre with "Tish," a play made by Edward E. Ross, directed from Mary Roberts Rinehart's stories.

Ruth Chatterton, in "Moonlight and Housewife," will depart, after its ninth week, but will Fowers, from that play-house at the end of this month, owing to the fact that its star must go to the Pacific coast for the Summer.

Berta Scheff, in "Gloriana," is in her ninth week at the Garrick.

Phyllis Kallish is enjoying her sixth week in "The Riddle Woman" at Wood's Theatre.

Willette Kershaw, in "Peggy Behave," is in her fifth week at the Olympic.

"A Her Price There Was," at the Grand, enters into its third week, and "The Passing Show," at the Palace Music Hall, is enjoying its second week.

### "YOU'LL LIKE IT" POSTPONED

The premiere of the Chicago revue, "You'll Like It" has again been postponed until May 22nd, when it is reported it will be staged at the Grand.

The critical illness of B. D. Berg, promoter of the venture, is the cause of the delay.

Harold Bucher, a Texas oil operator with an inflated bank role, is reported to have been arrested by the State, for production and Edward Finnegan has been appointed his business representative.

Leonard Van der Zant, a Chicago actor, has been added to the cast. The company is continuing rehearsals, with the expectation of so no more postponement.

### HAYMAN GETS FRANCHISE

Edward Hayman, former full owner of the Hayman-Corley Agency, Inc., will re-enter the business of handling acts on his own initiative. He has been granted a franchise to book with the Orpheum Circuit, United Booking Office, Western Yanderville Managers' Association and the Interstate and affiliated circuits. Law Corley will continue his business under his own name.

### PLAYING IN SOUTH AMERICA

Word has been received from O. S. Seymour, of Seymour and Dupree, in Buenos Aires, Argentina, telling of a successful engagement, being played there at the Casino, by a company of selected American vaudeville acts, composed of the following: Seymour and Dupree, Yachima, La Marchese, a Belle Bero, Inez Tacao, Miss Renoma, Bennett and Cornell, Mykoff and Vanly, Delmore and Lee, Hubert Dyer and others.

### HAS GOOD CAST

The cast of the Theatre attraction, "I Love You," which opened an engagement here Sunday night is composed of Otto Kravitz, Helen Hayes, Miss Broughton, Robert Middlemass, Ruth Torte, Jean Robertson, Margaret Williams and Helen Siegel. The play was written by William S. Baron, author of "The Very Idea" and several musical comedy hits.

### FILM MAN IN TROUBLE

A. J. Bodkin, a movie impresario, has come into the mill of the law, through dabbling with alleged oil lands, supposed to be situated in Kansas. The matter has been called to the attention of the Kansas state officials who are investigating the case. Bodkin is alleged to have secured thousands of dollars through his oil scheme.

## STOCK AND REPERTOIRE LEXINGTON THEATRE STOCK CLOSES AFTER FOUR WEEKS

Company, Backed by Frances Ferne, Leading Lady, Quits with a Loss of \$8,000—Second Stock Failure at That House Within Year.

The Broadway Players, headed by Frances Ferne, closed last Saturday night at the Lexington Theatre after a four weeks' season, which, it is claimed, netted a loss of \$8,000.

The company, backed by Miss Ferne, opened on Easter Monday in "Under Cover" and closed last Saturday night to run, if not all Summer, until the hot weather closed the house. In the latter case it was intended that the company should reopen in August and continue all of next season.

The company went into the Lexington on a sharing basis. By the arrangement between Manager Grundy, of the house, and the company management, the former was to furnish the theatre, stage hands, orchestra and lighting. The latter was to furnish the company and production, after which they were to share the receipts equally.

The opening was to a fair sized house. For the next two or three performances the place was well filled with soldiers.

### TOLEDO TO HAVE SUMMER CO.

Toledo, O., May 19.—The Saxon Playhouse will open a season of Summer stock next Monday at the Auditorium, this city, with "The Brat" as the first bill. The company, managed through the Family Boyie offices, is headed by Mabelle Estelle and includes: Jack Hayden, leading man; W. C. Wood, second man; James Donahue, George Sharpe, Eugene Fox, Helen Dourge, Marjorie Davis and Edith Mackay. Fred Hill will be stage director and Harry J. Russell scenic artist. A good list of plays will be staged during the season. "Nothing But the Truth" being announced as the second bill and "Fair and Warmer" the third. The company arrived here last day and begin rehearsals tomorrow.

### WILL STAY ALL SUMMER

Chicago, Ill., May 17.—A stock company will open a season of Summer stock next Monday at the Grand Theatre with a partial reorganization of the company and a revision of its present policy. Only plays that have not been acted here will be staged during the Summer. Ten pieces will be chosen from the following list: "The Unknown Rider," "Her Honeycomb," "Not With Myself," "A Mother," "Cactus Chickens," "Pal of Mine," "The Woman on the Index," "A Stitch in Time," "Back Home," "The Woman Who Wants to be Married," "When He Came Back," "The Blue Envelope" and "The Midnight Marriage."

### AUTHORS TO HAVE TWO STOCKS

Alonso Price and Antonio Bufano, respectively authors of "The Boy in the Body's Sweetheart," are organizing musical stock companies for Columbus, O., and Hartford, Conn. The company at Columbus is announced to open June 2 and will be seen in two new musical comedies which Price and Bufano have written. The play by Price and Sidney Toler will also be given its first performance in that city.

### SIGNS EDMUND BREESE

Bowdoinville, Mass., May 19.—Manager McArdle has signed contracts with Edmund Brees, by the terms of which he has agreed to appear in a new week with the Somerville Players, doing his original character of "Boris" as written by Mr. Brees's first appearance in Greater Boston in some time.

But, thereafter, the attendance was light. Miss Ferne, who had planned to give an experiment a fair trial, stuck to it. A good class of plays was presented, plays that had had more or less of Broadway reputations. But they seemed to mean nothing, for business failed to pick up and there was no word of a strike. So Miss Ferne decided it was useless to further continue the playing of a losing game. The members of the company were then given time in their notice and closed as above stated.

This is the second time the attempt has been made to run stock at the Lexington. When Grundy became lessee of the house there more than a year ago it was with the idea of running it as a stock production house. But, after a few weeks, the stock failed and the company disbanded.

Since that time, the Chicago Opera Company and several other companies have played profitable engagements there. One of the latter class of shows opened in the house this week.

### HARTFORD GETS MUSICAL CO.

Hartford, Conn., May 19.—Parson's Theatre is to be the home of a musical stock this Summer. The company, which will be under the management of W. Stetter, will include Fred Hill, Louis Conroy, and today rehearsals of "Katinka," will be the opening bill next Monday. The company includes Fred Hill, Louis Conroy, James Hunter, Alden MacClacklin, Hugh Morton, Roy Purviance, Florence May, Irene Mearns, Edna Moran, Mary Killoyne, and a chorus of twenty-eight. J. Morton is the stage director and Royal O'Connell, general manager. "High Jinks," "You're in Love" and other popular musical shows will follow "Katinka."

### WASHINGTON GETS SUMMER CO.

Washington, D. C., May 19.—L. M. Bell and George S. Bell have secured the Garrick Theatre here for a sixteen weeks' season of summer stock. The company includes Fred Hill, Edward Mackey, Edward Robinson, James Drydenford, Wernich, Richard, Frank Peck, Laura Walker, William Newman, Edna Moran, Beatrice Frenkel and Rose McDonald. The company is to be managed by the stage director and W. S. Ruge scenic artist. The company opens June 1 in "Upsilon and Down."

### DALLAS HOUSE CHANGES POLICY

Dallas, Texas, May 19.—The Gaiety Theatre will change its policy from stock to tours on June 1.

For the last four months the houses, under the management of Ben Bowman, have been presenting stock musical plays, put on by William Hill, of Hill and Edmunds, with Miss Gladys Fox, Edward Mackey, and others. In view of doing the business change of policy, Hill will succeed Bowman as manager, and road table shows will be sent attractions. The first of these bookings is Roy Hughes' "The Passing Parade."

### CUTTER STOCK CHANGES

Nowitch, N. Y., May 14.—Edmund Moses joined the Cutter Stock Company here last week. The company, under the management of G. S. Coons, late of the Graham Show, has also joined the stage company to play musical plays. Manager Edmund Coons has added new vaudeville act known as the Xylo-Cat, which includes the services of Fred Desmond and Blaisdel. The company is doing splendid business here this week.



## CHICAGO NEWS CHICAGO SHOWS PLAYING TO CAPACITY ATTENDANCE

Patricia Collinge, in "Tillie," Has Established the House Record for Long Runs at the Blackstone Theatre—Many Current Attractions Expected to Continue Well into Summer.

The majority of Chicago attractions are playing to capacity business, and there is a possibility they will continue well into the Summer months.

**Gay Dates Post**, in "The Masquerader," in his eighteenth week, but will depart before June 1, in order to take up delayed road bookings.

Patricia Collinge has achieved a record at the Blackstone Theatre, having acted "Tillie" there for fourteen consecutive weeks. This run surpasses any made at this house by any star or attraction.

"Scandal," with Charles Cherry and Frances Larimore, gallops on at the Garrick, where it is creating quite a demand. It is now in its fourteenth successful week.

### FAIRS SET DATES

The following county fairs have been announced from Springfield, Ill.: Tananara and Cutler, Perry County, Ill., Nov. 6; 8; Kales, Williamson County, Ill., Oct. 23-25; Alton, Thompson County, Ill., Oct. 20-25; Thompson, Franklin County, Ill., Oct. 20-25; Essex, Franklin County, Ill., Oct. 20-25; Anna, Union County, Ill., Nov. 13-15; Villa Rica, Paulk County, Ill., Oct. 20-25; Evansville, Randolph County, Ill., Nov. 7-8; New Bernside and Vienna, Johnson County, Ill., Oct. 24-25; Metropolis, Hardin County, Ill., Oct. 24-25; Golconda, Pope County, Ill., Oct. 24-25; Metropolis, Madison County, Ill., Nov. 18; Halesite, Saline County, Ill., Oct. 22-24; Junction, Gallatin County, Ill., Oct. 22-24.

### THEATRICAL FOLK PROTECTED

One hundred and six thousand dollars of the funds of the Consumers Protective Company, a sky blue corporation in which many theatrical people had invested, was ordered invested in Victory Loan Liberty Bonds, last week, by Judge Landis. The money represents the total amount of cash assets so far uncovered in the investigation of the company.

### WINS CASE AFTER TWENTY YEARS

A Friday in Superior Judge David's Court on Friday of last week, awarded Miss Dell Nicholson, a vocalist, a verdict of \$5,000 in her \$10,000 suit against Dr. D. A. E. Steele. Miss Nicholson began suit twenty years ago, alleging her career as an entertainer was ruined through an operation on her throat performed by Dr. Steele.

### HENRY MILLER IS HERE

Henry Miller, done for a while with acting "Mollers," has come to Chicago to see Ruth Chatterton act "Moonlight and Honeyuckle," of which he is the producer. He will assemble here the players who will act with him and Miss Chatterton on their tour to the Pacific coast in "A Marriage of Convenience."

### WOOLFOLK PIECE OPENS JUNE 8

June 8 will witness the opening of "Honeymoon Town," a musical comedy being exploited by Boyle Woolfolk, written by Will M. Hook, Bryon Gay and Felix Rice.

### "TISH" COMING TO POWERS

On June 1, it is announced, May Robson will come to Powers Theatre with "Tish," a play made by Edward E. Ross, dramatized from Mary Roberts Elinor's stories.

Ruth Chatterton, in "Moonlight and Honeyuckle," at Powers, enters its ninth week, but will depart from that playhouse at the end of this month, owing to the fact that its star must go to the Pacific coast for the Summer.

Friedl Schoff, in "Gloriana," is in her ninth week at the Colonial.

Bertha Kalich is enjoying her sixth week in "The Middle Woman" at Wood's Theatre.

Willette Karahav, in "Peggy Bahave," is in her fifth week at the Olympic.

"A Prince Thru There Was," the Grand, enters into its third week, and "The Passing Show," at the Palace Music Hall, is enjoying its second week.

### "YOU'LL LIKE IT" POSTPONED

The premiere of the Chicago revue, "You'll Like It" has again been postponed. "A Prince Thru There Was," reported to be well prepared to face scrutiny at the Playhouse. The critical illness of B. D. Berg, promoter of the venture, is the cause of the delay.

Harold Bucher, a Texas oil operator with initial bank role, is reported to have taken over Berg's interest in the production and Edward Finnegan has been named as the manager. Irene Williams, a vaudeville, has been added to the cast. The company is continuing rehearsal. The expectation of no more postponements.

### HAYMAN GETS FRANCHISE

Edward Hayman, formerly half owner of the Hayman-Cantor Agency, Inc., will re-enter the business of handling acts on his own initiative. He has been granted a franchise to book with the Orpheum Circuit, United Booking Office, Western Vaudeville Managers' Association and the Interstate and affiliated circuits. Law Cantor will continue his business under his own name.

### PLAYING IN SOUTH AMERICA

Word has been received from O. G. Seymour, of Seymour and Dupree, in Buenos Aires, Argentina, telling of a successful engagement being played there at the Teatro Albert. The attraction, "The Venus Rensselaer," is composed of the following: Seymour and Dupree, Yuchiana, La Marquisita, and Helen Sprin. La Toona, Miss Renosa, Bennett and Cornell, Myrkoff and Vanity, Delmore and Lee, Habert Dyer and Compton.

### HAS GOOD CAST

The cast of "Cort Theatre" attraction, "I Love You," which opened an engagement here Sunday night is composed of Otto Kruger, Albert Branya, Lewis Broughton, Robert Middlemass, Ruth Tilton, Jess Robertson, Margaret Williams and Helen Sprin. The play was written by William Le Baron, author of "The Very Idea" and several musical comedy librettos.

### FILM MAN IN TROUBLE

A. J. Rodkin, a movie impresario, has come to the city with a large troupe, dabbling with alleged oil lands, supposed to be situated in Kansas. The matter has attracted the attention of government and state officials who are investigating the case. Rodkin is alleged to have secured thousands of dollars through his oil scheme.

## STOCK AND REPERTOIRE

## LEXINGTON THEATRE STOCK CLOSES AFTER FOUR WEEKS

Company, Backed by Frances Ferne, Leading Lady, Quits with a Loss of \$8,000—Second Stock Failure at That House Within Year.

The Broadway Players, headed by Frances Ferne, closed last Saturday night at the Lexington Theatre after a four weeks' season which, it is claimed, netted a loss of \$8,000.

The company, backed by Miss Ferne, opened on Easter Monday in "Under Cover" and planned a season which was run on a hot Summer until the hot weather closed the house. In the latter event it was intended that the company should reopen in August and continue all of next season.

The company went into the Lexington on a sharing basis. By the arrangement of Frances Ferne, the manager, and the company management, the former was to furnish the theatre, stage hands, ushers, orchestra and lighting. The latter was to furnish the company and productions, after which they were to share the receipts equally.

The opening was to a fair sized house. For the first three performances the place was well filled with soldiers.

### TOLEDO TO HAVE SUMMER CO.

CHICAGO, Ill., May 19.—The Starva Players will open a season of Summer stock next Monday at the Auditorium, this city, with "The First of the Month," the company, engaged through the Pauline Boyle office, is headed by Mabelle Estelle and includes leading men Walter Sherwin, second man; James Donnan, George Sharpe, Eugene Fox, Helen Conroy, and Edith Douglas. Edwin Vail will be stage director and Harry J. Russell scenic artist. A good list of plays has been secured. "Nothing But the Truth" being announced as the second bill and "Fair and Warmer" the third. The company arrived here today and will rehearsals tomorrow.

### WILL STAY ALL SUMMER

CHICAGO, Ill., May 17.—The stock play will continue at the Wilson Avenue Theatre throughout the Summer months with a partial resignation of the company and a revision of its present policy. Only plays that have not been acted here will be staged during the Summer. The pieces will be chosen from the following list: "The Unknown Bride," "Hie Honeymoon," "Not With My Love," "The Coward," "Corny's Chickens," "Pal of 'Em," "The Woman on the Index," "A Slitch in Time," "Back Home," "You Can't Come Here," "Married," "When He Came Back," "The Blue Envelope" and "The Midnight Marriage."

### AUTHORS TO HAVE TWO STOCKS

Alonso Price and Antonio Buñero, renowned authors of "The Boy in the Body's Sweatsuit," are organizing musical stock companies for Columbus, O., and Hartford, Conn. The company at Columbus is announced to open June 2 and will be seen in two new musical comedies which Price and Buñero have written. A play by Price and Sidney Toler will also be given its first performance in that city.

### SIGNS EDMUND BREESE

Somerset, Mass., May 19.—Manager McArdle has signed contracts with Edmund Brees, by the terms of which he is to appear next week at the Somerville Players, doing his original role in "The Master Mind." This will be the first appearance in Greater Boston in some time.

But, thereafter, the attendance was light.

Miss Ferne determined to give the experiment a fair trial, stick to it. A good class of plays was presented, plays that had had more or less of Broadway reputation. But they seemed to mean nothing for business failed to pick up and there was a weekly deficit until Miss Ferne decided it was useless to further continue the playing of a losing game. The members of the company were then given time in their notice and closed as above stated.

This is the second time the attempt has been made to run stock at the Lexington. When Grandy became lessee of the house little more than a year ago it was with the idea of running it as a stock production house. But after a few weeks the stock failed and the company disbanded. Since that time, the Chicago Opera Company and several other companies have played profitable engagements there. One thing is certain, the class of shows opened in the house this week.

### HARTFORD GETS MUSICAL CO.

HARTFORD, Conn., May 19.—Ferne's Theatre is to be the house of a musical stock this Summer. The company, which has been engaged by the management of W. Stevenson, arrived in town yesterday and began today rehearsals of "Kathka," which will be the first play to be presented. The company includes Phil Riley, Louis Casavant, James Hunter, Alden MacClintock, Walter Sherwin, second man, Edith Douglas, Irene Rowan, Natalie Lynn, Mary Kickey, and a chorus of twenty-eight. J. Morris is the stage director and Royal Cutler stage manager. "High Jinks," "You're in Love" and other popular musical shows will follow "Kathka."

### WASHINGTON GETS SUMMER CO.

WASHINGTON, D. C., May 19.—L. M. Bell and George P. Mar shall have secured the Garrick Theatre here for a sixteen week season of summer stock. The company includes Edith Fox, Edward Macker, Edward Robinson, James Drenforth, Warner Chamberlain, Fred Laura Walker, Mary Newcomb, F. Gibson, Edith Wilson, Beatrice Foreland and Rose McDonald. Arthur Glimmer will be the stage director and W. S. Hays stage manager. The company opens June 1 in "Upside and Down."

### DALLAS HOUSE CHANGES POLICY

DALLAS, Texas, May 19.—The Galey Theatre will change its policy from stock to road shows on June 1.

For the last four months the house, under the management of Roy Hughes, has been presenting stock musicals, but on by William Hill of Hill and Edmunds, will be the attractions. The first of these change of policy, Hill will succeed Rossman as manager, and road tabloid shows will be the attractions. The first of these bookings is Roy Hughes' "The Passing Parade."

### CUTTER STOCK CHANGES

Newark, N. Y., May 14.—Edmund Moses joined the Cutter Stock Company here last week. The company, headed by Coons, late of the Graham Show, has also joined as stage manager and to play general roles in the attractions. The first of these new ventures act known as the Xylo Cuter, a novelty musical act by Wanda, Raymond and Charles. The attraction is doing splendid business at this week.





## BIG SALARIES OFFERED FOR CHORUS GIRLS

MANAGERS WANT THE BEST

In their desire to procure chorus girls for next season, burlesque managers and owners are offering better inducements than were ever given before.

Barney Gerard is offering girls \$22 a week, no half salaries, all wardrobe and expenses furnished. He will also give girls a half week salary during rehearsals, fares to the opening point and return.

"Best Trust" Billy Watson is offering a half inducement to girls for his Columbia Circuit show next season, "The Parisian White." He will pay the girls \$25 a week, no half week's salaries, and their fares to the opening point.

Hurtig and Seamon are making an attractive offer for the right girls next season. They will pay \$22.50 a week, with no half salaries. All wardrobe and wardrobe are furnished by the firm. Fares are to be paid to the opening point and back from the closing point, and they will pay a bonus of \$60 to every girl who will play out her contract to the end of the season.

With offers like the above there is no reason why girls from other branches of show business should hesitate to go with a burlesque show, when they take into consideration that they have in the neighborhood of forty weeks of work without any lay-offs. This is much different than going out with a show that plays a lot of one week engagements.

Hurtig and Seamon also offer a number of rehearsals before the opening and then, if not a success, close.

**TAKING INTEREST IN OUTING**  
Tickets for the Burlesque Club's outing were mailed to each member of the club by Secretary Will Kochan last week. More interest seems to be centered in this outing by the various members than in any of the previous affairs.

C. Williams, of the Globe Transfer Company, has donated a silver loving cup to the winning ball team. He is also going to furnish a pig for the greatest pig race. There will be several other prizes given by members of the club.

There will be another big night at the club house on May 28, called the "Victory Social." A large gathering is expected, as all the shows will be closed and most of the members will be in town.

**SEDES OUT OF HOSPITAL**  
WATERBURY, Conn., May 19.—Vera Skelton, of Polly's Theatre, who has been connected with many burlesque shows, has just been discharged from St. Mary's Hospital where she was confined for several weeks due to a nervous breakdown. She is resting in the country for a few weeks.

**BEDDIN CHANGES CAST**  
Several changes in the cast of Jean Beddin's "Peek-a-Boo" show, at the Columbia Theatre, have been announced. Harry Stein, Vittorio and Georgette, Ben Harnsey and Ben Grinnell will close with the show.

**ALICE LAZAR BREAKS DOWN**  
Alice Lazar, who was compelled to close with the "Sporting Widows" early last week, went on account of a nervous breakdown, will leave New York Saturday for Mt. Clemens for a long rest.

**GETS A RUN IN BOSTON**  
BOSTON, Mass., May 19.—The "Maids of Adorment" will be at the Gayety, this city, commencing June 2.

### MAURICE CAIN ADVANCES

After twenty-two years on the "road" ahead and back, with various kinds of theatrical connections, Maurice Cain will, in the future, remain in New York. He has been appointed general manager of the firm of Hurtig and Seamon, and will have charge of all this firm's shows and houses throughout the country. He started on his new job Monday.

Cain has been manager of several of Hurtig and Seamon's shows during the last five years, previous to that being ahead of several of their attractions.

### BERTRAND OPENS SHOW

Bertrand opened in Woonsocket, Mass., Monday in a medical show, called "All Around." He will play about six weeks through New England before he returns to New York for rehearsals. Gertrude Ralston, Frank Hancock and Jack Mackey are also in the company, which carries eight girls.

### ENNIS GETS NEW JOB

WASHINGTON, D. C., May 17.—Joe Ennis, former advance man of the "Burlesque Review," is now the advertising agent of the Lyceum, this city. Max Fletcher, former advance man of the Haguenack-Wallace Shows, who has just returned from France, is his assistant.

### LEAVE NAT. WINTER GARDEN

Hallie Dean, Ruth De Nice, Arthur Putnam and Dave Shafkin closed at the National Winter Garden last week. Dot Clark, who has been producing the shows at this house the last few weeks, is now doing the straight. Billy McIntyre also opened Monday.

### BAM DODDY IS WITNESS

CLARENCE, N. Y., May 18.—Sammy Dody, who is appearing this week at the Star Theatre, who was a witness in the crime report yesterday, testified before the grand jury today that his life had been threatened last night, following his testimony in court.

### "RAGS" MURPHY MARRIES

FRANK ("Rags") Murphy, comedian of the "Monte Carlo Girls," was married recently in Baltimore to Helen Ray, a member of the chorus of the same show.

### EDWARDS TO STAY IN N. Y.

Charles Edwards, who is doing the advance work for Harry Hastings' Big Show this season, will remain in New York next season as manager of Hastings' office.

### PRIMA DONNA GETS DIVORCE

GRANCON, N. Y., May 18.—Miss Greaves, prima donna of the Pat White Show, was granted an absolute divorce from her husband in this city recently.

### RESIGNED BY HASTINGS

Margerie Mandeville and Hazel Lorraine have been resigned by Harry Hastings for his Big Show next season.

### A. B. C. MEETS JUNE 6

A meeting of the board of directors of the American Burlesque Circuit, has been called for Friday, June 6.

### HAYS SIGNS WITH KROUSE

Dave Krouse has signed Edmond Hayes for his show with the American Burlesque Circuit next season.

### CRESCENT MAY RE-OPEN

It is reported that the Crescent will again re-open with a "Monte Carlo Girls" type of show.

## YORKVILLE TO RUN BURLESQUE IS REPORT

HURTIG & SEAMON NAMED

That Hurtig and Seamon will operate the Yorkville Theatre next season as a burlesque house was persistently rumored, last week, together with the report that the Columbia attractions will play there. But, despite the frequency of the rumor, both Sam Scribner, general manager of the Columbia Amusement Company, and Joe Hurtig, said that they knew nothing about it. Danny Davenport was mentioned as the man who would be assistant manager of the house and Marty Seamon is said to be the treasurer picked.

The Yorkville is centrally located on the East Side of New York on Eighty-sixth street, near Lexington avenue. There is a subway station at the corner and a number of other car lines just as near.

The American Burlesque Association bookers are hoping that the house will be very good and they did not renew the contract for the following season.

Conditions are different now and, with the attractions that are offered by the Columbia Circuit, there is no doubt but what it would be a paying proposition for both the firm of Hurtig and Seamon and the shows. It would also give circuit another house in New York.

### LA VAN PLAYING VAUDE

Harry S. La Van, who closed his season with Al. Koffel show in Pittsburgh, recently, is playing vaudeville in an act called "The Overseas Homecoming." He is working in the Middle West. La Van will be a co-feature with Reeves' Show again next season.

### BILLIE DAVIES LOSES FATHER

PHILADELPHIA, Pa., May 20.—William F. Davies, father of Billie Davies, of the "Girls from Joplin" company, died at his home here May 18, from complications of disease. He was fifty-six years of age at the time of his death.

### MABELLE MORGAN RETURNING

ADELAIDE, Australia, May 16.—Mabelle Morgan, well known burlesque prima donna, playing at Puller's Theatre here, will return to the United States in time for the coming summer season.

### SIGNS RUTH ADDINGTON

The Weber has booked Ruth Addington with the "Social Follies" for the balance of the season and also for next season. She replaces Mia Scholl.

### MINSKY IS IN FLORIDA

Alb. Minsky, of the National Water Garden, is spending a few weeks vacation in Florida. He will return to New York next week.

### HASTINGS SIGNS HOWARD

Harry Hastings has signed Ben Howard, the soloist of the "Monte Carlo Girls" for his American Circuit show next season.

### KITTY WARREN RE-SIGNS

Tom Sullivan has resigned Kitty Warren, the soloist of his "Monte Carlo Girls" for next season.

## "PEEK-A-BOO" OPENS SUMMER SEASON AT COLUMBIA THEATRE

Opening Its Summer run at the Columbia Monday afternoon in a haze of glory, "Peek-a-Boo" is a burlesque show of the heaviest musical show, won favor with the audience by the heavy applause and the approval of Beddin's latest endeavor.

The scenic and the music play show equal some of the best Broadway productions and of the whole place stands out prominently as a great burlesque offering. Each of its eight acts of scenery is most elaborate. The color scheme of the set in harmony with the costumes worn by the principals and chorus, and please the eye. The light effects are correspondingly good.

Beddin has costumed his show with excellent taste, and his selection of dresses is quite in keeping with and suitable to the wars and with the present time of light summer frocks, while others are of the "Follies" type.

The numbers have been staged carefully and the acts are youthful and pretty, work well and dance gracefully. They surely are all attractive, but what an air of freshness to the show.

"That's the best of 'Peek-a-Boo' that which is just a mixed up lot of comedy and spectacle." This is the entire verdict of the Burlesque Show on the first act, but while there are a few places that need fixing, the whole thing is a very good and a few performances.

The show will take care of by Bobby Clark, Paul McCullough, Joe Cook, Harry Hahn, and the other principals and McCullough, Beddin has a great team of comedians and comedienne, conscientious workers, and in their well-known manner, secure themselves a place that will never be broken. Clark is a most interesting character and his type of working was greatly enjoyed. His partner, Harry Hahn, is a very funny character. McCullough was also funny, his facial features, the type of work he does, is amusing.

Joe Cook is one of those natural comedians, who is just funny because he cannot help being so, and he does not get a laugh.

Ben Harnsey does an eccentric comedy character in the first part and is very funny. Ben little to do and one could hardly judge his capabilities in this show.

Paul McCullough, who is a comedian, is particularly well in the second part that will get a lot of laughs anywhere.

Jim De Forest, an "emcee," handled the part very well. His dialect was good, as was also his make-up.

Joe Kello does a straight and took care of everything he had to do with credit. He dresses well and reads lines nicely.

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## AUSTRALIA WANTS AMERICAN MUSIC

Frank Alberts, Sydney Publisher, in New York Seeking Rights to Distribute Yankoo Tunes in Antipodes

Frank Alberts of the Australian music house of the same name in Sydney, New York, on his way to London. The Alberts house represents many of the American publishing concerns in the Antipodes, and Mr. Alberts is renewing contracts with the old firms as well as signing up many of the new companies which have formed since Mr. Alberts' last visit to America, several years ago.

Australia, according to Mr. Alberts, has not enjoyed the big music boom felt in England during the war. On the contrary, business of all sorts has suffered, and that of music has been no exception. Australia, on account of its great distance from the actual scene of war, had no opportunity to share in the big music and other industrial activities which took on such a boom in England and the United States.

With the signing of the armistice and gradual return to normal business conditions, however, Mr. Alberts stated that he looks forward to a prospective boom.

The theatrical business was showing great gains until the influenza reached the States and that paralyzing everything. So late was the epidemic in reaching the Antipodes that it was believed that a great escape had been made. Toward the time Mr. Alberts left home the entire country was in its grip.

It will remain in this country for several weeks prior to sailing for England, and plans to return home via New York.

## WABASH CONTROVERSY STILL ON

The controversy started by Jay Kaufman, a column writer on *The Globe*, over the authorship of Paul Dresser's famous "Swanee Song" still on, kept alive by Kaufman, who, in spite of numerous letters from Dresser's friends, insists that the lyric was written by Theodore Dresser, the novelist.

In answering a letter regarding the song sent by Theodore F. Fane, Kaufman, in his paper recently stated that he still holds that the first verse and chorus of the number was written by the novelist. Kaufman's knowledge of songs and their writers is slight, and in the "Wabash" matter he is reading very dangerous grounds in so far as Morse is concerned. Morse, in spite of his youthful appearance and big countenance, is an old and wise bird, and he knows a lot about music in general and the "Wabash" in particular.

If he once gets in the air and starts to bark for publication, no man's money will learn something about the "Wabash" and any claimant to its authorship that will give him off songwriting disputes for all time.

## ELFRING IN MALE ATTIRE

Julian Elfring, who is in his show in Buffalo this week, is appearing on the stage in male attire for the first time in his career. He is also doing his familiar impersonations, but the work in street attire has given rise to the rumor that he is considering offering a straight song and story act. Phil Korsholmer, one of the first to catch the great impersonator in the role, got up and announced in getting the new song "Friends" in his new act.

## AL. HAASE OUT OF ARMY

Al. Haase, who received his discharge from the army recently, has been doing excellent work with the McKinney Music Company. He has done much to popularize the latest dance two songs, "Sweet Hawaiian Moonlight" and "I Don't Care If I Don't Want It."

## GUMBLE WINS "BUBBLE" FIGHT

Joe Gumble is back in town, greatly elated over winning a three days' fight to keep the "Bunnie Bubble" song in the picture. Gilbert "Famous Show" production of the Palace Theatre in Chicago.

"I'm Always Blowing Bubbles," the new Remick song, was introduced in the show in connection with an elaborate bubble blowing, the singer appearing in the middle of a big air globe which whirled through space at a remarkable rate of speed. The song was already to go in when J. J. Shubert learned that the number was unrestricted and had been sung in the vaudeville theatres and immediately registered a strong objection. Frank Clark, of the Watsonson firm, then arrived on the scene with a specially written bubble song and the battle started. For three days the music men argued and pled. First one song was rejected and then the other, and finally the Watsonson song was accepted. Rehearsals went on, and the music men left the theatre, the matter apparently having been settled.

The show opened according to schedule, the time for the bubble scene arrived, and the orchestra picked up the introduction and the silence which then greeted commenced to sing. It was the Remick song, with a smile on his face, listened to contentedly, and then another singer being the assurances that the song would remain in the piece, strolled over to his hotel and took his grip and returned to New York.

Several stories are going the rounds as to just what happened and what change occurred. More won't tell.

## MILLS HAS A SONG HIT

Kerry Mills, whose name has been associated with so many song and instrumental hits, has a new one just on the way, which is getting so much attention in musical circles that it has been offered a big cash sum for it.

Mills' new composition, which he has titled "The Millie," is a style and infectious melody which made the old Mills songs famous. It is an excellent song and instrumental number, is a great fox trot, and scores of the orchestras along Broadway are featuring it.

## FEST SONG IN ARMY DRIVE

The Fest song, "Salvation Laele Of Mine," is being prominently featured in connection with the big Salvation Army drive in full swing, and will be continued throughout the week. In the theatre and other places where it is driving a big song hit, and scores of capable singers. It is one with much success with all, and as a result it has gained popularity.

## "I FOUND YOU" FEATURED

"I Found You," the one Gilbert and Friedland song, is being featured by a number of the best singing acts, all of which are scoring big by being sung. Among the acts which are using it are Renard and Jordan, Hackett and Francis, and Simon Neary by the "Milk-and-Sauce Show" orchestra.

## HON. TILZER SONGS IN 'FOLLIES'

Vernon V. Tilzer has two big song hits in the Ziegfeld Follies production on the air in full swing, "Oh! How Sha On Sing," rendered by Green and Byrbee, and "No-Time-for-the-Bless," sung by Van and Schenck.

## GOLD MAKING PLAYER ROLLS

"The Gold Making Player" is at the Consolidated Music Roll factory for the next two weeks, making player roll reproductions of some of his compositions.

## "FRIENDS" GETS A BIG PLAY

"Friends" gets a big play at practically every one of the best big music theatres this week. The song is being featured.

## FRIEDLAND OUT OF PUBLISHING COMPANY

Retires from Gilbert & Friedland Co. Max Silver Purchasing His Stock— Firm Name To Be Continued

On Monday Anatol Friedland, of the music publishing company of Gilbert & Friedland, Inc., turned his stock in the corporation over to Maxwell Silver, the general manager of the company, and retired from the music publishing business.

The Gilbert & Friedland Co. was formed nearly two years ago, and in that short period of time has successfully launched a number of songs and instrumental publications. Prior to transferring the publishing company, Gilbert and Friedland were songwriting partners for a number of years and turned out many hits. They were connected with the house of Joe W. Stern & Co., Friedland as composer and Gilbert in the capacity of lyric writer and manager of the professional department.

They appeared together in vaudeville, and each played one of the big houses from New York to the coast. The act was a success everywhere, and recently at the Consolidated Music Roll factory in one of the New York houses the announcement was made that in future Gilbert would continue to write songs and lyrics, while Friedland would devote his entire time to composition and the publishing business.

This was the first intimation that any differences existed between them and arose from a misunderstanding on the part of some followers by a story that they were unable to agree in business as well as on the stage.

A price was agreed upon, and on Monday Friedland retired from the company, and his place was filled by the new general manager of the house, succeeded him, Silver, who has had long experience in the music publishing business. He is very successful with the Gilbert & Friedland Co., and has done valuable work for the house.

The business will be continued under the old name with L. Wolfe Gilbert at its head. Friedland has not announced his plans for the future, but will probably devote his time to song writing in addition to appearing in vaudeville.

## WITMARK MEN IN CONVENTION

A convention of the various office managers of the M. Witmark & Sons' house was held in New York last week. All of the office men of the publishing house, including those in Los Angeles and California. The week was given over to executive sessions and the boys were entertained at above and other affairs in the evening.

Among those who attended were Al. Brown, Dan Francisco, Mike McCarthy, Minneapolis, J. C. Quigley, Chicago; Ed. Edwards, Philadelphia; Jimmy Grey, Boston; C. G. Thoner, Detroit; George Nathan, Los Angeles; Doc Howard, Cincinnati; John J. Egan, Kansas City; A. L. Worth, Cleveland; Fred Harrison, Pittsburgh; Jack Crowley, New York; and Harry Newman, New York; Mann, Denver; Joe E. Kenny, St. Louis.

## DAY RETURNING TO ENGLAND

Fred Day, of the English music house of the same name, will be sailing for home the latter part of this month. Day, on his visit to America, has secured considerable representation in England, and is of a number of prominent music houses.

## FEST BUYS KENDIS SONG

Leo Fest, Inc., has purchased the Kendis & Brockman song, "I Know What It Means," which will be featured here by James Kendis, James Brockman and Nat Vincent.

## HOW RICE LOST A FORTUNE

Under the title of "How a Canadian Soldier Lost a Fortune," the Authors and Combs' book, which has been published and is widely circulating an eight-page pamphlet describing the manner in which a Canadian lost a large fortune. The authors are on the song, "Dear Old Pal of Mine."

Rice is a Canadian, and the Columbia Phonograph Company, taking advantage of the fact that Canada has not a copyright law which gives United States composers a royalty on their mechanically reproduced compositions, refused to pay Rice's publisher a royalty on the sale of the records of a "Pal of Mine."

"Pal of Mine" is a big selling success, both in its published form and on the records, and Rice, on account of his Canadian birth, has in reality lost a small fortune.

The Authors' Society of Canada is using this fact as a strong argument to secure the passage of a new act.

## BALL'S NEW SONG HIS BEST

Many musical people are of the opinion that "Dear Little Boy of Mine" is the best ballad Ernest E. Ball ever wrote. It is being successfully rendered by the songsters Carmen Leroy, a charming soprano, is scoring her greatest success with this song, and her singing of "Dear Little Boy of Mine" is well nigh perfect. M. Witmark & Sons are the publishers.

## WALKER TO REMAIN IN FRANCE

Raymond Walker, the song writer, who has been in France for the past year, entertaining soldiers, expects to remain abroad until the last American soldier has returned.

Walker filed his resignation and planned to return to America early this month, but the shortage of entertainers for the entertaining units caused him to withdraw it.

## COOPER'S SINGLE A HIT

Harry Cooper's single, which he is showing in the local houses, is improving weekly, and at the Alhambra scored a decided hit. One of the features of the act is his singing of new numbers as well as the old favorites. "Friends," one of the latest to be heard in the offering, is a big hit with him.

## GERARD BACK FROM FRANCE

Dick Gerard, the songwriter, is back from France in the past few weeks. Gerard, who in "Sweet Adeline" has one of the country's biggest popular hits to his credit, and who has been busy writing for the past five or six years, but is planning to return to the song business.

## ENTERPRISE BALL IN JUNE

The ball and entertainment to be given by the Enterprise Music Association, an organization of employees of the Enterprise Music Supply Co., will be held on the evening of June 9 at the Hotel McAlpin.

## POPULAR SONG IN PRODUCTION

Bernard Granville is planning to introduce the new song, "The Best Thing That Came From France," in the new musical production, "Boys of the West," to be present in Chicago this season. Meyer Cohen publishes the number.

## BERT FELDMAN IN NEW YORK

Bert Feldman, the London music publisher, arrived in New York last week. Feldman has secured a large number of American publishers in England, has not been in America in nearly eight years.

## MORRIS BACK WITH REMICK

McVellie Morris, who for several months has been working with the music department of the Leo Feist, Inc. house, is back with Jerome H. Remick & Co.

She Brought Doughnuts to the Doughboys and

# SALVATION LA

By "CHICK" STORY and JACK CADDIE

A Sure Pop, 100-to-1 Bet!

## FRIENDS

Greatest Ballad Hit In Years!

Words By HOWARD JOHNSON and GEO. W. MEYER  
Music by JOS. H. SANTLY

Just to think of her brings a smile to your face  
**HEART BREAKING  
BABY DOLL**

She even made Philadelphia gay  
By CLIFF HESS and SIDNEY D. MITCHELL

The lure of mystery  
with live An

## CHOC

(HE CAME FROM)

By HAROLD

The new song hit they're  
humming and wh

Exceptional Novelty Rag Song! Better

# ANYTHING IS NICE IF CO

Words by GRANT CLARKE

Mus

BOSTON  
181 Tremont Street  
MINNEAPOLIS  
Lyric Theatre Building

SEATTLE  
301 Chickering Hall  
NEW ORLEANS  
112 University Place

ST. LOUIS  
Calumet Building  
SAN FRANCISCO  
Fantages Theatre Building

CHICAGO  
Grand Opera House Building

LEO. F.  
711 SEVENTH A  
A Stone's Throw From the Palace The

NOTE NEW NEW YORK ADD

Proved Herself a Sister to the Red Cross Girl

# SSIE OF MINE

AN, writer of "Rose of No Man's Land"

us China, blended  
merican pep!

# ONG

(HONG KONG)

WEEKS

dancing and singing and  
ling everywhere

First Felst Hit From Our New Home

# FRIENDS

Lyrically Beautiful. Melodiously Wonderful.

Words by HOWARD JOHNSON and GEO. W. MEYER

Music by JOS. H. SANTLY

NOTE—We are giving this song a double play in this advertisement for the reason that it is worth it. "Friends" is the best ballad on the market today.

Oh! What A Terrible Blow!

# GOOD-BYE, WILD WOMEN, GOOD-BYE

Sing It! 'Twill help cheer the bunch—maybe

By HOWARD JOHNSON, MILTON AGER and GEO. W. MEYER

han "Peaches Down in Georgia"

# MES FROM DIXIELAND

by MILTON AGER and GEO. W. MEYER

**IST, Inc.**  
**NEW YORK**

Next To the Columbia Theatre

PHILADELPHIA  
Globe Theatre Building

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308 Bangor Bldg.  
BUFFALO  
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1128 Grand Ave.  
LOS ANGELES  
836 San Fernando Bldg.

RESS, 711 SEVENTH AVE., 711

A  
NEW  
VAUDEVILLE  
SUCCESS

## L. WOLFE GILBERT

ASSISTED BY

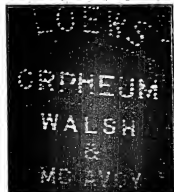
LEON FLATOW AND FRITZI LEIGHTON  
(Laughing Leo) THE  
AT THE PIANO SINGING MAID  
DIRECTION—EDWARD S. KELLER

AFTER PLAYING 38 CONSECUTIVE WEEKS AT THE NEW YORK HIPPODROME

# THE GAUDSMIDTS

OPENED MAY 19th, MAJESTIC THEATRE, BALTIMORE, AS ONE OF THE FEATURES  
WITH THE JULIAN ELTINGE SHOW

LOEW TIME



SPECIAL DROP  
SPECIAL SONGS  
SPECIAL COMEDY TALK  
SIXTEEN MINUTES IN ONE

THESE  
ARE  
ACTS  
I  
HAVE  
HAD

**BUDWIN WALSH & ETHEL AUSTIN**  
"AT THE BEACH"

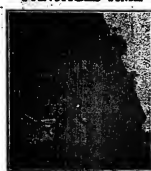
THE GIRL—THREE CHANGES

WESTERN VAUDEVILLE



THE MAN—TWO CHANGES

PANTAGES TIME



KEITH—HUGHES & SMITH  
LOEW—MANDEL & ROSE



# GRANNY

Title and song copyrighted this day, May 19th, 1919

**GILBERT & FRIEDLAND, INC.**

232 West 46th Street, New York

SAM W. WALLACH, Atty.,  
299 Broadway, N. Y.

## GHAS O'DONNELL AND BLAIR ETHEL

IN  
"THE PIANO TUNER"

THIS WEEK (MAY 19) KEITH'S COLONIAL

Next Week (May 26) Keith's Alhambra      Week of June 2nd, Keith's Palace  
DIR. JAMES E. PLUNKETT

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100 Drops, Borders and Wings. Scenery to mount almost any production. Advise us of your wants, we will fit you out.  
2 Beautiful First Part Settings suitable for Burlesque, Musical Comedy, Comic Opera, Tab Show.

#### COSTUMES, BAND AND ORCHESTRA UNIFORMS

- 50 Satin Costumes, old gold and light blue, almost as good as new.
  - 12 Orchestra Suits, red and gold, very showy.
  - 14 Red Satin End Men's Suits.
  - 10 Spanish Dancers' Costumes, purple and gold.
  - 2 sets band uniforms, red broadcloth trimmed in gold.
  - 2 sets band uniforms, red broadcloth trimmed in white.
  - 16 Pearl Covered Parade Overcoats and Caps, trimmed with Astrakan.
  - 17 Long Linen Coats, for parade.
  - 16 White Flannel Parade Suits.
  - Flags, Banners, Electrical Effects.
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- Everything complete to fit out several companies. Scenery stored Armbruster's Scenic Studio, 246 South Front St., Columbus, O.

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The Original Jazz Comedian

IN VAUDEVILLE

THE ORIGINAL  
**3 -- WHITE KUHNS -- 3**  
A Breeze From the West

MARTIN SAMPTER, Rep.

### ARTHUR PUTNAM

Straight New National White Goods for Shows. Open for summer engagement and next season. Address Paramount Theatre, Newark, N. J.

### If You Sang "SMILES" You'll Want MILES & SMILES

By DILLON & MOHR

The novelty song with the "Smiles" swing. A catchy lyric, and an irresistible melody you can't forget.

Professional copies and orchestrations in all keys now ready. Send program.

**UNITED STATES MUSIC COMPANY** 131 WEST 30th ST. NEW YORK





**STOP! LOOK! READ!**  
**EDDIE (BOZO) FOX**

Principal Comedian and Producer. Versatile Tramp Comedian. Twenty-eight weeks at Folly, Baltimore. Now playing my eighth month at the National Winter Gardens, New York.

Offers Entertained for Next Season

**CAROLINE WARNER**

NOW SOUBRETTE AT KAHN'S UNION SQUARE THEATRE, NEW YORK. STOP IN AND SEE ME!

**1919 -- WANTED -- 1920**

FOR

**HURTIG AND SEAMON'S ATTRACTIONS  
 CHORUS GIRLS**  
 \$22.50--SALARY--\$22.50

NO HALF SALARIES. SLEEPERS, WARDROBE, RAILROAD FARES TO OPENING AND CLOSING POINTS FURNISHED BY THE MANAGEMENT. EVERYTHING FREE.

**\$50.00 BONUS** TO EVERY GIRL THAT PLAYS OUT HER CONTRACT TO CLOSE OF SEASON

Apply **MAURICE E. CAIN**

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 Room 309, Third Floor

"Everything Is Lovely, and the Goose Hangs High"

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**BILLY COLTON and DARROW** JEAN

Have signed for seasons 1919-20 with

**Henry P. Dixon's Big Review**

For Principal Parts

Many Thanks to other Managers for offers

*Veni, Vidi, Vici*

Friends address, 233 West 51st St., New York

**WANTED**

**SCENIC ARTISTS**

FOR STEADY WORK AND GOOD PAY, Also

**Burlesque People**

IN ALL LINES. CALL OR WRITE. STATE YOUR LINE OF WORK AND LOWEST SALARY. L. REDELSHEIMER, Room 802, Columbia Theatre Bldg., 47th Street and Seventh Avenue, New York.

**WANTED**

**HIGH CLASS CHORUS GIRLS**

\$18 and \$20—No Half Salaries—No Matinees

for **Ben Levine's Summer Stock Show**

Also PRIMA DONNA, SOUBRETTE and INGENUE, at Wrightstown, N. J. Report June 1. Excellent hotel accommodations now near theatre. Address BEN LEVINE, Dix Theatre, Wrightstown, N. J.

**WANTED—PRINCIPALS**

Men and women in all lines. Only the best in burlesque will be considered. Fifty-two weeks' work. Liberal salary for stock in New York City. **MINSKY BROS.**—National Winter Garden, Houston Street and Second Ave. See Ray Perez.

**STARS OF BURLESQUE**

PAT WHITE SHOW

**LEW LEDERER**

FEATURED  
 MIDNIGHT  
 MAIDENS

**NIBLO AND SPENCER**

MANAGEMENT  
 HURTIG &  
 SEAMON

**EDDIE AKIN**

JUST PUNTING ABOUT

MIDNIGHT MAIDENS

**FRED DALE**

Specialty with Harry Hastings Big Show

A Single in Vanderbilt After June 7

**LESTER FAD and FANCY CLARA**

Straight and Doing Singing Specialty

Chas. Baker's High Fliers

**VAN AND KELLY**

NOW PLAYING FOX TIME

**PEARL LAWLER**

PRIMA DONNA

SECOND SEASON

BROADWAY BELLES

**KITTY GLASCO**

PRIMA DONNA.

HELLO AMERICA

BURLESQUE NEWS AND REVIEWS

(Continued from page 14)

"PEEK-A-BOO" OPENS AT COLUMBIA

later in a globe walking act and worked up a number of laughs. The seven Minnie spitters created a lot of excitement with their "Jazz music." The "Jazz" group, consisting of five girls, was the "world's worst acrobats," and were very popular with their "Jazz" and acrobatic tricks. This act went big. The "Some Show" was a circus act, a walk number, led by Lillian McNeil and...

The "French" hit between Clark, McCulloch and Miss Sahlbi was well worked out and the girls received a big ovation. Victoria and Georgette gave a specialty of "Follies of the Day" and "Girls de Looks." The "Some Show" was a circus act, a walk number, led by Lillian McNeil and...

WANTED - BARNEY GERARD'S

"Follies of the Day" "Girls de Looks" GREAT SHOWS IN BURLESQUE

Good Principal Women. Two Good Teams (Man and Woman) and Other Good Acts

TO GOOD LOOKING CHORUS GIRLS Will Pay \$22.00; sleepers and all wardrobe furnished. NO HALF SALARIES. HALF SALARY PAID DURING REHEARSALS.

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WANTED FOR COLUMBIA WHEEL CHORUS GIRLS FOR

BILLY WATSON'S PARISIAN WHIRL.

Soubrette, one that can look and play French (soubrette play) and all. Dress, Tramp Comedienne, great part. Irish Comedian, good lively character. Change 100-25 per half-salaried. Open 100-25 per East. Weight between 110-120 pounds. No railroad fares to opening. Address BILLY WATSON, per-add, Oppenheim, Park, N. J.

KAHN STOCK PUTS ON GOOD SHOW

A very good show was offered by the Kahn Stock Company at the Kahn Stock Club last week. It was a very good show. The comedy was "Whirling Around," both by Billy Spencer and Billy Wainwright. The comedy was "Whirling Around," both by Billy Spencer and Billy Wainwright. The first two named doing their old familiar characters. Wainwright did a very good bit at the first part and several other characters...

fit in just right last week. However, she was a very good show. The comedy was "Whirling Around," both by Billy Spencer and Billy Wainwright. The comedy was "Whirling Around," both by Billy Spencer and Billy Wainwright. The first two named doing their old familiar characters. Wainwright did a very good bit at the first part and several other characters...

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

With All Star Cast BILLY (GROGAN) SPENCER FRANK MACKAY JAS. X. FRANCIS BILLY WAINWRIGHT MONICA REDMOND CAROLINE WARNER BAE WELINGTON HELEN STUART

AND BIG BEAUTY CHORUS WANTED - Good Classes, Girls at Once

WANTED - BOSTONIAN BURLESQUERS

FOR NEXT SEASON

One good singing burlesque woman and a good straight man. Straight man must sing and dance. CHAS. H. WALDRON, Waldron's Casino, Boston, Mass.

SIGN FOR WATSON SHOW "Sliding" Billy Watson has signed Al Dupont, Richard Anderson and Forest Nelson so far for his show next season.

SOLLY WARD'S MOTHER DIES Solly Ward, featured comedian of the "Globe" Club, has lost his mother, who died in New York, Sunday. She was sixty-two years of age.

SIGNED FOR FIVE WEEKS CANTON, Ohio, May 19.—The Marcus Musical Comedy will open at Meyers Lake Park, Canton, this city, next Sunday for a five weeks engagement.

GOING INTO "JAZZ BABES" Frank X. Bill has departed with Peck and Jennings for his "Jazz Babes," as featured comedian next season. Rene Vivienne has been signed as prima donna.

JOE ROSE CLOSES SCRANTON, Pa., May 17.—Joe Rose closed with the "Midget" Melodrama here this week. Meyer Harris has taken his place for the balance of the season.

MARKWOOD SELLS HOME Mickey Markwood sold his home in Richmond Hill, L. I., last Saturday and will leave for New Orleans as soon as his season with Dave Barton closes in Newark next week.

SULLIVAN HOME BRINGS \$3,500 BROCKTON, Mass., May 15.—Donalson, the home of the late John L. Sullivan, at West Abington, has been sold to George H. Hatch for \$3,500. The property was sold under a special court license.

AT LIBERTY

JOHN HIGGINS Laid out and closed for a week. Age 21, weight 135 lbs., height 5 ft. 7 1/2 in. Ruddy and experience.

RUBY LE CORNER Inquiries and Subscriptions. Age 21, weight 130 lb., height 5 ft. 4 in. Ruddy and experience.

ADDRESS 320 East 5th St., Chester, Pa.

WANTED

CHORUS GIRLS FOR SUMMER STOCK at the OLYMPIC THEATRE, NEW YORK. AT ONCE. Report in person. 143 E. 14th Street, New York.

ANYTHING PERTAINING TO BURLESQUE ROEHM & RICHARDS 251 Strand Theatre Bldg., N. Y. City WANTED FOR NEXT SEASON: Comedienne, Jewesses, Straight, Follies, Burlesque, etc. Artists' Representatives





# Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent something on the forward your letter. It must be placed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date or number of the CLIPPER in which the letters sent for were advertised.

## GENTLEMEN

Foley, James  
Eliot, J. J.  
Bender, F. C.  
Coy, James  
Clegg, Walter  
Gages

Karl, Jack W.  
O'Grady, Harry  
La Clair, Henry  
Lester, J. J.  
McMahon, Frank  
Kearney, J. C.  
Morrison, Ed.

McCall, Frank  
Norwood, James  
O'Neil, W. J.  
Pala, Fred  
Sullivan, C.  
Wagner, Ed.

Thompson, Vic  
Volz, Ed  
Walters, Fred  
Walt, Billy  
Walt, Billy

## LADIES

Allen, Marie  
Caldwell, Betty  
Carmichael, C.  
Crawford, M.  
Gibson, Lillian

Coakley, Ma.  
Coy, Jack  
Crawford, M.  
Dorsey, Marie  
Gibson, Lillian  
Kane, Thelma

Irish, Ann  
Jones, Beth  
Lester, Mabel  
Lester, Eleanor  
M. Lester  
Lester, Cleo

Lee, Mabel  
Lester, Mabel  
Lester, Mabel  
Lester, Mabel  
Lester, Mabel  
Lester, Mabel

Thorn, Bertha  
Walker, Edna  
Ward, William  
Walt, Grace  
Walt, Grace  
Walt, Grace  
Walt, Grace

# DUNORD

In a Classic Dancing Oddity  
DIRECTION—TOM JONES

# CARLITA and DICK LEWIS

PRESENT THEIR MUSICAL COMEDIETTA  
"Luzon Love"

# WHITESIDE SISTERS

(PHOEBE—MARGIE)

Engaged by John Cort for New Show Sept. 15

# BOB NELSON and FRANK CRONIN

BOCCOUP JAZZ

(See Note)

DIRECTION—MACK LEVY

# CANTON TRIO

DIRECTION—MISS BROWN and WM. S. HENNESSY

# GUY McCORMICK and CLIFF WINEHILL

The Jazz Boys from Dixie Direction—Lewis & Gordon

# GERALD McCORMACK and SHANNON BLANCHE

Finest Favorites of Comedy and Song. Keith Circuit. Direction—Chas. H. Wilkine

## JOE ROSE

SONG WRITER—PRODUCER AND COMEDIAN HURTIG and SEAMON'S MIDNIGHT MADNESS

# MICKEY MARKWOOD

Tramping Along Merrily With DAVE MARION, Season 1919-20

# MARGY MYERS and KNISE NETTIE

VAUDEVILLE Direction Horowitz & Krassa, Inc.

## NEW ACTS AND REAPPEARANCES

(Continued from pages 12 and 13)

### ARTHUR FINN AND CO.

Theatre—Hudson Opera House.  
Style—Gypsy, Irish.

Time—Thirteen minutes.  
Setting—Full stage (special).

Three people, Finn in blackface, a "straight" American officer and a chocolate-colored Red Cross nurse make up this act. Old style but gets over well with the small time. Fellow made up as the Kaiser sticks his head over the top of the air to represent the dead German. Then the officer says the enemy is attacking a tank (not steel) and sends a private for help. Red Cross nurse blows in and all come back in a Scotch dancing finish, with the comedias bag-piping. One of those acts that always get by somehow or other. —H. M.

### THREE REGAL BROTHERS

Theatre—Auden.  
Style—Acrobatic.

Time—Fourteen minutes.  
Setting—Full stage (special).

The Three Regal Brothers have an acrobatic act consisting of iron-jaw and strong-man work that should easily hold its own on small time bills. The curtain rises in the air of the "Avali Chorus," revealing two men as blacksmiths working with a horseshoe on the anvil and another electrician. The third man enters, also as a blacksmith, and the three do some iron-jaw work on an apparatus. The electrician goes through a rope to some apparatus to mention, but every one of them is out of the ordinary run iron-jaw acts. In one of them, one man suspends himself in mid-air and supports the other two by his teeth. In another, one holds an anvil, said to weight 275 pounds, in his teeth and the others bang on it with sledgehammers. The stunts are thrillers and are executed in a clean manner, without apparent physical effort. —G. J. H.

### SHERMAN WADE

Theatre—Foster's 125th St.  
Style—Broadway.

Time—Ten minutes.  
Setting—In one.

Shades of Stuart Barnes! Or rather echoes! Outside of wearing an old coat and hat, and doing a neat dance, Sherman Wade has a line of patter about prohibition, which resembles Stuart Barnes, with the exception of a few stunts which you Hawkins could not see in a relationship. Wade proved himself a clever comedian in his line of talk and should not waste himself on the hackneyed stuff he has. It won't serve him very much much longer anyway. He had but a month and a few days off. He did one eccentric dance that was a corker when one looks at his size and portliness. With a lot of new material, Wade should find the three-day average. —G. J. H.

### ARCHER AND WAT.

Theatre—Foster's 125th St.  
Style—Singing and Talking.

Time—Fourteen minutes.  
Setting—In one.

Two comedians, one with a figure that say burlesque show would gladly have on its posters, and the other with a form that a circus would gladly have on its lady, make up this act. The one with the figure started the act with a song in which he was interrupted from the audience by the stage. After some patter, she came on foot. A few songs and more patter then followed. The slim one then went off for a minute and reappeared in lights for a short dress that showed her lines to be wonderful. She then did a solo, revealing her vocal ability, but over the pyrotechnics. After donning a cloak, she and the fat one went through a Scotch dance. With a little improvement in spots, the act will go well on the three-day average. —G. J. H.

## DEATHS IN THE PROFESSION

MRS. SADIE ALI, aged thirty-six, once an actress and wife of Abner Ali, former star of Chicago, for the Chicago and Associated Attractions of America, died of the influenza epidemic in that city, May 15, after an illness of fifteen years. Funeral services were held at St. Brantley and Sons' chapel, with interment in St. Joseph's Cemetery.

GEORGE RENNIE POWELL, a stage writer, died April 14 at Bristol, Eng., aged seventy-four. He was a member of the I. O. O. F. and began playwrighting in collaboration with his brother, H. Goyet.

ALBERT HOGGS, a theatrical manager, died May 12 at the Manhattan Bantarium, this city.

WILLIAM EDWARD ALLEN, the well known theatrical poster painter, of London, Eng., died April 17 in that city, aged fifty-one years. While he had been ailing some time it was not thought that his condition was serious and he came suddenly. The deceased is survived by his wife, Mrs. Alice, and three children.

JEREMIAH F. DONOVAN, actor, dramatic coach, playwright and lawyer, died May 15 at his home in Brooklyn, from pneumonia, which he contracted in London. He was widely known as a director of amateur dramatic performances. Among the plays he wrote are: "Curly Barry," "The Colonel Rides the Wedding Day," "Back to the Woods," "A Female Cabby," "An American Prince," "Making Good," "To Be Happy," "My New Beginning," "Cheer Up and Cheer Up." He was married in July 15, 1915. Donovan married Josephine Boscawen at his home with only one child surviving. The funeral was held last Monday with a religious service at Our Lady of Mercy Church. Interment was made in Holy Cross Cemetery.

WILL J. DAVIS, one of the best known managers in the United States, died May 15 at his home in Chicago, aged seventy-five years. He began his theatrical career

in the early '70s in a small variety theatre in Chicago, and in 1876 became manager of the Chicago Theatre, which he ran for twenty-three years. He married, and met Jessie Barton, who became his second wife. Mrs. Davis afterwards joined the Bostonians and was one of the leading members of that organization. She had directed several Chicago theatres, among which were the Lyceum, the Plymouth, the Illinois, the Iroquois, being manager of the last-named theatre for many years. Her personal life in 1903 through the destruction of the theatre itself brought the destruction of her property and the loss of a few rows of orchestra seats. Two years later she died of influenza. She was married Nellie Hanson, who has been his secretary for a number of years. She is the Will J. Davis, Jr., son by his first wife, survive.

J. A. FOSTER, owner of the Colonial Theatre, Providence, R. I., died suddenly of a heart ailment in his bed last evening three years. He possessed was one of the best known actors in the country and besides being a large real estate holder was head of the Foster-Smith Company, one of the chief owners of the Cadillac and the Oldsmobile companies. He was also a director in several banks and trust companies. His death occurred May 17th.

PAUL PELHAM, actor and song writer, died recently in London, Eng. The deceased has been in ill health for some time never having fully recovered from the influenza which he contracted some months ago. He was a music hall favorite and had written several songs in the last few years. His first song, "I Wonder Where You've Been," was published three years ago.

BOB EVANS died on May 15th at his home in New Haven, Massachusetts. He was an old-time minstrel, having played the part of Izzy in the well-known musical Captain Williams in "Paid in Full." He was also in the well-known Clifford Quartet.







Q.—What are the assets? A.—I don't know. Our books aren't here. How much cash do you have in bank? A.—We have no bank account.

Q.—I know of any other bookkeeping which makes contact with assets? A.—I know nothing about that.

Q.—Asked why the case of Mr. Ripon, who was arrested in 1917, for alleged failure to pay a commission, had not been called for trial. Quigley said, "That's up to my attorney."

Q.—"Any reason why the case hasn't been pressed?" A.—No, only my attorney is a busy man.

Attorney Goodman figured that Ripon would be called to testify as a witness.

Q.—"How could we make a contract as an employer and also charge commission as a booking agent?" said Goodman.

Another of those arrested on complaint of Quigley was Jack McKay, he alleged, broke his contract seven or eight years ago. Quigley said he wouldn't have had him booked had it not been that McKay "got so nasty" when Quigley met him on Broadway several years ago and asked him how to go to work. McKay settled without going to jail, Quigley testified.

Q.—"Ever hear of Fraser having any actors arrested for breaking their contract or failing to pay commissions?" Goodman's next thrust. Quigley had not.

Great interest was aroused when the incident of the January 28th arrest, which was brought up. Goodman charged that Quigley had obtained 30 per cent commission from this Fraser, in the person of Jack Potsdam, for looking it one week at Springfield, Mass., and after getting the actor to sign up as a member of the U. B. O. for \$375, making \$90 in the transaction. Quigley admitted this, and that he had been promised to see the actor at the St. James Theatre, Boston, the following week, and had told the Eight they had been looking for there because they did not have photographs. The manager of the St. James was positive the witness had never booked the actor.

Wesley Fraser, when sworn, stoutly denied all of Quigley's statements, including that he signed for a contract with the U. M. P. A. even told him whether he could use acts. Pantages asked Keefe if he was a member of the U. M. P. A. The committee which passes on these acts consists of Messrs. Murdoch, Casey, Moes or Loew, and Keefe. Quigley said "Oh, what's the use, anyway? we all know what it is—that's a blacklist."

No more word was received from the managers after the Pantages incident, Fitzpatrick testified. He said the Rats favored actors performing gratuitously for charity, but not for the Elks, Boston Club and other organizations, to boost home managers, as was related that at Cambridge, Mass., a certain priest had entertainments in the gymnasium of his schools, at which professionals gave free services. A friend sent there by an agent from Boston. One actor, who asked the priest for training back to Boston, surprised the club manager, who gave it to him, but wanted to know if he didn't receive his money from the club. The priest said he would reply for the acts.

Q.—"Was a shameful thing to go?" remarked Keefe.

A.—"I entirely agree with you," said Attorney Goodman.

Q.—"Did you ever see any of the other booked or unbooked ohnoxious practice, the booking of people who have been principals in murder cases and other scandals, was the same?" asked Keefe.

A.—"I entirely agree with him in that regard, and said Mr. Abree has always taken the same attitude, as well as Keefe, in order the elimination of suggestive jobs and 'cuss' words."

Q.—"Did you ever see any of the other booked or unbooked ohnoxious practice, the booking of people who have been principals in murder cases and other scandals, was the same?" asked Keefe.

A.—"I entirely agree with him in that regard, and said Mr. Abree has always taken the same attitude, as well as Keefe, in order the elimination of suggestive jobs and 'cuss' words."

Q.—"Did the managers refuse to accept the acts?" A.—Yes, sir.

Q.—"In your opinion what is the act good or bad?"

A.—"One of the best methods is to act on the stage."

Q.—"William Fitzpatrick, International President of the White Rats International Union, swore he was thirty-nine

years old and lived with his mother at Watertown, Conn. He has been named for the first time in this column as a secretary of the Knights of Columbus. He is a collector of everything, from an "inferior janitor" in a theatre, to a vandyville actor and short-story writer. He worked at the stage seven years, in a vandyville playset.

My first official set after being elected President of the U. B. O. was at the U. B. O., for a conference, to the end that Robertson, Mr. Abree's private secretary, might be corrected. Some of these abuses were exaggerated commissions, the enrolling and firing of actors, and the taking of a six-day town to a town where Sunday performances was permitted."

He received no answer to his letter, he said, and, after waiting a reasonable time, wrote again. He got a reply from A. L. Robertson, Mr. Abree's private secretary, apologizing for the delay and advising that he write Secretary B. S. Moos, of the V. M. P. A. He wrote but Moos did not answer, he said.

Q.—"Then what was done?" A.—Every possible, honorable, decent means was taken to adjust the difficulties, all of which resulted in complete failure.

Q.—"How long did you attempt to get into communication with Abree?" A.—Directly and indirectly until almost the day the strike was declared.

Q.—"Did you publish your open statement in Variety?" A.—Yes.

Q.—"Were you ever in the Standard?" A.—Until a certain period of its existence it was regarded as the medium of expression which the actors of the poling industry used.

Q.—"When were you elected Big Chief of the Rats?" A.—I think it was April 1, 1918.

Here Attorney Walsh passed to Fitzpatrick numerous documents pertaining to the strike, including a copy of the newspaper clippings and copies of Variety, then the White Rats' official organ, containing a long list of members of the union and a list of names of those who joined himself and Mountford. Fitzpatrick was told by Walsh to give his observation on contents of the Standard, and he did so about the time of the strike. Attorney Goodman objected on the ground that Fitzpatrick had no authority to discuss matters whereupon Walsh announced that, as the witness was the leading authority in the nation among actors, he was as familiar with the theatrical business as a farmer is with wheat. Examiner Moore ordered the question and objection that men were put in the booking agency business by the U. B. O. and that in the agencies "certain members of the vandyville autocracy had interests, either financial or otherwise. It was a matter of common belief at the time that certain interests had created these agencies."

Fitzpatrick paid the customary 5 per cent to the agent and was not sent out to the U. B. O., and played the big act. At Keith's Theatre, Boston, he believed, an agent of the Standard was signed to both lists.

Q.—"What does the U. R. O. do to earn its name?" A.—It has no name of its own.

Q.—"Was that condition general over the United States?" A.—I know of it in each case ever it wasn't.

Q.—"Did you ever give the Vandyville Company the name of the Standard for a fee?" A.—No.

Q.—"Ever make complaint?" A.—No. It would cost too much to take action. On different occasions, Fitzpatrick said, he knew of acts which the managers would cut because they were not satisfied with them, or there was trouble in the theatre. For example, while Finlay and Burns were playing at the Theatre at Watertown, when Fitzgald was press agent and assistant manager, he stated, a name of the actor and Finlay was taken off.

At the close of the afternoon, Fitzpatrick was emphasizing his views regarding salaries which he set forth in his open letter preceding the strike. Work which he started at the beginning of the actors termed the "water curm."

Q.—"It was the universal belief of actors that the managers had no real interest to the lowest financial conditions

that they might get acts as cheaply as possible?" A.—I believe that is true.

Q.—"I've heard actors say Abree wanted to keep them as poor as possible." Fitzpatrick answered that Abree wanted them to be as poor as possible.

Q.—"In reducing the salaries of actors, were there any reductions to the public?" A.—I don't know.

Walsh asked him what he meant by the paragraphs in his open letter, "they have been in your reputable produce out of the business."

Fitzpatrick said he meant Jesse L. Lasker, who had been in the business he couldn't call to mind, whose names were once universal on big time hits. Concerning the names of actors who were in the Colonial was a first-class house, he explained he meant when Percy Williams had been before the U. R. O. managers got in control and cut salaries.

Q.—"What is an office act?" A.—One that doesn't pay a commission.

Goodman—"Isn't an office act one booked direct from the office?"

Fitzpatrick—"That's one meaning. I don't think that's the real meaning, however."

Vandyville performers' salaries were cut at the beginning of the European War, he testified, notwithstanding that there was but a slight falling of the business, when he said "Another abuse, in his opinion, is the admittance of the public to rehearsals. In Loew's Theatre, at 10 o'clock one morning, he said, the actors were made to "do their tricks," thus destroying the privacy of the rehearsal. He said the chairman of the theatre. The great popularity of Maude Adams, Fitzpatrick went on, in the days of the poling industry, and regarding her private life, for she has never been exploited in the ravings of the press."

Direct examination of Fitzpatrick was resumed and he again took up the various questions he had open to the managers, on September 22, 1916, and published in Variety. Back to the subject of the agents' fee, he said that he had seen on the case of a song and dance act, man and woman, James Clancy, booking acts in New York, and he was told the act had been told to get a new wardrobe, and the members, who were only getting \$60 a week, and he was told to pay their personal agent \$25 a week.

Another alleged abuse is the playing of an extra show on election night, gratis, although Fitzpatrick complained that stage hands and musicians are paid time or time and a half for overtime.

Q.—"What was the Nora Bayes incident?" A.—She refused to play a morning show at Keith's, Philadelphia, but the show was either cancelled or had to get out.

"How about the actor who is booked eight days and gets seven day salary?" That's the other side of the picture, isn't it?" said Goodman.

Fitzpatrick answered, "I don't think the time involved cuts any figure."

"Human animals," the witness called actors, "I am sure that they will do three or more performances a day, and jump, in consequence of that and long jumps, they will do a great many acts. If they opposed the shortening of acts, to make uniform the running time of a bill, saying it was the actors' own fault."

Attorney Walsh asked whether the salary cuts had gone into effect during the strike and what the contractors and who they were working. Fitzpatrick said they had.

Q.—"Did the stage hands and musicians were raised since then, but the actors salaries were never given back?" he asked.

Fitzpatrick answered, "The booking office were not cut. If they were, there would be a big row."

On the question entered general objection to Fitzpatrick's answers, the majority of which concerned statements made during the strike. He was asked to stand upon his own personal opinion. Rather than let Fitzpatrick testify for them, he would let them testify for themselves.

Q.—"Did you ever see any of the other booked or unbooked ohnoxious practice, the booking of people who have been principals in murder cases and other scandals, was the same?" asked Keefe.

A.—"I entirely agree with him in that regard, and said Mr. Abree has always taken the same attitude, as well as Keefe, in order the elimination of suggestive jobs and 'cuss' words."

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Mountford went to see Abree and were waiting for a moment and he said. He listened attentively for a moment and said he would get a word for himself.

Fitzpatrick—"We desire to have a conference."

"Will you go to something for me? He said to Mountford and Mountford—Yes. Heck—On your word of honor? He said to another word of honor. Heck—Say it again. Fitzpatrick—On my word of honor. He said to another word of honor. Heck—Come back again until you hear from me! "We went away," grinned Fitzpatrick, "and my clerks and I stayed away." The spectators had their first good laugh over Beck's way of doing it.

The only conference the delegates had with a vandyville manager was with Alexander Pantages, at the Knickerbocker.

Fitzpatrick—"I was at the conference with Alexander Pantages, at the Knickerbocker. Mountford and I were ushered into Pantages' room, as though we were a couple of subordinate workers. Walter Keefe's Pantages' booking representative was there. Pantages made no objection to most of our demands, but he did object violently to the clause limiting the performances to three a day. He also objected to the clause which said that if his scrubwoman went on a strike and belonged to the janitors' union, there was nothing to prevent the other theatre employees from going out, too."

Pantages promised to get a conference on the clause which said that you let you. He cracks the whip and you jump through. He is the Boss of Vandyville."

Fitzpatrick—"Pantages is Pantages. I run my own business."

Fitzpatrick said he objected to "that man," meaning Mountford. Mountford offered to resign if the managers signed the contract and he said "Yes, I was on my dead body."

"After Pantages again said he ran his own business," Fitzpatrick said, "the V. M. P. A. even told him whether he could use acts. Pantages asked Keefe if he was a member of the U. M. P. A. The committee which passes on these acts consists of Messrs. Murdoch, Casey, Moes or Loew, and Keefe."

Q.—"Was anything said about the committee publishing a list?" A.—Yes, a blacklist. Pantages said, "Oh, what's the use, anyway? we all know what it is—that's a blacklist."

No more word was received from the managers after the Pantages incident, Fitzpatrick testified. He said the Rats favored actors performing gratuitously for charity, but not for the Elks, Boston Club and other organizations, to boost home managers, as was related that at Cambridge, Mass., a certain priest had entertainments in the gymnasium of his schools, at which professionals gave free services. A friend sent there by an agent from Boston. One actor, who asked the priest for training back to Boston, surprised the club manager, who gave it to him, but wanted to know if he didn't receive his money from the club. The priest said he would reply for the acts.

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(Continued on page 34)

BOB DEMOS  
**ALLEN and JONES**  
 In "A Dish of Hominy with Plenty of Gravy"  
 IN VAUDEVILLE

ELBERT MARY  
**WHITE & BRADFORD**  
 In "Darktown Flirtation"  
 DIRECTION—NAT SOBEL

GRACE ELSIE  
**SLOAN & MOORE**  
 "From the Sublime to the Ridiculous"

**Maude and Marion Dunn**  
 Lady Auburn and Queen Bonypart  
 DIRECTION—MARK LEVY

**JACK & JUNE LAUGHLIN**  
 A Likeable Boy and A Beautiful, Lovable Girl

MONEY GARRISON LASHER  
**3-JOYS-3**  
 Singing, dancing and a little novelty  
 DIRECTION—NAT SOBEL

WILBUR TOM  
**DOBBS & WELCH**  
 SOMEWHERE IN TOWN  
 DIRECTION—ROSE AND CURTIS

**RUBE MARQUARD**  
 DIRECTION—JOS. COOPER

**SHERMAN & ROSE**  
 Artistic Variety Dancers  
 LOEW CIRCUIT NOW DIRECTION—TOMMY CURRAN

**MONA GRAY & SISTER**  
 Two Girls and a Piano  
 MGR. HARRY RICHARDS DIR. LEW GOLDER

**CHAS. ROOT & WHITE** WALTER  
 ECCENTRIC SONGS AND DANCES

**JOE RUTHMAN & BLAIR** ERNEST  
 HAND BALANCERS DIR.—ED. LIVINGSTON

**RECOLLECTIONS**  
 Five Operatic Solists in "From Grand Opera to Rag"  
 A SCENIC PRODUCTION

**ETHEL MILTON & CO.**  
 In "MOVIE MINNIE"  
 By WILLARD MACK

**CRABLE & De FORD**  
 1st OF JULY  
 IN VAUDEVILLE

BILLY ARTHUR  
**HOWARD & LEWIS**  
 In "DO YOU LIKE ME?"  
 DIRECTION—MAYER JONES

**TOM O'CONNELL**  
 Character Comedian and Dancer  
 In Vaudeville

**BONESETTIS TROUPE**  
 DIRECTION—MAX OBERNDORF

HAPPY EMIL M.  
**THOMPSON & KING**  
 THE TWO MISFITS IN VAUDEVILLE

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 If "the goods" come from  
 your heart.

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**GEO. KALALUHI'S HAWAIIANS**  
 DIR. GEO. SOFRANSKI BOOKED SOLID LOEW TIME

## NEW GRIFFITH FILM DOING BIG BUSINESS

RUN TO BE EXTENDED

With the first five days' business totaling \$6,000 on "Broken Blossoms," the picture with which D. W. Griffith opened his repertoire season at the George M. Cohan Theatre a week ago last Tuesday, it begins to look as if the Griffith enterprise will become one of the five "dramatic" hits of the season, from a financial standpoint, the others four being "Friends Solemis," "The Better Ole," "The Jest" and "Lightnin'."

As a result, the people associated with Griffith in the acquisition of the Cohan for a repertoire season of pictures, are already looking for another house to take the place of the present one, on which the Griffith lease expires August 31.

A number of elements are compelling them in their search for another house at this time, chief among which is the fact issued by the National Association of the Griffith forces, that, beginning this week, the repertoire season will settle down to an average weekly gross of \$10,000. For "Broken Blossoms" is playing to \$60 a day for its evening, Saturday and Sunday matinees performance. It is a big price prevailing on the other daily matinee days.

A Griffith force had originally cast a longing eye on the Liberty Theatre, it was explained last week, but it was found to be more or less dead. The Liberty had been promised by Klaw and Wanger to George White for his "Scandals of 1919."

It was also explained that the success of "Broken Blossoms," which was universally acclaimed by the dailies here as Griffith's greatest production, has practically eliminated the original plan of showing "The Fall of Babylon" and "The Mother and the Law," both pictures being adaptations by Griffith from his "Intolerance" feature. The plan now is to let "Broken Blossoms" run as long as people continue to witness it.

Incidentally, in answer to a question last week, Griffith stated that, while he did not consider "Broken Blossoms" his greatest picture, he did consider it his most artistic creation.

### HAVE FIVE PLAYS READY

The Goldwyn Company has five plays ready to be screened, or already being made, for the summer season. They are "The Wrong Door," by Jesse Lynch Williams, starring Madge Kennedy, "Upstairs" by Percy Poore, Ebebach for Babe Novan and "Heartbreaks" by Charles Klein to be filmed shortly. The pictures in production are "The Girl in the Park" by Rex Beach production, and "Lord and Lady Algy," with Naomi Childers and Tom Moore.

### LASKY SIGNS SID CHAPLIN

The famous Players-Lasky Company has signed Sid Chaplin, brother of Charlie Chaplin, to appear in four films this season. Chaplin is stopping at the Claridge for some time. His pictures will be produced on the Coast.

### BIG FOUR ANNOUNCES PLANS

Four pictures made by Mary Pickford, Charles Chaplin, Douglas Fairbanks and D. W. Griffith, sixteen in all, will be released by the United Artists this year. The first release picture, "The Sign of the Cross," is scheduled for September 1.

### "FIT TO WIN" SEIZED

District Attorney Lewis, of Kings County, last week ordered that all reels of "Fit to Win" be seized and those connected with the exhibition of it arrested. This action followed the refusal of Justice S. B. Richardson to issue a writ of Habeas Corpus to grant a license for the exhibition of the picture. Policeman William Wieman went to the theatre last week and arrested George Blumenthal, manager; Max Berner, operator; Theodore Williams, assistant manager; Edna Williams, his wife, and the cashier. The policeman ordered all lights out, told the patrons to leave and then took the three reels comprising the picture to the court, together with the above named. Each was released later on \$500 bail.

Magistrate William Bisan, of the Harlem Court, postponed the trial of Alfred D. Starkey and Isaac Stutser, arrested last week for exhibiting "Fit to Win" at the Gotham Theatre. The defense pointed out that similar case was to come up later in the Federal Court and that the result of that trial should be waited for. "There was an argument as to whether the picture should be exhibited, meanwhile, but the court decided that it should wait."

George Green, Inspector of the U. S. Public Health Service, has sent a letter to the National Association of the Motion Picture Industry, and also refutes the claims that the film is unfit to be shown. He points out that there is no contradiction in the claim of the last organization in stating that the film is not fit to be shown if its intent is agreeing to exhibit it free of charge. Bisan says it is educational and heartily endorses it.

### FILM MEN CONVENE IN JULY

SEATTLE, May 17.—The Allied Motion Picture Exhibitors of the Northwest, recently organized, will convene in Seattle in this city. The delegates will start the convention July 10 and will close July 9 with a ball. Other delegates will come from Washington, Oregon, Idaho and Montana, will attend the convention.

With Director-General W. J. Drummond, the executive committee in charge of the program consists of E. O. Zukas, W. A. Mend, John Rantz, J. C. Clumney, J. A. Koepfel, John Hancock, E. C. Arthur, Jr., and Peter Davis, all of whom are associated with the various film concerns of the country.

### HAVE FIVE JUNE RELEASES

Five feature pictures are scheduled for release this month. They are "The Girl for Rent," starring Evelyn Greasley, to be released on June 2; "Montage Love," through the efforts of the Famous Players-Lasky Company and George Larkin in "The Devil's Trail" for June 16; June Ebridge in "The Sign of the Cross" and "Home Waged," starring Madge Evans, to be let out on June 30.

### GET ROTHAPPEL UNIT RIGHTS

The Robertson-Cole Company last week secured the exclusive rights to the R. H. P. Unit outside of the United States and Canada. Jerry's Imperial Pictures, Limited, will distribute "The Sign of the Cross" for the Robertson-Cole Company, through an arrangement recently made.

### HALL LEASES PARK THEATRE

Park Hall has secured a lease for the Park Theatre opposite the Biltmore to present motion pictures. On May 28 he will open with the Rothapel Unit. "A House Divided," "The Sign of the Cross" and others of Hall's features will follow.

### MASTRAUM PLANS NEW HOUSE

PHILADELPHIA, May 18.—Julius E. Mastbaum, president of the Mastbaum Theatre in this city, it will be started on September 1 and will probably be the largest in this city. The new theatre, which is under construction, will cost \$2,500,000 and

## COURT ORDERS NEW TRIAL OF PICKFORD CASE

SETS ASIDE \$108,000 JUDGMENT

In the Appellate Division of the Supreme Court, last week, Justice S. K. McMill rendered a decision reversing the judgment of \$108,830.07 granted to Mrs. K. M. Wilkenburg in her suit against Mary Pickford.

The jury believed that Mrs. Wilkenburg's testimony, sustained her claim and awarded the amount sued for, with interest. In rendering his decision, in which the other justices of the Appellate Court concurred, Justice McMillan stated that Mrs. Mary Pickford appeared to be a business woman of no mean ability. That she at all times advised with her attorney, her business manager and her mother, who was also a woman of sound business judgment, and experience. This being so, the justice further wrote, it taxed one's credulity to believe that Miss Pickford would enter into a verbal contract with a comparative stranger, whereby she was to pay the latter 10 per cent. of her receipts in consideration of her acting as her producer, adviser and in finding her real value, as was testified in the case.

In the opinion of Justice Merrill the verdict of the jury was not only clearly against the weight of evidence, but the evidence failed to show that a plaintiff was the sole producing cause of the defendant's success. George Edwin Joseph, counsel for Mrs. Wilkenburg, said that in all probability the case will be retried in the June term of the court.

### WILL HAVE FOREIGN BRANCH

LEWIS, E. Selznick is planning a branch of his film company in England, and will handle his own films in that country. He has been in London and returning to New York with Mrs. Lewis J. Selznick and Edith Koch, sail for Europe on June 2.

A campaign, with lights and other modern American advertising schemes, will be employed in a big advertising campaign there, playing up the names of Elaine Hammerstein, Olive Thomas and Eugene O'Brien.

### TO FILM PHILPP PLAYS

Adolf Philipp has turned over twenty-five of his plays, all of which have been produced, to the Adolf Philipp Film Corporation, now at 11 East Fourth street, the studio formerly occupied by the Price and the studio formerly occupied by the "Carnegie Grocers." "A New York Idea" and "The Sign of the Cross," "Where You Live" and "Addie."

### PARAMOUNT MANAGERS MEET

The managers of the Paramount met last week in the New York office of that company. Present were the executives by Vice-president Walter E. Green, of the Famous Players-Lasky Company. The meeting was held confidentially with a new system of booking Paramount attractions during the coming season. No details were given, but it is understood to have been public. Those who attended the meetings are Walter E. Green, Al Lightman, Charles G. Burr, S. R. East, John C. Finn, Fred Gage, Eugene Zukor, A. G. Whyte, Harry Asher, W. E. Smith, F. V. Chamberlain, G. E. Holcomb, Dan Michalove, J. W. Allen, M. H. Lewis, H. H. Hubbard, Louis Marcus, Herman Webber, Mr. Jones of Anstalt, Louis Loeb, J. W. Toomey, R. P. Fineman, J. K. Burger, L. F. Guimond, A. O. Dillenbeck, Jerome Beatty, G. N. Sherry, W. A. Bach.

### HART TO REMAIN ON SCREEN

LOS ANGELES, May 19.—William S. Hart, whose contract with the Paramount expires on July 12, will not leave the screen for at least another year.

Hart had been having conflicting rumors as to whether he would do when his agreement with the Paramount had ended, and whether he would accept a contract with the latter. He would retire. He has received several very flattering offers, but has, as yet, not decided which one to accept. William S. Hart, who is acting in the capacity of attorney for Hart, who has been for some time to begin work on a new picture for the Paramount company, C. Gardner Sullivan is the author of the story for it, and the working title is "Wagon Tracks." It is a story of the gold rush of 1849. Jane Novak will be his leading woman.

### FORMS HER OWN CO.

Gertrude Vanderbilt, now playing in "Ladies First" at the Metropolitan, has incorporated by her own, the details of which are being arranged by M. S. Beetham. In this she is following in the footsteps of Olive Thomas, Marion Davies and Ann Pennington, who have migrated to the screen. Miss Vanderbilt, according to test pictures taken recently, is an ideal screen type, and the Gertrude Vanderbilt Film Corporation is an assured fact. She has already selected her first vehicle, which will soon be announced. Her contract with the latter will not interfere with Miss Vanderbilt's stage work.

### TO BOOK "RED LANTERN" AGAIN

"The Red Lantern" starring Nastassova, has been so successful in its run at the Rivoli that Hugo Rosenfeld has decided to book it for an additional run of a week. He is doing this in response to the many requests that he present it again. Rosenfeld has decided to book special feature films for two weeks hereafter. Douglas Fairbanks in "Knickerbocker Buckaroo" produced at an expense of \$250,000, will have a run of two weeks, opening May 23, at the Rivoli.

### CHARTER NEW COMPANY

TEKLYN, N. J., May 17.—Capitalized at \$100,000, divided into 1,000 shares at \$100 each, the Paramount Theatre company, of 510 Broad street, Newark, was incorporated here last week at the office of the secretary of State. Those who incorporated it are William B. Pitman, George W. Jacobs, Philip Borstein and Emanuel Lasker. The new company will produce motion picture and other theatres.

### "APRIL FOOLY" BEING FILMED

Work on "April Fooly," Marion Davies' latest starring vehicle, is well under way at the studio. The picture is being produced by Miss Davies' leading man.

FILM REPORTS

Broken Blossoms

David W. Griffith - Five Reels. Cast: The Girl... Lilian Gish... Donald Drip... Broken Blossoms... Broken Blossoms... Broken Blossoms...

Remarks: One of the best of David W. Griffith has ever done... Broken Blossoms... Broken Blossoms... Broken Blossoms...

Mr. Griffith has brought a scenic masterpiece to Broadway to compete with bedroom farces and the sex pictures that abound in the halls of the elms' drama. He is here as the champion of the unhappy couple...

Seeing "Broken Blossoms" is like strolling through a city which is many stories in real life. And although "Broken Blossoms" may not bring him a fortune, it will give to him everlasting fame, long after most of his spectacular productions are forgotten.

Being "Broken Blossoms" is like strolling through a city which is many stories in real life. And although "Broken Blossoms" may not bring him a fortune, it will give to him everlasting fame, long after most of his spectacular productions are forgotten.

Mr. Griffith, who personally directed the picture, is to be commended for his courage in beginning his program with a picture which ends as many stories do in real life.

A young Chinese priest, Cheng Huan, attracted the great attention of the West when he came to London's "Limbo" district and opened a small shop.

His name was also the name of the daughter of "Batling" Burrows, a prince who had been thrust upon him by one of his countrymen.

One night her father horse-whipped her senseless, she engaged himself to her.

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A VAUDEVILLE INQUIRY RESUMES

(Continued from pages 3-30-31.)

went by the name of "Jack Gardner" were recounted. The sleuth accompanied them to Boston in anticipation of a strike, he said. Fitzpatrick said he left telegrams where the detective could be reached. One of these, sent to a White Hat organizer in Boston and signed "Irish Futurist" caused the managers to rush actors to Boston in anticipation of a strike, he said. Fitzpatrick used codes freely, and one of his references spoke of the "Great God Fish."

"It was good policy toward securing our result without the hardships of going through a strike," was Fitzpatrick's view. "We didn't want a strike, but the managers did."

Goodman objected to this, alluding to the great expense the managers were put to through having to provide double bills at theatres.

Walsh—Why did the managers want a strike? Fitzpatrick—We have a dictionary report of a meeting of managers in Chicago, in which the statement is made.

Goodman—Who had the dictionary in his pocket? Fitzpatrick—No.

Goodman—Does Mountford know? A. No.

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Goodman—Who had it put there? Fitzpatrick—I don't know.

Shortly before the strike, Variety ceased to be the White Hats' official organ. It had been printing articles contrary to the policy of his organization, stated Fitzpatrick. Then the Hats started the late lamented Player.

Goodman—The strike is over now. Fitzpatrick—It is not. Only acknowledged.

Walsh—Was it a failure? Fitzpatrick—No, a magnificent success.

The strike was, in his estimation, because it secured "an alleged closed shop; alleged correction of agency abuses; secured equitable contracts; and resulted in what was most desired, the presentation of the actors' side before a fair and impartial tribunal, something never before done."

Walsh asked, "Were you ever black-listed?" Fitzpatrick answered, "I was. I am."

"What are the facts?" "An act I wrote entitled, "Monday Morning," played by Louis B. Madden, had to be taken off, because, he was supposed to be paying me royalty. I had been told this was to be done to Madden to teach me a lesson. This statement also was made at the managers' meeting in Chicago. I went to Max Hart, my representative, and told him it was a dirty trick. "I don't care what these people do to me," I said, "I won't stand for them taking it out on my friends." Later Madden's time was returned; don't believe he lost any time.

The Goldie Pemberton investigation comes against the White Hats was touched upon casually.

Flouring the statement of Fitzpatrick that all but a few vaudeville, burlesque and circus managers belong to the V. M. Ringling Brothers, objected, whereupon Fitzpatrick insisted Ringling belonged to this body. Kelly asked the witness rather loudly how he knew this. Fitzpatrick said he did not care to have Kelly asked at him.

He said he would not stand for them taking it out on my friends. Later Madden's time was returned; don't believe he lost any time.

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The Goldie Pemberton investigation comes against the White Hats was touched upon casually.

HUDSON W. 44th St. N. B'way, Eves. 10:30. Mat. Wed. & Sat. 2:30. LOUIS MANN IN FRIENDLY ENEMIES By Samuel Shipman and Aaroe Hoffman.

ELTINGE 5'way West 42nd St. Eves. at 8:30. Mat. Wed. & Sat. 2:30. A. H. WOODS PRESENTS

UP IN MABEL'S ROOM WITH MABEL BAKER, CORKERLELAND and WALTER ZODER

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DADDIES Theatre, West 44th St. Eves. 8:30. Mat. Thur. & Sat. 2:30. DAVID KELLOGG PRESENTS

REPUBLIC W. 42d St. Eves. 8:30. Mat. & Sat. 2:30. A. H. WOODS PRESENTS

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117—Bert La Motta.....Act	122—Frank A. Meehan.....Sketch	Sketch
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**MELODY**

**VOICE**

Chorus: France, is happy with her old pals, there's no one else.

Verse: When they remember the old times that they had, when they were young and gay, they'll say, "Dear old pals, dear old pals, dear old pals."

Bridge: When they remember the old times that they had, when they were young and gay, they'll say, "Dear old pals, dear old pals, dear old pals."

Chorus: France, is happy with her old pals, there's no one else.

**PIANO**

**MELODY**

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Chorus: France, is happy with her old pals, there's no one else.

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# DEAR OLD PALS

### Who Knows How I Love You Dear Old Pals

**PIANO**

**MELODY**

**VOICE**

Chorus: Who knows how I love you, dear old pals, dear old pals.

Verse: When I think back to the old days, when I was young and gay, I'll say, "Dear old pals, dear old pals, dear old pals."

Bridge: When I think back to the old days, when I was young and gay, I'll say, "Dear old pals, dear old pals, dear old pals."

Chorus: Who knows how I love you, dear old pals, dear old pals.

**PIANO**

**MELODY**

**VOICE**

Chorus: Who knows how I love you, dear old pals, dear old pals.

Verse: When I think back to the old days, when I was young and gay, I'll say, "Dear old pals, dear old pals, dear old pals."

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Chorus: Who knows how I love you, dear old pals, dear old pals.

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# SUNDAY SHOWS EXPECTED TO BRING TROUBLE

## LOW HOUSES SWITCH ACTS

Following a "tip" last week that the police were going to "start something" with managers of vaudeville houses whose acts were not strictly in conformity with sacred concert standards were appearing on Sunday, the Low booking office got busy and eliminated from the bill in their many houses throughout the city those acts which they believe the police would find objectionable. As a result, acrobatic, contortionist, animal, and in some cases dancing acts suddenly received notice on Saturday that they had failed their half and they were to appear the following day in houses in various near by Jersey towns. No definite explanation was given for this rather sudden switch in booking, but it was estimated that the "Sunday squanders" were out of "sacred" vaudeville theatres in Greater New York.

Inquiries early this week as to the source of the "sneak" failed to reveal anything beyond the fact that one of the vigilance committees watching out for infractions of the Sunday laws—the recently passed law permitting baseball on Sunday having spread gloom over these latter was bent on causing trouble at some vaudeville house, presumably one of the Low houses.

When questioned about the matter, Duncan J. McMillan, general secretary of the New York Sabbath Committee, which several months ago stopped Mickle How and his troupe of dancers from appearing at a scheduled Sunday concert at the Selwyn Theatre, disclaimed any knowledge of recent activities of his committee against vaudeville performances at vaudeville theatres.

"We never act unless we receive a complaint," declared McMillan, "and, so far as I know, we have had no occasion to stop vaudeville theatres from running on Sunday, having received no complaint recently."

Nevertheless, among the acts at the Low houses that were eliminated by the booking office that their "last half" ended on Saturday night, were the following: Williams and Jones and Jacques at the Americana; McNally, Dinas and DeWolfe and Cummins and Seaman at the Selwyn; The O'Keefe and O'Mears at the Victoria; Nettle Carrell at the Metropolitan; Adams and Company at the Fulton; The O'Keefe and O'Mears at the Lincoln Square; The Roman Troupe at the DeKalb; Hanson and Arthur and the Kuma Four at the Deland; Watson and Jones and the Flying Henrlys at the Palace, and Kimo at the O'Keefe.

It was estimated that the elimination of this class of acts on Sunday would not become an established policy, and that the "Sunday squanders" would show over soon and the canceled acts would be appearing again at "sacred" shows.

## REWRITES "LOOK AND LISTEN"

"Look and Listen," the new A. H. Woods mystery melodrama, which was produced in Atlantic City last week, is back in New York entirely re-written by Willard Mack.

Under the title of "A Voice in the Dark" it will be seen at the Park Square Theatre, Boston, June 9, for a Summer run. The piece was first presented on Monday night and Woods, who witnessed it, saw, in spite of its many faults, his possibilities. Consequently, at a hurry up call was sent for Mack. He witnessed the play on Tuesday night and between that time and Saturday entirely re-wrote the piece. At the new first act was played on Friday and Saturday night and rehearsal of the new version are now being held at the Kings Theatre.

## ARREST 66 SHOW OWNERS

When HEAVEN, Conn., May 26—All amusements at Sevin Rock have been closed by the West Haven police, who arrested sixty-six persons, proprietors of amusement concessions at the shore resort here, and charged them with violating the Sunday secular law. The arrests were made at the direction of John N. Loomis, Chief of Police.

Two "toboggans" and a fortune telling booth were first closed, and later the police went over and arrested everybody at the resort.

The warrants under which the arrests were made were issued by Justice of the Peace Edwin L. Smith of the town of Orange, all of whom were to appear in the town court, and some were required to furnish bonds for their appearance.

## MANAGERS BEAT CITY

WREKING, W. Va., May 22—The cases of the city against the various theatre managers here, have been dismissed by Judge Robinson, who, thereby, reversed and annulled the decision of the police court.

The suits were filed by the city of the fine of the theatre managers at the time of the "flu epidemic last fall. At that time the Health Department filed a complaint against the managers, charging them with having opened their theatres in violation of the city ordinance. The managers claim that they have made various efforts to have the cases dropped, but each time the city interposed. Judge Robinson's decision called for the city to pay the costs.

## RE-CAST IRWIN SHOW

Kurt Eblefeldt, A. L. Berman and their associates have chosen an entirely new cast of players for the May Irwin Show "The Water's Fine," which they produced out of town several months ago, closing it here it was out six weeks.

The show, written by Glen MacDonough, Sammy Woods, Joe Young and Ted Souders, will be presented in nearly next season, it being planned to open out of town again and then bring the piece into a New York house. May Irwin will remain as the featured player. Edgar MacGregor has been engaged to stage the show.

## ILLINOIS'S BUTLER ARRESTED

Fitz Bernard and his wife, both former members of the "Fitz" family, were arraigned as butler and maid, were arraigned in Rome, N. Y., last week. They were charged with the murder of the "Fitz" family in Rome. The arrest was made at the home of Miss Illington in Yorkshire, Westchester County.

# TRADE COMMISSION ENDS ITS INQUIRY INTO VAUDEVILLE

## Respondents May Not Put in Defence—Testimony Now Goes to Washington—Mountford Is Not Heard—Casey and Chesterfield Recalled—Sheedy Is Examined

The Government tested its case late last Saturday in the investigation by the Federal Trade Commission of the vaudeville business. Given the Vaudeville Managers' Protective Association, the National Vaudeville Artists and other respondents decide to enter a defence, the case will soon go to the Federal Trade Commissioners for decision.

Up to Monday afternoon, Attorney Maurice Goodman, who has had charge of the active handling of the case for the respondents, said that the vaudeville managers had not yet determined whether to produce witnesses or to let the matter stand as is.

Should there be no defence, the next step will be the preparation of briefs by both sides. These will be sent to Examiner Charles E. Moore, of Washington, D. C., who represented the Federal Trade Commission at the hearing and at its New York headquarters, 20 West Thirty-eighth street. Examiner Moore meantime will go over the 1400 pages of evidence and make a recommendation to the Commission. The Commission may make its findings on the briefs or it may consider it necessary that there be an oral argument at Washington. Examiner Moore's report, as in the custom, will be kept secret, no matter whether his suggestions are agreed upon or overruled.

The sudden termination of the Government's case was a surprise to the vaudeville leaders, for they had thought Harry Mountford, International Executive of the New York State Actors Union, would take the stand. Mountford did want to be a witness, but Attorney John Walsh, former Chief-Counsel for the Federal Trade Commission, who was retained to carry on the case, refused to let Walsh act as his lawyer. Walsh said, would only be a repetition of other witnesses' stories.

The hearing began in New York last February. Adjustments were frequent and, at times, several weeks elapsed before the sessions were resumed.

A report of the case, day by day, follows:

—That day.

Attorney Maurice Goodman, representing the respondents, occupied the entire day cross-examining Fitzpatrick, and was not through with him when Examiner Moore adjourned the hearing until the next morning.

A motion by Goodman to strike from the record the testimony of Fitzpatrick, John J. Quigley, Bernard A. Meyer, Harry Bulger, Helen Nelson, Charles T. Aldrich, and Edgar MacGregor, was denied by Judge Torat and Richard Edwin Kough was denied. Goodman contended that "the greater the number of witnesses the testimony was of the heaviest variety"; that Fitzpatrick's statements were particularly so in that they had been made at various times and places. The actors whose supposed troubles were set forth by Fitzpatrick, Goodman asserted, should be

called to speak for themselves. Also, he stated, neither Fitzpatrick, the White Rate nor the respondents are engaged in interstate commerce.

Reports and other papers of the White Rate were passed over to their president for identification. He was queried as to considerable length over the manner of his election in 1916, as the union's first head under its new constitution. Fitzpatrick admitted that, though he had been a vaudeville artist since 1907, he did not join the White Rate until 1918. After he left college in 1901 he was a lumberjack in Minnesota; a newspaper reporter at Waterbury, Conn., and, in 1905, became treasurer of Bull Theatre at Waterbury, and two years later went out in a playlet of which he was the author, entitled "The Turn of Mind." The act only received \$100 during its opening week at Hartford, and two weeks later at Waterbury, \$125. He then went to New York City, where he has since then he has written "Waiting for the Wagon," "Monday Morning," "The Empty Room," "The Second Generation," "The Pitcher and the Well" and "The Wanderer," all playlets.

On direct examination he had complained of having to pay an extra performance at Keith's, Louisville, Nov. 4, 1918, election night.

Q—Didn't your contract provide for the extra show? A—I am almost positive it did not.

Q—Other acts played the extra performance, didn't they? A—They did, kicking "ignorantly."

Q—Was the act for that last statement, objected Goodman. "I didn't expect it, because you are an intelligent witness."

Q—Wasn't it on the occasion of election week at Louisville that you received \$200 a week for the first time? A—Yes, sir.

Q—And you continued to receive \$200 a week for one time?—Yes.

Q—Didn't the fact that your salary was raised that week enter at all into your consideration? A—It wasn't raised then.

Q—Did you get \$300 a week before? A—The other weeks were only try-outs.

Q—Was that a week or two before that? A—No.

Q—Your salary ranged from \$200 to \$300 a week. That is the reason I raised the election night extra show, that \$300.

Q—Isn't it a fact that there is a falling off in business at theatres on the day following election and New Year's Eve? A—Attorney Goodman has let a gutter full of queries to prove that the presence of acts on the day of election is a result of cities and the extent of business at various theatres. To the question whether the manager of a small town house could

(Continued on Page 30-31-34)

## ACTORS WILL ARBITRATE DIFFERENCES WITH MANAGERS

Meeting at Hotel Astor Monday Voted to Discuss Matters Instead of Refusing to Work, as Was Reported Would Be the Case—Want 8 Shows to Constitute Week.

The talk-of actors' strike may never materialize; that is, the actors' and former Producing Managers' Protective Association will agree to arbitrate its differences with the playmen at a meeting Monday at the annual meeting of the Actors' Equity Association at the Hotel Astor.

By the terms of a resolution ratified unanimously at the meeting, a thirty days' armistice has been declared. At the end of that period, unless the managers agree to talk the question over, the argument for a revised contract will go on, and on, until it may finally reach the strike stage.

The Producing Managers' Protective Association last week wrote a letter to the Actors' Equity Association, declining to treat with that body. But Francis Wilson, president of the actors, wants to give the managers another chance. He thinks the present hard feeling could be dissipated if representatives of both sides got together and talked the matter over.

A resolution which had been adopted at an executive session of the Actor's Council, was ratified unanimously. It is as follows:

"Resolved, That arbitration shall be suggested on all points of the contract in dispute. Members of each organization to meet at Hotel Astor on Monday, May 28, unless or unless of national reputation, satisfactory to both parties, to be chosen by the Arbitration Board. Arbitration on all parties, provided this be done within 30 days. Pending this arbitration, a moratorium on the strike is hereby agreed to, as a contract as at present in force. "The gathering was the largest of the season. Wilson has his headquarters at 275-Five hundred Thirtieth, most of whom are stars, twinkled around him. Walking through the hallways was like being in the Milky Way. So great was the crowd that hundreds were unable to obtain seats, and scores stood by the hallway. A few were able to find seats in the balcony, but the rest remained standing for several hours.

It was a secret session. Admission could only be gained by presenting a paid-up membership card. Several members who had forgotten to bring their cards were denied entrance.

President Wilson, upon opening the proceedings, explained that the Association had been approached by the Producing Managers' Protective Association with a view toward deciding upon a form of contract satisfactory to both sides, and that resolutions to that connection were to be made by each side.

Most of these concessions, said Wilson, would have been found easy of solution, but the one clause which the managers absolutely refuse to grant was the one for performances above and beyond a week's work—that all extra performances beyond the number which was paid for would be on a one-night basis. This would mean that in future low holiday performances would be paid for by the managers.

"Unfortunately," observed President Wilson, in a statement issued after the meeting, "the Actors' and the Producing Managers' Protective Association misunderstood our communication as being in the nature of an ultimatum, and they refused to make the break of the stipulations with the Actors' Equity Association in a letter which has been sent me yesterday afternoon."

"In that letter the Producing Managers' Protective Association announced that the Council of the Actors' Equity Association had threatened the 'closed shop.' This was absolutely a mistake, the Council having no such power."

Wilson misunderstood the words "at that time." Inquiry as to his purpose in doing this, brought forth the explanation

from Grant Stewart, secretary-elect of the association, that the Council on Monday given their Council power to declare a "closed shop" in the event that arbitration fails to avert a strike.

Frank Gilmore, retiring secretary of the actors, read the letter from the managers, which was signed by Lawrence Weber, secretary of the last-named organization. It states:

"Referring to the proposed contract on behalf of the Actors' Equity Association, I am instructed to say that after careful consideration, it has been deemed impossible for us to accept the same, involving as it does so many departures from the established and tested practices of the profession."

"I am instructed to say further, that in prevailing and accepted conditions which exist in the actors' contract have proved fair, and in the main, satisfactory in operation. We cannot, nor will we, entertain any attempt to bring about unconsidered innovations as the result of a conference which really has not in mind the well-being of the profession nor the helpful co-operation of its members.

"Your declared purpose, that upon our failure to accept the demands of the Actors' Equity Association it will retaliate by organizing a 'closed shop' on our part, is one that we will not consider.

"The proposal is so incongruous with the character of the profession that it involves such an abandonment of the actor's standing and dignity that we cannot be expected to entertain any suggestion of a concession from those who affect to be in favor of such a step.

"It would not be possible, I am instructed to offer for us to deal with an organization which so far departs with its original ideals as to threaten the profession with what is known as a 'closed shop.'"

It was made plain that the Council was empowered to handle the contract question as it may fit, the actors by their vote, having given the officials comprising it unlimited power.

Charles Coburn, who belongs to the Actors' Equity Association and the Producing Managers' Protective Association, spoke from the floor and said that the two bodies should meet to arrive at a settlement. The feeling of the actors generally seemed to be that the offer of arbitration was better than no offer at all, and almost surely bring about the desired result.

Blanche Bates, in private life Mrs. Gilbert, criticized the treatment of the late Committee on Public Information, a very little speech. Miss Bates proposed to present an article written before joining the American Federation of Labor, a move which has been under contemplation for some time. Bates was frequently interrupted and expressions of disapproval were numerous. "Evidently Miss Bates was not a member of the union," after a number of years ago," said President Wilson, "but she was a member of the Actors' Equity Association came into existence, the American Federation of Labor, and she was a member of all amusements. That blanket charter is owned and operated by the White Rats' America under whatever title they are now organized under. It would be utterly impossible for the Actors' Equity Association to accept a contract which federated labor except under the auspices of the White Rats, subject to their order, and subject to the control of the Actors' Equity Association along its autonomy."

(Continued on page 27)

### GEORGE BROWN BEATEN UP

George N. Brown, who has a walking act in vaudeville, and Robert Law, owner of the Robert-Law Scenic Studios, had an argument, which resulted in the beating of Brown getting several nasty cuts about his face, and a window of the door in Arthur Street broken.

The trouble arose over an action brought by Brown against Law several months ago over a salary controversy. Brown stated he had left in Law's care only to find that the latter had let it get into the hands of a man named Louis Nat Driscoll, an English actor, who was then on a jury for \$275 in the case.

When Brown walked into the Klein office the other evening and found Law there, the conversation swung round to the salary deal, and a profane young somebody used the word 'law,' which seemed to be the signal for Brown and Law to start fighting, which they did for several minutes.

During this time Law's glasses fell off and some of the glass cut Brown's face. The attack was reported by Nat Driscoll, who is now in court against the door and the glass was broken, which convinced Klein that it was time to stop the fight. Brown reported that his side was seriously injured in addition to the cuts on his face, and that he was going to court now. He said the window of the door was broken, which convinced Klein that it was time to stop the fight. Brown reported that his side was seriously injured in addition to the cuts on his face, and that he was going to court now. He said the window of the door was broken, which convinced Klein that it was time to stop the fight.

### SUES GOODWIN ESTATE

Charles Gardner, whose lawsuit has helped to put more than one show over, last week began suit through Rosenthal and Longstreng against the Broadway Building, for furniture, choice liquors and other furnishings recently taken from the building. Gardner said that when the show she was engaged to be married at the time of his death.

The company claims that consists of mahogany beds, dressers, chairs, tables, etc., is valued by Miss Gardner at \$5,000, and asks an amount for the same. Gardner alleged unlawful detention of the property by the administrator of the estate. A storage receipt for the property was issued in violation of the property, which, Miss Gardner stated, was given to her by the lessor, and which she has since sold for his death.

### BIG SHOWS FOR FRISCO CASINO

SAN FRANCISCO, May 28.—Sam Harris, of Ackerman & Harris, has returned from the West with a bunch of "big time" bookings for next season. The Will King company has been installed for the Summer. This company numbers forty-five principals and chorus, and their opening bill is "Oh, Hello."

It is believed there will be a season of grand opera at the Casino which will be followed by Winter Grand reviews which began last New Year's season.

### GOOD AS BOND COUPONS

Leo Lincoln, a theatrical manager, wishing to impress passersby with the great virtue of "Broken Blossoms" as a show, has been paid a coupon on several of his \$1,000 Liberty Bonds which he had in his window last week, and thus drew a lot of attention to them. The show manager says it is needless to add that he had a quantity of the tickets for sale.

### "SCARLET MASK" OPENS MONDAY

"The Scarlet Mask" "Winthrop Ames" new play is a highly original melodrama on Monday. The play was a big success in England where, under the title of "The Burglar," it had a long run. It is called a mystery comedy.

### "TURN TO THE RIGHT" CLOSÉS

"Turn to the Right" closed its season last Saturday night at Teller's Shubert Theatre, Brooklyn. The season with the company will be closed for good.

### Martin BECK GOES WEST

Martin Beck, Harry and Murt Slinger and George Gottlieb left for Chicago Sunday. Mr. Beck and Gottlieb will return Monday.

### "COME ALONG" OWES SALARIES

A week's salary in one all the players in "Come Along," the musical show produced by the John S. Brannan Theatre, which closed at the 39th Street Theatre May 17 after a run of six weeks.

John L. Nelson, who was the manager of the John S. Brannan Theatre, under an agreement with the John S. Brannan Theatre for a 50-50 division of the receipts. The show remained at this house for four weeks, playing in what is considered a "last resort" house in the first place, for the theatre is set to the 44th Street Theatre. The show's financial statement amounts to \$5,500. For the last two weeks of its run, the Shuberts permitted the show to play at the John S. Brannan Theatre where it played to a total of \$6,000 for two weeks, this amount being divided 60-40 between the show and the house share.

Top of all the show's financial troubles came a judgment for \$82.43, obtained against the Marine Productions, Inc., by Edward Royce, who was engaged to stage the piece. His contract called for \$400 a week for three weeks, but he was not paid for the first week. He took him to pull on the show. Royce's contract also called for one per cent of the gross receipts as long as the show runs.

However, Royce claimed he worked a deal with the show, and that the contract called for, so he used to recover an additional week's salary, plus some accrued royalties. The show's manager, however, his suit was undefended, the judgment last week being the result.

Recently the R. M. Nelson, brother of the composer and treasurer and general manager of the corporation which is organizing the show, is negotiating with several people who, he says, are interested in buying a share of the show. With the money he receives from this source, he says he will pay all his bills and produce a show which will debut with a less expensive cast.

The show's financial troubles are being handled by the Southern road rights to J. Osborn Clemson and the later is organizing a company to produce the show. The show is now in Norfolk, Va. Nelson says he is engaged at present in organizing a \$200,000 production of "The Show" which will include comedies and dramas beginning next fall.

### WOODS BUYS OUT BERNARD

A. H. Woods last week bought out the remaining portion of the fifty per cent interest held by Sam Bernard in the "Friendly Enemies" show. The price paid to Bernard was \$25,000. Woods at this time is \$25,000.

At various times previous to last week Woods had repeatedly had his portions of the interest in the show held by Bernard. This accounts for the apparent fluctuations in his share of the show. Bernard last week, following his retirement from the cast of the show now at the Casino, has sold his share of the show to Bernard, who says that Louis Mann remains the featured player.

Bernard held a fifty per cent interest in the show, and he says that he is not running in this country, England and Australia simultaneously, may be gathered from the fact that, during the first fourteen weeks of "Friendly Enemies" in Chicago, where it opened, the profit, amounting to \$100,000, was divided between him and the company in which he is appearing.

Some idea of the profits that have accrued from the company in which he is not running in this country, England and Australia simultaneously, may be gathered from the fact that, during the first fourteen weeks of "Friendly Enemies" in Chicago, where it opened, the profit, amounting to \$100,000, was divided between him and the company in which he is appearing.

### KOLS AND DILL BACK ON CAST

Lois Ausman, Jack, May 28.—Kols and Dill, who were on the cast of "The Show" after an absence of more than a year, in a revival of their Military Musical force with the show, will be back on the cast for the first time since the show opened in the John S. Brannan Theatre, where it played for the first time. The show is now in Norfolk, Va. Nelson says he is engaged at present in organizing a \$200,000 production of "The Show" which will include comedies and dramas beginning next fall.

# PEACE IN SHOWS AND BUSINESS UP TO A. T. S. E. CONVENTION

## Musicians and Scenery Painters Both Have Representatives in Ottawa Seeking Support of Stage Hands for Their Demands as Big Conference Opens

OTTAWA, Can., May 28.—Whether or not theatrical managers in the United States are allowed to open a new season without first coming to a new understanding with union and scenery painters, depends upon the outcome of the I. A. T. S. E. convention which opened here today. Many interests are represented, all seeking the support of the stage hands which, if granted, would throw the entire business into confusion.

First of all are the musicians who were only just finished a convention of their own in Dayton, Ohio. They have a long list of desires which are being prepared to lay before managers as soon as they get back to New York. The representatives of the musicians who are here came direct from Dayton and, it is said, have a list of more fifty changes which they wish the managers to make in the present scale. They apply to both city and road companies and the representatives of the road would like to have the support of the stage hands before they submit them.

There are also representatives here from the United Section Artists of New York, which is having trouble with studio owners in New York because they are being paid from \$44 to \$60 a week for journeymen.

### CHANGES IN PLAY CAUSED ROW

CHICAGO, May 24.—Owen Davis is up in arms against the changing of his play, "The Village Blacksmith," which he has notified William A. Page, manager of the show, that unless Mr. Lardner's lines eliminated the play will have to come off.

The whole trouble seems to have been started by a letter from Lardner, the star of the attraction. It appears that Miss Kershaw was dissatisfied with a scene in the second act which consisted of a suburban fire department appearing in a secret underground. She consulted with Manager Page and Lardner was called in as play doctor. So well did "Dr." Lardner perform his work that a local critic wrote his opinion in a Sunday paper to the effect that the show was improved and spoke of "Peggy Behave" as the joint work of Davis and Lardner.

A copy of this paper must have reached Davis and then the fat was in the fire. Immediately he sent this telegram to Lardner: "I have not sanctioned any of the changes in my comedy which are reported to have been made by Mr. Lardner at your and Miss Kershaw's request, and I will not permit the presentation of the play if it is changed by anyone other than myself. I esteem Mr. Lardner as a baseball umpire, but I do not recognize him as a collaborator in my comedy. I am not to be 'behaved.' Take out his lines and name of the play. In this I am within the rights guaranteed by my contract."

### "WELCOME STRANGER" SCORES

BALTIMORE, Md., May 22.—"Welcome Stranger," a comedy by Aaron Hoffman, was presented last Monday at the Academy of Music by Ooba, Mary Harris, and scored a most hearty reception.

The action of the play is laid in Great Falls, N. Y. It tells of a young man, who comes to that little New England village as a village blacksmith. He and his wife refuse to get rid of him. They insist that they intend to rent him a store and finally threaten to burn him out of town.

But "Isay" is proof against everything but bad news and the only one who is kind to him is Clem Bennett, who is not to be regarded as the village fool. Bennett is really an electrical genius, and Isay backs him for \$500. He then goes to work and Bennett succeeds in the venture, which is the electric lighting to Great Sufferin Falls and the naturally

and from \$25 to \$44 for apprentices. These men have to look out for themselves some time at several of the studios in New York and now seek to ask the stage hands for the same consideration. The union men other than those who draw the union scale.

In both of these instances, if the increase desired is granted, the cost of production of plays will mount considerably. Accordingly, the United Managers Protective Association of New York, lost no time in having their counsel, Leon Johnson, come to this city in an effort to straighten out the entire matter before either union recovers the support of the stage hands. That has a difficult task can be judged by the fact that he has had a number of conferences this last week with representatives of all concerned, but so far, was not able to settle matters. Therefore, it looks as though the desire of both unions will be taken up on the floor of the convention.

The question recently put forward by the Canadian stage hands' union of the unions of Canada and the United States union, will also be looked into before the convention, but it is not to have a chance of serious consideration.

### OVIATT SUES FIELDS

William Oviatt, manager of the Century, is suing Lew Fields in the Fifth District court of Philadelphia for \$6000 because of the loss of a picture receiver which, he claims, Fields stole a year ago, he notified in May, 1918. The note is \$6000 and is payable to the order of Lew Fields by Oviatt in Philadelphia.

Webster and Fields not only produced the "Back Again" show, but also appeared in it. The Dolly Sisters being among the principals. The show opened in Philadelphia, where it closed after a four weeks' engagement, causing a loss of \$32,000 to its producers. It was while the show was being shown in Philadelphia that Fields is reported to have run short of ready cash, so he asked Oviatt, who is Weber's man and who was managing the show at the time, to lend him \$2000. Oviatt made the loan and accepted Fields' note as security.

Fields is now in New York with his attorneys, are now trying to collect on the security.

### ORR SUE FOR DIVORCE

WILMOT P. ORR, the race track man who produced "The Kiss Burglar" last season, with Jack Welch, is being sued for divorce by Gertrude Harlowe Orr, whom he married in March, 1904, and who is at present one of the hostesses at Reisenweiser's restaurant.

The suit has been brought in the Supreme Court by Nathan Burkan, Mrs. Orr's attorney, and the story complaint alleges her husband has been guilty of misconduct with various women, specifically Gertrude Harlowe Orr, whom he married in March, 1904, and who is at present one of the hostesses at Reisenweiser's restaurant.

Orr was not served personally with the suit, but he was served with it by order of publication having been obtained for that purpose from the Supreme Court. Orr is now in New York with his attorneys following the production of "The Kiss Burglar." It being said that he went West to Frankly to Ooba with the Harrison woman.

### MUREL OSTRICH SUES PARENTS

Muriel Ostrich, the motion picture actress, recently married Frank A. Brady, a wealthy contractor and garage owner, is suing her parents, Mr. and Mrs. Abraham Ostrich, for an account of \$20,000.

The suit was brought in the Supreme Court, and her complaint, filed by Drucker and Zeiner, her attorneys, Miss Ostrich alleges that she became a film actress in February, 1911, being in the time fourteen years ago, and that, from the very beginning of her motion picture career, she turned her earnings over to her parents for them to keep until she reached her majority.

She says that between February, 1911, and March, 1918, she turned over to her parents \$23,000. Portions of this money, she alleges, had been deposited by her parents in various savings banks, some of it has been deposited in the name of her father in trust, and that her parents have "withdrawn and have wrongfully converted same to their own use and have bought Government bonds with the money."

In January, 1912, she alleges, she agreed to pay her parents \$20 a week for board and lodging and to pay for her own clothes. Under this agreement, she says, her parents are entitled to an allowance of \$10,000, and to an additional sum of \$2,000, which was paid at her request for an automobile and for a chauffeur's salary. Prior to the bringing of the action, she says she became possessed of \$7,000 in cash and bonds, which were placed in a bank by her parents.

In their answer, filed by Hirsch, Sherman and Limburg, they admit that the daughter turned over money to them, but claim that, in doing so, she was not aware that they were entitled to the money.

Miss Ostrich received \$10 a week at the beginning of her picture career, but during the last four years, her salary has not been below \$200 a week, and more recently she has been receiving upwards of \$300 a week for her services.

### TRUOX TO BE "BANTAM"

Negotiations have practically been completed. It was learned last week, however, that the picture "Truox" and the latter, who is appearing at present in "Please Get Married" with Mabel Taliaferro. The principal roles in "Bantam, V. C." the John Brisbane play now running in London which was recently acquired here by Woods.

### SUES OVER "LITTLE WOMEN"

BURVAPO, May 24.—Marion De Forrest, dramatic actress, married Frank A. Brady, brought suit in the United States District Court here against William A. Brady, Francis De Forrest and her brother, Edward and William A. Brady, Ltd., to restrain the defendants from proceeding with the production of the motion picture "Little Women," which was produced by the defendants other than the Francis Playbros, but after a hearing on the matter the latter company.

On the complaint, filed by Simon Fleischman, her attorney, Miss De Forrest alleges that Jessie Bonstelle Stuart obtained from the Albany, N. Y., office the dramatic rights in the famous book written by Louisa M. Alcott, that she was signed to dramatize "Little Women," which she is now playing afterwards successfully produced by Brady, Miss Bonstelle receiving a substantial share of the profits derived from the play.

Later, Brady produced a film version of "Little Women," and it is alleged in the complaint, portions of the copyrighted play written by Miss De Forrest were used in the film version, Brady later selling the film to the Famous Players, from which he received, it is said, \$35,000.

Miss De Forrest, therefore, asks for an injunction and damages on the ground of infringement and also demands an accounting from each of the defendants. She claims in an amended complaint, that Lee Shubert was in on the play, and be, too, is asked to account.

### "OH, UNCLE" IS RE-OPENED

PHILADELPHIA, Pa., May 23.—"Oh, Uncle!" in its revised form, was produced at the Shubert Theatre last night, and the new production is being presented in its revised form in its two acts and four scenes, with the book and lyrics by Edgar Allan Poe, and the music by Charles Friesby and Charles Jones.

It has been greatly improved by its revision and the new production is also the blue pencil, there seems little doubt that it will prove a real winner. They are nothing new in either the book or music, but the lyrics have a certain pleasing jingle and there is novelty in some of the scenes.

The production is being produced by Jacques Presbury and Charles Jones. It has been greatly improved by its revision and the new production is also the blue pencil, there seems little doubt that it will prove a real winner. They are nothing new in either the book or music, but the lyrics have a certain pleasing jingle and there is novelty in some of the scenes.

The most pleasing of the songs are "Prince Charming," "A Nice Sweet Kiss" and "Oh, That Shiny," although the majority of the numbers were heartily received. The company is excellent and includes Miss Josephine Frank, Fay Ann Isaac, Marjorie Martin, Nancy Kelly, Sam Curtis, Hazel Kirk, Harry Caff, Elizabeth Moffat and Wm. Grocek.

### SCHREYER FATALLY INJURED

"Daredied" Schreyer was, it is believed, fatally injured last Sunday at Van Cortlandt Park, while performing "A Dive for Life" for the benefit of the Salvation Army.

The accident occurred while the noted bicyclist was performing a stunt which was successfully in every part of the civilized world. It consisted of his riding a bicycle down a steep incline, and then into a tank was a tank of water. As the wheel left the incline Schreyer would free himself from the bicycle and plunge into the tank.

For some unknown reason, on Sunday he miscalculated the distance and in place of riding into a tank of water, struck the edge of the tank and was struck on the head. He was taken to the Fordham Hospital, where the doctor immediately operated on his skull and jawbone and broken his left leg. Schreyer's wife, holding their young son, was standing by the tank when she heard her husband's body strike the tank and faint.

The hospital physicians say it is impossible for him to recover. Schreyer had met with several accidents several times before, from the effects of one of his dives he lay for days between life and death.



See MacManay, who this season has been appearing in the "Ample" role of Al. H. Woods' "Business Before Pleasure," and last year with Oliver Morococo's "Lordsburg," Philadelphia, and other large cities.

### SUE MAC MANAMY

See MacManay, who this season has been appearing in the "Ample" role of Al. H. Woods' "Business Before Pleasure," and last year with Oliver Morococo's "Lordsburg," Philadelphia, and other large cities.

She has appeared as leading woman in several of Norman Trevor's productions and was in "The Meeting of Molly," "An American Act," "Another Man's Shoes," and headed stocks in Los Angeles, Detroit, Springfield, Milwaukee and other large cities.













**"LET'S GET MARRIED"**

**Theatre—Lincoln, Jerry City.**  
**Style—Musical farce.**  
**Time—Sixteen minutes.**  
**Setting—Full stage.**

This act contains chiefly of songs, plus a few scenes, which were not well sung at this house by the four people who take part in the act: the faulty lying in the diversity of their vocal tones, has caused each of them to sing dead, identically of key. Then, too, the orchestra with this house played so accurately and out of tempo that, as far as this act was concerned, it wouldn't have mattered much even if they did sing in key.

There is much that is mirth-provoking in this act, because it gives the two male members of the quartette a splendid opportunity for slapstick work. Willie Mack and Frank Byron took advantage of the follies that the offering afforded them, Byron scoring heavily with his "nut" antics.

Although the audience at this house generally enjoyed every moment of this act, there is still a great deal about it that needs fixing before it can be called a success bid for metropolitan favor. The talents of the two girls are decidedly limited, to say the least, and some nice work could also be used to better advantage.

When the act is fixed up along the lines suggested, then and only then will Harry Sauber, who produced it, offering a far more meritorious small time opportunity for what probably play the better side of small houses. M. L. A.

**KHARUM**

**Theatre—Zoyevich.**  
**Style—Vocal solos.**  
**Time—Twelve minutes.**  
**Setting—In one.**

Kharum, judging from his name, costume and stage manner is a native of the far east, but his piano playing smacks decidedly of the West. He is a solid and rendered a repertoire of standard and semi-classical compositions all played with a robustness of style and tone volume just the contrary from what one expects from the musician of far India, the home of wined and wined melodies which when rendered by a native are soft, quiet and all compelling in their sentiment. In the actor's first selection was the familiar last paragraph played with full force from beginning to end, and concluding thereby the singing tone which a more musicianly touch could get in many of its other recitals. Other recitals in the same manner followed, technique, style and artistic rendition all being accorded to volume and tempo. From the standpoint of a musicianly offering there is nothing to Kharum's act, but the Monday night audience at this theatre enjoyed his performance immensely. He scored one of the applause hits of the entire bill. W. V.

**CHINKO AND COMPANY**

**Theatre—Eighty-first street.**  
**Style—Balancing and juggling.**  
**Time—Five minutes.**  
**Setting—In three.**

Chinko and a girl have a novelty balancing and juggling act. The girl does a bit of cycling on good fashions. Chinko juggles a few balls, balances difficult objects on various parts of his anatomy and displays some skill when he shoots, with a bow and arrow, paper ribbon held by his partner.

A good opening act for small time, describes this offering. It does not possess the unusual features of general similar acts, but is presented in a businesslike manner, and in the three-day shows should win favor. I. S.

**NEW ACTS AND REAPPEARANCES****PECK AND MCINTYRE**

**Theatre—Practor's 50th St.**  
**Style—Singing act.**  
**Time—Twelve minutes.**  
**Setting—In one.**

Peck and McIntyre, two men, one in blackface and the other playing an English character role first and then the part of a straight man, have an act that is good only in spots. The man in blackface performs capably and the other does well in a "silly" act. It is hardly advisable to have him come out later and play the straight man.

The opening bit of talk sets the act off to a good start, but the ensuing dialogue is lacking in real witty material. Even the opening bit was an error, the way in which it was put over. The well-known and familiar dialogue about aeroplanes, with the popular hit about getting in, and stepping out to fit it, is not likely to draw very much laughter, either being used so frequently. The having been used so frequently, although a good, smatter comedy song instead of the one they would fit into the opening number better than one of the numbers included now. The member of the duo who impersonates the man who takes much consolation in that that throughout and the dialogue should be strengthened. With a little change the turn would be vastly improved and ready for better time.

The men appear to have the ability to make good.

They started with a bit of talk that went to the heart of the performer complaining to his partner that he was the "Black Ace." Some dialogue involving being mugged was followed by a chimney song by the man in blackface. His partner, then reappeared in a black suit and a white striped top hat. He acted as an aviator and stated that he had found out that the "colored" man would make a good man to take aloft with him. Some talk and a few songs rounded out the offering, a dust of a "Rose" ballad from "The Better Ole" concluding well. I. S.

**JANET MOORE**

**Theatre—Practor's 125th St.**  
**Style—Singing.**  
**Time—Singing.**  
**Setting—In one, special drop.**

Before a special blue and white striped drop, with red background, Janet Moore, bubbling with the spirit of youth, sored brightly from Chicago, sang a few bits of patter, that includes a new waltz of patter. Her voice is a pleasant one and she has an strikingly good melody. With a few well chosen tunes, a good comedy number and a new ballad added in place of the parody on an operative melody, the turn will be improved.

Following a comedy number with which she opened, she went into her patter and followed with a lively melody. A ballad at the piano, more talk and then the operative melody parody, rounded out the offering. I. S.

**JACK LIPTON**

**Theatre—Practor's 50th St.**  
**Style—Vocal imitations.**  
**Time—Twelve minutes.**  
**Setting—In one.**

Lipton started his offering by singing in a poor falsetto octave, entered in the middle of the number and finished by his act in a better style.

The rest of the offering consisted of a number of imitations done with the voice, which included a number of photographs and a number of others, which did fairly well. G. J. H.

**EDNA MAY SPOONER & CO.**

**Theatre—Harrison Opera House.**  
**Style—Vocal solos.**  
**Time—Eighteen minutes.**  
**Setting—Full stage (special).**

Edna May Spooner, by her work in English character roles, has her abilities are worthy of a far better vehicle than this "Silver Threads," and Miss Spooner takes the role of a mother.

The latter is affectionately called "Major" by her son and his pal Jimmy, who has been as one of the family for years. Edna is a well-known actress who took to the stage to keep her son in college. The son returns and, after a happy reunion, tells his mother that he is about to be married. He tells her also that he is bringing his bride to meet her, but seems to be ashamed of the fact that mother is an actress.

He describes the girl and her people as old-fashioned, prim Puritans, who would hold up their hands in horror at the thought of an actress.

He then goes out to get the girl and "Major" and Jimmy talk it over. "Major" decides that her son shall get his old-fashioned mother. She puts on a white wig, simple dress and walks with a cane. Her son and the girl then introduce her, and tries to hide his surprise. "Major" gets tired of the deception, though, and tells

Sony and the girl then exit. Also mother to weep in her bonnet. Sony returned with a picture from Jimmy on the way in which he treated his mother and servant. Later Sony and the girl then appeared together with her makeup. The girl then recognizes her as a famous actress and tells her she has been recognized for years. All then ends well.

There are quite a few weak spots in the playing of the playlet which should be improved. Otherwise the offering will never get beyond the three-a-day.

G. J. H.

**LESTER RAYMOND & CO.**

**Theatre—Practor's 125th St.**  
**Style—Vocal solos.**  
**Time—Fourteen minutes.**  
**Setting—Full stage.**

Raymond is assisted by a pretty girl, who, by the way, would do well to stick to the black-bill stockings and her few costume, which is more becoming than the second.

Raymond offered a variety of material, from piano playing to juggling and balancing. He opens with the piano, playing two different songs at one time. The juggling and balancing feats were well done and some of them were real novelties. The most fault with the act is that the material is poorly arranged. After he works out a good routine for his acts the act should go well. G. J. H.

**BEATRICE DOANE**

**Theatre—Practor's 52d Street.**  
**Style—Vocal solos.**  
**Time—Nine minutes.**  
**Setting—One. (Special).**

Miss Doane's voice is too much on the tremolo. She sings "Everest is a Long, Long Time," the cigarette song from "Armenia" and "That Her Little Mockin' Bird." She should confine her repertoire to popular songs, for her vocal equipment is not big enough for operatic style. A number of songs, some very stunning costumes and curves 'em over the plate in closing, while wearing a pair of white high-heeled shoes. Those lights and their contents will take her over the small time very nicely. H. M.

**WILFRED CLARKE & CO.**

**Theatre—Practor's Mt. Vernon.**  
**Style—Comedy playlet.**  
**Time—Sixteen minutes.**  
**Setting—Special stage.**

Here is a comedy playlet that is acted in splendid fashion, is wown around a clever theme, has a good plot, good acting and a top speed until the very end, where, however, it comes out. The conclusion is poorly written, comes abruptly, and lacks the cleverness so evident in the earlier part of the offering. A good conclusion will very often save a poor sketch, but many a good playlet has been ruined by a climax which lacks quality.

An eccentric comedian of quality is Clarke, and the rest of the cast is capable. How the different members of the company go to the "moving" and return is the space of a few moments is rather peculiar, but then, the general hilarity of the scene hides this small detail. Audience will grant the writer license, as far as that is concerned. Even the Mt. Vernon crowd, which accepted the funny part of the piece with evident relish, lost its enthusiasm at the finish, and when that audience fails to approve there are three other things that count.

In a specially set scene, a window directly center stage being open so that the audience can see the results of an "Airdome," emporium of cinema drama in the distance, a wife is seen, at the time the curtains are first raised by some days call, and then, in comes her husband. There is some clearer dialogue and the wife would have been well advised to see "The Naughty Husband," then being featured at the airdome. Luckily she has the wit to get out of it and not to go. She, with an air of reluctance, announces that she will, and then brags

"I shall husband then explains to treat that the reason for his objection is that she has been the wife of the husband."

A Miss Styles referred to in the dialogue, and the future wife of the male friend then appears, when it is discovered that she is the wife of the "wined" movie. Miss Styles and the other characters refrain from seeing the film in which they have part. Meanwhile, they go to the theatre, and Hobby finds that "wined" movie is not a picture dealing with an episode between Adam and Eve. There are a number of clever lines and a scolding situation when wifey sees her husband in his picture, he having appeared under an assumed name. Finally, all cleared up and there is a happy ending.

Wifey's friend of bygone days might also have been lacking in the picture to complicate matters. Then, the playlet could have been lengthened so as to run about seven minutes, and a better finish have been given it. Clarke's work as a comedian is the outstanding feature of the turn. I. S.

**SMITH AND FARMER**

**Theatre—Practor's 52d Street.**  
**Style—Vocal solos.**  
**Time—Fourteen minutes.**  
**Setting—In one.**

This act features two girls and the girl would let the man have the comedy part. If she would quit giggling so much, it would be a help both of them. Their talk is marred by her insisting on being the audience and laughing at all the gag.

There is a number of things to account to anything, unless it might be songs of the jany variety. The man knows how to make a good thing out of a bad one. The girl is good-looking—we'll say that for her—and should surely be a "bruder" for the other girl. Her partner has a foot on the tooter and they'll get by with the small time. H. M.

CHICAGO NEWS STOCK AND REPERTOIRE
PRESS AGENT YARNS WENT OVER STRONG THIS WEEK

"Scandal," "Glorianna" and "The Passing Show" All Land Good Reading Stories in the Dailies in Effort to Keep Business Up to Recent Mark

A number of good press agent yarns went put over during the last week. Francis Larimore, aping his master with Charles Cherry in "Scandal," secured a world of publicity through the dailies when it was announced that he was engaged to marry Townsend Netcher, millionaire owner of the Boston Store. Mr. Netcher was on his way to California and could not attend or deny the story, but Miss Larimore instantly demanded a divorce.

"Fritzi Sobel Mourns the Death of \$1,000 Dog" read the next eye catching headline. "He was only a funny looking dog, but the best friend I ever had" moaned the copy of "Glorianna," which then went on to tell how she paid the \$1,000 in cash

for the canine. This story has not, as yet, been denied.

Then Chicago read the next headline "\$20,000 Suit Over Dot's Ankles." The story went on to tell of how a married woman was found in the chorus of "The Passing Show of 1918" by her husband, who was seated in the audience and who, upon seeing her, sprang up from his seat and rushed back stage and demanded that she immediately attire herself in street clothes and return home with him. The husband is said to be a traveling salesman by the name of Oppenheimer and who, on Friday morning, commenced action against the management of the Palace Theatre and Realty Company and The Winter Garden Company, New York, charging \$20,000.

COLASIMO'S IS "PINCHED"

Jim Colasimo, who operates the famous restaurant of the same name and whose place is solely patronized by theatrical people in all walks of life, was arrested yesterday in connection with the prosecution of the warrant was sworn out for Morrow Krum, a reporter on The Chicago Tribune. The hearing on the case was set for May 28.

Krum was investigating Colasimo's "Arrested" the prisoner was taken to Oak Park, Ill. from where the warrant was issued and was released on a bond of \$500. The hearing on the case was set for May 28.

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TO REVIVE "TELEGRAPH"

Thomas Burke, formerly proprietor of the suspended Chicago Evening Telegraph, has taken a suite of offices in the Woods Theatre Building and announces that he will again endeavor to bring his former publication to life. This is the eighth attempt to make the Telegraph a go.

The paper was founded years ago by Jack Lait and Tom Bourke, following the suspending of the theatrical page in the Chicago American, which was conducted by Lait with the assistance of Bourke.

IRVING YATES IS BACK

Irving Yates, of Earl & Yates, has re-joined the Royal New York City, where he went in search for new acts for next season. During his absence from Chicago, Yates was "back" in the media by his regiment, the Fourth Illinois Reserve Militia. Yates qualified as a marksmen at Camp Logan, and was in the front, while his regiment was in training.

ACTING UNDER POLICE GUARD

In the Royal Garden, well known amusement center, is the scene of a strike which combines cooks, waiters and bartenders. The strike began Tuesday and is being conducted by the Lincoln Park Police. The restaurant is being guarded by a number of strikers are being arrested daily.

SIGNS FOR LONE STARS

Sam Glider, one of the oldest minstrel troupes in the country, is on his way to Ky., where he has been engaged to tour with The Original Lone Star Minstrels. He will have one of the feature roles.

Worcester, Mass., Starts May 26th and Springfield and Wilkesbarre, Pa., Follow June 2d. "Eyes of Youth," "Daddy Long Legs" and "Nothing But the Truth" Are the Bills

S. Z. Poll is opening three of his Summer stock companies within a week. They are located at Worcester and Springfield, Mass., and Wilkesbarre, Pa.

The Worcester organization got away to a good start last Monday with "Eyes of Youth" as the attraction. The roster of this company includes: Arthur Chandler, com. ad.; Earl Jackson, com. ad.; Joseph G. Jones, com. ad.; Joseph G. Jones, com. ad.; Joseph G. Jones, com. ad.; Joseph G. Jones, com. ad.

The Springfield company will open at the Palace Theatre in "Daddy Long Legs," which will be followed by "Eyes of Youth" and "Nothing But the Truth." Eugene Shaker is in the second week and is presenting high class attractions. Charles Philips is the stage director and is giving excellent production.

EARL SIEP SUES WIFE'S MOTHER

TRENTON, N. J., May 21.—Earl Siep has brought an action against Mrs. Bertha Miller, mother of Winifred St. Claire, for an accounting of the receipts of the Allen Hotel, which Siep owns. The hotel is located in Hanover street. In his complaint, Siep sets forth that he and Mrs. Miller, former wife of Siep, are partners in the Allen Hotel, which Siep alleges that he and Mrs. Miller have invested more than double the amount that his mother-in-law did, Siep alleges that he and Mrs. Miller are partners of the hotel and refuses to render accountings of the business.

Vice Chanceroff Backes, when the action was brought, yesterday granted an order, returnable next Tuesday, requiring Mrs. Miller to give an accounting of the finances of the Allen Hotel and to show cause why a temporary receiver should not be appointed to take charge of the hotel.

DECATUR LIKES BESSEY STOCK

DECATUR, Ill., May 28.—Jack Bessey stock at the Empress Theatre has won the treasurers in this city. The company is now in its second week and is presenting high class attractions. Charles Philips is the stage director and is giving excellent production.

CANADA STOCK IN WHEELING

WHEELING, W. Va., May 28.—The Canada Stock Company, under the management of Wilson R. Todd, opened a Summer season at the Coak Theatre last night in "Rebecca of Sunnybrook Farm." One bill a week will be given.

JOHN WASHINGTON COMPANY

WASHINGTON, D. C., May 28.—Olen Wilson and Edna Winton May were added to the Marshall Summer Stock which opens next Sunday in "Uptairs and Down" at the Garrick Theatre.

SIGN WITH SKOWHEGAN COMPANY

SKOWHEGAN, Me., May 28.—Erving Child and Edna Winton May are signed with the Somerset Traction Company Summer stock company which opens here on June 25.

MISS PRENTICE JOINS FRAWLEY

BOSTON, May 28.—Miss Prentice is signing with Daniel Frawley for his traveling stock company which opens its world's tour on July 10, at Houshion.

spears, juveniles; De Forest Dawley, juveniles; John Hammond Daily, comedian; John King, character; Frances Williams, second woman; Faith Ayers, ingenue, and Louis Paranna, characters. Florence Gerad will also be in the opening bill.

Frank Armstrong will be stage manager; Harry Andrews, stage director; Maurice Tuttle, scenic artist; and Gordon Wrighter, manager.

In Wilkesbarre the company will be: Edward Everett Horton, leading man; Walter Marshall, characters; Jack McDonald, juveniles; Grant Irwin, comedian; Arthur Buchanan, characters; Alice Clements, ingenue; and Mary Ann, second woman; Ida Mays, ingenue, and May B. Hurst, character.

L. M. Brown is stage manager; Willard Dahiel, stage director, and Vincent De Veto, scenic artist.

The companies are under the general management of James Thatcher.

WASHINGTON STOCK REHASHING

WASHINGTON, D. C., May 28.—The members of George Marshall stock company, which opens next Sunday at the Garrick Theatre, have arrived in this city. They begin their season tomorrow in "Uptairs and Down," under the direction of Harry Andrews. The second week will be given by Edna Winton May, DeWolve, Neelm Edeson, Robert Armstrong, James Drydenforth, Edward Robinson.

WHITE PLAINS STOCK OPENS

WHITE PLAINS, N. Y., May 28.—The De Angels Stock Company opened here last Monday under the management of James F. Powers and is doing a good business. The company is owned by Phil De Angella, of the D. W. Griffith office, and includes: William Durfee, Francis M. Allister, David Munro, Les Chaswell, Helen Freshner, Lucille Wall, Augusta Durgoon, Vera Myers and Virginia Horton. Chauncey Canalard is the stage director and Thomas Gebhardt treasurer.

OTIS OLIVER STOCK MOVING

ST. PAUL, Minn., May 24.—The Otis Oliver Players are moving from this city to Lafayette, Ind. The company is closing here after a run of twenty-two weeks at the Shubert Theatre and opens on June 9th at a new play of Sumner stock at the United Theatre, La Fayette, with "The Family Bride" as the bill. The company will play in Paris after a season of ten weeks in La Fayette.

LEADS CHANGE AT 14TH STREET

Edna Winton and James Billings have succeeded Emma Bunting and Carlton Jerome, respectively, as leading woman and leading man at the Fourteenth Street Theatre stock company, opening last Monday afternoon in "Blue Jeans." This famous old play, by Joseph P. Farrow, was originally produced at this theatre nearly thirty years ago.

JOINS WHITE PLAINS STOCK

WHITE PLAINS, N. Y., May 24.—Vera Myers, daughter of J. Myers, advertising agent of the Galem, is signing with Edna Winton and James Billings, who has been engaged as leading ingenue of the De Angels Stock at the Palace Theatre here.

FLAN 5,000 SEAT HOUSE

Balaban and Katz, who control the Bijou and Central Park Theatres, are behind the venture to erect at Sixty-third and Cottage Grove avenues, a motion picture and vaudeville house seating 5,000 people. It will be a modern theatrical structure of six stories and will not contain offices or stores.

The entire edifice will be devoted to the theatre. The stage will be 60 feet deep and 120 wide, which is said to be the largest stage in the world. The plans of the new theatre have been placed into the hands of architects and ground will be broken this year.

"SUNSHINE" IS CHANGED

The musical comedy "Sunshine" underwent many changes before it arrived in Chicago to open an engagement at the Princes Theatre on Sunday evening. Carl Cocchini, formerly one of Maestro Campanini's vocalists, has left the show and David Quixano, has taken over the role of the matador. Quixano appeared in Chicago in 1916 in one of the principal roles in "Princess Pat."

FILM GOES INTO OLYMPIC

The Olympic Theatre will open June 1 with the feature motion picture entitled "Hearts of the Jungle," Paul J. Rainey's latest adventure film. The loop is now around the movie and it is expected that the legitimate drama, the Illinois and La Salle theatres already being in the hands of the insolvent films.

FILMS EXPLODE

The films of the Stone City Opera House in Hedden, N. C., exploded on Tuesday night, while a large crowd was in attendance and caused a panic in which a number of patrons were seriously injured. The flames were soon placed under control by the local fire department. The amount of damage is said to be \$1,000.

WAUKEGON HOME CHANGES

The Harrison Theatre, at Waukegan, Ill., has changed hands and will be remodelled and reopened by Maurice Zilchower, present manager of the Broadway Theatre in that city. The house will play five acts of vaudeville and pictures.

HOUSMAN HAS RECOVERED

Leo M. Housman has fully recovered from the serious injuries he suffered in an automobile accident which occurred a month ago. He is now able to move about without the arm sling that he has been wearing.



Founded in 1915 by Frank Quinn... Published by the CLIPPER CORPORATION... ORLAND W. VAUGHAN, EDITOR

NEW YORK, MAY 28, 1919

Entered June 24, 1919, at the Post Office as New York, N. Y., second class matter...

Subscription rates: One year in advance, \$4; six months, \$3; three months, \$2.

Advertising rates furnished on application... Chicago Office—Room 1841 State Lake Bldg.

THE NEW YORK CLIPPER 1841 Broadway, New York

Registered Cable Address, "Autovisor." The Clipper can be obtained wholesale and retail...

BURLESQUE AGENTS

The recent announcement of Mr. Sam Scribner that those advertising agents on the burlesque wheels will not be permitted to handle three-ways, rack cards, etc...

If this is so, what is the matter with some of the agents of the city? It hardly seems possible that any agent would allow any of his small staff to lay around a bill room after he leaves a house...

There have been cases where small staff has been put aside by the house agent or his helpers and covered up for no purpose, so that it would not be found until the agent had left town...

It is easy to see that the attention would be called to it. This could hardly be blamed on the company agent, as it is impossible, if he is carrying a big house, to be able to keep track of everything...

The tack card, from all reports around the circuit, is getting to be a part of the

past, as word comes into New York that it is against the city ordinances of a greater percentage of cities on the wheels to tack cards...

It hardly seems possible that agents who have the hustling qualities and reputations as possessed by those who are in the business would allow anything to be left over in a bill room when he left town...

The order also states that a copy of the folders, throwaways and no other small stuff must be submitted to the office of the Columbia Amusement Company before they are printed...

Another reason why the Columbia wishes to see the copy is that some folders and small staff are gotten up in such poor manner that they are of no benefit to the show...

The idea in show business is to get up something that will catch the eye of the puter and give a grin sounded in Europe about. The thought of having the office go over such ideas before they are put on the stage is a very good one...

ASKS HELP FOR HERO

Dear Sir: I have just read of the arrest of Serg. Bernard Cumming in the current issue of your valued paper. Young Cumming is a very brave fellow...

There is no doubt but that he made almost the supreme sacrifice. Also, there is no doubt that he has a very high regard for his country...

May I suggest that you, the show business manager of the Columbia, be so good as to petition the authorities, and let us all make a little contribution for a young chap who has given his life for his country...

member of a headline set, the name of which he used in a moment of weakness, no doubt born of dire necessity.

"HITCHY" EXPLAINS Editor, N. Y. Clipper. Dear Sir: Just as I am getting ready to go to bed this night...

I have read your paper since I was a young boy fourteen years of age in Auburn, New York, where I worked in a shoe store and read the ads in the paper, "Wanted, good and gotten up and off, who can doable in brass..."

Sincerely yours, FREDMONT HITCHCOCK. Piccadilly Hotel, London, W. May 9, 1919.

SOLDIERS SEE STOCK COMPANY

Dear Sir: Just a few words in regard to the Silvernail Players, the oldest and best known theatrical troupe and the only soldier-stock company in the A. E. F. in France...

Recently the company was awarded by the addition of Messrs. Hal Crane and Fred C. Trussell. For their Paris production of "Under Cover" the Silvernail Players were honored by the association of Miss Beverly Stieveaux...

Respectfully yours, JACQUES G. CHAMBERLAIN Le Clercq. 12 E. d'Assuesnes, Paris. April 8, 1919.

Rialto Rattles

VAUDEVILLE PROVOKERS If you fall to score a hit, Try a patriotic hit!

WILL GIVE FURTHER PROOF The N. V. A. is organizing a baseball team. Once more an effort is going to be made to prove the old is human.

SURE PROOF OF IT You can talk to the summer is coming, by Heck. When the chorus girl starts in a wash-bi her neck.

THEY'RE LUCKY It is fortunate that some of our wire performers do not telephone wires to work upon, or they might be lost suddenly to get of the wire.

WHO STARTED IT? We are unable to answer the many queries which have come to us asking who was the first song writer to discover that "high" and "sky" rhymed.

BUT THEY MUSTN'T HAMMER IT "The Auction of Sontz" is the title of a new musical at the New York Theatre. Bert Lomon suggests that all the shoemakers be given a half-hour to lamp it.

A RHYME OF THE TIME An actress who needed the dough. Fourteen dollars she got in that slow. She started to wriggle. To shimmy and wriggle. And now she is stopping the show.

AGAIN, THE DEADLY PARALLEL His first article was published on July 1, 1919, as the "Worst of July." H. G. Wither, in his New York Mail column a few days ago, called it that. Maybe he reads the Clipper and maybe he doesn't.

AND A SHIMMIE, TOO A shimmy is a new style of coming back to Broadway with a Shakespearean repertoire. He fears not the bed-room of the "Fanny" in Paris. There's a deadly bedroom scene in that little Loceesth thing!

THINGS WORTH HAVING Marion Harris' drawing. A fine illustration of the expression of sweet innocence. James Madison's knowledge of sweet innocence. Julius Tannen's line of talk.

IT'LL BE SOMETHING LIKE THIS When July 1 rolls around, all of those pre-prohibition signs and catch-lines will have to be changed. Then we'll hear the vaudeville gag pulling stock of this nature: "A little song entitled, 'Fanny' Stranger, stop and shed a tear, John Barleycorn lies buried here!"

LETTERS WE NEVER RECEIVE, MO II: Sir—I was in my act at Jaden's Podunk last night, and went rotten. I Scribble wrote me a fine act, but I don't know what it was. I'll never reach the big time, and probably will be kicked off the small time. I wonder why I never see the God? The crowd gave me the razz and I deserved it. Please mention this in the next issue of your most valuable sheet. Sincerely, S. Maltimer.

HEARD BACK STAGE "Say, don't forget to change those gags about Hoboken—we play there next week!"

"That's a new line in the first act—we'll have to make friends with her little agent, 'the swimmer'!"

"There's a fellow in the stage box there writing something. Must be a bookin' agent!" "Those birds walked out on me, clowns' first hall. Wait until July 1—they'll try to wave the flag—then I'll get a hand."

# SUMMER SEASON IS FULL BLAST!

ARE YOU PREPARED WITH SONGS FOR YOUR OUTDOOR ENGAGEMENTS?

No house in the world can supply you with such an assortment of "sure fire" material as we have at the present time.

Songs that appeal to all audiences, especially—the masses.

## DEAR LITTLE BOY OF MINE

Nothing More Beautiful Ever Written

**HAVE A SMILE FOR EVERYONE YOU MEET AND THEY WILL HAVE A SMILE FOR YOU**  
The Sunshine Song—Your Audience Will Love It

## THAT WONDERFUL MOTHER OF MINE

A Delicious Bit of Sentiment

## STARLIGHT LOVE

A Dreamy Walz Song—Punch Climax

## YOU'RE MAKING A MISER OF ME

Another "Jealous of Me"—Same Writers

## THE GATES OF GLADNESS

(ON THE ROAD TO SUNSHINE LAND)  
The "Polly Anna of Songland"

And These Favorite Standbys:

## KISS ME AGAIN

Victor Herbert's Sweetest Melody

## THERE'S A LONG, LONG TRAIL

Always Sure of a Rousing Welcome—Will Live Forever

## MOTHER MACHREE

Loued by Everybody

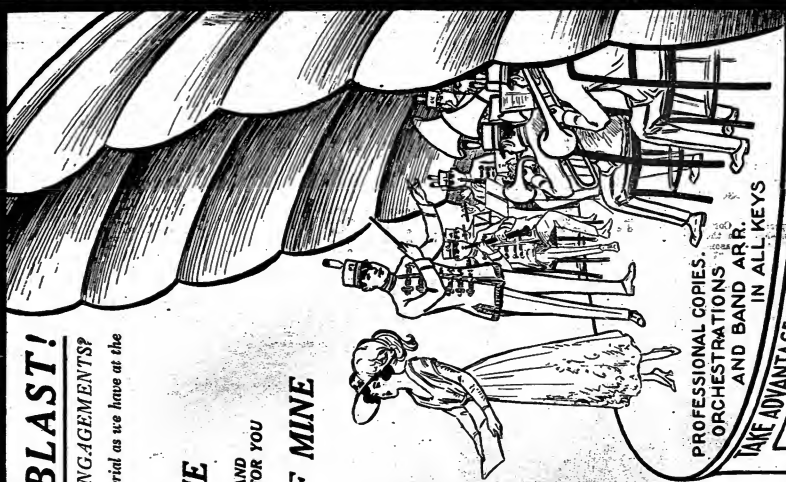
## CAN'T YO' HEAR ME CALLIN', CAROLINE?

A Tremendous Favorite

## RING OUT! SWEET BELLS OF PEACE

Dignified, Yet Simple and Timely on Any Program

A rare collection of songs suitable for all occasions in or outdoors.



PROFESSIONAL COPIES.  
ORCHESTRATIONS  
AND BAND ARR.  
IN ALL KEYS

TAKE ADVANTAGE OF OUR COAST TO COAST SERVICE

AL. SHAW  
510 Broadway  
5th Floor  
New York City

JACK COWLEY  
18 West 31  
St. New York

AL. SHAW  
510 Broadway  
5th Floor  
New York City

JACK COWLEY  
18 West 31  
St. New York

AL. SHAW  
510 Broadway  
5th Floor  
New York City

JACK COWLEY  
18 West 31  
St. New York

**M. WITMARK & SONS**

AL. COOK, 1562 Broadway, New York

(Next to Palace Theatre)

AL. SHAW  
510 Broadway  
5th Floor  
New York City

JACK COWLEY  
18 West 31  
St. New York

AL. SHAW  
510 Broadway  
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18 West 31  
St. New York

## FRANCHISES FOR THREE SHOWS CHANGE

### OPERATING COMPANY DISSOLVES

The Theatrical Operating Company which controlled three shows on the Columbia circuit for the last five seasons has announced that the shows were the "Million Dollar Dolls," "Twentieth Century Maids" and the "Blue Tones."

Before the company was dissolved a meeting was held, and the franchises controlled by the company sold. Sam A. Schreier and Bud Hrynack bought the "Million Dollar Doll" franchise, J. Herbert Mack and John G. Jerome purchased the "Bon Tones," and Jules Hartig, Harry C. Jacobs and Gus Hill got the "Twentieth Century Maids."

Ed Chipman, manager of the "Twentieth Century Maids," the last few seasons, will manage the company's new show, the "Bon Tones." Harry Abkott, who has been ahead of that company ever since he got the rights of the "Horse Syde's London Belle" next season.

The officers of the Theatrical Operating Company were Sam A. Schreier, president; John G. Jerome, vice-president; J. Herbert Mack, secretary, and Bud Hrynack, treasurer. The directors included Sam A. Schreier, John G. Jerome, J. Herbert Mack, Bud Hrynack, Gus Hill, Jules Hartig and Harry C. Jacobs.

Sam A. Schreier was general manager of the company.

### TURNED INTO MISSION

INDIANAPOLIS, Ind., May 24.—The old Empire Burlesque Theatre, dark for a number of years, will open this week. But light will no longer be the attraction, for the house is now conducted under the auspices of the Codrus Bible and Evangelistic Conference, with Paul Radner, of the Moody Tabernacle, of Chicago, as leader.

### MIDGIE MILLER TO SAIL

Midgie Miller, formerly of the team of Middle Miller and the Cellahan Brothers, has been engaged by Alfred De Courville to open in Julian Mitchell's revue at the Nollie Theatre, Chicago, on July 1. Miss Miller is booked to sail to Midie, Wednesday.

### OPEN IN CABARET

Henri and Lissel opened at the Fekln last Monday. They have been with Strum and Franklyn's "Pirates" all season.

### GETS ANOTHER CONTRACT

Sarah Hyatt has been again engaged by Tom Sullivan as prima donna for his "Monte Carlo Girl" for another season.

### WILL ELEG OFFICERS

An election of officers and a new Board of Governors of the Burlesque Club will be held at the annual meeting June 10.

### COLLINS GOING INTO STOCK

Elias Collins has been signed to work in stock at Camp Dix this summer by Ben Levine.

### DAVENPORT BOOKING PEOPLE

Dangle Davenport, former treasurer of the National Burlesque, is now booking people with a show.

### REVIVES SIGNS ONE

Ruth Haywood has been engaged by Al Reeves for his show next season.

## WELCOMES SON WITH BANQUET

Frank Edmore, the theatrical printer, gave a "welcome home" dinner last Saturday night at the Loring Restaurant to his son Elwin, who recently returned from the fighting fields of France. A large representation of show people as well as a number of business friends were present. An excellent dinner was followed which cooking and table show was offered under the direction of Will Roehm. Among those who attended were: Marie King, Edna De Leon, Nellie Crawford, Tex Ellis, May Bingham, Al Springfield, Hickey and Underwood and Clara Morgan.

### CHARTER STEAMER FOR OUTING

The steamer "The Charlotte" for the Burlesque Club outing, will leave the foot of West Thirty-third Street at 9:30 Sunday, June 23th. Those holding tickets for the outing must be sure to be on hand at that hour as the boat will leave promptly on time.

A Big Victory Jubilee Sociable will be held in the club rooms tonight (Wednesday). A vaudeville bill will start shortly after ten o'clock. Secretary Roehm announces he has arranged for plenty of extra and direct. It's to be a stag and for members only.

### KAHN PLAYERS CLOSE

Billy Spencer closed at Kahun's Union Square last Saturday. Joe Babon opened in his place Monday. Frank Dreyfus, Dick Weinwright, Monica Redmond and Helen Stewart close this week. Harry Stepps, Elsie, and a vaudeville bill will start shortly after ten o'clock. Secretary Roehm announces he has arranged for plenty of extra and direct. It's to be a stag and for members only.

### GOING WITH STYLL SHOW

Harry Abkott, well-known burlesque agent, has been engaged by William Campbell to do the advance work for the "Horse Syde's London Belle" company next season. He has been ahead of the "Twentieth Century Maids" the last four seasons.

### KINNEAR IS RECOVERING

George Kinnear, the young juvenile, who was stricken blind a few weeks ago, was discharged from the hospital last week. He has entirely recovered the sight of one eye, and the doctors state the sight of his other eye will return in a few weeks.

### JOE FREED CLOSES

Joe Freed closed with the "Mischief Makers" Saturday night at the Star, Brooklyn, and leaves for his home town this week, where he will remain for the Summer.

### SINGER SIGNS TWO

Jack Singer has signed Harry Lander, of the Lander Brothers vaudeville act, for his show next season through The Weber's office. He has also signed Ned Duffy for next season.

### REPLACES PAM LAWRENCE

Roth Barbour has replaced Pam Lawrence as substitute of the "Bowery Burglars." She joined the show last week in Boston.

### HARTY SIGNS WITH HASTINGS

Harry Hastings, who was married in New York last week to opposite Tom Howard in his "Campbell Dolls" next season.

### KAWPELL BOOKS TWO

De Weber has booked George Howard and George Banks with William S. Campbell's show for next season.

## ELEVEN SHOWS CLOSED LAST SATURDAY

### MORE QUIT THIS WEEK

Twenty-seven wheel shows, all on both circuits, including the Summer show at the Columbia, New York, are entertaining Burlesque Fans these days. All of the burlesque houses in New York and Brooklyn are operating.

The companies which called a halt on May 24, were the "Burlesque Revue," as Postelkappet; "Follies of the Day," at the Gayety, Boston; "Hello America," at the "Bellevue Club," at the Star, Brooklyn; "Hello America," at the Gayety, Brooklyn; "The Merry Girls," at Minton's 14th Street Theatre, New York; "Million Dollar Girls," at Washington; "The Beauty Flirts," at the Gayety, Brooklyn; "Record Makers," at the Star, Brooklyn; "Parisian Flirts," at the Gayety, Brooklyn; "Record Makers," at Louisville, and the "Speed-Way Girls," at Detroit.

The following shows are slated to finish May 31: "Cheer Up America," "Dave Maria's," "The Merry Girls," "Mary Rouders," "Keweenaw Girls" and "Star and Garter Show," "Follies of Pleasure," "Monte Carlo Girls," "The White Show," "Rasae Dancers" and "Royal Follies."

Those remaining open next week and possibly longer are "The Merry Show in Town," "The Beauty Travel," "The Bostonians," "Bowery," "Burlesque Wonder Show," "Hill-Hill Hooters," "Merry Girls," "Irwin's Big Show," "Law Kelly Show," "Mollie Williams Show," "Maid to America," "Midnight," "Broadway Belle" and "Midnight Matinee."

### GRINWELL MADE STAGE MANAGER

Ben Grinwell, who is playing a French character with Jean Rodin's "Peak-A-Boo" show at the Columbia, has been appointed stage manager of the company. It was erroneously stated in these columns last week that he was to leave the show.

### GOLDEN RE-SIGNS AND CLOSES

Nat Golden closed his season last Saturday ahead of Dave Marston's "American Fun" company at the Star and Garter. He has been re-engaged by Marion for a term of years.

### BARE HEALY RE-SIGNS

Babe Healy has been re-signed by Barney Gerard as substitute for two more seasons.

### CARPENTER IS REPLACED

Nick Regan left the National Winter Garden as stage carpenter last Saturday night. Louis Younger has replaced him.

### VIC DATTON SIGNS

Harry Hastings has signed Vic Dayton for his "Rasae Dancers" company next season.

### WILL BOOK BROOKLYN HOUSES

Joe Shea will book the Sunday concert at the Star and Gayety Theatres, Brooklyn, next season.

### MARGIE KELLER MARRIES

Margie Keller, a member of the "Maid of America" company, was married in New York last week to Fred Mattheis, property man of the "Bird of Paradise" company.

### SIGNS WITH WATSON

"Singing" Billy Watson has signed Gus Robber for his show next season.

## "ISLAND DECOCO" AT NATIONAL WINTER GARDEN PLEASES

Billy Mattheis showed good judgment in getting Don Clark to produce the show at the National Winter Garden. The best producers we have in burlesque and the show he put on last week, called "Island Decoco," was a real treat for every person at that house. It had a number of good ideas, and the show was a big success. It was one of the members of the company. It was one of the members of the company. It was one of the members of the company.

The comedy bit was a real treat for every person at that house. It had a number of good ideas, and the show was a big success. It was one of the members of the company. It was one of the members of the company. It was one of the members of the company.

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The WALTZ  
SUPREME

A Song That Overwhelms  
**WOND'RING**

By LEE DAVID

A ONE-STEP  
INTERMEZZO  
of FIRE and  
MELODY

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M  
A  
N  
C  
E

Lyric and Music  
By  
LEE DAVID

**ANNOUNCEMENT**

(And Something About Lee David)

- ¶ This is a new publishing house. Ours is experience based on intimate relation, long observation and critical study of the field. Both—yours and ours.
- ¶ We are not going to publish things because they are just good, or nice, or because we need a catalog. No. Our pledge is that every number sponsored by us will be of immediately recognized distinction, originality, charm and irresistible melody. Melody first, last and all the time. We cannot be just as good—we must surpass.
- ¶ We will publish high class Songs, Waltzes, Fox-Trots, One Steps and Show Music. The instrumental numbers will all carry lyrics, making them highly desirable. Also, each will be of undeniable popular appeal; this combination will characterize every composition. Your performance will attach to itself atmosphere, tone and that fortunate something which is bound to put you across.
- ¶ And this. We have under exclusive contract Mr. Lee David. This young and most talented composer has risen and earned his enviable reputation on highest merit. His ability distinguishes him in his sphere. We congratulate ourselves upon our foresight in recognizing his genius. We are frank. We expect Lee David to carry us to success and we give him these words gladly.
- ¶ We want to work with you. We want you to work with us. Service means so much. The personal equation means so much. Come to see us. Come to know us. Let us be friends.

BENJAMIN W. LEVY,  
Gen'l Mgr.

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Lyric and Music  
By  
LEE DAVID

**B. D. NICE & CO., Inc.**  
Music Publishers

1544 Broadway New York City  
45th and 46th Streets

The WALTZ  
SUPREME

A ONE-STEP  
INTERMEZZO  
of FIRE and  
MELODY

**SCHIRMER SIGNS LEE ROBERTS**

**Composer of "Smiles" Will Publish for This House for Term of Years. Receives Enormous Guarantee**

Lee Roberts, the composer of "Smiles," the song and instrumental number which broke all existing sales records last year and which although away over the 2,000,000 mark is still selling in big quantities, has signed a contract to write exclusively for G. Schirmer, Inc., for a term of three years.

Although the Schirmer house is making so an announcement regarding the financial terms of the contract, those in position to know state that Roberts is guaranteed a royalty of \$25,000 annually from the sale of his compositions.

Roberts, who in addition to composing is connected with the Q. R. S. Music Roll Co., has a number of other compositions which have met with success, although "Smiles" of course has been far and away the best seller.

The signing of Roberts by the Schirmer is an indication that this house which has in the past been limited with the publication of high class and production music is planning a move in the wide field of the popular publications.

Roberts in addition to the writing of instrumental music is also working upon a new production which will be sent during the coming season.

**BAND FEATURES "HAVE A SMILE"**

It does one's heart good to listen to the U. S. Jazz Band, directed by Al. Moore, and when they play "Have a Smile for Everyone You Meet and They Will Have a Smile for You," it seems about the best time that was ever. "Smiles" Moore and his band are featuring this hit number at every performance they give on the big Keith time, where they are now appearing with huge success. They are playing of "Have a Smile," one of the big hits of the day, is considered to be among the most things they do, and the delighted audience never fails to demand it all over again. Needless to say, they get it.

**FRED BELCHER MARRIES**

Fred Belcher, secretary of the music publishing company of H. H. Harcourt & Co., and for years manager of the New York office of the company, was married to Miss Mary Morning in Longport, N. J., to Saturday last, a member of the A. H. Harcourt and date company, which played last week in Atlantic City.

The ceremony was a quiet one and was attended by a few friends among them being George Lee Hall, Yvonne Shalton, Gregory Linder and Arthur Levy, manager of the "Look and Date" company. The ceremony was performed by Ralph Harcourt, mayor of Longport.

**DUNCAN SISTERS IN SHOW**

The Duncan Sisters have just finished a tour of the Keith Circuit. They are now appearing in "She's a Good Fellow" at the Globe Theatre, and their meeting with even greater success than they enjoyed in vaudeville. "Have a Smile for Everyone You Meet and They Will Have a Smile for You" continues to be one of their big hits.

**JACK MILLS MAY PUBLISH**

Jack Mills, formerly professional manager of the Irving Fisher Co., is said to be preparing to enter the music publishing business. Mr. Fisher's name is Philadelphia, is said to have a number of wealthy men who are interested in it, as a business, and are prepared to furnish all the financing. Jack Mills promises to be a success.

**FEIST BUYS TWO SONG HITS**

Leo Feist, Inc., has purchased from Will Rositer, the Chicago publisher, the publication rights of the two songs, "Sand Dunes" and "Yamp," both numbers are by Byron Gay.

"Sand Dunes," in its instrumental form, is one of the big hits. Both numbers and the vocal arrangement is pushing it fast for first place in popular favor.

"Yamp," which is so common enough as yet comparatively unknown in the East, is a big success in Chicago, where it has originated one of the quickest hits on record. No information regarding the price paid for the two publications could be secured from either the Feist or Rositer concern. The fact, however, that Rositer has for the past month or so been running advertisements in the newspapers to the effect that he had been offered and refused \$50,000 for "Sand Dunes" alone is an indication that a record price was paid for the numbers.

**MUSIC MEN TO MEET ON JUNE 10**

The twenty-fifth annual convention of the Music Publishers Association will be held at the Hotel Astor, N. Y., on June 10. The meeting will be an important one as in it is to be discussed the various aspects of the popular music publishers in the organization. A number of important matters to be discussed are the status of jobbing business are to be taken up and acted upon, among them being those of uniform mechanical forms, the entrance of many of the jobbing business, a standardization of size for music, uniform contracts for composers and many others.

**MUSIC IN THE CITY PARKS**

Under the direction of the Department of Parks, plans are being completed for many out-of-door concerts during the coming Summer. The first concert will be given on June 11, and the season will end on Labor Day. The bands of the regiments returning from France will be used in all parts of the city and the various military and letter carriers' bands will be heard frequently in the parks of the city.

**SCHIRMER BUYS MUSIC BUSINESS**

G. Schirmer, Inc., has purchased the entire music business formerly owned and conducted by the late G. Helffinger in Los Angeles, Cal.

The purchase includes the retail business and the catalogue of Helffinger.

**CUNNINGHAM IN VAUDEVILLE**

Paul Cunningham and Florence Bennett opened on the Keith time on Monday of last week. They will play only one act and in the act a number of the new Cunningham songs will be heard. The act is booked at the Colonial for next week.

**FULLER TO ISSUE JAZZ FOLIO**

Earl Fuller, who has a jazz band orchestra and jazz band in numerous Broadway resorts, will shortly issue a musical work which he calls "Folio for Jazz Folio." It will be published for piano, orchestra and jazz band.

**HARMS CO. BUYS "YEARNING"**

The T. B. Harms & Francis, Day & Hunter Company has purchased from the Daniels & Wilson Company the publication rights to the song "Yearning."

**NEW "PAL" SONG SCORES HIT**

"Dear Old Pal," a new song recently released by the Meyer Cohen Company, is one of the big hits and is now one of the best sellers in the Cohen catalogue.

**HARRIS RELEASES NEW SONGS**

Charles K. Harris has released two new songs by Joe Gold and Eugene West. They are "She's a Masser" and "It's Complicated Making Love" and "We're L.I.N.G."

**NEW MUSIC HOUSE OPENS ON BROADWAY**

**B. C. Nice & Co., Inc., Establishes Quarters at No. 1544 Broadway—Will Be Published by DeWitt**

The latest addition to the ranks of New York music publishers is the firm of B. C. Nice & Co., Inc., which opened its doors this week. The new firm has offices on No. 1544 Broadway, between 50th and 50th streets, where attractive quarters have been fitted up. The house will publish both songs and instrumental numbers as well as some productions. The firm has strong financial backing and selected a staff of employees well trained in their particular field. The president of the company is Benjamin W. Levy, who will act as general manager. Mr. Levy is an attorney and an associate of Leonard M. Wallace, former commissioner of accounts. Mr. Levy is well known along Broadway and has represented a number of agents and managers.

The company has under exclusive contract Leo Duff, composer of "Who Honey," and the first three numbers published by the house are from his pen. They are "Round and Round," "Tent of Allah," an intermezzo one step (both with lyrics), and "Wind'ring," a ballad.

**NORVIN McHOSE INJURED**

Norvin McHose, who for the past five seasons has been playing in the Harry Meyers' "Five Noveltis Minstrel Company," tore a ligament in his right leg while he was in the company of the press Theatre, Chicago. He was compelled to close and return to his home in Philadelphia, where he has been confined to his bed ever since.

McHose was formerly employed by M. W. Winters and was one of Philadelphia's leading leaders.

**MORRIS IS PROF. MANAGER**

Mc Morris is the new professional manager of Jerome H. Remick & Co. Mose Gumble, who for years has held the position, has been promoted to the position of general supervisor of all the branch offices and much of his time in future will be spent in this and other cities where the Remick concern has branches, keeping the professional departments up to the mark.

**BOLSHEVIKI SONG IN DRIVE**

"I'll Take the Hell Out of Bolsheviki," a new song by Lewis Ploft, Howard Johnson and Ira Schmetz, received a big boost during the Victory Bond drive. The song was featured on scores of trucks and outdoor booths, where sales were so rapid that the song met with great enthusiasm. The number is published by Leo Feist.

**EARL STOKES OUT OF THE ARMY**

Earl Stokes, who was discharged from the army last week, is showing a number of new songs which he composed while in France. One of the best is called "God Knows I'm Glad I Got You."

**ANATOL FRIEDLAND FREELANCING**

Anatol Friedland, formerly a member of the Gilbert & Fisher Company, is now doing some free lance writing. He will probably become connected with one of the big houses shortly.

**IRVING MILLS IS A DADDY**

Irving Mills, Philadelphia manager of the McCarthy & Fisher Company, presented him with an eight-pound baby girl on Wednesday, May 22.

**BORNSTEIN ON WESTERN TRIP**

Ben Bornstein, of the Harry Von Tiger Company, leaves on Saturday for a western business trip.

**ENGLISH HOUSES QUOT SOCIETY**

There has been much talk of English music publishers to resign from the Performing Right Society as the English Society of Composers, Authors and Publishers is called, during the past two weeks. Within this time, Francis Day & Hunter, the Star Music Co., Ltd., and the Lawrence Wright Music Co., have sent in their resignations, and have announced the release of their publications. The English Society has for several months been in the midst of a big fight with the musical union in regard to the collection of performing rights fees for the playing of the compositions of its members and the sudden resignation of the above firm seems to indicate that the union has won out.

The American Society, formed several years ago, is steadily growing and numbers among its members practically all of the leading publishers of this country. It is particularly successful at present and in addition to having a cash balance of nearly \$100,000 is now in collecting nearly \$4,000 each week.

Up to the present this society has not depended upon a definite method in which its collections are to be divided among the members and as soon as a plan is adopted a large amount will be set aside for distribution.

**ARMY BANDS WANT MUSICIANS**

The War Department has started a campaign to enlist musicians for eighty or more army bands. Those enlisting will be given a \$500.00 gratuity. They will also be eligible for other vocational schools that are now being operated by the army. The new educational program established for the instruction of aliens and illiterates in English and other elemental school subjects.

The posts at which these army bands are now stationed are located in all parts of the United States. The same will apply for assignment to any band whose station is within 1,000 miles of his place of enlistment.

**COMEDY ACT ON ORPHEUM TIME**

Mc Morris and Campbell, who are booked for an extended tour over the Orpheum time, played the Brighton Theatre last week where their clever comedy act, "The At-berber," stopped the show at almost every performance. They featured the new songs, "Friend and Foe" and "That's all" which are issued by the Feist house.

**FEIST GETS McCARTHY SONGS**

Joe McCarthy and Harry Tierney have placed two new songs with Leo Feist, Inc. One, a novelty number, is of a popular variety, while the other is a production song which will be heard in one of the big summer productions to be presented next month.

**NEW BALLAD SCORES HIT**

"Mister Fantasy" and "Who Gilt & Friedland held is being successfully featured by some of well known singers. It is of the Gilbert & Fisher catalogue.

**WALTER EASTMAN ON WAY HOME**

Walter Eastman, the American representative of the English music house of Chappell & Co., sailed for England on Saturday of last week.

**DAY RETURNING TO ENGLAND**

Francis Day, of the London music house of Day & Hunter, is now in New York spending several weeks in the country plans to sail for home early in June.

**MORRIS GREEN WITH NEW FIRM**

Scott Green, formerly with the Gilbert & Fisher Company, has with the recently organized B. C. Nice Co.

**A SURE POP,  
100 - TO - 1  
BET**

**Lyricaly Beautiful. Melodi-  
cously Wonderful.**

# FRIE

Words By HOWARD JOHNSON and GEO. W. MEYER

Exceptional Novelty Rag Song! Better

# ANYTHING IS NICE IF C

Words by GRANT CLARKE

The new song hit they're dancing and singing and humming and whistling everywhere.

# CHICK

(HE CAME FROM)

She Brought Doughnuts to the Doughboys and

# SALVATION LA

By "CHICK" STORY and JACK CADD

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A Sign's Throw From the Palace

**NOTE NEW NEW YORK ADD**



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Musio By JOS. H. SANTLY

**GREATEST  
BALLAD HIT IN  
YEARS!**

First Folio Hit From Our  
New Home.

than "Peaches Down in Georgia"

# SONGS FROM DIXIELAND

by MILTON AGER and GEO. W. MEYER

# SONG (HONG KONG)

The Lure of mysterious  
China, blended with live  
American pep!

By HAROLD WEEKS

proved Herself a Sister to the Red Cross Girl

# MISSIE OF MINE

by writer of "Rose of No Man's Land"

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WHEN YOU WRITE A HIT, HOW EASY IT IS TO WRITE ANOTHER

“**GOLDEN  
GATE**”

(OPEN FOR ME)

**SOME SONG!**

By KENDIS and BROCKMAN, writers of "I'm Forever Blowing Bubbles," "I Know What It Means to Be Lonesome," Etc.

*Leaders, Send for our Band and Orchestra Number!*

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**145 W. 45th St., New York City**

**CHAS. BIERBAUER**

REVIEWING ACTS FOR

**MAX HART**

— IN —  
**CHICAGO**

— ADDRESS —

**EAGLE & GOLDSMITH**

Suite 504, 177 North State Street



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'LOVE LAUGHS' WON'T MAKE BROADWAY HOLD ITS SIDES WITH MIRTH

'LOVE LAUGHS'—A comedy in three acts by George D. Casey... Broadway evening, May 29, 1919, at the Bijou Theatre...

Cast list for 'Love Laughs' including Matthew Smith, John Norton, Helen Adams, Burke, Harold Adams, Jesse Moore, and Marie.

The cynical and care-free physician in the act of 'Love Laughs' is happy by reason of his having eschewed marriage up to the age of forty. But, in the last act, his heart is drawn for it has been smitten with love for a pseudo nurse from whom he successfully hid his devotion until the very last, although anybody could tell that she and he were going to double up in the more or less unbreakable bond of matrimony...

Then, too, there is the doctor's eighteen-year-old ward, a young woman who has been taught by a specially hired prepceptor that marriage, among other things, is unnecessary, because, if you concentrate and, sink you are married you are married. So, she decides not to marry a man, but to become the doctor's ward, who makes a trip abroad, and tells the doctor that he is very much in love with a nurse whom he has met on the way coming to the city who carried a letter of introduction to the doctor. The young friend wants the doctor to bring him in the nurse, and he goes to look after him. His purpose in wanting to have the nurse near him is obvious. The doctor does not understand the young man, keeping the young man in his own home, where the nurse, or pseudo nurse, as she afterward turns out to be, nurses him.

But, after a few days of sham illness, he has a romantic relapse, for he falls in love with the doctor's ward, who he afterwards marries, and the doctor falls in love with the nurse, the latter being in reality the daughter of a prominent London physician, whom she marries because of his pending marriage with a show girl. In leaving, the daughter takes her mother's jewels, to which, which her father engages a private detective to follow the daughter to America.

As the detective does not recover the jewels is also set forth in this far from scintillating comedy, which often borders the farce, but, in the main, is never more of its own dramatic purpose. There is entirely too much plot in the play. The first two acts, because of their scenes at times, although some of the lines are sparkling. Some of the situations are good. But taken as a whole, the comedy of the play is too ponderous to make for success.

Glendinning, as Helen Moore, the pseudo nurse, played her part in a manner that was altogether charming. Her Harold Adams, as the doctor's ward, who would do much better with the role assigned to him if he pitched it in a lower ball, rather than the one he has thrown upward, tried to be cute and ingenious, but her efforts proved futile for the most part. Arthur Allen, Charles Green, Harold West and Beatrice York played less important parts acceptably.

The play was well staged by John Herwood.

'LA, LA, LUCILLE,' ANOTHER BED ROOM PLAY, REACHES B'WAY

'LA, LA, LUCILLE'—A musical comedy in three acts, book by Fred Goetz and Louis Green, lyrics by Fred Goetz and H. G. De Witt, and music by Thomas Brady... Broadway evening, May 29, at the Henry Miller Theatre.

Cast list for 'La, La, Lucille' including Johnathan Jaynes, Lucette Jaynes Smith, John Smith, Thomas Brady, Maurice Gage, Nicholas Grimshaw, Mrs. Thomas Brady, Cecelia McDonald, Alan Brady, Reginald Blackwood, Edna Hall, Harry B. Daniels, Miss Victoria, Margie Bellar, Arthur Hughes, Mrs. Britton Hughes (Peggy), Helen Clark, Betty, Edward De Camp, Walter, Harold H. Miller, Colonel Marston, Stanley H. Pardo, and Ester Banks.

In 'La, La, Lucille' New York has another bed-room farce and one which is broad in a very broad sense of that word. The first act opens being played in a room with a bed in it, but the second and third make-up for this deficiency, and to be in bed is the main thing in the plot on Broadway this season, the sleep-apartments are in a hotel—the Hotel Philadelphia.

The story deals with John Smith and his wife Lucille. John is a dentist in comfortable circumstances, and he and his wife are happy and self contented and all wealthy aunt of the dentist husband dies. The last trouble begins.

For some reason known only to herself, the late lamented will to John \$2,000,000 and she leaves her fortune to her wife. They, therefore, plot to get the divorce, thus carrying out the letter of the will, and then re-marry.

In order to furnish grounds for the divorce John hits upon the plan of making love to Fanny, the janitress, a most unenviable job to look upon, who enters into the divorce line which heartily, and goes as far in the direction of "indiscretion" as her inborn self respect will permit.

John and Fanny take a room in the Philadelphia Hotel and in this room and in the next to it, occupied by Mr. and Mrs. Britton Hughes, the plays plot is worked out.

Of course it does not end in divorce. The disappointed John and his wife get an unexpected bump by the appearance of Anny ally and well, who tells them that she has the right to go to the law to test the strength of John's affection.

John E. Hazard was very funny as the husband seeking but not wanting a divorce. Eleanor Daniels, as Fanny, gave the best piece of broad comedy acting done by any actress in New York.

Helen Clark was delightful as the young bride. Loris Baker, Janet Vele and Marie Bentley were others who did well. In fact no real fault could be found with the acting of any member of the cast.

The music can be compared with that of the average musical comedy of today. The production was adequate.

CASTING KREISLER PLAY

Fritz Kreisler's first musical play, which Charles B. Dillingham is to produce the next season, will be cast by the director at the Globe Theatre during the Winter, has been completed, it was learned last night. The play, which is titled "The Biala Knot" is to be the name of the play. William Le Baron wrote the book and lyrics, and he will collaborate with Kreisler on the score.

MANAGERS USE PENSIONS TO JAM DOWN SALARIES

Theatre Men Fight the Pay Received from the Government by Demobilized Men and Demand They Work for Less Than Before the War or Not at All

LONDON, England, May 14.—Discharged artist soldiers are complaining that managers are taking advantage of the fact they are drawing pensions, rather than salaries. These managers, when an artist applies to them for an engagement, first learn the amount of the pension the applicant receives and then offer him a salary, the amount of which, if the artist adds his pension to the total of salary and pension, is no more than the artist received in salary alone before he went to war. In some instances it is even less.

Arguments and appeals to the loyalty of these managers do not move them. They take the standpoint the artist can take the offer or leave it as he pleases and that, if he does not take it, there are plenty of

others who will be glad to get it. In many instances the artist is forced to accept the manager's offer in order to get food to eat and a bed to lie in, in spite of himself, is forced to become a victim of this newest and vilest class of profiteers. In G. Cook, organizer of the National Federation of Discharged and Demobilized Sailors and Soldiers, these unfortunate artists have found a champion who has determined to make their fight his fight. He has brought the matter to the notice of various restricted trade unions and, through them, hopes to cause the government to take cognizance of it and, by governmental order, put an end to a custom which, once it gets a footing, there is no prophesying where it will fly.

HAS RIGHT TO STAGE NAME

LONDON, England, May 24.—The much disputed question as to whether an artist has any proprietary right to the name used in his name has been decided officially by Sheriff Lang in the Sheriff's Court, Aberdeen. The case was brought before him was made was that of Dan Fraser, who took proceedings against D. Brown McGill, Colquhoun, the manager of the theatre, for using his name in billing. McGill, in his published announcement of a revival of "Dan Fraser" comedies, as a member of the cast, whereas the plaintiff was not with the show.

McGill was awarded Fraser \$50 and costs, but absolved McGill from intentional wrongdoing.

ROLLS BUYS SADDLER'S WELLS

LONDON, England, May 23.—Ernest C. Rolls has purchased the freehold of Sadler's Wells and will reopen it in September. In the interim he plans to spend upwards of \$25,000 in refurbishing and re-decorating the house. Manager Rolls present intention is to revive such plays as "Moria Martin" and "Sweeney Todd" for the opening week's attractions. As a member of the stalls will be \$2.00 with the rest of the seats through the house at proportionate rate.

'ME AND MY GAL' IN ENGLAND

LONDON, England, May 22.—'Me and My Gal,' an American comedy, under the management of William Henshall, is being presented for the first time in England. After a tour of the Variety Theatres Controlling Company's house, the play will be brought to a West End theatre for a run of ten nights.

HANGS SELF IN DRESSING ROOM

LONDON, England, May 22.—Charles B. Cochrane, an actress playing at the Theatre Sara Barnard, committed suicide in her dressing room yesterday. She was found with a rope tied around her neck and with her body hanging from a window sill. She was forty-four years old.

TO PRODUCE WITH BELASCO

LONDON, England, May 24.—Charles B. Cochrane will be produced with David Belasco next season in a production of 'Sally Green,' the play which he wrote. Later, association with Seymour Hicks, Cochrane will present the play in London.

COCHRAN GETS FRENCH PLAY

LONDON, England, May 24.—Charles B. Cochrane has secured the rights to 'Maggie,' a French operetta, which he will present in London next season under the same title. The operetta is by Marcel Lattès.

TATE PLANS FLYING TOUR

LONDON, May 24.—Harry Tate announces that he will make a world's flying tour in a biplane. He has already been recently purchased. He plans to take a company of eight people, scenery and stage equipment for his flying tour. His first stop will be Gibraltar. From there he will go to Malta, Ceylon and Colombo. He will then fly to India, China and Japan, play all of the leading cities in each country. San Francisco will be the last stop. From there he will fly across the United States to New York, stopping at various cities on the way. His itinerary as far as he has announced it.

COCHRAN GIVEN TILL JUNE 1

LONDON, England, May 23.—The Actors' Association has given C. B. Cochrane till June 1 to withdraw his boycott of members of that organization. After that date, if the boycott is still on, no member, nor probationary member, of the Actors' Association can accept an engagement to appear in any company controlled or managed by Cochrane, unless the company consist entirely of members or probationary members of the association.

The decision was adopted by the Joint Committee and has the endorsement of every association man and woman.

PAYS 45 1/2 PER CENT DIVIDENDS

LONDON, England, May 24.—A dividend of 45 1/2 per cent, on preference shares has been paid in April and September of the L. T. V. Ltd. for the year ending March 31. This payment with the two of 7 per cent each made in April and September of last year the shareholders will have received within the year a total dividend of 59 1/2 per cent. The L. T. V. Ltd. controls twenty music halls in London, the Palladium being among them, all of which are under the general direction of Charles Gulliver.

DUBLIN REBELLION FLY BANNED

COX, Ireland, May 23.—'The Dawn Miat,' a new play by F. J. H. O'Donnell, has been banned by the authorities. The play, which deals with the story of the 1916 rebellion in Dublin, will have been given at the City Theatre. It was also banned in Waterford and Bantry.

DECOURVILLE HAS PARIS HOUSE

PARIS, France, May 24.—Albert de Courville has taken possession of the 'Theatre-Cochran' in Paris. The theatre will open on July 1 with 'Coches de Jolie' ('Joy Belle'). The theatre will be called 'Le Moulin Players.' It was also banned in Waterford and Bantry.

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Immediate Booking. 3 Months Contract  
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**MAX ROGERS AGENCY, 1544 Broadway, New York**

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The Musical Comedy Kings of New England

### NOTICE

The Third Annual Alley Festa will be held in Ypsilanti, Mich., week  
of June 30th. All attractions interested apply to

**ALLEY FESTA COMMITTEE, Ypsilanti, Mich.**

A REAL DOUGHBOY

## FRANK NALDY

"The Happy Wop"

Dir.—Aaron Kessler

My Pal—Eddie Regalla

**HENRY MILLER** left for Chicago Saturday night.

**Andre Bartlette** sailed for Paris last week.

**Rice and Warner** have been signed for "Wanted, a Thrill."

**Wallis Clark** has succeeded Holbrook Blinn in "Molier."

**A. G. Robinson**, manager of Henry Miller Theatre, is ill.

**Honey Hurst** is now doing a new single act on the Low time.

**Enrico Caruso** sailed last week for Italy on the *Catania* verb.

**Arthur Dongen** will hold his home in Prospect, Long Island.

**Henry Nagel** will present "The Bad Book" here in autumn.

**Marcus and Gold**, a new act, opened on the Moss time last week.

**Arlene Fredericks** has been added to the cast of "A Little Journey."

**John Harwood** has been engaged to stage "Curiosity" for J. S. Tepper.

**Patricia** has been signed to make records for Pathé for one year.

**Beth Stanley** opened at Churchill's in "Colorful Cabaret" last week.

**Harry Irving** has been engaged to direct the dances in "White You Wait."

**Burns and Grant** are having a new act written by Allan Spencer Tenney.

**Victoria Holt** is taking the "rest cure" at the American Hospital, Chicago.

**Phyllis Mellon** Tepper sails this week for London but will return in the fall.

**Mrs. Paula Segal**, mother of Vivienne Segal, has opened a dramatic agency.

The **O'Gorman Girls** are breaking in a new vaudeville act called "Just Jazz."

**J. C. Hoffman** has been engaged by the Shuberts to stage "Bing, Bang, Boom."

**Grace Emerson** has introduced a new European peasant dance at Churchill's.

**Ernest Glendinning** has been signed for the leading role in "A Regular Feller."

**Cliff Clark** has been booked by Joe Michaels over the entire Pantages circuit.

**Fred Duprez** returned to New York this week after a three years' absence in London.

**Margaret Angila** last week purchased the Frank Miller place overlooking Orono Lake.

**Ernest Glendinning** is now the featured artist appearing in "Love Laughs," at the Bijou.

**Grace Kaber** replaced Ruth Terry in "I Love You" at the Booth last Monday night.

**Lieut. Philip Klein** is back from France after serving with the U. S. Ambulance Corps.

**Sophia** and **Harvey Everett** will present a new act by Allan Spencer Tenney next season.

**Van and Schneek** have signed to appear with Ziegfeld's "Follies," as was rumored recently.

**Angela Simpson** sailed last Saturday for London, where she will represent Smith and Golden in the production of "Three Wise Folks."

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

**Fred Curtis**, who books the Kenney House, is the father of a baby boy recently.

**Berk and Valda**, a new act booked by Charles Borshaupt, will open out of town on June 2.

**Joseph W. Niemyer** opened last Monday with the *Low Fields* show at Atlantic City, N. J.

**Maudie Allen** is a late arrival from France, where she had been entertaining the soldiers.

**Polly Pryor** has been engaged by the Shuberts for a leading role in "Bing, Bang, Boom."

**Key Kendall** has been engaged by the Shuberts to stage the dances in "Bing, Bang, Boom."

**Leonard and Willard** are having a new act written for next season by Allan Spencer Tenney.

**Walter Cattlett** and **Marjorie Giessem** have been signed for "Bing, Bang, Boom" by the Shuberts.

**George L. Brown** has closed a successful season with *Wm. Hedg's* company in "A Cure for Curables."

**Robert Zabor**, formerly with the "Over There" theatre troupe, was married to **Edna M. Holland** recently.

**Richard Eyle** has signed with comedy leader for his new musical comedy, opening in Chicago next month.

**Pete Briggs**, formerly with D. W. Griffith, has been engaged as chief operator in Orchestra Hall, Chicago.

**Max Halperin** has returned to his duties in the Jackson Agency, Chicago, after a short absence due to illness.

**Frederic Thompson** has so far recovered his health that he expects to leave St. Vincent's Hospital this week.

**Pittrof the Great** has been routed for a midwestern trip, through the States Booking Agency of St. Louis, Mo.

**Arlene Fredericks** intends to cross the United States in June in an automobile which she purchased recently.

**Dalaly Marie** is the latest addition to the Century Midnight Whirl. She made her bow in the show last Monday night.

**Hazel Boyne**, of Woolsey and Boyne, has signed with C. B. Maddock, and will be seen in one of his forthcoming productions.

**"Happy" Reilly**, formerly of *Low Dock* at the Minerva, is in Chicago suffering from a severe attack of heart disease.

**May Stone** and **Mary Baker** will be soloists with the *John Philip Sousa* band during its forthcoming transcontinental tour.

**Ethel Dams**, of "A Little Journey" company, has written a play which the Shuberts have accepted for production next fall.

**Eli Rietz**, who has closed at the Hippodrome, will for London this week. The act is being handled by Charles Borshaupt.

**Harry Fox** has been engaged to appear in the musical version of "Chicago's Millions," which Comstock and Gest will produce.

**Louie Hinkle** is back at his office in the Putnam Building. He closed as manager of "The Little Flak Devil" on May 17 in York, Pa.

**Paul E. Byrne** returned to the cast of "A Little Mother" at the Vanderbilt Theatre, after a week's absence, due to illness.

**Chaiborne Plaster** will return to the stage under the direction of A. E. Woods, by whom she has been signed for a new production.

**Oly Logsdon** has closed her office and will spend the summer in Patchoque, L. I. She will re-open for business in the fall.

**Frank Wehrman**, stage manager of "Three Faces East," was the guest of honor at a dinner given last week by Anthony Paul Kelly.

**Will H. Smith**, formerly with *Gus Hill*, stage "I Love a Lassie" at the Clifton Crawford show. He staged "Yip Yip Yaphank" also while in the army.

**Captain Everett A. Butterfield**, who has spent five months in France with the American army, is scheduled to return to New York about June 15.

**Marie Richards** has succeeded **Mathilde Cottrell** in "Friendly Enemies." **Ethel Remy** has taken the place of **Regina Wallace** in the same production.

**E. A. Turner**, formerly casting director with *Harvey Wood* and *Max Rodden* is now with *Chamberlain Brown*. He was formerly a stock leading man.

**Frank A. Gladden**, a local booking agent, is making a rapid recovery at the American Griffo-Hall, Chicago, and is expected to leave shortly.

**Betty Bihrens**, of the "Tumble Inn," chorus, will sail for the Bahamas this week to be featured in the *Williamson Brothers* new submarine picture.

**Al Sheen** now has the part formerly played by **Charles Winkler** in "Friendly Enemies." Sheen has been seen in the role in Chicago and in the South.

**James K. Cox**, theatrical printer, has sold his holdings in the *Rush Printing House*, Chicago, and will leave for Texas, where he has purchased oil interests.

**Joe Gardner**, well known to patrons of the Colonial and the Alhambra, is now front doorman and superintendent at Henderson's Music Hall, Coney Island.

**Princess Ishtar**, the Oriental dancer, who recently returned to this country from abroad, is presenting a series of interpretive dances at *Lena Park*, Coney Island.

**Frank M. Darling** has been engaged to conduct the orchestra for the new edition of the "Follies" making its ninth season as musical director of the "Follies" show.

**Joe Ross**, Joe Cunningham, **Ed Welch**, **Earl Kane**, **Billie Daniels** and **Dolly Davis** are included in the *Burlesque* stock company now at the Broadway Garden, N. Y.

**Milo Davis** closed last week a season of fifty-two recitals on the *Kells* and *Orpheum* circuits, and, after a month's rest, will open a dancing studio in New York.

**Fredrick V. Brown**, just returned from a successful tour in "I'm So Happy," is writing a new show for himself for next season entitled "I'll Say So," which opens August 20.

**Ben H. Brown**, musical director of the "Mischief Makers," will spend his vacation at a bungalow he has purchased on *Lake Chamungamung*, Webster, Mass. He is re-organized for next season with the same show.

**Heben Higgins** and **Mabelle Bates** will be brought to New York from Chicago by *John Cort* to dance in "Just a Minute," the new musical comedy he will produce next fall.

**Pauline Lord** has signed a three-year contract with *Stewart and Morrison* and will star next season under their management in a new play now being especially written for her.

**Clifton Webb**, of the "Listen, Ladies" company, has purchased a home at *Great Neck, L. I.*, as a birthday present for his mother. The house will take possession on Decoration Day.

**Ruth Mitchell**, now appearing in "The Lady in Red," has signed a three-year contract with *John P. Stucco*, and will be featured by him next season in a new musical comedy.

**E. P. Temple**, stage director for the Shuberts, who recently underwent a surgical operation in St. Luke's Hospital, is improving but is not expected to leave for a fortnight or more.

**Lois Emmons**, of "A Little Mother to Be" company, **Ella Weber** and **Marcella Marlon**, have been discharged from the American Theatrical Hospital, Chicago, fully restored to health.

**J. R. Fitzgerald**, formerly of the *Hillman Star*, has returned from France and was mustered out of service with the Thirty-third Division. He will resume his engagements next season.

**Harry J. Powers**, **Edward Smith**, **Edw. de Wray**, **W. M. Miller**, **Joseph Demery** and **Dr. Robert** are among the pallbearers at the funeral of *Will J. Davis* at Elkhart, Ind., last week.

**Cliff Green**, who has just been released from the service, will be seen in a new act entitled "Back in Service." He will be assisted by "Dots," whom he discovered while overseas. **Jack Levy** is booking the act.

**Vera Messersman**, **Emilio Verillo** Roper, **Pearl Edwards**, **Dick Richards** and **Gandy Donaldson** appeared last Wednesday evening at the entertainment of the California Council, No. 530, National Union, in San Francisco.

**Pauline Garen** and **Muriel Lodge**, two young French girls, were engaged by *Low Fields*, for "The Lonely Romeo," a few hours before the company left for Atlantic City, where they will reach specialty, entitled "The Fairy Hatbox," in the revue.

**Mrs. Flaks** gave a benefit performance of "Miss Nellie of New Orleans" last Wednesday at the *Henry Miller* Theatre, the proceeds of which were given to the *East Side Animal Relief Association*, in which Mrs. Flaks has long been interested. About \$5,000 was raised.

**Adelaide and Hughes**, the *Watson Sisters* (Chicago) duo, **Ralph Hershey**, **Phil Baker**, **Curtain**, **Charles** and **Marcella**, and **Bertha**, **Truman**, **Perkoff** and **Bob**, **Amatting** and **James**, and **Loe Yee** and **Cross** appeared at the *Winter Garden* Mill last Sunday night.

**Ralph Morgan**, **Percy Hilton**, **Charles Abbe**, **William Methan**, **James Glasco**, **Charles Lane**, **Robert McWade**, **Purnell Pruitt**, **Harry Harwood** and **Joseph Vargo**, **Sue McManamy**, **Helen Barnes**, **Margary Post**, **Edna May Oliver** and **Beatrice Brown** will complete the cast of "Welcome Home."

**Dr. Max Therkot**, president and surgeon-in-chief of the American Theatrical Hospital, Chicago, has been appointed house physician to the *Madison*. He holds a distinction in his being official physician and surgeon to the *National Vander-Ville Artistry*.

The two weeks, but is now on the way to recovery.

# MABEL WHITMAN

## AND DIXIE BOYS

IN A

### "Jamboree of Jazz"

Away from all PICK ACTS. Now playing "Loew's American" Theatre, May 26th, 27th and 28th.  
Booked Solid.

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(PHOEBE - MARGIE)

Engaged by John Cort for New Show Sept. 15

## TOM O'CONNELL

Character Comedian and Dancer

In Vaudeville

BOB DEMOS

## ALLEN and JONES

In "A Dish of Hominy with Plenty of Gravy"

IN VAUDEVILLE

BILLY ARTHUR

## HOWARD & LEWIS

In "DO YOU LIKE ME?"

DIRECTION—MAYER JONES

ELBERT MARY

## WHITE & BRADFORD

In "Darktown Filtration"

DIRECTION—NAT SOBEL

## ETHEL MILTON & CO.

In "MOVIE MINNIE"

By WILLARD MACK

## WARREN & WADE

In "The City Employee"

## CRABLE & De FORD

1st OF JULY

IN VAUDEVILLE

## Maude and Marion Dunn

Lady Auburn and Queen Bonypart

DIRECTION—MARK LEVY

THE ORIGINAL

## 3 -- WHITE KUHNS --

A Breeze From the West

MARTIN SAMPTER, Rep.

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A Likeable Boy and A Beautiful, Lovable Girl

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Five Operatic Soloists in "From Grand Opera to Rag"

A SCENIC PRODUCTION

MONEY GARRISON LASHER

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Singing, dancing and a little novelty

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The Original Jazz Comedian

IN VAUDEVILLE

# LESTER FAD AND FANCY CLARA

NEW SINGING AND TALKING NOVELTY IN ONE

DIRECTION—TOM JONES

IN VAUDEVILLE





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## JACK SINGER'S

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EXPERIENCED BURLESQUE PEOPLE  
CAN USE A FEW MORE GOOD CHORUS GIRLS

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28TH ANNIVERSARY

# AL REEVES

## BEAUTY SHOW

WANTED MUSICAL DIRECTOR AND A  
BIG NOVELTY MUSICAL ACT

Consisting of three or more people. Can also use Good Looking Chorus Girls. Fees paid to and from meeting stands. No half salaries or wardrobe. Everything furnished. Address AL REEVES, 145 State St., Brooklyn, N. Y., near Borough Hall Subway Station. Phone 385 Main. Office Hours 10:30 to 11:30 Every Day.

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

With All Star Cast

BILLY (GROGAN) SPENCER  
JAS. X. FRANCIS  
MONICA REDMOND  
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BILLY WAINWRIGHT  
CAROLINE WARNER  
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AND

BIG BEAUTY CHORUS  
WANTED—Good Chorus Girls At Once

## WANTED

CHORUS GIRLS FOR SUMMER STOCK

at the OLYMPIC THEATRE, NEW YORK, AT ONCE. Report in person.  
145 E. 14th Street, New York.

## STARS OF BURLESQUE

PAT WHITE SHOW

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Specialty with Harry Hastings—Big Show

A Single in Vanderbilt After June 7

## LESTER FAD and FANCY CLARA

Straight and Daring Singing Specialty

Chas. Baker's High Prices

## ARTHUR PUTNAM

Straight Man at Liberty for next season.

Address Paramount Theatre, Newark, N. J.

# WANTED

## BURLESQUE PEOPLE

FOR SUMMER STOCK

## Waldron's Casino, Boston

Opening June 16th. Rehearsals start June 9th. People in all lines.  
Producers, Comedians, Quartette, Principal Women and Chorus  
Girls. Address BOB SIMONDS, Waldron's Casino, Boston, Mass.

## WANTED FOR COLUMBIA WHEEL CHORUS GIRLS FOR BILLY WATSON'S PARISIAN WHIRL

Substitute one that can look and play French character part. Sing and Dance. Trump Comedians—great part. Irish Comedian—good lively character. Chorus Girls—25 per cent of half-salaries. Open East, close East. Weight between 110 to 120 pounds. No railroad fares to opening. Address BILLY WATSON, per add. Oglethorpe, Paterson, N. J.

# SEE ROEHM & RICHARDS

ANYTHING PERTAINING TO BURLESQUE  
211 Strand Theatre Bldg., N. Y. City  
WANTED FOR NEXT SEASON: Comedian, Jovialist, Straight,  
Prima Donna, Ingenue, Substitutes  
Artists' Representatives

## WANTED—PRINCIPALS

Men and women in all lines. Only the best in burlesque will be considered.  
Fifty-two weeks' work. Liberal salary for best in New York City. MINSKY  
BROS.—National Winter Garden, Houston Street and Second Ave. See Ray Perez.

## WANTED

### HIGH CLASS CHORUS GIRLS

\$18 and \$20—No Half Salaries—No Matinees

# Ben Levine's Summer Stock Show

Also PRIMA DONNA, SOUBRETTE and INGENUE, at WRIGHTSTOWN, N. J.  
Report Sunday June 1, Grand Theatre, Trenton, N. J. Excellent hotel accommodations near theatre.

## KITTY GLASCO

PRIMA DONNA

HELLO AMERICA

## NELLIE CRAWFORD

Singing and Dancing Soufrette

Direction—Roehm & Richards

Originals

## MICKEY MARKWOOD

Tramping Along Merrily With DAVE MARION, Season 1919-20

**ACTORS DECIDE TO ARBITRATE**

(Continued from page 6)

"High officials have assured us that no such conduct will be necessary if we are patient. If we but bide our time the Federation of Labor will see it advisable to issue an independent charter to the Actors' Equity Association, thereby conserving our rights and permitting us to transact business in our own particular way."

"The loyalty of the members of this association and its rapidly increasing growth warrants confidence on individual lines."

It was reported yesterday that in view of the present condition of the White Rate, it is possible that the blanket charter may be given to the Actors' Equity Association. The subject of affiliating with the A. E. of L. was brought up before the Equity Association three weeks ago and the Council full power to act. However, the Council has not taken advantage of the authority.

The meeting unanimously voted that no member of the association would play in any benefit performance unless 10 per cent of the proceeds were given to the Actors' Fund.

The actors want the managers to guarantee that they will discipline other managers who refuse to use the Standard Equity contract, which includes a clause that after four weeks for dramatic performances and six weeks for musicals show rehearsals shall be paid for.

The managers object to paying for Sunday and holiday performances out of the ground that small companies often find their margin of profit in these extra shows. As to paying for rehearsals they maintain that the theatrical business is a good deal of a gamble and that the actors ought to share the risks, especially in view of the

big salaries many players receive.

Questions of payment for layoffs and hall payment for rehearsals over the period specified would be waived, it is said, if the actors would give a personal guaranty is granted. The present standard contract stipulates eleven legal holidays on which the actors must be paid, but without any charge, if so requested, and it is the elimination of this clause which the actors insist upon. The manager who the reason, they say, all performances over eight must be paid for. If this demand is granted, the association will enter into a three-year contract.

Francis Wilson was re-elected president. Others chosen were: Bruce McKie, vice-president; Grand Stewart, secretary; Richard A. Purdy, treasurer; members of council to serve three years, George Azzis, Barney Bernard, Harry C. Browne, Eddie Cantor, Ernest Glendinning, O. P. Haggis, Mrs. Shelley Hull, Walter Jones, Edwin Morant, Zella Sears, Norman Trevor and Tom Wise. Ada Mende was elected until 1920, vice Mrs. Thomas Whiffen, now on advisory board. Donald Brian was elected until 1921, to succeed the late Shelley Hull. William Danforth was chosen in advisory board. Donald Brian was elected from council because of the press of other business. Echlin Gayer was chosen to succeed the late Gayer because of his resignation because he considered it unfair to belong to both the managers' and actors' associations. He has been active with the managers.

Frank Gillmore, who was replaced as secretary by Mr. Stewart, will continue to do yeoman duty for the actors and be engaged principally in the work of getting new members, it is said.

**HARRIS & BAKER**

Two Girls and a Piano  
DIRECTION—LEW LESLIE

**BROWN AND JACKSON**

Comedy Skit in One "At the Training Quarters" Special Scenario

**JANET LELAND WARREN**

PAINT-O-GRAPHY

**FRED SWIFT AND DALEY KITTY**

Western Rep.—Law Gilder "IN MUSICAL NONSENSE" Western Rep.—Deakler and Jacobs

**BLISS THE QUAKER CITY FOUR**

AMERICA'S GREATEST HARMONY FOUR  
NEUHAUS DIR.—NICK FELDMAN SHALKER

**HARRY (HICKY) LE VAN**

PERSONAL DIRECTION HENRY P. DIXON

**JACK BLAIR and CRYSTAL FLO**

A TENNIS MIX UP IN VAUDEVILLE

**FRANCHINI BROS.**

Equilibrists—Hand-to-Hand Balancers DIRECTION—FALY SANDERS

**ED. CORELLI & GILLETTE CHAS.**

VARIETY ENTERTAINERS

**DOROTHY DOYLE**

"Melodies of the Moment" in Vaudeville

**CLEO LEWIS**

Singing Contortionist. Dir.—Tommy Curran

**VINCENT MOORE**

"The Thief," by Miss Blanche Merrill

**MARGY MYERS and KNISE NETTIE**

IN VAUDEVILLE Direction Horowitz & Kraus, Inc.

**PAUL BRADY**

VARIETY DIRECTION—MARK MONROE

**EARL RICKARD**

DIRECTION OF C. B. MADDOCK JUST PERSONALITY

**JACK ORBEN & DIXIE NELLIE**

The Jack of Hearts and the Queen of Spades  
LEW CIRCUIT

**BURLESQUE NEWS**

(Continued from page 15)

**AL STOKES MUSTERED OUT**

Al Stokes was discharged from the army last Thursday at Camp Upton. He had been a member of the 114th Infantry Headquarters company. Stokes was with Harry Hart's "Hello Girls" before he entered the service.

**GOES TO WILKESBARRE HOUSE.**

WILKESBARRE, Pa., May 24.—Jack Jones will manage the Majestic Theatre, this city, next season, which will play the American Burlesque attractions. Jones managed the Victoria in Pittsburgh the last two seasons.

**PITTSBURGH STOCK CLOSSES**

PITTSBURGH, Pa., May 22.—The Academy, a stock burlesque house, closed for the Summer last Saturday night.

James Madison writes for Fred Dupres  
**MADISON'S BUDGET No. 17**  
PRICE ONE DOLLAR

A model book of James Madison's latest and greatest comedy material, containing wondrous selection of sure-fire monologues, parodies, acts for two and more performers, musical first parts; also 20 single gags and an A-1 tabloid feature complete can be played either with or without musical numbers. Send orders to JAMES MADISON, 100 West 42nd Street, New York.

**ADVANCE AGENT**  
at liberty after June 5th. Address M. C. CURRIER, Box 107, Soapport, N. H.

**WELL DONE BITS PUT KAHN SHOW**

**OVER LAST WEEK**

The show offered at Kahn's Union Square last week pleasing a crowded house on Saturday afternoon. It was in two parts entitled "Loving" and "Fun in the Mountains."

The former we have seen at this house several times before, but it must be said that several of the bits were put over better than we have ever seen them. Particularly was this true of the "argument" bit, which was written by Miss Warner, Knise and Miss Warner participated. They all showed up in the act, and Miss Warner worked very hard here and there. The latter was very funny in jumping around to keep out of her way. The latter was very funny in jumping around to keep out of her way.

The "attraction" bit turned out to be a very funny one. It was written by Wright, Mackey and the Misses Wellington. Mackey and the Misses Wellington's chorus girl did their best to put over.

The twenty original number was staged by Solly Fields and offered by Helen Stutz and the show. This number was "prop" and electrical effects which helped make it very funny. The number was written by the "magician" bit pleased the way it was done over by Williams. Sponsor Mackey, Francis and the Misses Redmond participated. When the music of the stage, did the magician, while Francis was in the audience.

The number was very funny and worked up several scenes. The number was very funny and worked up several scenes. The number was very funny and worked up several scenes. The number was very funny and worked up several scenes.

**GEO. KALALUHI'S HAWAIIANS**

DIR. GEO. SOFRANSKI BOOKED SOLID LEW TIME

RUBE MARQUARD

DIRECTION—JOS. COOPER

SHERMAN & ROSE

Artistic Variety Dancers

LOEW CIRCUIT NOW

Direction—TOMMY CURRAN

MONA GRAY & SISTER

Two Girls and a Piano

MGR. HARRY RICHARDS

DIR. LEW GOLDER

CHAS. ROOT & WHITE WALTER

ECCENTRIC SONGS AND DANCES

BOB FRANK

NELSON and CRONIN

BOOCOUZ JAZZ

(See Noo)

Direction—MACK LEVY

CANTON TRIO

DIRECTION—MISS BROWN and WM. S. HENNESEY

GUY

McCORMICK and WINEHILL

The Jazz Boys from Dixie

Direction—Lewis & Gordon

GERALD McCORMACK & SHANNON BLANCHE

Forceful Paraversors of Comedy and Song. Keith Circuit. Direction—Chas. H. Wilshire

DOC STONE & WALL LEO

Comedy Unicycle and Bicycle

Phil Bush

JIMMY DUNN

International Mimic

Just Came East

See It

BEATRICE LAMBERT

THE INTERNATIONAL GIRL

IN VAUDEVILLE

PAYTON, HOWARD & LISETTE

"Six Feet of Comic Uproar."

Work in One.

Dir., Chas. Bornhaupt

GEORGE HART

Signed with Harry Hastings' "Keweenaw Dolls"

Opposite Tom Howard

If you really are in earnest, "Make-Up" forms the smaller part;

"Costume changes" — simply trifles,

If "the goods" come from your heart.

PELHAM LYNTON

Direction: LESLIE MOROSCO

HONEY HURST in "RHYME AND REASON"

DIR.—JOE MICHAELS

Clipper LETTER BOX

In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be accompanying an advertisement...

Table with columns for ADTS, GENTLEMEN, and LADIES, listing names and addresses.

WHY PRODUCE "JURY OF FATE" A. H. Woods will put in rehearsal next month...

ELSIE JANIS SAILS FOR HOME Elsie Janis has sailed from London on the Rotterdam...

NEW YORK CITY THEATRES PARK THEATRE-NOW



Personally Produced and Presented by S. L. ROTHAPPEL THE QUALITY ENTERTAINMENT OF THE SCEN

PALACE Theatre, West 44th St. Near P. 230. Mat. Wed., Thurs. & Sat. 2.30.

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EMPIRE Theatre, 46th St. Near P. 230. Mat. Wed., Thurs. & Sat. 2.30.

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THE VELVET LADY Hilarious New Musical Comedy.

OLYMPIC 14th St. Near 3rd Ave.

FOLLIES OF PLEASURE BROOKLYN THEATRES

STAR 3rd St. Fifth St. Mat. Wed. Thurs. 1908.

MONTE CARLO GIRLS Wrestling Tuesday and Friday

CASINO THEATRE CHEER UP AMERICA THIS WEEK

GAYETY THROU'OUT SOCIAL FOLLIES THIS WEEK

EMPIRE THEATRE BOWERY BURLESQUERS Next Week—HARRY HASTINGS CO.





A statement regarding the proposed use of the question was, "This must never occur again," referring to the strike trouble.

There was a leaning forward on the part of the spectators when Fitzpatrick testified that the Rats had in their possession the private code, telegrams and reports of telephone conversations at the U. B. O., notwithstanding the fact that two private wires were installed there during the strike.

Q—Where are these letters, telegrams and private code? A—I don't know. Q—You're in Mountford's possession? A—You'll have to ask him. Q—How did you get records of the phone conversations? A—I don't know. Q—How did you get the records? A—I think the information came from the detective.

Q—From whom did you get the telegrams? A—Can't recall exactly; think it was a detective named Johnson.

Fitzpatrick testified last week that he supposedly employed by the managers had traveled with Mountford and himself, and that they had filled the desks with information most of which was of the "fake" variety.

A feeling of patriotism, according to the witness, caused the White Rats to stop their strike for the period of the war.

Q—Then the strike is merely suspended? A—Yes.

Q—Do you intend to revive it? A—We haven't any such intention at present. Q—You are going to get together again? A—Unless the managers will agree to a conference after the fashion recommended by President Wilson, the managers go to the bat again, if driven to the wall.

A mass of figures connected with the finances of the union and including the sale of the clubhouse, April, 1917, were excavated. The majority of the facts in them were contained in Fitzpatrick's and Mountford's statements during the Goldie Pemberton hearing. They were in reference to the club's finances, Mountford, and the sale of the White Rats' clubhouse at Forty-sixth street, to the National Vandeuille Artists.

The cash balance on hand when he made his annual report, June 1, 1917, Fitzpatrick stated, was \$10,750. During the year ending on that date the gross bank deposits were \$113,000, and the expenditures about \$102,000. Mountford's salary was \$10,000 a year at that date, the gross bank deposits were \$113,000, and the expenditures about \$102,000. Mountford's salary was \$10,000 a year at that date, the gross bank deposits were \$113,000, and the expenditures about \$102,000.

Q—Was all this money disposed of by Mountford? A—Yes. To the best of my knowledge I never saw a cent of it. Q—You checked as far as I know. These checks and vouchers were stolen when you were on the job? A—That's what was burglarized. The account was put in our names as advice of counsel, because there was no bank at that time. Q—What was regarding the amount of deposits on hand? Q—Is Mountford now being paid a sal-

ary? A—I don't know.

Q—As a deputy organizer? A—No. Attention was called by Goodman to the light made on the White Rats during a session of 1915 by The Billboard. Fitzpatrick testified that he had been libel suit against that paper and his subsequent defeat in court. Attorney Goodman managed to make the White Rats purpose in mentioning The Billboard was to demonstrate that what happened to the White Rats was not the fault of the respondents, one of whom, Variety, is credited with being the medium through which the libel suit was brought. Clippings of attacks made by The Billboard from 1915 until the time of the strike were shown.

Upon Mountford's return into Rat activities in 1915, Fitzpatrick said that the membership fee had been reduced. Goodman inquired if Mountford had the right to do this "without having the constitution changed," whereupon Fitzpatrick opined that the Board of Directors had given Mountford a free hand.

A story in The Piper, in 1917, when it was the Rat organ, alluded to Corn Youngblood Corson's Sxetay playing independent time out west and doing well.

Q—You are not the artist? A—No, an artist could not make a living on independent time out west and doing well.

Fitzpatrick said he thought the forthcoming fight for trying out an act should be a week and a half. He recommended that a high-class act be given as a means of making the appreciative audience a high class audience.

"These acts cannot do their best on the three, four or five nights in the week, but even at the Palace," he concluded.

Q—You suggested that the actors can play before managers at morning rehearsals at the Palace? A—You can't play before managers at morning rehearsals at the Palace. You can't put on a comedy act properly, for instance, with the managers in the room. The public is the judge, isn't it? A—I don't agree that the public is the final judge.

From direct examination, Fitzpatrick had charged that it was the policy of the vandeuille managers to reduce actors to as low a standard as possible.

"Is the average actor as intelligent as you are or has he been as well educated?"

"No," said Fitzpatrick, "I'm sure he hasn't."

Q—Do you think that propaganda against the managers hasn't been fostered by Mountford? A—No, I think not.

Q—In your report you allude to the managers as grafters? A—That's what they are grafters. I'm not publicly howling that, however.

Q—You are talking of managers in general? A—No. I always mention names. At a previous session before Examiner McGraw Fitzpatrick was asked as saying that E. F. Albee was "trying to keep the actor poor." He was asked if he still maintained the charge against Albee. "I don't want to discuss Mr. Albee," he began. (A pause.) "I'm sorry to state it, but I think you are ever and over wrong. I shall be glad to publicly retract my words."

Q—With your intelligence, why do you think the actor would ever get an actor poor? How would he benefit the theatre by doing that? A—That's a good question. The public would go to the theatre under any conditions. There is no reason why a man would ever get an actor poor. I don't mean reducing the actor to starvation—I mean to reduce him to such a state that he would be a transfer agent for more salary. The prosperous actors do not have their salaries cut the same as

the man who hasn't money. It all depends on a man's bank account whether or not he can be free.

Q—And that's your explanation of it? A—And I think Mr. Albee has a great deal to be said for himself. I don't blame him for having contempt for some of them. I have myself.

Another previous mention of Fitzpatrick was that Jesse L. Lasky and D. A. Holt had been driven out of vandeuille. Goodman asked the witness if they had been very successful as motion picture producers. Fitzpatrick had heard about them before. He mentioned their movements, and said the last he heard of him he had a band at Atlantic City.

"That same talent Lasky" who "the movies might be had been in vandeuille," he added.

Q—That same talent goes into vandeuille. How do they do it? A—At times, but it gets out as quickly as possible.

Q—George M. Cohan and Weber and Fields used to do eight and ten shows a day in vandeuille in the days of little competition. Today they are successful, aren't they? A—As soon as they stopped these performances their talent had a chance to show itself.

Fitzpatrick made the confession that when he started in the show business as a writer for the New York Evening Waterbury, his salary was \$15 a week. He had complained of having to give extra performance on certain nights. Goodman asked him how many days a week he had toiled when he was a newspaper reporter, and he answered, seven.

Q—Was it the decision of Referee Schuldreiser against the White Rats, in the Goldie Pemberton case, was made by the Board of Directors? A—That was simply a referee's report and might have been a different one if it had been the court. Examiner Moore overruled the objection.

Q—You were direct examination, Walsh got Fitzpatrick to say he wasn't a director of the Rats nor was Mountford during the performance at vandeuille theatre, at Waterbury, his salary was \$15 a week. He had complained of having to give extra performance on certain nights. Goodman asked him how many days a week he had toiled when he was a newspaper reporter, and he answered, seven.

Q—Was all this checked out of the Mutual Bank? A—All but 854.

Q—Did any individual connected with the White Rats get any of the money? A—No. Not a solitary penny.

Q—In your opinion, to whom does the booking office render service? A—To the manager, to secure acts for the theatre.

Q—Any different conveniences at the U. B. O. than at restaurants, department stores, banks? A—No.

Q—No charge is made to visitors at the banks to sit in the rest rooms? A—No.

Fitzpatrick suggested that to correct alleged existing abuses, there might be a committee of three or four of the most reputable managers, actors and personal representatives could register. There would be no charge for the amicable adjustment of all difficulties, also, he thought.

McGraw believed the system granting franchises to certain booking agents is an application of the "closed" shop idea, which the manager or booking agent would be the fact that the agent doesn't get his commission outright makes him subservient to the man who holds the purse.

The witness stated that Max Hart, who was his personal representative, doesn't get the 5 per cent collected from the actor.

"This is only a hypothetical case," Fitzpatrick stated, "but if Max Hart were to give half of the fee to the Vandeuille Collection Agency, and might say to the actor, 'I'll give you 5 per cent more money.' I'm obliged to take 5 per cent more from you."

Q—You believe the agent ought to get his half per cent? A—I believe he ought to get what he earns.

Goldie Pemberton, Fitzpatrick said, had been a member of the union as a regular attendant at White Rat meetings until Mountford ordered her to leave one of them in Boston. Fitzpatrick told her, he says, that he had been getting \$15 a week from the managers for years, and interrogated her regarding her reasons for leaving the union. It never she said, she was ill and had to consult a specialist. By going to New York she was enabled to get treatment for nothing, he said she replied.

Wahls then read a statement purporting to be a letter from Mountford. It would refuse a conference as long as the White Rats bore the union stamp. Q—Would you like to see that? A—You still continue to seek an interview? A—Constantly. I'd seek one tomorrow if I thought I could get it.

"With a 'Bly' in your hand" grinned Attorney Kelly.

"Yes," answered Fitzpatrick, "I had better have a 'Bly'."

Q—Were you willing to take means other than the closed shop to accomplish your ends? A—"We were willing to agree since there was such violent opposition by managers, to the closed shop, to substitute a new one. We were willing to have managers to insure the carrying out of the rulings made by an arbitration board, to be composed of one manager, one actor, and a third person to be chosen by both.

Q—Was the suggestion made that Mountford resign? A—"The statement was made that I should stand block to the conference and the settlement of differences.

Q—Do you have talk of eliminating him? A—Mountford offered to resign in a talk with Mr. Pantages and me, and at another time with members of the international board.

Fitzpatrick explained that Mountford had been in the United States since early until 1916, all that time suffering from the imputation of dishonesty.

Q—You don't wear glasses with a magnifying glass. I know Mountford never took a penny of any actor's money, and he would be put up by the managers. My life on it," he said.

This assertion was applied by White Rats at the trial of the room.

Q—What do you mean by your statement that competition is stifled? A—"If a man starts a theatre in a city, he can't get big acts."

Q—Could there be more theatre in America? A—"I think they could stand one or two more in every city."

Q—What effect would it have? A—"It would give more opportunity for work, create vandeuille audiences and help the business."

Q—Is there a certain class that patronizes vandeuille performances? A—"Yes, this type that go there are known as vandeuille actors and go nowhere else."

Q—Know anything about William Morris going into vandeuille? A—"Only reports that he had gone to the theatre."

Harking back, on cross-examination, to the administration proceeding him among the White Rats, Fitzpatrick charged that it was a "supine" one.

Q—Wasn't there malfeasance in office on the part of funds? A—"No, I don't think that."

Q—Did the financial condition of the club suffer from building the clubhouse? A—"No, sir."

Q—Didn't Mr. Mountford testify he wanted to bring an action against the previous board of directors? A—"That had nothing to do with it."

Q—Has the White Rats Actors' Union ever been able to recover \$100,000, or any part of the fund which Mountford claims has been diverted? A—"No. I think it would be honest one made on advice of counsel."

Fitzpatrick admitted he had opposed the White Rats' action against the club. He didn't care if it went to court. He said he wouldn't have objected to Albee, only that it would mean the breaking of all his dreams.

(Continued on page 34)

**AVENUE B (First Half)**—Russell & Lora—Joels Reed—Bonnie Tyrone. (Last Half)—Grooms & Hart—Francis—La Van & De Vito—Donald Blum.

**DANESBY ST. (First Half)**—Salleitta Sisters—Sallyella Twystra—Gloriousa & Rose. (Last Half)—Aker Co.—Paul Baker—Wilbur & Liza—Leonard & Barbara—Gordon & William—Harvey Ross & Raymond—James & William—Harvey Ross & Raymond.

**GRAND SQUARE (First Half)**—Graham O'Boyle—Keece & Lawrence—James & Douglas—Cook & Graham—Cecil & Mack—Ally Tyler—Lester Lester.

**THE HOLLOWAY (First Half)**—Jessie De Lala—Fay Victoria—Mrs. C. Hill Co.—Dorothy & Cook—Joseph Flynn's Minstrels. (Last Half)—Ramp—Hill & Deane—J. O'Boyle—Dunham & O'Neil—Casting Males.

**ZIMMIS SQUARE (First Half)**—O'Harboort Sisters—Boyle & Hruszanska—Royal & Mack—Susan & Flirt—Hersheyson Linn. (Last Half)—Michael Whitman & Boye—Stacey & Clark—Wheeler & Peiser—Gorona Bros.—Barna Ross.

**Fulton (First Half)**—The Brightness—Benjamin & Betty—Earl & Curtis—Frank—Wright—Casting Males. (Last Half)—Harrison & Harrison—Monroe & Allen—Dorothy Douglas—Joseph Flynn's Minstrels.

**BROOKLYN N. Y.**

**Metropolitan (First Half)**—Nichols—Donohue & Armstrong—Henderson & Allen—Ward & Pryor—"Oh, Billy." (Last Half)—Dunnings & Nelson—Phelan & Hughes—"Moonbeam Lull"—King & Harvey—Cuma & DeLoach (First Half)—Deahery & Pezo—Al Tyler—Lara & Harper—Sherman, Van & Hyman. (Last Half)—Kremer Bros.—Joels Reed—Royal & Mack—Paul Baker—Wilbur & Liza.

**Waverly (First Half)**—Fio Rita—Gloria Ross.

**Waverly (First Half)**—Nabelle Reed—Walter Baldwin & Co.—Bonnie Tyrone.

**Palace (First Half)**—Bohler Bros.—Kajlit & Saville—Fronckles—Dorley Douglas—Donald Sisters. (Last Half)—Henry Hurst—Beran & Flirt.

**BALTIMORE, MD.**

**Berkhan & Cumber—Hanson & Cline—Harry Glet & Co.—Zoe Putter Dross.**

**BOSTON, MASS.**

**(First Half)**—Kline—Jewell & High—Gret Hoover—Alexander & Fyda—Arlene Ball & Reed. (Last Half)—Adams & Co.—Lang & Green—J. Soule—Earl Fox Two—Keece & O'Boyle—B. Black Dots.

**FALLS LIVER, MASS.**

**(First Half)**—Adams & Co.—Lang & Green—Earl Fox Two—Keece & O'Boyle—B. Soule & Jackson. (Last Half)—Kline—Jewell & High—Gret Hoover—Alexander & Fyda—Arlene Ball & Reed.

**VAUDEVILLE BILLS**  
(Continued from page 32)

**HAMILTON, ONT. (CAN.)**

**Burns & Foran—Jimmy Gaulty Co.**—"In Wagon"—Swartz & Curtis—Knot Bros.

**ROCKFORD, N. J.**

**(First Half)**—Garcera Bros.—Just for Instance—Bert & Betty Wheeler—Kurt & Blundy. (Last Half)—Henry & Clara—Webb & Elliott—Dawson, Langdon & Cyrus.

**ROSELAND, N. J.**

**Billings—Merritt—Quincy & Fitzgerald—"Music World."**

**(First Half)**—Grooms & Hart—Maybelle Beck—Walter Baldwin & Co. (Last Half)—Fu King—Hilly & Hall & Co.

**SPRINGFIELD, MASS.**

**(First Half)**—Archie Ourl & Dolly—Beck & Simpson—Hanson & Fox—Bert Kirkby—Ray Ganser. (Last Half)—Arnold—McCann & Roberts—Anderson & Rice—Bert Wallace—"How Revue."

**SOUTH NEWFELTON, PA.**

**(First Half)**—Stoney & Clark—Van & Curtis Avery—Robert & Hilbert—Dorcas, Langdon & Covert. (Last Half)—Bohler Bros.—Gertrude Beer—Bert & Betty Wheeler—Kurt & Blundy.

**TORONTO, CANADA.**

**Cyrus Duo—Edna Dandridge—Joe—Jack Goble—La Hoon & DuPre—Bridy & Mabouey—Herbert's Dign.**

**PANTAGES CIRCUIT**

**WINTERGARD, CANADA.**

**Pantages—Hudson Bros.—Stewart & Oltre—Dorley Lewis—Richard the Great—Ball & West—Helo, Popho, Hahn, Wain.**

**REDSEA, KANS. CANADA.**

**Pantages—The Crownsells—Anna & Virginia Sisters—Little Doves—Norety Minstrel—Julist Dike—Schubert's F. O.**

**EDMONTON, CANADA.**

**Pantages—Boch & Lutz—Harris & Nolan—Lawrence & Richards—Berro de Luce—Lucy & Doreen—Fronckles Minstrel.**

**CALGARY, CANADA.**

**Pantages—Lawrence & Richards—Betty Brooks—Lutz & Lutz—Meyers & Werner—Bert Melrose—Sue & Dore Dore.**

**GREAT FALLS & HELENA, MONT.**

**Pantages—Dias & Mooka—Nedda & Polietto—Cliff Clark—H. J. Co.—Smoot Quartette—Joe Preston & Co.**

**SUFFY, MONT. (4 days).** AMACONDA & MRS. SOTLA, MONT. (1 day).

**Pantages—Hoyden & Great—Sara & Ada Berry—Bennoe—Joe Darcy—Kerry Field Players.**

**Pantages—Selwyn Coopers. Circus—Arthur Lutz—Samuel Tins—Wesley Davis—Cook & Levens—Teeter Sattelle.**

**WAZLE, WASH.**

**Pantages—Helen Jackley—Fay & Jack Smith—Ruthann—Hargy & Goodwin—Rhoda & Crump—Anderson's Revue.**

**YACOLA, WASH. E. C.**

**Pantages—Will Morris—Victoria & Maude De Long—Stacey—Lorley—Harris & Maud—"Some Baby."**

**VICTORIA, B. C.**

**Pantages—Hall & Guldin—Valmont & Raymond—Harris & Walfred—Martha Russell & Co.—Tom Kelly—Camp Dix Jane Reed.**

**TACOMA, WASH.**

**Pantages—Alton Todd—Joe Reed—Cates Bros. Co.—Rae & Ida—Ruth St. Jewel—Arenza & John.**

**PORTLAND, ORE.**

**Pantages—Gordon & Day—Raines & Goodrich—Donaldson, Dawson—Edith Rose—Strampfle Bickers—Jimmy Britt.**

**LAKE FRANKS, CAL.**

**Pantages—Mennett—Hidell—Dorothy—Burg-Kiss & Tremain—Joan G. Soule & Co.—Ray Linn—Hooper Grier.**

**WALLAND, CAL.**

**Pantages—Harry Pook—Joe and Boots May—Ruth Lewis—Willard's Pasture—Fox & Britt—Gentler's Toy Shop.**

**LAKE ANGELES, CAL.**

**Pantages—Thelma—Prof. Lady—Beth Chaffin—Hannah & Louise—Gillie's—Dorcas—Chas. F. Simon—Yor Dancer.**

**LAKE DIBBO, CAL.**

**Pantages—Wetno Girls—Irene Twissitt—Mel Lelan & Cavan—Wm. H. Ho—Helen 1918.**

**SALT LAKE CITY, UTAH.**

**Pantages—Del Klee—Miss Bianca & Co.—Ray Whitaker & Co.**

**Pantages—Annapole Bick & Marie Grey & Lutz—Marie Bick—Arthur Barville—Million Dollar Dail.**

**DENVER, COLO.**

**Pantages—Pedrali, McKee—Water & Dye—Frieda Haveric—Twitty—Four Bands.**

**INTERSTATE CIRCUIT**

**ARVING.**

**Melissio—Bert & Stacie, Walton—Marshall Montgomery—Sam—Hunt—"Oh, Annie"—Barr Twiss—Dora & Art—Lillian & Fida.**

**DALLAS.**

**Melissio—La France Brothers—Dante & Walter—"The Only Girl"—Reister—Bert. Everett's Circus.**

**FOST WORTH.**

**Melissio—Kate & Wiley—Kennedy & Honey—Kathryn Marras—Gordon Brothers—Bis Kirk—Smith Sisters—George Amelia Moore.**

**HOUSTON.**

**Melissio—Lola Roddick—Gallert Sisters—Adair & Adolph—Anthony & Rogers—Dorabert of Fun—Jack Newirth—Tive Bonnet's Minstrel.**

**KANSAS CITY.**

**Hill—Herdies—Dor—Margaret Ryan—Three Millions—Chick & Tess Hart—Three Pretty Sisters—Madison Models—(Last Half)—Holland & James—Dennis & Vernon—Three Military Models—Doray Jackson—Emma Francis & Arnie.**

**LITTLE ROCK.**

**Melissio (First Half)**—Tins & Tins—Dress & Bobble—Emile—Nimber Flasse—Doray & Wilson—Hodge Fodge Sextette—(Last Half)—Bert & Leticia—Walter—Sam—Barr—Barr Twiss—Dora & Art—Delora & Fido.

**OKLAHOMA CITY.**

**Lytic (First Half)**—Cherry & Shanker—Blade & Arnold—Just Girl—O. Swartz—Gordon—(Last Half)—On Aquatic—Chick & Tess Harmer—Marshall Montgomery.

**R. F. KEITH WESTERN**

**RAN ANTONIO.**

**Melissio—Jack & Eitz—Hanson—Pauline Heggard—Henry B. Tomer & Co.—Ma De the Ice Wagon—"Fanny Lutz"—Jim & Marion Harris—Weydt Lutz and Lassies.**

**UTAH.**

**Empress (First Half)**—Veda Clayton—The McIntire & Co.—(Last Half)—Cherry & Stanley—Steen & Arnold—Just Girls—O. Swartz, Gordon & Co.

**RAY CITY.**

**Miles (First Half)**—Carpenter & Wells—McIver—(Last Half)—Cherry & Stanley—Steen & Larson—Gallert's Minstrel—(Last Half)—Paul & Fannie—Gillie of ETC—"Red"—Mersey E. Hill.

**BATTLE CREEK.**

**Miles (First Half)**—Paul & Fannie—Mark & Lutz—Fouquet—Mersey E. Hill—Anastasia & Dore—(Last Half)—"Oh, Pesty Lutz."

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## EXHIBITORS TO MEET NEXT MONTH

WILL CONVENE IN ST. LOUIS

The Motion Picture Exhibitors of America will hold their annual convention in St. Louis this year, opening Wednesday, June 25, for a two-day session. The headquarters will be at the Hotel Statler.

The reason that St. Louis was picked for the meeting place is that it is centrally located and can be reached more conveniently by exhibitors all over the country than any other city. The convention committee has arranged for special trains to run from New York, San Francisco and New York Central lines, and will pick up exhibitors all along the route.

National Secretary Bembusch and the chairman of the Convention Committee, H. C. Farnsworth, held a meeting with the rest of the committee, in St. Louis last week and completed plans and details for the event.

### THIRD DOOLEY FILM FINISHED

President Clarence L. Bach, of the Johnny Dooley Film Comedies, announced last week that the third of the series of two-reef Johnny Dooley pictures is completed.

According to Business Manager Wm. Harr, the pictures are among the highest class and best comedies he has ever seen and will prove the money-making picture of the year. In support of Dooley in the pictures are Douglas Mankoff, Tom Blinn, Tommie Little, Eddie Rogers, Harry, The Boy Martha, and twenty girls, who constitute the Johnny Dooley Beauty Brigade. Twelve of these comedies will be made this year.

Harry Saks Hechheimer is secretary and treasurer of the company.

### FOX TO BUILD STUDIO

The Fox Film Corporation has completed arrangements for the construction of a large motion picture studio on a plot of 100 x 185 covering the entire front on Sixth avenue at 217th street.

The building will be of brick and concrete construction, three stories high, and will enclose a group of six one-story buildings and a car yard.

A syndicate headed by R. F. Kilpatrick, will undertake the building project. This syndicate will sublease the completed structure to the Fox Film Corporation as they had recently leased the site from the Chandler estate. The plans and designs of the building will be drawn up by Somerset and Stekler.

News of the new plant was disclosed at a luncheon at Delmonico's, Tuesday, June 18, by Jay Gove, of the Fox office, to a newspaperman.

### HALL OPENS PARK THIS WEEK

Frank G. Hall has leased from Larry Anhalt the Park Theatre, erstwhile home of the defunct Spanish Opera Company, where he will present motion pictures beginning this week and throughout the summer until next October. The Rothapfel Unit Program is being presented in full and this, as was explained early this week, will be followed by the presentation of some of Hall's own feature pictures.

A special term of Hall's lease is three weeks, with an option of periodic renewals up to October. He is re-decorating the theatre in his own style and has engaged a symphony orchestra of twenty-five men.

### "BIG 4" PLAN IS EXCHANGES

Hiram Abrams announced last week, for the United Artists Corporation, the "Big 4" have completed their plans for the establishing of film exchanges, which will call distributing depots, in the country's most important cities. These depots will be located in New York, Philadelphia, Washington, Pittsburgh, Boston, Detroit, Chicago, New Orleans, Minneapolis, Kansas City, Denver, San Francisco, Los Angeles, Seattle and Dallas.

The first release will be made on September 1—a Pathé picture. Others by Chaplin, Pickford and Griffiths will follow and will be booked as single pictures only.

The executive staff engaged to head the sales organization consists of Ralph O. Proctor, Kenneth Hodgkinson, William F. Hines and Paul N. Lazarus.

### MANAGER SUES UNION

HAMILTON, O., May 23.—John H. Broomhall, manager of the Jefferson Theatre, and secretary of the Jewel Theatrical Company, which operates the house, brought suit this week against the principals of the Hamilton Musicians' Local No. 131 for \$10,000. The action was caused by the recent installation of a pipe organ in the theatre, which cost \$10,000. The union took steps to put the musicians back into the house, but was not successful. The union then the union circulated letters branding the house as unfair and tried to prevent any musician from accepting the organ.

### FILM ACTOR LOSES SUIT

ALBANY, N. Y., May 21.—The Court of Appeals yesterday decided against Henry Carroll, a motion picture actor, who had brought an action to recover a year's salary from the Mirror Film Company. In his action in the trial court, Carroll testified that he was employed by the Mirror Film Company at a salary of \$100 per week, for one year, and that he was discharged at the end of the year. The trial court awarded him a judgment for a full year's salary.

On appeal by the film company this decision was set aside.

### GRIFFITH LEAVES NEW YORK

David W. Griffith left the city on Saturday night for Philadelphia, where he brought an action to recover a year's salary from the Mirror Film Company. In his action in the trial court, Carroll testified that he was employed by the Mirror Film Company at a salary of \$100 per week, for one year, and that he was discharged at the end of the year. The trial court awarded him a judgment for a full year's salary.

### INCE PAYS \$67,000 FOR PLAYS

Thomas H. Ince has purchased five plays for stories for which he spent \$67,000. Twenty thousand dollars was for "Mary's Angel," \$15,000 for "What's Your Husband Doing?" \$12,000 for "Twenty Years After" and "Anglo's Leaves," \$16,000 for "Behind the Door," and \$10,000 for "Some Honey." The plays are being staged by the managed Douglas McLean and Doris May.

### GASNIER AND COHAN COMBINE

Louis Gasnier and Sidney L. Cohan have entered into an arrangement to make all silent productions together. They have already placed under contract Owen Moore, Lewis J. Cody and William Russell as a basis for their productions. The pictures will be released through the United States Theatres.

### GRIFFITH GETTING \$3

For the first time in the history of picture seats are being sold at \$3 at the George Eastman Theatre. The picture "Blossoms" is playing. This puts Griffith in a new record-setting class.

## CAMERA MEN FORM NEW ASSOCIATION

PLAN TO HELP EACH OTHER

Declaring that their object is to promote the good of the industry, the National Association of Cinematographers, which has hopes of enrolling all camera men of the country, was formed last week by Harry Keppes, Louis H. Dunninger, George F. Sackman, Frank T. Quinn and Lewis H. Physick. Harry Saks Hechheimer was appointed general counsel and the above incorporators were chosen to act as officers of the new organization until their first annual meeting is held.

The purposes of the association are set forth in the papers of incorporation where it states that the society is formed "to promote harmony and justice between its members, and those utilizing the services of the cinematographer in all its branches and in occupations or professions allied or connected therewith."

"To aid members in the settling of differences between members and employers, between employers and give demonstrations of new inventions."

The address of the new association is given as No. 220 West 42nd street.

### CHANGES SALES ORGANIZATION

In addition to the recent promotions and changes, which changed W. H. Hodkinson's incorporation made in its Eastern and Southern divisions, the following were made last week. George F. Sackman, formerly the manager of Goldwyn, succeeded E. A. Crane as New York exchange manager. D. W. Phillips succeeded Sackman as Pittsburgh exchange manager, and was succeeded by C. C. McKibbin, formerly Pittsburgh manager for Goldwyn. Phil Beseman left the Triangle, Minneapolis, to take charge of the Hodkinson exchange in that city. Harry H. Hicks left the Select, Cincinnati, office to manage Hodkinson's Los Angeles exchange. This will complete the re-making of the Hodkinson sales organization.

### JUNE ELVIDGE'S SISTER KILLED

QUINCY, N. Y., May 21.—Ester W. Elvidge, sister of June Elvidge, and aged sixteen, was killed almost instantly last week when she was struck by a car while she was travelling straight a rut in the road, skidded and turned turtle. Arthur Hotaling, bus driver and was severely cut and bruised. They had gone to Ashbury Park to attend a festival and were en route for the Elvidge home by the Sea View to prepare for a dance. The girl was crushed under the machine as it turned over and her escort was also pinned under it.

### MESKIDIE TO SUPPORT MRS. DREW

David McEldrie, who has appeared with the Drews comedies as "The Comedian," as been signed to play opposite Mrs. Drew in "Bunkers" and "The Night of the Duke." On these pictures, however, Mrs. Drew will be his sister and he will play the part of a frivolous bachelor. The Drew film will be the automobile in which the V. B. K. Film Corporation, and released by Paramount.

### DELAY "BETRAYAL" SHOWING

J. J. McCarthy has decided to put off the New York showing of "The Betrayal" until June 1. The picture had a very successful run in Chicago, and has been lauded by the critics. The film deals with Jerry and his wife, who are married under the rule of Wilhelm I, and describes the mangled fate of the Hohenzollerns.

### BUJ FISHER WINS FILM SUIT

The Appellate Division of the Supreme Court has ruled that Bud Fisher may continue to manufacture and distribute films through the Mutst and Jeff News which was authorized by a previous court injunction.

The decision was the result of a suit brought by the Eminent and Superior Film Company and Ben Blumenthal, in which they claimed that they had an exclusive contract with the Mutst and Jeff Film Exchange and the Bud Fisher Films Corporation for the exclusive foreign rights to the films for two years, for which they were to pay \$300 per negative.

But it developed that this contract was made without the knowledge or consent of Fisher. Therefore, it resolved itself down to whether or not the Mutst and Jeff Film Exchange and the Bud Fisher Films Corporation had the authority to make such a contract. The dismissal of the case by the Appellate Division affirmed the ruling of the lower court.

### FORM AUTHOR'S FILM CO.

Samuel Goldwyn and Rex Beach have organized a new \$1,000,000 corporation to produce the works of America's and England's best writers. The new corporation will be known as the Eminent Author's Pictures, Inc.

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### WILL SUPPLY PRINTS

Universal has announced it will supply all exchanges with prints, so that exhibitors can see productions weeks in advance of their own. It will also distribute the twelve films made by the Stage Women's War Relief Committee.



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President

J. J. MURDOCK
General Manager

F. F. PROCTOR
Vice-President

B. F. Keith
Vaudeville Exchange

(Agency)

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MAY 23, 1929.

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