

EXPERT DANCING TO FEATURE GRAND OPERA HOUSE BILL MONDAY, TUESDAY, WEDNESDAY

Albertina Rasch and Clever Ballet Will Put On Artistic Dances—Five Vaudeville Acts Are All Headliners—Bert Lytell in Heart-Gripping Photoplay, "Faith."

The feature of the five-act vaudeville bill at the Grand Monday, Tuesday and Wednesday will be Albertina Rasch, assisted by a clever ballet, in a series of artistic dances. She is a dancer of expert grace, and has surrounded herself with an excellent organization of dancers, and presents an act which has been rehearsed to a point of beautiful uniformity. The curtain-raising dances are a typically-gowned ballet backed by dark plush curtains. Albertina Rasch and her eight delightful corymbes are certain to dance themselves into the hearts of any audience. The dances consist of eight well-selected numbers, ranging from the Hindu to the Russian movements. In all, the offering is to be the season's rarest treat; a delight in vaudeville that probably will not be equaled at any other future time. This will positively be the big event and artistic hit of the season.

Another feature will be the Melvilles, a man and a woman, in a study in electric, showing beauty, art and color. They offer a posing number, called "Visions of Art." Alice Melville, the poseur, is a model de luxe, who has made a life study of posing. In the present offering, Miss Melville presents a series of twenty-four pictures, each of them a study of world-wide reputation. Special scenery is shown that enhances the poses materially, and the outcome is perfect in every detail.

Madame Marion and company, playing eight female characters in "Passports," a lightning-change study in three scenes, is another big feature of this bill. Madame Marion has an up-to-the-minute vehicle in "Passports." During the run of the three scenes, Madame Marion enacts the roles of eight female characters, changing from one to the other with such lightning-like rapidity that her audience wonders at the strange art that permits her to transform costume, voice and figure in a few minutes. Hal Forrest



FRED "BROOMSTICK" ELLIOTT, in Song, Music, Dancing, at Grand Today.



BERT LYTELL
The Favorite Screen Star in "Faith," a Great Photoplay—Thrills, Suspense, Romance, at Grand Monday, Tuesday, Wednesday.

At the Grand

The Best in Vaudeville—10—All-Star Acts—10. 2—Big Productions—2.

TODAY, 2:15 and 7:30—"The Piano Movers," Comedy Sketch; Valyda, in "A Song Surprise"; Kenny, Mason and Scholl, Roller Skating Acrobats; Fred Elliott, in "Home Talent"; Four Kings, Sensational Wire Artists; Feature Film, Mabel Normand, in "Mickey."

MONDAY, TUESDAY AND WEDNESDAY, 2:15 and 7:30—The Best in Vaudeville, Albertina, Rasch and Ballet; The Melvilles, in "Visions in Art"; Madame Marion, in "Passports," a Lightning Change Study; Hope Vernon, a Songstress With a Violin; McCormick and Wallace, in the Up-to-the-Minute Comedy, "Back at the Seaside"; Feature Film, Bert Lytell, in "Faith."

THURSDAY, FRIDAY AND SATURDAY, 2:15 and 7:30—The Best in Vaudeville; Headline Attraction, a Big Musical Comedy Revue, Davis and Walker, "A Lesson in Dancing"; Frozini, Vaudeville's Premier Accordionist; Joe Cook, the One-Man Vaudeville Show; Keno, Keys and Melrose, in "That Fellow Don't Like Me"; Feature Film, Ethel Barrymore in "The Divorcee."

SPARKLING MUSICAL COMEDY HEADLINE ATTRACTION AT GRAND LATTER END OF WEEK

Pretty Girls, Catchy Music in Song Revue—Joe Cook, "the One-Man Vaudeville Show," and Three Other High-Class Acts—Ethel Barrymore in "The Divorcee" Rounds Up Big Bill.

Another big all-star vaudeville bill has been arranged for presentation at the Grand Thursday, Friday and Saturday, daily at 2:15 and 7:30. A big musical comedy revue will be the headline attraction on this bill, pretty girls, catchy music and the most up-to-date songs are included in this sparkling revue, which is one of the most exquisite acts of its kind in vaudeville, and one that will most assuredly please and entertain. In point of costuming and scenery, this offering is sure to prove a sensation. Joe Cook, who is billed as "The One-Man Vaudeville Show," and who has been featured in the largest vaudeville theatres, will also be on this bill. He has a wide range of entertainment, from acrobats and juggling to singing and dancing. Frozini, vaudeville's premier accordionist, is another feature. Frozini is known to the man who first dignified the accordion in America. He is a young Italian musical genius, and the acknowledged peer of all accordionists. Frozini, besides being a super-artist, is a composer of many harmonious numbers.

Exceptional Gymnasts. Keno, Keys and Melrose are a trio of exceptional gymnasts, splendid comedians and clever dancers, who win immediate favor with their eccentric series of old stunts, laughable gymnastics and funny patter. The term "big-time act" is usually applied to artists and acts playing the best vaudeville theatres in the largest cities from coast to coast. In the case of Keno, Keys and Melrose one can go further, and acclaim them "A Big-Time Vaudeville Feature." Their present offering, which they call "That Fellow Don't Like Me," is a vehicle that affords them splendid opportunities to display their versatile talents. It is an act that will most assuredly please and entertain.

The same bill will be Sam Davis and Laura Walker, a team of colored artists, in a clever skit entitled, "A Lesson in Dancing." Sam Davis is a remarkably clever dancer, a comedian, some acrobat, and withal, a polished gentleman. His partner, Laura Walker, is a young Italian musical genius, and the acknowledged peer of all accordionists. Frozini, besides being a super-artist, is a composer of many harmonious numbers.

The tendency among managers used



ETHEL BARRYMORE
America's Favorite Screen Star in "The Divorcee," at Grand Next Thursday, Friday and Saturday.

"MICKEY" NOW THE SCREEN'S MOST MAGNIFICENT THRILL PLAY



At Grand Twice Today. Last Chance to See This Great Photoplay.

FIVE WELL-BALANCED VAUDEVILLE ACTS AND MABEL NORMAND AT GRAND OPERA TODAY

Last Chance To See Galaxy of Vaudeville Stars and Thrilling Movie, "Mickey," at Popular Playhouse.

One of the most laughable of sketches to be found in vaudeville is "The Piano Movers," with Tommy Snyder, the original Bozo, and Harry Hill as the principal funmakers. Their ludicrously humorous skit is the feature of the vaudeville program showing at the Grand today for the last time. Valyda, a beautiful young woman, presents under the caption of "A Song Surprise," a delectable singing offering that embraces numbers usually offered by grand opera stars, many popular ballads and some restricted numbers. A feature of Valyda's offering is the rendition of a number in a double voice.

Fred "Broomstick" Elliott, a clever comedian, presents "Home Talent," an original conception, consisting of sundry bits of music, talk and song. He sings a number of his own songs, and plays a one-string fiddle, made from a broom-handle and a cigar box, from which he entices some exceedingly weird music. The Four Kings, sensational wire artists, are another big feature of this bill. They accomplish feats of a most hazardous nature with a rapidity and accuracy beyond description.

Kenny, Mason and Scholl are roller skating acrobats, who offer some new and startling gymnastic feats on wheels. Mabel Normand's great screen success, "Mickey," will be the photoplay presented before and after the vaudeville program. No photoplay has yet been produced so filled with adventure and thrills as "Mickey." The novelty and intensity of the thrills are, indeed, remarkable. Fatalities seemed to be avoided by a "hair's breadth"—with a reality that is tremendously convincing. There is thrill upon thrill, and each thrill in these suspense-exciting incidents is just a little bit better than the last, until at their climaxes the audience is fairly brought to its feet out of sheer enthusiasm and excitement. If you have not already seen "Mickey," do not miss the opportunity of witnessing it today.

Weekly Theatrical Letter

BY BRETT PAGE.
NEW YORK, March 14.—In the midst of unprecedented theatrical prosperity the effect of the beginning of Lent upon attendance has been most carefully watched. Just what would happen this year of all years was a matter of great interest to Broadway. Many a manager who has been in the business a quarter of a century—and there are less changes in business woe now than people than among those of practically any other profession—declared in advance that Lent shouldn't be a cause for worry, even to the most timid of managers.

Several managers with whom I have talked declare that the effect of Lent upon theatre attendance has decreased with the years. A quarter of a century ago was about 40 per cent less in attendance was usual during Lent. In recent years not more than 20 per cent less can be attributed to an increase of the season. This isn't due to a decrease of interest in religious observances so much as to an increase in population of those to whom Lent means nothing in their religious lives. The tendency among managers used

to be to make some special offerings that would be specially attractive and particularly appropriate to the season. But the trend of amusement tastes has made this increasingly difficult. The only manager in New York who has something different and appropriate to offer this season is Stuart Walker. Walker is presenting "The Book of Job" and "The Tents of the Arabs," as his third bill of the Fortinault season at the Punch and Judy Theatre.

"The Book of Job" seems to be the same attention-arresting and somewhat startling innovation. It was when seen last season in special matinees at the Booth Theatre. Indeed, too much praise cannot be given to the man who received the inspiration to place upon our stage this moving drama of ancient days, together with the endearing faith in his Creator that Job voices in memorable words.

As in the original production, George Kays plays the part of Job. He reads his lines with such appealing simplicity and his remarkable voice, and with such fine scorn for his weak comforters, that at times he rises to heights rarely reached on our stage. His performance alone is worth witnessing.

Job's Comforters. The Narrators—those who speak the story of Job before and after his voice is heard—are admirably done by Margaret Mower and Elizabeth Patterson. The Comforters are a whole voice is heard as "The Voice in the Whirlwind" are also adequate to their difficult task. Translated to our stage without the change of a word from the Bible, "The Book of Job" is a masterpiece.

It is too bad that we cannot wax enthusiastic about the companion piece, "The Tents of the Arabs." It is the least distinguished of all Dunsany's plays. The story of "The Tents of the Arabs" isn't basically new. It tells of a king who envies his own camel-drivers, and they may go forth into the mysterious of the desert, while he must remain in the city. But at last the king goes away for a year. When he returns, he comes back with a desert maid, who loves him as he adores her. She will not remain in the palace even as queen, so when a camel-driver calmly announces that he is the king returned, the real king permits the deception to stand unchallenged, and goes back to the desert with the girl of his heart.

This is merely an interesting and undistinguished story. But Stuart Walker has done much for it by providing a very fine setting, which wins applause all its own. At the Desert Palace, the price Maude is notably attractive and effective. McKay Morris is an admirable king. The most unusual feature of the performance is the song of a street singer, rendered with striking effect by "Our Pleasant Sings."

These are the days in which performers who haven't had "luck" with earlier productions plan new ones, and when managers begin to put forth plans for spring productions to test tastes for new fare for the season soon to come. Henrietta Crossman, Conway Perle, Vincent Serrano and Pauline Lord are rehearsing a new comedy by Thomas Broadhurst, which will soon be seen under the title, "Our Pleasant Sings."

Eugene Walter has written a new play. The Selwens are to produce it early next season. The title of the play and its theme haven't yet been announced.

It was inevitable that such admirable collaborators as Guy Bolton, F. V. Woodhouse and Jerome Kern should make up whatever difference may have caused them to separate some time ago. Once more they are to work together, and their first musical comedy is to be produced by Charles Dillingham.

Mr. Dillingham has also obtained the rights to Irving Berlin's newest musical comedy, Berlin, who was recently discharged from the army, is hard at work reuniting himself to conditions that are very new to him. For the first time in many a year he is free from the shackles of any music publishing house. Once more he is "his own man." Just what he will do after he has completed the Dillingham musical comedy he hasn't yet told anyone.

Grace George is to be seen on our stage this season, although unusually late for her. "She Would and She Did" is the title of the new comedy by Mark W. Reid, which she will appear in.

"The Luck" is the title of the new

DAILY MATINEE
Picture, 2:15 to 2:30
Vaudeville, 2:30 to 4:00
Feature Film, 4:00 to 5:00

GRAND

A.J. SMALL
SOLE OWNER

EVENINGS
Feature Film, 7:30 to 8:30
Vaudeville, 8:30 to 10:00
Feature Film, 10:00 to 11:00

Daily Matinee, 15c and 25c
Saturday Mat. (all seats) 25c
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HEADLINE ATTRACTION
Edmund Hayes' Screaming Sketch,
THE PIANO MOVERS
Tommy Snyder, the original "Bozo,"
and Harry Hill.

KENNY, MASON and SCHOLL
Roller Skating Acrobats
"A Song Surprise"

VALYDA
"A Song Surprise"

FOUR KINGS
America's Fastest and
Classiest Wire Artists

FRED "Broomstick" ELLIOTT
In "HOME TALENT"

MABEL NORMAND
In Mack Sennett's \$500,000 Photo Production,
"MICKEY"
Nothing Like It Before—
Nothing Like It Again

Grand Screen Magazine, "The World Before Your Eyes"

ALBERTINA RASCH & BALLET
The unsurpassable exponents of Choreographic art in
A SERIES OF CLASSIC DANCES
10—ARTISTS—10

Hope Vernon
A Songstress with a Violin

HUGH GRACE
McCormick & Wallace
In "Back at the Seaside"

MONDAY, TUESDAY, WEDNESDAY
Supreme Vaudeville
The Melvilles "VISIONS IN ART" A Study in Electric
Madame Marion Playing Eight Female Characters In "PASSPORTS" A Lightning Change Study in Three Scenes

Feature Screen Offering
Bert Lytell in "Faith"
Thrills—Suspense—Romance
The story of the regeneration of a young man through the faith of two women.

GRAND TOPICAL REVIEW—"THE WORLD BEFORE YOUR EYES"

SAM DAVIS & WALKER
in "A LESSON IN DANCING"
"Watch for the Corkscrew"

LAURA JOE COOK
The Humorist
"The One Man Vaudeville Show"

THURSDAY, FRIDAY and SATURDAY

THE BIG MUSICAL COMEDY REVUE
A BIG FLASHY GIRL ACT. 10—PEOPLE—10 SPECIAL SCENERY.

FROZINI
"Vaudeville's Premier Accordionist"

"HERE COME THE BOYS!"
BILL BOB ELMER
Keno, Keys & Melrose
"That Fellow Don't Like Me"

FEATURE SCREEN OFFERING
Ethel Barrymore in "The Divorcee"
A Photo Version of Her Greatest Stage Success, "LADY FREDERICK," by W. Somerset Maugham.

GRAND TOPICAL REVIEW—"THE WORLD BEFORE YOUR EYES"
GRAND CONCERT ORCHESTRA—10 PIECE—SPECIAL MUSIC. Mr. Frank Swain, Leader

2 IN 1

SHOE POLISHES

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The F.F. DALLEY CORPORATIONS LTD., HAMILTON, CANADA

comedy-drama in which Martha Hedman will return to Broadway. It is now breaking in somewhere on the "small road." Written by Edward G. Lauder, whose "The Climax" the Shuberts revived for Eleanor Painter a short time ago, "The Dancer" will soon be the second Locke play seen here this season.

Frederic and Fanny Hatton, who at one time seemed the most prolific of the younger playwits, have had little of their own in town this season. But now their newest comedy, which is to be called "Madame Sappho," is to be produced by Oliver Morosco, with Grace Valentine as the star, and Paul Harvey prominent in the supporting cast. Robert Hilliard, who hasn't been denying reports that he was about to leave vaudeville without meaning it, declares that he may rest the remaining weeks of the season, and return next year to the legitimate stage in a brand-new drama. The title of the new Hilliard vehicle hasn't yet been announced.

High Cost of Success.
Dorothy Jordan, who "broke into" grand opera with the Chicago Opera Company a few weeks ago in "Fedora," declares that it cost her \$25,000 to win success. This represents, Miss Jordan declares, the cost of getting vaudeville managers out of her voice, and light comedy manager out of her act. A year and a half of study were necessary to accomplish the transition. Miss Jordan doesn't feel vaudeville beneath her—she may return to the two-a-day.

Oiga Petrova's Return.
One of the first of the picture stars to return to vaudeville is Oiga Petrova. She was seen at the Palace Theatre here a short time ago. It may be that it will become common to have return to the speaking stage of some of our picture personalities.

An interesting competition is going on at the Hippodrome on Sunday nights. Mame Gail-Curci and John McCormack, two of the most popular opera and recital stars, are appearing at the Hippodrome on alternate Sunday evenings. Each is to sing every other Sunday evening for four consecutive weeks.

Mme. Gail-Curci set a high attendance record the first Sunday, and then along came John McCormack to beat that record. For John McCormack there were more seats in the Hippodrome, because chairs were placed on the stage, which was occupied by the Chicago Grand Opera Orchestra for Mme. Gail-Curci's recital. But still the rivalry goes on.

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